【研究資料】

Henry VIIIについて（その1）

[THE FAMOUS HISTORY OF THE LIFE OF KING HENRY THE EIGHTH]*

田中章

はじめに
本稿は、各種の注釈書を参考にして、この劇の鑑賞のためのメモを作成し、同時にシェイクスピアの生きていたエルザベス朝時代の英語を通じて、エルザベス朝時代の英国人びいいては広く英国人のものの見方、英国文化などを研究するものである。参考にする注釈書、辞書等は、The New Shakespeare、The New Cambridge Shakespeare、The Arden Shakespeare、The Signet Classic Shakespeare、The Pelican Shakespeare、The Oxford Shakespeare、The New Folger Library Shakespeare、The Norton FacsimileのThe First Folio of Shakespeare、Onions と EaglesonのShakespeare Glossary、David CrystalとBen CrystalのShakespeare's Words、Schmidt のShakespeare Lexicon、OEDなどである。以下で使用される略語は次の通り。

O=Onions、S=Schmidt、E=Eagleson、Cs=D. Crystal and B. Crystal、A=Arden Shakespeare、
D=Dover Wilson、M=McMullan (i.e. the editor of The Arden Shakespeare)、NFLS=The New
Folger Library Shakespeare、NCS=New Cambridge Shakespeare、NS=New Shakespeare、
SC=Signet Classic Shakespeare、OS=Oxford Shakespeare、PS=Pelican Shakespeare

Prologue

Prologue Dr Johnson suggested that both Prologue and Epilogue were by Ben Johnson, but there is no evidence for this conjecture. Peter Alexander argues incisively for Shakespeare’s authorship, pointing to similar prologues and epilogues undoubtedly his (‘Conjectural history, or Shakespeare’s Henry VIII, Essays and Studies 16 (1930), 101.) [NCS] [incisively銳く]

PROLOGUE Generally ascribed to Fletcher (see Appendix 3), though there are not enough lines for an adequate linguistic or stylistic count. ... [A.]

The dual-authorship hypothesis is, moreover, attractive on other than linguistic or stylistic
grounds. ... ‘Introduction to Henry VIII’ [SC]

... But I think it would take very strong evidence to overthrow the presumption that, if by two hands, Henry VIII is a work of collaboration in the ordinary sense of the term. [D]

[他にもいろいろな説あり。二分して、‘collaboration’ theroyと‘sole authorship’ theroy。この議論に関しては [NCS] の‘The authorship question is unlikely to be settled to everyone’s satisfaction unless startling new external evidence is uncovered at some future date. It is encouraging, therefore, to find more critical attention being given to the play in its own right in the last decades rather than to problems of collaboration.’ と考えておくのが最善。]

1. no more The last play was prob. a comedy [Clar.]. See Chambers, E. S. II, 217, for the King’s plays of 1612-13. [NS] [Clar. = ed. by W. Aldis Wright (Clarendon Sh.). 1891. E. S. = The Elizabethan Stage, by E. K. Chambers. 1923.]

   no more to make you laugh (the previous play was presumably a comedy) (SC)

I ... laugh An allusion to an unidentified comedy, which evidently also began with a prologue used to introduce the action. Here, the prologue prepares the audience’s attitude (4-7, 13-17). [OS]

I ... present. The Prologue sets out to assert the grandeur and seriousness of the play, insisting that this ‘history play’ will be tragic, not comic, in mode. ... [A] [set out = try to do]

2 Weighty, 2) important, momentous, forcible: ... H8 Prol. 2. (S)

   brow: ... fig. aspect, appearance (O, E)

   brow (n.) 1 appearance, aspect, countenance (Cs)

   brow countenance, appearance. [NCS]

   brow: countenance, facial expression [FSL]

3 working, effective; Prol. 3 [NS, G (lossary)]
working (adj.) moving, full of emotion H8 Prologue. 3 [of the play’s topic] Sad, high, and working, full of state and woe (Cs)

sad, (i) serious; Prol. 3; ... [NS, G]
sad (1 formerly a very common sense)
   1 grave, serious (O, E)

sad (adj.) 1 serious, grave, solemn (Cs)

Sad, high, and working serious, elevated, and moving (SC)

Sad, high, and working solemn, important, and emotionally charged [OS] [charged激しい：感動した、感情を満ちたせる，感情に満ちた]

Sad: solemn, serious; high: elevated, lofty; working: moving; state: stateliness, dignity; magnificence [FSL]

state
   5 outward display of one’s condition, grandeur, dignity, pomp (of behaviour, equipment, furniture) ... H8 Prol. 3 full of s. ... (O)

state, (i) dignity; Prol. 3; ... [NS, G]

State, 5) appearance of greatness; a) dignity of deportment: ... sad, high, and working full of s. and woe. H8 Prol. 3. (S) [deportment（行為の基準・しきたりから見た、主に若い女性の）態度、ふるまい、行動]

state dignity (SC)

state (n.) 4 splendour, magnificence, stateliness, dignity (Cs)

Sad, high, and working serious, important and emotive [A]

Sad ... working serious, lofty, and moving; state stateliness, high matters [PS]
Sad, high, and working Serious, important, and moving [NCS]

state lofty or impressive matters of state. [NCS]

state dignity, stateliness [OS]

4 flow vb.

6 to overflow with tears H8 Prol. 4. ... (O)

flow

6 Fill or overflow with tears H8 Prol. 4. (E)

9 truth Here, and at ll. 18, 20-1, there is prob. a reference to the alternative title ‘All is True’ recorded by Wotton (see Chambers, Wm. Sh. II, 344). [NS] [[A] Introduction, p. 2参照]

truth (possibly alluding to the play’s alternative title, All Is True.) (SC)

truth The prologue insists on the historical truth of the play; the phrase ‘chosen truth’ (18) suggests that the serious import of events will be stressed. In his letter about the burning of the Globe, Wotton calls the play All is True, as does Henry Bluett (see p. 1 above). [NCS]

[Wottonのletterは次の通り。]

Now, to let matters of state sleep, I will entertain you at the present with what hath happened this week at the Bank’s side. The King’s players had a new play, called All is true, representing some principal pieces of the reign of Henry VIII, which was set forth with many extraordinary circumstances of pomp and majesty, even to the matting of the stage; the Knights of the Order, with their Georges and garters, the Guards with their embroidered coats, and the like: sufficient in truth within a while to make greatness very familiar, if not ridiculous. Now, King Henry making a masque at the Cardinal Wolsey’s house, and certain chambers being shot off at his entry, some of the paper, or other stuff, wherewith one of them was stopped, did light on the thatch, where being thought at first but an idle smoke, and their eyes more attentive to the show, it kindled inwardly, and ran around like a train, consuming within less than an hour the whole house to the very grounds.

This was the fatal period of that virtuous fabric; wherein yet nothing did perish but wood and
straw, and a few forsaken cloaks; only one man had his breeches set on fire, that would perhaps have broiled him, if he had not by the benefit of a provident with put it out with bottle ale.¹ [NCS, Introduction p. 1 Wottonという人はSir Henry Wotton (1568-1639：英国外交官・詩人; Earl of Essex [Queen Elizabeth Ⅰへの謀反を起こし、処刑された人]の外交秘書として活躍)した人。この手紙はさらにHenry Bluettという人の手紙によって裏付けられた。同紹介文参照。] (その２へ)

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注
* [F1の目次はThe Life of King Henry the Eight. F1の205頁のタイトルはThe Famous History of the Life of King HENRY the Eight.] [NS, G (lossary)]
  [The play itself, as an alternative title under which it was first performed … All Is True … suggests, is obsessed with truth. …] [A] [obsess (ある考えなどが人に)付きまとう。]

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