

を公にした時分には“Cebrius”の名で“Cebir”をラティン語に改めてその中に加へ、非凡の學殖を認めしめた。ラティン語で書いた「イデイリア・ヘロイカ」“*Idyllia Heroica*”や「ヘレニツクス」“*Hellenics*”の如き、英國人の書いたものと思はれないほど、深い古典の造詣を示した。“*Count Julian*”といふ悲劇は千八百十二年に出版したもので、スペインの王の爲に娘を手込にされた「*Don Juan*」伯がその怨を晴らす爲に敵と内通したが、却つて敵から疑はれて、身の破滅に導かれる、戯曲として良い筋であり、サウジなどの激賞したものであるけれども、失敗の作とされてゐる。ランドオは詩人としてよりも、散文家として不朽の生命を有つ人である。「文學者政治家の假定の對話」“*Imaginary Conversations of Literary Men and Statesmen*”六卷はイタリヤに滞在中六ヶ年に亘つて書いたものである。ダイオジニーズ (Diogenes)・プラトウ (Plato)・ダンタイ (Dante)・ビヤトリス (Beatrice)・ヘンリ八世 (Henry VIII)・アン・ボリン (Anne Boleyn) など、歴史上や文學上に著名な數多の人物が現はれて、人生の問題に就いて互に語り合つてゐる。讀んで行く間に、自ら崇高な思索の世界に沈み、嚴肅な雰圍氣に包まれて、煩鎖な俗世間を脱れ得た感じに打たれる。

*Plato.* There are great men of various kinds.

*Diogenes.* No, by my beard, are there not.

*Plato.* What! are there not great captains, great geometricians, great dialecticians?

*Diogenes.* Who denied it? A great man was the postulate. Try thy hand now at the powerful one.

*Plato.* On seeing the exercise of power, a child cannot doubt who is powerful, more or less; for power is relative. All men are weak, not only if compared to the Demiurgos, but if compared to the sea or the earth, or certain things upon each of them, such as elephants and whales. So placid and tranquil is the scene around us, we can hardly bring to mind the images of strength and force, the precipices, the abysses —

*Diogenes.* Prythee hold thy loose tongue, twinkling and glittering like a serpent's in the midst of luxuriance and rankness. Did never this reflection of thine warn thee that, in human life, the precipices and abysses would be much farther from our admiration, if we were less inconsiderate, selfish, and vile? I will not however stop thee long, for thou wert going on quite consistently. As thy great men are fighters and wranglers, so thy mighty things upon the earth and sea are troublesome and intractable incumbances. Thou perceivest not what was greater in the former case, neither art thou aware what is greater in



this. Didst thou feel the gentle air that passed us ?

Plato. I did not just then.

Diogenes. That air, so gentle, so imperceptible to thee, is more powerful not only than all the creatures that breathe and live by it; not only than all the oaks of the forest, which it rears in an age and shatters in a moment; not only than all the monsters of the sea, but than the sea itself, which it tosses up into foam and breaks against every rock in its vast circumference; for it carries in its bosom, with perfect calm and composure, the uncontrollable ocean and the peopled earth, like an atom of a feather.

ランドオほどの鎮心清珠の文字は、過去十八世紀の文豪の筆に徴せられる外、ラスキン (Ruskin) ベイタ (Pater) に之を見るばかりである。「假定の對話」はランドオの散文の代表作である。千八百三十四年に「假定の對話」と同じ考案のもとに「井リアム・シェイクスピアの召喚と吟味」"The Citation and Examination of William Shakespeare" を公にし、千八百三十六年と千八百三十七年に「ペリクリーズとアスヘイシア」"Pericles and Aspasia"、"五日物語" "Pentameron" を上梓した。前者は想像の手紙の連続をもつて、小亞細亞生れの一女性がギリシア全盛期のアゼンヌを訪れた

經驗を語り、後者はピトラーク (Petrarch) とボカーチオウ (Boccaccio) の對話を中心として、孰れも古典の香の高いものであつて、真にランドオの classic style を味ひ得る作物である。然しベイタの読み難いのは、精巧な文章のためばかりではなく、汎い古典の智識の爲である。ランドオも古典の學問の準備なくしては理解に苦しむ場合が多い。ランドオは俗受けのしない作家である。一部に限られた讀者を有する文士であり、さうしてラムや、ダ・クヰンシと並んで最も特色のある散文家である。浪漫主義や個人主義の色調の濃厚に現はれた十九世紀の始めにあつて、やがて古典主義を或程度まで認容したベイタ (Pater) やアーヌルド (Arnold) やテニスン (Tennyson) に先立つて、早くもその傾向を導いた詩人であり、散文家である。



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前編 黎明期よりミルトン時代まで 附録—參考書目、索引

この書以前に、これ程纏まれる英文學史の未だ一冊もなきを以て見るも、そこに用意さる可き廣汎なる見識と異常なる勇氣との必要なるかを窺ふを得べし

内容大要 アングロサクソン時代—ケルト民族の文學・アングロサクソン民族の文學・アングロサクソン民族の文學の出現・アングロサクソン時代の文學の出現・アングロサクソン時代の文學の出現・アングロサクソン時代の文學の出現

英國詩壇の曉星チヨース・民衆詩人の出現と十四世紀英國の狀態・過渡期時代—文藝復興より印刷術の發見へ・スコットランド詩壇の一瞥・民衆詩の流行と諷刺詩・戯曲の起原と發達の筈路・シエイクスピア時代の散作家宗教的作家の一群・ビュリッタン派詩人の一群・ミルトン時代の散作家宗教的作家の一群

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