

ノ works ナ研究セバ) 彼ノ Harvard 大學ヲ卒業シテ刻苦艱難數年ノ勞ヲ重ネネ  
 マナラヌ其勞苦ヲ脱スルコトヲ得ン。蓋シ其數年ノ苦學ノ中ニハ眞ノ智慧。立  
 派ナ學問ナドハ腕ノ長サホドモ否ナ一惑星ノ幅員ホド違ザケラレテ之ヲ把握ス  
 ルコトヲ得セシメザルナリ云々。(併シ Alcott ノ此攻撃ハ彼ノ Eliot 氏ガ大學  
 總理トナリタル後ニハ適用サレザルモノト知ルベシ。氏ノ總理トナリテ後ハ大  
 學ノ面目大ニ一變シタリト云フ。)

〔譯文〕 詩人として道德家として Emerson は凡べての人の教訓若くは快樂の爲  
 めに美と眞理を多く有せり。彼れの著作は實に研究の學科となるに足る。而  
 して開眼なる感覺。新鮮なる愛情を懐ける青年は彼れの著作に因りて以て多  
 年の勞力を省略除却することを得べし。蓋此 Harvard 大學を卒業するに因り  
 て經由する多年の刻苦辛勞の中には彼の眞に智慧を開發するもの。立派な學  
 問などは全く兩腕の長さ。否な一惑星の幅員の長さまで違ざけられて之れ  
 が把握を許るされざるなり。彼れの作物は活潑なる思想。快活なる機智の充  
 溢するあり。尙且つ勁健なる感念。面白き滑稽。慧敏なる批評。機敏なる  
 觀察。高潔なる道德を以て充満し。顯はすに清楚。男性的の詞藻を以てし。  
 穩健にして開發的口調を以て讀者に爽快の感を起さしむるものあり。

2. We characterize and class him with the moralists who sur-  
 prise us with an accidental wisdom,<sup>1</sup> strokes of wit,<sup>2</sup> felicities of  
 phrase—as Plutarch, Seneca, Epictetus, Marcus Aurelius, Saadi,  
 Montaigne, Bacon, Selden, Sir Thomas Browne, Cowley, Cole-  
 ridge, Goethe—with whose delightful essays, notwithstanding all  
 the pleasure they give us, we still plead our disappointment at  
 not having been admitted to the closer intimacy which these  
 loyal leaves had with their owner's mind before torn from his  
 note-book,<sup>3</sup> jealous even at not having been taken into his con-  
 fidence in the editing itself.<sup>4</sup>

(1) *Accidental wisdom*. 偶發的。即チ時ト場合ニ因リテ特ニ應用スベキ格  
 言若クハ名言ノ義。(2) *Strokes of wit*. 機智頭才ノ能ク肯綮ヲ得ルモノヲ云フ。  
 'stroke' ハ an effective action 又ハ a masterly effort ノ義。(3) *We still plead*  
 .....*from his note-book*.—Emerson ハ自己ノ感想ヲ常ニ Note-book ノ中ニ記録  
 シ置キ。澤山タマツタ所テ之ヲ世ニ公ニスルヲ常トセリ。併シ彼レハ自己ノ眞意  
 ナ充分明カニ讀者ニ示サズ。之ニ因リテ彼レノ所謂 fixed belief ナ推察スルコ  
 ト難シトナリ。'loyal leaves' トハ忠實ナル頁。即チ手帳ノ中ニ在ル頁ニシテ。  
 忠實ニ彼レノ思想ヲ描寫セルモノナリ。其頁ガ手帳カラ裂キ取ラレテ文章トナ  
 ル前ニハ author ト親密ノ關係ヲ持シテ。author ノ思想ヲ鏡ニ寫シタ如クデア  
 ルガ。惜テ文章トナリテ讀者ノ眼ニ觸ルニ至レバ吾人讀者ハ斯クノ如キ親密ノ  
 關係ヲ持タル仲間ニ入ラレナイノチ大ニ失望スルトノ謂ヒナリ。'their own-  
 er's mind'—'their' ハ loyal leaves ナ受ク。是レ Emerson 自身ノ mind ナ云  
 フ。(4) *zealous even.....editing itself*. 其意見ヲ書物トシテ出版セル場  
 合ニモ充分ニ己ガ意見ヲ讀者ニ告白シ。胸中ヲ打ち明ケナイコトヲ吾人ハ大ニ  
 恨ムモノデア



【譯文】我々は Emerson を偶發の名言。滑稽の機智。婉麗の語句を以て吾人讀者を吃驚せしむる道德學者。例へば Plutarch, Seneca, Epictetus, Marcus Aurelius, Saadi, Montaigne, Bacon, Selden, Sir Thomas Browne, Cowley, Coleridge 又は Goethe の如きものの中に列し。且つ斯くの如きものとして彼れを品評するなり。其快絶なる論文に對してはそが吾人に多大の快樂を興ふと雖ども尙其忠實なる頁が其手帳より相分るゝ以前に作家の心意と密邇の關係を持せしが如き同一の關係を吾人にも許されざるの失望を訴へ。一書として出版されたる場合に於ても尙彼れの信用を受けざるを恨むものなり。

【補註】 Plutarch. 希臘ノ道德學者。 Seneca. 羅馬ノ哲學者。 Epictetus. 同上。 Marcus Aurelius. 羅馬ノ將校ニシテ哲學者。 Saadi. 波斯ノ詩人。 Montaigne. 佛國ノ哲學者。 Selden. 英國ノ作家。 Sir Thomas Browne 英國ノ醫師兼著作家。 Cowley 前ニ出ヅ。

3. We read, never as if he were the dogmatist, but a fair speaking mind, frankly declaring his convictions, and committing these to our consideration, hoping we may have thought like things ourselves; oftenest, indeed, taking this for granted as he wrote. There is nothing of the spirit of proselyting,<sup>1</sup> but the delightful deference ever to our free sense and right opinion.

(1) Proselyting. 人ヲ他宗ニ改宗セシムルコト。

【譯文】吾人は Emerson の著書を閱讀するに當りて彼れは決して獨斷家にあらざるかの如く。胸襟を開いて自己の信念を公言し。我々讀者も亦同様の考を持つべきを冀望して。其信念を吾人の判斷に委し。凡べて公平に事物を談ずるを視る。吾人が同様の思想を懐抱することは彼れの厭認する所なり。他を改宗せしめんとするが如き精神は更に無く。常に吾人の自由感念及び正論の意見に對し怡然として敬意を拂ふを見る。

【補註】 Emerson ハ元ト傳道者タリシガ故ニ “proselyting” &c. ノ語アル所以ナリ。

4. Consider how largely our letters have been enriched by his contributions. Consider, too, the change his views have wrought in our methods of thinking; how he has won over<sup>1</sup> the bigot, the unbeliever, at least to tolerance and moderation, if not acknowledgment,<sup>2</sup> by his circumspection and candor of statement.

(1) Won over. 説伏セシムルノ義。 (2) If not acknowledgment. 假令ヒ宗教上ノ眞義ヲ充分ニ承認セシムルニ至ラズトスルモ。

【譯文】我文學は Emerson の貢獻に由りて如何に豊富にされたかを考察せよ。又彼れの意見に由りて吾人の思考々察の方法に變化を來したることを考一考せよ。彼れは又其論旨の周到忠實に由りて世の頑迷者。不信者をして假令ヒ宗教の眞義を認承せしむるに至らずとも。少くとも寛容。節度に至らしむるやう彼等を説伏したることを察せよ。

“His shining armor,<sup>1</sup>  
A perfect charmer;  
Even the horns of divinity<sup>2</sup>  
Allow him a brief space,  
And his thought has a place  
Upon the well-bound library's chaste shelves,<sup>3</sup>  
Where man of various wisdom rarely delves.”<sup>4</sup>

此詩句ハ James Russel Lowell ノ句ナリ。 (1) His shining armour &c. 其光輝燦爛タル鎧トハ之ヲ光彩陸離タル文體ニ擬シタルモノ。是ハ實ニ吾人ヲ蠱惑スルホドノ力ヲ有ス云々。 (2) horns of divinity.—canting priests 好シテ同業者ノ惡口ヲナス僧侶。 (3) Chaste shelves.—Clean shelves 即チ pure thought ナル所ノ書架。 (4) Delves.—digs, explores 即チ古書ヲ「探索」スルト云フガ如ク開掘探索ノ義。

【譯文】彼れの光彩燦爛たる鎧は完全美妙なる蠱惑者たり。同業罵詈を是れ事とする僧侶も時に或は説教中に彼れの教言を引證することあり。彼れの思想は書齋の表装頗る美麗なる純潔の思想を蓄ふる書籍の書架の上に同列するの地位を有す。斯る書架は種々多様の智慧を有する人々の甚だ稀れに深鑿するものなり。

【補註】 Allow him a brief space.—him ハ Emerson ナ指ス。「短キスペース」ヲ許ルストハ自己ノ説教中ニ Emerson ノ言ヲ少シク引用スルヲ云フ。 Emerson ハ牧師タリシコトアリ。同業ノ惡口ヲ云フ牧師モ Emerson ノ言ダケハ時ニ或ハ引用スルコトアリトナリ。

5. Emerson's compositions affect us, not as logic linked in syllogisms, but as voluntaries<sup>1</sup> rather—as preludes, in which one is not tied to any design of air,<sup>2</sup> but may vary his key or note at pleasure, as if improvised without any particular scope of argument; each period, paragraph, being a perfect note in itself, however it may chance chime with its accompaniments in the piece, as a waltz of wandering stars,<sup>3</sup> a dance of Hesperus with Orion.<sup>4</sup> His rhetoric dazzles by its circuits, contrasts, antitheses; imagination, as in all sprightly minds, being his wand of power. He comes along his own paths,<sup>5</sup> too, and in his own fashion. What though he build his piers downwards from the firmament to the tumbling tides, and so throw his radiant span across the fissures of his argument, and himself pass over the frolic arches Arielwise<sup>6</sup>—is the skill less admirable, the masonry the less secure for its singularity? So his books are best read as irregular writings, in which the sentiment is, by his enthusiasm, transfused throughout the piece, telling on the mind<sup>7</sup> in cadences of a current undersong, giving the impression of a connected whole—



which it seldom is<sup>8</sup>—such is the rhapsodist's cunning in its structure and delivery.

(1) *Voluntaries*. 隨筆。(2) *Air.—Music*. (3) *A waltz of wandering stars*.—Waltz ハ二人ニテ踊ル舞踏ノ名。天ノ流星ガ相會シテ waltz ナ踊ルガ如シトナリ。即チ Constellation of thoughts 思想ノ星宿ノ義。(4) *A dance..... Orion*.—Hesperus ハ宵星ニシテ。Orion ハ giant hunter ナルガ。Diana ニ設サレテ星宿トナリタルモノ。Orion ト Hesperus ノニツノ星ガ天ノ一方ニ相會シテ舞踏スルガ如シ。(5) *He comes along his own paths*. 彼レハ自分ノ踏ムベキ道ヲ歩ム。彼レニハ又自家獨特ノ文體アルナ云フ。(6) *Arielwise*.—Ariel ハ空中ノ靈ニシテ飛揚自在ナルモノ。其 Ariel ノ様ニ。(7) *Telling on the mind*. 讀者ノ心意ヲ刺戟感動セシムル。(8) *Which it seldom is*.—“Which” ハ前文ニ記載セルコトヲ受ク ‘it’ ハ sentiment ヲ受ク。

【譯文】 Emerson の作ハ三段論法で連繫せる論理學として吾人を感動せしむるものに非ず。寧ろ一種の隨筆として吾人讀者の心を動かすものなり。——恰も音樂ノ前奏の如く然り。此前奏に於ては樂曲の何等一定せる意匠に檢束せらるることなく。意の儘に其ノ譜若くは曲を變更することを得べく。恰も何等特殊の趣意なくして腹案なく即席に彈奏さるべきものなり。Emerson の各章句。各パラグラフは皆各完全なる音曲なり。去れど尙一片の音樂に於ける助音(ツレアシ)と音律能く相諧ふこと恰も思想の星宿の如く。Orion と Hesperus の舞踏の如し。Emerson の詞藻は其婉轉。對比。對照法。想像等に由りて吾人讀者を眩迷せしむ。是等は皆彼れの筆力の根柢たるものにして。世のあらゆる活潑の作家に於ては皆此種の筆録を有するものとす。彼れは自己獨特の路を踏み。又自己一流の文體を具有す。彼れは寫眞として流るる潮流の上に蒼穹より下方に波止場を築き。斯くて其文章の虧隙より燦爛たる拱閣を横へ彼れ自ら亦輕飄なる弓形の上を風の神の如くに通過するとも何にかあらん。——之れが爲めに其技巧は一層鑑賞するに足らざるか。石工術は特殊の築造に由りて一層不安全なりや。斯くて彼れの作物は不規則的文作即ち隨筆の類と看做して説過するを最も良しとす其中には其熱烈の情に由りて感想が全篇に通徹し。恰も暗潮的の歌曲に由りて以て讀者の心意を動かし。聯繫宜しきを得一貫せる全體の如き印象を興ふ。斯の如きは實に稀れに見る所なり。——是れぞ所謂詩史家の特技とする構造敘述の巧練と謂ふべし。

【補註】 *Each period*.—Sentence ノ終ハリニハ必ズ period アリ。each sentence ト云フニ同シ。waltz of.....a dance of &c. 此種ノ舞踏ヤ一定ノ規律ニ從フモノニ非ズ。故ニ例ノ “Voluntaries” ト照應スルモノナリ。What thought &c. 彼レノ建築法(文章構造ノ法)ハ不規則的ニシテ。上カラ下ナリニ進ムガ如キモノナレドモ。何ニカアラン。敢テ彼レノ技巧ヲ妨ゲザルモノナリトノ謂ヒナリ。Throw his radiant span &c. ハ彼レノ思想ハ恰モ ‘radiant span’ 即チ虹ノ如シ。天ノ一方ヨリ地ニ達シテ弓形ナリニ天ニ渡ルノ謂ヒナリ。‘span’ ハ拱閣即チ天ノ一方ヨリ他ノ一方ニ虹ノ如クニ渡ルモノナ云フ。

I. COMPENSATION.

【緒言。次ギニ掲ケル拔萃ハ千八百四十二年ヲ以テ始メテ發行サレタル Emerson 「論文集」第一編ニ載録セル Compensation (因果應報論)ノ摘録ニシテ。全篇ノ約一半ヲ收録ス。本篇ハ Emerson 獨特ノ最モ驚クベキ筆力。提醒的。模範的文體ノ一例ニシテ。Emerson ノ哲學及ビ其文體ヲ限リアル紙數ニテ顯ハサントスルニハ是レヨリ善キ範例ハ非ルベシ。本論ハ彼レノ最モ深奥ナル思想ヲ顯表セルモノニシテ。又幾年ノ久シク攻究默想ヲ積ミタルモノナリ。ソハ彼レ自身ノ言ニ云ヘルガ如ク。小童ノ時ヨリ「因果應報論ニ就キテ所見ヲ述ベント企望ミ居タルベナリ」故ニ本篇ノ高尚ノ眞理ヲ攻究セントスル世ノ懶渥ナル少年ニ對シテハ實ニ其思想ヲ喚發スルモノタラザルヲ得ズ。】

I. Ever since I was a boy I have wished to write a discourse on Compensation; for it seemed to me when very young that on this subject life was ahead of theology,<sup>1</sup> and the people knew more than the preachers taught.<sup>2</sup> The documents<sup>3</sup> too, from which the doctrine is to be drawn charmed my fancy by their endless variety, and lay always before me, even in sleep; for they are the tools in our hands, the bread in our basket, the transactions of the street, the farm, and the dwelling-house, greetings, relations, debts and credits, the influence of character, the nature and endowment of all men. It seemed to me, also, that in it might be shown men a ray of divinity,<sup>4</sup> the present action of the soul of this world, clean from all vestige of tradition, and so the heart of man might be bathed by an inundation of eternal love,<sup>5</sup> conversing with that which he knows was always, and always must be, because it really is now. It appeared, moreover, that if this doctrine could be stated in terms with any resemblance to those bright intuitions in which this truth is sometimes revealed to us, it would be a star in many dark hours and crooked passages in our journey that would not suffer us to lose our way. . . .

(1) *Life was.....theology*. 實際ノ生活即チ人世ノ理論的神學ヨリ一層進歩シテ居ル。(2) *The people knew.....preachers taught*. 世人ノ牧師傳道者ノ誨ユルヨリモ一層能ク知ツテ居ル。(3) *The documents*. 是ハ廣義ニ用キタルモノニシテ社會萬般ノ人事ヲ云フ。下文參照。(4) *Might be shown.....of divinity*. 神徳ノ靈光ガ人ニ示サルコトアラン。men ハ所謂 retained object ナリ。to men ノ意ニ解スベシ。(5) *Eternal love* 天ノ無究ナル愛。

【譯文】 予ハ小童の頃より常に因果應報論に就き一篇の論文を起草せんと考へ居たり。蓋し此問題に關しては人生の實際は神學より一步を進め。俗衆は牧師の興ふるより一層多くを知らばなり。又吾人が由つて以て教義を抽出する

五三〇  
四〇〇



所の文書は其數の無限究りなきを以て大に予の想像を眩惑せしめ。寤寐の間にも尙予の眼前に横りて造次も忘るゝ能はず。そは我手中に在る器具たり。籠の中に在るパンたり。市街に於ける資買取引たり。田園たり。住宅たり。扶柙たり。親戚たり。貸借たり。人格の感化たり。萬民の天性賦稟たり。一々枚擧に暇あらず予を以て之を裂るに筒の中に天徳の光輝燦灼として顯はれ陳套の傳説を蟬脱せる所謂世界の魂魄の現在活動躍如として此中に現出し。斯くて人間の心鏡は滔々たる無究の愛流に浴するを得べし。而して是は今眞に然るが故に昔も常に然り。後も亦然るならんと了曉する所のものなり。予は又謂へらく。此の眞理は時としては赫々たる默會直覺の中に啓示せらるるものなり。之に幾分か似たる語句を以て之を書き顯はすことを得たりんにはそれこそ人生の行路に於ける幾く暗濛の時や曲折の通路を照らす明星となり。吾人をして路に迷はざらしむる處のものたるべし。

[補註] Documents は要スルニ前文ニ在ル“life”ヲ廣義ニ解釋シタルモノト同一意義ト知ルベシ。In it might be shown—“it”ハthe doctrineヲ受ク。Any resemblance……Intuitions. 此所謂天啓ノ教義ハ直覺默會ニテ知り得ベキモノ。到底筆舌ニ盡クスバカラザルモノナリ。故ニ“resemblance”(類似ノモノ)ノ語アル所以ナリ。

2. Polarity,<sup>1</sup> or action and reaction, we meet in every part of nature—in darkness and light; in heat and cold; in the ebb and flow of waters; in male and female in the inspiration and expiration of plants and animals; in the equation of quantity and quality in the fluids of the animal body; in the systole and diastole of the heart;<sup>2</sup> in the undulations<sup>3</sup> of fluids and of sound; in the centrifugal and centripetal gravity; in electricity, galvanism, and chemical affinity. Superinduce magnetism<sup>4</sup> at one end of a needle, the opposite magnetism takes place at the other end. If the south attracts, the north repels. To empty here, you must condense there. An inevitable dualism<sup>5</sup> bisects nature, so that each thing is a half, and suggests another thing to make it whole; as, spirit, matter; man, woman; odd, even; subjective, objective; in, out; upper, under; motion, rest; yea, nay.

(1) Polarity. 地ノ兩極。(2) Systole and diastole of the heart. 心臓ノ伸縮。(3) Undulations. 波動的運動。(4) Superinduce magnetism 磁氣ヲ附加セヨ。(5) Dualism. 二元法。

[譯文] 兩極性。原動。反動。是は自然の孰れの處に於ても吾人の際會する處のものなり。——暗黒の中に。光明の中に。寒熱の中に。水の干満の中に。男女の中に。動植物の吸引吸出の中に。動物體水液の量と質の平均の中に。心臓の一伸一縮の中に。液體と音聲の波動の中に。離心的遠心的動の中に。乾濕電氣の中に。化學的親和力の中に之を見る。試みに針の一端に磁氣を附加せよ。必ずや反對性の磁氣が他の一端に生ず。若し南極が吸引すれば北極は必

此の語句は Emerson の Dualism に関するものである。

ず反撥す。此處に空虚を生ずれば。彼處は必ず凝縮す。此免るべからざる二元法は天地を兩斷す故に各物は皆其一半なり。而して之を完全になすには必ずや他の一半を暗示するものなり。例へば心鏡と物質。男子と女子。奇と偶。主観と客観。内と外。上と下。動と靜。然と否に於けるが如し。

[補註] The equation of quantity……animal body. 動物中ニ含有セル水液ハ其量多クテバ質稀薄。其質濃厚ナレバ其量少ナク。斯クテ平均ヲ保タントスルモノナリ。

3. Whilst the world is thus dual, so is every one of its parts. The entire system of things gets represented in every particle. There is somewhat that resembles the ebb and flow of the sea, day and night, man and woman, in a single needle<sup>1</sup> of the pine, in a kernel of corn, in each individual of every animal tribe. The reaction, so grand in the elements, is repeated within these small boundaries.<sup>2</sup> For example, in the animal kingdom the physiologist has observed that no creatures are favorites,<sup>3</sup> but a certain compensation balances every gift and every defect. A surplusage given to one part is paid out of a reduction from another part of the same creature. If the head and neck are enlarged, the trunk and extremities are cut short.

(1) A single needle. 松葉一本。(2) These small boundaries. 是等ノ狭小ナル範圍。下文参照。(3) No creatures are favorites. 如何ナル動物モ特ニ自分獨リ神ノ恩寵ヲ占得シテ居ラズ。

[譯文] 世界は斯くの如く二元的であると同時に其各部分の各物亦二元的なり。凡そ天地は各分子の中に表現せらるゝものなり。松葉一本の中にも穀粒の一核子の中にも。動物の各種族の各個の中にも彼の海水の干満。晝夜。男女等の二元法に類似するもの幾分かあり。天地に於ける斯くも偉大なる反動も是等偏狹なる範圍限域の中に在ても亦反覆せらるゝを見る。例へば動物界に於て生理學者は如何なる動物も決して特寵を受くるものなく。多少の損失補償ありて。あらゆる天稟と缺陷とを平衡にするものあることを觀察し得たり。一部分に餘利を與へらるれば同じ動物に就ひて他の部分に於て削減せられ以て填補充足せらるゝものとす。頭や頸が長ければ胴や尾が短くせらるゝの類。

[補註] The entire system of things. 天地萬有ノ全系統即チ天地間ノコト。The elements. 風雨水火ノ類。假リニ天地ト譯ス。If the head and neck &c. 麒麟ノ類ヲ暗示ス。

The theory of the mechanic forces is another example. What we gain in power is lost in time; and the converse. The periodic or compensating errors of the planets are another instance. The influences of climate and soil in political history are another. The cold climate invigorates. The barren soil does not breed fevers, crocodiles, tigers, or scorpions.

此の語句は Emerson の Dualism に関するものである。



【譯文】機械學上に於ける「勢力」の理論も亦他の一例なり。吾人が力に於て得る處あれば又時に於て失ふ處あり。時に於て得る處あれば又力に於て失ふ。惑星の定期謬差。是亦一例なり。政治歴史に於ける氣候と土地の影響も亦其一例とす。寒氣は人を激動す。礫不毛の地は疫癘。鱷魚。虎。蠍等を産生せず。

【補註】 *The periodic or compensating errors of the planets.* 凡ソ遊星ノ軌道ハ圓形ニ非ズ楕圓形ナレバ。太陽ニ近キト遠キトキアリ。近キトキハ進行ノ速力早ク遠キトキハ速力遅シ。斯クノ如キ時間ノ遅速謬差ヲ平衡ニスルヲ云フ。 *Periodical* ハ一定ノ時期ヲ以テノ義。

5. The same dualism underlies the nature and condition of man. Every excess causes a defect; every defect an excess. Every sweet hath its sour; every evil its good. Every faculty which is a receiver of pleasure has an equal penalty put on its abuse. It is to answer for its moderation with its life. For every grain of wit there is a grain of folly. For everything you have missed you have gained something else; and for everything you gain you lose something. If riches increase they are increased that use them.<sup>1</sup> If the gatherer gathers<sup>2</sup> too much, Nature takes out of the man what she puts into his chest; swells the estate, but kill the owner.<sup>3</sup> Nature hates monopolies and exceptions. The waves of the sea<sup>4</sup> do not more speedily seek a level from their loftiest tossing, than the varieties of conditions tend to equalize themselves. There is always some levelling circumstance that puts down the overbearing, the strong, the rich, the fortunate, substantially on the same ground with all others. Is a man too strong and fierce for society, and by temper and position a bad citizen,—a morose ruffian, with a dash of pirate in him;—Nature sends him a troop of pretty sons and daughters, who are getting along in the dame's classes in the village school, and love and fear for them smooth his grim scowl to courtesy. Thus she contrives to intenerate the granite and felspar,<sup>5</sup> takes the boar out and puts the lamb in, and keeps her balance true.

(1) *If riches increase.....that use them.* 是ハ聖書ノ句ニシテ Psalms lii, 10 ノ一句ト Ecclesiastes vxi ノ一句トヲ連繫シタルモノナリ。(2) *If the gatherer gathers &c.* 是レ亦聖書ノ句ヨリ脱化シタルモノニシテ。Numbers xi, 33—34 ヲ参照セヨ。(3) *Swell the estate.....the owner.* 富ヲ蓄積スルハ人ノ人格ヲ害シ。精神上人ヲ殺スニ至ル。(4) *The waves of the sea &c.* 海ノ波浪ハ一タビ高ク衝キ上ケラレハ再ビ急ニ落下シテ平準ヲ爲スモノナリ。ソレト均シク種々雑多ノ境涯ハ自ラ平等ニ歸シ往クモノナリ。“not more speedily.....than.” 同シヤウニ迅速ニ。(5) *The granite and felspar* 花崗石ト長石。是ハ石ノ中テ最モ硬キモノナリ。

【譯文】前記の所謂二元法は人の性質及び状態の中にも存するものなり。あらゆる過剰は不足を生じ。又あらゆる不足は過剰を生ず。あらゆる甘味は苦味を有す。あらゆる禍は福を有す。快樂の受容器たるあらゆる能力には之れが亂用に對して課せらるゝ賞罰あり。是れ其節度に報ゆるに長壽を以てする所以なり。蓋し一粒の智の中には又一粒の愚あり。失ひたる各物に對しては又何者か得る所あり。富若し増加せば之を使用するものも亦増加す。若し拾ひ集むるもの餘り多くを拾ひ集むれば自然は彼れが其金櫃に入るものを彼れより取り去るべし。即ち財産増殖すれども其持主を殺すに至る。自然は壟斷及除外例を厭忌す。千差萬態の人の境涯が自然と平等を求むるは海洋の波浪が昂擡の極より頽れ落ちて平準を求むるの迅速なるに均し。凡そ世の驕れるもの。強きもの。富めるもの。幸ひなるものを壓伏して凡べての他のものと固く同一の地平に置かんとする。一切を平等にする事情の存するあり。茲に人あり。其性餘りに強激に過ぎ社交に的せず。氣象と云ひ。地位と云ひ惡市民たり。擻狂なる兇漢。海賊に類する殘忍の性を有するものあらんか。——自然は彼れに可愛の兒女を數多授く。彼等は今や村夫子の校塾に於て日課を學習し。教師の譽めに預りつゝあるからとて。子女を愛し子女を念ふの心は父の嗔き怒顔を和げ懐け慇懃なる禮容となすなり。斯くて自然は花崗石の如き長石の如き硬き石を綿の如く軟かにす。野猪の如き暴戾のものを取り出して羊羔の如き和柔の性を入れ込み。以て其權衡を正しくするなり。

6. The farmer imagines power and place are fine things. But the President has paid dear for his White House.<sup>1</sup> It has commonly cost him all his peace and the best of his manly attributes. To preserve for a short time so conspicuous an appearance before the world, he is content to eat dust before the real masters who stand erect behind the throne.<sup>2</sup> Or, do men desire the more substantial and permanent grandeur of genius?<sup>3</sup> Neither has this an immunity.<sup>4</sup> He who by force of will or thought is great, and overlooks thousands, has the charges of that eminence. With every influx of light comes new danger.<sup>5</sup> Has he light?—he must bear witness to the light,<sup>6</sup> and always outrun that sympathy which gives him such keen satisfaction by his fidelity to new revelations of the incessant soul.<sup>7</sup> He must hate father and mother, wife and child.<sup>8</sup> Has he all that the world loves and admires and covets?—he must cast behind him their admiration, and afflict them by faithfulness to his truth, and become a byword and a hissing.<sup>9</sup>

(1) *White House.* 大統領ノ白館。(2) *He is content.....behind the throne* 玉座ノ後ニ立ツ。即ち主權ヲ握ル。實際ノ主權者ノ前ニ屈伏シテ其賤使ニ從フ。Dust shalt thou eat all the days of thy life.—Gen. iii, 14 参照。米國ニハ throne ナシ。故ニ唯主權ト云フ義ニ解スベシ。主權ヲ掌握セル實際ノ主權者トハ國民ナリ。(3) *Do men desire &c.* 大統領ナド云フヨリモ一層縮乎トシテ強固ナル且ツ恒久的名譽即ち詩人トカ文士トカ云フモノニ與ヘラレハ名



譽光榮ヲ希望スルカ。(4) **Immunity** 危険若クハ失敗ニ陥キルノ憂ヒナキコト。(5) **With every influx.....new danger.** 新智識ノ浸入ト共ニ新シキ危険之ニ伴フ。“light”ハlight of knowledge ナリ。(6) **He must bear witness to the light.** 人若シ深高ナル智識ヲ有スレバ。之ヲ自分バカリテ占領セズニ他人ニ之ヲ公長セザルベカラズ。Has he light?—He must bear &c. ハ St. John i, 7—8 ノ句ヲ借りタルモノナリ。(7) **And always outrun.....the incessant soul.** 新智識ヲ受ケルモノガ之ヲ受ケテ心ニ喜ビテ感ズルヨリモ尙一層自分ハ人ニ新智識ヲ授ケルコトニ於テ熱心ナラザルベカラス。ソハ常ニ活動シテ止マザル精神ニ新タル發明ニ忠實ナルニ由リテ心ニ深キ満足ヲ與フル所以ノモノナリ。“outrun that sympathy”ハ同情ニ先キ驅ケスル。即チ世人ガ智識ヲ得タイト思フ同情ニ先驅シテ。人ガ求メザルニ自ラ進ンデ人ニ智識ヲ授ケント熱中スルノ謂ヒナリ。(8) **He must hate.....and child.** 父母妻子ヲ捨テ、己ガ一身ヲ犠牲ニセザルベカラズ。釋迦ガ父母妻子ヲ棄テ、靈山ニ入りタルガ如シ。St. Luke xiv, 26 参照。(9) **By-word and a hissing** 侮辱輕蔑。此二語聖書ニ見ユ。By-word ハ proverb ニシテ。世ノ諺トナル程。輕蔑ノ通語トナルノ謂ヒナリ。要スルニ此二語ハ嘲笑。物笑ノ義ナリ。

【譯文】 田夫野人は權力と地位は立派なる物と想像す。然れども大統領は其「自館」に入るに莫大の價を拂ふたるものなり。常に其心の平和を破り。其節義を屈せしめしものなり。僅々數年の間(大統領の任期は四年なり)天下萬人の前に然か顯赫の地位を保たんが爲めに。彼れは玉座の背後に直立する實際の主権者の前に叩頭平伏して以て自ら甘んずるものなり。若くは又人は天才の有する一層堅實にして一層恒久的なる光榮名譽を獲んと冀望する。是れ亦危険困難等より免るゝ能はず。凡そ意志や思想の力に由りて偉大となり。幾萬の人々を眼下に蔑視するものは又其高位地を占有すべきの義務責任を有す。凡そ新しき智識の光明が浸入する毎に又新しき危険之に伴ふ。彼れ果して此光明を有する。彼れは必ず其光明に證を立て之を他に公表し。世人の同情に先驅し。駭々乎として進んで休まざる精神の新たる發明に忠實なるに由りて以て深大の満足を得ざるべからず。彼れは又父母妻子をも憎みて放棄せざるべからず。彼れ果して滿天下の人が愛重し欽仰し渴羨するものを有する。——彼れは彼等の敬仰を背後に投棄し而して其眞理に忠實なることに由りて彼等を苦しめ。以て侮蔑嘲弄を受くるの覺悟なかるべからず。

【補註】 Comes new danger 新タル危険トハ後文説ク處ヲ参照スベシ。Their admiration, and afflict them—their, them トモニ all the world 即チ世界ノ人ヲ指ス。afflict ハ distress ノ義ニシテ。彼等ヲ苦ルシメ。悲シムルノ謂ヒナリ。His truth ハ彼レノ天職ノ義ニ解シテ可ナリ。

7. Thus is the universe alive. All things are moral.<sup>1</sup> That soul which within us is a sentiment, outside of us is a law. We feel its inspiration; out there in history we can see its fatal strength. “It is in the world, and the world was made by it.”<sup>2</sup> Justice is not postponed. A perfect equity adjusts its balance in all parts of life. *Οὐχ ἄβολοι ἀιὸς ἀεὶ εὐπίπτουσαι*—The dice of God are always loaded.

The world looks like a multiplication-table, or a mathematical equation, which, turn it how you will, balances itself. Take what figure you will, its exact value, nor more nor less, still returns to you. Every secret is told, every crime is punished, every virtue rewarded, every wrong redressed, in silence and certainty. What we call retribution is the universal necessity by which the whole appears wherever a part appears. If you see smoke, there must be fire. If you see a hand or a limb, you know that the trunk to which it belongs is there behind.

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(1) **All things are moral.** 天地間ノ萬物皆道德界ノ範圍ニ在リテ善惡正邪ノ領域外ニアラザルモノナリ。(2) St. John i, x ノ句ナリ。(3) 此希臘語ハ *Ἡοὶ κῦβοι Διὸς αἰεὶ εὐπίπτουσαι* ト發音ス。之ヲ直譯スレバ The dice of God are always loaded トナル。天帝ノ justice (正義)ニ擬シタルモノ。天帝ノ骰子ハ常ニ不倒翁ノ如ク底ニ鉛ガ入レアル (loaded) ガ故ニ必ズ起ツ。決シテ横ニ倒レザルナリ。

【譯文】 宇宙は斯く活くるなり。而して天地間の萬物皆善惡正邪の理に漏るゝものあるなし。吾人の心裡に在りて感想たる所のものは吾人の身外に在りては理詰たるものなり。吾人は其感應の力を感ず。吾人は又青史の上に於て其暴力の横行するを認む。「是は現世界に於て行はる。世界は之に由りて作られたるなり」。賞罰は決して猶豫されず。完全なる平衡法のあるありて人生百般に於ける其權衡を正しくす。而して希臘の古語に所謂「天帝の骰子は不倒翁の如く正立す」。現世界は洵に乘算表の如く。又方程式の如し。意の儘に之を嚮向するも尙自から均衡するのみ。試みに汝の欲する數字を取りて見よ。其正確なる價格結果は多くもなく少くもなく。依然として再び歸來るべし。黙々の裡に且つ確實にあらゆる秘密は曝露せられ。あらゆる罪は罰せられ。あらゆる徳は賞せられ。あらゆる罰は賠償せらる。吾人の稱して應報と云ふ所のものは宇宙一般の必須條件に外ならず。之に由りて一部が現はるゝ所には必ず全部が現はるゝなり。例へば煙のある所必ず火亦無かるべからず。手足あれば必ずや之れが屬する胴體が後へにあることを知らん。

8. Every act rewards itself, or, in other words, integrates itself in a twofold manner: first, in the thing, or in real nature; and, secondly, in the circumstance,<sup>1</sup> or in apparent nature. Men call the circumstance the retribution. The causal retribution is in the thing, and is seen by the soul. The retribution in circumstance is seen by the understanding; it is inseparable from the thing, but is often spread over a long time, and so does not become distinct until after many years. The specific stripes may follow late after the offence, but they follow because they accompany it.<sup>2</sup> Crime and punishment grow out of one stem. Punishment is a fruit that unsuspected ripens within the flower of the pleasure which concealed it. Cause and effect, means and ends, seed and fruit, cannot be sever-



ed; for the effect already blooms in the cause, the end pre-exists in the means, the fruit in the seed.

(1) *Circumstance* は結果ト云フニ殆ト同シ。(2) *The specific stripes... accompany it.* 特別ノ責罰ハ或ハ犯罪ニツツト遅レテ晩ク來ルコトモアリ。然レドモ必ズ之ニ伴フテ來ル。何トナレバ必ズ罰ハ罪ニ伴隨スルベナリ。

【譯文】 各行爲は自己を賞罰するものなり。換言すれば二重の方法にて自ら缺陷を充して之を全ふするものなり。即ち第一は其物即ち物の眞性(因)に於て。第二は境遇即ち外見的性質(果)に於て然るものなり。世人此境遇を稱して應報と云ふ。因たる應報は物に存し。良心之を認む。境遇に於ける應報は悟性之を認む。それは物より離るべからざるものなり。然れども厩長日月に亘ることあるが故に數年の後に至るまで明かならざることあり。特殊の責罰は犯罪に連りて晩く來ることあり。然れども常に罰は罪に伴隨するが故に必ず之に伴ふて來るものなり。罪と罰は恰も同一の木幹より生ずるなり。罰は之を匿くす所の快樂の花の中に隠然と熟成する所の果實の如し。原因結果。手段目的。種子果實。此等の二者は到底分離すべからざるものなり。蓋果は既に因の中に實を結ぶ。目的は手段の中に豫め存し。葉實は種子の中に伏在するものなればなり。

9. Whilst thus the world will be whole, and refuses to be disparted, we seek to act partially, to sunder, to appropriate.<sup>1</sup> For example, to gratify the senses we sever the pleasure of the senses from the needs of the character. The ingenuity of man<sup>2</sup> has always been dedicated to the solution of one problem—how to detach the sensual sweet, the sensual strong, the sensual bright, etc. from the moral sweet, the moral deep, the moral fair; that is, again, to contrive to cut clean off this upper surface so thin as to leave it bottomless; to get a *one end* without an *other end*. The soul says, Eat<sup>3</sup>; the body would feast. The soul says, The man and woman<sup>4</sup> shall be one flesh and one soul; the body would join the flesh only. The soul says, Have dominion over all things to the end of virtue: the body would have the power over things to its own end.....

(1) *Act partially.....appropriate.* 一局部ニテ事ヲ爲シ。裁割シ。分割セントス。(2) *The ingenuity of man.* 人間ノ巧智寧ロ俊才ヲ云フ。(3) *Eat.* 活クルガ爲ニ食フノ義。(4) *The man and woman &c.* Genesis ii, 24 参照。又 St. Matt. xix, 5., St. Mark xvii 等参照。

【譯文】 世界は斯くの如く渾然として一體を成さんと欲し。分裁さるゝことを拒むと同時に吾人は一局部にて働き。断裁し。分割せんと求むるなり。例へば人は五官の慾を満足せしめんが爲めに。唯五官の慾のみを割取し。品性の必要を忘る。人間の辨智は古來唯一つの問題を解決することのみ獻げられたり。——即ち如何にして肉慾的の快樂。肉慾的の力。肉慾的の光彩等を道德的の快樂。道德的の深典。道德的の美より分離することを得るかの一問題なり。詳

言すれば此上表面を薄く奇麗に切取り。それを全く無底に爲さんと企つるに在り。他の一端を棄てて一端のみを取らんと工夫するなり。靈魂は云ふ「食せよ」と。而して肉體は宴樂せんと欲す。靈魂は云ふ「夫婦相合して一體一心となるべし」と。而して肉體は肉身のみ相結合せんと欲す。靈魂は云ふ。「道德を目的に凡べてのものを主宰せよ」と。而して肉體は自己を本位として萬物の主宰權を獲得せんとす。

【補註】 *Contrive to cut clean.....an other end.* 眞正ノ徳義及ビ快樂ノ基礎タル道德的土壤ニ留意スルコトナクシテ人生々活ヨリ成ルベク多クノ肉慾的快樂ヲ搾リ取ラントス。故ニ根幹ヲ切り去ルナリ。是レ bottomless ノ語アル所以ナリ。根幹ヲ養成セズシテ香味ヲ獲得セントシ。種ヲ蒔カズシテ收穫ヲ取ラントス。

10. Still more striking is the expression of this fact in the proverbs of all nations, which are always the literature of reason or the statements of an absolute truth, without qualification.<sup>1</sup> Proverbs, like the sacred books of each nation, are the sanctuary of the intuitions.<sup>2</sup> That which the droning world, chained to appearances, will not allow the realist to say in his own words, it will suffer him to say in proverbs without contradiction. And this law of laws, which the pulpit, the senate, and the college<sup>3</sup> deny, is hourly preached in all markets and workshops by flights of proverbs, whose teaching is as true and as omnipresent as that of birds and flies.

(1) *Without qualification* 無制限ニ何等ノ形容限定ナクシテ。ムキダシニ。(2) *The sanctuary of the intuitions* 俚諺ノ中ニハ直覺的眞理ガ祀リアルガ故ニ云フ。(3) *The pulpit.....college.* 是ハ metonymy ノ一例ニシテ例へば “the sword” ト云フテ軍人ヲ顯ハスガ如シ。故ニ宗教家。政治家。學者ト云フニ均シ。

【譯文】 萬國民の有する俚諺の上に於て此事實は一層顯明に表彰せらる。蓋し此の俚諺なるものは古來道理の文學とも謂つべく又絶對の眞理を廣義に極言したるものにして。言はば各國民の經典の如く直覺的眞理を祀り藏めたる聖殿の如し。徒に外觀にのみ檢縛されたる無神經の世界が眞實家をして自家の語を以て云はしめざる事柄をも俚諺もて之を表明すれば何人も彼れに反抗を試むるものなからしむ。而して此理法中の理法は宗教家。政治家及び學者等之を排拒すれども實は毎時毎刻俚諺の飛揚に因りてあらゆる市場。あらゆる工場に傳教せられ。其教や鳥や蠅のそれの如く均しく正確にして且つ普遍なり。

【補註】 百鳥群蠅ノ instinct (本能性)ノ正確ニシテ過ナク。又鳥や蠅ハ何レ如何ナル處デモ自由ニ飛揚シ。所謂普遍ナルヲ云フ。

11. All things are double, one against another—tit for tat;<sup>1</sup> an eye for an eye; a tooth for a tooth; blood for blood<sup>2</sup>; measure for measure;<sup>3</sup> love for love. Give and it shall be given you.<sup>4</sup> He



that watereth shall be watered himself.<sup>6</sup> What will you have? quoth God; pay for it and take it. Nothing venture, nothing have. Thou shalt be paid exactly for what thou hast done, no more, no less. Who doth not work shall not eat.<sup>6</sup> Harm watch, harm catch.<sup>7</sup> Curses always recoil on the head of him who imprecates them. If you put a chain around the neck of a slave, the other end fastens itself around your own. Bad counsel confounds the adviser. The devil is an ass.<sup>8</sup>

(1) **Tit for tat.** 賣言葉=買言葉。(2) **A tooth.....blood.** 是レ法律ノ精神根本ニシテ人ノ齒チ一本抜ケバ自分モ亦抜カル。人ヲ殺セバ自分モ亦殺サル。漢ノ皇祖皇帝ノ所謂「人ヲ殺スモノハ死ス」ト云フハ即チ“blood for blood”ナリ。(3) **Measure for measure.** 量リチ善クシテ物チ人ニ與フレバ(賣レバ)汝モ亦人ヨリ善キ量目ヲ與ヘラルノ義。St. Luke vi, 38 基督山上ノ垂訓参照。——“Good measure, pressed down, and shaken together, and running over, shall men give into your bosom. For with the same measure that ye mete withal it shall be measured to you again.” (4) **Give.....you.** 是レ亦 St. Luke vi, 38 ノ一句ナリ。(5) **He that watereth.....himself.** 人ヲ助クルモノハ己レモ亦助ケラルベシ。“To water”ハ植物ノ生長繁殖ヲ助クルノ義。(6) **Who doth not.....not eat.** Gen. iii, 19 并ニ II. Thessa. iii, 10 参照。後者ニ於テ St. Paul ノ言ニ“if any would not work, neither should he eat.” Emerson 之ヲ借り來リテ一ノ格言ヲ作レルナリ。(7) **Harm watch, harm catch.** 是ハ Americanism ニシテ。人ニ害ヲ爲スノ機會ヲ常ニ注目シテ居ルト自分ガ終ニ害セララルニ至ルベシトナリ。“Watch! for a chance of doing harm and you will catch harm. (yourselves will be injured). (8) **The devil is an ass.** 惡魔ハ馬鹿ナリ。惡魔ハ常ニ foolish counsellor ニシテ。彼レノ忠告ニ從ヘバ常ニ不幸ニ陥ル。

【譯文】天下の萬事萬物。皆二重にして一は他に對立す。——即ち「賣り言葉に買言葉」。「眼と眼」。「齒と齒」。「血と血」。「升目と升目」。「愛と愛」。「與へよ去らば汝も與へられん」。人を助くるものは又己れも助けられん。汝何をか求めんとするか。宜しく價を拂ふて之を取らば神は宜ふ。凡そ虎穴に入らざれば虎兒を得ず。汝は丁度汝が爲した丈の價を拂はるべし。多くもなく。少くもなし。働かざる所の人食ふべからず。他に害を與へんと圖れば自ら害に遭ふ。兇は常に之を祈るもの、頭に纏還す。汝若し奴隸の頭身に鐵鎖を纏ひ付くれば他の一端は汝自身の頭に附着されん。惡しき忠告は忠告者を苦惱せしむ。蓋し惡魔は愚物のみ。惡魔の忠告は常に人を不幸に陥らしむ。

12. It is thus written,<sup>1</sup> because it is thus in life. Our action is overmastered and characterized<sup>2</sup> above our will by the law of nature. We aim at a petty end quite aside from the public good, but our act arranges itself by irresistible magnetism in a line with the poles of the world.<sup>3</sup>

(1) **It is thus written.** 斯クノ如ク經典ニ記録シアルノ義。thus ハ專ラ前ノばらぐらふヲ受ク。(2) **Overmastered and characterized &c.** 吾人ノ行動ハ吾人ノ意志ニ反シテ吾人ノ意志以上ニ歸向スルヤウ自然ノ法則ニ由リテ制裁配劑モラルルナ云フ。(3) **In a line.....the world.**—“In a line”ハ harmoniouslyノ義。世界ノ兩極ト併行一致スルトハ即チ自然法ニ合致スル謂ナリ。

【譯文】其斯クノ如ク記録されたるは即ち人生に於て眞に斯クノ如くなればなり。我々の行動は自然の法則に據りて我々の意志以上に歸向するやう制裁され。配劑せらるゝなり。吾人は公益より全く離れて碌々たる目的を遂行せんと企つれども吾人の行動は難抗磁力に由つて世界の兩極と合致するやう自ら安排するなり。

13. A man cannot speak but he judges himself.<sup>1</sup> With his will or against his will, he draws his portrait to the eye of his companions by every word.<sup>2</sup> Every opinion reacts on him who utters it. It is a thread-ball thrown at a mark, but the other end remains in the thrower's bag. Or, rather, it is a harpoon hurled at the whale, unwinding as it flies a coil of cord in the boat; and if the harpoon is not good, or not well thrown, it will go nigh to cut the steersman in twain or to sink the boat.

(1) **A man cannot.....himself.—but** ハ「非レバ」ト譯スベシ。人自ラ批判裁否スルニ非レバ話ス能ハズ。物言ヘバ常ニ己ヲ批判ス。(2) **He draws.....by every word.** 一言一句必ズ自己ノ肖像ヲ描寫シテ。友人ノ眼ニ觸レシム。其面前ニ描キ來ル。

【譯文】凡そ人は口を開いて物言へば必ず自己を批判す。否應に拘はらず。一言一句皆友人の前に自己の肖像を描き出す。各意見皆盡く之を述ぶる人に反應を與ふ。是は恰も目標に向つて投ずる糸つけたる球の如し。之を投ずるも糸の一端は投手の袋中に止まるなり。否な寧ろ鯨に向つて投ぐる鉤子の如し飛び行きながら舟の中に在る箱索を解きつゝあるに當りて若し鉤子善からず或は投げ方を誤らば舵手を殆ど兩断せん。若くは其舟を沈没せしめん。

【補註】 Thread-ball + harpoon ノ譬喩ハ要スルニ“Every opinion reacts on him who utters it”ノ application ヲ示シタル者ニシテ。一言スレバ人ヲ善評惡評スレバ自分モソレダケノ應報ヲ受ケルコトヲ敘述シタルモノナリ。

14. You cannot do wrong without suffering wrong. “No man had ever a point of pride that was not injurious to him,” said Burke. The exclusive in fashionable life<sup>1</sup> does not see that he excludes himself from enjoyment in the attempt to appropriate it. The exclusionist<sup>2</sup> in religion does not see that he shuts the door of heaven on himself in striving to shut out others. Treat men as pawns and nine-pins,<sup>3</sup> and you shall suffer as well as they. If you leave out<sup>4</sup> their heart, you shall lose your own. The senses would make



things of all persons—of women, of children, of the poor. The vulgar proverb, "I will get it from his purse or get it from his skin,"<sup>1</sup> is sound philosophy.

(1) **The exclusive in fashionable life.** 上流社會ニ於テハ身分ノ詮議嚴重ニシテ濫ニ中流以下ノ人ヲ納レズ。至極排他的ナリ。exclusive ハ他ヲ排スルモノ。名詞ナリ。(2) **Exclusionist** ハ己レト意見ヲ少シテモ異ニスルモノハ自己ノ宗派中ニ容レザル至極頑固的ノ宗教家ナリ。(3) **Pawns and ninepins.** 前者ハ將棋ノ歩卒(フ)ナリ。後者ハ一名 ten pins トモ云フ駒ノ如キモノ。九本アリテ之ヲ樹テ置キ圓球ヲ轉バシ倒スナリ。二者トモニ身分ノ卑シキ輕キモノヲ表明ス。故ニ他ヲ輕視侮辱スルノ義ナリ。(4) **If you leave out &c.—if you treat others without reference to their hearts &c.** 人ノ心ヲ除キ去ル人ハ心ナキモノ。唯動物的ノモノハキリニ取扱フナラバ。(5) **The vulgar proverb,..... from his skin.** "vulgar" ハ common ノ義。世ノ俚諺ニ「財布カラ金ヲ取ルコトガ出来ホバ。叩キ殺シテ其皮カラテモ取ツテ遣ル」。「財布カラ金ヲ取ル」トハ若シ彼レガ pay シナケレバノ義ナリ。因果應報ノ必然ヲ云フ。

〔譯文〕 吾人は自ら損害を受けずして人に損害を興ふる能はず。マアク曰く「人は己が自負する長所にして自己に有害ならざるものならず」と。上流社會に於ける排他家は交際の快樂を壟断せんとして自ら其快樂より自己を排外するを曉らず。宗教界の排他家は他を排外せんとして。自己を天の門より閉ぢ出すことを知らず。汝若し人を將棋の歩卒又は九本の桂馬の如く冷遇せば汝等も亦彼等と均しく苦しめられん。汝若し人を心情を有せざるもの、如く遇せば汝等も亦其心情を失はん。單に五官のみを以てすれば凡べての人——婦人小兒貧民を皆盡く物化し去らん。「予は彼れの財布より之を拂はしむべし。然らずんば彼れの皮膚の中より取らん」と云へる世俗の言は實に正確なる哲學なり。

15. All infractions of love and equity in our social relation are speedily punished. They are punished by fear. Whilst I stand in simple relations to my fellow-man I have no displeasure in meeting him. We meet as water meets water, or as two currents of air mix, with perfect diffusion and interpenetration of nature. But as soon as there is any departure from simplicity, and attempt at halfness,<sup>1</sup> or good for me that is not good for him, my neighbor feels the wrong; he shrinks from me as far as I have shrunk from him; his eyes no longer seek mine; there is war between us; there is hate in him and fear in me.

(1) **Attempt at halfness.** 物ニ利害アリ。得失アリ。然ルニ其利得ノミヲ己レ獨リ獲得セント圖レテ云フ。

〔譯文〕 凡そ社交場裏に於て仁義に悖戻する行爲は直ちに罰せらるゝなり。是は先づ恐怖を以て罰せらるべし。予若し同胞に對して潔白なる關係を持する間は彼等と出會するに毫も不快を感ずることなし。我等二人の相會するは恰

も水の水に會合するが如く二流の空氣が相合するが如く。其性質全く相融通和合す。然れども少しでも所謂潔白の關係を離れて自我一半の利のみを圖るや否や。又彼れの爲めに利ならずして己れの爲めにのみ利を圖るや否や彼れは忽ちに損害を受けたることを感知し。彼れが予を恐れて萎縮すること予が彼れを恐れて萎縮するが如くす。彼れの眼は最早予の眼と出會することなく。我等兩人の間には茲に間隙を生じ彼れは我れに對して憎惡の念を懷き。予は恐怖の念を懷く。

16. All the old abuses in society, universal and particular, all unjust accumulations of property and power, are avenged in the same manner. Fear is an instructor of great sagacity, and the herald of all revolutions. One thing he teaches, that there is rotteness where he appears.<sup>1</sup> He is a carrion crow; and though you see not well what he hovers for, there is death somewhere. Our property is timid, our laws are timid,<sup>2</sup> our cultivated classes are timid. Fear for ages has boded and mowed and gibbered over government and property. That obscene bird is not there for nothing. He indicates great wrongs which must be revised.

(1) **One thing.....he appears.**—"he" ハ Fear ヲ擬人セルモノナリ。彼レノ現ハルゝ所ニハ必ズ腐敗アリ。(2) **Our property.....are timid.** 財産ニ富メルモノハ常ニ恐怖ノ念ヲ懷ク。法律ハ甚ダ臆病ナル方法ニテ施行セラル。上流社會ノモノモ亦臆病ナリ。(故ニ文明ノ中ニ腐敗アル所以ナリ。)

〔譯文〕 社會に於ける凡べての舊弊。一般的のもの。特別的のもの。并に財産權力の凡べて不正なる蓄積は皆同一の方法にて復讐せらるゝなり。恐怖は甚だ賢明なる教誨師なり。而してあらゆる革命の先驅たり。彼れが吾人に教ゆる一事あり。それは彼れの現はるゝ所には必ず腐敗あることなり。彼れは腐敗を求むる鴉なり。彼れは何の爲めに翱翔するかを知らずと雖ども彼れの舞ひ翔る處必ず何れの處にか死(腐肉)あり。財産は臆病なり。法律は臆病なり。上流社會は臆病なり。恐怖は幾百年代の間。政府財産に對して惡言を吐き。或は顔を歪め。或は亂語を以て嘲嗤を繼にせり。彼の不祥の鳥は何等の謂れなく彼處に在るものに非ず。彼れは必ず矯正すべき弊害を指示するものとす。

17. Of the like nature<sup>1</sup> is that expectation of change which instantly follows the suspension of our voluntary activity.<sup>2</sup> The terror of cloudless noon,<sup>3</sup> the emerald of Polycrates,<sup>4</sup> the awe of prosperity, the instinct which leads every generous soul to impose on itself tasks of a noble asceticism and vicarious virtue, are the tremblings of the balance of justice through the heart and mind of man.

(1) **Of the like nature.** 矢張り同性質即チ。因果應報ノ理法が行ハルゝノ義。(2) **Expectation of.....voluntary activity.** 吾人が既ニ望足リ志成リ。最早何等ノ願望ナキノ時ニ當リ。之ニ伴フテ起ル變化。換言スレバ滿ツレバ缺ケル何等カノ災變ガ來ルナラント豫期スルノモ。矢張り因果應報ノ理テアル。(3)



**The terror of cloudless noon.** 一天雲ナキ日中ノ恐ロシサ。盛シナレバ衰フルト云フ真理ハ實ニ恐ロシキモノナルヲ云フ。(1) **The emerald of polycrates.** 小亞細亞 Samos ノ王 Polycrates 餘リニ幸運ノ大ヒナルヲ恐レ。秘藏セルえめらるどノ指輪ヲ海中ニ投棄セリト云フ。

【譯文】 吾人の任意的活動の休止し。望足り願慮ふて他に慾念なきに當り直に生じ來る境涯の變化即ち盈つる月に雲を豫期するのも亦是れ因果應報の理に外ならず。一點の雲なき日中に於ける後の恐ろしさ。Polycrates の綠寶石の指輪。繁榮の盛んなる時所謂盈つれば虧ぐるの氣遣はしさ。凡そ世の洪量なる人物をして皎潔なる雅行を身に課せしめ。身代はりの功德を積みしむる本能性是等哲人の心情と心智とを通じし賞罰の秤子が振動しつゝあるものなり。

【補註】 **The balance** ハ scales ノ義ニ解スベシ。 **Justice** ハ即ち因果應報ノ理法ト曉ルベシ。

18. Experienced men of the world know very well that it is best to pay scot and lot<sup>1</sup> as they go along, and that a man often pays dear for a small frugality. The borrower runs in his own debt.<sup>2</sup> Has a man gained anything who has received a hundred favors and rendered none? Has he gained borrowing, through indolence or cunning, his neighbor's wares, or horses, or money? There arises on the deed the instant acknowledgment of benefit on the one part, and of debt on the other; that is, of superiority and inferiority. The transaction remains in the memory of himself and his neighbor; and every new transaction alters, according to its nature, their relation to each other. He may soon come to see that he had better have broken his own bones than to have ridden in his neighbor's coach, and that "the highest price he can pay for a thing is to ask for it."

(1) **To pay scot and lot &c.** キチ々々ト其金錢ヲ支拂ヒ。決シテグツ々ト延バサルノ義。(2) **The borrower.....owns debt.** 借錢チスルモノハ其借財ガ益減リソツナモノデアルニ。益借金ガ嵩ムナリ。故ニ人カラ金ヲ借リルモノハ自己ニ對シテ債務者トナル。

【譯文】 世故に通曉せる人は熟知せん。凡べて世渡りをするとき。キチ々々と氣帳面に支拂ひを爲すが得策にして。人は屢些細なる節約の爲めに多大の金を支拂ふが如き場合に立至ることあり。金を借りる人は自身に對して債務者となり借錢に深入りすることあり。他より數百の恩を受けて一つの恩をも施さるるものは果して何者をか獲得せるか怠慢狡猾の處爲に由りて隣人より家財。馬匹。金錢を借りて果して何者をか彼れは利したりや。蓋し其行爲に對して直ちに一方に於ては恩徳の認識あり。他方に於ては負債の認識生ず。換言すれば優劣の認識起る。其恩徳と負債の貸借は自己と隣人との記憶に存して忘れられず。而して各新たなる貸借は其性質に従ひ。其相互の關係に従ひて一變す。彼れは忽ちに曉らん。隣人の馬車に乗るよりも寧ろ自分の骨を

折るの大に勝れることを。又知らん凡そ物に對して人が拂ふ最高の價は之を乞ひて求むるに在ることな。

【補註】 自ラ勤イテ得ズ人ニ乞フテ得タルモノニハ最高ノ價ヲ拂フ仕宜トナルノ義。 **Scot and lot.** 是レハ本來臣民ノ財產能力ノ程度ニ應ジテ課スル「税」ノ義ナリ。

19. A wise man will extend this lesson to all parts of life, and know that it is the part of prudence to face every claimant, and pay every just demand on your time, your talents, or your heart. Always pay; for, first or last, you must pay your entire debt. Persons and events may stand for a time between you and justice, but it is only a postponement.<sup>1</sup> You must pay at last your own debt. If you are wise, you will dread a prosperity which only loads you with more. Benefit is the end of nature. But for every benefit which you receive a tax is levied. He is great who confers the most benefits. He is base—and that is the one base thing in the universe—who receives favors and renders none. In the order of nature, we cannot render benefits to those from whom we receive them,<sup>2</sup> or only seldom. But the benefit we receive must be rendered again, line for line, deed for deed, cent for cent,<sup>3</sup> to somebody. Beware of too much good staying in your hand. It will fast corrupt and worm worms.<sup>4</sup> Pay it away quickly in some sort...

(1) **Persons and events.....a postponement.** 人ヤ出來事ガ一時汝ト賞罰トノ間ニ介立シテ。善ハ賞モラレ惡ハ罰モラルコトヲ妨グルコトモアルベシ。併シツハ唯一時之ヲ延期セシムルノミ。何レノ時カ善惡ノ賞罰ハ行ハルルモノデアル。(2) **In the order.....receive them.** 自然ノ順序トシテ。吾人ハ恩ヲ受ケタ人ニ恩ヲ還ヘスコトノ出來ナイ場合ガアル。例ヘバ子ガ親ニ恩ヲ報ズルコト能ハザルノ類ナリ。(3) **Line for line.....for cent.** 受ケタ恩誼ハ一分一厘モ違ハザルヤウきつちり之ヲ還ヘサルベカラズトノ謂ヒナリ。"Line for line" ノ句ハ聖書ヨリ出ヅ。(4) **It will fast.....worms.** 忽チ腐ツテ蛆チ生ズル。worm ハ動詞ニシテ worms ハ名詞ナリ。Idiomatic expression ナリ。

【譯文】 賢者は此教訓を人生のあらゆる凡べての方面に擴めん。而してあらゆる請求に面して敢て之を逃避せず。汝の時。汝の能。汝の心に對する正當の要求に應ずるは蓋し經濟の道に適ふものなることを知らん。然り必ず拂へよ。何となれば始めにせよ終りにせよ。汝は是非とも其全負債を支拂はればならぬ故なり。汝と賞罰との間に一時人とか事件とかが介在して之を隔離せしむることもあるべし。然れども是は唯一時の延期のみ。結局汝が汝自身の負債を償はざるべからず。汝若し賢明なれば汝は繁榮を危惧せん。そは唯汝に一層多くを貸はしむるものなり。蓋し恩惠は天地世界の目的なり。然れども汝が恩惠を受くる毎に必ず税の課せらるゝあり。最多の恩惠を施すものは偉大なり。他より恩を受け。更に自ら恩を施さるるものは最も賤しきものなり。——是れぞ天地に於ける一陋事に屬す。——自然の順序として吾人は恩を受くる人



に恩を與ふること能はざる場合あり。或は與ふことを得るとしても唯偶々然かするのみ。然れども吾人の受くる恩は一行は一行に一事は一事に一仙は一仙に分厘の減ずるなく其儘に他の人に施まらるべからず。汝の手中に餘り多くの福が止まるを警めよ。そは忽ちに腐敗して蛆を生ぜん。何にか或る方法にて之を償却せよ。

20. On the other hand, the law holds with equal sureness for all right action. Love, and you shall be loved. All love is mathematically just, as much as the two sides of an algebraic equation.<sup>1</sup> The good man has absolute good, which, like fire, turns everything to its own nature, so that you cannot do him any harm; but as the royal armies sent against Napoleon, when he approached, cast down their colors and from enemies became friends,<sup>2</sup> so disasters of all kinds, as sickness, offence, poverty, prove benefactors:

"Winds blow and waters roll  
Strength to the brave, and power and deity.  
Yet in themselves are nothing."<sup>3</sup>

The good are befriended even by weakness and defect. As no man had ever a point of pride that was not injurious to him, so no man had ever a defect that was not somewhere made useful to him. The stag in the fable admired his horns and blamed his feet; but when the hunter came, his feet saved him, and afterwards, caught in a thicket, his horns destroyed him. Every man in his lifetime needs to thank his faults. As no man thoroughly understands a truth until he has contended against it, so no man has a thorough acquaintance with the hindrance or talents of men until he has suffered from the one and seen the triumph of the other over his own want of the same.<sup>4</sup> Has he a defect of temper that unfits him to live in society? Thereby he is driven to entertain himself alone, and acquire habits of self-help; and thus, like the wounded oyster, he mends his shell with pearl.<sup>5</sup>...

(1) The two sides.....equation. 代數方程式ノ兩側。例へば  $(a+b)^2 = a^2 + 2ab + b^2$  ノ如シ。(2) The royal armies.....became friends. 是ハ奈翁ガえるば島ヲ脱シテ佛國ニ歸ヘリタルトキ佛王 General Nece ヲ派シテ奈翁ヲ迎撃セシメントシタレドモ Nece ハ故主奈翁ヲ見ルヤ軍旗ヲ伏セテ逆ニシテ之ニ投降シ。敵ハ忽チニ味方トナリタルヲ云フ。(3) "Winds blow... ..are nothing. 狂風怒濤モ勇者ニハ力ヲ與ヘ。力トモナリ神トモナリテ以テ彼等ヲ鼓舞能ハス。併シ風。波其者ハ決シテ何等ノ力アルモノニ非ズトナリ。(4) No man.....of the same. 何人モ或ル妨礙ノ爲メニ苦ルシメラレザレバ眞ニ其妨礙ノ性質ヲ知悉スル能ハズ。又自ラ才幹ノ缺乏セルヨリシテ他人ニ屈伏サル、如キ境遇ニ出會スルマデハ人ノ才幹ノ價值ヲ充分ニ知ル能ハズ。"the same" ハ talents ヲ受ク。"the one" ハ hindrance ニシテ。"the other" ハ talents ナリ。(5) Like the wounded oyster.....with pearl. 牡蠣ハ其殻ガ毀傷

サレタルトキハ眞珠ヲ滲出シテ以テ其傷所ヲ癒ヤスモノナリ。故ニ創傷ハ却ツテ牡蠣ガ社會ニ有益ノモノトナルノ原因タルナリ。

【譯文】他の一方に於て所謂因果應報の理法は凡べての善行に對して均等を保つものなり。即ち愛せよ。去らば汝も確かに愛せらるべし。あらゆる愛は數學的に精確なり。恰も代數方程式の兩式の如し。善人君子は絶對的の善を有するものにして。其善や恰も火の如く凡べてのものを自己の性質に化し去るが故に人は彼れに對して何等の害傷を加ふる能はざるなり。併し彼の奈翁を迎撃せんとて派遣されたる官軍は彼れが近づきしとき軍旗を投げ伏せつつ敵は忽ち味方と變はりし如く。疾病。毀害。貧苦の如きあらゆる種類の災殃は自己の恩人となることあり。

「風吹き波轉ぶ。是れ勇者に取つては其力となり。神力を得せしむ。然れども風波其物に於ては何等の價值なきなり。」

善人君子は弱點や短所に困りて視まれ。由つて以て補益せらる。何人も其自ら誇る長所に困りて損害を受けざるものなきと均しく。又其短所にも何れの處にか有益なるものなきはなし。寓話の中に在る鹿は己が角を譽めて其足を毀りしが。獵師に出會せしとき彼れは足の御蔭で九死に一生を得たり。其後彼れの角は森林の中にからまつて遂に我が身を亡ぼすの具となれり。人各其生涯中自己の短所に對して感謝するを要す。凡そ人は眞理に向つて奮闘するまでは完全に之を了得せざるが如し。困難の爲めに苦しめらるゝに非れば充分に之を了解する能はず。自己の材幹の缺亡に困り。己が短才を歴せらるゝに非れば他人の材幹を充分に觀ずる能はざるなり。彼れは果して社會に生活するに適せざるほど氣質に缺點ある。然らば之れが爲めに彼れは獨り己れを自慰するやう餘儀なくされ。而して遂に自助の習慣を得るに至る。斯くの如くして彼の傷つけられたる牡蠣の如く彼れは其眞珠を以て貝殻の創傷を補缺するものなり。

【補註】 Befriended.....and defect. 自己ノ弱點短所ヲ癒ミ之ニ由テ大ニ己レヲ利スル場合モアリ。故ニ之ニ依リテテモ視シマルトノ義。The stag in the fable &c. — Aesop 物語ノ中ニ在ル寓話ニシテ是レ "weakness" ヤ "defect" ガ却ツテ "useful" ナルノ一例ナリ。

21. The history of persecution is a history of endeavors to cheat nature,<sup>1</sup> to make water run up hill, to twist a rope of sand. It makes no difference whether the actors be many or one, a tyrant or a mob. A mob is a society of bodies voluntarily bereaving themselves of reason, and traversing its work. The mob is man voluntarily descending to the nature of the beast. Its fit hour of activity is night. Its actions are insane, like its whole constitution. It persecutes a principle; it would whip a right; it would tar and feather justice<sup>2</sup> by inflicting fire and outrage upon the houses and persons of those who have these. It resembles the prank of boys who run with fire-engines to put out the ruddy aurora streaming to the stars. The inviolate spirit turns their spite against the wrongdoers.



The martyr cannot be dishonored. Every lash inflicted is a tongue of fame; every prison a more illustrious abode; every burned book or house enlightens the world; every suppressed or expunged word reverberates through the earth from side to side. Hours of sanity and consideration are always arriving to communities, as to individuals, when the truth is seen, and the martyrs are justified.<sup>3</sup>

(1) **The history.....to cheat nature.** 迫害ノ歴史ハ實ニ自然ヲ欺カントスルモノナリ。故ニ自然ノ理ニ反展スルモノノ歴史ナリ。(2) **It would tar.....justice.** 身ニ脂ヲ塗り羽ヲ付ケ車ニ乗セ市中ヲ引キ廻ハル習慣米國ニ在リ。是レ不逞ノ徒ヲ苦シムル私刑ナリ。正義ヲ斯クノ如クシテ罰ス。(3) **Hours of sanity.....are justified.** 覺醒熱慮ノ時期ハ個人ニ達スルガ其通り又一般社會ニモ此時期ノ來ルコトアリ。其時ニ至レバ眞理ハ人ニ認識セラレ。殉教者ハ義人視セラレベシ。

【譯文】 迫害の歴史は實に自然を欺き。水をして山上に遊鶯せしめ。砂の繩を繞はんとするの歴史なり。其之を行ふものは一人たると多人數たるとは敢へて問ふ處に非ず。一人の壓制君主たると暴徒たると其の相違あるなし。抑も暴徒なるものは自ら好んで理性を放棄し。理性の事業を妨ぐる所の團體の一社會なり。暴徒は自ら好んで獸類的性質に墮落する人間なり。其活動に最も好適する時刻は夜なり。其行動は狂妄にして其全體の組織構造亦狂體を現はすものなり。是は原則正義を迫害し。權利を褫奪し、此原則正義權利を有する人々の家や身體に火を放ちて暴行を加へ以て正義を凌辱苦責せんとするものなり。是は天の星辰にまで濃る燦爛として赤紅なる黎明の光を消さんとして啣筒を以て狂奔する悪戯に外ならず。金剛不可壞の力を有する鬼神は其毒惡の怨みを不正行爲をなすものの頭上に歸向す。凡そ殉教者は辱かしむる能はざるものなり。其之に加へらるゝ各の鞭答は彼れの名聲を傳ふる舌となる。其投ぜらるゝ牢獄は一層名譽の住處となるのみ。世の焚れたる書又は家は世界を照らすのみ。禁壓し若くは抹殺されたる文字は世界の極端より極端に響き渡るものなり。蓋覺醒及び熱慮の時期は一個人にも到達するが如く又社會一般にも到達するものなるが。此時に至りて眞理は世人に認識され。殉教者は義人視せらるゝなり。

22. We cannot part with our friends.<sup>1</sup> We cannot let our angels go. We do not see that they only go out that archangels<sup>2</sup> may come in. We are idolaters of the old. We do not believe in the riches of the soul, in its proper eternity<sup>3</sup> and omnipresence. We do not believe there is any force in to-day to rival or recreate that beautiful yesterday. We linger in the ruins of the old tent, where once we had bread and shelter and organs,<sup>4</sup> nor believe that the spirit can feed, cover, and nerve us again. We cannot again find aught so dear, so sweet, so graceful. But we sit and weep in vain. The voice of the Almighty saith, "Up and onward for evermore!" We cannot stay amid the ruins. Neither will we rely on the new; and so we walk ever with reverted eyes, like those monsters who look backwards.<sup>5</sup>

(1) **We cannot.....friends.** 人間ハ舊ヲ棄テ、新ニ就ク能ハザル僻習アルヲ云フ。(2) **Archangels.** 天使ノ長。蓋 angel ハ intimate friend ノ義ヲ顯ハス。從ツテ又 archangel ノ語出ヅ。Caesar ハ Brutus ナ我 angel ナリト云ヘルコトハ沙翁ノ Caesar ノ中ニ在リ。(3) **Its proper eternity—soul** ノ固有セル不滅性ヲ云フ。(4) **organs.** 身體ノ機能ヲ云フ。(5) **Monsters who look backwards.** 脊ニ眼アリテ後ヲ見ルコトヲ得ル怪物。

【譯文】 我々は平素認める舊友と相別るゝ能はず。我々は所謂天使を去らしむる能はず。而して天使を去らしむるは天使の長をして代つて入らしむる所以を曉らざるなり。兎角吾人は舊を戀ふものにして。舊物の崇拜者なり。我々は靈魂の宮を信ぜず。其固有の不滅性及び遍在性を信ぜず。又今日てふものの中にも彼の美はしき昨日と相競ひ又之を再生せしむべき力あるを信ぜず。吾人は曾つて其中にパンと庇護と器用とを保有せる古き天幕の舊墟の中に逡巡彷徨して。精神は又吾人を養ひ吾人を庇ひ。吾人を驅むることを信ぜず。吾人は再び斯くも視しき斯くも快き斯くも美はしきものを見出す能はず。而して徒らに唯跪ひて涕泣するのみ。萬能の神の聲は曰く「起てよ而して永遠に向つて進め」と。吾人は舊趾の中に止まる能はず。又新たなるものにも依頼せず。斯くて彼の後ろに眼ありと云ふ怪鬼の如く常に眼を背にして歩むものなり。

【補註】 **We cannot part with.....idolaters of the old.** 是レ人ニハ戀舊ノ僻アリテ兎角舊ヲ棄テ、一層高尚ナル新シキ理想ニ進ム能ハザルヲ云フ。而シテ所謂新理想ヲ放棄スルハ途カニ一層高尚ナル理想ヲ容ルゝノ階梯タルヲ知ラザルノ謂ヒナリ。“angels”ハ cherished desires ノ義ニ解シ。“archangels”ハ一層高尚ナル理想ノ義ニ解スルモ可ナルベシ。**We linger in the ruins.....nerve us again.** 吾人ハ餘リニ肉ニ戀着シテ靈ヲ忘ルノ比喩ナリ。“ruins of the old tent”ハ是レ吾人ノ古ルキ肉ナリ。

23. And yet the compensations of calamity are made apparent to the understanding also, after long intervals of time. A fever, a mutilation, a cruel disappointment, a loss of wealth, a loss of friends, seems at the moment unpaid loss, and unpayable. But the sure years<sup>1</sup> reveal the deep remedial force that underlies all facts. The death of a dear friend—wife, brother, lover—which seemed nothing but privation, somewhat later assumes the aspect of a guide or genius,<sup>2</sup> for it commonly operates revolutions in our way of life, terminates an epoch of infancy or of youth which was waiting to be

closed, breaks up a wonted occupation,<sup>3</sup> or a household, or style of living, and allows the formation of new ones more friendly to the growth of character. It permits or constrains the formation of new acquaintances, and the reception of new influences that prove of the first importance to the next years; and the man or woman who would have remained a sunny garden-flower, with no room for its roots and too much sunshine for its head, by the falling of



the walls and the neglect of the gardener is made the banyan of the forest,<sup>4</sup> yielding shade and fruit to wide neighborhoods of men.

(1) *The sure years.* 是レ transferred epithet ノ一例ナリ。sure ハ數年ヲ經過スレバ確カニ云々ノコトヲモ reveal スルガ故ニ「確實ナル年」トハ云フナリ。(2) *Somewhat later.....genius.* 少シク後年ニ至レバ却ツテ吾人ヲ指導スルモノ。若クハ吾人ノ守護神タルガ如キモノトナル。(3) *Breaks up.....occupation.* 是レマテ常ニ慣レ來リタル職業ヲ打破スル。(4) *The banyan of the forest.*—Banyan ハ印度ニ生ズル菩提樹ニシテ一木ニシテ森林ヲ爲スモノナリ。本 paragraph ノ雄大ニシテ其結果ノ妙喻ニ注目セヨ。

【譯文】 而して尙災禍の應報は數年の後には又悟性の眼にも明白になるものとす。熱病。四肢の切斷。酷烈なる失望。財産の損失。知人朋友の死亡。是等は一時償還されざる損失にして再び補償されざるもの如く見ゆ。然れども正確なる歲月は凡べての事實の中に伏在する有力なる治癒力を漸次發現し來る。親友の死亡。——將テ妻や兄弟や情人——の死、死は唯純然たる損失とより外に見へざれども少しく後に至れば吾人の指導者若くは保護神たるが如き觀を呈するに至る。何となれば是は吾人の生活法の上に革新を起し。將に閉ぢんとせる幼年若くは青年時代に終焉を告げしめ。常に慣れ來れる職業。家庭。生活の方法を打破し。品性の發展に一層好都合なる新たなる職業家庭生活法を成立せしむることあればなり。そは又新知己の形成。若くは後年に極めて必要なることを證する新勢力の受感を許し若くは強行せしむるものなり。而して其根に對して充分の餘地なく。頭上には餘り多くの日光を浴びつゝある男女は塀壁の傾倒と園丁の等忽とに由りて恰も山林の菩提樹となり。其綠々たる陰影と葉實とを普く四方の人々に給するに至るべし。

【補註】 *Apparent to the understanding.* 智的能力ノ目ニモハツキリト見ヘルヤウニナル。即チ炳然トシテ其應報ヲ心意ニ感得スルノ義。 *Reveal the deep remedial force.* 即チ應報ノ顯然トシテ現出スルノ謂ヒナリ。 *The next years.* 要スルニ直グ後ノ年ト謂フノ義ナリ。 *The man or woman.....of men* 大體ノ要旨ハ男デモ女デモ庭園中ノ花卉ノ如ク。手當ノ行き届ケル園中ニ生長セルモノハ甚ダ軟弱ニシテ風雨ナドニ耐ユル抵抗力ナケレドモ。其根帯ヲ据ヘル場所モナク。其幹葉ハ赫々タル炎天ニ曝サレ。四方ノ塀ハ倒潰シ。園丁ハ更ニ何等ノ手當ヲモナサザルガ如キ處ニ居ルモノハ其性質頗ル剛強トナリ。終ニハ彼ノ‘Banyan’ノ如キ大木トナルニ至ルトノ謂ヒナリ。要スルニ艱難ハ人ヲ強クスルノ義ナリ。

## II—THE PROBLEM.

I like a church, I like a cowl,<sup>1</sup>  
I love a prophet of the soul,<sup>2</sup>  
And on my heart monastic aisles  
Fall like sweet strains or pensive smiles,<sup>3</sup>  
Yet not for all his faith can see

Would I that cowed churchman be.<sup>4</sup>  
Why should the vest on him allure,  
Which I could not on me endure?<sup>5</sup>  
Not from a vain or shallow thought  
His awful Jove young Phidias brought;<sup>6</sup>  
Never from lips of cunning fell  
The thrilling Delphic oracle;<sup>7</sup>  
Out from the heart of nature rolled  
The burdens of the Bibles old;<sup>8</sup>  
The litanies of nations came,  
Like the volcano's tongue of flame.  
Up from the burning core below,—  
The canticles of love and woe.<sup>9</sup>  
The hand that rounded Peter's dome  
And groined the aisles of Christian Rome,  
Wrought in a sad sincerity,<sup>10</sup>  
Himself<sup>11</sup> from God he could not free;  
He builded better than he knew,  
The conscious stone to beauty grew.<sup>12</sup>

“Problem” ハ研究スベキ問題ノ義ナリ。

(1) *A cowl.* 僧侶ノ冠帽ヲナリ。併シ此處ニテハ例ノ修辭法ニ據リテ priest ノ義ニ用ヒラル。 (2) *A prophet of the soul.* 人ノ心靈ニ就ヒテ解釋ヲ試ミル預言者。 (3) *On my heart.....pensive smiles.* 寺院ノ翼堂ハ恰モ快絶ナル樂曲若クハ沈愁ナル微笑ノ如クニ我心意ノ上ニ落ち來ル。“fall on my heart” ト續ク。心ニ感得スルノ義ナリ。 (4) *yet not.....churchman be.* 之ヲ Paraphrase スレバ I would not be that cowed churchman, notwithstanding all that his faith can see. 去レド予ハ彼レノ信仰能ク靈界ヲ視得ルニモ拘ハラズ。何故カ頭ニ Cowl ヲ戴ケル僧侶タルヲ欲セズトナリ。Emerson ハ父祖數代牧師ナリキ。然レドモ彼レハ pantheist (萬有神教論者) ナリキ。蓋シ牧師トナレバ自己ノ信念ヲ自由ニ述ブルヲ得ズ頗ル檢束ヲ受クルガ故ニ。假令ヒ彼レノ信仰ハ能ク心靈ニ透徹スルモノアリト雖モ予ハ牧師タルヲ欲セズト云ヘルナリ。“not” ハ would not トツキ。 “for all” ハ拘ハラズノ義ナリ。 “Churchman” ハ英國 Episcopal Church ニ屬スルモノ。 (5) *Why should.....on me endure?*— vest ハ僧衣。予輩ノ如キハ到底若ルニ耐エ得ザルガ如キ彼ノ僧衣ガ何故ニ彼レ cowed churchman ヲ引誘スルニヤ。何ゼアノチ着タイト思フノカ。 (6) *Not from.....Phidias brought.*—Phidias ハ希臘ノ有名ナル畫工兼彫刻家ニシテ Jove ノ繪并ニ其彫刻アリト云フ。今ハ世ニ失ハレテ無シ。 ‘His’ ハ Phidias ヲ受ク。 Phidias ノ刻セル其活ケルガ如キ威容儼然タル Jove ノ像ハ決シテ浮華淺薄ナル思想意匠ヨリ出テタルモノニ非ズ。 (7) *Never from.....Delphic oracle.* 希臘 Delphi ニ Apollo ノ神殿アリ。神ノ詔宣ヲ授クル所ナリ。故ニ Delphic oracle ハ神韻ノ義ニ用ウルコトアリ。狡猾譎詐ノ口ヨリ決シテ人ノ心根ニ徹スルガ如キ神韻。詔宣出テ來ラズトナリ。 (8) *Out from.....*



...the Bibles old. 自然界ノ中心ヨリ古キ聖書ノ疊句ハ輾轉流レ出テタルナリ。疊句ハ歌ノ中ノ最モ肝要ナル所ナレバ。聖書ノ疊句ト云ヘバ其最モ大切ナル教訓ヲ云フ。'out' ハ rolled out ト綴ク。Bibles ノ複製ハ新舊約書等ヲ含有スルカ故ナリ。尙 "Scriptures" ト云フガ如シ。(9) **Up from.....and wee.**—'up' ハ come up 若クハ rise up ノ義。愛ト悲ヲ表情スル歌曲 (canticles) ハ噴火山ノ焔々トシテ燃ユル中心ヨリ出テ來レルモノナリ。宇宙ノ中心ヨリ出テ來ルトノ義。(10) **The hand that.....and sincerity.** 羅馬 St. Peter's Cathedral ノ圓頂閣ヲ築キ基督教ヲ奉ズル羅馬ノ聖堂ノ十字形弧角ヲ造リシ手ハ殿正ナル誠意ヲ以テ之ヲ爲シタルモノナリ。'The hand' ハ漠然有名ナル匠工ノ手ヲ指ス。'rounded' ハ屋根ヲ圓ク造ルカ故ニ「圓クセシ」ト云フナリ。'Christian Rome' —St. Peter's Cathedral ナドヲ立テ羅馬ガ基督教國トナリタルヲ云フ。(11) **Himself** ハ上文 Peter's dome ナ建テタル彫刻家又ハ建築家ヲ指ス。(12) **He builded.....beauty grew.**—'builded' ハ今文體ニ非ズ尤モ是ハ measure ノ爲メモアル。'Conscious stone' ハ名工ノ下テハ石モ活キテ活動シ。自覺意識ヲ有スルノ謂ヒナリ。例ヘバ "The conscious water knew its God and blushed"—Richard Crashaw. ナド云フガ如シ。本文ノ 'He' モ上文ノ 'Himself' ト同一人ナリ。彼レハ自己ノ知ル處ヨリモ。自己ノ力ヲ爲シ得ルヨリモ一層善ク (立派ニ) 建築シタ。而シテ意識アル石モ美ニ發展セリ。

【譯文】 予は教會を好み。又僧侶を好む。又心靈の豫言者を受するものなり。而して彼の寺院の聖堂の如きは予の心の上に快絶なる樂曲。沈黙的笑顔の如くに映ずるなり。去れど彼れの信仰能く心靈界を透視し得るにも拘はらず。予は僧帽を戴ける churchman たるを冀はず。何故に予の如きは到底之に耐へざる彼の僧衣は斯くも彼れを誘引するにや。是れ予の解する能はざる處なり。若年の Phidias の刻せる威容凛然たる Jove の像は決して浮華淺薄の思想より出でたるものに非ず。又狡猾譎詐の口唇より心根に徹する如き神韻は出で來らず。古へ聖書の所謂疊句は自然の中心より輾轉流れ出でたるものなり。世界國民の用ゐる祈禱式は恰も活火山の焔の舌の如く出で來れるものなり。愛ト悲ヲ表情スル歌曲は火山の焔々燃ユル中心ヨリ爆發し來れるなり。Peter 寺の圓頂閣を築キ羅馬教會の聖堂の弧角線を造リシ手ハ殿正なる誠意を以て之を建造せるなり。彼れ自身神より離るゝを得ず。自ら知れるより一層能く之を建造し。而して意識ある石は美に發展セリ。

Know'st thou what wove yon wood-bird's nest  
Of leaves and feathers from her breast;  
Or how the fish outbuilt her shell,<sup>1</sup>  
Painting with morn each annual cell;<sup>2</sup>  
Or how the sacred pine-tree adds  
To her<sup>3</sup> old leaves new myriads?<sup>4</sup>  
Such and so grew these holy piles<sup>5</sup>  
Whilst love and terror<sup>6</sup> laid the tiles.  
Earth proudly wears the Parthenon  
As the best gem upon her zone;<sup>7</sup>  
And morning opes with haste her lids.

To gaze upon the Pyramids;  
O'er England's abbeys bends the sky  
As on its<sup>8</sup> friends with kindred eye;  
For, out of Thought's interior sphere;<sup>9</sup>  
These wonders rose to upper air;  
And nature gladly gave them place,  
Adopted them into her race,<sup>10</sup>  
And granted them an equal date  
With Andes and with Ararat.<sup>11</sup>

(1) **Outbuilt her shell.**—her ハ fish ヲ指ス 'built out her shell. 其貝殻ヨリズツト大キク生長スルヲ云フ。此處ノ fish ハ shell-fish ナリ。(2) **Painting with.....cell.** 毎年々々新タニ貝殻ヲ鮮カニ色ヅケル。Painting with the color of morning &c ノ義。(3) **Her** 松ノ樹。(4) **New myriads**—數萬ノ新シキ葉。"New myriads of leaves." (5) **Holy piles**—holy buildings 即チ寺院教會ノ建物。(6) **Love and terror.** 神ヲ愛シ神ヲ恐ルノ念。(7) **Earth proudly.....her zone.**—Parthenon ハ希臘雅典ノ the Acropolis ニ在ル Athene Parthenos ノ殿堂ナリ。"her zone" ハ the earth's surface ノ義ニ解スベシ。地球ハ傲然トシテ其表面ニ於ケル最上ノ寶トシテ Parthenos 殿堂ノ如キモノヲ有ス。(8) **Its** ハ England ヲ指ス。(9) **Thought's interior sphere**—mind's secret circle. 人ノ心裡ノ内界ヨリ。"Thought" ハ擬人セルナリ。(10) **And nature.....into her race.** 自然ハ焔々トシテ彼等 (these wonders 宏壯ナル建築物殿堂等ヲ指ス) ニ其居處ヲ與ヘ且ツ彼等ヲ己ガ家族トナセリ。"her race" ハ nature ノ race ニシテ adapted into race ハ己ガ家族トシテ養フノ義ナリ。(11) **And granted.....Ararat.**—"equal date" ハ equal importance ノ義。"Andes" ハ南米ノ高嶺ニシテ Amazon 河ハ源ヲ此山ニ發ス。本來 The Andes トスベキナレドモ所謂 Poetic license ナリ。"Ararat" ハ例ノ Noah ノ舟ガ減水ノトキ止マリタル山ナリ。而シテ自然ハ此等ノ驚クベキ建物ニ Andes ヤ Ararat ト均一ノ重要ヲ與ヘタリ。即チ同様ノ地位ヲ與ヘタリ。同一ノ價値アルモノト認メタ。

【譯文】 汝はあの向ふに見ゆる森林の鳥巢は木葉若くは鳥の胸部より落ちたる羽毛にて何を編み織るかを知るか。又貝は如何に年々歳々其貝殻を新たに鮮かに色付けつゝ其殼を尙大キク生長せしむるかを知るか。將た又巍然たる松樹は是れ亦年々其古き松葉に新しき松葉を如何に増加せしむるかを知るか。斯くて神を畏れ神を受しつゝ瓦に瓦を重ねし以て是等の神聖なる建物は遂に築き上げられたるなり。地球は其表面に於ける最上の寶として Parthenos の如き殿堂を傲然として屹立せしむ。而して「朝」は急ぎ金剛塔を一覽すべく其眼瞼を開く。英國の寺院の上に穹天は彎曲す其狀恰も同情に厚き眼を以て其友人を俯瞰するが如し。蓋此等驚くべき建物は人の「思想」の隱微より出で巍然として高く聳立するものなり。而して自然は悦んで此等に其居處を與へ。且つ彼等を自家の家族となし。Andes 若くは Ararat と同様の地位を與へたり。

【補註】 **Morning opes &c.**—Morning ヲ擬人セルナリ。朝夜ガ明ケテ Pyra-



mids ノ巍然トシテ聳立セルヲ形容シテ。朝ガ急ヒテ眼瞼ヲ開ヒテ之ヲ見ントスルヤウニ言ヒタルナリ。

These temples grew as grow the grass,  
Art might obey but not surpass.<sup>1</sup>  
The passive Master lent his hand,  
To the vast Soul that o'er him planned,<sup>2</sup>  
And the same power that reared the shrine  
Bestrode the tribes that knelt within.<sup>3</sup>  
Even the fiery Pentecost<sup>4</sup>  
Girds with one flame the countless host,<sup>5</sup>  
Trances the heart through chanting quires,  
And through the priest the mind inspires.<sup>6</sup>

(1) Art might.....surpass. 人工ハ天然ニ服従スルモノデアル。併シ之ニ優ルモノニ非ズ。(2) The passive Master.....planned.—“passive Master”ハ The master (or genius) acted upon by the higher power ノ義ナリ。即チ神靈ノ力ヲ藉リ其力ノ爲スガマニ活動スルモノ。(3) Bestrode.....within.—Bestrode ハ dominated ノ義。又ハ was present with them ノ義。“the tribes” &c. 其 shrine ノ中ニ跪キテ禮拜スル民衆。(4) Fiery Pentecost.—Inspired Pentecost—Pentecost ハ神ヨリ授ケテ授カリタル記念ノ爲メニ行フゆたヤノ祭典ニシテ踏越祭ノ後五十日目ニ行フモノヲ云フ。又 Pentecost ノ祭典ニ基督ノ弟子ノ集リタル處ニ聖靈ノ降りタルコトアリ之ヲ記念スル爲メニ行フ Whitsuntide ノ祭典ナリ。尙之ニ就キテハ The Acts ii, 1—11 参照。其 3—4 ニ曰ク And there appeared unto them cloven tongues like as of fire, and it sat upon each of them. And they were all filled with the Holy Ghost, and began to speak with other tongues, as the Spirit gave them utterance. (5) Girds with.....host. 數フベカラザル幾萬ノ民衆チ一帯ノ燭ヲ以テ包圍ス。是レ燭々タル猛火ノ如キ inspiration ニ感應セラルノ謂ヒナリ。(6) Trances the heart.....inspires. 神歌ノ吟唱者ニ由リテ人ノ心情ヲ靈感セシメ。僧侶ニ由リテ人ノ心意ヲ感化セシムトナリ。

【譯文】 此等ノ殿堂は恰も草木ノ生長するが如く自然に生長發展せり。蓋人工は自然に服従すれども之に優絶するものに非ず。而して彼の受動的な才は彼れに對して設計を企畫せしむる偉大なる心靈に其手を貸し以て此事業を成就せしむ。而して此神廟を建設せし同じ力は又能く其中に跪坐して禮拜する處の民族を支配し彼等と共に在り。神の感應を受けたる Pentecost は常に數ふべからざる幾萬の民衆を燭々たる一帯の猛火を以て包圍し。讚美の吟歌者に由りて人の心情を靈感し。僧侶に由りて人の心意を感化せしむるなり。

【補註】 Vast Soul ハ所謂 master ニ靈感ヲ與フル一大 spirit ナリ。

The word unto the prophet spoken  
Was writ on tables yet unbroken;<sup>1</sup>  
The word by seers or sibyls told  
In groves of oak or fanes of gold<sup>2</sup>  
Still floats upon the morning wind,

Still whispers to the willing mind.<sup>3</sup>  
One accent of the Holy Ghost  
The heedless world hath never lost,  
I know what say the Fathers wise,—<sup>4</sup>  
The book<sup>5</sup> itself before me lies,—  
Old Chrysostom, best Augustine,<sup>6</sup>  
And he who blent both in his line,<sup>7</sup>  
The younger Golden Lips<sup>1</sup> or mines,<sup>8</sup>  
Taylor, the Shakespeare of divines,<sup>9</sup>  
His words are music in my ear,  
I see his cowed portrait dear,  
And yet, for all his faith could see,  
I would not the good bishop be.

(1) Was writ.....unbroken. 萬古不磨ノ卓上ニ刻ミ書カレテ居ル。萬古不朽書物トナリテ殘ツテ居ル。(2) In groves.....of gold. 神社佛閣ノ四邊ニハ多ク喬木樹林ノ鬱蒼タルモノアリ。斯ル樹蔭ニテ豫言者ナドハ多ク未來ヲ解ク故ニ樛樹ノ森トハ云フナリ。“fanes of gold” ハ黄金ヲ纏メテ造レル神廟ヲ云フ。(3) Still floats.....mind. 其 seer ノ言若クハ sibyl ノ語ハ今ニ尙存シ居ルノ義。朝ノ風ニ乘リテ今ニ尙之ヲ好シテ聽カント欲スル人ノ心ニ耳語ストナリ。(4) The Fathers wise—The wise Fathers. 賢明ナル教會ノ長老。(5) The book 是ハ某長老ノ著ハセル某書ヲ指スモノニシテ Bible ニ非ズ。彼等ノ literature ノ義ナリ。(6) Chrysostom—Syria ノ Antioch ニ生ル希臘宗ノ教父ナリ (347—407)。Augustine 有名ナル Numidia ノ教父 (354—430) (7) He who.....his line. 彼レノ口ヨリ出タル語句ハ兩ツナガラ Chrysostom ト Augustine ヲ兼備混交スル其人ハ云々。是ハ下文ノ Taylor ヲ指ス。(8) The younger.....or mines—Taylor ヲ稱シテ “Younger Chrysostom” トハ云ヘルナリ。“Chrysostom” ハ希臘語ニシテ Golden lips ノ義ナリ。故ニ “Younger Golden Lips” ハ “Younger Chrysostom” ト云フニ同ツ “mines” ハ mines of gold, mines of golden thoughts ノ義。是レ亦 Taylor ノ別名ナリ。(9) Taylor,.....divines—William Taylor (1822—1902) Methodist Church ノ傳道師ニテ。印度南米等ニ獨立ノ傳道會社ヲ建テ亞弗利加ニ Missionary bishop トシテ布教セシ人ナリ。Taylor ハ神學者ノ Shakespeare ナリトハ蓋 Emerson ノ賛辭ナリ。

【譯文】 豫言者に告げられたる神の言葉は萬古不磨の卓上に刻みあり。樛樹の森黄金の神廟にて未來を視る龜ト者若くは神巫に告げられたる言葉は今に尙朝の風に傳はりて來り。好んで耳を倚つる所の人の心に耳語す。聖靈の一句一言。不注意の世界も替つて之を失ふことなし。予は能く賢明なる教父の言へることを記憶す。其書は實に予の卓上に在り。老 Chrysostom 及び賢良なる Augustine 又は其言ふ處實に此兩者を兼備混交する小 Chrysostom 即ち Golden Lips 即ち黄金の思想を有する鑛山。神學者の沙翁たる Taylor の如き是れなり。彼れの言々予が耳に音樂の如く響き。予はあり々と親愛なる彼れの僧帽を戴ける姿を見る。去れど彼れの信仰能く靈界を視るに拘はらず予は到底善良なる監督牧師たるを得ざるべし。



## 第三十一章

# NATHANIEL HAWTHORNE.

### ホーソーン小傳

Nathaniel Hawthorne は千八百四年七月を以て生る。父は航海家なりしが。熱帯地方航行中病を得て歿す。Hawthorne は夙に Bowdoin 大學に學び。學友中には後に米國大統領となりたる Franklin Pierce 及び詩人 Longfellow 等あり。業を終へて後 Salem に歸省し。退隱數年。幾もなく "Magazine of Useful Knowledge" なる一雜誌を發行し。千八百卅八年出で、税關の小吏となり。後幾もなく居を麻州 Concord にトし。千八百五十年本書載する所の "The Scarlet Letter" 出づ。學友 Franklin Pierce 大統領となるに及び Hawthorne を Liverpool の領事に任じたり。然れども幾もなく官を辭し後歐洲を漫遊し。歸朝の後 "Our Old Home" と題する英國に關する著書を世に公にせり。千八百六十四年急病に罹り遂に起たず。行年六十一歳。

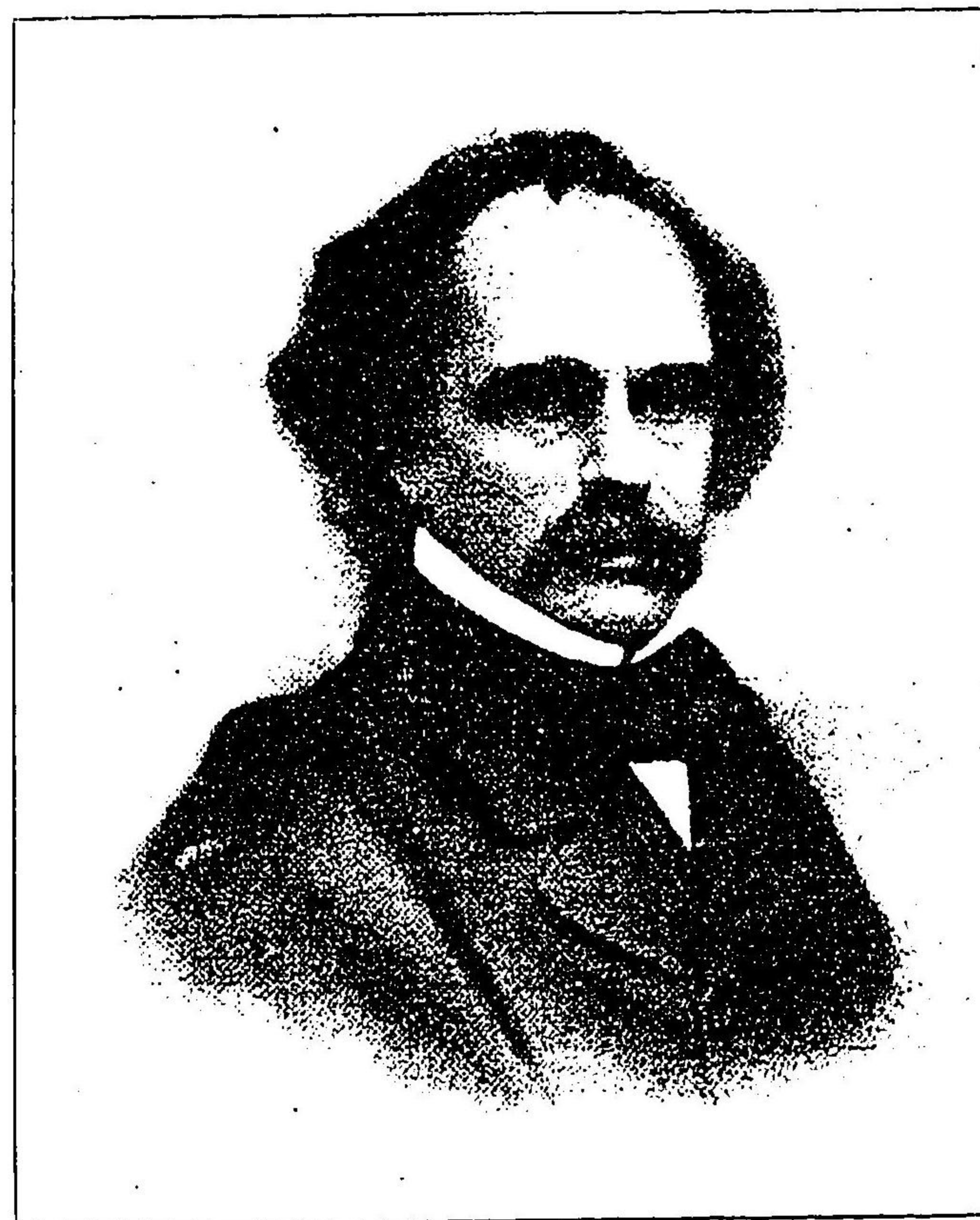
#### CHARACTERIZATION BY GEORGE SMITH.

(すみすノほーそーん品評論)

1. The growth of the modern novel has been marked by many changes and developments, but it may be said that its psychological interest<sup>1</sup> was first exhibited in a very high degree by Hawthorne. His deep study of the soul had scarcely been equalled before by writers of fiction. His stories do not, of course, display all the gifts which we witness in profusion in such men as Fielding and Scott; but in their deep concentration of thought upon the motives and the spirit of man, they stand almost alone.<sup>2</sup>

(1) Its psychological interest. 其心理的興味。小説中ノ人物ヲ心理的ニ解剖シテ叙説スルヲ云フ。(2) Stand almost alone. 殆ド匹儔ナシ。

【譯文】 近世小説の發達は數多の變遷及び進歩を經來りて其進歩特に著るしきものあり。然れども其心理的趣味は始めて Hawthorne に由り大に顯表されたりと云ふを得べし。心靈に對する彼れの造詣は到底從來の小説家の企て及ぶ處に非ず。勿論彼れの小説には吾人が Fielding 若くは Scott 等に於て見る所の津々たる天才の發揮なしと雖も人間の動機及び精神に對する深大なる思想の集中に至りては蓋 Hawthorne の作物は他に比儔なかるべし。



*Nathaniel Hawthorne.*



【補註】 Their deep, they stand 此代名詞ハ皆 “stories” ナ受ク。

2. Compared with the writers of his own country, there is no difficulty in assigning his proper position as a novelist to this illustrious writer. He has no equal. It is rare to meet with his artistic qualities anywhere; it is rarer still to find them united to the earnestness which so distinguished him. Whether as the result of an inheritance of the old Puritan blood or not matters little,<sup>1</sup> but in him there was apparently a sincerity truly refreshing among so many writers whose gifts have been vitiated by the lack thereof.<sup>2</sup> Admirably did Russel Lowell depict him when he wrote the following lines in his *Fable for Critics*:

“There is Hawthorne, with genius so shrinking and rare<sup>3</sup>  
That you hardly at first see the strength that is there;  
A frame so robust, with a nature so sweet,  
So earnest, so graceful, so solid, so fleet,<sup>4</sup>  
Is worth a descent from Olympus to meet:<sup>5</sup>  
'Tis as if a rough oak that for ages had stood,  
With his gnarled bony branches like ribs of the wood,  
Should bloom, after cycles of struggle and scathe,<sup>6</sup>  
With a single anemone tremble and rathe.<sup>7</sup>  
His strength is so tender, his wildness so meek,<sup>8</sup>  
That a suitable parallel sets one to seek.<sup>9</sup>  
He's a John Bunyan Fouqué,<sup>10</sup> a Puritan Tieck:<sup>11</sup>  
When Nature was shaping him, clay was not granted  
For making so full-sized a man as she wanted,  
So, to fill out her model, a little she spared  
From some finer-grained stuff for a woman prepared.  
And she could not have hit a more excellent plan<sup>12</sup>  
For making him fully and perfectly man.”

(1) Matters little. 少シモソレハ關係セヌ。何等ノ關係ナシ。(2) Whose gifts.....lack thereof. 其天才ハ所謂 “sincerity” ノナキ爲メニ玷辱サレ。玉ニ種ナルヲ云フ。(3) genius.....and rare. 世ニ沈ンテ外ニ顯ハレズ。内氣勝チニシテ稀世ノ天才。(4) Fleet. 敏活輕捷ナル。(5) Is worth.....to meet—Olympus ヨリ降ツテ之ニ逢フダケノ價値ガアル。Mt. Olympus ハ the home of gods ナリ。諸神モ Olympus 山ヨリ降りテ。彼レニ相會スルダケノ價値ガアルトナリ。(6) Scathe. 不幸災難。(7) Single anemone.....rathe. 纖弱ニシテ早熟ナル白頭翁(オキナグサ)。(8) His strength.....so meek. 彼レノ力ヤ斯クモ和柔ニシテ。彼レノ狂激ヤ斯クモ溫順ナリ。(9) Suitable parallel.....to seek. 人ヲシテ妥當ノ類例ヲ求メントスルノ心ヲ起サシム。(10) John Bunyan Fouqué.—Fouqué ハ佛國ノ小説家ニシテ “Fairy Tales” ナ著ハセリ。彼レハ Bunyan ト Fouqué ノ文才ヲ兼備セリトナリ。(11) A Puritan Tieck. 彼レハ清教徒ト Tieck ヲ兼備ス。Hawthorne ハ Puritan ナリシガ故ニ斯ク云フ。彼レヲ獨逸ノ詩人兼小説家 Tieck (Teck ト發音ス) ニ擬シタルモノナリ。(12) She could not.....excellent plan.—She ハ Nature ヲ指ス。天ハ是レヨリモ一層良案ヲ企畫スル能ハザリキ。是レゾ上乘ノ plan ナリキ。hit ハ light on; find ノ義。



【譯文】 Hawthorne と同國の作家と相比較すれば小説家として彼れに適當の地位を與ふる蓋難きに非ず。彼れは比儔を有せず。彼れが如く技巧的才幹を有するものに何れの國にても逢會すること甚だ稀れなり。是等の技倆が熱誠の情と相合致するは尙更ら吾人の稀れに見る所なり。是は Hawthorne の特に著名なる特性にして。抑も彼れは古へ清教徒の血統を承繼せる結果なるか將又それに何等の關聯なきか。何れにしても彼れの性質中には誠實の情炳然として存するあり。是は此情なきがために其天才を傷けられたる幾多世の作家の中に在つて實に一種の清涼劑たるものなり。Russell Lowell は其著 *Fable for Critics* の中に下の如く敘述して熟く Hawthorne を描寫し居れり。

「茲ニ Hawthorne ナルモノアリ其天才ノ退縮的ニシテ且ツ世ニ稀レナル。最初ハ人ヲシテ其力ノアルヲ認知セザラシム。驅幹強健。資性斯クモ爽快。熱烈。斯クモ優美。斯クモ剛健。斯クモ敏捷ナル。實ニ諸々ノ神モ Olympus 山ヨリ降りテ彼レニ逢會スルノ價ナシトセズ。是レノ恰モ數十年ノ間樹立セル森林ノ骨ノ如キ筋骨(フシボネ)多キ枝ヲ有テ爾樹カ數百年ノ奮闘苦戰艱難不幸ノ後。彼ノ纖弱ニシテ早熟ナル一本ノ白頭翁ト共ニ花咲キ榮ユルカ如シ。彼レノ力ハ優ニヤサシク。彼レノ狂激ハ斯クモ和柔ニシテ人ヲシテ妥當ノ類例ヲ他ニ求メ來ラシム。即チ彼レハ John Bunyan ト Fouqué ノ合體ナリ。又清教徒ト Tieck ノ合體ナリ。自然カ彼レヲ作りシトキ。充分大ヒナル人間ヲ作ル粘土ガ不足ナリシカバ其もて(鑄型)ニ填充スベク。婦人ヲ作ル爲メニ兼テ準備セル一層粒ノ細カクシテ奇麗ナル材料ヲ少シ割愛シテ之ヲ作レリ。斯クテ自然ハ彼レヲ十全圓熟ノ人物トナスニ於テ些ノ遺漏ナク是レヨリ一層善キ意匠ヲ案出スルコト能ハザルベシ。

3. That Hawthorne will ever be what we call a very popular novelist is open to much doubt. The habits of abstraction to which he was accustomed from his boyhood had their influence upon his thought, which is not always expressed in a manner adapted to the average reader. At times he appears to be living away from the world altogether; and society likes now what is concrete, something which it can handle and appraise, whether in literature, science, or art. He had a shrinking from the lionizing which is done on trust,<sup>1</sup> that unpleasant phase which has crept over society during the last few years. The principle of giving the highest praise to the man who can play the loudest on the big drum was a hateful one to him. A silent rebuke to the fussiness of the nineteenth century, and to its fulsome adulation of what is unworthy, may be traced in his pages. This man had a strong and fearless spirit, and though he discussed questions occasionally which have been found too high for settlement in all ages, he did so with humility and on reverent knee.

(1) He had a shrinking.....on trust.—“Lionizing” ハ獅子ニサレルコト。即チ諸所ノ宴會ナドニ招レ。大家テアルトカ文豪テアルトカ云フテ持聲ヲサルルノ義ナリ。“done on trust.” ハ人間キテ之ヲ爲ス。實際其人ノ價値如何ヲ詳悉セズシテ。唯世間ノ噂ヲ聞ヒテ之ヲナスヲ云フ。

【譯文】 Hawthorne は吾人の稱して所謂甚だ流行小説家と云ふ處のものなることは是れ疑問なり。彼れは小童の頃より抽象的思想に傾心せる習慣ありしを以て。此習慣が大に彼れの心意に影響を及ぼしたり。而して斯る感化を受けたる思想は常に尋常一般の讀者に好適するやう表彰されざるものなり。時に或は彼れには脱俗の趣致あり。社會は今や具體的のものを好むの傾向あり。即ち手にて把持し之を估價し得るものを好む。而してそは文學と科學と美術とを問はざるなり。彼は唯世人の噂を聞ひて爲さるゝが如き所謂文界の王として待遇さるゝことを大に畏忌せり。此弊習は過る數年間一般社會に浸潤せるものなり。彼の巨大なる太鼓を打ちて器々と騒ぎ立てる人を激賞するが如き主義は彼れの最も嫌忌する處のものなり。十九世紀の所謂騒々しき喧囂を沈黙の中に非難し非徳の人に阿諛を呈することを攻撃する。是れぞ彼れの作品の中に歴然として現はる。彼れは強健にして剛毅の精神を持し。時に或は執れの時代に於ても之れが解決確定をなすには餘りに高尚過ぐる題目を捕捉して滔々論議することありと雖ども。常に自風謙抑小心翼翼として之を爲せり。

4. Hawthorne had unquestionably, moreover, a strong poetic element in his nature, sublimated by constant contact with the various forms of sorrow.<sup>1</sup> Through worldly loss he came to an insight into spiritual truths to which he might otherwise have been a stranger. At times he appears almost to distrust men, but it is never really so; he laments man's indecision for the right, the evil growths which enwrap his soul, and that dark veil of sin which hides from him the smiling face of his Creator. “Poet let us call him,” with Longfellow: but greater still, an interpreter, through whose allegories and awe-inspiring creations breathes the soul that longs after the accomplishment of the dream of unnumbered centuries, the brotherhood of man.<sup>2</sup> The world has been enriched by his genius, which is as a flower whose fragrance is shed upon man, but whose roots rest with God.

(1) Various forms of sorrow. 種々ノ種類ノ悲哀。(2) An Interpreter... brotherhood of man. 彼レハ尙一層偉大ナルモノニシテ實ニ心靈ノ通譯者ナリ。其比方。其神ヲ畏敬スルノ念ヲ鼓吹セル作物ノ中ニハ數十年人ノ夢想セル事業即チ四海ノ人ヲ同胞タラシムルノ主義ヲ實現セントスルノ精神炎トシテ燃ユルアリトノ義。

【譯文】 尙又 Hawthorne の資性には強烈なる詩的要素のあることは疑ふべからず。そは種々の形體に於ける世の悲哀と常に觸接して尙一層崇高の性を帯ぶるに至れり。歴次俗界の喪失に遭ひ。彼れは心靈的眞理を洞觀するに至れり。此所謂眞理は彼れが俗界の亡失を受くることなかりせば到底知ることを得ざりしものならん。往々彼れは殆ど人間を信ぜざるが如く見ゆれども實際は然るに非ず。彼れは正義に對する人間の不決斷。其心靈を壅閉する所の邪惡の増長。造物主の嬌かなる顔を隠蔽して見せざらしむる罪惡の黒きペールに對して大に痛歎せり。Longfellow と共に「我儕は彼れを詩人と呼ばん」。否な



彼れは尙一層偉大なり。彼れは心靈の通譯者なり。其比方及び神を畏敬せしむるの念を鼓吹せる作物中には幾十百年の間世人一般の夢みたる冀望。即ち四海同胞主義を實現せんとするの念勃々として燃ゆるあり。世界は彼れの天才に因りて大に富めり。其天才は實に一枝の花にして紛々たる其香氣は人類の上に撒布せらる。然れども其根帯は神と共に存するものなり。

### FROM THE SCARLET LETTER.

〔緒言。茲ニ掲ケル拔萃ハ Hawthorne ノ傑作小説 “Scarlet Letter” 中始メノ二篇ニシテ。H. T. Tuckerman 氏ノ評言ニ曰ク「當時ノ服装地方ノ習慣及ビ光景的記事ニ至リテハ Scarlet Letter ハ Scott ノ小説ト同様信頼スルニ足ル。人情ノ解剖及ビ意識ノ點ニ於テハ彼ノ佛國 Balzac ノ巴里并ニ地方ノ人生觀ニ髣髴タリ。又其描寫セル人生ノ感想ヲ大膽ニ且ツ正シク暢展スル點ニ於テハ彼ノ Dickens ト同様人道ニ忠實ナリ」ト。〕

### I.—THE PRISON-DOOR.

1. A throng of bearded men, in sad-colored garments,<sup>1</sup> and gray steeple-crowned hats,<sup>2</sup> intermixed with women, some wearing hoods, and others bareheaded, was assembled in front of a wooden edifice, the door of which was heavily timbered with oak and studded with iron spikes.

(1) *Sad-colored garments.* 灰色ハ悲ミヲ現ハス色ナリ。日本ニテハ白無垢ノ類ナリ。(2) *Steeple-crowned hats.* 尖塔ノ如キ高キ帽子。

〔譯文〕 悲みの色を表はせる衣類を纏ひ。灰色の尖塔帽を被れる鬚髯男子の一群が或は被巾を被り或は何も被らざる婦人連と相交じりて或る木造の建物の前に集まり居たり。其建物の戸は樫樹もて岩壁に造られ又其上には尖鐵が打ち付けられ居たり。

2. The founders of a new colony, whatever Utopia<sup>1</sup> of human virtue and happiness they might originally project, have invariably recognized it among their earliest practical necessities to allot a portion of the virgin soil as a cemetery, and another portion as the site of a prison.<sup>2</sup> In accordance with this rule, it may safely be assumed that the forefathers of Boston had built the first prison-house, somewhere in the vicinity of Cornhill, almost as seasonably as they marked out the first burial-ground on Isaac Johnson's lot,<sup>3</sup> and round about his grave, which subsequently became the nucleus or all the congregated sepulchres in the old church-yard of King's Chapel. Certain it is that, some fifteen or twenty years after the settlement of the town, the wooden jail was already marked with weather-stains and other indications of age, which gave a yet

darker aspect to its beetle-browed and gloomy front. The rust on the ponderous iron-work of its oaken door looked more antique than anything else in the New World. Like all that pertains to crime, it seemed never to have known a youthful era.<sup>4</sup> Before this ugly edifice, and between it and the wheel-track of the street, was a grass-plot, much overgrown with burdock, pigweed, apple-peru, and such unsightly vegetation, which evidently found something congenial in the soil that had so early borne the black flower of civilized society,<sup>5</sup> a prison. But on one side of the portal, and rooted almost at the threshold, was a wild rose-bush, covered, in this month of June, with its delicate gems, which might be imagined to offer their fragrance and fragile beauty to the prisoner as he went in, and to the condemned criminal as he came forth to his doom, in token that the deep heart of Nature could pity and be kind to him.

(1) *Utopia* 安樂國。(2) *A portion of.....of a prison—Virgin soil* ハ新築國ナレバ斯ク云フ。其築國ノ一部分ヲ埋葬地ニ充テ他ノ一部分ヲ牢獄ニ充ツ。何處ニモ罪人ト死者ハ絶ヘヌカラテアル。(3) *Isaac Johnson's lot.* 麻州創立者ノ一人。其人ノ所有地域ヲ云フ。(4) *Never to have.....era.* 曾ツテ若キ時代ヲ知ラズ。イツテモ古ルヒ。昔カラ古ルヒ。(犯罪ニハ少壯時代ト云フモノガナイ。イツカ犯罪ノ始マリト云フコトガ知レナイホドニ古ルクカヲ始マリタルモノナルノ義。(5) *Black flower of civilized society.* 文明國ノ黒キ花。即チ牢獄ノ義。

〔譯文〕 新殖民國の創立者は其始め假令ほどのやうに徳義と幸福の満つる樂國を作らんとする計畫を立つるも。必ずや其新開地の一部は之を墓地に充て又他の一部分は之を監獄の敷地に充つるは是れぞ草創の際實用的必須條件の一なることを常に認識せん。彼のボストン府の昔の人が Cornhill の附近に於て。而かも丁度 Isaac Johnson の所有地面内に始めて埋葬地を繩張りしたりしときに監獄署をも建築したるは蓋し如上の定規に従ひたるものなりと斷言するも敢て過ちなかるべし。而して其埋葬地は Johnson の墳墓を中央にして。其後 King's Chapel 教會の古るき墓地の幾多集合せる墳墓の中心となりたるものなり。蓋ボストン府の創立以後約十五年乃至廿年の頃には既に此木造の監獄は風雨に曝され其他腐朽の痕跡を印せり。そは門前の凸突として陰鬱たる光景に一層暗澹たる形容を添へたり。其樫樹の戸扉の上に在る重もげな金具に附着せる鏽(サビ)は此新世界(米大陸)に於て最も古るきものの如く見ゆ。彼の罪惡に關する凡べてのもの如く。監獄にも亦其若年時代なるものなきが如し。此陋醜なる建物。建物と市街の車道との間に一區の草地あり。牛蒡。一年草。アップルメル—其他之に類する見苦るしき植物繁殖し居り。是等の植物は多分監獄てふ文明社會の黒キ花を開かした地味と同性質のものなることを明示せるものなるべし併し支關の一方。殆ど戸口の際(キ)に根帯を据へて野生の薔薇の一株あり。今此六月の候に婉麗なる花を開き。囚徒の此處に入り來るとき。又は罪を言ひ渡さるゝ罪人が其運命を宣告せらるべ



く出て來るとき。自然は其眞情より彼れを憐はれみ。彼れに對して親切なるの表徴として其馥郁たる香氣。其纖弱なる美を彼れに呈するものと想像せらるゝなり。

3. This rose-bush, by a strange chance, has been kept alive in history; but whether it had merely survived out of the stern old wilderness, so long after the fall of the gigantic pines and oaks that originally overshadowed it, or whether, as there is fair authority for believing, it had sprung up under the footsteps of the sainted Ann Hutchinson<sup>1</sup> as she entered the prison-door, we shall not take upon us to determine. Finding it so directly on the threshold of our narrative,<sup>2</sup> which is now about to issue from that inauspicious portal, we could hardly do otherwise than pluck one of its flowers and present it to the reader. It may serve, let us hope, to symbolize some sweet moral blossom that may be found along the track, or relieve the darkening close of a tale of human frailty and sorrow.<sup>3</sup>

(1) *Sainted Ann Hutchinson.* 舊教信徒ノ道德堅固。德行凡絶ナルモノニハ Saint ノ尊稱ヲ贈ル習慣アリ。Saint ニサレタル Ann Hutchinson. 千五百九十年英國 Lincolnshire ニ生レ。千六百四十三年 New York ノ Hall Gate ニ於テ印度人ノ爲メニ殺サル。始メ麻州ボストン府ニ移住シ。千六百三十七年同地ヨリ放逐セラレ。 (2) *Finding it.....of our narrative.* 直接此薔薇ノ花ヲ我我ノ物語ノ戸口即チ話ノ冒頭ニ見出ス所デ。"rooted almost at the threshold." ト對照シテ讀スベシ。 (3) *Believe.....frailty and sorrow.* 人類ノ弱點悲哀ノ物語ニ關スル暗澹タル其話ノ終尾ヲ幾分カ慰安スルモノトモナラン。

【譯文】 此薔薇の森は不思議な機運に由りて歴史の上に載録されて。後の世までも残ることはいはなれり。併し是は並きに其影を投げし所の松柏の大木は倒れて朽ちたる後長く峭烈たる荒原の中より獨り生存せるものなりや。將た又是は大に信ずるに足る立派な典據あるが。聖徒の列に加へられたる Ann Hutchinson が獄舎の戸口に入りしとき其足跡に生へたものか。其孰れなりや今我儕は之を解決せんとはせざるべし。兎に角斯く直接に我儕の物語の冒頭に之を見出したるなれば(其物語は今や此不吉なる門口より發せんとして居る)我儕は其花の一枝を折りて之を讀者に捧呈するより善きはなし。そは冀くは人生の行路に沿ふて見出さるゝ優美なる道義の華を表彰するものとならん。若くは又暗澹たる人類の弱點及び悲哀の物語の結尾を慰藉するものともならん。

## II. THE MARKET-PLACE.

1. The grass-plot before the jail, in Prison Lane, on a certain summer morning, not less than two centuries ago, was occupied by a pretty large number of the inhabitants of Boston, all with their

eyes intently fastened on the iron-clamped oaken door. Among any other population, or at a later period in the history of New England, the grim rigidity that petrified the bearded physiognomies of these good people would have augured some awful business in hand.<sup>1</sup> It could have betokened nothing short of the anticipated execution of some noted culprit on whom the sentence of a legal tribunal had confirmed the verdict of public sentiment.<sup>2</sup> But, in that early severity<sup>3</sup> of the Puritan character, an inference of this kind could not so indubitably be drawn.<sup>4</sup> It might be that a sluggish bond-servant, or an undutiful child whom his parents had given over to the civil authority, was to be corrected at the whipping-post.<sup>5</sup> It might be that an Antinomian,<sup>6</sup> a Quaker, or other heterodox religionist was to be scourged out of the town, or an idle and vagrant Indian, whom the white man's fire-water<sup>7</sup> had made riotous about the streets, was to be driven with stripes into the shadow of the forest. It might be, too, that a witch, like old Mistress Hibbins, the bitter-tempered widow of the magistrate, was to die upon the gallows. In either case, there was very much the same solemnity of demeanor on the part of the spectators; as befitted a people among whom religion and law were almost identical, and in whose character both were so thoroughly interfused that the mildest and the severest acts of public discipline were alike made venerable and awful. Meagre, indeed, and cold, was the sympathy that a transgressor might look for, from such bystanders, at the scaffold. On the other hand, a penalty which in our days would infer a degree of mocking infamy and ridicule might then be invested with almost as stern a dignity as the punishment of death itself.

(1) *Would have.....business in hand.* 何か畏ロシキ事ガ今間近ニ在ルコトヲ豫言シテ居ル。 (2) *The sentence of..... public sentiment.* 法廷ノ宣告ハ唯社會ノ輿論ノ宣告ヲ確認シタルマデナリ。 (3) *Early severity.* 昔カラ殘酷ナルコト。 (4) *An inference.....be drawn.* 斯クノ如キ類ノ引例ヲ見出サントスルモ。明カニ見出シ難シ。 (5) *Corrected at the whipping post.* 柱ニ縛リ付ケテ置テ之ヲ懲罰スル。其柱ヲ Whipping-post ト云フ。 (6) *Antinomian.* 福音ノ道ニ歸ル者ハ道德ノ規律ヲ守ル必要ナシト論ズル一種ノ宗派ヲ云フ。 (7) *Fire-water.* 火酒。

【譯文】 Prison Lane に於ける獄舎の前に在る草地の上に今を去ること約二百年前或る夏の日の朝多數のボストン市民が羣集し居たり。而して彼等は例の鐵の釘紙付きたる櫛の戸口の方を熱心に凝視し居れり。他の如何なる國民の中に在つても又は New England の歴史上層晩近の時代に於ても。是等良民の鬚鬚蓬々たる人相を化石せしむる程殆ど兇惡に類する莊嚴の面色は是れぞ何か恐るべき事件が目前に在ることを前兆する所のものなり。そは或る名高き



罪人の豫期されたる刑の執行を表彰するものに外ならず。而して其罪人に對する法廷の宣告は畢竟輿論の宣告を確證せるものに外ならざりき。併し太古時代に於ける彼の清教徒の人格の峻嚴なるものより之を視れば此種の刑の執行を推演すること難し。斯る事件のありやう等なしと想はる故に是は例の怠惰なる奴隸でもあらん。若くは不孝の子にして兩親が其筋の役人に引渡し鞭撻杖に縛られて懲罰を受くるが如き類ならん。或は又 Antinomian 卽ち Quaker 宗派の信者若くは又異端の宗教信者が鞭たれて市外に追放せらるゝものならん。將た又放逸無頼の印度人(アメリカ印度人)にして白人の與へたる火酒が彼れをして市街を騒がしめたるため。鞭撻を受けて森林の中に驅逐せらるゝものならん。將た又奉行の未亡人にして天性最も兇猛なりし Hibbins 老夫人の如き惡女が斷頭臺の上に首を截らるゝものなるべし。何れにしても兎に角見物人の方では均しく莊重の態度を持し。宗教と法律を同一のものと認め。社會の規律の最も嚴なるものも最も寛なるものも均しく之を敬畏するほどに。法律と宗教の觀念が全く能く融和疏通せる人民に恰適せる態度を爲し居たり。罪人が斷頭臺に於て斯る見物人より期待し得べき同情は薄き冷かなるものなるべし。他の一方に於ては現今の時代に在りて唯侮辱嘲弄位ひの罪に課する刑罰も此當時に在りては實に死刑其物と同様の崇嚴を以て執行されたるものなり。

【補註】 White man's fire-water—fire-water ハ火酒ナリ。是ハ固ト白人種ガ印度人ニ與ヘ始メテ其味ヲ知ラシメシモノナリ。

2. It was a circumstance to be noted, on the summer morning when our story begins its course, that the women, of whom there were several in the crowd, appeared to take a peculiar interest in whatever penal infliction might be expected to ensue. The age had not so much refinement that any sense of impropriety restrained the wearers of petticoat and farthingale<sup>1</sup> from stepping forth into the public ways, and wedging their not unsubstantial persons, if occasion were, into the throng nearest to the scaffold at an execution. Morally as well as materially there was a coarser fibre<sup>2</sup> in those wives and maidens of old English birth and breeding than in their fair descendants, separated from them by a series of six or seven generations; for, throughout that chain of ancestry, every successive mother has transmitted to her child a fainter bloom, a more delicate and briefer beauty,<sup>3</sup> and a slighter physical frame, if not a character of less force and solidity, than her own. The women who were now standing about the prison-door stood within less than half a century of the period when the man-like Elizabeth had been the not altogether unsuitable representative of the sex. They were her countrywomen; and the beef and ale of their native land, with a moral diet not a whit more refined, entered largely into their composition. The bright morning sun, therefore, shone on broad shoulders and well-developed busts, and on round and ruddy cheeks,

that had ripened in the far-off island, and had hardly yet grown paler or thinner in the atmosphere of New England. There was, moreover, a boldness and rotundity of speech among these matrons, as most of them seemed to be, that would startle us at the present day, whether in respect to its purport or its volume of tone.

(1) *Petticoat and farthingale.* 婦人ノ下衣ト籠骨ヲ以テ據ケタル婦人ノ袴。  
(2) *Coarser fibre.* 粗笨ナル纖維。高尚優美ナラズ。ソソザイナルノ義。(3) *More delicate.....beauty.* 人ノ身體ガ漸次軟弱トナリ。一層纖弱ニシテ一層短期ノ美。短期ノ美トハ忽チニシテ老衰シ。美貌ノ早ク消滅スルヲ云フ。

【譯文】吾人の物語は或る夏日の朝に起りたる事柄より始まるものなるが。其時群集の中に數多居りし婦人連は如何なる刑の執行があるとも其將さに執行されんと期待せられたる刑罰に就ひて特殊の興味を有したることが注目されたり。時代の思潮は未だ文化に赴かず。故に女子が下袴又は籠袴を着けた儘公衆の前に出づるを敢て憚らず。無作法てふ感念が斯ることをなすを禁遏するほどにまだ時代は文雅に赴かず。又時と場合に據れば至極肥大の人が刑の執行の際斷頭臺の近傍を押し込み來るを以て敢て意とせざりき。要するに精神上將た物質上昔生れ昔育ちの英國の此等の妻や處女の中には六代乃至七代後の優美の子孫たる子女の中に於けるよりも一層粗笨なる纖維。ソソザイなる氣質がありたるものなり。何となれば其六七世の系統を經過せる際各代の母は其子に自己よりも一層微弱なる力一層堅實ならざる品性は傳へざるにせよ。一層つよはき色香。一層纖弱にして一層短期の美。一層軟弱なる體格を相傳したればなり。今や此獄舎の前に立ちし婦人連は彼の男子の如き Elizabeth 女帝が全然不適當なる女性の代表者たらざりし時より未だ五十年を經過せざる頃のものなりき。彼等は Elizabeth と同國の婦人にして。更に一層開化せる道徳的食物を有するに非ずして。本國の牛肉と麥酒が主として其體格を組成したり。故に煌々たる朝日は彼等の廣潤なる肩。發達熟き半身。圓るき赤き頬。そは遙るかに遠き英吉利の島に於て大に圓熟し。今 New England の空氣の中に在ても更に蒼白とならず又疲瘠もせざる頬の上に輝き居たり。尙又此等の婦人の談話は其趣意に於ても其語の量に於ても今日の吾人を吃驚せしむるほどに。敢爲にして憚る處なく。且つ圓熟なく。そは大抵此等ノ婦人連皆然らざるものなし。

【補註】 *Wedging this not unsubstantial persons.*—'wedging' ハ割リ込ムノ義。'not unsubstantial persons' ハ fat persons ノ義。

3. "Goodwives," said a hard-featured dame of fifty, "I'll tell ye a piece of my mind. It would be greatly for the public behoof if we women, being of mature age and church-members in good repute, should have the handling of such malefactresses as this Hester Prynne.<sup>1</sup> What think ye, gossips?<sup>2</sup> If the hussy<sup>3</sup> stood up for judgment before us five,<sup>4</sup> that are now here in a knot together, would she come off with such a sentence as the worshipful magistrates have awarded? Marry, I trow not!"<sup>5</sup>



(1) *Hester Prynne*. 婦人ノ名ニシテ。今刑ニ處セラレントシツトアルモノナリ。(2) *Gossips*. 饒舌家。(3) *Hussy*. おてんば女。(4) *Stood up..... five—five* ハ單ニ假設ノ數ナリ。裁判ヲ受ケル爲メニ我々五人ノ前ニ立テバ。我々五人ノモノガ彼レヲ裁判スレバ。(5) *Marry, I trow not.—Indeed I believe not.*

【譯文】年頃五十歳許りの慳食らしき容貌をなせる婦人の云へるに「皆の衆。妾は一言胸の思はくを御話せん。妾共中老の婦人で世間の評判も宜き教會の會員が此 *Hester Prynne* のやうな女罪人を自分で處分するならば是れ大ひに社會の公益とならん。饒舌の人々よ。そなた方はどう考へますか。若しオテンバ女が今茲に一緒に集まつて居る我々五人の前で裁判を受くるとすれば。彼れは果してあの辱むべき御奉行様方が與へたやうな宣告を受けるだらうか。妾は決してさうでないと思ふ。」

【補註】我々が彼女ヲ裁判スレバモツト嚴刑ニ處スル。handling ハ自分等ガ之ヲ處置スルノ義。

4. “People say,” said another, “that the Reverend Master Dimmesdale, her godly pastor, takes it very grievously to heart that such a scandal should have come upon his congregation.”

【譯文】他の一人は云ひけるに「世間の話に *Hester Prynne* の牧師たるあの善人の Reverend Master Dimmesdale は斯る罪人が自分の信徒の中から出たのを痛く悲んで居らるゝとのことです」と。

5. “The magistrates are God-fearing gentlemen, but merciful overmuch—that is a truth,” added a third autumnal matron.<sup>1</sup> “At the very least, they should have put the brand of a hot iron on *Hester Prynne*’s forehead. Madam *Hester* would have winced at that, I warrant me.<sup>2</sup> But she—the naughty baggage<sup>3</sup>—little will she care what they put upon the bodice of her gown! Why, look you, she may cover it with a brooch, or such like heathenish adornment, and so walk the streets as brave as ever!”

(1) *Autumnal matron* 人ノ年齢ヲ秋ニ擬シタルモノニシテ中年ヲ過ギタルノ義。(2) *I warrant me*. 直譯スレバ。私ガ私ニ保證スル。「確カニ」ノ義。(3) *Naughty baggage*. 莫連女 “baggage” ハおてんば女ノ義ナリ。

【譯文】又別の中老の婦人の云へるに「御奉行様は神を畏敬する紳士なるが少し御慈悲に過ぐる處がある。ほんとうに御慈悲に過ぐる。一番軽くしても *Hester Prynne* の額の上には少くとも熱鐵の烙印を捺して宜かるう。*Hester* 夫人は烙印を捺されると飛び跳れるであらう。儘にそうであらう。併し彼れ——莫連女——は上衣の胸當の處に何を着けられても何とも思はざるべし。なに御覽よ。彼れは襟止めてそれを匿くし。或は邪教信者の用ゐる之に類する飾物で掩ひ平然として平素の通りに市中を歩るくてしやう。」

【補註】What they put &c. 是ハ即チ “scarlet letter” ヲ指スナリ。尙後文参照。

6. “Ah, but,” interposed, more softly, a young wife holding a child by the hand, “let her cover the mark<sup>1</sup> as she will, the pang of it will be always in her heart.”

(1) *The mark* トハ例ノ bodice of her gown ノ上ニ在ル scarlet letter ヲ指ス。

【譯文】愛兒を我手に抱ける若き妻は一層言葉靜かに口を出して云ひけるに「印を匿くすなら勝手に匿くさせるが宜いです。其苦痛は絶へず胸の中にあるから。」

7. “What do we talk of marks and brands, whether on the bodice of her gown or the flesh of her forehead?” cried another female, the ugliest as well as the most pitiless of these self-constituted judges.<sup>1</sup> “This woman has brought shame upon us all, and ought to die. Is there not law for it? Truly there is, both in the Scripture and the statute-book. Then let the magistrates, who have made it of no effect,<sup>2</sup> thank themselves if their own wives and daughters go astray!”

(1) *Self-constituted judges*. 自稱裁判官。即チ是等ノ婦人ヲ指ス。(2) *Who have made it of no effect &c.—it* ハ *Sculpture* 又ハ *statute-book* ヲ受ク。此女ヲ容ナ輕イ刑ニ處シテ丸ルテ法律ヲ經典ヲ無効力ノモノトシテ奉行ドモハ若シ自分等ノ妻ヲ娘ガ不義ナコトデモシテ節ニハ。深ク自分ニ感謝スルダロウ。蓋シ其節モ矢張り輕イ刑ニ處セラレカテアル。

【譯文】「目標や烙印が上衣の胸部にあるうとも。額部の肉にあるうとも。そんなことはどうでもよいではないか。あの女は我々の顔に泥を塗りたるものなれば殺されるが相當である。之に對して法律の明文はないのか。何にあるとも。聖書の中にも成文律の中にもある。それでは之を無効にした御奉行どもは若し自分の妻や娘が不義のこゝとなしたら。定めて自分に感謝するだらう。」と是等の自稱裁判官の中で一番醜き一番無慈悲の女が云へり。

8. “Mercy on us, goodwife,” exclaimed a man in the crowd, “is there no virtue in woman save what springs from a wholesome fear of the gallows?<sup>1</sup> That is the hardest word yet!<sup>2</sup> Hush, now, gossips! for the lock is turning in the prison-door, and here comes *Mistress Prynne* herself.”

(1) *A wholesome fear of the gallows.—A sound fear &c.* 斷頭臺ト云フモノチ心ノ眞底カラヒドク恐ルノ義。(2) *That is.....yet.* 併シ斷頭臺ト云フ語ハ矢張り cruel (殘酷) ナ語テアル。

【譯文】群集の中の或る男は叫んで曰く「噫惜ても女房達よ。凡そ婦人と云ふものには斷頭臺を恐はがると云ふより外に女徳と云ふものがないであらうか。併し斷頭臺と云ふ言葉は矢張り無慘な言葉である。靜かに。そらお饒舌りの方。鍵を明ける音がする牢屋の戸口が今明るぞ。そら *Prynne* 夫人が出て来るぞ。」



9. The door of the jail being flung open from within, there appeared in the first place, like a black shadow emerging into sunshine, the grim and grisly presence of the town-beadle, with a sword by his side, and his staff of office in his hand. This personage prefigured<sup>1</sup> and represented in his aspect the whole dismal severity of the Puritanic code of law, which it was his business to administer in its final and closest application to the offender. Stretching forth the official staff in his left hand, he laid his right upon the shoulder of a young woman, whom he thus drew forward, until, on the threshold of the prison-door, she repelled him by an action marked with natural dignity and force of character, and stepped into the open air as if by her own free-will. She bore in her arms a child, a baby of some three months old, who winked and turned aside its little face from the too vivid light of day; because its existence, heretofore, had brought it acquainted only with the gray twilight of a dungeon or other darksome apartment of the prison.

(1) *Prefigured*. 表兆。豫表。

【譯文】 獄舎の戸は内よりパツト開かれ。先づ始めに恰も黒き影が日光に現出するが如く。側に劍を帯び手に官棒を携へたる擽猛兇惡なる廷丁が其姿を現はしたり。此人物は清教徒の法令の恐るべく酷烈なることを代表し且表兆せるものなり。而して此法令を犯罪者に最も近接して且つ最終に執行するものは此廷丁なりとす。彼れは左手に例の官棒を差し伸ばし。若き婦人の肩の上に其右手を置けり。彼れは斯くして此婦人を獄舎より連れ出したるものなるが。獄舎の戸口の入口に至りて婦人は氣高き天性の權式と力ある品位を表彰する動作を以て廷丁を押しつけ恰も自己の自由意志を以ての如く獨り自ら屋外に歩を運ばしめたり。彼女は生れて約三箇月許りになる小供を手に抱きしが。嬰兒は餘りに日の光りが鋭き爲め目ばたきして顔をそむけたり。是は從來牢獄の濶暗き所又は其他獄舎の陰暗たる室内に住み慣れたるが故なり。

10. When the young woman—the mother of this child—stood fully revealed before the crowd, it seemed to be her first impulse to clasp the infant closely to her bosom; not so much by an impulse of motherly affection as that she might thereby conceal a certain token which was wrought or fastened into her dress. In a moment, however, wisely judging that one token of her shame would but poorly serve to hide another, she took the baby on her arm, and, with a burning blush, and yet a haughty smile, and a glance that would not be abashed, looked around at her towns-people and neighbors. On the breast of her gown, in fine red cloth, surrounded with an elaborate embroidery and fantastic flourishes of gold thread, appeared the letter A.<sup>1</sup> It was so artistically done, and with so much fertility and gorgeous luxuriance of fancy, that it had all

the effect of a last and fitting decoration<sup>2</sup> to the apparel which she wore, and which was of a splendor in accordance with the taste of the age, but greatly beyond what was allowed by the sumptuary regulations of the colony.<sup>3</sup>

(1) *Letter A*. 有夫ノ女ガ他人ト不義姦通シタルトキハ A ノ印章ヲ着ケザルベカラス是レ Puritan law ナリ。蓋シ Adultery ノ符號ナラン。(2) *A Inst. .... decoration*. 最後ノ而シテ最も恰當ナル修飾。「最後」トハ finishing touch ノ義ニシテ是レテ以テ裝飾ガ充分ニ仕上ケラレタルノ謂ヒナリ。(3) *Sumptuary regulations of the colony*. 殖民地ニ於テ發布サレタル奢侈禁止令。

【譯文】 此若き婦人——嬰兒の母——が群衆の前に全身を現はして立ちしとき。彼れは其胸部にしかと嬰兒を抱きしめたり。是れぞ彼れが爲せし始めの舉止なるが如く見へたり。是は蓋し慈母の愛情の發動に由りて然かせるには非ずして寧ろ之に由りて以て其衣服に緊り付けられたる若くは縫ひ込まれたる或る印章を隠蔽せんが爲めなりしなり。併し彼れの恥辱の一印章は他の印章を隠蔽するに足らざることを問もなく賢くも判知して嬰兒を己が腕に取り。燃ゆるが如くに顔を眞赤にし。去れど尙傲然として破顔一笑し又敢て羞恥の色を呈せざる眼付を以て町内の人々や隣人を四顧せり。彼女の上衣の胸部には綺麗な赤色の布(キレ)で。四方には精巧なる縫箔を施し金糸の奇怪なる裝飾を付けられて“A”と云ふ文字が現はされ居たり。此修飾は頗る美術的にして。彼女の着せる服装に對し終局の且つ恰當なる文飾となりしほどに婉麗華美頗る意匠を凝らしたるものなりき。而して彼女の服装と云へば時代の趣味に適せる最も壯麗のものなりしが。併し殖民地の所謂奢侈禁止令に照せば遙に其範圍を超越せる美服なりき。

【補註】 Hester Prynne ハ夫ノ友人ナル Arthur Dimmesdale ナルモノト姦通シタルモノナリ。

11. The young woman was tall, with a figure of perfect elegance on a large scale. She had dark and abundant hair, so glossy that it threw off the sunshine<sup>1</sup> with a gleam, and a face which, besides being beautiful from regularity of feature and richness of complexion, had the impressiveness belonging to a marked brow and deep-black eyes. She was lady-like, too, after the manner of the feminine gentility of those days; characterized by a certain state and dignity rather than by the delicate, evanescent, and indescribable grace which is now recognized as its indication.<sup>2</sup> And never had Hester Prynne appeared more lady-like, in the antique interpretation of the term, than as she issued from the prison. Those who had before known her, and had expected to behold her dimmed and obscured by a disastrous cloud, were astonished, and even startled, to perceive how her beauty shone out, and made a halo of the misfortune and ignominy in which she was enveloped. It may



be true that, to a sensitive observer, there was something exquisitely painful in it. Her attire, which, indeed, she had wrought for the occasion in prison, and had modelled much after her own fancy, seemed to express the attitude of her spirit, the desperate recklessness of her mood, by its wild and picturesque peculiarity. But the point which drew all eyes, and, as it were, transfigured the wearer, so that both men and women who had been familiarly acquainted with Hester Prynne were now impressed as if they beheld her for the first time, was that Scarlet Letter so fantastically embroidered and illuminated upon her bosom. It had the effect of a spell, taking her out of the ordinary relations with humanity and enclosing her in a sphere by herself."

(1) **Threw off the sunshine.** 日光ヲ反射シタリ。(2) **Now.....its indication** 當今デハ是レガ所謂 "feminine gentility" ナ表彰スルモノト認メラレテ居ル所ノ。(3) **It had.....a sphere by herself.** 此深紅色ノ文字ハ一種ノ魔力ヲ有シ。彼レヲシテ一般人類ト普通ノ關係ヲ脱離セシメ。而シテ彼レヲ自身ノ世界ノ中ニ幽閉セシメシカノ如キ感想ヲ生シタリ。

〔譯文〕 此若年の婦人は丈高く。總體申分なき優美の姿を備へたり。又彼女は漆黒なる澤山の髪の毛を持ち。其光澤は燦爛として日光を反射するばかり。其顔は全體の様子がシマリとして規律的なる且つ顔色の婉麗なるに由りて彼の一目立つた眉目。眞黒の眼に附屬するが如き印象を興へたり。彼女は又當時の女性的優佳の風に倣ふて頗る貴婦人らしくりき。現今所謂女性的優佳の表徴として一般に認めらるゝ纖弱にして忽ち消滅する何と名状すべからざる優美よりも寧ろ一種の威嚴見識を具備せるが。是れぞ彼女の特性なりしなり。而して Hester Prynne 夫人は獄舎から出たときが一番貴婦人らしく見へたり。但し貴婦人らしいと云ふ語は古代の解釋に従つて用ひたるものと知るべし。以前彼女を知りたるものと並に不幸の雲に蔽はれて定めし陰鬱として快々たる彼女を見るなるべしと期俟せる人々は今彼女の妍々たる美は煌々として輝き。不幸と耻辱の日輪の中に包圍せらるゝを見て驚けり。否甚しきは實に驚倒されたり。神經過敏の觀察者の眼には何か或る非常に痛心すべき點がありしは事實なり。彼女の衣服は今日の晴衣として獄舎の中で彼れ自身が裁縫せし處のものなるが實に其奇矯にして色彩の特異なるに由りて彼女の精神の状態。其氣質の自暴的癡狂なることを表現するもの如し。然れども衆目の注意を惹きしもの。而して云はゞ之を着装せる彼女を變形せしめ。恰も別人の如く爲らしめ。従つて是れまで Hester Prynne を熟知せし男女をして宛も今始めて見るが如く思はしめたるものは例の胸間に奇態に縫着せられ燦然として光を放てる「深紅色の文字」なりき。是文字は一種の魔力を有し。恰も彼女をして一般人類との普通關係を解脫せしめ。彼女自身を或る一の世界に幽閉せしめたるかの如し。

12. "She hath good skill at her needle, that's certain,"<sup>1</sup> remarked one of her female spectators: "but did ever a woman, before

this brazen hussy, contrive such a way of showing it! Why, gossips, what is it but to laugh in the faces of our godly magistrates, and make a pride out of what they, worthy gentlemen, meant for a punishment?"

(1) **She hath.....certain.** 是レ彼女が獄内ニ縫ヒ今日着装セル衣服ヲ視テ斯クハ云ヘルナリ。幾分か嘲弄的ナルコトハ明カナリ。

〔譯文〕 一人の婦人の見物人は云へり。「彼女はお針は儘かに上手だ。併し幾ら上手にしたところが。此厚顔しきオテンバ共の前にコンナ風でそれを見せびらかすやうなことを考へ出す女が嘗つて世にあるかい。借て皆の衆。唯我々の善良なる御奉行の面前で。ワット笑ふより外に何の能なきに非ずや。又有徳なる紳士達 (magistrates を指す) が懲罰を表彰せるものを自慢の具となすに外ならざるにあらずや」

13. "It were well," muttered the most iron-visaged of the old dames, "if we stripped Madam Hester's rich gown off her dainty shoulders; and as for the red letter, which she hath stitched so curiously, I'll bestow a rag of mine own rheumatic flannel<sup>1</sup> to make a fitter one!"

(1) **Rheumatic flannel.** リウマチニ罹リ居ルガ故。身體ヲ暖タメン爲メ常ニ用キ居ルふられるノ義。

〔譯文〕 年老ひたる婦人の顰色を爲せるものは誰(ツツヤ)きて去へるに「我々若し Hester 夫人の美服を其美はしき屑より褫き取りたらば宜からんに。して彼女が斯くも不思議に縫ひ付けたる赤色の文字の代はりに一層善く似合はうやうに妾のリウマチに用ゐて居るフラネルを遣りませう。」

14. "Oh, peace, neighbors, peace!" whispered their youngest companion; "do not let her hear you! Not a stitch in that embroidered letter but she has felt it in her heart."

〔譯文〕 群集の中にて一番年若きものは云ひけるに「静かに。静かに皆の衆黙つてお出で。彼女にそんなことを聞かせないやうに。あの縫着せる文字の針だも彼女の心胸を刺戟しないものはない。」

15. The grim beadle now made a gesture with a staff. "Make way, good people, make way, in the king's name!" cried he. "Open a passage; and, I promise ye, Mistress Prynne shall be set where man, woman, and child may have a fair sight of her brave apparel, from this time till an hour past meridian. A blessing on the righteous Colony of the Massachusetts, where iniquity is dragged out into the sunshine!" Come along, Madam Hester, and show your scarlet letter in the market-place!"



(1) *Iniquity.....into the sunshine.* 不義邪惡が日光ノ中ニ曳キ出サルル。即チ人目ニ曝ラサルノ義。

【譯文】 恐ろしげなる廷丁は今や其官棒を振り廻はした。

「皆のもの途を明けよ。天皇の名を以て宣言する。途を明けよ。通路を開けよ。Prynne 夫人は今から正午を過ぐる一時間(午後一時まで)男も女も小供も明かに彼女の華美な服装を見物し得らるゝ處にきつと置かれることは皆の衆に固く約束する。正義を守る我麻州殖民地の上に祝福降れかし。我殖民地に於ては凡べての不義邪惡は皆日光に曝露せらるゝなり。いざ。Hester 夫人來て汝の赤色文字を市場にて衆人に示せ」と廷丁は叫びたり。

16. A lane was forthwith opened through the crowd of spectators. Preceded by the beadle, and attended by an irregular procession of stern-browed men and unkindly visaged women, Hester Prynne set forth towards the place appointed for her punishment. A crowd of eager and curious schoolboys, understanding little of the matter in hand, except that it gave them a half holiday, ran before her progress, turning their heads continually to stare into her face, and at the winking baby in her arms, and at the ignominious letter on her breast. It was no great distance, in those days, from the prison-door to the market-place. Measured by the prisoner's experience, however, it might be reckoned a journey of some length; for, haughty as her demeanor was, she perchance underwent an agony from every footstep of those that thronged to see her, as if her heart had been flung into the street for them all to spurn and trample upon.) In our nature, however, there is a provision, alike marvellous and merciful, that the sufferer should never know the intensity of what he endures by its present torture, but chiefly by the pang that rankles after it.<sup>1</sup> With almost a serene deportment, therefore, Hester Prynne passed through this portion of her ordeal, and came to a sort of scaffold,<sup>2</sup> at the western extremity of the market-place. It stood nearly beneath the eaves of Boston's earliest church, and appeared to be a fixture there.<sup>3</sup>

(1) *In our nature.....rankles after it.* 併シ凡テ人性ノ中ニハ驚クベク又慈悲深キ天惠的ノモノアリテ。苦ムモノヲシテ其現下ノ苦銀ハ何ノ位キノ程度ノモノナルヤヲ知ラシメズ。併シ其苦難ヲ受ケタ後心ニ感ズル苦痛ニ由ツテ其程度ヲ知ラシムルモノアリ。“rankles”ハ例ヘバ創口カ濃ヲモツテ腐爛スルノ義ニシテ。人ノ心ヲ苦ムルモノヲ云フ。(2) *A sort of scaffold* 一種ノ處刑臺。斷頭臺ニ似タヤウナ刑場。(3) *A fixture there.* ソコノ附屬物デアル。

【譯文】 徑路は忽ち群衆の中にて道が開かれ。Hester Prynne は廷丁に由つて先導され。峻酷なる顔付をなせる男や不親切らしい容貌を持てる女が不規則なる

行列をなして之に附隨し其刑を執行さるべく定められたる處へと進み行けり。熱心にして珍らしげな顔付をなせる學童は何事があるのか更に知らず。唯之れが爲めに半休業になりたることを知るのみであるが。彼等は Hester 夫人の進み行く前を驅けまわり。絶えず其顔を振り向ひて夫人の顔を凝視し。其顔。其腕に抱かれ居る眼をパチパチせる嬰兒。或は夫人の胸に在る恥づべき例の文字を見詰たり。當時に於ては監獄署の入口から市場までは左程の距離はなかりき。併し監人即ち夫人の経験に由りて之を測れば随分長距離の途と惟ふたなるべし。何となれば彼女の態度は頗る傲慢を極めたりしと雖ども。恰も彼女の心は此群衆のものに蹴たり蹂んだりせらるゝ爲めに街路に抛り棄てられたるかの如く。見物の爲めに集り來れる群衆の各足跡より苦痛を感受したるなるべし。併し吾人の人性には驚くべき且つ慈悲深キ天惠的のものありて。苦痛を受くるものは其苦痛を受けつゝある間は現下の苦銀の程度を自ら知らず。併し主として其苦銀を受けた後で彼れの心腸を惱ます苦痛に由りて始めて之を知るものなり。故に Hester Prynne 夫人は極めて洒々たる態度を以て其苛責の場處を通過し。市場の西端に在る一種の處刑臺に來れり。此刑場はボストン府の最も古き教會の殆ど櫓の下に立ち。恰も其附屬建物なるが如くに見へたり。

【補註】 *Provision, alike marvellous and merciful*—Provision ハ providential ノ義ニシテ目下受ケツ、アル苦痛ハドンナニ酷烈ナルモノカヲ知ラシメズ。後ニ至リテ精神ヲ刺戟スル心ノ苦痛ニ由リ始メテ其酷烈ノ度ヲ知ル。是レ天惠ナリ。否ラザレバ人ハ到底如何ナル苦難ニモ耐ユル能ハズ。是レ慈悲的 (merciful) ナルモノナリ。故ニ驚クベク且ツ同時ニ慈悲的トハ云フナリ。Her ordeal. 古昔ノ刑法ニシテ。或ハ熱鐵ヲ握ラシメ。或ハ熱灼セル鞞頭ヲ歩ベシメ傷ツケラレザルモノヲ無罪トシ。傷ツケラレタルモノヲ有罪トセシモノ。我邦ノ探湯ノ如キモノ。此處ニハ群衆ノ人ガ彼女ヲ凝視セルヲ指シテ ‘ordeal’ トハ云ヘルナリ。

17. In fact, this scaffold constituted a portion of a penal machine, which now, for two or three generations past, has been merely historical and traditionary among us,<sup>1</sup> but was held in the old time to be as effectual an agent in the promotion of good citizenship as ever was the guillotine<sup>2</sup> among the Terrorists<sup>3</sup> of France. It was, in short, the platform of the pillory;<sup>4</sup> and above it rose the framework of that instrument of discipline, so fashioned as to confine the human head in its tight grasp, and thus hold it up to the public gaze. The very ideal of ignominy was embodied and made manifest in this contrivance of wood and iron.<sup>5</sup> There can be no outrage, methinks, against our common nature,<sup>6</sup> whatever be the delinquencies of the individual—no outrage more flagrant than to forbid the culprit to hide his face for shame, as it was the essence of this punishment to do. In Hester Prynne's instance, however, as not unfrequently in other cases, her sentence bore that she should stand a certain time upon the platform, but without undergoing that



gripe about the neck and confinement of the head<sup>2</sup> the proheness to which was the most devilish characteristic of this ugly engine. Knowing well her part, she ascended a flight of wooden steps, and was thus displayed to the surrounding multitude, at about the height of a man's shoulders above the street.

(1) *Merely historical.....among us.* 我々現今ノ時代ノモノノ中ニ在テハ  
ホソノ唯歴史的の口碑的ニ止マリ。昔コンナモノガアツタサリダト云フ位キノコ  
トダ。(2) *Guillotine.* 是ハ佛國革命ノ際一時ニ多數ノ人ノ首ヲ斬ルガタメニ  
Dr. Guillotine ナル人ガ發明シタル斬頭機械ナリ。(3) *Terrorists.* 佛國革命ノ  
初期ニ當リテ“Reign of Terror”ト稱セル時代アリキ。此時ノ過激黨ヲ指シテ  
云フ。(4) *Pillory.* 首手架。(5) *The very ideal of.....of wood and  
iron.—“wood and iron”* ハ木材ト鐵トテ懲罰ノ機具ヲ云フ。木ト鐵ヲ用キテ考  
案サレタル此機械ノ中ニハ所謂破廉恥テフ理想觀念ガ其儘體現サレ居リ。又柄  
然トシテ明カニ表現サレテ居ル。(6) *Against our common nature.* 人間共  
通ノ。即チ一般ニ人ノ有スル人性ニ反抗シテ。(7) *Gripe about the neck...  
.....of the head.* 一例ノ Pillory ハ頭ト頭ダケ板ノ穴カラ突き出シテ。堅ク緊メ  
ラレ居ルモノナレバ斯クハ云ヘルナリ。

【譯文】 實に此處刑臺は刑具の一部を組成するものにして。それは(過ぐる二三世  
の間)今は唯歴史的の口碑的のものに過ぎざるも往昔に在ては宛も佛國過激黨の  
間に於ける「斬首機」の如くに。善良なる市民の徳を進捗するに有力の原動力  
と信ぜられ居たり。一言すれば是は首手枷のプラットフォームにして其上には  
所謂懲罰の機械の構造があつて丁度人間の頭を堅く緊束するやうに作られ。而  
してそれを一般公衆に曝示するものなり。此木材と鐵を以て作られたる細工の  
中には所謂破廉恥の感念を體現し。且つ之を明かに表現し居れり。予は惟ふ。  
人の罪狀如何を問はず。斯く顔を衆庶に曝示するは吾人共通の人性に對する  
侮辱是れより大ひなるものはなし。罪人の面を曝示し。其恥辱の面を隠蔽す  
ることを禁ずるは其侮辱之れより甚しきはなし。此罪人曝示が即ち此間の眼  
目ではあるが尙侮辱なり。去りながら Hester Prynne の場合に於ては屢次他  
の場合に於けると同様。其宣告文は彼女は或る時間内プラットフォームの上  
に立つべし。併し例の頭や頭を緊束することは之を免るべしと云ふに在り。  
此緊束を受くることは此恥辱的刑具の最も兇惡なる特色なるが。彼女はこれ  
だけは免れたるなり。彼女は熟く自己の爲すべき職分を知り居たれば。木の  
段階を登りて市街の路の上に凡そ人の肩ぐらゐの高さにて四邊を圍繞せる群  
集に我身を曝せり。

【補註】 *That instrument of discipline* 又ハ *this ugly machine* 皆此  
Pillory ヲ指セルモノナリ。

18. Had there been a Papist among the crowd of Puritans, he might have seen in this beautiful woman, so picturesque in her attire and mien, and with the infant at her bosom, an object to remind him of the image of Divine Maternity,<sup>1</sup> which so many illustrious

painters have vied with one another to represent; something which should remind him, indeed, but only by contrast, of that sacred image of sinless motherhood whose infant<sup>2</sup> was to redeem the world. Here there was the taint of the deepest sin in the most sacred quality of human life, working such effect that the world was only the darker for this woman's beauty, and the more lost for the infant<sup>2</sup> that she had borne.

(1) *Divine Maternity.* 基督ノ生母 Virgin Mary ナ云フ。(2) *Infant.* 基督ヲ指ス。

【譯文】 今此清教徒の群集の中に一人の舊教信者ありしならば。彼れは其服装  
容貌に於ては恰も繪の如く綺麗な婦人 (Hester) が其胸の處に幼兒を抱けるを  
見れば。彼の幾多有名なる畫工が互に其技を闘はして之を描寫せんと争ふた  
る聖母の肖像を想起せしむるものならん。若くは又唯對比に由りて。彼の罪  
なき清淨無垢の母。其嬰兒は他日世界の罪業を贖償すべくありし所謂聖母の  
聖像を想起せしむる所のものとなりしならん。今や Hester 夫人の場合に於  
ては人性の最も神聖なる資質の中に深甚の汚點ありて。夫人の容色の婉麗な  
るが爲め尙一層世界を暗黒にし。彼女が抱ける嬰兒の爲めに尙一層神に棄て  
られたるが如き結果を生ぜしむ。

【補註】 *By contrast.* 一ハ罪ヲ得テ處刑臺ノ上ニ在リ。一ハ清淨無垢神聖ナル  
モノナルガ故ニ「唯對比テ」トハ云フナリ。Lost ハ “the world was the  
more lost” トツマク。“lost” ハ道ヲ失ヒ墮落シテ。神ニ見捨テラルノ義。

19. The scene was not without a mixture of awe, such as must always invest the spectacle of guilt and shame in a fellow-creature before society shall have grown corrupt enough to smile, instead of shuddering, at it. The witnesses of Hester Prynne's disgrace had not yet passed beyond their simplicity.<sup>1</sup> They were stern enough to look upon her death, had that been the sentence, without a murmur at its severity, but had none of the heartlessness of another social state, which would find only a theme for jest in an exhibition like the present. Even had there been a disposition to turn the matter into ridicule, it must have been repressed and overpowered by the solemn presence of men no less dignified than the Governor, and several of his counsellors, a judge, a general, and the ministers of the town; all of whom sat or stood in the balcony of the meeting-house, looking down upon the platform. When such personages could constitute a part of the spectacle without risking the majesty or reverence of rank and office, it was safely to be inferred that the infliction of a legal sentence would have an earnest and effectual meaning. Accordingly, the crowd was sombre and grave. The unhappy culprit sustained herself as best a woman



might, under the heavy weight of a thousand unrelenting eyes, all fastened upon her, and concentrated at her bosom. It was almost intolerable to be borne. Of an impulsive and passionate nature, she had fortified herself to encounter the stings and venomous stabs of public contumely, wreaking itself in every variety of insult; but there was a quality so much more terrible in the solemn mood of the popular mind that she longed rather to behold all those rigid countenances contorted with scornful merriment, and herself the object. Had a roar of laughter burst from the multitude—each man, each woman, each little shrill-voiced child, contributing their individual parts—Hester Prynne might have repaid them all with a bitter and disdainful smile. But, under the leaden infliction<sup>2</sup> which it was her doom to endure, she felt, at moments, as if she must needs shriek out with the full power of her lungs, and cast herself from the scaffold down upon the ground, or else go mad at once.

(1) *The witnesses.....their simplicity.*—Hester Prynne の處刑臺ニ曝ラサルノヲ見物シテ居タ人々ハ未ダ其單純率直ノ天性ヲ失ハナカッタ。(2) *Under the leaden infliction* 陰鬱タル心ノ苦悶ヲ云フ。

〔譯文〕 社會が罪と恥の有様を見て震慄せずして却つて嫣然微笑するほどに未だ腐敗せざるときには。必ずや同胞の罪と恥の光景は畏懼を以て被はるべき筈なるが。此場の光景も亦幾分か見物人の心に畏懼の念を交へざるに非りき。Hester Prynne の辱めを觀たる見物人は未だ其天性の單純朴訥の性を失はざりし。彼等は夫人にして若し死刑の宣告を受けたりしならば。夫人の殺さるゝを視て敢て恐れざる程に頗る峻酷のものなりき。然れども現下の如き衆庶の公示に供せられたる光景を見。之を以て嘲弄の題目となすが如き後世社會の無情酷薄の性情は毫も有せざりき。假令ひ之を嘲笑愚弄の題目となさんとすの意向が見物人の中に在りたりとするも。州知事の如き。其參事員の數。判事。將軍。都府の傳道師の如き大官が嚴然として構へ居るが故に此意向を壓倒して其性慾に打ち勝たればならなんだ。是等の人々は皆ブラットフォームを瞰下して集會所の椽側に立ち或は坐し居たり。斯る大官貴顯が自家の威嚴を損することなく。若くは己が官職の尊嚴を汚濁することなくして。斯かる場所に於ける見物人の一部を占領して居るものとすれば刑の執行は頗る眞面目にして頗る有力の意義を有せるものと推斷して敢て差支へなかるべし。故に群集は至つて沈靜莊重なりき。不幸なる罪人は數千の容赦なき眼眸は皆彼女の上に注ぎ。彼女の胸邊に集中し。其重き壓力の下に在りて尙婦人の力で支持せらるゝ限り能く己れを支持耐忍せり。此壓力に耐ゆるは殆ど忍び難きことなり。彼れ天性刺戟的發情的の質なりしやば。侮辱のあらゆる種類に於て現出せる公衆輕侮の鋭き針。毒ある刺突に抗敵すべく自ら我身を防衛せり。然れども一般公衆の其嚴肅なる心狀の中には尙一層恐るべきものありて彼女は寧ろ自己を中心とせる輕笑的冷笑を以て歪曲せる峻酷なる顔を視るを冀望したり。若しや群集の中から笑聲ドット起りしならば—各の男子。各の女子。各の小さき鋭き聲を發する小兒等皆銘々相和して—Hester

Prynne は均しく又輕侮的苦笑を以て彼等に報ひたりしならん。然れども彼女の耐へ忍ばざるべからざりし沈鬱的苦悶の下に在りて彼れは時々其肺臟の全力を盡くして叫び出して處刑臺より地上にころげ落つるか。左もなくば直ちに發狂せればならぬかの如くに感じたることもありき。

〔補註〕 *Another social state.* 是ハサつと後ノ世ニナリテ人心次第ニ冷酷トナリタル社會ノ状態ヲ暗示セルナリ。

20. Yet there were intervals when the whole scene, in which she was the most conspicuous object, seemed to vanish from her eyes, or, at least, glimmered indistinctly before them, like a mass of imperfectly shaped and spectral images. Her mind, and especially her memory, was preternaturally active,<sup>1</sup> and kept bringing up other scenes than this roughly hewn street of a little town, on the edge of the Western wilderness; other faces than were lowering upon her from beneath the brims of those steeple-crowned hats. Reminiscences the most trifling and immaterial, passages of infancy and school-days, sports, childish quarrels, and the little domestic traits of her maiden years came swarming back upon her, intermingled with recollections of whatever was gravest in her subsequent life; one picture precisely as vivid as another, as if all were of similar importance, or all alike a play. Possibly it was an instinctive device of her spirit, to relieve itself, by the exhibition of these phantasmagoric forms,<sup>2</sup> from the cruel weight and hardness of the reality.

(1) *Preternaturally active* 不思議ニモ非常ニ活潑ナリキ。(2) *Phantasmagoric forms.* 幻彩的ノ形體。

〔譯文〕 去れど此場の全光景。其中に在つて彼女は最も顯著なる目的物となりしが。其全光景が彼女の眼界より消失せるが如くに見へ。若くは少くとも不完全に作られたる幽靈的現象の一塊の如く朦朧として眼前にちらつくやうになりしまでには幾分。時の間隙がありたり。彼女の心意特に其記憶は不思議に活潑的にして。此亞米利加荒原の僻地に於ける一小都會の殺風景。無趣味の街衢よりも他の光景を常に心に想像しつゝありたり。又尖塔の如き帽子の縁の下より彼女を瞰下しつゝありし人々の顔より外の顔を心に夢想しつゝありたり(下文参照)。微々平凡。更に何等の實質なき舊蹟。幼稚の時代。學校時代の事歴。遊戯。小兒の喧嘩其他處女時代の些細なる家庭の事蹟等晩年に於ける最も眞面目なるものの記憶と相混じて交々胸底に浮び出て。一の想像は他の想像と均しく鮮明にして恰も盡く均等に大切なるものなるかの如く。若くば又凡べて皆一個の演劇なるかの如し。斯くの如く幻彩的夢想の表現に由りて實際の現状の酷虐なる重壓艱苦より脱離して自己の精神を慰めんとするは是れぞ恐らく彼女の本能的考按力に由るものならん。

21. Be that as it might, the scaffold of the pillory was a point of



view that revealed to Hester Prynne the entire track along which she had been treading since her happy infancy. Standing on that miserable eminence, she saw again her native village, in old England, and her paternal home—a decayed house of gray stone, with a poverty-stricken aspect, but retaining a half-obliterated shield of arms over the portal, in token of antique gentility. She saw her father's face, with its bald brow, and reverend white beard that flowed over the old-fashioned Elizabethan ruff;<sup>1</sup> her mother's, too, with the look of heedful and anxious love<sup>2</sup> which it always wore in her remembrance, and which, even since her death, had so often laid the impediment of a gentle remonstrance<sup>3</sup> in her daughter's pathway. She saw her own face, glowing with girlish beauty, and illuminating all the interior of the dusky mirror in which she had been wont to gaze at it. There she beheld another countenance, of a man well stricken<sup>4</sup> in years, a pale, thin, scholar-like visage, with eyes dim and bleared by the lamp-light that had served them to pore over many ponderous books. Yet those same bleared optics had a strange, penetrating power, when it was their owner's purpose to read the human soul. This figure of the study and the cloister,<sup>5</sup> as Hester Prynne's womanly fancy failed not to recall, was slightly deformed, with the left shoulder a trifle higher than the right. Next rose before her, in memory's picture-gallery, the intricate and narrow thoroughfares, the tall gray houses, the huge cathedrals, and the public edifices, ancient in date and quaint in architecture, of a Continental city, where a new life had awaited her,<sup>6</sup> still in connection with the misshapen scholar—a new life, but feeding itself on time-worn materials, like a tuft of green moss on a crumbling wall. Lastly, in lieu of those shifting scenes, came back the rude market-place of the Puritan settlement, with all the townspeople assembled and levelling their stern regards at Hester Prynne—yes, at herself, who stood on the scaffold of the pillory, an infant on her arm, and the letter A, in scarlet, fantastically embroidered with gold thread upon her bosom!

(1) *Ruff*. 縞領(ヒダエリ)。(2) *Heedful and anxious love*. 注意深キ且ツ切ニ子ノ爲メニ懸念スル深キ愛情。(3) *Impediment of a gentle remonstrance*. 優シク諫諍訓諭シテ彼女ノ邪道ニ漂フヲ妨碍スルノ義。(4) *A man well stricken &c.* 充分老衰セル人。(是ハ彼女ノ父ヲ指ス)。(5) *This figure ..... the cloister*. 是レ亦彼女ノ父ヲ指ス。彼レハ學者ナレバ書齋ノ人僧庵ノ人トハ云フナリ。'figure'ハ其人ノ形相。姿ヲ云フ。(6) *Where a new life had awaited her*. 其處テ彼レハ新生涯ヲ送ラント豫期シ居タリ。故ニ新生涯ガ彼レヲ俟チ居タリトハ云フ。

【譯文】 そは孰れにしても兎に角首手架の處刑臺は彼女に彼女の幸福なりし幼

兒の時代より今日に至るまで辿り來つた全通路を Hester Prynne に示現せしめし所の見地なりしなり。彼の不幸なるプラットフォームの上に立ちて彼れは再び故國英吉利の故郷の村を見たり。彼女の父母の家を見たり。—灰白の色を呈する石造の頽敗せる家屋なれども。昔の門閥を表彰する印として支開口の上に半ば磨滅せる楯章を保てる家を再び見たり。彼女は又父の顔を見たり。其禿頭。昔風の Elizabeth 式の縞領の上に垂下せる威風凜々たる白鬚を見たり。又母の顔をも見たり。そは常に彼女の胸底に存して忘れざらしめたる注意深キ懸念の愛情を湛へたる容貌。又母の死後も尙娘(Hester 夫人)の行路に優しき諫諍の障礙を興へし處の容貌を持てる母の顔をも見たり。彼れは又自己の顔貌の少女の美を以て煌々と輝くものを見たり。彼女が常に見慣れた曇れる鏡の内部までも光り照らす所の自己の顔を見たり。彼れは又別の顔を見たり。そは老衰枯槁蒼白羸瘦。學者らしき相貌を備へ。眼は朦朧として幾多浩渺の書を注視する爲めに用ゐたるランプの光に由りて眩(カス)み居れる其人を見たり。併し是等の眺みたる昏暗の眼も人の精神を讀まんとするときは不思議の透視力を有せり。書齋と僧庵の中に在る此姿は Hester Prynne の婦人的想像もて記憶より提起せしものなるが。是は少しく不具にして。左肩は右肩より少く高かりき。次に彼女の記憶の圖畫展覽所には復雜せる狹隘なる街衢。高き灰白の家屋。大伽藍。時代古るき。建築の奇異なる大陸に於ける一都府の公共建物等連綿として現出せり。其處では矢張り例の不具の學者と關聯して新生涯が彼女を俟ち居たり。—但新生涯とは云ふものの頽敗潰倒せる塀の上の綠々たる一房に苔の如く古るびたる材料にて自己を養ふ處の新生涯なり。最後に是等變易極りなき光景の代りに。清教徒居留地の疎野なる市場井に其市民又は群衆の衆目皆 Hester Prynne を峻酷なる眼光もて凝視せる光景が再び彼女の眼中に影じ來りたり。—然り首手架の處刑臺に立ちて嬰兒を抱へ。深江色の A 字を胸邊に金糸を以て奇怪に縫綴して居る彼女を縮視せる群衆の光景が再び其眼中に影せり。

【補註】 *Be that as it might*—However it might be. ソレハ孰レニシテモ兎ニ角。 *Mother's*—Mother's face. *It always wore*—It ハ Mother's face ナ受ク。 *Illuminating*.....*wont to gaze at it*. 彼女ガ其鏡テ已レノ姿ヲ見ナレテ居タ薄暗キ部屋ニ在ル朦朧タル鏡ノ内部マデモ透キ徹フスホドノ光ヲ以テ輝ク其顔云々。 *When it was*.....*human soul*. 記憶ヨリ續々ト現ハレ出ヅル顯象ヲ圖畫陳列所ニ擬シタルナリ。 *Memory's picture gallery*—'their owner' ハ optics 即チ eyes ノ持主。即チ Hester 夫人ノ父ヲ云フ。其眼ノ持主ノ目的ガ人ノ精神ヲ洞察セントスルトキ。 *A Continental City*. 大陸ノ或レ一都府ヲ云フ。 *Misshapen scholar*. 不具ノ學者即チ Hester ノ父ヲ云フ。 *Where a new life*.....*a crumbling wall*. 其歐洲大陸ノ一都會テ例ノ不具ノ學者ト共ニ彼レハ新生涯ヲ送ラント豫期シタルモノナリ。故ニ *misshapen scholar* ト關聯シテ新生涯ガ彼レヲ俟チ居タリトハ云フ。而シテ所謂其新生涯ハ歐洲ノ古色蒼然タル舊都會ニ於テ送ルモノナレバ。頽敗セル塀ノ上ニ在ル綠々ノ薔薇タルモノノ如ク。日月ノ久シキテ經テ頽敗セル材料ヲ基礎トシテ之ヲ扶養スルトハ云フナリ。 "time-worn materials".....*crumbling wall* ハ要スルニ an old city in Europe ノ義ナリ。 *Shifting scenes* 移リ變



ハリ易キ光景トハ前文“memory's picture-gallery”ノ中ニ現出スル光景ヲ指ス。  
**Levelling their stern regards**—Levelling ハ平行スル即チ眼光ヲ上ニモ下  
 ニモセズ真正面ニ向ケルコト。嚴峻ナル眼付ヲ向ケルヲ云フ。 **At herself**  
 ハ levelling their stern regards at herself”ト連続ス。

22. Could it be true? She clutched the child so fiercely to her breast that it sent forth<sup>1</sup> a cry; she turned her eyes downward at the scarlet letter, and even touched it with her finger, to assure herself that the infant and the shame were real.<sup>2</sup> Yes!—these were her realities; all else had vanished!<sup>3</sup>

(1) **It sent forth.**—It ハ child。 (2) **were real.** 夢デハナイ。實在物デアツタ。 (3) **All else had vanished.** アラユル彼女ノ懐舊的妄想ハ盡ク消滅シテシマツタ。全ク空虚デアツタ。

【譯文】 そは果して眞實なるべきや。彼女は手酷く嬰兒を其胸に抱き緊めたり。爲めに嬰兒はワツと泣聲を放てり。此時彼女は眼を下向きにして例の深紅色の文字の方に向け。尙指もて之に觸れたり。そは此兒。此恥辱は果して實體なりやを確めんが爲めなりしなり。然り一是等は夢に非ず實相なりき。而して其他の妄想的顯象は盡く消失し終はんぬ。

【補註】 **Could it be true?** 果シテコトハ本當ノコトデアラウカ。丸ルデ夢ノヤウダ。

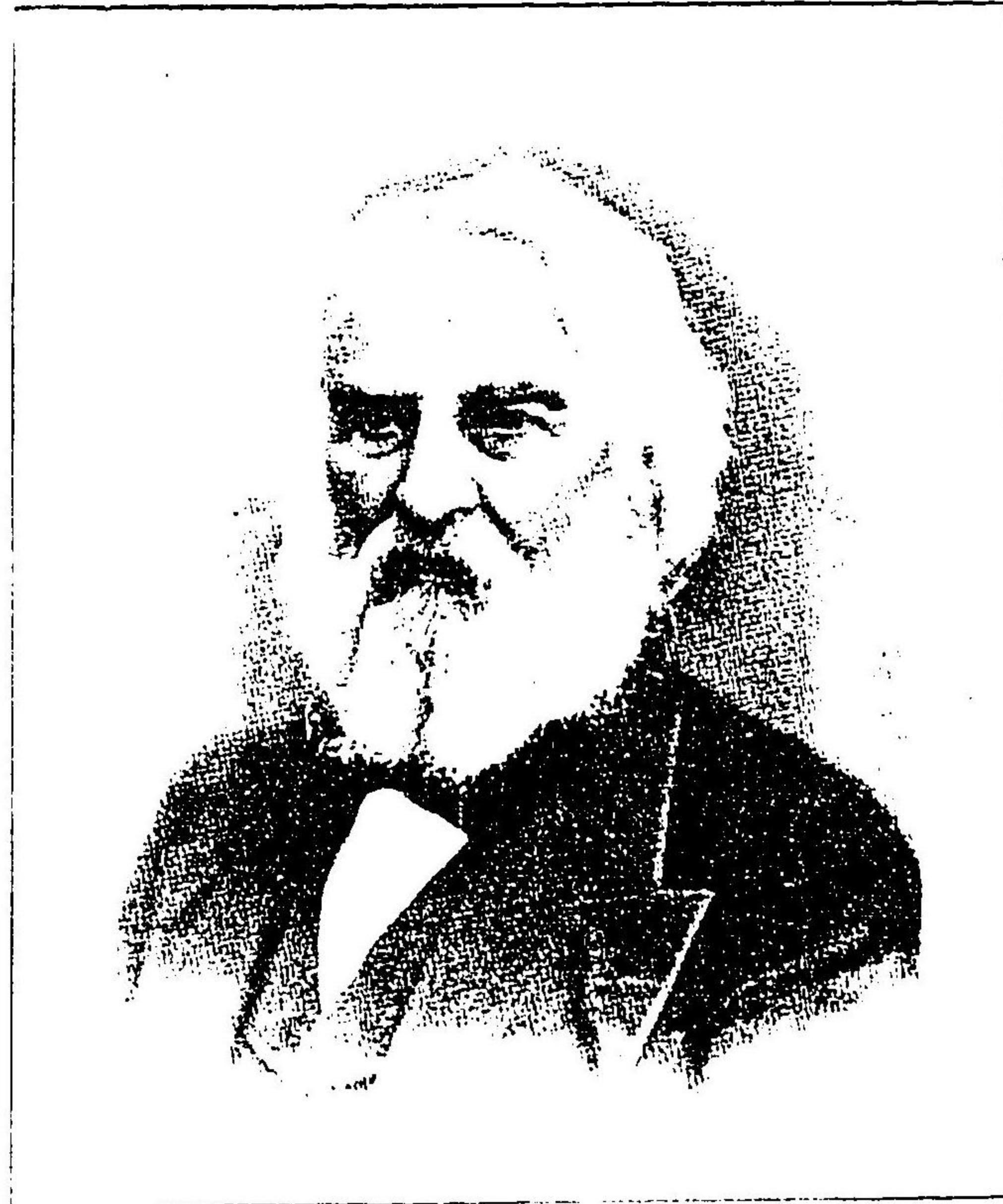


## 第三十二章

### HENRY W. LONGFELLOW.

#### ロンジ、フェロウ小傳

Henry Wadsworth Longfellow は千八百七年米國 Maine 州 Portland に生る。十四歳にして Bowdoin 大學に入り。彼の Hawthorne と同級生なり。十八歳にして優等を以て業を卒る。幾もなく母校 Bowdoin の近世語學の教授に任ぜられ。語學研究の目的を以て歐洲に滞在すること數年。千八百卅五年 Harvard 大學の近世語學兼文學教授となり。再び妻と共に歐洲漫遊の途に上れり。其後又二回歐羅巴に渡航し前後四回に及べり。晩年健康大に衰へたるも筆硯益健在。曾つて筆を離したることなかりき。著書類多し。千八百八十二年歿す。享年七十六歳。



Henry W. Longfellow

#### CHARACTERIZATION. BY GEORGE W. CURTIS

(ぢよーぢ・カーてすノろんぐふゐろう品評論)

1. If we care to explain the eager and affectionate welcome which always hails Longfellow's writings, it is easy to see to what general quality<sup>1</sup> that greeting must be ascribed. As with Walter Scott, or Victor Hugo, or Béranger,<sup>2</sup> or Dickens, or Addison in the *Spectator*,<sup>3</sup> or Washington Irving, it is a genial humanity.<sup>4</sup> It is a quality, in all these instances<sup>5</sup>, independent of literary art and of genius, but which is made known to others, and therefore becomes possible to be recognized, only through literary forms.

(1) *What general quality* 如何ナル概況的資質。"quality" は Longfellow ノ style ノ quality ナ云フ。(2) *Béranger* (1780—1857) 有名ナル佛國ノ詩人。(3) *Addison in the Spectator*—*Spectator* 雜誌ニ於ケル Addison. 換言スレバ同雜誌中ニ於ケル Addison ノ文章ナ云フ。(4) *It is a genial humanity* 即チ其 quality ハ説ク處ノ借樂的人道ニ在ルナリ。(5) *In all these instances*—Scott 以下 Longfellow 等ノ場合ニ於テ。

【譯文】吾人若し Longfellow の作物の常に歡迎せらるゝ熱心にして情愛的好意は果して何に因由するものなるやを解説せんとすれば。そは如何なる概況的性質に職由するかを看破するは蓋し容易のことなり。彼の Walter Scott, Victor Hugo, Béranger 若くは Dickens。"Spectator" 雜誌中の Addison 將チ Washing-



ton Irving に於けるが如く。そは借樂的人道を説けるに起因するなり。是は前記諸作家の場合に於けるが如く文學的技巧又は其人の天才より全く獨立せるものなれども。そは他に知らしむべきものなるが故に唯文學的作物に由りてのみ認知せらるべきものとす。

【補註】 *Literary forms* とは唯 Writings (作品) の義なり。

2. The creative imagination, the airy fancy,<sup>1</sup> the exquisite grace, harmony, and simplicity, the rhetorical brilliancy, the incisive force, all the intellectual powers and charms of style with which that feeling may be expressed, are informed and vitalized by the sympathy itself.<sup>2</sup> But whether a man who writes verse has genius, whether he be a poet according to arbitrary canons, whether some of his lines resemble the lines of other writers, and whether he be original, are questions which may be answered in every way of every poet in history.<sup>3</sup> Who is a poet but he whom the heart of man permanently accepts as a singer of its own hopes, emotions, and thoughts? And what is poetry but that song? If words have a uniform meaning, it is useless to declare that Pope cannot be a poet if Lord Byron is, or that Moore is counterfeit if Wordsworth be genuine. For the art of poetry is like all other arts. The casket that Cellini<sup>4</sup> worked is not less genuine and excellent than the dome of Michael Angelo.<sup>5</sup> Is nobody but Shakespeare a poet? Is there no music but Beethoven's?<sup>6</sup> Is there no mountain-peak but Dhawalaghiri? No cataract but Niagara?

(1) *Airy fancy*. 輕妙ナル想像。(2) *Are informed.....the sympathy itself*.—Longfellow ノ有スル同情其物ニ由リテ讀者ニ通告セラル且ツ活氣ヲ賦與サレテ居ル。(3) *May be answered.....in history* 歴史的詩人タルモノハソレ々々其流儀ヲ異ニシテ居レバソレ々々其人ニ就イテ答フベキノ問題デアル。(4) *Cellini*.—Benvenuto C. (1500—1571) 有名ナル伊太利ノ彫刻家兼鍛冶工ナリ。(5) *The dome of Michael Angelo*.—Michael Angelo ハ伊太利ノ有名ナル彫刻家兼畫工(前ニ出ヅ) 其彫刻ニ成レル圓頂閣。(6) *Beethoven*.—Ludwig van B. (1770—1827) 普國ノ有名ナル樂譜家ナリ。(7) *Dhawalaghiri*. ひまらや群山ノ一。

【譯文】 原造的想像力。輕妙なる想像。佳絶なる優美。調和。單純。修辭的光彩。犀利の力。由つて以て感情の表顯せらるゝあらゆる心智的能力。及び美妙の文體等盡く彼れの同情の念に由りて表彰せられ且つ活氣を賦與せらる。然れども詩を物する所の人が果して天才を有するや否や。又彼れは摺斷的文學の標準に従つて詩人なるや否や。若くは彼れの詩句の或るものは他の作家のそれに類似するや否や。又彼れは果して原造的作家であるや否や。是等の問題は歴史上各詩人に就ひてそれ々々個々別々に答へらるべきものなり。蓋し人常に其心意冀望。感應及び思想を講ぶ所のものと認むるもの。是れ所謂詩人に非ずして何ぞや。而してそを講ぶもの是れ詩に非ずして何ぞや。若

し語が果して均一の意義を有すとすれば。Byron 卿が詩人ならば Pope は詩人たらずと云ふを得ず。是はこれ贅言と謂ふべし。又 Wordsworth が果して眞正の詩人ならば Moore は似而非なる詩人と云ふを得ざるなり。何となれば詩作の技は蓋し他の技術と毫も擇ぶ所なし。Cellini の手に成れる箱は Michael Angelo の圓頂閣と均しく純正にして且つ優絶なるものなり。沙翁の外世に詩人なきや。Beethoven の音樂より外には音樂なきや。Dhawalaghiri の外世に山巔なきや。Niagara の外世に瀑布なきや。

【補註】 左ル理由ナキトノ意ナリ。本文ハ或ルー派ノ論者ニ對シ。Longfellow ナ辯護シタルモノト知ルベシ。

3. While the magnetism of Longfellow's touch<sup>1</sup> lies in the broad humanity of his sympathy,<sup>2</sup> which leads him neither to mysticism nor cynicism, and which commends his poetry to the universal heart, his artistic sense is so exquisite that each of his poems is a valuable literary study. In these he has now reached a perfection quite unrivalled among living poets, except, sometimes by Tennyson. His literary career has been contemporary with the sensational school,<sup>3</sup> but he has been entirely untainted by it. The literary style of an intellectually introverted age<sup>4</sup> or author will always be somewhat obscure, however gorgeous; but Longfellow's mind takes a simple, childlike hold of life, and his style never betrays the inadequate effort to describe thoughts or emotions that are but vaguely perceived, which is the characteristic of the best sensational writing. Indeed, there is little poetry by the eminent contemporary masters which is so ripe and racy as his. He does not make rhetoric stand for passion,<sup>5</sup> nor vagueness for profundity; nor, on the other hand, is he such a voluntary and malicious "Bohemian"<sup>6</sup> as to conceive that either in life or letters a man is released from the plain rules of morality. Indeed, he used to be accused of preaching in his poetry by gentle critics who held that Elysium was to be found in an oyster-cellar,<sup>7</sup> and that intemperance was the royal prerogative of genius.<sup>8</sup>

(1) *Magnetism of Longfellow's touch*.—Longfellow ノ文體ノ人ヲ吸引スル力アルヲ云フ。Attractive influence of Longfellow's style. (2) *Broad humanity of his sympathy* 人ニ對スル同情ノ廣汎ナル人道。(3) *Sensational school*—Sensationalism トテ Longfellow ノ時代ニ行ハレタルルー派ノ學說ニシテ。佛ノ Condillac 英ノ Locke 等ノ主張シタルモノ。要スルニ吾人ノ感念ハ獨リ sensation ヨリ起リ。更ニ他ノ靈的感念ナルモノナシト主張スルモノナリ。(4) *The literary style.....introverted age*. 直譯スレバ心智的內向ノ文體。換言スレバ矢張り例ノ "sentimentalism" ノ如ク將タ Mysticism ノ如ク。主トシテ神秘的ノ議論ヲナシ。人ノ動機心狀ヲ尋究スル心理小説ノ如キヲ云フ。(5) *He does not make.....for passion*. 妄リニ流麗ノ語句ヲ臚列シ。修辭的裝飾ヲノミ事ト



セズ。主トシテ人情ヲ叙説スルヲ云フ。直譯スレバ(修辭ヲシテ人情ノ代ハリトナサシメズ)徒ニ修辭ヲ事トシテ人情ヲ輕忽ニ付セザルヲ云フ。(6) Bohemian. 率易主義ノ人。世ノ文士作家ニシテ敝衣蓬頭毫モ邊幅ヲ飾ラズ。塵外ニ超脱シテ更ニ治産ノ事ヲナサズ。専心心智的研鑽ニ從事スルモノヲ云フ。(7) Elysium was.....oyster-cellar. 樂園ハ牡蠣ノ料理店ニモ見出サルベシ。牡蠣ハ非常ノ美食トサレ居ルナリ。牡蠣ヲ食フテ且ツ飲ム是レ又一種ノ樂園ナリ。“Elysium”ノコト前ニ出ヅ。善人君子ガ死後住居スル場所ニシテ。幸福愉快ノ場所ヲ云フ。(8) Intemperance was.....of genius 英雄色ヲ好ムノ類テ「放飲放食ハ天才ノ特徴」

【譯文】 Longfellow の文壇の所謂吸引力なるものは其同情の念を含む廣汎的人道の中に存し。それは彼れをして神秘説若くは大儒教的主義に陥らざらしむるものにして。彼れの詩を世人一般のものに推舉紹介せしむる處となるものなるが。同時に又彼れの技巧的感念は頗る優美にして其詩は盡く苦費重なる文學的研究となすに足るものなり。其作詩の點に於ては彼れは今や完滿の度に到達し當代の詩人中。時に或は Tennyson は例外として他に彼れと比肩するものなし。彼れが文壇界に立ちし時代は彼の感覺論の行はれし頃と時代を同ふしたれども。彼れは毫も之に感染することなく。抑も心智的內向の時代に於ける文體若くは作家は華美流麗なりと雖ども稍明晰を缺くを常とす併し Longfellow は人生を單純的小兒的方面より捕捉し。彼の感覺論者作品の特質たる空漠として捉捕し難き思想若くは感應を不完全に記述せんとするが如き痕跡を更に暴露することなし。實に彼れを時代を同ふせる大家文豪にして彼れの作品の如く圓熟にして趣味深き詩を物するもの甚だ稀なり。彼れは徒に文飾を事として人情を忽緒に付することなく。又茫漠模稜の辭を弄して奧妙幽玄に代ふるが如きことを爲さず。又他の一方に於ては凡そ人間は社會的生活に於て又ハ文學に於てハ孰れハ其一方で道義の法則を逸脱することを得るものなりと思考するが如き放逸無賴嫉妬的「率易主義」の學者に非ず。樂園は牡蠣の中に見出すを得べく。放飲放食是れ天才の特徴なりとの説を持する殘酷なる批評家は Longfellow は詩の中に諷教をなし居れりとして攻撃するものあり。

【補註】 Except, sometimes by Tennyson イツデモ各ノ詩人ニ出リテハナイカ時ニ或ハ Tennyson ニ出リテハ rival セラルコトアリノ義。 Either in life.....morality. 人間ハ社會ニ立ツテ生涯ヲ送ル場合カ又ハ文士トシテ文壇界ニ立ツニ當リテ道徳ノ明白ナル法則ヲ脱ミテ之ニ檢束セラルコトヲ免ルヲ得ルコトナリ。 Gentle critics ハ irony ニシテ cruel critics ノ義。

4. His literary scholarship, also, his delightful familiarity with the pure literature of all languages and times, must rank Longfellow among the learned poets. Yet he wears<sup>1</sup> this various knowledge like a shining suit of chain-mail to adorn and strengthen his gait, like Milton,<sup>2</sup> instead of tripping and clumsily stumbling in it, as Ben Jonson sometimes did. He whips out<sup>3</sup> an exquisitely pointed allusion that flashes like a Damascus rapier,<sup>4</sup> and strikes nimbly

home;<sup>6</sup> or he recounts some weird tradition, or enriches his line with some gorgeous illustration from hidden stores;<sup>7</sup> or merely unrolls, as Milton loved to do, the vast perspective of romantic association by recounting, in measured order, names which themselves make music in the mind<sup>8</sup>—names not musical only, but fragrant:

“Sabean odors from the spicy shore  
Of Araby the Blest.”<sup>9</sup>

(1) He wears. 彼レノ有スル學力ヲ恰モ衣服ノ如ク綴シタルモノナリ。(2) Like Milton—Milton モ亦有名ナル “learned poet” ナレドモ彼レ亦敢テ其博學ヲ街フコトナカリキ。(3) Instead of tripping.....in it. 是レ數多ノ美服ヲ製ネ着シテコロ々々跌キツ、無骨ナ歩ミザマナスヲ云フ。即チ誇學的無作法ナ文體ヲ暗示セルモノナリ。(4) Whips out. 勢ヒ鋭ドク突き出スノ義。(5) Damascus rapier.—Damask ハ刀劍ノ製造ヲ以テ名アリ。其鋭ドキコト Damask ノ短劍ノ如シ鋭鋒當ルベカラズ。(6) Strikes nimbly home. スバヤク打撃ヲ加ヘ敢テ正鵠ヲ過タズ。(7) Hidden stores. 世ニ隠レテ現ハレザル智識ノ貯藏。(8) Names which themselves.....in the mind 特別ノ意味ナキ唯人ヤ物ノ名ダケテモ人ノ之ヲ聞キテ恰モ音樂ヲ聞クノ感アラシムルモノ。是ハ Macaulay ガ Milton ニ就ヒテ云ヘルコトアリ。(9) Sabean odors.....Araby the Blest. 是ハ Milton ノ Paradise Lost, Book IV, l. 162 ノ中ニ在ル句ナリ。Sabean odors—Sabean ハ宗教ノ一派ニシテ Seth ノ子 Sabi ノ創立セルモノナリ。此一派ハ一神ヲ崇奉シタレドモ。太陽ヤ月ヤ星ナド云フ代表者ニ由リテ之ヲ信ツタルモノナリ。亞刺比亞人ハ同教信徒トナル前ハ Sabeans ナリシナリ。幸福ノ樂園國タル亞刺比亞ノ腹都トシテ香バシキ濱邊ヨリ Sabean ノ香氣カ來ルトナリ。是ハ一句單ニ musical names ヲ含有スルノミナラズ實ニ芬々タル香氣ヲ有ス。Longfellow 時ニ或ハ斯ノ如キ句ヲ物ストナリ。

【譯文】 彼れの博識。其各國の語各國の純文學に親熟せること。之を以て彼れを博識なる詩人の列中に齒せざるべからず。然れども Longfellow は Ben Jonson が時に或は爲せるが如く。博學を街ふて恰も幾多の美服を製着したるが如くコロ々つゝ無骨無作法に趺行することななせずして。Milton の如く其歩行の態度を修飾し。其足許を強固にするが爲め恰も煌々たる一組の鍔子甲(クサリカタビラ)として其該博なる諸種の學問智識を着用したり。彼れは閃閃として輝くダマスクの短劍の如き脆妙なる鋭とき引喩を突如として衝き出し。敏活に一撃を加へ管て正鵠を過たず。或は又妖怪談を敘説し。若くは世に匿れたる智識の藏蓄より華美婉麗なる例證を引出して其語句を豊富にすることあり。或は Milton が好んで爲すが如く。韻律の秩序に由りて。唯物の名それ自身にて人の心裏に音樂を聴く感あらしむるものを綴列して小説的聯想の廣大無邊なる遠景を開展せしむることあり。所謂其名は單に音樂的なるのみならず。尙腹都たる香氣を有し。Milton の所謂

「幸福なる亞刺比亞の芬々として  
香ばしき濱邊より Saba の香氣來る」  
の類なり。



【補註】 *Merely unrolls, as Milton loved to do &c.* 物若クハ人ノ名ニシテ何等ノ意味ナキ文字ヲ臚列シテモ宛然一曲ノ音樂ヲ聽クノ感アラジムルモノヲ韻律的秩序ヲ蹈ンテ敘列シ。小説中ノ事歴ヲ聯想々起セシメ。恰モ畫工ガ遙ルカニ遠方ノ景色ヲ描寫スルガ如ク幽遠玄妙其奥ヲ端倪スベカラザルガ如キナ云フ。

### KÉRAMOS.

【緒言】 *Kéramos* (希臘語 *Kéramos* ハ陶工ノ粘土若クハ陶器ノ義) ノ詩ハ一見甚々趣味無キガ如ク見ユル題目一即チ陶器製造ト云フ題目ノ詩トシテハ頗ル上乘ノ作ナリ。是ハ彼ノ *The Building of the Ship* ナドト同階級ニ屬スル詩ニシテ。R. H. Stoddard ノ云ヘルガ如ク「此詩ハ巧妙ナル *The Building of the Ship* ト同様詩的技巧ノ最モ完美ナルモノナリ」]

1. *Turn, turn, my wheel!<sup>1</sup> Turn round and round  
Without a pause, without a sound:  
So spins the flying world away!<sup>2</sup>  
This clay, well mixed with marl<sup>3</sup> and sand,  
Follows the motion of my hand:  
For some must follow and some command,  
Though all are made of clay!<sup>4</sup>*

(1) *Wheel*. 是レ陶器ヲ製造スル器械ニシテ之ヲ廻轉シツ、自由自在ニ種々ノ形ノ陶器ヲ作ルモノナリ。(2) *Marl* 炭酸石灰ノ如キモノニシテ。之ヲ粘土ニ混和シテ陶器ヲ作ル。(3) *All are made of clay*. 如何ナル偉人英雄モ如何ニ卑賤ノ人間モ皆人ノ肉體ハ粘土ヨリ成ル。Jeremiath xviii., 6, Romans xi., 21 參照。Bible ノ語ナリ。

【譯文】 廻はせ廻はせ我旋轉器を。間断なく。聲なく。輪轉せよ。斯くの如く飛行の世界は回轉するなり。此炭酸石灰や砂を程よく混和したる此粘土は我手の運動に能く服従す。蓋人は皆粘土より成ると雖ども。或るものは服従し。或るものは命令せざるべからざればなり。

2. Thus sang the Potter at his task  
Beneath the blossoming hawthorn-tree,  
While o'er his features, like a mask,  
The quilted sunshine<sup>1</sup> and leaf shade  
Moved, as the boughs above him swayed.  
And clothed him, till he seemed to be  
A figure woven in tapestry,  
So sumptuously was he arrayed  
In that magnificent attire<sup>2</sup>  
Of sable tissue flaked with fire.  
Like a magician he appeared,

A conjurer without book or beard;<sup>3</sup>  
And while he plied his magic art—<sup>4</sup>  
For it was magical to me—  
I stood in silence and apart,  
And wondered more and more to see  
That shapeless, lifeless mass of clay  
Rise up to meet the master's hand,  
And now contract and now expand,  
And even his slightest touch obey;  
While ever in a thoughtful mood  
He sang his ditty, and at times  
Whistled a tune between the rhymes,<sup>5</sup>  
As a melodious interlude.

(1) *Quilted sunshine*. 彩色綿布ノ如キ色ノ日光。(2) *That magnificent attire* 太陽ノ光線ノ影ガ彼ノ身ヲ包ンテ立派ノ着物ノ如クニ見ユ。ソレヲ云フナリ。(3) *A conjurer.....heard*. 悪魔ヲ拂フ仙人ノ如キモノハ必ズ鬚ヲ蓄フ又必ズ一冊ノ聖書ヲ携フ。故ニ云フ。(4) *Magic art*. 魔法即チ陶器製造ヲ指ス。(5) *Rhymes.—songs*.

【譯文】 陶工は満開の山楂子の下で仕事をなしつつ斯くの如く詠へり。其際彼れの顔の上には恰も假面の如く。頭上の枝が颯々と動搖せしとき。彩色綿布の如き日光や木の葉が動き。其影彼れの身を包み。彼れは花毛氈で織られたる姿をなせるかの如く見ゆ。火の如き赤色の斑點ある黒き織物の華美なる服装を纏へる彼れは如何にも壯麗なりき。彼れは魔法使ひの如く見へたり。聖書を持たぬ鬚なき呪詛者の如し。彼れが此魔法に汲々として従事せし間一何となれば是は魔法の如く予に見へたれば——予は無言で且つ離れて佇立し。而して彼の何とも形容し難き粘土の塊が其主人の手に會すべく登り上がり或は伸び或は縮み其微細の觸接にも服従するを見て益々驚嘆せり。其際彼れは始終思慮に沈める心狀に於て歌曲を詠じ。而して優佳なる挿樂の如く折々咏歌の間に一曲を囁けり。

3. *Turn, turn, my wheel! All things must change  
To something new, to something strange:  
Nothing that is can pause or stay:  
The moon will wax, the moon will wane,  
The mist and cloud will turn to rain,  
The rain to mist and cloud again,  
To-morrow be to-day.*

【譯文】 廻はせ。廻はせ我旋轉器を。凡百の事物皆何にか新しきもの何にか奇異なるものに變化せざるべからず。凡そ此世に存するものとして中止若くは停止するものなし(變化常に止むことなし)月は次第に満ち又虧ぐるべし。霧や雲は雨となり。雨は又霧や雲となり。今日は明日となるなり。



【補註】 *Nothing that is*—“is” は exists ノ義。此世ニ存在スルモノ。

4. Thus still the Potter sang, and still,  
By some unconscious act of will,  
The melody, and even the words,  
Were intermingled with my thought,  
As bits of colored thread are caught  
And woven into nests of birds.  
And thus to regions far remote,  
Beyond the ocean's vast expanse,  
This wizard<sup>1</sup> in the motley coat<sup>2</sup>  
Transported me on wings of song,<sup>3</sup>  
And by the northern shores of France  
Bore me with restless speed along.

(1) *This wizard*. 魔法使ヒ。Potter チ指ス。(2) *Motley coat*. 雑色ノ衣服。第二節ヲ参照セヨ。木ノ葉ヤ木ノ蔭ガ寫ツテ恰モ斯ル着物ヲ著セルカノ如クニ見ルユナリ。(3) *Transported me.....song*. 歌ノ翼ニ乗セテ予ヲ運ビ往ケリ。

【譯文】 斯くの如く陶工は謡ひて止まず。而して尙或る無意識的意志の働きに由りて其佳曲が然かも言葉までもはつきりと予の思想中に混入し。恰も色糸の片々を取りて鳥の巣の中に織り込めるが如し。斯くて茫々として際涯なき海洋を踰へて遙隔の地に此雑色の衣を纏へる魔法使ひが歌の翼に乗せて予を運び去れり。而して佛蘭西の北海岸を経て間断なき速力を以て予を拉し行けり。

5. What land is this, that seems to be  
A mingling of the land and sea?<sup>1</sup>  
This land of sluices, dikes, and dunes?  
This water-net, that tessellates  
The landscape? this unending maze  
Of gardens, through whose latticed gates  
The imprisoned pinks and tulips gaze;  
Where in long summer afternoons  
The sunshine, softened by the haze,  
Comes streaming down as through a screen;  
Where over fields and pastures green  
The painted ships float high in air,<sup>2</sup>  
And over all and everywhere  
The sails of windmills sink and soar  
Like wings of sea-gulls on the shore?<sup>3</sup>

(1) *A mingling of the land and sea?* 是ハ和蘭ナリ。和蘭ハ水平ヨリ低キガ故ニ多クノ溝渠河川ヲ開鑿シ若シクハ堤防ヲ築キテ海水ノ侵入ヲ防ケ故ニ

海ト陸ト交ツリノ國トハ云フナリ。(2) *The painted ships.....in air*. 船ノ帆ニ種々ノ彩色ガシテアルナリ。而シテ河身ガ低ク、テ帆バカリ動イテ居ルユヘニ高ク空中ニ浮アガ如ク見ユ。

【譯文】 此海と陸の混交せる土地は抑も何處の國なりや。水門や堤防。砂丘の此國は如何なる國なりや。此水路縦横に相通じ全國を棋盤碁に區劃する處の國は何處なるぞ。幾多の庭園は迂迴曲折其終はる所を知らず。其格子造りの門より中に在る石竹薔金香等の花見はる。此處では夏日の長き午後日陽が雲霧(モヤ)の爲めに和はらげられ恰も戸障子を通ふして來るが如くに流れ入る。又綠々たる原野牧場の上にて粉色されたる船舶は高く空中に浮び。到る處風車の帆は或は上り或は下り其状恰も海岸に於ける海鳥の翼の如し。抑も此處は如何なる國なるぞ。

【補註】 *Imprisoned* ハ庭園ノ中に閉メラレタル。Where ノ前ニハ皆 A land where ト文字ヲ填充シテ解説スベシ。

6. What land is this? Yon pretty town  
Is Delft,<sup>1</sup> with all its wares displayed;  
The pride,<sup>2</sup> the market-place, the crown<sup>3</sup>  
And centre of the Potter's trade.  
See! every house and room is bright  
With glimmers of reflected light  
From plates that on the dresser<sup>4</sup> shine;  
Flagons to foam with Flemish beer,  
Or sparkle with the Rhenish wine,  
And pilgrim-flasks with fleurs-de-lis,<sup>5</sup>  
And ships upon a rolling sea,<sup>6</sup>  
And tankards pewter-topped, and queer  
With grotesque mask and musketeer!  
Each hospitable chimney smiles  
A welcome from its painted tiles;  
The parlor walls, the chamber floors,  
The stairways, and the corridors,  
The borders of the garden walks,  
Are beautiful with fadeless flowers,<sup>7</sup>  
That never droop in winds or showers,  
And never wither on their stalks.

(1) *Delft*. 和蘭ノ一都會。delf ト稱スル磁器ハ此處ヨリ出ヅ。(2) *Pride*. 陶器ヲ以テ世界ニ名高キガ故ニ。陶工界ノ以テ誇リト爲スノ所。(3) *Crown*. 陶器ヲ以テ世界ニ冠タルノ義。(4) *Dresser* 器皿臺。(5) *Pilgrim-flasks with fleurs-de-lis*. 百合ノ花ヲ畫ケルふらすく。fleurs-de-lis ハ佛語ニシテ。flowers of the lily. 佛國王室ノ徽章。“pilgrim-flask” ハ一種ノ形ヲ爲セル瓶ナリ。(6) *Ships upon a rolling sea*. 轉輾トシテ波濤烈シキ海上ノ船。船ガ



陶器ニテ作リアルナリ。(7) **Fadeless flowers.** 陶器ニテ作レル花ナルガ故ニ凋落セザルナリ。

【譯文】此地は何處なりや。前に見ゆる綺麗の都會は Delft にして貨物器物を陳列せり。是れぞ陶工商の誇りとする處。其市場。世界に冠たる處。又其本場なり。見よ。各戸各室其器皿臺の上で光を放てる器皿より反射せる光線を以て煌々と輝けるを。Flander 麥酒の泡立てる小口瓶あり。或は Rhine 葡萄酒を以て燦爛たる光を放つものもあり。百合の花を持てるフラスコあり。波浪轉輾たる海洋に浮ぶ船あり。眞鍮の口を持てる大盃あり。奇異なる假面や銃卒などを畫きて頗る異形を呈す。各戸の客を欺待するストーヴには彩色せる瓦ありて微笑を呈して人を歓迎す。客間の壁。部屋の床。階段。廻廊。庭園の徑路の境邊等皆凋落せざる此陶器の花を陳列して特に美はし。此等の花は風雨に遭ふて凋落することなく其幹の上に在りて皆つて枯死することなきなり。

7. *Turn, turn, my wheel! All life is brief;  
What now is bud will soon be leaf,  
What now is leaf will soon decay;  
The wind blows east, the wind blows west;  
The blue eggs in the robin's nest  
Will soon have wings and beak and breast,  
And flutter and fly away.*

【譯文】廻はせ。廻はせ我旋轉器を。人生短し。今は蕾も忽ちに葉となり。今は葉も忽ちに枯稿せん。風は東より吹き又忽ちに西より吹く。駒鳥の巢の中に在る青き卵も忽ちに翼が出来。嘴生じ。胸に毛が生へ羽たひきして飛び去るべし。

8. *Now southward through the air I glide,  
The song my only pursuivant,<sup>1</sup>  
And see across the landscape wide  
The blue Charente,<sup>2</sup> upon whose tide  
The belfries and the spires of Saintes<sup>3</sup>  
Ripple and rock<sup>4</sup> from side to side,  
As, when an earthquake rends its walls,  
A crumbling city reels and falls.*

(1) **My only pursuivant.** 外ニ同行者ナク歌が予ノ唯一ノ從者ナリ。歌ニ連レテ遠ク往クトナリ。(2) **Charente** 佛國ノ河ノ名。(3) **Saintes** 佛國ノ一都會。Charente 河ノ右岸ニ在リ。(4) **Ripple and rock** 波立チテ動搖ス。建築物ガ水面ニ映シ。水ハ動クガ故ニ其影ガ動搖スルノ義。

【譯文】今や予は空中を通ふして南方に滑べり行けり。而して歌が予の唯一の從者たり。廣漠たる山川を横過して綠々たる Charente 河を見る。Saintes の鐘樓や高塔は河の水面に映じて。恰も地震の爲めに其牆壁は破裂し潰倒せる

都府はヨロヨロと動搖して倒るゝ時の如くに。其陰影は左右に波に連れて揺れつゝあり。

9. *Who is it in the suburbs here,  
This Potter, working with such cheer,  
In this mean house, this mean attire,  
His manly features bronzed with fire,  
Whose figulines and rustic wares  
Scarce find him bread from day to day?  
This madman, as the people say,  
Who breaks his tables and his chairs  
To feed his furnace fires, nor cares  
Who goes unfed if they are fed,  
Nor who may live if they are dead?  
This alchemist<sup>1</sup> with hollow cheeks,  
And sunken, searching eyes, who seeks,  
By mingled earths and ores combined  
With potency of fire, to find  
Some new enamel hard and bright,  
His dream, his passion, his delight?<sup>2</sup>*

(1) **This alchemist** 此鍊金學者。是ハ Palissy ナ云フ。彼レハ enamel ト稱スル陶器製造ノ術ヲ發明シタルモノ。故ニ斯クハ云ヘルナリ。鍊金術トハ要スルニ下等ノ金屬ヲ精製鍊磨シテ黄金ヲ製スト稱シタルモノナリ。Palissy (1510—1590) Bernard P. ハ佛國ノ有名ナル陶工ニシテ。初メテ珐瑯(サキモノ)ガスリヲ發明シタルモノ。其艱難辛苦ノ狀ハ本文ニ云フ所ノ如シ。Faenza 又ハ Gaste Durante 等ト其名聲ヲ競フ。(2) **His dream.....delight.** 此 enamel コソ彼レノ寤寐ニモ常ニ忘レザルモノニシテ常ニ夢ム處ノモノ。彼レノ性慾トナリテ常ニ忘レザルモノ。彼レノ一生ノ樂ミトスル處。

【譯文】此處の此町外れに居をトし。草廬茅屋に住み身に蔽衣を纏ひて斯く樂しく働ける此陶工は抑も誰れなりや。彼れの男性的勇ましき容貌は火の爲めに青銅色を呈し。其製造せる陶器及び粗糙なる磁器は到底彼れに日々のパンを得せしむる能はず。抑も彼れには誰れなりや。人は云ふ彼れは狂人なりと。此狂人は其竈に火を燃さんが爲め。自家のテーブル。椅子を破毀し。竈さへ燃へて居れば誰れが食はずに居ろうとも敢て顧みず。其火が消ゆれば誰れが生きて居ろうとも敢て意とせざるなり。此狂人は抑も誰れなりや。問める頗。落ち込める穿鑿的眼光を以て土と礦物とを混ぜ合はせ火力を以て硬固にして光澤ある一種の珐瑯を發見せんとし。此珐瑯こそ實に彼れの居常夢みるもの其情慾たり其快樂たるもの。此鍊金學者は抑も誰れなりや。

10. *O Palissy! within thy breast  
Burned the hot fever of unrest;<sup>1</sup>  
Thine<sup>2</sup> was the prophet's vision, thine<sup>3</sup>*



The exultation, the divine  
Insanity of noble minds,  
That never falters nor abates,  
But labors and endures and waits,  
Till all that it<sup>4</sup> foresees, it finds,  
Or what it cannot find, creates!

(1) **Burned.....of unrest.** 思ヒ立ツタ目的ヲ達セントスル熱烈ナル不安ノ情熾燃トシテ胸中ニ燃ユトナリ。(2) **Thine—Thine vision** (3) **Thine—Thine exultation.** (4) **It** ハ三ツナガリ “vision” ヲ指ス。

【譯文】 オー Palissy! 汝の胸中には熱烈なる不安の情が熾々として燃ゆ。汝の眼力は實に豫言者の眼力なり。汝の喜悅は皎潔なる心意の喜悅。神聖なる狂亂なり。而してそは其一たび前見したるものを見出し、見出す能はざれば原造するまでは毫も躊躇逡巡することなく、屹々として働き能く耐へ。能く俟つ所のものなり。

11. *Turn, turn, my wheel! This earthen jar  
A touch can make, a touch can mar;  
And shall it to the Potter say,  
What makest thou? Thou hast no hand?  
As men who think to understand  
A world by their Creator planned,  
Who wiser is than they.*

【譯文】 廻はせ。廻はせ。此旋轉器を。此土の器は一指もて之に觸るれば忽ち成る。又一指よく之を傷くることを得。而してそは陶工に向つて云ふ「汝は何を製るか。汝は手を持たぬのか」と是れ人間が己れよりも一層賢き造物主の造りたる世界を理會し得ると自ら考ふるに均しきなり。

【補註】 **What makest thou?** 是レ earthen jar が Potter に向ツテ云フニ擬ス。汝ハ何ヲスルカ。ナセソナヲ拙イモノヲ作ルカ。汝ニハ手ガナイノカ。 **A world by.....than they.** 普通ノ順序ニスレバ。 “A world planned by their Creator who is wiser than they.” ナリ。尙新約聖書 Romans ix, 20 參照。

12. *Still guided by the dreamy song,  
As in a trance I float along  
Above the Pyrenean chain,<sup>1</sup>  
Above the fields and farms of Spain,  
Above the bright Majorcan isle<sup>2</sup>  
That lends its softened name<sup>3</sup> to art,  
A spot, a dot upon the chart,  
Whose little towns, red roofed with tile,  
Are ruby-lustred with the light  
Of blazing furnaces by night,*

And crowned by day with wreaths of smoke.  
Then eastward wafted in my flight  
On my enchanter's magic cloak,<sup>4</sup>  
I sail across the Tyrrhene Sea<sup>5</sup>  
Into the land of Italy,  
And o'er the windy Apennines,<sup>6</sup>  
Mantled and musical with pines.<sup>7</sup>  
The palaces, the princely halls,  
The doors of houses and the walls  
Of churches and of belfry towers,  
Cloister and castle, street and mart,  
Are garlanded and gay with flowers  
That blossom in the fields of Art.<sup>8</sup>  
Here Gubbio's workshops<sup>9</sup> gleam and glow  
With brilliant iridescent dyes,  
The dazzling whiteness of the snow,  
The cobalt blue of summer skies;  
And vase and scutcheon, cup and plate,  
In perfect finish emulate  
Faenza, Florence, Pesaro.<sup>10</sup>

(1) **The Pyrenean chain** 西佛ノ間ニ横ハレル Pyrenees 連山。(2) **Majorcan isle.** 西班牙ノ東海岸ノ沖ニ在ル the Balearia 群島ノ一。(3) **Lends its softened name &c.** 其優佳ナル名ヲ美術ニ貸シ與ヘタ。即チ “Majolica” ト云ヘバ凡テ伊國製ノ彩色ヲ施セル陶器ヲ總稱ス。此優ニヤサシキ名稱ハ此 Majorcan isle ヨリ來リタルモノナリ。 **A dot, a spot** 一點ノ地。一小島嶼ノ義。(4) **On my enchanter's magic cloak.**—enchanter ハ例ノ magic art ヲ行フモノナリ。陶工ノ着用セル魔力ヲ有スル上衣ニ乗ツテ。是ハ “Arabian Nights' Entertainment” ナドニ在ル故事ニシテ。 “Wishing coat” トテ之ヲ着レバ自分ノ行キタイ所ニ行カレ。 “Magic carpet” トテ之ニ坐スレバ己ガ欲スル所ニ行カレルモノアリ。 enchanter's magic cloak モ亦此類ナリ。(5) **The Tyrrhene Sea.** 地中海中伊太利ノ西部。(6) **The windy Apennines.** 風多キ Apennines 山。(7) **Mantled.....with pines.** 全山松ヲ以テ掩ハレ。且ツ風ニ當ツテ風々ノ聲音樂ヲ爲ス。(8) **Flowers.....fields of Art.** 技術ノ原野ニ咲ク花。陶器ヲ以テ作りタル花ヲ云フ。(9) **Gubbio's workshops.** 伊太利ノ一部 Gubbio ノ工場。十六世紀ノ頃例ノ Majolica 製造ヲ以テ有名ナリシ所ナリ。(10) **Faenza, Florence, Pesaro.** 皆伊國ノ都會ニシテ十五。十六世紀ノ頃 Majolica 製造ヲ以テ名高カリキ。

【譯文】 予は尙夢幻的の詩歌に由りて先導せられ。恰も昏睡失神の狀に在るもの如く。Pyrenees 連山の上や。西班牙の田野又は技術に其優佳の名を貸與せる煙々と光り輝ける Majorcan 島の上を浮遊せり。抑も此島は海圖の上の一點にして。赤瓦葺の其小都府は夜間は熾々と燃ゆる竈の光りてルービー色を呈し。甚は煙の花輪を戴く。それより予は彼の魔術使ひの魔力を有する上衣



に乗りて東方に浮遊し。Tyrrhene 海を過り。松樹を以て包まれ颯々たる音楽の聲を發する風多き Apennines 山を踰へて伊太利の國に馳せ行けり。此國に於ては宮殿王宮。家々の戸口。寺院鐘樓の壁。僧庵。城廓。市街。市場昔技術の原野に咲ける花を以て飾られ頰る壯麗を極む。此處には Gubbio の工場ありて燦爛たる眞珠の色。人目を眩迷せしむるが如き雪白色。夏日の天のコーホルト綠色を以て光り且つ輝き。壺や瓶形の模様ある器皿。コップ皿等其精巧に於ては Faenza, Florence 及び Pesaro と技を争ふ。

13. Forth from Urbino's gate<sup>1</sup> there came  
A youth with the angelic name  
Of Raphael, in form and face  
Himself angelic, and divine  
In arts of color and design.  
From him Francesco Xanto caught  
Something of his transcendent grace,<sup>2</sup>  
And into fictile fabrics wrought  
Suggestions of the master's thought.<sup>3</sup>  
Nor less Maestro Giorgio shines<sup>4</sup>  
With madre-perl and golden lines  
Of arabesques, and interweaves  
His birds and fruits and flowers and leaves  
About some landscape, shaded brown,  
With olive tints on rock and town.

(1) **Urbino's gate**—Raphael (1483—1552) は伊太利ノ有名ナル畫工ナルガ。伊國 Urbino ニ生レタリ。(2) **From him.....transcendent grace**—伊太利 Majolica ノ名工 Francesco Xanto ハ其妙絶ナル優美ノ技術ヲ幾分カ Raphael ヨリ得ル處アリシトナリ。(3) **Into fictile fabrics.....master's thought**。陶器製ノ作品ニ先師ノ思想ノ暗示ヲ織リ込ミタリ。Master ハ Raphael ナ受ケ。Raphael ノ意匠ヲ其陶器ニ應用シテ居ル。(4) **Nor less.....shines**—Maestro Giorgio ハ伊國ノ彫刻家兼畫工ニシテ。Majolica 製造ニ熱中シ。技ヲ Francesco ト争ヘリ。Maestro Giorgio ノ作品モ均シク負ケズ劣ラズ光リ輝ク。

【譯文】 Urbino の門より Raphael てふ天使らしき名の少年が出て來れり。其姿其顔共に天使の如く。色と意匠に於ては實に天來と謂ふべく。Francesco Xanto も其微妙なる技巧を幾分か彼れより得來り。而して其陶器の作品に先師の意匠の暗示を注入し居れり。Maestro Giorgio も眞珠や唐草の模様の金線を以て均しく光彩を放ち。而して或は鳥。葉物。花或は木の葉を岩石の上或は都會に於てオリーツ色を以て藍色を呈せる山水風景の中に描き入れあり。

【補註】 是ハ陶器ノ上ニ描キタル繪ニシテ。山水ノ風景ヲ描キ。其中ニ花鳥其他ヲ intermingle スルナ云フ。而シテ其繪畫ハ皆意匠ヲ Raphael ニ取レリトナリ。**Arts of Color and design**—Painting ノコト。**Wrought Suggestions.....thought**—wrought ハ work ノ過去。Raphael ノ意匠ヲ取りテ種々ノ繪ヲ畫ケルガ故ニ斯クハ云ヘルナリ。

14. Behold this cup within whose bowl,  
Upon a ground<sup>1</sup> of deepest blue  
With yellow-lustred stars o'erlaid,  
Colors<sup>2</sup> of every tint and hue  
Mingle in one harmonious whole!  
With large blue eyes and steadfast gaze,  
Her yellow hair in net and braid.  
Necklace and ear-rings all ablaze  
With golden lustre o'er the glaze,  
A woman's portrait; on the scroll,  
Cana the Beautiful!<sup>3</sup> A name  
Forgotten save for such brief fame  
As this memorial can bestow—  
A gift some lover long ago  
Gave with his heart to this fair dame.

(1) **A ground**。地(ナ)ナリ。濃キ青色ノ地(地ガ青テ其上ニ又繪ガ畫キアルナリ)。(2) **Colors**。美人 Cana。蓋ノ中ニ畫キアル人物ナリ。

【譯文】 此コップを見よ。其内部は濃き青色の地で。其地の上には黄色の光を放てる星が羅列せり。各着色相混和して能く全體を調和的ならしむ。肖像の下に記銘して「美人 Cana」とあり。大ひなる青き眼。ジシマリとした眼付きをなし。其金髪は網にて包み且つ纏みあり。其頸飾及び耳環は盡く沝樂の上で黄金の光を放つて燦爛たり。—Cana the Beautiful 是はこれ此紀念に由りて與へられたる短日月の名譽を榮きて。世に忘れられたる人の名なり。蓋昔時或は情郎が心を籠めて此美人に與へたる贈物ならん。

【補註】 **Bowl** ハこつぷノ内側ナ云フ。**Her yellow hair**—Her ハ下文ノ Canna ト稱スル婦人ヲ指ス。**Except for such brief fame**。此紀念物ヲ贈ラレタルトキハ美人トシテ其名高ク。多クノ人ニ知ラレタレドモ。忽チニ世人ニ忘却セラレタリ。故ニ斯クノ如キ短日月ノ名譽ニ對シテヲ除キテ。世ニ忘却セラレタル名トハ云フナリ。**Scroll** ハ肖像ノ下ニ記セル銘ナリ。

15. A nobler title to renown  
Is thine, O pleasant Tuscan town<sup>1</sup>  
Seated beside the Arno's stream;<sup>2</sup>  
For Luca della Robbia<sup>3</sup> there  
Created forms so wondrous fair  
They made thy sovereignty supreme.  
These choristers<sup>4</sup> with lips of stone,  
Whose music is not heard, but seen.<sup>5</sup>  
Still chant, as from their organ-screen,  
Their maker's praise; nor these alone,  
But the more fragile forms of clay,



Hardly less beautiful than they,  
These saints and angels that adorn  
The walls of hospitals, and tell  
The story of good deeds so well  
That poverty seems less forlorn,  
And life more like a holiday.<sup>6</sup>

(1) *Tuscan town.* 伊國 Florence ナ云フ。(2) *The Arno's stream.*—Florence  
ハ Arno 河ノ邊ニ在リ (3) *Luca della Robbia* 千四百年ノ頃 Florence ニ生レ  
タル陶工ナリ。(4) *Cheristers* 唱歌者。是レハ陶器ニテ製造シテアルナリ。  
(5) *But seen.* 陶器製ナレバ。唱歌者ノ音樂ハ人ノ耳ニハ聽ヘナイ。唯眼テ誰  
ノテ居ル處ヲ視ルバカリテアル。(6) *Life.....a Holiday.* 人生ハ決シテ不幸  
ノモノニ非ズ。一層祝日祭日ノ如ク見ユルナリ。

【譯文】 ガー。爽快なる Arno の河邊に在る Tuscany の都會也。一層高尚なる  
名器は汝の所有に屬す。何となれば Luca della Robbia 出で驚くべき綺麗  
なる陶器を製作し。由りて以て汝の主權を優絶ならしめなければなり。石の屏  
を持てる此唱歌者。其音樂は聞へざれども見るを得べく。彼等は恰もナルガ  
ンの簾屏から發する聲の如く其製作者を讚美し居れり。又是等の唱歌者のみ  
ならず。一層脆弱なる粘土製のものも亦之れと其美を競ひ。又病院などの壁  
の側に安置せられてそを裝飾する處の聖僧天使の像にして。善人君子のなせ  
る事業を物語り。貧苦は一層世に見捨てられず。人生は一層幸福なる祝日な  
るかの如くに思はしむる處のものも其美に於ては敢て前者に譲る處なきなり。

16. Here in this old neglected church,  
That long eludes the traveller's search,  
Lies the dead bishop on his tomb;<sup>1</sup>  
Earth upon earth<sup>2</sup> he slumbering lies,  
Life-like and death-like in the gloom;  
Garlands of fruit and flowers in bloom  
And foliage deck his resting-place;  
A shadow in the sightless eyes,  
A pallor on the patient face,  
Made perfect by the furnace heat;  
All earthly passions and desires  
Burned out by purgatorial fires;<sup>3</sup>  
Seeming to say, "Our years are fleet,  
And to the weary death is sweet."

(1) *Lies the dead bishop on his tomb*—"dead bishop" ハ陶器製ノモノ  
ナリ。陶器製ノ Bishop カ其墓ノ上ニ安置セラレ居ルナリ。(2) *Earth upon  
earth.* 土ノ上ニ土トナツテ。人死スレバ土ニ化ス。彼ノハ土ニ化シテ土ノ上  
ニ横ハレルナリ。始メノ earth ハ肖像ヲ暗示ス。(3) *Burned out.....fires.*  
地獄ノ中ニハ常ニ火ガ熾々トシテ燃ヘ居ルナリ。其地獄ノ火ニ由リテ燒キ盡ク

サレテ。是レ陶器ハ甕ノ中テ燒キテ製造スルモノ。且ツ Bishop ノ如キ信仰堅  
固ナルモノハ俗界ノ情慾ヲ更ニ有セズ清淨無垢ナルガ故ニ斯クハ云ヘルナリ。

【譯文】 此類敗せる古寺院にして久しき以前より旅人の之を問ふものもなき處  
に於て死せる監牧師の肖像が其墳墓の上に安置せらるゝあり。彼れは土の上  
に土と化して靜に横はり。其狀恰も陰暗の中に生くるが如く死せるが如く。  
葉物や花の花環は今を盛りと咲き亂れ綠々たる葉と共に彼れの永眠の場處を  
飾り居れり。其視力なき眼の陰影忍耐強き顔面に現はれたる蒼白の色など甕  
の火熱に由りて完全なる作品となさる。あらゆる俗界の性情慾望は地獄の火  
に由りて盡く燒き盡され。「日月は矢の如く速かなり。而して塵世に疲れた  
るものには死は爽快なり」と云ふものの如し。

【補註】 *Garlands of fruit and flowers &c.* 是レ勿論陶器製ナリト知ルベシ。

17. But the most wonderful of all  
The ornaments on tomb or wall  
That grace the fair Ausonian shores<sup>1</sup>  
Are those the faithful earth restores,<sup>2</sup>  
Near some Apulian town<sup>3</sup> concealed,  
In vineyard or in harvest field:  
Vases and urns and bass-reliefs,  
Memorials of forgotten griefs,  
Or records of heroic deeds  
Of demi-gods and mighty chiefs;  
Figures that almost move and speak,  
And, buried amid mould and weeds,  
Still in their attitudes attest  
The presence of the graceful Greek:  
Achilles<sup>4</sup> in his armor dressed,  
Alcides with the Cretan bull,<sup>5</sup>  
And Aphrodite with her boy,<sup>6</sup>  
Or lovely Helena of Troy,<sup>7</sup>  
Still living<sup>8</sup> and still beautiful!

(1) *Ausonian shores.* 即チ伊太利ヲ云フ。(2) *Those the faithful earth  
restores.* 是レ地中ヨリ發掘セルモノヲ云フ。地ハ忠實ニ其中ニ埋メラレタルモ  
ノヲ保存シテ之ヲ人ニ何時テモ返還スルナリ。故ニ云フ。(3) *Apulian town.*  
伊國 Apulia ノ都。(4) *Achilles.*—Homer ノ "Iliad" ノ中ニ在ル hero ナリ。  
(5) *Alcides.....Cretan bull.*—Alcides ハ希臘ノ Hercules ノコトナリ。Cretan  
ハ Candia ノ Crete ナ云フ。Hercules ハ有名ノ腕力家ナリ。Crete ノ水牛ヲ取  
リ押ヘテ居ル處。(6) *Aphrodite with her boy.*—Aphrodite ハ戀愛ノ女神  
Venus ナ云フ。"her boy" ハ "Cupid" ナ云フ。(7) *Helena of Troy.* 前ニ出  
テ Dryden ノ "Alexander's Feast" ナ見ヨ。尚 Helena ハ美人ノ標本ナレバ沙  
翁ノ "All's Well that Ends Well" ノ中ニモ在リ。(8) *Still living &c.* 陶器  
製ナレバ今モ尙ホ生クルガ如ク見ユルナリ。



【譯文】 併しながら美麗なる伊太利の海岸を修飾せる墳墓若くは壁上のあらゆる装飾品の中で最も驚くべきものは Apulia の葡萄畑や田園の近傍に埋置されたるものを忠實なる土地が吾人に還付するもの。即ち吾人が土中より發掘するものである。瓶や壺。浮彫(ウキホリ)。既に世に忘れられたる悲慘の出來事の紀念物や半神として世人に崇尊されたる偉人其他英雄の爲せる大事業の記録。殆ど動き且つ言はんとするほどに見ゆる肖像にして塵埃雜草の中に埋没して尙其姿勢態度に於て温雅なる希臘人の吾人の眼前に在るかの如く思はしむるもの——甲冑を着せる Achilles。 Crete の水牛と Alcides。 ポーイを伴ふ Aphrodite。 若くは嬌乎たる Troy の Helena。 是等は今に尙生きて尙美なり。

【補注】 **Forgotten griefs.** 既に世に忘れられたる人生悲慘ノ出來事ヲ云フ。  
**Demi-gods.**—Caesar ノ如キハ半神半人トシテ世人ニ崇尊サレタル怪傑ナリ。

18. *Turn turn, my wheel! 'Tis Nature's plan  
The ch'ld should grove into the man,  
The man grow wrinkled, old, and gray:  
In youth the heart exults and sings,  
The pulses leap, the feet have wings;  
In age the cricket chirps, and brings  
The harvest-home of day.<sup>1</sup>*

(1) **In age.....of day.**—Cricket ハ蟋蟀ニシテ家庭ノ樂所ナドニ居ル蟲ニテ秋出ヅルモノナリ。故ニ“cricket chirps”ト云ヘバ靜謐ナル家庭ヲ以テ満足スルヤウニナルノ義。“harvest-home”ハ收穫ノ祭典ナリ。人生ノ老後ヲ樂ムヲ稽古ノ祝宴ニ擬シタルナリ。

【譯文】 廻はせ。廻はせ。我旋轉器な。小供は大人になり。大人は老ひて顔面白髪となるは是れ自然の企畫に據る法則なり。青年の際人の心は勇み躍りて唱歌す。脈搏は飛揚し足は翼を持つ。年老ゆれば靜かなる家庭に甘んじて遂に人生一代の收穫を爲す。

19. *And now the winds that southward blow,  
And cool the hot Sicilian isle,  
Bear me away. I see below  
The long line of the Libyan Nile,<sup>1</sup>  
Flooding and feeding the parched lands  
With annual ebb and overflow:  
A fallen palm whose branches lie  
Beneath the Abyssinian sky,  
Whose roots are in Egyptian sands.  
On either bank huge water-wheels,  
Belted with jars and dripping weeds,<sup>2</sup>  
Send forth their melancholy moans,  
As if, in their gray mantles hid,*

*Dead anchorites of the Thebaid<sup>3</sup>  
Knelt on the shore and told their beads,<sup>4</sup>  
Beating their breasts with loud appeals  
And penitential tears and groans.*

(1) **Libyan Nile.** 埃及ノ Nile 河。希臘人埃及ヲ稱シテ Libya ト云フ。(2) **Belted with.....weeds.** 水車ニ徳利ノ如キモノヲ着ケコレニテ水ヲアゲテロシスルナリ。實際水ノシタタル雜草ガ附着シテナルナリ。雜草トハ孰レ水中ノ草ナリ。(3) **Dead anchorites of the Thebaid.**—Thebaid ハ Thebois 即チ Upper Egypt ヲ云フ。其處ノ死セル仙人。**Told their beads.** 南京珠ノ念珠(ズレ)ヲ勘定スル。told ハ計算スルノ義。念珠ニテ祈ヲ上ゲタル度数ヲ勘定スルノ義。

【譯文】 今や南の方に吹き荒み彼の Sicily 島に冷氣を送る風が予を運び往けり。予は眼下に埃及のナイル河が年々の干潮に由りて水に乾ける四邊の地に氾濫して沃土となす其長き河流を見たり。此河の流域は倒れたる棕櫚の如く其枝は Abyssinia の天の下に横はり。其根は埃及の沙漠中に在り。河の兩岸には大いなる水車ありて壺や水の滴る雜草之に附着し。廻轉の際哀しげな泣き聲を放ち居る其状恰も Thebaid の死せる仙人が灰白のマントルに身を包み河邊に跪きて懺悔の涙と呻吟の聲を以て大聲を放ち胸を叩きつゝ南京玉の念珠を勘定しつゝあるものの如し。

20. *This city, walled and thickly set  
With glittering mosque and minaret,  
Is Cario, in whose gay bazaars  
The dreaming traveller first inhales  
The perfume of Arabian gales,  
And sees the fabulous earthen jars,  
Huge as were those wherein the maid  
Morgiana found the Forty Thieves<sup>1</sup>  
Concealed in midnight ambuscade;  
And, seeing, more than half believes<sup>2</sup>  
The fascinating tales that run  
Through all the Thousand Nights and One,<sup>3</sup>  
Told by the fair Scheherezade.<sup>4</sup>*

(1) **The maid.....Forty Thieves.** 是ハ“Arabian Nights' Entertainment”ノ中ニ在ル物語ニシテ。或ル家ニ四十人ノ強盜ガ押シ入ラントシテ。黄昏其家ノ裏ノ中ニ潜伏シタリ。然ルニ其家ノ下婢 Morgiana ナルモノ之ヲ探知シ。遂ニ是等ノ強盜ヲ退治シタリト云フ。(2) **Seeing.....half believes.** 話ニ聴クヨリモ實地實物ヲ見ルト。半分ヨリヨリ以上ヲ信ズルヤウニナル。(3) **Thousand Nights and One**—Arabian Nights' Entertainment ノ中ニハ百話物語トモ云フベキ The Thousand nights and one stories ト稱スルモノアリ。是ハ美人 Scheherezade ノ語りシ所ナリ。因ニ曰ク“thousand and one”ト云フハ唯數多キ



義ナリ。“Thousand and one gens” ナド云フガ如シ。(4) **Scherezade**. 是レ “Arabian Nights' Entertainment” 中ニ在ル人物ニシテ the Indies ノ grand vizier ノ娘ナリ。Sultan Schahriah ニ嫁シ。彼レニ the thousand and one nights ノ物語ヲ聞カシメ。彼レノ暴虐ノ性ヲ改悛セシメタリト云フ。

21. More strange and wonderful than these  
Are the Egyptian deities—  
Ammon and Emoth,<sup>1</sup> and the grand  
Osiris,<sup>2</sup> holding in his hand  
The lotus; Isis,<sup>3</sup> crowned and veiled;  
The sacred Ibis,<sup>4</sup> and the Sphinx;<sup>5</sup>  
Bracelets with blue-enamelled links;  
The Scarabee<sup>6</sup> in emerald mailed,  
Or spreading wide his funeral wings;  
Lamps that perchance their night-watch kept<sup>7</sup>  
O'er Cleopatra<sup>8</sup> while she slept—  
All plundered from the tombs of kings.

(1) **Ammon and Emoth**. 共ニ埃及ノ deity ナリ。前者ハ Libyan Jupiter ナリ。(2) **Osiris**. 第一卷 Milton ノ “Arcopagitica” ノ中ニ在リ参照。(3) **Isis**.—Osiris ノ妻ナリ。(4) **Ibis** 又ハ “Nile-bird” ト稱セラル。埃及人ガ “the sacred Ibis Father John” ト云フモノ。(5) **Sphinx**. 半身ハ女半身ハ獅子ナルモノ。(6) **Scarabee**. 是レ亦 Egyptian deities ノ一ナリ。(7) **Perchance their night-watch kept**.—多分 (perchance) 夜番ヲシタ。即チ夜中點火サレタノ義。(8) **Cleopatra**. (B. C. 69—30) 埃及最後ノ女王。

【譯文】 尙是等のものより一層人の眼を驚かすものは埃及の神なりき。—Ammon や Emoth。手に蓮の葉を持てる壯大なる Osiris。冠を戴き覆面せる Isis。神聖なる Ibis や Sphinx。青色の珪薬の環を有する腕環。エメラルド製の鎧を着用せる Scarabee。又 Cleopatra が夜間眠れる際多分其寢所の夜番をなしたるラムプ——是等は皆埃及帝王の墳墓より剝奪されたるものなり。

22. Turn, turn, my wheel! The human race,  
Of every tongue, of every place,  
Caucasian,<sup>1</sup> Coptic,<sup>2</sup> or Malay,<sup>3</sup>  
All that inhabit this great earth,  
Whatever be their rank or worth,  
Are kindred and allied by birth,  
And made of the same clay.

(1) **Caucasians**. 元ト Caucasian 山附近ヨリ出テタル白人種ナレバ此名アリ。(2) **Coptics**. 埃及人ノ子孫 Copt 人種ヲ云フ。(3) **Malay**.—Malay 群島ノ人種。マレー人種。

【譯文】 廻轉せよ。廻轉せよ。我此旋轉器を。蓋言語を異にせる若くは場處

を異にせる各國民。例へば Caucasian, Coptic 又は Malay 人種の如き。其地位其價値の如何を問はず凡べて此大世界に棲息する人類は皆血族を均ふし生れの根本相同じきものなり。

23. O'er desert sands, o'er gulf and bay,  
O'er Ganges, and o'er Himalay,  
Birdlike I fly, and flying sing,  
To flowery kingdoms of Cathay,<sup>1</sup>  
And birdlike poise on balanced wing  
Above the town of King-te-tching,<sup>2</sup>  
A burning town, or seeming so—  
Three thousand furnaces that glow  
Incessantly, and fill the air  
With smoke uprising, gyre on gyre  
And painted<sup>3</sup> by the lurid glare  
Of jets and flashes of red fire.

(1) **Flowery Kingdoms of Cathay**. 支那帝國ヲ云フ。支那人ノ所謂「中華」ト稱スルモノ。(2) **King-te-tching**. 景徳鎮。支那江西省九江ノ附近ニ在リ。(3) **painted** 上ノ “the air” ナ形容ス。

【譯文】 沙漠を踰へ。灣や入江を渡り。Ganges 河や Himalay 山を越へて。鳥の如く飛び。飛びつゝ且つ語り。予は遂に支那中華の國に遊べり。而して鳥の如く翼で身の平均を取り景徳鎮の都會の上に止まれり。抑も此都會は燃へつゝある處。否な燃ゆるが如くに見ゆ。——三千の爐は間断なく熾々として燃へ。黒煙濛々として立ち騰り。輪旋又輪旋。空天を満たす。火焰の黒玉。閃光は蒼白の光を以て空中を彩色し居れり。

24. As leaves that in the autumn fall,  
Spotted and veined with various hues,  
Are swept along the avenues,  
And lie in heaps by hedge and wall,  
So from this grove of chimneys whirled  
To all the markets of the world,  
These porcelain leaves are wafted<sup>1</sup> on—  
Light-yellow leaves, with spots and stains  
Of violet and of crimson dye,  
Or tender azure of a sky  
Just washed by gentle April rains,  
And beautiful with celadon.<sup>2</sup>

(1) **To all……are wafted on**. 幾多數多キ陶器ヲ煙突ノ火テ製出スルヲ秋ノ木ノ葉ガ風ニ因リテ吹き飛バサルイガ如キニ擬シタルモノナリ。故ニ陶器ヲ “Porcelain leaves” トハ云ヘルナリ。此陶器ノ木ノ葉ガ世界ノアラユル市場ニ浮遊スル。即チ輸出セラルイノ義。(2) **Celadon**. 青色ト綠色ノ間色。



【譯文】 秋になれば木の葉は種々の斑色を呈し又は紋筋を現はし。遂に風の爲めに徑路に沿ふて吹き散らされ。籬や塀の傍に堆積するが。其通りに此景徳鎮の烟突の森より此等陶器の木の葉は世界のあらゆる市場に浮腫せらるゝなり。——所謂此陶器の木の葉は或は斑點汚點を有する淡黄色あり。菫菜色あり。深紅色あり。優佳なる青空色あり。そは恰も四月の交の優しき雨に由つて清洗されたるものの如し。而して又青緑の間色を呈して美はしきものあり。

25. Nor less the coarser household wares—<sup>1</sup>  
The willow pattern<sup>2</sup> that we knew  
In childhood, with its bridge of blue  
Leading to unknown thoroughfares,<sup>3</sup>  
The solitary man<sup>4</sup> who stares  
At the white river<sup>5</sup> flowing through  
Its arches,<sup>6</sup> the fantastic trees  
And wild perspective of the view;  
And intermingled among these  
The tiles that in our nurseries<sup>7</sup>  
Filled us with wonder and delight,  
Or haunted us in dreams at night.<sup>8</sup>

(1) Nor less.....wares. 家庭ニ用ウル器物モ前者ニ比シテ一層疎雑ナリトハ云ヒ難シ。均シク優美ナリ。(2) Willow pattern. 柳型ノ模様。是レ陶器ノ上ニ畫キアルナリ。(3) With its bridge.....thoroughfares.—bridge (橋)トハ柳型ノ模様ガ橋ノヤウニ成リ居ルヲ云フ。blue ハ菫菜ノ色ナリ。其橋ヲ渡リテ向側ニ往クト先キノ知レザル往來通路ニ達スルガ如クニ見ユルナリ。(4) The solitary man &c. 是レ瀬戸物ニ人間ガ描キアルナリ。‘solitary’ハ唯一人ナレバ淋ビシキト云フ。(5) White river. 白水ノ酒々ト流ル川。是レ亦陶器ノ上ニ描キアルモノナリ。(6) Its arches. 橋ノ弓形型ヲ云フ。(7) Nurseries. 育児房トテ小供ヲ遊マシテ置ク房ヲ云フ。(8) Haunted us.....at night. 晝見タコト夜間夢ニ視ルナリ。

【譯文】 家庭に使用する器物も亦前者に比して決して遜色あることなし。我々が小供の時に知れる彼の柳型の模様。そは青色の橋ありてそを渡ると知れざる往還に出づるが如くに見ゆ。弓形型の橋下を流るゝ河邊に立ちて獨り諦視する處の人。奇木鬱鬱として茂り。幽邃なる遠景を現出するもの。之に交ゆるに又吾人が育児房に於て小童のとき驚きと悦びを以て見。夜間尙晝見たことを夢みし彼の煉瓦などもあり。

【補註】 種々ノ模様ヲ描ケル tiles ハ育児房ノ床(ユカ) 其他ノ處ニ用キアルナリ。小供ノトキ之ヲ見テ或ハ驚キ或ハ悦ビノ情ヲ以テ驚タサルトナリ。

26. And yonder by Nankin, behold!  
The tower of Porcelain, strange and old,

Uplifting to the astonished skies<sup>1</sup>  
Its ninefold painted balconies,  
With balustrades of twining leaves,<sup>2</sup>  
And roofs of tile, beneath whose eaves  
Hang porcelain bells that all the time  
Ring with a soft, melodious chime;  
While the whole fabric is ablaze  
With varied tints, all fused in one  
Great mass of color, like a maze  
Of flowers illumined by the sun.

(1) Astonished skies. 天モ之ヲ見テ吃驚スルトナリ。(2) Balustrades of twining leaves. 曲折盤廻セル木ノ葉ノ形ノ瀬戸物ニテ欄干ガ作リアルナリ。

【譯文】 視よ。あの向ふに在る南京を。奇にして且つ舊るき陶器製の塔が吃驚せる天に屹立し。九重の望樓は曲折盤回せる木の葉の欄干を有す。瓦の屋根の檐下には陶器製の半鐘ありて常住和かなる美はしき奏樂の聲を發し居れり。全建物は種々多様の色を以て輝くと同時に又凡べての部分が一つの大きいなる色の塊團に融和し。其状恰も混亂せる百花が太陽に照らさるゝものの如し。

27. Turn, turn, my wheel! What is begun  
At daybreak must at dark be done,  
To-morrow will be another day;  
To-morrow the hot furnace flame  
Will search the heart and try the frame,<sup>1</sup>  
And stamp with honor or with shame  
These vessels made of clay.<sup>2</sup>

(1) To-morrow.....try the frame. 是ハ陶器ガ窯ノ火ニ燒カレテ。人間ナラバ盡ク其怨望惡心ヲ燒キ盡クサルガ如クニ。明日ト云フモノハ今日爲シタルコトヲ盡ク糺明シテ其是非善惡ヲ取調ブルモノナリ。故ニ明日ハ窯ノ火ガ人の心ヲ抉ケリ體ヲ別ルトハ云フナリ。尙舊約聖書 Judges v. 16 参照。(2) And stamp with.....of clay. 善ヲ行ヘバ名譽。惡ヲ行ヘバ不名譽ヲ以テ粘土カラ作ラレタル此器(即チ人間ノ體)ニ刻印スルナリ。

【譯文】 廻はせ。廻はせ。我旋轉器を。朝始めたることは夕には是非爲し終はらざるべからず。今日は明日となり。明日は窯の熱火が人の心を探ぐり人の體を抉ぐり。或は名譽或は不名譽を以て粘土から作られたる是等の器に刻印を爲さん。

28. Cradled and rocked in Eastern seas,  
The islands of Japanese  
Beneath me lie; o'er lake and plain  
The stork, the heron, and the crane  
Through the clear realms of azure drift,



And on hill-side I can see  
The villages of Imari,<sup>1</sup>  
Whose thronged and flaming workshops lift  
Their twisted columns of smoke on high,  
Cloud-cloisters<sup>2</sup> that in ruins lie,  
With sunshine streaming through each rift,  
And broken arches of blue sky.

(1) *Imari*. 九州ノ今里ヲ云フ。(2) *Cloud-cloisters*. 雲ヲ出来テ居ル寺院。是レ“twisted columns of smoke”ヲ形容セル字ナリ。

【譯文】東方の海洋に於て。搖籃に入れられ始終波浪の爲めに動揺せられつゝ日本の島嶼は予が眼下に横はれり。湖水や原野の上に鴻鳥。鷺。鶴など群をなして清朗たる空に飄遊せり。予は又岡陵の上に今里の村落を見たり。其数多き炎々として燃ゆる工場は煙の旋轉。輪をなせる圓柱を高く天に擧ぐ。そは恰も墟址の狀に在る雲の寺院の如し。日光は破壊せる建物の齟齬又は青空の頽破せる弓形より常に流れ込みつゝあり。

【補註】 *Cradled and rocked*. 是ハ海中ノ一小島嶼ナルガ故ニ恰モ小供ガ *cradle* (搖籃) ノ中ニ在リテ動揺 (ユスラ) レ居ルガ如クニ書キ顯ハシタルモノナリ。島モ大洋中ニテ動クガ如ク見ユルコトアリ。我邦ノ松島ノ如キ是レナリ。

29. All the bright flowers that fill the land,  
Ripple of waves on rock or sand,  
The snow on Fusiyama's cone,  
The midnight heaven so thickly sown  
With constellations of bright stars,  
The leaves that rustle, the reeds that make  
A whisper by each stream and lake.  
The saffron dawn,<sup>1</sup> the sunset red,  
Are painted on these lovely jars;  
Again the skylark sings,<sup>2</sup> again  
The stork, the heron, and the crane  
Float through the azure overhead,  
The counterfeit and counterpart  
Of Nature reproduced in Art.<sup>3</sup>

(1) *Saffron dawn*. 夜明けケノ深黄色ヲ云フ。(2) *Again the skylark sings*. 是レ生ケル雲雀ガ實際日本ノ天地ニ轉ヅリ居ル上ニ尙又陶器其他瀬戸物類ニ之ヲ描クガ故ニ再ビ雲雀ガ技術品ノ上ニテ轉ヅルトハ云フナリ。(3) *The counterfeit.....in Art*. 凡ソ技術ハ天然ヲ模擬スルモノ故ニ *counterfeit* ト云フ。然レドモ又能ク天然ノ眞ヲ穿テ天然其物ト能ク契合スルモノ故ニ“*counterpart*”ト云フ。天然ノ模擬及ビ複寫ガ技術ノ上ニ再現セラル。

【譯文】日本全國に在る所の凡べて美しき花。岩の上若くは砂の上に在る漣波。

富士山嶺圓錐形の峯の上に在る雪。煌々として輝く星宿の薔薇として羅列せる夜中の天。颯々として鳴る木の葉。河流湖水の傍にて聳ぐ所の蘆葦。深黄色の曙光。赤き夕陽。是等皆愛らしき瓶壺の上に描寫され。雲雀は再び轉づり。鴻鳥。鷺。鶴は再び頭上の青空を飛揚す。而して自然の模擬と複寫は技術の上に再現せらるゝなり。

30. Art is the child of Nature; yes,  
Her darling child, in whom we trace  
The features of the mother's face,  
Her aspect and her attitude,  
All her majestic loveliness  
Chastened and softened and subdued  
Into a more attractive grace,  
And with a human sense imbued.  
He<sup>1</sup> is the greatest artist, then,  
Whether of pencil or of pen,<sup>2</sup>  
Who follows Nature. Never man,  
As artist or as artisan,  
Pursuing his own fantasies,  
Can touch the human heart, or please,  
Or satisfy our nobler needs,  
As he who sets his willing feet<sup>3</sup>  
In Nature's foot-prints, light and fleet,<sup>4</sup>  
And follows fearless where she leads.

(1) *He* ハ *A man* ノ義。直グ三行下ノ“Who”ト連続ス。(2) *Whether of.....pen.—pencil* ハ *painter* ナ云ヒ。 *pen* ハ *writer* ナ總稱ス。詩人モ即チ *pen* ニ屬スルモノナリ。(3) *As he.....willing feet*.—“*He*”ハ矢張り *A man* ノ義。*“willing feet”*—*willing* ハ *transferred epithet* ノ類ナリ。悦ンテ足ヲ「自然」ノ足跡ニ容ルゝノ義。(4) *Light and fleet*. 聲音輕ク。且ツ迅速ニ。

【譯文】蓋技術は「自然」の子なり。然り自然の寵愛兒にして。吾人は母(自然)の顔の中に在るオモダチ。其容貌。其態度。あらゆる其雄大なる愛相等が一層人の注視を惹く所の優美に矯正され。和らげられ。馴化され。且つ人間の感想が浸透せるものを其子(技術)に於て視ることを得るなり。然らばペンシルたるとペンたるとを問はず「自然」を追跡因襲するものこそ實に大技術家と謂つべきなり。故に人は技術家として將た工匠としても。自己の空想を追ふ所のものは自ら好んで足を「自然」の足跡に入れ。輕步駿足。恐るゝ所なく自然の指導に従つて進む所の人の如く人の心の微妙に觸接し若くは之を喜ばしめ。將た又一層高尚なる吾人の要望を満足せしむること能はざるなり。

【補註】 *Art is the child.....a human sense imbued*. 凡ベテ *Art* ハ *Nature* ナ模擬トスルモノナレバ *Nature* ハ母ニシテ。 *Art* ハ子ナリ。然リ其



最も愛スル秘蔵兒ナリ。故ニ其子ノ面貌ヲ視レバ。吾人ハ母ノオモカゲ。其顔容其姿勢態度。其他母ノ有スル雄大的愛ヲシキ相貌ヲ觀ズルコトヲ得。而シテ技術ハ自然ヲ幾分カ矯正シ。其峻嚴ヲ融和シ。人爲ヲ以テ一層優美ヲ加味シタルモノナリトノ義。 Or please—Or please the human heart.

31. Thus mused I on that morn May,  
 Wrapped in my visions like the seer,<sup>1</sup>  
 Whose eyes behold not what is near,  
 But only what is far away,  
 When suddenly sounding, peal on peal,  
 The church bell from the neighboring town  
 Proclaimed the welcome hour of noon.<sup>2</sup>  
 The Potter heard, stopped his wheel,  
 His apron on the grass threw down,  
 Whistled his quiet little tune  
 Not overloud nor overlong,  
 And ended thus his simple song :

(1) Seer. 未來ヲ洞見觀察スルモノ。所謂 second-sight 有スルモノヲ云フ。(2) Proclaimed.....of noon. 正午ハ晝餐ヲ喫シ休息ノ時ナレバ 'welcome hour' ト云ヘルナリ。

【譯文】五月の其日の朝如上の通り予は默想し。例の近きを視ずして唯遠きを視る所の像言者の如く幻想に包圍されつゝありしとき。俄然として近隣の都會より禮拜堂の鐘は轟々として鳴り響き。喜ばしき午時を警報せり。陶工は之を耳にして旋轉器の廻轉を止め。其膝掛を草の上に投げ。静かに一曲を嘯き。其聲餘りに高からず。其曲餘りに長からず。斯くて彼れの質素單純の歌を吟じ終はれり。

32. Stop, stop, my wheel! Too soon, too soon,  
 The noon will be the afternoon,  
 Too soon to-day be yesterday:  
 Behind us in our path we cast  
 The broken potsherds of the Past,<sup>1</sup>  
 And all are ground to dust at last  
 And trodden into clay!

(1) Behind us.....of the Past. 是レ人生ヲ陶器ニ譬フレバ段々ト毀レテ漸次老衰スルヲ云フ。我々ノ行ク途スカラ後ロノ方ニ過去ノ破レ鍋ノ破片ヲ投ケ棄テル。即チ事志ト違ヒ人生ノ失敗ヲ暗示ス。

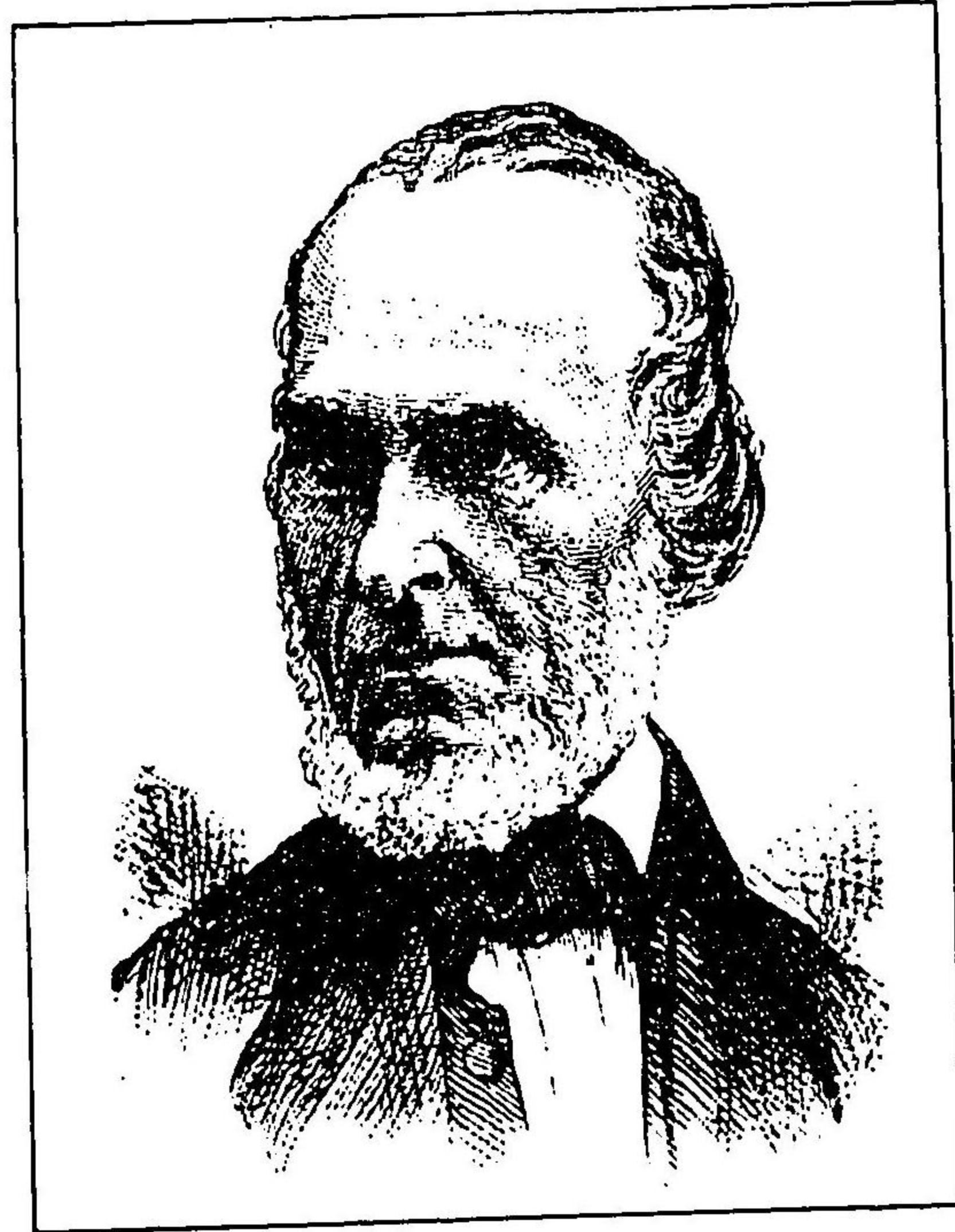
【譯文】止まれ。止まれ。我旋轉器。正午は直ぐに。極直ぐに午後とならん。今日は又忽ちに明日となるべし。吾人は行く途すがら過去の毀はれたる鍋の破片を背後に棄て行くものなり。而して是等は終に碎かれて塵埃となり。粘土に蹂躪せらるゝものとす。



### 第三十三章

## JOHN GREENLEAF WHITTIER.

### ホウイッティヤー小傳



*John Greenleaf Whittier*

John Greenleaf Whittier は千八百七年を以て Massachusetts の Haverhill に生る幼にして家貧しく。或は農家に雇はれ或は靴屋に奉公し。家庭に在りて僅に初等の教育を受け。後に Quaker 派の一學校に入り漸く普通の教育を修め得たり。長ずるに及びて換船の業に従事し。千八百廿六年奴隷廢止同盟會の書記に選ばれ。其機關雜誌 "Pennsylvania Freeman" を主宰せり。後居を Massachusetts の Amesbury に卜し。専心著作に従事し。著書頗る多し。

#### CHARACTERIZATION BY DAVID WASSON.

(うあつすんノほういつていーヤ品評論)

1. Whittier has not the liberated, light-winged, Greek imagination<sup>1</sup>—imagination not involved and included in the religious sentiment, but playing in epic freedom<sup>2</sup> and with various interpretation between religion and intellect<sup>3</sup>; he has not the flowing, Protean, imaginative sympathy,<sup>4</sup> the power of instant self-identification<sup>5</sup> with all forms of character and life which culminated in Shakespeare<sup>6</sup>; but that imaginative vitality which lurks in faith and conscience, producing what we may call *ideal force of heart*.<sup>7</sup> This he has eminently; and it is this central, invisible, Semitic heat<sup>8</sup> which makes him a poet.

(1) Liberated.....Greek Imagination. 放縱不羈輕靈ナル所謂希臘風ノ想像力。希臘風トハ例ノ Homer ノ epic poem ノ如キ雄壯崇大ノ風致ヲ備フルモノヲ云フ。(2) playing in epic freedom. 英雄史詩的ノ豁達放縱ヲ以テ縱橫無盡ニ活動スル。(3) various interpretation.....and intellect 宗教ト智覺。即チ信仰ト科學ノ相異ナル所以ヲ説ケル種々ノ解説。(4) Flowing, Protean, imaginative sympathy. 通暢水ノ流ルノ如キ。變化多キ想像的同情。'Protean' ハ classical mythology ノ海神 Proteus ニシテ己ガ意ノ儘ニ變形スルモノ。故ニ variable ノ義ナリ。(5) Instant self-identification. 事物ニ觸接シテ直ニ即時之ヲ我レニ同化シ。之ヲ己ガ思想トナスヲ云フ。(6) Culminated in Shakespeare. 沙翁ニ於テ天ニ冲スル。即チ沙翁ガ此力ニ於テ最高點ニ達シテ居ルノ義。(7) Ideal force of heart.—The highest power of feeling. 人ノ信



仰若クハ真心ヨリ發動スル心情ノ理想的最高ノ力ヲ云フ。(s) Semitic heat. 希伯來的即チ信仰的真心ノ熱情。

【譯文】 Whittier は彼の放縱不羈飄蕩なる所謂希臘風の想像力を有せず——宗教的感想の中に含蓄されたる想像力にして史詩的の轉達不羈を以て縱横無盡に活動し且信仰心と智覺の間に存する解明を試み以て勇躍するの想像力を有せず。又通暢流るゝが如き多變多角の想像的同情。性情生活のあらゆる形體を即刻に同化するの力。此力は沙翁が其最高頂に達するものなるが。Whittier は之を有せず。然れども信仰と真心の中に伏在して。吾人が所謂「最高の心情力」と稱するものを産み出す彼の想像的活力。是は Whittier の他に冠絶して有する所のもの。而して彼れをして詩人たらしむる所以のものは此中心的不可見の希伯來風の熱情なり。

【補註】 Imaginative sympathy.—‘sympathy’ ハ例ノ惻隱的同情ノ義ニ非ズシテ眼ニ視耳ニ觸ルモノチ ‘comprehend’ 若クハ ‘understand’ スルヲ云フ。即チ想像的抱括力トモ云フベキカ。第一卷 De Quincey ノ “Macbeth” ノ中ニモ此語アリ。參照スベシ。

2. Imagination exists in him not as a separable faculty, but as a pure, vital suffusion.<sup>1</sup> Hence he is an inevitable poet.<sup>2</sup> There is no drop of his blood, there is no fibre of his brain, which does not crave poetic expression. Mr. Carlyle desires to postpone poetry;<sup>3</sup> but as Providence did not postpone Whittier, his wishes can hardly be gratified. Ours<sup>4</sup> is, indeed, one of the plainest of poets. He is intelligibly susceptible to those who have little either of poetic culture or of fancy and imagination. Whoever has common-sense and a sound heart has the powers by which he may be appreciated.<sup>5</sup> And yet he is not only a real poet, but he is all poet.<sup>6</sup> The Muses have not merely sprinkled his brow; he was baptized by immersion.<sup>7</sup> His notes are not many, but in them Nature herself sings. He is a sparrow<sup>8</sup> that half sings, half chirps on a bush, not a lark that floods with orient hilarity the skies of morning; but the bush burns, like that which Moses saw,<sup>9</sup> and the sparrow herself is part of the divine flame.<sup>10</sup>

(1) Vital suffusion 全身皆騰ト云ヘルガ如ク。彼レノ渾身盡ク想像力ナルヲ云フ。想像力が彼レノ生命トナツテ全身ニ貫徹セルノ義。(2) Inevitable poet. 詩人タラザラントストモ能ハザル的ノ詩人。(3) Desires to postpone poetry. 仲々容易ニ筆ヲ執ラナイ。(4) Ours—Our poet. 本文ノ作者 Wason ハ米國ノ人。Whittier モ亦米國人ナレバ our poet ハ Whittier ナリ。(5) In the powers.....appreciated—Whittier ナ了解會得スルノ力ヲ有ストノ義。(6) All poet. 渾身皆詩的原料ヨリ成レルモノ。(7) The Muses have not.....by immersion.—‘Muses’ ハ九神ノ女神ニテ文藝詩歌ノ神ナリ。Muses ハ Whittier ニ詩想ヲ吹キ込マンガ爲メ其盤水ヲ少シ顔面ニ振りカケタバカリテ

ナク。全身ヲ水ノ中ニ入レテ彼レニ所謂洗禮ヲ施セリ。因ニ云フ洗禮ヲ受クルトキ牧師ハ受洗者ノ頭上ニ盤水ヲ少シ振りカケルヲ常トス。(8) He is a sparrow &c.—Whittier ハ餘マリ多ク詩ハヌ。作詩ノ數尠シ。故ニ前文ニ “His notes are not many” トアリ。故ニ彼レハ雀ノ雛ニシテ半ハ囀ヅルモノトハ云フナリ。(9) But the bush burns.....Moses saw. 是ハ舊約聖書ノ故事ニシテ。神が炎々トシテ燃ユル森中カラ現ハレテ。 “I am the God of Abraham, Isaac, Jacob” &c. ト云ヒシコトアリト云フ。ソチ Moses ガ見シトナリ。(10) The sparrow.....divine flame.—是レ神ガ現ハレ玉フタ森ノ焔ヲ云フ。此雀彼レ自ラモ亦此神聖ノ火焰 (即チ bright cheerfulness) ノ一部分ナリ。

【譯文】 彼れに於て想像力は別個の能力ならず。併し純潔なる能力ある想像力の漲溢するものとして其中に存するなり。故に彼れは到底遠くべからざるの詩人なり。彼れの血液の一滴ども。其腦漿の一纖維ども詩的表情を求めざるものあるなし。Carlyle 氏は詩を物するに當りて因循筆を執らず之を他日に延ばさんと欲す。併し天は Whittier をして一時も猶豫せしめず。故に彼れは其詩想を表現せざれば其冀望を満足せしむる能はざるなり。我 Whittier は實に詩人の最も明瞭直白なるものなり。彼れは詩想研磨若くは想像力意匠力を左程有せざるものにも能く明白に了得せらる。何人でも苟も常識を備へ。堅實なる心意を有するものは彼れを了曉評價するの力を有す。而して彼れは尙眞純の詩人たるのみならず全身皆詩人なり。詩神は單に彼れの額上に盤水を振りかけしばかりでなく。尙全身を水に浸して洗禮を施せり。彼れの曲調は甚だ多からず。併し其中に自然彼れ自身が誦ひ居れり。彼れは藪の中で半は囀づり。半は囀々の聲を發する雀にして。光輝燦爛たる瀾龍の音樂を以て曉天を氾濫せしむるが如き雲雀の類に非ず。然れど其叢林は Moses が見たるそれの如く炎々として燃ゆ。而して雀彼れ自身亦其赫灼たる神火の一部を形成するものなり。

【補註】 But the bush burns &c. 彼レハ雲雀ノ如クナラズ。半ハ囀ヅル雀ノ如クナレドモ。其止マツテ居ル藪ハ divine flame ガ炎々トシテ燃ヘテ居ル。即チ彼レノ音曲ハ天來ノモノニシテ Nature ナ吟唱スルモノナリトノ義。

3. This, then, is the general statement about Whittier. His genius is Hebrew Biblical<sup>1</sup>—more so than that of any other poet now using the English language. In other words, he is organically a poet of the Will.<sup>2</sup> He is a flower of the moral sentiment, and of the moral sentiment not in its flexible, feminine, vine-like dependence and play,<sup>3</sup> but in its masculine rigor, climbing in direct, vertical affirmation, like a forest pine. In this respect he affiliates with Wordsworth and, going farther back, with Milton, whose tap-root was Hebrew, though in the vast epic flowering of his genius he passed beyond the imaginative range of the Semitic mind.

(1) Hebrew Biblical. 希伯來經典的ニシテ例ノ faith 及ビ conscience ニ關スル想像力ニ富メル天才ノ謂ヒナリ。(2) He is organically.....the Will. 彼



レハ身體機關ノ上カラ。(根本的ニ)意志ノ詩人ナリ。換言スレバ讀者ノ意志ヲ研磨練習セシムルノ詩人ナリ。(3) Flexible,.....and play. 羸弱女子ノ如ク又ハ藤葛ノ如ク他ニ頼リカトリ。他ニ戯ムレスガルガ如キモノ。

【譯文】果して然らば是れぞ Whittier に對する概評なり。即ち彼れの天才は希伯來經典的なり。——今や英語を使用するあらゆる他の詩人のそれよりも一層然り。換言すれば彼れは有機的に意思の詩人なり。彼れは道義感念の精華なり。其感念や決して軟弱にして女性的藤葛の如く他に依憑し。他に戯嬌するが如きものに非ずして。宛も森林中の松柏の如く直截直立。磐石の如く確平なる根帯を据へて樹立し。男性的峭峻嚴烈なるものなり。此點に於て彼れは Wordsworth と酷似す。而して尙遠く古へに遡れば Milton に相均し。抑も Milton の天才は宏大なる史詩的精華を開展して例の希伯來的想像力の範圍を超越して居れども元と彼れの根帯は希伯來的たるなり。

4. In thus identifying our bard, spiritually, with a broad form of the genius of mankind,<sup>1</sup> we already say with emphasis that his is indeed a Life.<sup>2</sup> Yes, once more, a real Life. He is a nature. He was *born*, not manufactured. Here, once again, the old, mysterious miraculous processes of spiritual assimilation.<sup>3</sup> Here a genuine root-clutch upon the elements of man's experience, and an inevitable, indomitable working-up of them into human shape.<sup>4</sup> To look at him without discerning this vital depth and reality were as good as no looking at all.<sup>5</sup>

(1) In thus.....genius of mankind. 如上ノ通り我々ノ詩人即チ Whittier チ心靈上ヨリ評論シテ。人類ノ廣汎ナル天才其物ト同體ナリト云ヘバ。'identifying' 同一物視スル。同體ト認ムルコト。"spiritually" 其心靈上ヨリ之ヲ論評シテ not physically. "broad form of the genius of mankind."—Comprehensive form ニシテ。imaginative range ノ廣汎ナルモノヲ云フ。(2) We already.....a Life. 斯ク云ヘバ吾人ハ既ニ彼レノ天才ハ「人生的」ナリト語勢強ク言ヒ顯ハシタルモノト云フヲ得ベシ。"his"—his genius. "Life"—人生ノ實狀ヲ描寫スルノ天才ナルヲ云フ。(3) Here, once again,.....spiritual assimilation.—Here—in the case of Whittier. "Once again"—also 例ノ精神的同化ト云フ古ルキ奧妙不可思議ノ進行ガ亦 Whittier ニ於テモ之レアルヲ見ル。'old' トハ昔日ヨリ存スルモノナレバ云ヘルナリ。「精神的同化」トハ下ニ解ケルガ如シ。下文參照。(4) Here a genuine root-clutch.....into human shape.—'Here' ハ前同様。In the case of Whittier ノ義。人類經驗ノ要素ヲ根本的ニ把握シ。而シテ其要素ヲ集メテ之ヲ一個ノ人間ニ體形スル。其要素ナルモノハ是非トモ 'human shape' トナラザルベカラザルモノナルガ故ニ inevitable (避クベカラザル) indomitable (犯スベカラザル) トハ云フナリ。(5) To look at him.....no looking at all. 此重要ニシテ活力トモナル其深奥ト實體ヲ辨識セズシテ彼レヲ觀ズルハ毫モ彼レヲ觀セザルニ均シ。as good as—as well as. 即チ同一ノ義。

【譯文】斯くの如く精神的に。人類天才の最も廣汎的なるものと Whittier を同

體なりと評論すれば。吾人は既に已に彼れの天才は實は「人生的天才」なりと最も語勢強く表言せるものなり。然り又彼れのは真純の人生的なり。彼れは實に自然なり。彼れは作られたるものに非ず。實に天賦の詩人なり。是に於て乎又例の奧妙不可思議なる精神同化の進行あり。又人類經驗の要素を根本的に把握し。而して其是非とも避くべからざる犯すべからざる體形構造なるものあり。此重要なる深奥實體を觀せずして Whittier を論評せんとするは毫も彼れを觀せざると均し。

【補註】 He is a nature. 彼レ自身ハ自然ナリ。彼レノ語フ處ハ自然ニシテ。彼レ自身ガ自然ナリトハ是レ the highest praise ナリ。 He was born &c. 彼レハ天賦ノ詩人ナルノ謂ヒナリ。"The poet is not made, but born." Spiritual assimilation トハ精神的同化即チ人生ヲ觀ツテ其印象ヲ深ク己ガ心意ニ記印シ。外界ノ顯象ヲ自己ノ有トナスヲ云フ。(5) ノ "First there is inward vital conversion" &c. ナ參照スベシ。

5. Moreover, the man and the poet<sup>1</sup> are one and the same. His verse is no literary Beau-Brummelism,<sup>2</sup> but a re-presentation of that which is presented in his consciousness. First there is inward, vital conversion of the elements of his experience, then verse, or version—first the soul, then the body.<sup>3</sup> His voice, as such, has little range,<sup>4</sup> nor is it any marvel of organic perfection,<sup>5</sup> on the contrary, there is many a voice<sup>6</sup> with nothing at all in it which far surpasses his in mere vocal excellence. Only in this<sup>8</sup> you can hear the deep refrain of Nature, and of Nature chanting her moral deal.

(1) The man and the poet &c.—Whittier ノ人ト爲リ。并ニ詩人トシテノ特性モ亦均一ニシテ同一體ナルヲ云フ。(2) Beau-Brummelism.—George Bryan 177—1840) 上流社會ノ隊長トシテ推尊サレタル華美ヲ街フ紳士ナリ。故ニ華美虛飾ヲ主トスル文體ヲ云フ。(3) First there is.....then the body. 先ツ第一ニ人生ニ關スル自己ノ經驗ノ要素ヲ心意内界ニ於テ活潑鮮明ニ變改シ。換言スレバ外界ノ事物ヲ心意ニ印象シテ之ヲ我有トナシ。然ル後之ヲ詩句ニ醸案ス。——即チ始メニ先ツ精神アリテ次ギニ肉體アルガ如シ。(4) His voice.....range. 彼レノ聲。換言スレバ彼レノ verse ハ斯クノ如ク所謂 "spiritual assimilation" ニ屬スルモノニシテ。其範圍區域甚ダ狹マシ。即チ餘マリ多クノ聲ヲ發シナイ。(5) Nor is it.....organic perfection.—機關的完全。即チ其音聲バカリノ點カラ云ヘバ頗ル完全ナルモノ。去レド何等深奥ノ意義ヲ含有セザルモノ。Whittier ニ於テハ所謂此機械的完全ノ最モ人ヲ驚カスモノハナシトナリ。(6) Many a voice. 數多作家ノ作物ヲ暗示ス。(7) mere vocal excellence. 單ニ音聲韻律ノミ優絶ナルモノ。(8) Only in this. 唯此 Whittier ノ voice ニ於テノミ。

【譯文】尙且つ人物と詩人とは一つにして同じものなり。Whittier の詩は例の文學的 Beau-Brummelism に非ず。併し一たび彼れの良心に表現されたものを再



現せるものなり。先づ第一に自己の経験の要素を心意的活氣的に變化し、次に始めて詩句即ち心象の觀察あり。——換言すれば即ち茲に始めに先づ精神ありて次に肉體あるものなり。彼れの聲は斯くの如きものなれば其範域甚だ廣からず尙官能的完美の大に人を驚かすものもあらず。却つて世には何等の感想をも含有せざるものにして。唯單に音聲韻律の優絶なる點に於ては彼れの聲に優るもの幾多あり。吾人は唯 Whittier の此聲に於てのみ「自然の幽玄なる曲調。自然」が其道德的理想を諷ふを聞き得るものなり。

【補註】 *The man.....the same.*—凡ソ詩ハ詩人ノ life チ represent スルモノナリ。故ニ人ト詩人ハ同一ニシテ一體ナルモノナリトハ云フナリ。 *Far surpasses his*—“his” ハ his voice ナリ。

## I.—PROEM.

## 小 引

I. I love the old melodious lays  
Which softly melt the ages through,<sup>1</sup>  
The songs of Spenser's golden days,<sup>2</sup>  
Arcadian Sidney's silvery phrase,<sup>3</sup>  
Sprinkling our noon of time with freshest morning dew.<sup>4</sup>

(1) *Softly melt.....through.* 數十百年ヲ通シテ大ニ人心ヲ融和シタ所ノ。(2) *Spenser's golden days*—Edmund Spenser (1553—1598) 英國詩人。彼レハ黄金時代ノコトヲ語ヘリ。是レ其著 “*Fairie Queene*” ナ暗示セルモノ。(3) *Arcadian Sidney's silvery phrase*—Sir Philip Sidney (1554—1586) 女帝 Elizabeth 時代ノ有名ナル作家ニシテ其重モナル作物ハ “*The Countess of Pembroke's Arcadia*.” ナリ。彼レハ希臘ノ僻邑 Arcadia トテ朴訥眞率ノ民族ニ就ヒテ語ヘリ故ニ “*Arcadian Sidney*” トハ云フ。彼レノ銀ノ如キ清爽タル音聲ヲ有スル phrase チ云フナリ。(4) *Sprinkling.....morning dew.* 讀者チシテ日中尙清凉ナラシムルモノ。即チ讀ンテ清爽ノ感ヲ起サシムルモノ。曇キ正午ノ時ニ涼シキ爽カナル朝ノ露ヲ振りカケル。

【譯文】 予は數十百年を通して人心を穩に融和する古代の玲瓏たる歌曲を大に好むものなり。Spenser の黄金時代を諷へるもの。Arcadian Sydney の清爽銀の如き音聲を有する曲調等にして日中朝の露を吾人に振撒くが如きものを大に愛好するものなり。

2. Yet, vainly in my quiet hours  
To breathe their marvellous notes I try;<sup>1</sup>  
I feel them, as the leaves and flowers,  
In silence feel the dewy showers,  
And drink with glad, still lips the blessing of the sky.<sup>2</sup>

(1) *To breathe.....try.* 上ノ ‘vainly’ ハ I try vainly (in vain) ト接続ス。Spenser ヤ Sidney ノ驚クベキ妙曲ヲ呼吸シヤウト思フケレドモ。出來ナイ。呼吸スルトハ之ヲ充分ニ吸入シテ咀嚼玩味スルノ謂ヒナリ。(2) *And drink.....of the sky.* 恰々トシテ悅バシゲナ沈靜ナル唇ヲ以テ天ノ祝福即チ露ヲ吸フ。“still” ハ默シテ何ニモ云ハザルノ義ナリ。

【譯文】 去れど予は其閑居の時に於て彼等の驚くべき妙曲を呼吸せんと試むるも唯徒に之を爲すのみ。予は其妙曲を聞いて恰も木の葉や花が沈黙の中に彼の甘露を感受し。喜ばしき沈黙の唇を以て天の祝福を吸引するの感を惹くものなり。

3. The rigor of a frozen clime,  
The harshness of an untaught ear,  
The jarring words of one whose rhyme  
Beat often Labor's hurried time,<sup>2</sup>  
Or Duty's rugged march through storm and strife, are here.<sup>3</sup>

(1) *The rigor of.....clime.* 氣候ノ感化ハ人ノ精神ニモ及ブモノニシテ。寒氣ノ力ハ人ヲシテ能ク熱烈ナラシム。‘rigor’ ハ earnestness of things。(2) *Beat often.....time*—“Labor” ハ擬人セルモノナリ。即チ労働者ヲ意味ス。労働者が急忙ハシク労働シツ、アル際拍子ヲ取ツテ口吟スルノ義。‘Beat time’ ハ手又ハ足ニテ拍子ヲ打ツノ謂ヒナリ。(3) *Are here* 皆此篇中ニ収録シアリ。

【譯文】 嚴寒の氣候の酷烈。訓練を受けざる耳の無骨なるもの。屢労働者の拍子を打つて口吟する詩歌の不調なる語句。若くは又風雨争闘を犯かして「義務」の進行する高低凸凹の道途なども此編中に収録しあり。

【補註】 *The harshness of &c.*—‘untaught ear’ 教ヘラレザル耳トハ教育訓練ヲ受ケザル。將タ音曲ナドノ素養ナキ耳ニシテ。斯ル耳ヲ持ツモノノ語フ詩句ハ甚ダ無骨ナルモノナリ。是レ皆 Whittier ノ謙辭ト知ルベシ。*The jarring words.....hurried time.* 是レ亦 Whittier ノ自己ヲ卑下シテ云ヘルモノ。我作品ハ労働者が勞役ニ從事シツ、アル際。拍子ヲ取ツテ語フニ適スルモノトノ謂ヒナリ。Duty ハ矢張り擬人セルモノ。「義務」ノ進行スル道ハ艱難ナルモノナレバ ‘rugged’ トハ云フ。暴風雨激争ヲ犯カシテ突進セザルベカラズ。故ニ ‘through storm and strife’ トハ云フナリ。are here ハ是ハ ‘Proem’ 即チ序文小引ナレバ此篇中ニ収録シアリトハ云フナリ。

4. Of mystic beauty, dreamy grace,  
No rounded art the lack supplies;<sup>1</sup>  
Unskilled the subtle lines to trace,  
Or soft shades of Nature's face,  
I view her common forms with unanointed eyes.<sup>2</sup>

(1) *Of mystic beauty.....supplies.* 是ハ散文體ニスレバ “No rounded



art supplies the lack of mystic beauty, dreamy grace." トナル。如何ニ精妙ナリト雖ドモ技巧ハ到底奥妙ノ美。吾人ノ夢想スル優美ノ缺陷ヲ補充スルコトヲ得ズトナリ。(2) *view.....unanointed eyes*—"unanointed eyes" 油ヲ澁ヒテ神聖ニセラルトノ故事ハ新舊約聖書ニ在リ。"Thou shalt anoint it (the altar) to sanctify it." Ex. xxix, 36 又帝王。僧侶。豫言者ナド頭ニ油ヲ澁ガルトノ例アリ。故ニ "unanointed" ハ not consecrated ノ義。故ニ〔凡俗ノ眼ヲ以テ唯「自然」ノ普通一般ノ形體ヲ見ルノミ〕ト云ヘル義ナリ。

【譯文】如何に精妙の技巧も到底奥妙の美。我々の夢想せる典佳の缺陷を補償するに足らず。予は「自然」の顔の精美なる條線。若くは其和柔なる陰影を探尋知察するに未熟練なれば唯唯凡眼を以て其凡形を見るに過ぎざるなり。

【補注】 *Unskilled.....Nature's face*—"Unskilled to trace the subtle line or softer shades of Nature's face" ト連続ス。要スルニ天然ノ機微蘊奥ヲ察知スルニ不熟練ナリトノ謂ヒナリ。

5. Nor mine<sup>1</sup> the seer-like power<sup>2</sup> to show  
The secrets of the heart and mind;  
To drop the plummet-line below  
Our common world of joy and woe,  
A more intense despair or brighter hope to find.<sup>3</sup>

(1) *Nor mine &c.*—Nor my eyes are &c. (2) *Seer-like power*—'seer' ハ所謂 second-sight ヲ有スルモノニシテ。未來ヲ視ルノ力アルモノ。seer ノ如キ視力。(3) *To find* ハ—"To find a more intense despair or brighter hope" ト續ク。

【譯文】尙又予が眼は人の心情心意の秘訣を指示すべき先見者の如き視力あるものに非ず。又苦樂の此俗界の下に鉛垂線を垂らし。一層激甚の絶望や一層光明ある冀望を見出すべき力あるものにも非ず。

6. Yet here<sup>1</sup> at least an earnest sense  
Of human right and weal<sup>2</sup> is shown;  
A hate of tyranny intense,  
And hearty in its vehemence,<sup>3</sup>  
As if my brother's pain and sorrow were my own.<sup>4</sup>

(1) *Here* 矢張り「此詩篇ノ中ニハ」ノ義。(2) *Right and weal*. 正義ト幸福。(3) *A hate of.....vehemence*—A hate of tyranny is intense and hearty in its (hate's) vehemence. (4) *were my own*—Were my own pain and sorrow.

【譯文】去れど此篇には少くとも人間の正義及び幸福に関する熱烈の感想が吐露しあり。壓制を憎悪するの念激甚。其之を惡むの念激甚にして誠心誠意恰も同胞の苦痛悲哀は自己の苦痛悲哀なるかの如きものあり。

7. O Freedom!<sup>1</sup> if to me belong  
Nor mighty Milton's gift divine,

Nor<sup>2</sup> Marvell's<sup>3</sup> wit and graceful song,  
Still with a love as deep and strong  
As theirs,<sup>4</sup> I lay, like them, my best gifts on thy shrine!<sup>5</sup>

(1) *Freedom*. 固ヨリ擬人セルモノ。是レ Apostrophe ト稱スル figure ニシテ。現在其處ニ居ラザルモノヲ今眼前ニ在ルガ如クニ address セルモノナリ。蓋シ「自由」ハ Tyranny ニ反對スルモノナレバ。之ヲ活ケル人間ノ知クニ見做シテ云ヘルモノナルベシ。(2) *Nor.....Nor* ハ Neither.....nor ノ義ナリ。(3) *Marvell*—Andrew Marvell (1620—1678) Cromwell 時代ノ人ニシテ Milton ガ例ノ羅典語ノ書記官タリシトキ其配下ニ在リシコトアリ。(4) *As theirs*—As their loves.—Milton モ Marvell モ皆「自由」ノ爲メニ闘ヒ。自由ニ對スル愛情深カリシガ。其彼等ノ愛情ノ如クニ。(5) *I lay.....thy shrine*. 彼等ト同様我が最上ノ贈物(即チ此詩篇)ヲ汝ノ神廟ニ奉獻ス。

【譯文】自由よ。我れには彼の偉人 Milton の如き天來の才なしと雖も。若くは Marvell の文才。其典雅なる歌曲は我が有に非ずと雖も。尙彼等に劣らざる深甚熱烈の愛情を以て此我が最上の作品を汝の靈前に供する所以なり。

## II.—MAUD MULLER.

Maud Muller, on a summer's day,  
Raked the meadow sweet with hay.

Beneath her torn hat glowed the wealth  
Of simple beauty and rustic health.<sup>1</sup>

Singing, she wrought,<sup>2</sup> and her merry glee  
The mock-bird<sup>3</sup> echoed from his tree.

(1) *Beneath.....rustic health*. 彼女ノ被レル破レ帽子ノ下カラ彼女ノ顔が光ヲ放ツテ見ヘル。其顔ハ如何ニモ質素ニシテ美クシキ。朴質ナル鄙カビタル強健ノ狀が現ハレテ居ル。'Wealth' ハ richness ノ義ニシテ beauty ニ富メルナリ。health ニ富メルナリ。(2) *Wrought*—worked (3) *Mock-bird* 又ハ mocking bird ト云フ人眞似チスル鳥ナリ。

【譯文】夏の日 Maud Muller は枯草もて香ばしき牧場にて草を掻き集めて居たり。

彼女の破れ帽子の下から淳朴の美。質素にして強健如何にも福々しき相が光り輝き居れり。唱歌を謡ひつゝ、彼れは働けり。其樂しげなる驕喜の歌をモノマネ鳥が恰より反響して居た。

But when she glanced to the far-off town,  
White<sup>1</sup> from its hill-slope looking down,



The sweet song died,<sup>2</sup> and a vague unrest  
And a nameless longing<sup>3</sup> filled her breast—

A wish, that she hardly dared to own,<sup>4</sup>  
For something better than she had known.

(1) **White-town** が白ク見ヘルナリ。蓋人家ノ白壁トカベんき塗リトカガ白キユヘ斯クハ見ユルナラン。(2) **Died.** 止ミシ。(3) **Nameless longing.** 何トモ口モテ言ヒ難キ渴仰ノ念。(4) **A wish.....to own.** 明ラサマニ口ニ出シテ云フヲ憚ル處ノ冀望。是レ愛情ニ關スル 'wish' ナリ。'own' ハ confess ノ義。

【譯文】 併し彼女は岡陵の傾坂から瞰下せる 遙かに見ゆる白色の市街を眺めたとき。

彼れの爽快なる唱歌は忽ちに絶めり。而して漠たる不安の念。云ふべからざる渴仰の情が彼女の胸中に充滿した。是れ明らかに口に出して云ふを憚る處の願にして。蓋彼女が是れまで知りし處のものより何か一層より善きものなりしなり。

【補註】 **Better than she had known.** 彼レガ是レマテ経験セザリシ或ル一層ヨリ善キコト。

The Judge<sup>1</sup> rode slowly down the lane,  
Smoothing his horse's chestnut mane.

He drew his bridle<sup>2</sup> in the shade  
Of the apple-trees, to greet the maid,

And ask a draught from the spring that flowed  
Through the meadow, across the road.

(1) **Judge.**—Maud Muller ノ意中ノ人タル或ル判官ナリ。(2) **Drew his bridle.** 手綱ヲ曳クトハ馬ヲ止メタルノ義。

【譯文】 判官は馬上ゆたかに栗毛の馬の鬣を撫でつゝ徑路を辿りて徐々と進行し來れり。彼れは少女に一禮して林檎の樹蔭に馬を勒めた。往來を過ぎつて牧場を通ふして流るゝ泉から水一杯を乞へり。

She stooped where the cool spring bubbled up,  
And filled for him her small tin cup,

And blushed as she gave it, looking down  
On her feet as bare, and her tattered gown.

"Thanks!" said the Judge: "a sweeter draught  
From a fairer hand was never quaffed."<sup>1</sup>

(1) "A sweeter draught.....quaffed." 是レヨリモ綺麗ナ手カラウ恁ンナニ甘露ノ如キ水ヲ未ダ嘗ツテ飲ミシコトナシ。

【譯文】 彼女は冷き泉の混々として湧き出づる處に腰を屈め其錫のコップに一杯の水を汲みて彼れに捧げた。彼女はそれを出すとき自分の裸足。裂け破れたる上衣をツツ見下ろしてパット顔を蔽めた。

判官は云へり。「多謝々々。恁くも美しき手から恁くも甘露の如き水を受けて飲み乾したることなし」と。

He spoke of the grass and flowers and trees,  
Of the singing birds and the humming bees;

Then talked of the haying, and wondered whether  
The cloud in the west would bring foul weather.

【譯文】 判官は草花樹木。囀へづる處の鳥。ブン々々鳴く處の蜂などの話をした。

それから又枯草刈りのことや。又西の方に見へる雲はもしま雨模様となるのではあるまいかなど、語れり。

And Maud forgot her brier-torn gown,  
And her graceful ankles, bare and brown,

And listened, while a pleased surprise  
Looked from her long-lashed hazel eyes.<sup>1</sup>

At last, like one who for delay  
Seeks a vain excuse,<sup>2</sup> he rode away.

(1) **While a pleased surprise.....hazel eyes.**—'Looked' ハ appeared ノ義ニ解スベシ。'pleased surprise' ハ知ラメ人ニ色々ト話ヲ掛ケラレ。表面ビツクリメルガ如クナレドモ其喫驚ヤイヤテハナイ嬉レシソウナ吃驚ナルノ謂ヒナリ。如上ノ顔色が彼女ノ長キ睫毛ノ棕色ノ眼元カラ現ハレテ居タ。(2) **One who.....vain excuse.** 餘マリニ長話ヲシテグツグツシテ居ルノテクダラナイ申譯ケチスル人。

【譯文】 Maud は荆棘で裂け破れた上衣のことや自分の丸出しの日に焦けた美はしき踝(クルブシ)のことを全く打ち忘れて。彼れの話を聴いて居た。其際喜ばしげな驚きの色が彼れの長ひ睫毛の棕色の眼下から現はれて居た。

遂に長居をして何にかつまらない口實を探がす人の如く。氣まり悪るげにして騎り去れり。

Maud Muller looked and sighed: "Ah me!  
That I the Judge's bride might be!"

He would dress me up in silks so fine,  
And praise and toast me<sup>3</sup> at his wine.



My father should wear a broadcloth coat,<sup>4</sup>  
My brother should sail a painted boat.<sup>5</sup>

(1) *Ah me!* 歎息ノ辭ナリ。(2) *That I.....might be!*—That I might be the Judge's bride ドウカ私ハアノ判官ノ花嫁デアツタヲヨカツタロウニ。是レ冀望ノ意ノ如クナラザルヲ示スモノナリ。(3) *Toast me.* 我が爲メニ祝盃ヲ舉ゲル。(4) *Broadcloth coat.* 大幅ノ反物(高價ナリ) ニテ仕立テタル上衣。(5) *painted boat* 綺麗ナベんき塗りノボート。

【譯文】 Maud Muller は四顧して歎息した。あ一借ても妾若しあの判官の花嫁たるを得しならば如何ばかりか幸ひなりしならん。彼れは美しき衣類を妾に纏はしめ。妾を稱へ。太白を擧げて妾を祝せん。我父は大幅の反物にて仕立てたる上衣を着。我弟は美しきベんき塗りのボートを漕ぎて遊ぶことを得ん。

I'd dress<sup>1</sup> my mother so grand and gay,  
And the baby should have a new toy each day.

And I'd feed the hungry and clothe the poor  
And all should bless me who left our door.<sup>2</sup>

(1) *I'd dress*—I would dress. (2) *All should.....our door.* 我家ヲ慕ネテ來タ貧民其他ノモノニハ皆恩恵ヲ與フルガ故ニ「我家ノ戸口ヲ去ルモノハ皆妾ヲ徳トシ祝福ヲ祈ルトハ云フナリ。

【譯文】 妾は又母に莊麗佳美なる衣を纏はしめ。赤兒には日々新しき玩具を買ひて與へん。又飢へたるものを養ひ。貧しきものを暖かならしめん。左すれば我戸口を辭し去るものは妾の恩を感じて祝福を祈らん。

The Judge looked back as he climbed the hill,  
And saw Maud Muller standing still:

“A form more fair, a face more sweet,  
Ne'er hath it been my lot to meet.<sup>1</sup>

And her modest answer and graceful air  
Show her wise and good as she is fair.

Would she were mine,<sup>2</sup> and I to-day,<sup>3</sup>  
Like her, a harvester of hay:

No doubtful balance of rights and wrongs,<sup>4</sup>  
Nor weary lawyers with endless tongues,<sup>5</sup>

But low of cattle and song of birds,  
And health and quiet and loving words.”

(1) *A form.....to meet.* 態ソナニ美シキ姿。アソナニ可愛ラシキ顔。予

ハ未ダ曾ツテ生來逢着シタルコトナシ。(予ハ曾ツテ斯クノ如キ婦人ヲ見ルノ運命ニ逢着セズトナリ)。(2) *Would she were mine.*—Would that she were mine. 願クハ彼女ハ我がモノ。我妻デアレカシ。(3) *I to-day &c.*—Would that I to-day &c. ノ義。(4) *No doubtful balance.....wrongs.* 是ハ具體的ノ文字ニシテ彼ノ裁判官トナツテ正邪曲直ノ疑ハシキモノヲ彼是相衡ツテ之ヲ裁斷スルノ心配モナシトノ義。(若シ“harvester of hay”トナレバ)。(5) *Nor.....endless tongues.* 法律家ハ饒舌ルガ職業ナリ。長舌ヲ弄シテ厭ヤナ法律家タルコトモナカルベシトノ義。

【譯文】 判官は坂の上を登りしとき後ろを振り廻へり。Maud Muller の尙靜止せるを視たり。

「我れ生れてより未だ曾つて憇る優しの姿。斯る愛らしき顔を見たことなし。彼れの謙遜なる應對振り。其優美な風姿は其容貌の美なると均しく賢にして且善なることを示す。願くは彼れが予の妻たれかし。而して予も亦今日彼女の如く枯草刈りたりしならば權利と損害。善惡の疑はしき權衡を裁決し。若くは長舌を弄するうるさき法律家たるまじきに。併しながら牛馬の吠ゆる聲。鳥の轉へづる音。健康と靜謐と愛すべき言葉を常に見聞することを得ん。

But he thought of his sister, proud and cold,  
And his mother, vain of her rank and gold.<sup>1</sup>

So, closing his heart,<sup>2</sup> the Judge rode on,  
And Maud was left in the field alone.

(1) *Vain of.....gold.* 身分ト金ヲ自滿スル。身分ノ高キト金ノアルヲ自負シテ。(2) *Closing his heart.* 心ヲ閉塞スルトハ氣ノフサガノ義ナリ。

【譯文】 併し彼れは我妹の傲慢にして冷淡なること。我母の身分の高きと金のあるに心懸れることを考へ。氣自ら塞がり。判官は馬に騎りて去れり。而して Maud は唯獨り田野に残された。

But the lawyers<sup>1</sup> smiled that afternoon,  
When he hummed in court an old love-tune;

And the young girl mused beside the well,  
Till the rain on the unraked clover fell.

(1) *The lawyers* は此 Judge の同僚裁判官なり。

【譯文】 其日の午後に至り彼れは法廷に於て古き戀歌を口ずさみしとき同僚の法官達はニコ々々笑ひ居たり。

而して少女 Maud は泉の傍で思案に沈んで居たが。遂にまだ掻き集めざるツメグサの上に雨が降り來れり。

He wedded a wife of richest dower,  
Who lived for fashion, as he for power.<sup>1</sup>



Yet oft, in his marble hearth's bright glow,  
He watched a picture come and go;<sup>2</sup>

And sweet Maud Muller's hazel eyes  
Looked out<sup>3</sup> in their innocent surprise.

(1) **Who lived.....for power.** 世ノ流行ヲ追ヒ贅澤ニ生活スルヲ以テ目的トシテ居タ。此判官が權勢ヲ得ルヲ以テ生涯ノ目的トナシタ如クニ。(2) **He watched.....and go.** 彼レハ自分ノ眼前ニ人ノ姿ガ往來スルヲ視タ。(是ハ心眼ヲ以テ見タルナリ 'a picture' ハ Maud ノ姿ヲ暗示ス。) (3) **Looked out &c.** 無邪氣ニシテ何ニカ驚キタル風情ヲシテ居ル眼ガ見ヘタ。'looked out' ハ 'Intransitive' ニシテ。見ヘタ。現ハレタノ義。

【譯文】 判官は莫大の婿引出を持參せる妻を娶り。彼れが世の權勢の爲めに生活するが如く。其妻は世の流行を追ふを以て生涯の務となせり。

去れど彼れは屢其大理石の爐の赫灼たる燭火の中に妻の往來するを見た。而して可愛の Maud Muller の眸色の眼が其無邪氣の吃驚をなせるを視たり。

Oft, when the wine in his glass was red,<sup>1</sup>  
He longed for the wayside well instead;<sup>2</sup>

And closed his eyes on his garnished rooms,  
To dream of meadows and clover blooms;<sup>3</sup>

And the proud man sighed with a secret pain,—  
"Ah, that I were free again!"

Free as when I rode that day  
Where the barefoot maiden raked the hay."

(1) **When.....was red.** 唯赤キ葡萄酒ヲこつぶニ盛ツテ飲ミシト云フ義ナリ。(2) **He longed.....instead.** 彼レハ結構ナ赤葡萄酒ヨリモ其代リニ寧ろ路傍ノ井戸ノ水ヲ冀望シタ。(3) **Closed his eyes.....clover blooms** 彼レハ裝飾美ヲ盡クセル室ニ對シテ目ヲ閉サ。而シテ牧場ヤつめ草ノ花ヲ夢マントセリ。(4) **"Ah, that.....again.** 噫願クハ我身再ビ自由ナラントトシテ自由トハ主トシテ妻子ノ關係ナク。獨身ノ身分ヲ云フ。

【譯文】 屢次彼れはコップに縮々と赤葡萄酒の注ぎあるを見て。其代はりに彼の路傍の井水を待たしと冀望せり。(Maud Muller に注いで貰つて飲みし水を云ふ。)

而して又裝飾美を盡くしたる多くの部屋を見んとはせず。却つて彼の牧場やツメ草の花のことを夢想せんとせり。而して彼の權勢に驕れる此判官は心癪かに苦惱しつゝ歎息して云へり「噫願くは再び自由の身なりしならば宜かりしに。彼の洗足の少女が枯草を掻き集めし處に一日予が騎行したることありしが。其時の如く自由の身なりしならば。」

She wedded a man unlearned and poor,  
And many children played round her door.

But care and sorrow, and childbirth pain,<sup>1</sup>  
Left their traces on heart and brain.<sup>2</sup>

(1) **Childbirth pain.** 小供ガ出來ルト種々ノ苦痛アリ。故ニ云フ。(2) **Left .....brain.** 「心配ヤ苦痛ガ」彼レノ心ヤ腦漿ノ上ニ其痕跡ヲ殘シタ。

【譯文】 Maud Muller は無學の貧しき男の妻となつた。して今では幾多の小供が出來て。戸口の邊りを嬉遊して居る。

併し心配と悲哀と小供の生れたる苦痛等が心と頭腦の上に其痕跡を残した。

And oft, when the summer's sun shone hot  
On the new-mown hay in the meadow lot,

And she heard the little spring-brook fall  
Over the roadside, through the wall,<sup>1</sup>

In the shade of the apple-tree again  
She saw a rider draw his rein,

And, gazing down with timid grace,<sup>2</sup>  
She felt his pleased eyes read her face.<sup>3</sup>

(1) **Through the wall—she heard through the wall** ト横ク。我家ノ壁ヲ通フシテ聞ヘタ。壁越シニ聞ヘタ。(2) **Gazing down.....grace.** ハツカシメニ憶シタル如キ眼付キヲシテツツト下ノ方ヲ見テ。(3) **She felt.....her face.** 嬉レシゲナ眼付キヲシテ。彼女ノ顔付キヲ讀ム。即チ顔色ヲ視テ其心ヲ曉ル。シカク彼女ハ心ニ感ツタルナリ。

【譯文】 夏日の太陽が赫々として牧場の新たに刈られたる枯草の上を照らせしとき。彼れは屢我家の壁越しに小さき泉が路邊に流れ落つる音を聞き。又林檎の樹蔭に騎馬の人が馬を勒むるを再び視たり。而して彼女は臆したるはづかしげな眼付きをして伏向きに眺めつゝ例の判官の嬉れしげな眼は自分の顔色を讀んで居ると心に感じた。

Sometimes her narrow kitchen walls  
Stretched away into stately halls:

The weary wheel to a spinet turned,<sup>1</sup>  
The tallow candle an astral burned;<sup>2</sup>

And for him who sat by the chimney lug,<sup>3</sup>  
Dozing and grumbling o'er pipe and mug,

A manly form at her side she saw,  
And joy was duty, and love was law.<sup>4</sup>

(1) **The weary wheel.....turned—**Weary ハ transferred epithet ナリ。wheel ガ疲カルニ非ズ。wheel ヲ使用スルモノガ疲勞セルナリ。wheel ハ絲ナドヲ紡グ車輪ナリ。spinet. ハ一絃琴ニシテ。turned ハ changed. 絲ヲ紡グ



車が彼女ノ眼ニハ一絃琴ノ如クニ視ヘタ。是レ彼女ハ心常ニ Judge ノコトヲ想フテ忘レザルガ故ナリ。(2) *The tallow candle.....burned.*—Astral ハ Argand 氏發明ノらむぶナリ。脂蠟燭ハ彼女ノ眼ニハ astral lamp が燃ヘルヤウニ見ヘタ。矢張り Judge ノ家庭ニ關スル觀念が彼女ノ心ヲ離レザルガ故ニ斯クハ想像セルナリ。(3) *For him.....lug.*—“lug” ハ部屋ノ隅ノ方ニ在ル side wall ナリ。故ニ “by the chimney lug” ハ暖爐ノアル處ノ隅ノ方ノ壁ニモタレテノ義。壁ニモタレテ坐ツテ居ル人間即チ自分ノ夫ノ代ハリニ (ソレカラ A manly form at her side she saw トツク。是レ現在ノ夫ハ眼ニ見ヘズ矢張り例ノ Judge ヲ視ルナリ。) (4) *Joy was.....was law.* 今之ヲ paraphrase スルニ To be happy was her business and love was obligation ノ義。幸福ニ愉快ニ暮ソウト勉ムルガ義務的ノコトトナツテハ決シテ眞ニ幸福ナルモノニ非ズ。愛情ガ法律即チ義務トナツテハ是レ又眞ノ愛情ニ非ズ。

【譯文】 時としては彼女の狭隘なる寢處の壁は廣くひろがつて堂々たる大廣間のやうに見へた。倦怠なる紡績車は一絃琴となつた。脂蠟燭はアルガンド式のラムプのやうに燃へた。

して又部屋の隅の暖爐の傍で烟草を喫ひ酒を飲み微睡しつゝブツ々々不平を鳴らしつゝ坐つて居る夫(オット)の代りに彼女の眼は其傍に坐せる威風凜凜たる人の姿を見た。而して歡樂は彼れに取つて義務たり。愛は唯是れ表面の掟たりしなり。

【補註】 夫婦ノ間ノホソノ義務ヲ唯表面歡樂ヲ装ヒ。又夫婦ハ相愛セザルベカラズト云フ掟ガアルカラ已ムチ得ズ。表面愛ヲ装フ。是レ眞ノ幸福ナキナリ。又眞愛ナキナリ。

Then she took up her burden of life again,<sup>1</sup>  
Saying only, “It might have been.”<sup>2</sup>  
Alas for maiden, alas for Judge,  
For rich repiner and household drudge!<sup>3</sup>  
God pity them both! and pity us all,  
Who vainly the dreams of youth recall;<sup>4</sup>  
For of all sad words of tongue or pen,<sup>5</sup>  
The saddest are these: “IT MIGHT HAVE BEEN!”

(1) *Took up.....again.* 彼レハ又人生ノ重荷ヲ負擔ツテ立ツタ。(2) “*It might have been.*” 萬事我意ノ如クナラザルヲ云フ。噫斯ク々々デアツタヲ宜カツタニ。意ノ如クナラズ。浮世デアルノ義。(3) *For rich repiner.....drudge.* 金持チノ不平家(即チ Judge) 家庭ノ苦役者(即チ Maud Muller) ノ爲メニ情ヲモ哀イ哉。氣ノ毒ノコトデアル。(4) *Who vainly.....recall*—vainly ノ次ギニ recall ヲ補充シテ解讀スベシ。徒ラニ青年時代ノ夢ヲ想起スルモノ。(5) *For.....or pen.* 何トナレバ筆舌ノ現ハスアラユル悲惨ノ語ノ中デアツタ。

【譯文】 彼女は再び人生の重荷を負ふて立つた。して「呼哀ひ哉斯くあつたらば宜かりしに」と常に云ふて居た。

情ても此處女の爲め。此判官の爲め。富める不平者。貧しき苦役者の爲め。實に氣の毒なことである。

神よ此兩人を憐み玉へ。又我々凡べてのものを憐み玉へ。徒らに青年時代の夢を想起するものを憐み玉へ。

蓋筆舌の現はす凡べて哀しき言葉の中で最も悲惨なるものは「斯くあれば宜かりしに」と云ふのである。

Ah, well! for us all some sweet hope lies  
Deeply buried from human eyes;

And in the hereafter angels may  
Roll the stone from its grave away.<sup>1</sup>

(1) *And.....its grave away.* 是ハ基督ノ蘇生昇天ヲ暗示セル句ナリ。其故事四福音ニ出ヅ。天使天ヨリ降リテ基督ノ墓石ヲ除キ基督墓ヨリ出テ天ニ昇リタリ。〔而シテ未來ニ於テ天使ハ石ヲ轉バサン。是レ靈ノ天ニ昇ルヲ云ヘルナリ。〕

【譯文】 嗚情ても我等に對しては楽しき或る冀望が深く人の眼から離れ埋まりて存するなり。而して來世に於て天使は其墳墓より我等の爲めに石を轉倒せしむ。

### III. SKIPPER IRESON'S RIDE.<sup>1</sup>

I. Of all the rides, since the birth of time,<sup>2</sup>  
Told in story or sung in rhyme—<sup>3</sup>  
On Apuleius's Golden Ass,<sup>4</sup>  
Or one-eyed Calendar's horse of brass,<sup>5</sup>  
Witch astride of a human hack,<sup>6</sup>  
Islam's prophet on Al-Borak—<sup>7</sup>  
The strangest ride that ever was sped<sup>8</sup>  
Was Ireson's,<sup>9</sup> out from Marblehead!<sup>10</sup>  
Old Floyd Ireson, for his hard heart,<sup>11</sup>  
Tarred and feathered<sup>12</sup> and carried in a cart  
By the women of Marblehead!

(1) *Ride* ハ本文ニ説ケルガ如ク荷車ニ乗セラレテ乗り行ケルノ義。(2) *Of all.....of time.* 凡ソ「時」ト云フモノガ始マツテカラ。アラユル ‘ride’ ノ中デア。(3) *Told.....in rhyme.* 凡ソ譚ニ話サレ。歌ニ詠ハレタルモノノ中デア。(4) *On Apuleius's Golden Ass.*—Apuleius ハ羅馬ノ哲學者ナリ。其著書ノ中ニ Metamorphosis or Golden Ass ト云フ一少年ガ驢馬ニ化シ。尙人間ノ感覺ヲ有シ。種々ノ人ヲ乗セ幾多ノ虐待ヲ受ケ後ニ再ビ人間ニ立チ返ツタト云フ話アリ。(5) *One-eyed Calendar's horse of brass.* 是ハ Arabian Nights' Entertainment ノ中ニ在ル故事ニシテ。Calendar ハ一種ノ宗教發心者ニシテ妻子ヲ財産ヲ棄テ各地ヲ漂流スルモノ。此處ニ云フハ Agib ト名ヅクルモノニシ



テ。彼レハ王孫ナリ。曾ツテ驪馬ニ騎リテ Bagdad ニ至リタリトノ話アリ。  
‘one-eyed’ハ Agib 馬ノ尾ニ打タレテ右眼ヲ失ヒタリト云フ故ニ隻眼ノ Ca-  
lendar トハ云ヘルナリ。(6) *Witch astride*.....haok. 人間ノ駄馬ニ跨レル  
witch. (7) *Islam's prophet*.....Al-Borak. 回教ノ豫言者即チ まほめっと。  
Al-Borak ハ所謂千里ノ馬トモ云フベキ想像ノ馬ナリ。まほめっと之ニ乗シ Mecca  
ヨリ Jerusalem ニ夜行シ。ソレヨリ昇天シタリト傳ハリタリ。(8) *Sped* 急ギ行  
ク。speed ノ過去ニシテ。急ギ乗セラレテ行キシ。(9) *Ireson's*—Ireson's  
ride. (10) *Marblehead*. 米國 Massachusetts ノ海市ナリ。(11) *hard heart*.  
彼レノ残忍無情。(12) *Tarred and feathered*. 全身松脂ヲ塗ラレ。鳥ノ如ク  
羽毛ヲ以テ身體ヲ掩ハレテ。

【譯文】 天地始めて開けて以來。凡そ譚の種となり又詩歌に謡はれたる凡百の  
騎行の中で——例せば Apuleius の所謂黄金の驪馬に於ける。隻眼の世捨人の  
眞鍮の馬に於ける。人間の駄馬に跨れる魔法遣ひに於ける。將た又マホメットの  
Al-Borak に於ける——其他急ぎ騎乗せる最も珍奇なるものは恐らく Marble-  
head から乗り出せる Ireson の騎行ならん。Floyd Ireson は其残忍酷虐な  
る心の爲めに全身松脂で塗られ。羽毛を以て掩はれ。貨車に乗せられ Mar-  
blehead の婦女子に曳かれて行きしなり。

【補註】 Skipper ハ小形ノ船ノ船頭ナリ。 *Old Floyd Ireson*.....*Marble-  
head*. 是ハ複唱句 burthen ト稱スルモノニシテ。毎句反復セラルモノナリ。

2. Body of turkey, head of owl,<sup>1</sup>  
Wings a-droop like a rained-on fowl,<sup>2</sup>  
Feathered and ruffled in every part,  
Skipper Ireson stood in the cart.  
Scores of women, old and young,  
Strong of muscle, and glib of tongue,<sup>3</sup>  
Pushed and pulled up<sup>4</sup> the rocky lane,  
Shouting and singing the shrill refrain:  
“Here's Flud Oirson, fur his horrd horrt,  
Torr'd an' futherr'd an' corr'd in a corrt  
By the women o' Morble'ead!”<sup>5</sup>

(1) *Body of*.....*owl*. 軀ハ七面鳥。頭ハ梟ノ如シ。(2) *Wings*.....  
*fowl*.—‘a-droop’ノ‘a’ハ asleepノソレノ如ク。in トカ at トカ云フ前置詞ナ  
リ。羽翼ハ雨ニ打タレタ家禽ノ如クだらリト下ニ垂レテ居ル。(3) *Glib of  
tongue*. 舌ノ滑カナルモノ。饒舌多辯ノモノ。(4) *Pushed and pulled up*  
後トカラ押シタリ。前カラ曳ヒタリ。(5) “*Here's*.....*Morble'ead!*” 是ハ  
地方ノ方言ヲ其儘用キタルモノナリ。Flud Oirson ハ Floyd Ireson。fur ハ for。  
horrd horrt ハ hard heart。Torr'd ハ Tarred。an' ハ and。futherr'd ハ feathered  
an' ハ and。corr'd ハ carried。corrt ハ cart。o' ハ of。Morble'ead ハ Marble-  
head ナリ。是ハ前ニ一言セルカ如ク refrain (複唱句) 即チ burthen 又ハ burden  
ト稱スルモノナリ。

【譯文】 軀は七面鳥。頭は梟。雨に濡れしよぼれた家禽の如く羽翼を下にガラリ

と垂れ。何れの部分も羽毛にて包まれ。羽毛は亂髪之如く攪亂されて船頭  
Ireson は貨車の中に立つて居た。幾多の婦人は老となく若となく。筋骨逞し  
きもの。口八釜しきもの皆々岩石の小徑を或は後とから押し前から曳き。聲  
を張り上げ。鋭き音調にて複唱句を吟じつゝ行けり。

(複唱句略ス)

3. Wrinkled scolds<sup>1</sup> with hands on hips,  
Girls in bloom of cheek and lips,  
Wild-eyed, free-limbed,<sup>2</sup> such as chase  
Bacchus round some antique vase,<sup>3</sup>  
Brief of skirt, with ankles bare,  
Loose of kerchief<sup>4</sup> and loose of hair,  
With conch-shells<sup>5</sup> blowing and fish-horns' twang,<sup>6</sup>  
Over and over the Mænads<sup>7</sup> sang:  
“Here's Flud Oirson, fur his horrd horrt,  
Torr'd an' futherr'd an' corr'd in a corrt  
By the women o' Morble'ead!”

(1) *Wrinkled scolds*. 顔ニ皺寄レル喋舌ノ老婆。(2) *Wild-eyed, free-  
limbed*. 眼ノばつちリトシタ。手足ノ輕敏ナルモノ。(3) *Such as*.....  
*antique vase*. 古代ノ壺瓶ナドノ繪ニ描キアル Bacchus (酒ノ神。美少年。解  
上卷ニ出ヅ) ナ追ヒ廻ハシ嬉遊シテ居ル美女ノ如キモノ。斯ル繪ガ壺瓶ナドニ  
描キアルナリ。(4) *Loose of kerchief*—*Kerchief* ハ婦人ノ頭巾。ガラリト。  
ガラシナク頭巾ヲ被リ居ルナリ。(5) *Conch-shells* 介殻ニテ製シタル法螺貝ノ  
如キモノ。(6) *Fish-horns' twang*. 魚骨ニテ作レル笛。魚笛ノ音響。(7)  
*Mænads* ハ Bacchus ノ祭禮ヲ司ル女祭司ナリ。此處ニテハ狂氣ノ如ク騒ギ居ル  
婦人ヲ指シテ云ヘルナリ。

【譯文】 兩手を臂に廻はして居る皺だらけの口八釜しき老婆や。朱唇紅頬の少  
女にして。眼をバチバチとして手足の輕敏なる恰も古代の壺瓶の周圍に描け  
る Bacchus の神を追ひ廻はして居る婦人の如く。短き裾の衣。脚蹠を露き  
出し。頭巾をガラリと垂れ。頭髪を亂だし。貝殻の法螺貝を吹きつゝ。魚  
笛を鳴らしつゝ。幾度も此若き Mænads 等は複唱句を吟ぜり。

(複唱句略ス)

4. Small pity for him!<sup>1</sup>—he sailed away  
From a leaking ship in Chaleur Bay—<sup>2</sup>  
Sailed away from a sinking wreck,  
With his own towns-people on her deck!  
“Lay by!<sup>3</sup> lay by!” they called to him;  
Back he answered, “Sink or swim!  
Brag of your catch of fish again!”<sup>4</sup>  
And off he sailed through the fog and rain!  
Old Floyd Ireson, for his hard heart,



Tarred and feathered and carried in a cart  
By the women of Marblehead!

(1) **Small pity for him.**—今ノ此船頭ハ毫モ憫ムベキ奴テナイ。‘small’ハ殆ド否定ナリ。(2) **He sailed..... Chaleur Bay.** 彼レハ Chaleur 灣ニテ沈ミカイツテ居ル船ヲ救ヒモセズニ知ラズ顔テ去ツテ仕舞ツタ。Chaleur Bay ハ St. Lawrence 灣内ニ在ル曲浦ナリ。(3) **Lay by!—Stop** ノ義。待テ々々待ツテ呉レ。救助ヲ乞フノ言葉ナリ。(4) **“Shak.....again!”** 沈ムナラ沈メ。泳グナラ泳グ。勝手ニナセヨ。我レ之ニ関セズ。再ビ大獵ガアツタト云ツテ歸ツテ自慢セヨ。是ハ嘲弄ノ語ナリ。今沈溺シカイツテ居テ大獵ナドアルベキ筈ナシ。

【譯文】 彼れは毫も憐むべき奴に非ず。何となれば彼れは Chaleur 灣に於て難船して水の滲入しつゝある船を顧みず。甲板上には同じ町内の人々が乗込める將さに沈溺せんとしつゝある船を棄て、駛せ去りたればなり。其時彼等は彼れを呼び止め、「待てよ。待て。待つて呉れ」と云つた。彼れは對へて。沈むなら沈め。否らざれば泳げよ。再び歸つて魚獵を誇れよ」と斯くて霧や雨の中を駛せ去れり。

(複唱句略ス)

5. Fathoms deep in dark Chaleur  
That wreck shall lie for evermore.  
Mother and sister, wife and maid,  
Looked from the rocks of Marblehead  
Over the moaning and rainy sea—  
Looked for the coming that might not be!  
What did the winds and the sea-birds say  
Of the cruel captain<sup>2</sup> who sailed away?—  
Old Floyd Ireson, for his hard heart,  
‘Tarred and feathered and carried in a cart  
By the women of Marblehead!’

(1) **Looked for.....might not be.**—Waited for the coming of those who might not live. ノ義。或ハ活キテ居ラヌカ知レナイモノノ歸リ來ルヲ待ツテ居タ。“might not be”ハ might not live ノ義。(2) **The cruel captain** 無慈悲ノ船長。Ireson チ云フ。

【譯文】 深黒なる Chaleur 灣の深き海底に其難波船は永劫沈溺するならん。母や姉妹や少女は Marblehead の岩頭より悲鳴の聲を放てる雨の降り瀧ぐ海面を見渡し。或は既に海底の藻屑と爲りたるかも知れざるものを待ち暮らせり。彼の難船を棄て、顧みざりし無慈悲の船長に就ひて海の風や鳥は何か云ひし。

【補註】 無情ノ鳥や風モ船長ノ殘忍ヲ怒リシナラン。**Dark Chaleur.** 海水深クシテ黒ミチ帯ビタルガ故ニ dark トハ云フナリ。

6. Through the street, on either side,  
Up flew windows,<sup>1</sup> doors swung wide,  
Sharp-tongued spinsters, old wives gray,  
Treble lent the fish-horn's bray.<sup>2</sup>  
Sea-worn grandsires,<sup>3</sup> cripple-bound,<sup>4</sup>  
Hulks of old sailors run aground,<sup>5</sup>  
Shook head and fist and hat and cane,  
And cracked with curses the hoarse refrain:<sup>6</sup>  
“Here's Flud Oirson, fur his horrd horrt,  
Torr'd an' futherr'd an' corr'd in a corrt  
By the women o' Morble'ead!”

(1) **Up flew windows.** 西洋ノ窓ハ上ニ引キ上ゲテ明ケルガ故ニ‘up flew’トハ云フナリ。(2) **Treble.....bray.** 「魚笛ノ鯨枯聲ニ最高音ヲ貸與シタ」トハ聲ヲ張り上ゲテ魚笛ノ音ニ相和シタルノ義。(3) **Sea-worn grandsires.** 船頭水夫ナドノ老人ヲ云フ。〔海ノ爲メニ疲勞シタル老翁〕。(4) **Cripple-bound.** 足ガ立タナクナツタ。恰モ足ヲ縛リ付ケラレタルカノ如ク。(5) **Hulks of.....aground.** 陸ニ打チ上ゲラレタル老水夫ノ脱ケ殻ノ如キ最早足腰ノ立タナイ老衰ノ水夫ヲ云フ。(6) **cracked.....hoarse refrain.** 憎イ奴ダト思ヒ呪咀シテ鯨枯聲ヲ張り立テ複唱句ヲ轟カセリ。

【譯文】 往來の兩側では窓が上に開き。戸口は廣く明き。口の惡ひ紡績工女や白髮の老婆共は聲を張り上げて魚笛の音と相和した。海上の役務に老衰せるものの足腰の立たざる。恰も陸に打ち上げられた老水夫の脱殻の如きものまで頭や拳や帽子や杖を振り上げて。此船頭を呪咀し鯨枯聲を出して複唱句を怒鳴り立てた。

(複唱句略ス)

【補註】 **Hulks of.....aground**—Hulks ハ船身ナリ。是レ廢船トナリタルモノ。陸ニ打チ上ゲラレタル老朽船ノ如ク最早役ニ立タヌモノヲ云フ。前ノ‘sea-worn grandsires’ト同格チナスモノナリ。

7. Sweetly along the Salem road<sup>1</sup>  
Bloom of orchard and lilac showed.<sup>2</sup>  
Little the wicked skipper knew  
Of the fields so green and the sky so blue.  
Riding there in his sorry trim,<sup>3</sup>  
Like an Indian idol glum and grim,<sup>4</sup>  
Scarcely he seemed the sound to hear  
Of voices shouting far and near;  
“Here's Flud Oirson, fur his horrd horrt  
Torr'd an' futherr'd an' corr'd in a corrt  
By the women o' Morble'ead!”

(1) **Salem road.**—Salem ハ都會ノ名。Salem 街道ニテ Marblehead カラ Salem ニ到ル街道ヲ云フ。(2) **Showed** ハ自動詞ニシテ。「見ヘタ。」「現ハレタ。」



ノ義ナリ。(3) *Sorry trim*.—miserable dress. 即チ羽毛ヲ以テ掩ハレ松脂ヲ以テ塗ラレタルヲ云フ。(4) *An Indian idol*.....grim. 丁度陰鬱ナル恐ハラシキ印度ノ偶像ノヤウニ。

【譯文】 Salem 街道に滑ぶて果物畑や百合の花が今を盛りと咲き亂れて居た。此兇惡なる船頭は斯くも綠々たる原野も。斯くも青々たる空も氣付かなかつた。恰も兇猛陰鬱なる印度の偶像のやうに。斯くは遠近に響く叫びの聲も彼れの耳には入らざりしが如し。

(腹唱句略す)

8. "Hear me, neighbors!" at last he cried—  
 "What to me is this noisy ride?"  
 What is the shame that clothes the skin  
 To the nameless horror that lives within?  
 Waking or sleeping, I see a wreck,  
 And hear a cry from a reeling deck!  
 Hate me and curse me—I only dread  
 The hand of God and the face of the dead!"<sup>3</sup>  
 Said old Floyd Ireson, for his hard heart,  
 Tarred and feathered and carried in a cart  
 By the women of Marblehead!

(1) "What to me.....ride? 騒々シク斯ク貨車ニ乗セラレテ曳カレ行クノ我レニ於テ何ニカアラン。(何トモナイトハ我其心ノ苛責ニ比ブレバ何ンテモナシトノ意ナリ。)(2) *The nameless horror*.....within 我胸中ノ何トモ名状スベカラザル恐怖。(3) *I only*.....of the dead. 予ハ唯神ノ手(神ノ裁判)ト死人(例ノ海底ノ藻屑トナツタモノ)ヲ恐ルノミ。

【譯文】 遂に此船頭は叫んで云ふた。「近所の方々私の言ふことを聽いて呉れ。此騒々しき乗り行きも私に取つては何んでもない。胸中に在る名状すべからざる恐怖に比ぶれば我皮膚を擦ふ恥も何の物かは。寢ても醒めても日夜私は例の難船を眼に視る。又よるよる旋轉しつゝありし甲板から人の叫ぶ聲を聽く。我れを憎めよ。我れを呪へよ。私は唯神の御手と死人の面を恐るゝばかりである。

(腹唱句略す)

9. Then the wife of the skipper lost at sea<sup>1</sup>  
 Said, "God has touched him!"—why should we?"<sup>2</sup>  
 Said an old wife mourning her only son,  
 "Cut the rogue's tether, and let him run!"<sup>3</sup>  
 So with soft relentings and rude excuse,<sup>4</sup>  
 Half scorn, half pity, they cut him loose,  
 And gave him a cloak to hide him in,  
 And left him alone with his shame and sin<sup>5</sup>.  
 Poor Floyd Ireson, for his hard heart,

Tarred and feathered and carried in a cart  
 By the women of Marblehead!

(1) *The skipper*.....sea. 例ノ沈溺シタ船長ヲ云フ。(2) *God has touched him*. 天帝ガ既ニ其手ヲ彼レニ觸レ。彼レヲ苦ルシメ彼レヲ悔悟セシメタ。(3) *Why should we?* 何故ニ我々が彼レニ手ヲ觸レ。彼レヲ罰スルノ要アラナヤ。(4) *Soft relentings*.....excuse. 和ラカキ慈悲心ヲ以テ。又是レマデヒドイ目ニ還ハシタコトヲざつと一言詫ビテ。(5) *Left him*.....sin. 彼レハ心ニ恥ヲ懐キ又罪ヲ持テリ。故ニ恥ト罪ヲ以テ彼レヲ放任セヨ。即チ自ラ恥ヲ自ラ罪ヲ悔ユルニ任セタリ。

【譯文】 此時海に沈没したる船長の妻は云ふた。「神は彼れを懲らしめ玉へり。何ぞ我々が手を出すべき必要あらんや」其獨り兒を失へる老婆は云ふた。「此兇沈の繩を切つて逃がして遣れ」と斯くて彼等は優しき慈悲心を以て且つはザツト粗末なる詫び言を云つて半ば輕蔑と半ば慈悲を以て彼れの繩を切り離し。彼れに身を掩ふに足る上衣を與へ。彼れの自ら恥ぢ自ら罪を悔ゆるに任せたリ。

(腹唱句略す)



### 第三十四章

## OLIVER WENDELL HOLMES.

### ホームズ小傳

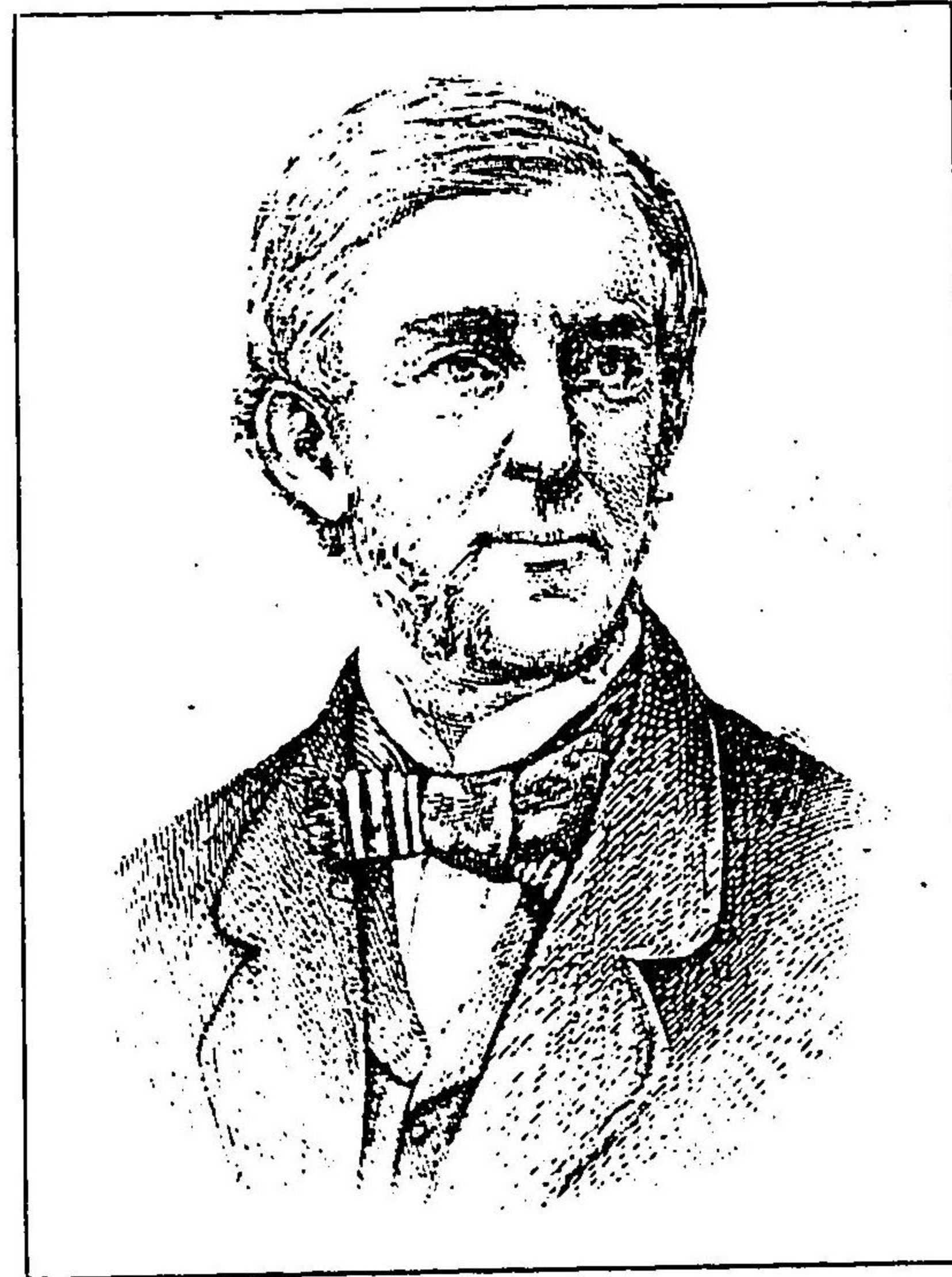
Oliver Wendell Holmes は "The Annals of America" の著者神學士 Abiel Holmes の子にして千八百九年を以て米國 Andover に生る。始め Andover の Philips' Academy に學び。十六歳にして Harvard 大學に入り。在學中著はす所の詩篇數種あり。業を卒へ大學を出て、後法律の研鑽に従事せしが。幾もなく之を廢し。醫學を研修し。時の有名なる醫伯 Dr. James Jackson に就きて新業を學び。後歐洲に渡航し。各國の病院を巡歴して親しく實地醫業を研修すること數年。歸國の後 Harvard 大學より醫學博士の學位を受領し。Dartmouth 大學の生理解剖學教授となれり。在職約二年。辭職の後居を Boston 府に卜し。醫を開業すること約五十年。名聲噴々刀圭界に聞ゆ。"Atlantic Monthly Magazine" の始めて發行せらるゝや。Holmes 履之に寄稿して名聲漸く文壇界に現はるゝに至れり。有名なる Breakfast-table series は之に登載されたるものなり。其他著書夥からず。Emerson 傳の如きは最も顯著なるものなり。

#### CHARACTERIZATION BY J. G. WHITTIER.

(ほういっていーやノほーむず品評論)

1. If any reader (and at times we fear it is the case with all)<sup>1</sup> needs amusement, and the wholesome alterative of a hearty laugh,<sup>2</sup> we commend him not to Dr. Holmes the physician, but to Dr. Holmes the scholar, the wit, and the humorist; not to the scientific medical professor's barbarous Latin,<sup>3</sup> but to his poetical prescriptions,<sup>4</sup> given in choice old Saxon. We have tried them, and are ready to give the doctor certificates of their efficacy,<sup>5</sup>

(1) **With all.**—With all readers. (2) **Alterative of a hearty laugh.** 中心ヨリ笑ヲ催フシテ人ノ強壯劑トナルモノ。alterative ハ溫補劑ノ義。(3) **Barbarous Latin.** 醫師ハ多ク羅典語ヲ用フ。藥名其他處方箋等皆 Latin ナリ。而シテ往昔野蠻人ノ用キタル語ト云フ處カラ 'barbarous' トハ云ヘルナルベシ。(4) **Poetical prescriptions.** 詩ノ處方箋ト洒落レタルモノナリ。彼レハ Doctor ニシテ詩ヲ物スルガ故ニ其詩作ヲ斯クハ云ヘルナリ。(5) **Efficacy** 效能顯著ナルコト。



*Oliver Wendell Holmes*



【譯文】 凡そ讀者は誰れでも（而してあらゆる世の讀者は皆な然るならんと吾人は想ふ）娛樂を要するものとすれば。而して中心よりの嬉笑の健全なる溫補劑を要するものとすれば我儕は之を醫師たる Holmes ではなくして學者たる。文才たる。滑稽家たる Holmes に紹介するものなり。又醫學博士たる Holmes の野蠻的羅典語に非ずして精粹なる古代の Saxon 語を以て書かれたる其詩的處方箋に紹介するものなり。我儕は既に其處方箋を試用服藥したり。而して博士に效驗の證明書を與ふることに躊躇せざるなり。

2. Looking at the matter from the point of theory only, we should say that a physician could not be otherwise than melancholy.<sup>1</sup> A merry doctor!<sup>2</sup> Why, one might as well talk of a laughing death's-head<sup>3</sup>—the cachinnation of a monk's *memento mori*.<sup>4</sup> This life of ours is sorrowful enough at its best estate.<sup>5</sup> The brightest phase of it is "sicklied o'er with the pale cast"<sup>6</sup> of the future or the past. But it is the special vocation of the doctor to look only upon the shadow; to turn away from the house of feasting and go down to that of mourning; to breathe day after day the atmosphere of wretchedness; to grow familiar with suffering; to look upon humanity disrobed of its pride and glory, robbed of all its fictitious ornament—weak, helpless, naked—and undergoing the last fearful metempsychosis from its erect and Godlike image,<sup>7</sup> the living temple of an enshrined divinity,<sup>8</sup> to the loathsome clod and the inanimate dust.<sup>9</sup> His ideas of beauty, the imaginations of his brain, and the affections of his heart, are regulated and modified by the irrepressible associations of his luckless profession.<sup>10</sup> Woman as well as man is to him of the earth, earthy.<sup>11</sup> He sees incipient disease where the uninitiated see only delicacy. A smile reminds him of his dental operations; a blushing cheek, of his hectic patients; pensive melancholy is dyspepsia; sentimentalism, nervousness.<sup>12</sup> Tell him of lovelorn hearts, of the "worm i' the bud,"<sup>13</sup> of the mental impalement upon Cupid's arrow,<sup>14</sup> like that of a Giaour upon the spear of a Janizary,<sup>15</sup> and he can only think of lack of exercise, of tight lacing, and slippers in winter.<sup>16</sup>

(1) *Could not be.....melancholy.* 憂鬱的ヨリ外ノモノデアルヲ得ナイ。即チ憂鬱的ナリトノ義。(2) *A merry doctor!* 醫ハ由來 Melancholy ノモノナレバ到底嬉樂ナ醫師ト云フモノハアルベキ筈ナシトノ謂ヒナリ。(3) *Why, one might.....death's head.* 世ニ "Merry doctor" ナルモノアレバ均シク又人ハ笑ミ顔ヲシテ居ル醜態ナルモノアリト云フコトヲ得。左レド醜態ノ破顔一笑セルモノト云フハ殆ド無キモノナリ。"Why" ハ依テモマ一ノ義。"as well" ハ as well as ニシテ「均シク」ノ義。ドチラモ斯ルモノナシト云フ場合ニ用クル句ナリ。(4) *Cachinnation.....memento mori.—memento mori* ハ Latin ニシテ "Remember that you must die" ノ義。僧侶ガ病者ニ向ヒ。「汝ハ



死セザルベカラザルコトヲ記セヨ」ト云フニ對シテ哄然大笑スルモノハ非ラザルベシ。然ルニ世ニ“Merry doctor”ナルモノアレバ。又此事モアルベシトノ謂ヒナリ。(5) *Its best estate—Its best state, condition.* (6) “*Stokked o'er pale cast.*—心配ノ思ヒ遣リテ病氣ニナルホドデアル。‘pale’ハ憂ヒテ憤クガ故ニ菜色アルヲ云ヒ。‘cast’ハ眼ヲ轉向スルノ謂ヒナリ。眞白ナ顔色ヲシテ眼ヲ未來過去ニ轉向スルコト。此句ハ Shakespeare ノ“Hamlet”ヨリ取ル。(7) *Undergoing the last fearful……God-like image.* 死シテ屍トナレル。バすらリト直立セル神ノ姿ヨリ恐ロシゲナル最後ノ變形ヲ受ケル。即チ物凄キ姿ニ變ハルナリ。「最後」トハ是レ人間最後ノ姿ナレバ斯クハ云ヘルナリ。人間ノ神ノ姿ニ擬シテ造ラレタルモノ故ニ God-like image トハ云フ。(8) *The living temple……divinity* ハ是ハ God-like image ト同格チナス。人間ノ肉體ハ神性ヲ受ケタル靈ヲ收ムル殿堂ナリ。故ニ神ヲ祭ツル生ケル殿堂トハ云フ。(9) *The loathsome clod……dust.* 人死スレバ元トノ土塊ニ化ス。故ニ嫌フベキ忌ムベキ土塊。死セル塵埃トハ云フ。(10) *Are regulated……luckless profession.*—“luckless profession”ハ medical profession ノ義。自己専門ノ不幸ナル稼業ノ聯想ニ由リテ是非トモ之ヲ取捨加減制裁スル。下文“A smile reminds him of &c. ヲ参照セヨ。 “irrepressible” 到底免ルベカラザル製造スベカラザルノ義ナリ。(11) *Of the earth earthy.*—Bible ノ語ニシテ。靈界ノモノテナク。俗界ニ屬スルモノナルノ義。 “The first man is of the earth, earthy: the second man is the Lord from heaven. As is the earthy, such are they also that are earthy:” 1. Cor. xv. 47, 48. (12) *Sentimentalism, nervousness.* 間ニ is ナ填充スベシ感動ノ強キモ神經質ナリト認ム。醫師ノ眼ニハ神經質ト見ヘル。是レ前文記載ノ通り何ヲ見テモ自己職業ノ聯想ニ由リテ之ヲ‘regulate’シ‘modify’スルト云フニ照應ス。(13) “*Worm i' the bud.*—Shakes: Twelfth Night, Act. ii, Sc. 4 ニ出ヅ。蕾ノ時ニ蟲ニ喰ハレ。花ノ枯死スルヲ云フ。故ニ美人ノ夭死短命ヲ暗示セルナリ。(14) *Of the mental impalement……arrow.*—Cupid ハ love ノ神ナリ。此神ハ常ニ弓矢ヲ携フ其矢ニアタルト人戀情ヲ惹ストナサル。故ニ Cupid ノ矢ニ串刺ニサレテ。愛戀ノ爲メニ心ヲ苦ムルコト。(15) *Like that of……of a Janizary.*—‘Giaour’ハ回教徒ノ方面ヨリ不信者ノ義ニシテ。特ニ基督教徒ヲ指スモノト知ルベシ。‘Janizary’ハ一種ノ回教兵ナリ。回教徒ノ鎗玉ニ擧ゲラレタ Giaour ノソノノ如ク。(16) *of tight lacing……in winter.* 堅ク紐ニテ腹部ヲ緊束スルハ健康ニ害アリ。又 “slipper in winter” ハ easy and comfortable life ヲ言ヒ。凡ベテ無性ナル生活チナスノ義。是レ亦健康ニ宜カラズ。

【譯文】 唯單に理論の點より之を觀ずれば凡そ醫師は陰鬱的のものに外ならずと云はざるべからず。嬉樂なる醫師となし果して去るものありとせば吾人は破顔一笑せる個體とか若くは又僧侶の「人は一死あることを記せよ」と云ふに對し哄然大笑することもあらん。凡そ人生は其最良の状態に於ける時と雖も尙悲哀に滿つるものなり。人生の最も光明なる現象も過去若しくは未來の「憂慮すべき思ひ遣りに由りて朦朧として疾めるものなり。」然れど人生の光明を感ずべき思ひ遣りに由りて朦朧として疾めるものなり。興宴の家より轉じて哀惜見ずして陰暗の方面を觀るは是れ醫師の本職なり。興宴の家より轉じて哀惜に沈める案に向ひ。日々悽慘の空氣を呼吸し。苦痛と昵近し。自己と光榮

より褻奪せられ。あらゆる其虚空的裝飾を蟬脱せる人間に常に接近す——羸弱にして助けなく。赤裸。——矗立せる神の如き姿。神性を祀れる活ける殿堂より最後の恐るべき變形を受け忌むべき土塊。死せる塵埃に變化せるものを常に目睹せり。美に關する彼れの理想。腦漿より出づる想像。心情より發する愛情等皆不運の稼業の聯想に由りて是非とも加減按排せらるゝものなり。女も男も彼れに取つては俗界の俗なるもの。俗人は見て以て唯虛弱と思惟するものに於ても。彼れは之を診察して疾病の初期を知る。嬌乎たる破顔は彼れに齒牙の施術を想起せしむ。桃色の豐頰は消化不良の患者を聯想せしめ。陰々たる憔悴病は消耗熱。感情に強きは神經病を想像せしむ。失戀の情。蕾の中の昆虫。Cupid の矢に當りて心を串刺しにされたこと。恰も回教兵の鎗玉にかりたる基督信者のそれの如く。是等のことを彼れに聞かしめよ。彼れは唯運動の缺乏緊束せる線帶及び冬期の上靴のことを考察するに止まらん。

3. So much for speculation and theory.<sup>1</sup> In practice it is not so bad after all. The grave-digger in *Hamlet*<sup>2</sup> has his jokes and grim jests; we have known many a jovial sexton; and we have heard clergymen laugh heartily, at small provocation, close on the heel of a cool calculation<sup>3</sup> that the great majority of their fellow-creatures were certain of going straight to perdition.<sup>4</sup> Why, then, should not even the doctor have his fun?<sup>5</sup> Nay, is it not his duty to be merry, by main force,<sup>6</sup> if necessary? Solomon, who, from his great knowledge of herbs, must have been no mean practitioner<sup>7</sup> for his day, tells us that “a merry heart doeth good like a medicine,”<sup>8</sup> and universal experience has confirmed the truth of his maxim. Hence it is, doubtless, that we have so many anecdotes of facetious doctors, distributing their pills and jokes together, shaking at the same time the contents of their phials and the sides of their patients.<sup>9</sup> It is merely professional, a trick of the practice,<sup>10</sup> unquestionably in most cases; but sometimes it is a “natural gift,” like that of the “bone setters,”<sup>11</sup> and “scrofula strokers,”<sup>12</sup> and “cancer curers,”<sup>13</sup> who carry on a sort of guerilla war with human maladies.<sup>14</sup>

(1) *So much……and theory.* 以上ハ唯理論ト推攻ノミ。(實地ニ於テハ然ラザルモノアリ。)(2) *Hamlet* ハ沙翁ノ作(Drama)。 (3) *Close on the heel of a cool calculation.* 云々ノ人ノ心膽ヲ寒カラシムル恐ロシキ考チ目前ニ控ヘツト。(4) *Certain……to perdition* 直グモ一竅滅ニ入ルニ相違ナイ。即チ永眠ニ歸スルコト。(5) *Why, then,……have his fun?* 彼ノ grave-digger テモ又 clergyman テモ斯クノ如シトスレバ。何ソノ醫師モ亦滑稽諧謔ヲ弄セザルベカラザルノ理アラシヤ。(6) *By main force.* 無理ニ。強ヒテ。(7) *Practitioner.* 實地醫業ニ従事スルモノ。(8) *A merry heart……medicine.*



是レ舊約聖書 Solomon ノ言ニシテ。快活ノ心ハ恰モ醫藥ノ如キ效能ヲ人ニ與フルモノナリ。(9) *Shaking.....of their patients.* 藥瓶ノ中ノ藥液ヲ振動シ(是レ藥液ガ沈澱スルガ故ニ服藥ノ際振動スルヲ指ス)。同時ニ又患者ノ兩側ヲ振動セシム。抱腹絶倒セシム。(10) *A trick of the practice.* 是レ職業上ノ權謀ニモ由ルモノナラン。(11) *Like that of the "bone setters."* 接骨醫ノソレノ如ク。"that" ハ natural gift ヲ指ス。接骨醫ナドハ本業ヨリモ寧ロ御世辭ニ長ケタルモノナリ。(12) *"Scrofula strokers."* 是ハ按摩ノ類ナリ。瘰癧病ヲナテサスリテ治療スルモノ。(13) *"Cancer curers."* 癌腫ヲ治療スルモノ。是レ亦針治按摩ノ類ナリ。(14) *Who carry.....human maladies.* 人間ノ疾病ニ對シテ不規則的戰闘ヲ仕掛ケルモノ。蓋針治按摩又ハ接骨醫ノ如キハ學理ヲ應用シテ疾患ヲ治スルモノニ非ズ一種ノ變則的療法ナルガ故ニ斯クハ云フナリ。'guerilla' ハ敵味方ノ亂戰。混戰ノ義。

【譯文】 以上は唯推攻理論なり。實際に於ては結局左程悲觀的のものにも非ず。*Hamlet* の墳墓穴堀も矢張り滑稽を有し。意地らしき洒落も有し居れり。又世には快活なる幸男と稱するものもあり。又僧侶の如きも其同胞の過半は直に永滅に歸せざるべからざると云ふ寒心すべき考を目前に控へながら些少の情に挑發されて哄笑するものあり。果して然らば醫師も亦滑稽を有せざるべからざるの理あらんや。否若し必要あらば強ひても爽快を裝ふが抑も醫の義務に非ずや。彼の Solomon は草木に關して深大の智識を有せし所より觀れば又仲々の醫師たることを證明するものなるが。彼れの言に「爽快なる心は醫藥の如き效益を人に與ふるものなり」と。而して一般の經驗は彼れの格言の眞理なることを證明す。故に滑稽醫師に關する物語世に尠からず。彼等は丸藥と滑稽を一緒に配劑し。藥瓶の中に在る水藥と患者の兩側を同時に振動せしむ。そは唯多くの場合に於て疑ひもなく。商賣的にして又職業上の權謀にも由るべしと雖も。中には天賦に出るものもあり。例へば人間の病に對して一種の不規則的亂戰を仕掛くる「接骨醫」「瘰癧病按摩」「癌腫治療者」の有するその如き是れなり。

4. Such we know to be the case with Dr. Holmes. He was born for the "Laughter Cure,"<sup>1</sup> as certainly as Preisnitz<sup>2</sup> was for the "Water Cure,"<sup>3</sup> and has been quite as successful in his way, while his prescriptions are infinitely more agreeable.

(1) *Laughter Cure.* 人ヲ笑ハシメテ病ヲ治スルモノ。(2) *Preisnitz.* 普國ノ醫士。(3) *Water Cure.* 水ヲ以テ人ノ病ヲ治スルモノ。水療治。

【譯文】 吾人は Dr. Holmes も亦斯くの如きものなることを知る。彼れは「笑を以て病を治するもの」と生れ出でたるものにして。彼の Preisnitz が「水を以て病を治するもの」として生れ出でたるが如し。而して Holmes は其義務に於て大に成功したり。同時に其處方箋は尙一層限りなく人に快感を與ふるものなり。

【補註】 處方箋ノ意義前ニ解クガ如シ。

5. It was said of James Smith,<sup>1</sup> of the *Rejected Addresses*, that "if he had not been a witty man he would have been a great man." Hood's<sup>2</sup> humor and drollery kept in the background the pathos and beauty of his soberer productions; and Dr. Holmes, we suspect, might have ranked higher, among a large class of readers, than he now does, had he never written his *Ballad of the Oysterman*, his *Comet*, and his *September Gale*.<sup>3</sup> Such lyrics as *La Grisette*, *The Furitan's Vision*,<sup>4</sup> and that unique compound of humor and pathos, *The Last Leaf*,<sup>5</sup> show that he possesses power—the power of touching the deeper chords of the heart,<sup>6</sup> and of calling forth tears as well as smiles. Who does not feel the power of this simple picture of the old man, in the last-mentioned poem?

"But now he walks the streets,  
And he looks at all he meets,  
Sad and wan;  
And he shakes his feeble head,  
That it seems as if he said,  
'They are gone!'"

"The mossy marbles rest  
On the lips that he has  
In their bloom;<sup>2</sup>  
And the names he loved to hear  
Have been carved for many a year  
On the tomb!"

(1) *James Smith.* (1775—1839) Horace Smith ノ兄ニシテ。英國ノ作家。*"Rejected Addresses"* ハ其傑作ナリ。(2) *Hood.*—Thomas Hood (1798—1845) 英國ノ著述家詩人兼哲學家。(3) *Ballad of.....September Gale.* 三書トモニ Holmes ノ作ニシテ滑稽的機智ニ富メルモノ。(4) *La Grisette.....Vision.* 二篇トモニ矢張り Holmes ノ作品ナリ。(5) *The Last Leaf.* 本書ニ掲載シアリ。(6) *The power of touching.....of the heart.* 人ノ心情ノ一層深奥ナル絃線ニ觸ルノ力。換言スレバ深ク人ノ情緒ヲ動カシテ。人ヲ泣カシムルノカアルヲ云フ。

(1) *That it seems.....are gone!* 此 *That* ハ *So that* ノ意義ニ解スベシ。it ハ 'shakes head' ヲ指ス。They ハ暗ニ自分ノ知人朋友ヲ指ス。其頭ヲ振ル様ハ恰モ「彼等ハ既ニ逝ケリ」「死セリ」ト云フモノノ如シ。(2) *On the lips.....bloom.* 其花咲クノトキ即チ少壯ノ際骨ツテ接吻シタ其唇。「唇ノ上ニ大理石ノ石碑ガ立ツ」ト云フハ直譯ナルガ今ヤ死シテ葬ラレ。其上ニ大理石ノ石碑ガ立チ居ルノ義ナリ。

【譯文】 "Rejected Address" の著者 James Smith に就ひて云はれたることあり。即ち「彼れ若し機智なからしめば。彼れは偉人たりしならん」と。Hood に於ても其機智諧謔が彼れの一層重篤嚴の作物を後景に隱伏して現はさしめ



ざりき。吾人は想ふ。Dr. Holmes にして彼の *Ballad of the Oysterman*, *Comet* 又は *September Gale* 等を物せざりしならば讀者社會の中に在て一層高尚の位地を占めたるならんと。彼れの *La Grisette*, *The Puritan's Vision* 及び機智と悲憤を兼備せる世に比敵なき此混成作品たる *The Last Leaf* の如き抒情詩は彼れが一段の力を有することを證明するものなり——人の心情の一層深奥なる絃線に觸れ。涙と笑を惹起せしむるの力あることを證明す。此 *The Last Leaf* の中に記せる一老人の眞實なる描寫を視て誰れか其人を動かすの力を感ぜざるものあらんや。

去れど彼れは今巷路を歩行し。悲しげに背ざめたる顔をして其逢會する凡べてのものを瞰視せり。而して其弱き頭を振る其狀宛も「彼等は皆逃けり」と云ふものの如し。

彼れが彼等の年盛りのときに接吻したることのある其唇は既に苔を生ずる大理石の下に在り。彼れが曾つて耳に聴くことを好みし人の氏は此數年間既に墓表の上に彫刻せらるゝを見る。

6. Dr. Holmes has been likened to Thomas Hood; but there is little in common between them, save the power of combining fancy and sentiment with grotesque drollery and humor. Hood, under all his whims and oddities, conceals the vehement intensity of a reformer. The iron of the world's wrongs<sup>1</sup> has entered into his soul. There is an undertone of sorrow in his lyrics. His sarcasm, directed against oppression and bigotry, at times betrays the earnestness of one whose own withers have been wrung. Holmes writes simply for the amusement of himself and his readers. He deals only with the vanities, the foibles, and the minor faults of mankind, good-naturedly and almost sympathizingly suggesting excuses for folly,<sup>2</sup> which he tosses about on the horns of his ridicule. Long may he live to make broader the face<sup>3</sup> of our care-ridden generation, and to realize for himself the truth of the wise man's declaration, that "a merry heart is a continual feast."

(1) *The iron of the world's wrongs.* 世ノ弊害惡處ノ壓制ヲ云フ。(2) *Sympathizingly.....for folly.* 世ノ愚癡。愚行ニ對シ殆ド同情ヲ表シテ之レが辯疏ヲ暗示スル。(3) *To make broader the face.* 人ヲ笑ハシムルコト。

【譯文】 Dr. Holmes は Thomas Hood に酷似する所ありとなされたり。然れども彼の想像や感想に奇異なる諸語滑稽を結合するの力を除きて兩者相似たる點は尠なし。Hood は其奇想怪説の下に革命家の熱烈の情を隱匿せり。世の害惡の壓制が彼れの心根に徹し居れり。其抒情詩の中にも悲哀の暗潮あり。其頑迷壓制に向けられたる彼れの諷刺は時に或は自己の兩肩が扭曲されたる人が感ずる熱誠を曝露することあり。Holmes は唯自己并に讀者を慰むる爲めに作る。彼れは虚飾。假疵。弱點及び人類の共末なる過失を好意を以て指摘し。癡行愚癡に對し殆ど同情を以て之れが辯疏を暗示せり。冀くは我々憂を以て鬱積せる時代の人をして嬉々として笑はしめ。「爽快なる心は間斷なき

遊興なり」と云へる賢者の宣言の眞理を實現せしむる爲めに幾久しく長命ならんことを。

【補註】 *Withers have been wrung.*—Injured by oppression. ノ義。 *The wise man's declaration*—Solomon ノ言。

### I. DEACON'S MASTERPIECE.

1. Have you heard of the wonderful one-hoss shay,<sup>1</sup>  
That was built in such a logical way  
It ran a hundred years to a day?<sup>2</sup>  
And then, of a sudden, it<sup>3</sup>—ah, but stay,  
I'll tell you what happened, without delay,—  
Scaring the parson<sup>4</sup> into fits,  
Frightening people out of their wits,—  
Have you ever heard of that, I say?<sup>5</sup>

(1) *One-hoss shay.* 是レ Yankee dialect ナリ。One horse chaise. 一頭乘ノ馬車。(2) *It ran.....to a day.* きつちり一日モ違ハズ百年間馳驅シテ居タ。(3) *It.*—One-hoss shay ヲ指ス。'it' ト云フテ他ヲ言ハズ predicate ナキモノト知ルベシ。(4) *The parson.* 此馬車ニ乗り居タル牧師ヲ指ス。(5) *I say.* ドウダ。知ツテ居ルカヨ。ドウダト追マル語句ナリ。

【譯文】 諸子曾つて驚くべき一頭乗の馬車の話を聞きしことありや。それは斯くも合理的論理的方法を以て製造せられたるもの即ちキツチリ一日の相違もなく百年間使用されて常に馳驅したものである。諸子其話を聽けるや。それから遽然噁喘ても——併し少らく待て今諸子に其馬車がどうなつたか直ぐ告げん。少く待て——其馬車に乗つて居た牧師を吃驚させて持病を起さしめ。人々を恐れさして失神せしめた——諸子曾つて此話を聞きしことありや如何に?

2. Seventeen hundred and fifty-five;<sup>1</sup>  
*Georgius Secundus*<sup>2</sup> was then alive,—  
Snuffy old drone from the German hive;<sup>3</sup>  
That was the year when Lisbon town  
Saw the earth open and gulp her down;<sup>4</sup>  
And Braddock's army was done so brown,<sup>5</sup>  
Left without a scalp to its crown.<sup>6</sup>  
It was on that terrible earthquake day  
That the Deacon finished the one-hoss shay.

(1) *Seventeen hundred &c.* 紀元千七百五十五年ナリ。(2) *George Secundus*—George II, King of Hanover. (3) *Snuffy.....German hive.* 獨逸



ノ蜂巢ノ中カラ出テ喫烟草クサイ牡蜂。(牡蜂ハ横着物ナリ。故ニ idle fellow ノ義。George II. チ指シタルモノナリ。) (4) Saw the earth.....her down. 是ハ地震ノアリタルコトヲ指ス。地ガ口ヲ開ケテ Lisbon 市ヲ飲み下シタ。 (5) Braddock's army.....so brown.—“To do brown” ハ熟語ニシテ。To do thoroughly 又ハ to deceive completely ノ義ナルカ此處ニテハ defeated completely ノ義ナリ。Edward Braddock ハ英ノ Major-General ニシテ。米國獨立戰爭ノ際 英軍ノ司令長官ナリシ。彼佛國トノ戦ニ於テ Fort Duquesne 包圍中千七百五十五年戦敗セリ。 (6) Left.....to its crown.—Crown ハ head ノ義。其頭ニ 頭蓋骨マデモ遺サズニ。its ハ army ヲ指ス。是レ全敗セルノ形容ナリ。

【譯文】 千七百五十五年。當時獨逸の蜂巢中より出た煙草臭き老牡蜂とも云ふべき横着物の George 二世の活ける頃なりきとは Lisbon 市に大地震ありて地裂け同市を一と飲み下に嚙下したる年なりき。而して彼の Braddock の軍は大敗地に塗れて頭邊頭蓋骨を遺さずと云ふ慘狀を呈したり。牧師が一頭曳の馬車を製造し終はりしは其恐るべき大地震のあつた日であつた。

3. Now, in building of chaises, I tell you what,  
There is always *somewhere* a weakest spot,—  
In hub, tire, felloc, in spring or thill,  
In panel or crossbar or floor or sill,  
In screw, bolt, thoroughbrace,—lurking still,  
Find it somewhere you must and will,—  
Above or below, or within or without,—  
And that's the reason, beyond a doubt,  
A chaise *breaks down*, but doesn't *wear out*.<sup>3</sup>

(1) I tell you what.—I tell you something. (2) Lurking still.....and will—Lurking still ハ上ノ二行目ノ weakest spot 弱點ガこつそりト潜伏ストナリ。而シテ汝ハドコカニ其弱點ヲ見出スナラン又見出サマルベカラズトナリ。'it' ハ 'a weakest spot' ヲ指ス。 (3) doesn't wear out. ドコト云フテ磨リ減ル所ハナイ。(全體ニ崩壞シテ仕舞フノデアロ)

【譯文】 借く馬車を作るに就ひて予は一旨せんに。どこかに必ず或る弱點のあるものなり。鞆か。輪鐵か。輪縁か (fellocハfellyに同じ) 彈機か又は轆か。或は鏡板か横木か。床板か或は脊板か又は螺旋か鐵栓か或は革紐か。何れの處にか潜伏する其弱點を見出すならん又見出さるべからず。上か下か。内か外か孰れかの處に——是れぞ疑ひもなく何故馬車がどこと云つて磨り減らずに自然と崩壞するかの理由である。

4. But the Deacon swore (as deacons do,  
With an “I dew vum,” or an “I tell yeou”)  
He would build one shay to beat the taown,<sup>2</sup>  
'n' the kaounty 'n' all the kentry raoun';<sup>3</sup>  
It should be so built that it *couldn't* break daown<sup>4</sup>

“Fur,”<sup>5</sup> said the Deacon, “t's mighty plain  
Thut the weakes' place mus' stan' the strain;<sup>6</sup>  
'n' the way t' fix it, uz I maintain,  
Is only jest  
T' make that place uz strong uz the rest.”<sup>7</sup>

(1) With.....I tell yeou.—I dew vum—I do vow 我レ誓言ス。I tell yeou (you) 予ハ断言スナド云フ文句ヲ以テ牧師ト云フモノハ能ク swear スルガ。彼レモ斯ク swear シタ。 (2) To beat the taown—town ナリ。全市ヲ打チ負カス。驚倒セシムルヤウナ。 (3) 'n'.....raoun—and the county and all the country round. 又近所近邊ノ郡ヤ田舎ヲ [beat スルカ如キ]。 (4) It should be.....daown.—'daown' ハ down ナリ。couldn't ハ couldn't—could not ナリ。ソカ崩壞スルコトノ出来ナイヤウニ作ラネバナラン。 (5) Fur—For. (6) 't'.....the strain—It's mighty plain (very clear) that the weakest place must stand the strain. 所謂弱點ト稱スル所ガ一番過度ノ力ニ耐ヘネバナラヌ個處デアルコトハ明白デアル。 (7) 'n' the way.....the rest.—And the way to fix it, as I maintain, is only jest To make that place as strong as the rest. 而シテ予ガ論唱スルカ如ク。ソレヲ作ル方法ハ所謂弱點ト稱スル其場處チ外ノ處ト同シヤウニ強クスレバ宜イノデホンノ笑ヒ草デアル。朝飯前ノ仕事デアル。

【譯文】 併し牧師は誓つて言つた (例の牧師の常套語たる「予は誓言す」「予は諸君に断言す」など云ふが如き句調で遣つた) 彼れは必ず一輛の馬車を作つて都鄙邊境のものを吃驚させて遣る。必ず一部分磨り減る等のことなく一時に崩壞するやうに作らねばならんと言つた。又曰く「蓋し所謂弱點が過度の力に耐へねばならん。して又予が論唱するが如く其弱點を他の處と同じやうに強くするやうに之を作る方法は唯是れ滑稽に過ぎず容易のことである。」

5. So the Deacon inquired of the village folk  
Where he could find the strongest oak,  
That couldn't be split nor bent nor broke,—  
That was for spokes and floor and sills;  
He sent for<sup>2</sup> lancewood to make the thills;  
The crossbars were ash, from the straightest trees;  
The panels of white-wood, that cuts like cheese,<sup>3</sup>  
But lasts like iron for things like these;  
The hubs of logs from the “settler's ellum,”<sup>4</sup>  
Last of its timber, they couldn't sell 'em;  
Never an axe had seen their chips,<sup>5</sup>  
And the wedges flew from between their lips,<sup>6</sup>  
Their blunt ends frizzled like celery-tips;  
Step and prop-iron, bolt and screw,  
Spring, tire, axle, and linchpin too,  
Steel of the finest, bright and blue;  
Thoroughbrace bison-skin, thick and wide;



Boot, top, dasher, from tough old hide,  
 Found in the pit when the tanner died.<sup>7</sup>  
 That was the way he "put her through."<sup>8</sup>  
 "There!" said the Deacon, "naow she'll dew!"<sup>9</sup>

(1) *Couldn't be.....broke.* 裂ケモセズ。曲リモセズ。折レモシナイモノ。(2) *Sent for.* 取りニ遣ツタ。(3) *Cuts like cheese.* 恰モ乳餅ノヤウニ切レル。*'cuts'* ハ自働詞ニシテ「切レル」ト譯ス。柔カナ樹デアル故 ぼつりぼつりト豆腐ヲ切ルヤウニ切レルナリ。(4) *"Settler's ellum"*—*ellum* ハ elm ナリ。殖民地ニ住居セル者ノ所有セル楡ノ樹。(5) *Never.....their chips.* 未ダ嘗ツテ恁ンナ木片(コツパ) チ見タコトガナイ。axe ナ擬人的ニ言ヒ顯ハシタルモノナリ。斯ンナニ綺麗ナこつぱハ嘗ツテ見タコトハナイ。珍ラシイ。(6) *The wedges.....lips.* 楔(クサビ) ハ材木ヲ伐リ割ルトキニ間ニ挟ンテ鋸を入レテ伐リ割ルモノナリ。lips ハ木板ト木板トノ間ヲ唇トハ云ヘルナリ。其木板ノ間カラぼんと楔ガ飛ビ跳ネシトナリ。(7) *Found.....tanner died—'pit'* ハ tan-pit トテ革ヲ桶ノ中ニ入レ土中ニ埋メ置ク坑ナリ。或ル革皮商ガ死ンダトキニ後トテ坑中ニ見付ケ出サレタモノ。(8) *"Put her through"* 完成シタ。*'her'* ハ馬車ナリ。(9) *"There!".....dew!"*—*'There'* ハ「オイ、ソラ」ナド云フ注意ヲ喚起スル叫ビ聲ナリ。*"Now she will do"* 是レテ宜シ。

【譯文】 そこで牧師は最も丈夫な楡樹にして裂けもせず。曲りもせず。折れもしないものを何處で見付けらるべきか村人に尋ねた。それは輪制(ソドメ)や床板や脊板にするのである。彼れは又轅を作る爲めにランスウッドを取り寄せた。横棒は眞直ぐの秦皮の樹で造つた。鏡板はユリノキから作つた。此樹は恰も乳餅の如くにボツリ々々と切れ鏡板の如きものに作るには鐵と同様永横するものである。轂は殖民者の所有する楡の樹から作つた。此楡の樹はタッター木の殘木で。彼等は之を賣り兼ねたのである。凡て斧は未だ嘗つて斯る木片(コツパ)を見たことがない。楔は其板と板との口からボンと飛び去りて。切り口は恰もオランダミツバの尖頭の如くチクチクと捲き上がり居れり。踏み段や鐵の支柱や鐵栓や螺釘發條や。輪鐵や。車軸や又轆も皆立派なヒカヒカと光る青緑色の鋼鐵で出来た。革紐は厚い幅廣の水牛の皮で出来た。革の膝掛けや。車蓋(ホロ)や泥板は或る革商が死んだとき彼れの革坑の中に見付け出された堅靱なる古い革皮から作られた。是れが此馬車の完成せられた方法にして。其時牧師は云つた。「そら。それで善し。これで充分に出来上つた。」

6. Do! I tell you, I rather guess  
 She was a wonder, and nothing less!<sup>1</sup>  
 Colts grew horses, beards turned gray,<sup>2</sup>  
 Deacon and cleaconess dropped away,<sup>3</sup>  
 Children and grandchildren, where were they!<sup>4</sup>  
 But there stood the stout old one-hoss shay  
 As fresh as on Lisbon-earthquake day!<sup>5</sup>

(1) *Nothing less*—*Nothing less a wonder.* 怪物デアル。怪物ニ外ナラス。(2) *Colts.....gray.* 年月ノ經過シタルコトヲ云ヘルナリ。駒モ成長シテ馬トナリ。若キ人ノ鬚髯モ白色トナツタ。(3) *Deacon.....away.* 同前様ノ意義。牧師夫婦モ既ニ故人トナツテシマツタ。(4) *Where were they?* 彼等ハ今何處ニ在リヤ。長キ年月ガ經過シテ今ヤ彼等ノ姿見ヘズ。既ニ死去セルナリ。(5) *As fresh.....day.*—Lisbon ノ地震日ニ此馬車ガ始メテ出来上ツタルナリ。其日ト同ツヤウニ新タニシテ少シモ朽廢セズ。

【譯文】 宜し。余は斷言す。此馬車は寧ろ一の怪物であると想ふ。然り怪物に外ならず。駒は既に馬となり。人の鬚髯は灰白色に變じ。牧師夫婦も既に故人となり。小供等も孫も今ヤ其姿見ヘズ。併し此堅固なる一頭曳きの馬車は彼の Lisbon 地震の日と同様更に變ることなく。依然として舊狀を改めず。

7. EIGHTEEN HUNDRED;<sup>1</sup>—it came<sup>2</sup> and found  
 The Deacon's masterpiece<sup>3</sup> strong and sound.  
 Eighteen hundred increased by ten;<sup>4</sup>  
 "Hahnsum kerridge"<sup>5</sup> they called it then.  
 Eighteen hundred and twenty came,—  
 Running as usual,<sup>6</sup>—much the same.  
 Thirty and forty at last arrive,  
 And then come fifty and FIFTY-FIVE.

(1) *Eighteen Hundred*—1800 年。(2) *It came.* 千八百年ニナツタ。(3) *The Deacon's masterpiece.* 牧師ノ傑作。一頭曳キノ馬車。(4) *Eighteen hundred.....by ten.* 千八百十年ニナツタ。(5) *"Hahnsum kerridge."* 是レ其ノ地方ノ方言ナリ。*"handsome carriage"* ナリ。依然トシテ立派ナ馬車デアル。(6) *Running as usual.* 例ノ通り變ハルコトナク驅ケテ居ル。

【譯文】 千八百年。遂に千八百年となつたが。矢張り牧師の此傑作は依然として依然として丈夫で且強固であつた。千八百十年。矢張り「立派な馬車」と人が其當時も云ふて居た。千八百二十年となつた。—矢張り例の通り馳驅して居た—少しも以前と變はりが無い。千八百三十年四十年となつた。而して遂に五十年五十五年となつた。

8. Little of all we value here  
 Wakes on the morn of its hundredth year<sup>1</sup>  
 Without both feeling and looking queer.<sup>2</sup>  
 In fact, there's nothing that keeps its youth,  
 So far as I know, but a tree and truth.<sup>3</sup>  
 (This is a moral that runs at large;<sup>4</sup>  
 Take it.<sup>5</sup>—You're welcome.—No extra charge.)<sup>6</sup>

(1) *Little.....hundredth year*—*'here'* ハ on earth ノ義。凡ソ此世界ニ於テ吾人が最も重要スル凡ベテノモノノ中デ。其物が百歳ノ年ヲ取ネタ其翌



朝(滿百歳トナツタ翌日)生キテ達者ナモノハ殆ドナイ。‘wakes’ハ生キテ居テ眼ヲ醒マシメスノ義ナレバ生存ノ意ナリ。‘all we value’ノallハ凡ベテノ生物ヲ指ス。下文参照。(2) Without.....looking queer 感情容貌共ニ以前トハ變ツテ奇態ノ變體ヲ現ハサズニ(前行ニ返ヘリ解説ス)。(3) But a tree and truth. 樹ト眞理ヲ除イテ。樹ハ比較的長壽ヲ保ツモノナリ。眞理ハ萬世永久ノモノナリ。故ニ云フ。(4) This is a moral.....at large. 是レノ廣ク一般ニ通用スル處ノ教ナリ。(5) Take it. 勝手ニ此教ヲ取レヨ。(6) No.....charge. 別ニ月謝ハ要ラナイ。

【譯文】凡そ吾人が此世界にて貴重するあらゆるもので。其百歳に達したる曉に於て感情容貌ともに何等奇態の異變なくして醒め起きるものは甚だ稀れなり。實際余の知る限り樹木と眞理を除くの外百歳の壽を保ちて尙其の少壯の狀を維持するものはない。(是れぞ世間廣く流布する所の教なれば。自由にそれを取れ。予は喜んで之を諸子に與へん。別に謝金を徴せざるべし。)

9. FIRST OF NOVEMBER—the earthquake day—  
 There are traces of age<sup>1</sup> in the one-hoss shay,  
 A general flavor of mild decay,<sup>2</sup>  
 But nothing local,<sup>3</sup> as one may say.  
 There couldn't be, for the Deacon's art  
 Had made it so like in every part  
 That there wasn't a chance for one to start.<sup>4</sup>  
 For the wheels were just as strong as the thills,  
 And the floor was just as strong as the sills,  
 And the panels just as strong as the floor,  
 And the whippetree neither less nor more,  
 And the back crossbar as strong as the fore,  
 And spring and axle and hub *encore*.<sup>5</sup>  
 And yet, *as a whole*, it is past a doubt,<sup>6</sup>  
 In another hour it will be *worn out*!<sup>7</sup>

(1) There are.....age. 年ヲ老ツタト云フ痕跡が見ヘル。(2) A general flavor.....decay. 全體ニ漸ク老衰ト云フ模様ガアル。‘mild’ハ急激ニ非ズ。(3) But nothing local. 併シ何處モ局部的疾病ト云フモノハナイ。(何處カ破損シタト云フテ局部ヲ指示スルコトハ出来ナイ)。(4) There wasn't.....to start.—‘one’ハ one local malady ナリ。局部的疾病ノ起ルヤウナ機會ガナカツタ。(5) encore. (ang-kōr) again 是レモ亦。(6) It is past a doubt. 疑ヒモナク。(7) In another hour.....worn out. 別ノ時間。次ギノー時間内ニハ必ズ崩壊シテ仕舞フテアロウ。(疲レ果テト役ニ立タヌヤウニナル。)

【譯文】十一月一日(千八百五十五年)が來れり。此日は彼の Lisbon の地震日である。彼の一頭曳きの馬車に何となく年を老つた痕跡が現はれた。全體が徐々に老衰した様子が見へた。併し例の人の云ふ通り何處と云ふて局部に疾患はない。所謂局部の疾患がありやう筈がない。何となれば牧師の技術を以

て各部分皆同じやうに之を作つて居たから局部的疾患の起りやう筈がない。何となれば車軸は轆と同じやうに強く。床板は杵板と同じやうに強く。炭板は床板と同じやうに強く。横木は多くもなく少くもなく。前の門は後のと同じやうに強く。旋條も車軸も亦其通り。去れど全體として之を觀れば今モ一時間立てば必ずや老衰役に立たぬものとなるに疑ひなし。

10. FIRST OF NOVEMBER, FIFTY-FIVE!<sup>1</sup>  
 This morning the parson takes a drive.  
 Now, small boys, get out of the way!  
 Here comes the wonderful one-hoss shay,  
 Drawn by a rat-tailed, ewe-necked bay.<sup>2</sup>  
 “Huddup!”<sup>3</sup> said the parson.—Off went they.<sup>4</sup>  
 The parson was working his Sunday's text,<sup>5</sup>  
 Had got to *fitfully*, and stopped perplexed  
 At what the—Moses—was coming next.<sup>6</sup>  
 All at once<sup>7</sup> the horse stood still,  
 Close by the meet'n'-house<sup>8</sup> on the hill.  
 First a shiver, and then a thrill,<sup>9</sup>  
 Then something decidedly like a spill,—<sup>10</sup>  
 And the parson was sitting upon a rock,  
 At half-past nine by the meet'n'-house clock.—  
 Just the hour of the earthquake shock!  
 What do you think the parson found,  
 When he got up and stared around?  
 The poor old chaise in a heap or mound,  
 As if it had been to the mill and ground!<sup>11</sup>  
 You see, of course, if you're not a dunce,  
 How it went to pieces all at once—  
 All at once, and nothing first—<sup>12</sup>  
 Just as bubbles do when they burst.

(1) Fifty-five 千八百五十五年。(2) A rat-tailed.....bay. 鼠ノ尾ノヤウナ牡羊ノ頭ヲシテ居ル栗毛ノ馬。(3) “Huddup!” 馬ニ向ツテ云フ掛ケ聲ナリ。(4) Off.....they. 人ト馬(they)ト疾驅セリ。(5) Working.....text. 當日ハ日曜日ニテ教會ニ行ク途中ナリシナリ。彼レハ日曜日ニ用ユル Bible ノ句((text)ヲ數行シテ説教ノ草案ヲ作ツテ居タ)。(6) Stopped.....coming next. 其次ギニドウ云フテ善イカチヨツト胸ニ浮バナイノデ。困ツテ躊躇シテ居タ。“Moses”ハ考カ出ナイカラ。エー畜生トカ何トカ云フタルモノナリ。即チ“What the devil shall I say?”ト云フベキ所ヲ“devil”トハ云ヘナイカラ。Mosesト云フタルモノナリ。例ハバ“damned”ト云フ字ノ如キハ明ラサマニ毒クコトガ出来ザルモノナレバ d—d トスルニ同シ。(7) All at once—Suddenly. (8) meet'n'-house—meeting house. 説教所。(9) First.....a thrill 始メハふるふるト頭ヘタカト思フト直クがたがたト揺レ出シタ。(10)



Then something.....spill. ソレカラ何ニカヒドクほとと抛り出サレタヤウ  
ナ氣持チガシタ。(11) As if.....ground. 恰モ春ニ搗カレテ粉碎サレタヤウ  
ニナツタ。(12) All at once.....first. 皆ナ何處モ彼處モ一度ニガたりト崩  
壊シテ。何處ガ始メト云フコトハ更ニナイ。

【譯文】千八百五十五年十一月一日。此日の朝牧師は例の馬車を乗り出した。  
往來の小童は道を避けて逃げ出した。不思議の一頭曳きの馬車は鼠尾羊頭の  
栗毛馬に曳かれて道つて來た。牧師はドウドウと云つて。人も馬も驅け行け  
り。牧師は日曜日の經語を敷衍して説教の腹案を作つて居た——第五に至つ  
て容易に考へが出ないため——エー。ナレツタイ——次ぎに次ぎに何と云つて  
善いか一時躊躇して居た。處が遽かに馬がチツと立ち留つて一步も進まなく  
なつた處は丁度坂の上の集會所の近邊であつた始めはブルブルとしたが後には  
ガタガタと頭へそれから非常にひどく何だか抛り投げられるやうな氣持  
ちがしたと思つたら。牧師は既に岩の上に抛り出されて坐つて居た。頃は丁度集  
會所の大時計で九時半。恰も地震のあつた時間である。どうぞ牧師が起き  
上つて周圍を四顧したとき。何を見たと諸子は思ふか？此老馬車は憐むべし。  
恰も春に搗かれたかの如く。滅茶々に碎けて一と重れ一と山になつて積み  
重なつて居た。諸子にして若し白痴に非るならば如何にそが一時に粉碎され  
しかを知らん——全く一時に崩壊粉碎し。決して何處が一番始めに碎けたと  
云ふことはない。——恰かも水泡が一時に破裂するが如くであつた。

【補註】Fifthly. 第一。第二。第三。第四ニ何々ト説キ去リ説キ來リテ第五  
ニ來ツタノデアル。

## II. End of the wonderful one-hoss shay. Logic is logic.<sup>1</sup> That's all I say.

(1) Logic is logic. 論理ハ論理テ是非ニソツナルベキ筈デアアル。人間ノ手  
テ作ツタモノハ何レノ時カ又破壞朽腐スベキ筈ノモノダ。

【譯文】驚くべき不思議の一頭曳きの馬車の終は斯くの如し。論理は論理なり。  
是非そあるべき筈だ。是れで話はお仕舞ひである。

## II. THE CHAMBERED NAUTILUS.<sup>1</sup>

1. This is the ship of pearl, which, poets feign,<sup>2</sup>  
Sails the unshadowed main—  
The venturous bark<sup>3</sup> that flings  
On the sweet summer wind its purpled wings<sup>4</sup>  
In gulfs enchanted,<sup>5</sup> where the siren sings,<sup>6</sup>  
And coral reefs lie bare,<sup>7</sup>  
When the cold sea-maids rise to sun their streaming hair.<sup>8</sup>

(1) Chambered nautilus ハ俗ニ鸚鵡貝ト稱スルモノ。殼ハ多クノ室ニ別  
ル。故ニ Chambered ノ名アリ。各室ノ間ハ眞珠性ノ曲レル板ニテ區劃セラル。  
其外部ノ室ハ貝ノ身ノ生長スルニ從ツテ次第ニ増加シ。段々ト大キクナル。貝  
ハ舊室ヲ去リテ新室ニ移ル。詳シクハ辭書ニ就キテ圖解ヲ見ルベシ。(2) poets  
feign 次ニ言ヘルガ如ク貝ガ海ノ上ヲ帆走ルト云フガ如キハほんノ形容ニシテ  
事實ニ非ズ。故ニ詩人嘘云フトハ云ヘルナリ。(3) The venturous bark. 冒  
険好キノ船。是レ矢張り上ノ 'the ship of pearl' ト相應スルナリ。(4) Its  
purpled wings. 紫色ノ兩翼。是レ五色燦然タル貝ノ双腕ヲ云フ。船ニ譬ヘテ  
云ヘバ其帆ニ當ル。上ノ 'flings' ノ目的トナルモノト知ルベシ。(5) Gulfs  
enchanted—enchanted gulfs ナリ。鬼神靈物ノ往來スル灣ヲ云フ。即チ例ノ  
Siren ナドノ居ル所ナレバ斯クハ云ヘルナリ。'An enchanted land' ナドノ語ア  
リ。(6) The siren sings—siren ハ海中ノ女神ナリ。美妙ナル聲樂ヲ以テ人ヲ  
魅シ後遂ニ之ヲ殺スト云フ。Homer ノ詩ノ中ニ Ulysses ハ其舟子ノ耳腔ニ蠟ヲ  
詰メ込ミ Sirens 島ヲ通過シタルトキ以テ此女祇ニ魅セラルトノ災厄ヲ免レタリ  
ト云フ。(7) Coral reefs.....bare. 珊瑚ヨリ成レル暗礁ガ海水ノ上ニ露出セ  
ルナリ。(8) The cold.....streaming hair. 冷タキ人魚ガ其長髮ヲ日ニ乾カ  
サントテ浮ビ上ガル。Sea-maids ハ mermaids ト同ツク人魚ナリ。'sun' ハ勸詞  
ナリ。streaming ハ長ク垂レタルノ義ナレドモ又水ノたたらト髪毛ヨリ流レ落  
ツルノ意ヲモ含ム。

【譯文】是れぞ眞珠製の船にして。彼の詩人が麗らかなる海を駛走すると揚言  
する所のものなり。海神の來往する江灣に於て爽快なる夏の風に其紫色の兩  
翼を延ばし廣げる所の冒險的船なり。其江灣は海神の妙へなる聲樂を發す  
る所。又冷たき人魚が其長髮を乾かさんとて浮び上がる珊瑚の暗礁などある  
あり。

2. Its webs of living gauze no more unfurl;<sup>1</sup>  
Wrecked is the ship of pearl!<sup>2</sup>  
And every chambered cell,<sup>3</sup>  
Where its dim dreaming life was wont to dwell,<sup>4</sup>  
As the frail tenant shaped its growing shell,<sup>5</sup>  
Before thee<sup>6</sup> lies revealed—  
Its irised ceiling<sup>7</sup> rent, its sunless crypt<sup>8</sup> unsealed!

(1) Its webs.....unfurl. 生ケルトハ貝ガ生キテ居レバ其貝ヲ組織セル薄  
紗ノ織物ノ如キモノモ生キテ居ルナリ。然レドモ今ヤ死シテ居ルガ故ニ最早ソ  
チ廣ゲ現ハサレルナリ。(2) Wrecked.....of pearl. 例ノ美シキ眞珠ノ船モ  
全ク破船シ終ハリヌ。(3) Every chambered cell. 前ニモ云ヘル如ク。此貝  
ノ殼ハ多クノ室ニ分レ居ルナリ。(4) Where.....to dwell. 其 cell ノ中ニ朦  
朧トシテ眠ルガ如キ生活即チ貝ガ常ニ住ンテ居タ。(5) As the frail tenant...  
.....shell.—'frail tenant' トハカヨハキ借家人即チ nautilus ヲ云フ彼レガ其段々  
ト生長スル貝殼ヲ作ルトキニ。(是ハ假リニ貝自身ガ貝殼ヲ作ルカノ如クニ云ヘ  
ルナリ。)(6) Before thee. 是ハ此貝ヲ誰レカ觀テ居ルカノ如クニ言ヒ顯ハシ  
テ。(汝ノ前ニ現ハル)トハ云フナリ。(7) Its irised ceiling. 虹ノ如ク七色ヲ



呈スル天井トハ貝ノ殻ナク云フ。貝殻ハドチラニ向ケテモ天井トナルナリ。(8) Sunless crypt. 日ノ照ラザル暗黒部屋。'crypt'ハ丸天井ノ部屋ナク云フ。又通常床下ニ設ケアル暗室ナモ'crypt'ト云フ要スルニ貝ノchamberハ暗黒ナリ故ニ云フ。

【譯文】 生ける紗の織物は今は既に死して現はれず。所謂眞珠の船は難船せり。而して軟弱なる借家人即ち貝が其段々と生長する貝殻を作りつゝあるとき。眠るが如き朦朧たる貝が常に住み慣れたる彼の多くの部屋より成れる貝殻は今や汝の前に露出されて横ばるを見よ。其七色の天井は裂け。其暗き室は開放さる。

3. Year after year beheld the silent toil<sup>1</sup>  
That spread his lustrous coil;  
Still,<sup>2</sup> as the spiral grew,<sup>3</sup>  
He left the past year's dwelling for the new,<sup>4</sup>  
Stole with soft step its shining archway through,<sup>5</sup>  
Built up its idle door,<sup>6</sup>  
Stretched in his last-found home,<sup>7</sup> and knew the old no more.<sup>8</sup>

(1) Year.....silent toil—'year'ヲ擬人的ニナシタルモノナリ。是ハ散文ニモ用キラル。今年モ來年モ無言ノ勞役ヲ見タ。貝ハ年々歳々黙シテ働ケリ。(2) Still—always. (3) As the spiral grew. 螺旋形ノ貝殻カ段々ト生長スルニ從ツテ。(4) He left.....for the new. 昔年ノ古ルキ住宅ヲ棄テ、新宅ニ移リ往ク。(5) Stole.....archway through.—“Stole through its shining archway with soft step.”トツヅク。“archway”ハ貝殻ハ丸天井ノ如ク成リ居ルガ故ニ弓形門ト云ヘルナリ。(6) Idle doorトハdoorカ'idle'ナルニ非ズ。'door'ノ中ニ居ルモノカidleナルナリ。故ニ例ノTransferred epithetナリ。(7) Stretched.....home. 最後ニ建テタ家ノ中ニ仰つくりト手足ヲ延バシテ。(8) Knew.....no more. 其old homeハ恰モ知ラザルカ如ク之ヲ放棄ス。

【譯文】 貝は年々歳々無言の中に働き。其朦朧たる固環を延長し。其螺旋状の貝殻が延張するに従ひ。昔年の住宅を去つて新宅に移り行き。其光輝赫々たる弓形門をソロソロと窺ひ出て自ら戸口を作つて。其中に逸居し常に最後に建てた家に手足を延ばしてくつろぎ。其舊宅は恰も知らざるものゝ如し。

4. Thanks for the heavenly message brought by thee,<sup>1</sup>  
Child of the wandering sea,<sup>2</sup>  
Cast from her lap forlorn!<sup>3</sup>  
From thy dead lips a clearer note is born<sup>4</sup>  
Than ever Triton<sup>5</sup> blew from wreathéd horn!<sup>6</sup>  
While on mine ear it rings,  
Through the deep caves of thought I hear a voice that sings<sup>7</sup>—

(1) Thanks.....by thee. 4ト5ハ本詩ノ眼目骨髓ニシテ illustrating partトモ云フベキモノナリ。文章世教ニ關セザレバ益ナシトハ支那ノ謝靈運ノ

言ナリ味フベシ。'thee'ハ此貝ヲ指ス。“heavenly message”ハ天ノ使節即チ此貝殻ノ發スル musicヲ暗示シタルモノナリ。其發スル音聲ハ天ヨリ遣ハサレタル音樂ト云フ義ナリ。尙下文參照。〔附ノモタラセル天ノ音信ニ對シ深ク附ニ謝ス。〕(2) Child.....sea—'Child'ハ'thee'ト同格ヲナス。海上ヲ漂流スル海ノ兒。(3) Cast.....forlorn. 海ノ兒ナレバ海ノ前垂ニ抱カレテ居タガ。今ヤソレカラ抛リ投ゲラレテ cast forlornト連綴シテ解スベシ。(4) From.....is born. 貝ニ唇ナシ。然レドモ。貝殻ガ聲音ヲ發スルガ故ニ斯クハ云フナリ。〔汝ノ死ヒル(貝ノ死シテ貝殻トナリ居ル)唇ヨリ一層明カナル音曲ガ生レ出ヅ。〕(5) Triton. 海神ニシテ常ニ貝殻ヲ吹奏シツゝアルモノ。(6) Wreathéd horn. 螺旋状ノ角喇叭。是レ Tritonノ吹奏スルモノナリ。(7) Through the deep.....that sings. 思想ノ深奥ナル洞穴ヲ通フシテ汝ノ歌フ所ノ聲ヲ聞ク。深遠ナル冥想チーツノ洞穴ニ擬シタルモノナリ。而シテ歌フ處ノ聲ヲ聞クトハ mental earヲ以テ之ヲ聞クナリ。

【譯文】 汝(貝)のもたらし来る天の使信に對して吾人は深く感謝の意を表す。海上を漂流する處の小兒。海の前垂より抛り出されたるもの。汝の死せる唇より彼の Triton が螺旋形の角笛にて吹奏する曲よりも一層爽快なる音曲出づ。予が耳其音曲を聴く間。思想の深奥なる洞穴を通ふして。汝の歌ふ所の曲を聴く。

5. Build thee more stately mansions,<sup>1</sup> O my soul,  
As the swift seasons roll!<sup>2</sup>  
Leave thy low-vaulted past!<sup>3</sup>  
Let each new temple, nobler than the last,  
Shut thee from heaven with a dome more vast.<sup>4</sup>  
Till thou at length art free,<sup>5</sup>  
Leaving thine outgrown shell by life's unresting sea!<sup>6</sup>

(1) Build.....mansions. 是ハ soulニ向ツテ addressセル語ニシテ。立派ナル住宅トハ肉體ヲ指シタルモノ。彼ノ貝ガ常ニ新シキ貝殻ヲ作ルカ如ク。汝モ亦常ニ一層新シキ住宅ヲ作レトナリ。(2) As.....roll—Asハ「時ニ」ト譯スベシ。時ノ速ニ經過スルトキニ。(3) Leave.....past.—thyハ soulヲ指ス。汝ノ低キ卑キ天井即チ厝屋ノ過去ノ生活ヲ棄テ。'past'ハ past lifeノ義ナリ。(4) Shut thee.....more vast. 以前ヨリモ一層洪大ナル圓頂閣ヲ築キ以テ露天ニ暴露セザルヤウ汝(soul)ヲ掩ヘヨ。'Shut thee from heaven'ハ露天ヨリ汝ヲ閉サヨ。露天ニ汝ノ身ヲ曝サハルヤウ爲セ。即チ貴キ殿堂ヲ築キテ汝ノ身ヲ包メヨトナリ。蓋シ肉體ハ靈ノ宿ル殿堂ナレバナリ。因ニ曰ク本文中ノ'mansion,' 'low-vaulted' 'temple'及ビ'dome'等皆是レ soulヲ宿ス肉體ヲ云フナリ。(5) Till.....art free. 靈魂カ肉體ヲ離ルマテ。人死スレバ靈ハ肉體ヲ離ルナリ。(6) Leaving.....unresting sea.—'outgrown shell'トハ靈ヲ宿ス貝殻即チ肉體カ狭クナリタルモノ。蓋シ靈ガ生長シテ尨大トナルガ故ナリ。“A child's out-grown clothes”ナド云フ句ヲ參照スベシ。'life's un-resting sea'ハ人生ヲ云フ。蓋シ人生ハ艱難苦痛波瀾多キコト恰モ荒レスサム海ノ如キモノナレバナリ。'by'ハ「傍ニ」ノ義。〔人生ノ波瀾多キ海ノ傍ニ汝ノ



狭過ギテ既ニ廢物トナリタル貝殻(肉體)ヲ遺棄シテ] 而シテ益高尙宏大ナル殿堂ヲ築ケヨ。但シ汝ノ肉體ヲ離レトマテ。

【譯文】我靈よ。白駒の隙を過ぐるが如く。四季の廻轉迅速なるの時に當りて尙一層宏壯なる住宅を築き。過ぎ去りたる陋屋の生活を放棄し。人生の荒き海の側に狹苦るしき汝の貝殻を投げ棄て。汝が肉體を離れて自由となるまで。以前のものより一層宏壯なる新殿を築き尙一層宏大なる圓頂閣を以て露天に曝らされざるやう汝の身を掩へよ。

### III.—THE LAST LEAF.<sup>1</sup>

1. I saw him<sup>2</sup> once before,  
As he passed by the door,  
And again  
The pavement stones resound,<sup>3</sup>  
As he totters o'er the ground  
With his cane.

(1) *Last leaf* ハ木ノ葉ノ最後ノ葉ナリ。他ノ葉ハ盡ク落チ散リテ一番後トニ殘レル一葉ヲ云フ。而シテ之ヲ最後ノ人。即チ一番後トニ生き殘レル人(老人)ニ擬ス。(2) *him* ハ 'the last leaf' ナ指ス。(3) *The pavement.....resound.* 敷石ガ幾度モちやらちやらト鳴リ響ク。杖ノ石ニ當ル音ナリ。

【譯文】予は彼れが戸口の側を通過せるとき以前に一度彼れを見たることあり。而して彼れが杖にて地の上を踰踏としてころがるとき。今又道路の敷石のチヤラチヤラ鳴リ響くを聞く。

2. They<sup>1</sup> say that in his prime,<sup>2</sup>  
Ere the pruning-knife of Time  
Cut him down,<sup>3</sup>  
Not a better man was found  
By the crier on his round<sup>4</sup>  
Through the town.

(1) *They* 別ニ指スモノナシ。'They say' 人ハ云フノ義ナリ。(2) *His prime*—his prime of life. 年盛リノトキ。(3) *Ere.....him down.* 「時ト」云フ物ハ破壊スル力アルモノナリ。故ニ之ヲ草木ヲ刈リ切ルないふニ擬ス。'Pruning knife' ハ植木ノ手入レチスル木鋏刀ナリ。此木鋏刀ガマダ彼レヲ切り倒ササル前。即チ少壯ノトキニ。(4) *Not a better.....round.*—'crier' ハ town-crier ノ義ニシテ。大聲ヲ放ツテ市中ヲ呼び廻ハリ。迷子ヲ探ガシ歩ルクモ。常ニ市中ヲ徘徊シマハルガ故ニ大勢ノ人ノ顔ヲ見ルモノナルガ。彼レガ其巡廻區域ヲ歩ルキマハル際此人ヨリモ一層立派ナ人ヲ見タコトガナイト云フ位ニ非常ニ立派ナ骨格ノ逞シキ人デアツタ。'round' ハ巡廻。巡廻ノ義。

【譯文】人の話に彼れがまだ「時」て木鋏刀に由つて切り倒ほされざる其少壯の時代には迷子を探がし市中を巡廻するものも彼れほど立派な人間を見たことがなかりしと。

3. But now he walks the streets,  
And he looks at all he meets  
Sad and wan;  
And he shakes his feeble head,  
That it seems as if he said,  
"They are gone."  
4. The mossy marbles rest  
On the lips that he has pressed  
In their bloom;  
And the names he loved to hear  
Have been carved for many a year  
On the tomb.

【譯解前ニ出ツ】

5. My grandmamma has said—  
Poor old lady she is dead  
Long ago—  
That he had a Roman nose,<sup>1</sup>  
And his cheek was like a rose  
In the snow.

(1) *A Roman nose* ローマ人風ノ鼻。鼻柱ノ高キ所謂隆鼻ト稱スルモノ。

【譯文】予が祖母ガ云ふたことがある——彼れは可憐の老嫗にして久しき以前に歿したり——彼れは立派な隆鼻を具へ。其頬は雪中の薔薇の如くなりしと。

【補註】'a rose in the snow' ハ顔ノ色が眞白クテ頬ハ桃色ヲ帶ブ。故ニ云フ。

6. But now his nose is thin,  
And it rests upon his chin  
Like a staff;<sup>1</sup>  
And a crook is in his back,  
And a melancholy crack  
In his laugh.

(1) *It rests.....Like a staff.* 人年老ヒテ齒ガ抜ケテ無クナツタトキハ恰モ鼻ガ顎ノ上ニ在ルヤウニ見ユルモノナリ。杖ノ如シトハ鼻柱ガ瘦セテ細長クナルガ故ニ云フ。曰ク「鼻ガ杖ノ如ク彼レノ顎ノ上ニ在リ。」



【譯文】 併しながら今や彼れの鼻は瘦せ恰も杖の如く其額の上にある。而して脊は曲がり。其笑ひは悲しさうなカラカラ聲を含む。

7. I know it is a sin  
For me to sit and grin  
At him here ;  
But the old three-cornered hat,  
And the breeches, and all that,<sup>1</sup>  
Are so queer !

(1) *All that*—the old three-cornered hat, and the breeches, and *all that I see* are so queer. ノ義。

【譯文】 坐して彼れを熟視し齒をむき出して彼れを冷笑するは予に取りて罪のことであることは予固より之を知る。然れども古るびれた三角形の帽子やズボンや其他見るもの凡べて奇怪笑ふに堪へざるものである。

8. And if I should live to be  
The last leaf upon the tree  
In the spring,  
Let them smile, as I do now,  
At the old forsaken bough  
Where I cling.

【譯文】 予にして若し生きて春の樹の最後の葉たるに至らば。予が今彼れを笑ふが如く。誰れでも予が固着する古るき枯れ凋れたる枝を見て笑へかし。

【補註】 *Let them*—‘them’ ハ唯漠然人ヲ指ス。 *As I do now.*—As I do laugh now.



## 第三十五章

### ALFRED TENNYSON.



*Alfred Tennyson*

Alfred Tennyson は千八百九年を以て Lincolnshire の Somersby に生まる。同地の牧師神學士 George Tennyson の子なり。South Grammar School より轉じて Cambridge の Trinity College に入學し。在學中 “The Lover's Tales” を著せり。千八百二十九年 “Timbuctoo” の詩篇を物して Chancellor's Gold Medal (金牌) を受領せり。千八百四十五年 Sir Robert Peel の推薦を以て文官恩給令に由り年金二百鎊を授與せらる。千八百五十年例の傑作 “In Memoriam” 出づ。同年 Wordsworth の死するや戴冠詩宗に敘せられ。千八百八十四年男爵を授けられ貴族に列す。千八百五十五年病歿す。行年五十六歳。著す所の詩篇數百を以て數ふ今一々列擧に暇あらず。

#### CHARACTERIZATION BY BAYARD TAYLOR.

(てゝろあノてにすん品評論)

1. No English poet, with the possible exception of Byron, has so ministered to<sup>1</sup> the natural appetite for poetry in the people as Tennyson. Byron did this—unintentionally, as all genius does—by warming and arousing their dormant sentiment;<sup>2</sup> Tennyson by surprising them into the recognition of a new luxury<sup>3</sup> in the harmony and movement of poetic speech. I use the word “luxury” purposely; for no other word will express the glow and richness and fulness of his technical qualities. It was scarcely a wonder that a generation accustomed to look for compact and palpable intellectual forms in poetry<sup>4</sup>—a generation which was still hostile to Keats and Shelley, and had not yet caught up with Wordsworth—should at first regard this new flower<sup>5</sup> as an interpolating weed. But when its blossom-buds fully expanded into gorgeous, velvety-crimsoned, golden-anthered tiger-lilies, filling the atmosphere of our day with deep, intoxicating spice-odors, how much less wonder that others should snatch the seed and seek to make the acknowledged flower their own?<sup>6</sup>

(1) Ministered to—Served to. 天然ノ食慾ヲ奮興スルヤウニ働イタ。(2) Dormant sentiment. 胸裏ニ潜伏セル感情。(3) By surprising.....new luxury. 讀者ニ新奇ノ「華美」ヲ認識セシメテ之ヲ吃驚セシムルコト。“luxury”



ノ意義下文ニ解説シアリ。(4) **Compact and palpable.....in poetry.** 詩ノ堅實ナル明白ナル文體ヲ具スルモノ。'Compact' ハ condensed ノ義ニシテ。數言ノ中ニ多量ノ意義ヲ含有スルモノヲ云フ。(5) **This new flower.**—Tennyson ノ所謂 A new "luxury" ヲ云フ。(6) **How much less.....their own?**—"acknowledged flower" ハ世人一般ニ公認熟知サレタル花。即チ Tennyson ノ詩ヲ暗示ス。果シテ然ラバ他ノ作家ガ此世ノ公認ヲ受ケタル花ヲ採リ。之ヲ自己ノモノトナサントスルハ(其文體ヲ模倣シ)尙更ニ怪ムベキノコトニ非ズ。當然ノコトナリ。

〔譯文〕 如何なる英國の詩人も多分 Byronを除きては Tennyson ほど國民に詩的自然の嗜好を奮興せしめたるものはあらざるべし。Byron は此嗜好心を奮興したり—それは凡べて天才の爲すが如く不知不識無意識的になしたり。——其潜伏せる感情を覺醒激動して之を爲せり。Tennyson は詩藻の調和。韻律の中に。新たに華美な讀者に認識せしめ彼等を驚かし。因りて以て其詩情を覺醒せり。予は特更ら此「華美」なる語を用ゐたり。蓋し Tennyson の技巧的特質の烈火の如き光輝。豊富圓滿を表現するには是れより外他に妥當の語なければなり。彼の堅實明白なる詩體に慣れざる時代——尙 Keats や Shelley に對して動もすれば敵意を挟み。未だ Wordsworth を充分に咀嚼せざる時代は始め此新奇の花を見て以て雜草となしたるは固より怪むに足らず。然れど其花の蕾が充分に開展して華美婉麗なる天鵝絨の深紅色を呈せる黄金の蓋を持つて大百合の花を開き。陶然として人を昏醉せしむる馥郁たる香氣を現代の大空に放散するに至りては他の作家が其種を奪ひ。世に公認されたる此花を自己の花となさんと求むるは尙更ら怪むに足らざるなり。

2. Tennyson must be held guiltless of all that his followers and imitators have done.<sup>1</sup> His own personal aim has been pure and lofty; but without his intention or will, or even expectation, he has stimulated into existence a school of what might be called Decorative Poetry.<sup>2</sup> I take the adjective from its present application to a school of art.<sup>3</sup> I have heard more than one distinguished painter in England say of painting, "It is simply a decorative art. Hence it needs only a sufficiency of form to present color; the expression of an idea, perspective, chiaro-oscuro<sup>4</sup> do not belong to it; for these address themselves to the mind, whereas art addresses itself only to the eye." This is no place to discuss such a materialistic heresy;<sup>5</sup> I mention it only to make my meaning clear. We may equally say that decorative poetry addresses itself only to the ears, and seeks to occupy an intermediate ground between poetry and music. I need not give instances. They are becoming so common that the natural taste of mankind, which may be surprised and perverted for a time, is beginning to grow fatigued, and the flower—as Tennyson justly complains in his somewhat petulant poem<sup>6</sup>—will soon be a weed again.

(1) **Must be held.....have done.**—Tennyson ノ流ヲ汲ミ其文體ヲ模倣スルモノガ途ニ "Decorative Poetry" (下文参照) ト稱スル一派ヲ作り妄リニ華麗ノ文字ヲ弄スル弊ニ陥リタルガ。Tennyson 其人ハ之ニ對シテ何等ノ責任ナシトノ義。(2) **Decorative poetry.**—"Excessive art" 又ハ "Flowery style" トモ云フベキモノ。前文参照。(3) **A school of art.** 美術ノ一派。(4) **Chiaro-oscuro.**—圖畫ニ於テ光線ト陰影ヲ適宜ニ結合スル方法。(5) **Materialistic heresy.** 唯物的邪端。抑モ美術ハ唯肉感ヲ喜バシムレバ足ル心靈ニ何等ノ關係アルモノナシト論ズルハ恰モ唯物論ノ物質ト勢力ヲ解キテ精靈ヲ否定スル邪端ニ均シ。故ニ云フ。(6) **Justly complains.....petulant poem.** 其憤怒ノ情ヲ漏ラセル詩ノ中ニ愁訴シテ不平ヲ唱ヘテ居ルガ。其愁訴不平ハ尤モノモノニシテ無理ハナシ。故ニ "Justly complains." トハ云フナリ。

〔譯文〕 Tennyson は其亞流及び模倣者の所爲に對して何等の責任なし。彼れ自身の目的は皎潔崇高なりき。去れど何等の意志目的なく。然かも何等の豫期なくして所謂「裝飾的詩」と稱する一派の存在を促がさしめたり。此「裝飾的」てふ形容語は現今美術の一派に應用せらるゝより之を轉用せるものにして。予は屢英國の有名なる畫家が繪畫に就きて云へる言を耳にせり。即ち曰く「繪畫は單に裝飾的美術なり。故に色を現はして形の完全なるを要するのみ。思想の顯彰。遠景寫法。光影結合法などは之に屬するものに非ず。何となれば是等は人の心意に説述するもの。然るに美術は眼に示視するものなればなり」と。今や斯る唯物的邪端を論議するの場所に非ず。予は唯予が意義を明瞭ならしむる爲めに之を掲げたるのみ。果して然らば吾人は均しく又所謂「裝飾的詩」は唯耳にのみ表現せらるゝものなれば詩と音樂との中間を占むるものと言ふことを得べきなり。敢て之れが例證を擧ぐるの要あらざるべし。是等の例は今や世に斯くも普及し來り。彼の吃驚して一時顛倒せることある人類天性の趣味は今や漸く疲替勞衰に傾き。而して例の花は—Tennyson が其稍や憤激の情を漏らせる詩の中に愁訴せるが如く——速に再び雜草化するならん。蓋し彼れの愁訴や最も理ありと云ふべし。

3 Such poems as *Morte d' Arthur*, *The Talking Oak*, *Locksley Hall*, *Ulysses*, and *The Two Voices*,<sup>1</sup> wherein thought, passion, and imagination, combined in their true proportions, breathe through full, rich, and haunting forms of verse,<sup>2</sup> at once gave Tennyson his place in English literature. The fastidious<sup>3</sup> care with which every image was wrought,<sup>4</sup> every bar of the movement adjusted to the next,<sup>5</sup> and attuned to the music of all, every epithet chosen for point,<sup>6</sup> freshness, and picturesque effect, every idea restrained within the limits of close and clear expression—these virtues, so intimately fused, became a sudden delight for all lovers of poetry, and for a time affected their appreciation of its more unpretending and artless forms.<sup>7</sup> The poet's narrow circle of admirers widened at once, taking in so many of the younger generation that the old doubters<sup>8</sup> were one by one compelled to yield. Poe,<sup>9</sup> possessing much of



the same artistic genius in poetry, was the first American author to welcome Tennyson; and I still remember the eagerness with which, as a boy of seventeen, after reading his paper,<sup>10</sup> I sought for the volume,<sup>11</sup> and I remember also the strange sense of mental dazzle and bewilderment I experienced on the first perusal of it. I can only compare it with the first sight of a sunlit landscape through a prison: every object has a rainbowed outline. One is fascinated to look again and again though the eye ache.

(1) *Morte d' Arthur*.....*Two Voices*. 皆 Tennyson の作品。(2) *Haunting forms of verse*.—Charming forms of verse. 詩ノ最も微妙ナルモノ。(3) *Fastidious—Zealous*. 周到ナルノ義。(4) *Every image.....wrought*. フラニル想像が構造セラルノ義。(5) *Every bar of.....to the next*. 前ノ句ト次ギノ句ト能ク調和ヲ保テテ。律脚能ク相諧フヲ謂フ。The musical expression is harmonious with the next. ノ義。movement ハ melodic progression. 曲調ノ行程經過ヲ云フ。bar ハ樂譜ノ縦線ナリ。(6) *Chosen for the point*. 能ク要點要領ヲ得ルヤウニ精選拔萃セラレ居ルノ義。(7) *For a time.....artless forms*. 一時世ノ喝采ヲ博シタ其反響テ。Tennyson ヨリ一層虚飾ノ少ナキ。人工的修麗ノナキ文體ノ詩ニ關スル評價ニ影響シ。之ヲ蔑視シテ彼レヲ重ンズルコトナレリ。More unpretending and artless forms トハ Tennyson ノ所謂 “Decorative forms of poetry” ニ對比シタルモノナリ。(8) *Old doubters*. 往時 Tennyson ノ merit チ疑ヒシモノ。(9) *Poe—Edgar Allan Poe (1809—1849)* 米國ノ詩人。(10) *His paper*—Poe ノ文章ヲ云フ。(11) *The Volume*—Tennyson ノ詩篇。

【譯文】 *Morte d' Arthur, The Talking Oak, Locksley Hall, Ulysses* 及び *The Two Voices* の如き詩篇は思想。性情。想像が程好き配合に於て相結合し。豊富圓滿美妙の詩句全篇に貫流せり。是れぞ直ちに Tennyson をして英國文壇界に立たしめし所のものなり。周到なる注意を以て各想像が形成せられ。各の詩句は次の句と能く相配合して全體の音楽と調和を保ち。各の形容辭は要點と清爽と明快的結果を得るやう精選せられ。各思想は正確明晰の顯表の範圍内に限制せられ(妄に不明曖昧の辭を弄せず)——是等の價值が相混和合體して詩の愛讀者を速かに喜ばしむるものとなり。一時は一層虚飾なき修麗なき質素の文體の評價を誤らしむるに至れり。Tennyson 敬仰の狹隘なる圓罔は一時に擴張せられ。青年の多數を其罔内に吸収し。爲めに昔日の懷疑者は一人づゝ降伏の止むを得ざるに至れり。Poe は詩に於て Tennyson と同様技巧的天才を有するものなるが。彼れは Tennyson を歓迎したる始めての米國作家なりき。予は十七歳の小童の頃彼れの文章を讀み。Tennyson の詩篇を切望したる其熱心を今に尙忘るゝ能はず。又始めて其詩篇を閱讀し。山りて以て精神的眩迷魂奪の一種不可思議の感念を惹きたること今尙記憶す。予は之を牢獄の中より日陽の煌々と輝らす山水の景を始め一瞥したるに比較す。萬物皆虹の輪郭を有す。人は眼を痛むるも厭はず再三之を瞥見すべく因誘せらるゝなり。

4. Hundreds of Tennyson's lines and phrases have become fixed in the popular memory; and there is scarcely one that is not suggestive of beauty, or consoling, or heartening. His humanity is not a passion,<sup>1</sup> but it uses occasion to express itself;<sup>2</sup> his exclusive habits and tastes are only to be implied from his works.<sup>3</sup> He delights to sing of honor and chastity and fidelity, and his most voluptuous measures<sup>4</sup> celebrate no greater indulgences than indolence and the sensuous delight of life. With an influence in literature unsurpassed since that of Byron, he may have incited a morbid craving for opulent speech in less gifted writers, but he has never disseminated morbid views of life. His *conscious teaching*<sup>5</sup> has always been wholesome and elevating. In spite of the excessive art, which I have treated as his prominent fault as a poet—nay, partly in consequence of it—he has given more and keener delight to the reading world than any other author during his lifetime. This is an honorable, enduring, and far-shining record. I know not where to turn for an equal illustration of the prizes to be won and the dangers to be encountered through the consecration of a life to the sole service of poetry.<sup>6</sup>

(1) *His humanity is not a passion*.—Tennyson ノ説ク人情觀ハ情慾ニ非ズ。(2) *It uses.....to express itself*—It, itself ハ共ニ passion チ受ク。去レド其性慾モ場合ニ由レバ出現スルコトモアリ。(3) *Are only to be.....works*.—Are only implied in his books ノ義。唯其作物ノ中ニ暗示セラルノ謂ヒナリ。(4) *His most voluptuous measures*. 最も甚シキ肉慾的ノコトヲ叙スル方法手段。(5) *Conscious teaching*. 意識的の教訓。即チ特ニ教訓ヲ目的トスル作品若クハ passages チ云フ。(6) *I know not.....service of poetry*—“Equal illustration” ハ Tennyson ト均一ノ類例。例證ノ義。“the prizes to be won”—Tennyson ハ文壇界ニ非常ノ喝采ヲ得テ莫大ノ prize チ博シ得タリ。“dangers to be encountered”—Tennyson ハ又或ル時ハ文壇社會ニ於テ非常ノ冷遇ヲ受ケ。異常ノ危險ニ逢會シタルモノナリ。“through the consecration.....service of poetry. 我一身ヲ提ケテ専心詩作ノ業ニ從事スルコト。〔一身ヲ捧ゲテ専心詩作ノ事ニ從ヒ。由リテ以テ或ハ褒賞名譽ヲ獲得シ。或ハ異常ノ危險ニ遭遇シタルカ如キ Tennyson ト同様ノ類例ヲ執レノ處ニ向ツテ求ムベキカ予ハ之ヲ知ラズ。〕 “Where to turn” 眼ヲ執レノ方面ニ向クベキヤ。

【譯文】 Tennyson の詩句。言辭の幾百は既に人口に膾炙して。其一言一句たりとも。美と慰安と激動を暗示せざるものなし。彼れの人情觀は性慾に非ず。然れども往々其性慾を説くもの現出することもあり。彼れの特有の習慣及び趣味は唯其作物の中に含有せられ之れより暗示を得るのみ。彼れは好んで名譽貞操忠直を誦ふ。其最も甚しき肉慾的を叙するものも唯懶惰及び肉感的快樂より甚しき性情の慾を誦ふことなし。其文壇界に於ける勢力は Byron 以來彼れに優るものなきより。或は一層劣等の作家を誘因激動して妄に



華美婉麗の詩句を用ゐんとする病的冀望を懐かしめたることもあるべし。然れども彼れは決して病的人生觀を世に傳播したることなく。其意識的教訓は健全にして且つ崇高なるものは予が前に説きたるが如し。彼れの詩人としての顯著なる缺點即ち華美の技巧にも拘はらず——否一部分はこれあるが爲めに——彼れと時代を同じふせる他の作家より一層強烈なる快樂を讀書社會に與へたり是れぞこれ最も名譽ある恒久的。赫灼たるレコードなりとす予は孰れの方面に向つて Tennyson の如く莫大の褒賞名聲を獲得し。又或は異常の危険に逢會したる例證を求むべきやを知らざるなり。

5. Tennyson has thoroughly experienced the two extreme phases of the world's regard.<sup>1</sup> For twelve years after his first appearance as a poet, he was quietly overlooked by the public, and was treated to more derision than criticism by the literary journals. When his popularity once struck root, it grew rapidly, and in a few years became an overshadowing fashion.<sup>2</sup> Since the publication of his first *Idylls of the King*, it has been almost considered as a heresy, in England, to question the perfection of his poetry; even the sin<sup>3</sup> of his art came to be regarded as its special virtue. The estimate of his performance rose into that extravagance which sooner or later provokes a reaction against itself. There are, at present, signs of the beginning of such a reaction, and we need not be surprised if (as in Byron's case) it should swing past the line of justice,<sup>4</sup> and end by undervaluing, for a time, many of the poet's high and genuine qualities. This is the usual law of literary fame which has known such vicissitudes. Its vibrations,<sup>5</sup> though lessened, continue until Time, the sure corrector of all aberrations of human judgment,<sup>6</sup> determines its moveless place. And Tennyson's place in the literature of the English language, whatever may be its relation to that of the acknowledged masters of song,<sup>7</sup> is sure to be high and permanent.

(1) Two extreme phases.....world's regard. 世人が Tennyson を待遇セル二ツノ極端ノ顯象。下文参照。(2) Overshadowing fashion. 他ノ作家ヲ悉ク壓倒スルガ如キ非常ノ流行。(3) Sin—fault ノ義。(4) Swing past.....of justice. 正統ノ線ヲ通り越シテ振動ス。反動ノ結果ヲ斯クナルナリ。即チ Tennyson ノ眞價値ヲ低ク見積ルコト。(5) Its vibrations. —Tennyson. ノ評價ハ始終振動變移シテ一定セザルコト。(6) Time.....human judgment. 「時」ハ遂ニ其眞價値ヲ確定スルモノ。時日ノ經過スル其間ニハ其人若クハ人ノ作品ノ眞價ハ自然ニ確定スルモノ。所謂後世ノ批評ハ最も正確ナルモノナリ。故ニ「時」ハ人間判断ノアラユル誤謬ヲ正確ニ訂正スルモノ」ト云ヘルナリ。(7) Acknowledged masters of song. 世ニ認識サレタル詩人ノ大家。

【譯文】 Tennyson は世の待遇に関する二通りの極端的顯象を感受したり。詩人として彼れが文壇界に始めて現はれしより十二年間彼れは全然世に輕々看過

され。文學雜誌に由りては批評と云ふよりも寧ろ冷笑を以て遇せられたり。然るに彼れの人望一たび根柢を据へたる時。名聲頓に揚がり數年を経て非常の流行となれり。其 *Idylls of the King* の始めて世に出づるや。英國に於ては彼れの作詩の完備を疑ふは殆ど邪端的なりと思考せられ。其技の缺點すらも Tennyson 獨特の長技と認めらるゝに至れり。作物の評價は放外の極度に達し。是は早晚反動を挑發するに至るや疑ひなし。今でも既に斯る反動の徴候が現はれ來りたるを見る。彼の Byron に於けるが如く其所謂反動は正統の基線を通して振動し。其極一時 Tennyson の高尚純正の特質を多く低廉視するに至るや疑ひなし。是れぞ如上の變遷に逢會したる文壇社會の名譽の通則とも云ふを得べく。而して其振動は假令ひ減少するも人類判断のあらゆる錯誤を正確に訂正するもの即ち「時」が其牢乎不動の地位を確定するまで止まざるべし。而して英國文壇界に於ける Tennyson の地位は世に大家と公認されたる詩伯との關係は免も角。高く且つ恒久的なるや疑ふべからず。

## I—ULYSSES.

【緒言。本篇ハ七十行ヨリ成リ。昔ツテ英語ヲ用キテ物サレタル最モ確健ナル無韻詩ナリ。又此詩ハ「ホーマー」全篇ノ精魂ト宣言サレタリ。所謂 Homer ノ勇武ナル Ulysses 型ニ倣ヒテ。新タナル世界ヲ探檢セントアラユル皎潔ノ精神ヲ持スルモノガ感ズル熱望ヲ表現ス。其熱望トハ Tennyson ノ所謂人間思想界ノ極度ヲ超過シテ智識ヲ追求スル恰モ將ニ地平線下ニ沈メントスル星辰ノ如シ。】

It little profits that, an idle king,<sup>1</sup>  
By this still hearth,<sup>2</sup> among these barren crags,<sup>3</sup>  
Matched with an aged wife, I mete and dole  
Unequal laws unto a savage race,<sup>4</sup>  
That hoard and sleep and feed and know not me.<sup>5</sup>  
I cannot rest from travel: I will drink  
Life to the lees.<sup>6</sup> All times I have enjoyed  
Greatly, have suffered greatly, both with those  
That loved me, and alone: on shore, and when  
Through scudding drifts the rainy Hyades  
Vexed the dim sea.<sup>7</sup> I am become a name;<sup>8</sup>  
For, always roaming with a hungry heart,<sup>9</sup>  
Much have I seen and known—cities of men,  
And manners, climates,<sup>10</sup> councils, governments  
(Myself not least,<sup>11</sup> but honored of them all)—  
And drunk delight of battle<sup>12</sup> with my peers  
Far on the ringing plains of windy Troy.<sup>13</sup>  
I am a part of all that I have met;<sup>14</sup>



Yet all experience is an arch wherethrough  
 Gleams that untravelled world whose margin fades  
 Forever and forever when I move.<sup>15</sup>  
 How dull it is to pause, to make an end,  
 To rust unburnished, not to shine in use!  
 As though to breathe were life.<sup>16</sup> Life piled on  
 Were all too little,<sup>17</sup> and of one to me  
 Little remains;<sup>18</sup> but every hour is saved  
 From that eternal silence<sup>19</sup>—something more,  
 A bringer of new things,<sup>20</sup> and vile it were<sup>21</sup>  
 For some three suns<sup>22</sup> to store and hoard myself  
 And this gray spirit yearning in desire  
 To follow knowledge, like a sinking star,  
 Beyond the utmost bound of human thought.

(1) *An idle King.* 無爲逸居爲スコトナキノ王者。暗ニ自己ヲ警醒スルモノニシテ Ulysses 自身ヲ指ス。(2) *By this still hearth.* 此閑靜ナル爐邊テ。即チ閑寂ナル家庭内テ。(3) *Among.....crags.*—Ulysses ハ希臘 Ithaca 島ノ王ナリ此島ハ岩石ヨリ成ル。故ニ礎々タル岩石ノ間ト云ヘルナリ。(4) *I mete.....savage race.*—‘mete’ ハ測ル即チ人民ノ智識ノ程度ヲ考量シテ相應ノ法律ヲ制定スルノ義。‘dole’ ハ distribute 即チ制定セル法律ヲ配布スルノ義。‘Unequal laws’ トハ Ulysses ノ智識ハ遙カニ一般ノ人民ニ超絶ス。然ルニ人民ハ暗愚ナリ。故ニ Ulysses ノ制定スル高尙ノ法律ハ愚昧ノ人民ニ適應セザルナリ。尙 ‘mete and dole’ ハ幾分カ輕蔑ノ意味ヲ含ム。恰モ商估ガ汲々トシテ其商品ヲ量リ。一合一勺ノ微ト雖氏之ヲ忽ニセズ。ケチケチシテ之ヲ顧客ニ賣リ渡スガ如ク。恣ル子子タル仕事ハ到底大丈夫漢ノ耐ユル能ハザルノ意ヲ含ム。‘savage race’ ハ Ithaca ノ蠻民ヲ云フ。‘mete and dole’ カラ直ク It little profits that ニ返ヘリ。云々ノコトハ左程益ナシ。我レヲ益セズトノ意ナリ。(5) *That.....not me.*—‘That’ ハ savage race ヲ受クル關係代名詞。唯金ヲ貯ヘ睡リ食フダケノコトヲ知り。而シテ予ヲ知ラザル所ノ。(6) *I will.....to the lees.* 人生ヲ一杯ノ酒ニ譬フ。‘lees’ ハ渣滓(カス。オリ)ナリ。盃中ノ酒ヲ飲ミ乾シテ餘マサズ。即チ男子一タビ生キ此世ニ受ケタ以上ハ十分ニ活動シテ餘力ヲ残サズ。倒レテ後ニ止ムノ精神。老後ヲ安樂ニ送ルガ如キハ我志ニ非ズ。(7) *And when.....the dim sea.*—‘scudding drifts’ ハ疾走スル所ノ斷雲。風ニ追ハレテ疾走スル雲ヲ云フ。此斷雲ノ間ヲ通フシテ雨ノ徵候タル Hyades (ハイアテキーズ) ガ朦朧トシテ暗キ海ヲ擾亂スルトキ。‘rainy Hyades’ ハ金牛宮中ノ五群星ニシテ所謂星宿ナリ。此星ノ現ルハ即チ降雨ノ徵候ナリト古人ハ信ツタリ。(8) *I am.....a name.*—I am become great. 天下ニ名ヲ擧ゲタ。(9) *A hungry heart.* 智識ヲ渴望スルノ心。(10) *clinutes.* 突暖各異ナル諸口ノ國。(11) *Myself not least*—Myself being not least. 予自身モ亦小ナルモノつまらぬモノテハ無イ。多クノ人ニ敬重サレテ。(12) *And drunk.....of battle.* 戦ヲ酒ニ譬ヘ。戦ノ快味ヲ嘗メ。愉快ヲ戰爭ヲヤツタ。(13) *Ringing plains..... Troy*—Troy ハ平原ニシテ風多キ地ナリ故ニ ‘windy Troy’ ト云

フ。Troy ノ平原ニテ劍戟ノかちかち打チ合フ音スルヨリシテ ‘ringing plain’ ト云フ。(14) *I am a part.....have met.*—“all that I have met” ハ予ガ是レマテ経験シタ。凡テノモノノ義ニシテ予ガ品性人物ハ予ガ從來遭遇シタル總テノ事ニ由リテ感化陶冶セラレタル結果ナリトノ義。Rowe and Webb ノ *Selections from Tennyson* ノ中ニ在ル paraphrase ニ曰ク “My character is compounded of elements drawn from my various experiences” ト。要スルニ “I am influenced by all that I have met.” ノ義ナリ。(15) *Yet all experience.....when I move.* 此三行ハ Tennyson ノ最モ noble lines トモ云フベキモノナリ。去レドアラユル世ノ経験ト云フモノハ奪門ノ如キモノデ。一ノ経験ヲ經レバ又別ノコトガヤツテ見タクナル。換言スレバ経験ト云フ奪門ヲ潜レバ更ニ又向フニ未ダ足跡ヲ入レザル新経験ノ世界ガ見ヘ。其新世界ノ縁ハ一歩々々進ミ動ク毎ニおぼろニナリテ消ヘ失セイツマテモ際限アルコトナシ。智識學問モ其通りテ。一事ヲ學ヘバ又他ノ事ヲ知りタクナル。幾ラ學ンテモ學ンテモ際涯アルコトナシ。而シテ學界ノ境縁ハ森々トシテ究極スル處ナシ。‘where through’ ハ through which ノ義。(16) *To rust.....were life.*—‘were’ ハ Subjunctive past ニシテ。would be ノ義ナリ。磨カズシテ腐蝕シ。之ヲ用キテ光ヲシメズ(凡ソ利器ハ用キザレバ錆ビテ其用ヲ爲サズ。用キレバ光ヲ放ツ。人生尙且ツ然リ飽食逸居爲ス所ナケレバ才智モ鈍クナリテ其用ヲ爲サルニ至ル。)恰モ呼吸スルノガ人生テアルカノ如クニ。(17) *Life piled.....too little.* 人生ヲ幾少重ネテモマダ不足アル。此處ノ ‘were’ モ亦 would be ノ義ナリ。(18) *And of one.....remains.*—Little of one (life) remains to me. 唯一ツノ life ニ就ヒテ殘ル所ノ餘生ハ甚ダ渺ナシ。(19) *But every hour.....silence.*—‘eternal silence’ ハ單ニ death ノ義。然レドモ生存シテ居ル各時間ハ彼ノ死ヨリ救ハル。即チ各時間ハ之ヲ空費セズシテ有爲活潑ニ用ユレバ。無駄ニナラズシテ生キテ活用セラルモノナリ。故ニ死ヨリ救ハルモノナリ。(20) *Something more.....things.* ソレヨリ尙一層多クノ事。大切ノコトガアル。即チ有益ニ時間ヲ費セバ例ノ新経験ヲ積ミ新智識ヲ得ル所ノモノトナル。‘bringer’ ハ ‘every hour’ ト同格ヲ爲スモノト知ルベシ。(21) *Vile it were*—It would be vile &c. (22) *Three suns*—Three years ノ義。

[譯文] 礎々たる岩石の間に在つて此閑寂なる爐邊に老婆と相對坐し。徒に貯へ睡て且つ食ひ而して更に予が志を知らざる愚昧の民に不適應なる法律を離脱として且つ量り且つ煩つが如きは實に是れ何等の益あることなし。予は旅行を止むる能はず。予は人生の渣滓までも呑み盡くして餘まさらんとす。予は始終大に苦み又大に樂めり。而して予を愛し居常予の側を離れざりしものと又或時は唯獨り或は苦しみ或は樂みたり。或は陸上に於て。或は又早雲の間を通ふして降雨の徵候たる金牛宮中の星宿が光り晦暝の海を擾亂する時に於て大に樂しみ又大に苦みたり。今や予は大に名を成せり。蓋常に智識渴望の心を以て各地を徘徊し。多くを視又多くを知りたればなり。——人の群集せる郡市風俗習慣。諸々の國。議會政府等。盡く昔之を視察したり。(予自らも亦小なるものに非ず。凡べて彼等に尊敬せられた) 而して又遙るか風多き Troy の原頭劍戟の音々たる處に於て我同輩と共に戰闘の快味を嘗めたり。抑も予が人格は從來嘗つて遭遇したる經驗に由りて感化されて。造り



上げたる一部分にして経験の結果より成りたるもの。去れど凡そ経験なるものは一の空門にして。そを通ふして眺望すれば未だ足跡を入れざる未経験の世界が光り輝き。其世界の縁は一步步々進み行く毎にイツモ臙ろに滑へ失せて永久究極する所なし。人生は恰も單に呼吸するものであるかの如く。休止して終り人生の活動をなさず。磨かすして錆び果て。使用して以て權かざるは如何に不活潑のことなるぞ。人生幾つを重ねるも尙不足なり。而して予に於て餘す所の一生幾何もなし。然れども尙も生きて活動する各時間は彼の永久の沈黙(死)より救はれ。其用を爲すものなり——尙それのみならず活動する各時間は何物か新しき智識を齎らし來るものなり。而して此老精神は天涯の下に沈む星辰の如く人智の極限を超へて智識を追求せんとの渴望を懷きつゝ凡そ三年の星霜を徒に金錢を貯蓄することに費やさんとするは蓋卑劣極まること、謂ふべきなり。

【補註】 Honored of them all—'of' は by の義。 peers は同盟ノ貴族王族ヲ云フ。 gray spirit—'gray' は gray hairs. 白髮ノ義ニシテ老人ヲ指ス。即チ老ヒタル精神ノ義。 併シ老邁用ニ立タザルノ謂ヒニ非ズ年老ヒタルガ故ニ云ヘルナリ。 其實ハ鏗鏘壯者ヲ凌ガノ精神ナリ。

因ニ曰ク Ulysses (U-li'sez) ハ希臘人之ヲ Odysseus ト呼ビ。 Homer ノ詩篇中 Troy ノ戰爭ニ於ケル勇士ノ一人且ツ其主人公ナリ。 然レドモ Ulysses ノ物語ノ最モ興味アル部分ハ Troy 城没落後彼レガ二十年間ノ冒險談ニ在リトス。(Swinton ノ註ニ據ル) 彼レノ所謂 'aged wife' トハ Penelope ト云ヒ。 絶世ノ美人ニシテ貞操ノ名亦高カリシト云フ。

This is my son, mine own Telemachus,<sup>1</sup>  
 To whom I leave the sceptre and the isle—  
 Well-loved of me,<sup>2</sup> discerning to fulfil  
 This labor,<sup>3</sup> by slow prudence to make mild  
 A rugged people, and through soft degrees  
 Subdue them to the useful and the good.  
 Most blameless is he, centred in the sphere  
 Of common duties,<sup>4</sup> decent not to fail  
 In offices of tenderness,<sup>5</sup> and pay  
 Meet adoration to my household gods<sup>6</sup>  
 When I am gone. He works his work, I mine.

(1) Telemachus.—Ulysses ノ子ニシテ Ithaca ノ王位ヲ繼承セルモノ。 本文中 Telemachus ト Ulysses ノ人ト爲リニ於ケル其對照ニ注意スベシ。(2) Well-beloved of me—He is well beloved by me. ノ義。(3) This labor. 王者トシテ Ithaca ノ民ヲ治ムル事業。(4) Centred.....common duties. 人生普通ノ義務ノ範圍ニ心ヲ集注スル。 人生普通ノ義務ヲ盡クスコトニ心掛ケル。(5) Decent not.....of tenderness. 親ニ對シテ孝道ヲ盡クスコトヲ忘ラザルホドニ端正ニシテ禮節アリ 'offices' ハ business ノ義。(6) Pay.....household gods. 希臘人ハ多神教ヲ信仰セシモノナリ。 'meet' ハ proper ノ義。 我家ニ祭レル諸ノ神ニ適切ノ崇敬ヲ表シ。 之ニ奉仕スルコト。

【釋文】 是れぞ我兒である我愛する Telemachus である。予は彼れに委するに王權と此 Ithaca の島を以てす。彼れは深く予に愛せらる。蓋彼れは小心翼翼として徐々に朦昧疎野の人民を克く馴服し。漸を以て彼等を有益にして善良なるものに懐柔して此政務を遂行するの分別に富む。彼れは最も瑕瑾なく。行純潔にして人生日常の義務に鞅掌し。禮節ありて孝道を盡くすことを怠らず。而して予が萬歳の後は庶神に相當の崇敬を表し禮典を以て之に奉仕することを怠らざるべし。彼れは彼れの事を爲し。予は予の事を行ふ。

【補註】 mine own. 散文ニテハ my own ト云フベキ所ナレドモ韻文ニハ斯クハ云フナリ。 my own ハ我親愛スル。 Decent ハ 'sufficient' ノ義。 I mine—I work my own work.

There lies the port ; the vessel puffs her sail ;  
 There gloom the dark broad seas. My mariners,  
 Souls<sup>1</sup> that have toiled and wrought and thought with me,  
 That ever with a frolic welcome took  
 The thunder and the sunshine,<sup>2</sup> and opposed  
 Free hearts, free foreheads,<sup>3</sup> you and I are old.  
 Old age hath yet his honor and his toil.<sup>4</sup>  
 Death closes all ; but something ere the end,  
 Some work of noble note,<sup>5</sup> may yet be done,  
 Not unbecoming men that strove with gods.<sup>6</sup>  
 The lights<sup>7</sup> begin to twinkle from the rocks ;  
 The long day wanes ; the slow moon climbs ; the deep  
 Moans round with many voices.<sup>8</sup> Come, my friends,  
 'Tis not too late to seek a newer world.  
 Push off, and, sitting well in order,<sup>9</sup> smite  
 The sounding furrows<sup>10</sup> ; for my purpose holds  
 To sail beyond the sunset,<sup>11</sup> and the baths  
 Of all the western stars,<sup>12</sup> until I die.  
 It may be that the gulfs will wash us down,  
 It may be we shall touch the Happy Isles,<sup>13</sup>  
 And see the great Achilles,<sup>14</sup> whom we knew.  
 Though much is taken, much abides ;<sup>15</sup> and though  
 We are not now that strength which in old days  
 Moved earth and heaven, that which we are, we are :<sup>16</sup>  
 One equal temper of heroic hearts,<sup>17</sup>  
 Made weak by time and fate, but strong in will<sup>18</sup>  
 To strive, to seek, to find, and not to yield.

(1) Souls—persons ト云フニ同シ。 mariners ト同格ナリ。 Ulysses 部下ノ航海者ヲ云フ。(2) Took.....and the sunshine. 航海中雷ヲモ曇キ日ヲモ平氣テ之ニ當ツタ。(3) Opposed.....free foreheads.—'free' ハ勇マシク大膽ナルノ義ナリ。剛膽ナル心。勇猛ナル顔色ヲ以テ之ニ抵抗シテ居ツタ。 'fore-head' ハ face ノ義ニ解スベシ。(4) Old age .....his toil.—'Old age' ハ old



man ト云フノ抽象的ニ言ヒ顯ハシタルモノナリ。年老ヒタリト雖モ尙骨折チスベキトモアリ。又尙名譽ヲモ有ス。勞シテ活動スレバ隨ツテ名譽ヲ得ベシ。(5) *Something.....noble note.* 生ヲ終ハル前ニ何ニカ知ラン高尚ニシテ名譽トナルベキ事業。(6) *Not unbecoming.....with gods.* 多クノ神ヲ相手ニシテ争ヒ闘ヒシ人ニ相應シキ(偉業)。Troy ノ戦ニ於テ Venus ヲ Mars ノ如キ神ハ Troy 人ヲ援ケテ希臘人ト戦ヘリト云フ。(7) *The lights.* 岩石ノ上ニ立テル人家ノ燈光ヲ云フ。(8) *The deep.....voices.* 海洋 (the deep) ハ多クノ聲(風濤其他海上ノ聲)ヲ以テ四方ニ鳴リ響ヒテ居ル。‘the deep’ ハ ‘the main’ ト同シク海ノ義ナリ。(9) *Sitting.....order.* 櫓ヲ漕グ爲メ席次ヲ正シテ坐シ。(10) *The sounding furrows.—‘furrows’* ハ櫓ニテ海ヲ漕グトキ凹ミガ出來ル。ソレヲ云フ。‘sounding’ ハ波濤ノ音ヲ云フ。波濤ノ音スル海面ノ凹ミ。(11) *For my purpose.....the sunset* 蓋予ガ目的ハ西ノ天涯 (the sunset) ヨリ尙ホ先キニ行カントスル固キ目的ヲ有スレバナリ。‘holds’ ハ continues firm ノ義。(12) *And the baths..... stars.* 西天ニ在ル星辰ガ海水ニ浴スル所即チ天涯ノ下ナルカ。(13) *Happy Isles.—“Fortunate Isles”* ト稱スルモノ。所謂蓬萊島ニシテ。勇者ノ死後到達スル處ナリト希臘人ハ信ズ。此島ハ今ノ Canary Isles ナリトノ説アリ。(14) *Achilles.* 希臘ノ勇將ニシテ Troy ノ戦争ニ大功ヲ樹テ其將 Hector ヲ殺シタリ。後ニ Troy 王子 Paris ノ爲メニ射ラレテ廢ル。(15) *Though.....abides.* 年老ヒテ多ク減殺サレ。(氣力大ニ衰へ) タリト雖モ尙大ニ餘力アリ。(16) *That which.....we are.—what we are, we are.* ト云フニ同シ。現在我々ガアル處ノモノテ我々ハアル。即チ大ニ餘力ヲ存シテ居ル處ノ我々アル。(17) *One.....hearts.* 武勇ニ富メル我々ノ精神ハ得意ノトキモ失意ノトキモ常ニ均一ナル性情氣質ヲ有シテ居ル。(18) *made weak.....in will.* 日月ノ推移ニ由リテ年老ヒ。又不運ノ爲メニ弱クナリタレドモ。意志精神ニ至リテハ強シ(尙年時代ノ勇氣尙未ダ衰へズ)。

〔譯文〕 港は彼處に在り。船航は帆に風を含み。暗濤たる廣き海洋は陰鬱として暗し。我親愛なる航海夫よ。轟く雷鳴。光り輝く太陽も平氣で之を迎へ常に快潤なる心と顔色を以て之に當り。居常予と俱に苦み。予と與に働きて共に苦心せし處の人々よ。我れも汝等も今や老ひたり。然れども老年も尙獲得すべき名譽あり。働くべき勞役あり。死は萬事を休せしむ。去れど死するの前に何事か高尚にして名譽ある事業が爲され得べけん。諸君の神と其力争するが如き勇士に相應しき事業が爲されざることもあらざるべし。燈光は岩上の人家からひらめき始めぬ。長き日は虧げ。月は徐ろに差し登り海は幾多の音聲を以て四方に悲鳴す。いざ來れ我友よ。新世界を探検するに未だ以て晩しとなさず。突進せよ。而して秩序整然として坐を占め。櫓を手に執り。轟く波を打つて進めや進め。蓋予の目的たる遠く西方の天涯の外。西空の星辰の沐浴する處の外に航せんとする志は終世牢乎として動かすべからざればなり或は深淵ありて吾人の其中に陥沈することもあらん。或は又蓬萊島に觸るゝが如きこともあらん。而して吾人相識の偉人 Achilles に會見することもあるべし。我々の力は今や大に減殺されたりと雖ども尙多クを餘す。而して今や昔日の如く天地を震撼するの勇なしと雖ども尙餘力の存すること斯くの如し。順逆何れの處に處しても常に勇烈の心を持して變はることなく。

時と不運に由りて老弱せりと雖ども奮闘。探検。發見の意氣尙壯んにして毫も屈從せざるの概あり。

〔補註〕 We are not now that strength &c.—‘strength’ ハ抽象的表現ニシテ其實ハ具體的ノ意味ナリ。即チ ‘a strong body of men’ ノ義ナリ。

## II.—LOCKSLEY HALL.

Comrades<sup>2</sup>, leave me here a little,<sup>3</sup> while as yet 'tis early morn,  
Leave me here, and when you want me, sound upon the bugle  
horn.

'Tis the place, and all around it, as of old,<sup>4</sup> the curlews call,  
Dreary gleams about the moorland flying over Locksley Hall;<sup>5</sup>

Locksley Hall, that in the distance overlooks the sandy tracts,  
And the hollow ocean-ridges roaring into cataracts.

(1) *Locksley Hall.* 是ハ想像的ノ Hall (館) ニシテ。決シテ實際在リシモノニ非ズ。(2) *Comrades* 友人ト狩獵ニ出テタルヤウニ叙述セルモノ。故ニ自己ノ獵友ニ向ツテ address セルモノナリ。(3) *Leave.....a little.* 暫ク予チ此處ニ殘セヨ。置ケヨ。(後カラ直グ君方ノ處ニ行クカラ)。(4) *As of old.* 昔日ノ如ク。(5) *Dreary gleams.....Hall.*—Hall ノ附近ハ沼澤ナリ。而シテ沼澤ノ附近ノ凄蒼タル光ガ Locksley Hall ノ上ヲ照ラシ掩フノ義。

〔譯文〕 獵友よ。朝まだ早し此際暫く予をして獨り此處に居らしめよ。予を此處に置け。予に所用あるときは喇叭を吹ひて之を知らせよ。

此處は是れ今も昔の如く鷺鳥の多く鳴き叫ぶ處にして。凡べて其附近も亦然り。而して沼澤の邊りの凄蒼たる光は此 Locksley Hall の上に飛揚して輝く。偖ても此 Locksley Hall は遙かに砂原を瞰下し而して洞聲を發する海洋の高浪は瀑となつて怒號しつゝあり。

Many a night from yonder ivied casement, ere I went to rest,  
Did I look on great Orion<sup>1</sup> sloping slowly to the west.

Many a night I saw the Pleiads,<sup>2</sup> rising through the mellow shade,  
Glitter like a swarm of fire-flies tangled in a silver braid.

(1) *Orion* 七星ヨリ成ル星宿ノ一。(2) *Pleiads* 是レ亦星宿ノ名。

〔譯文〕 夜間屢次まだ就寢せざる時。予は彼處の窓扉より大ひなるオリオン星が徐ろに西天に傾くを眺め居たり。

夜間屢次予は Pleiads の星宿が銀の編糸の中に纏れからまりたる螢の如く燦爛たる光を放つて陽々たる樹蔭より登るを見たり。



Here about the beach I wandered, nourishing a youth sublime  
With the fairy tales of science, and the long result of time,<sup>1</sup>

When the centuries behind me like a fruitful land reposed;<sup>2</sup>  
When I clung to all the present for the promise that it closed;<sup>3</sup>

When I dipped into the future far as human eye could see;  
Saw the Vision of the world, and all the wonder that would be.<sup>4</sup>

(1) *Nourishing.....result of time.* 學術ハ多クノ魔術ヲ現ハスモノ。テ  
ヅマノ如キハ學理ノ應用ニ外ナラズ。故ニ學術ハ多クノ妖怪ノ物語ヲ有ス。  
'long result of time' ハ時ノ長キ結果ニシテ。學問智識ハツマリ時ノ長キ結果ニ  
由リテ蓄積シタルモノナリ。之ヲ以テ意氣壯ナル崇高ナル青年ノ血氣ヲ養成  
スルヲ云フ。(2) *When the centuries.....reposed.* 予ノ背後ニ在ル世紀ト  
ハ過去ノ數百年ヲ云フ。回航スレバ過去數百年ハ恰モ豐饒ナル沃野ノ如ク安坐  
セリ。(3) *When I clung.....it closed*—'it' ハ 'the present' (現在) ヲ指  
ス。將來ノ promise ハ現在ガ掩閉シテ之ヲ示サズ。其 promise アルガ故ニ現  
在ニ戀着スルナリ。'promise' ハ將來ノ見込ミナリ。(4) *Saw.....that would*  
*be.* 世界ノ幻影トハ將來世界ニ起ルベキ現象ヲ云フ。而シテ又將來或ハ起ルベ  
シト想像セリルハ凡テノ恐ルベキモノヲ見タ。是レ心眼ヲ以テ見タルナリ。

【譯文】 此處で予は學術の妖怪談。時の長き結果を以て崇高なる青年の精神を  
養成しつつ此處彼處を徘徊せり。此時に當りてや過去の數百年は宛も豐饒な  
る沃野の如く予の眼中に映じ。予は又「現在」が掩閉する所の未來の望ある  
が爲め「現在」に戀着して離れず。又凡そ人の肉眼の見得る限り未來に浸沈  
して世界の幻影を視。將に起らんとするあらゆる驚くべきものを看たり。

In the spring a fuller crimson comes upon the robin's breast;  
In the spring the wanton lapwing gets himself another crest<sup>1</sup>;

In the spring a livelier iris changes on the burnished dove;  
In the spring a young man's fancy lightly turns to thoughts of love.

(1) *Wanton lapwing.....crest.* 春ハ陽氣ノ季節ナレバ萬物生々ノ期ナリ。  
〔飛ビ跳ネマハルたげり鳥モ新タニ別ノさカヲ生ズ。〕

【譯文】 春には駒鳥の胸も一層の深紅色を呈し。輕颯なるタゲリ鳥も亦新たに  
別の鳥冠(サカ)を生ず。春には又光澤燦たる鳩の羽翼に一層鮮明なる虹色  
を現はし。青年の想像飄々として戀愛の情を醸す。

Then her cheek was pale and thinner than should be for one so  
young,<sup>1</sup>  
And her eyes on all my motions with a mute observance hung.

And I said, "My cousin Amy, speak, and speak the truth to me,  
Trust me, cousin, all the current of my being sets to thee."<sup>2</sup>

On her pallid cheek and forehead came a color and a light,<sup>3</sup>  
As I have seen the rosy red flushing in the northern night.<sup>4</sup>

And she turned—her bosom shaken with a sudden storm of sighs—  
All the spirit deeply dawning in the dark of hazel eyes<sup>5</sup>—

Saying, "I have hid my feelings, fearing they should do wrong;"  
Saying, "Dost thou love me, cousin?" weeping, "I have loved  
thee long."

(1) *Thinner.....so young.* 斯クノ如キ年若ノモノニ取ツテ當サニ然ルベ  
キ筈アルヨリモ一層瘠セテ居ル。要スルニ妙齡ノモノハモツト肥ヘテ居ルベ  
キ筈ナルニ大層瘠セテ居ルノ義ナリ。(2) *Trust me.....sets to thee.* 我言  
ヲ信セヨ。我從姊妹ヨ。我一身偏ニ嬢ノ意ノ儘ニ任ズ。'my being' ハ my  
body ナリ。我身ノ血液ノ潮ハ汝ノ方ニ流レ行ク。是レ全身ヲ捧ゲテ彼女ヲ戀  
愛スルノ謂ヒナリ。'set to' ハ一身ヲ委スルノ義ヲ含ム。(3) *Came a color*  
*and a light.* 色ト光ガばつと指シテ桃色ヲ呈シタ。(4) *Northern night.* 北光  
ノ顯ハルハ夜。是レ Aurora Borealis ト稱シ北極地方ニ現出スル光ヲ云フ。(5)  
*All the spirit.....of hazel eyes.* 彼女ノ薄蒲色ノ眼ノ瞳ノ底ニアラユル活  
氣ガ躍如トシテ現出スル。

【譯文】 其時彼女の頬は菜色を呈し。年若のものに相應しからざるほどに瘠せ  
居たり。而して彼れの眼は予の一舉一動を熟視し。無言のまゝちつと見詰め  
て居た。予は其時言へり。「我愛する從姊妹 Amy よ。心の中を打ち明けよ。  
打ち明けて語れ。我れを信ぜよ Amy 嬢。我全身は全く之を嬢の意のまゝに  
任す」と。

彼女の青白の頬や額の上には色と光がバツト指した。恰も極北の夜に於て  
閃く所謂北光を見た時の如し。

彼れは其時予の方に顔を向けた——彼女の胸は急激の溜息(タメイキ)を以  
て震へて居た。——

「妾は身の爲めにならぬかを恐れて是れまで自分の感情を述べずに居まし  
た。」又「從兄弟よ。卿は眞實妾を愛しますか?」泣き聲を出して「實は違ふ  
から妾は卿を愛して居ます」と言ひつゝ彼女の薄蒲色の眼の瞳の底には活氣が  
躍如として現はれ出でた。

Love took up the glass of Time, and turned it in his glowing hands;<sup>2</sup>  
Every moment, lightly shaken, ran itself in golden sands.<sup>3</sup>

Love took up the harp of Life,<sup>3</sup> and smote on all the chords with  
might;<sup>4</sup>  
Smote the chord of Self, that, trembling, passed in music out of  
sight.<sup>5</sup>



(1) *Love took up.....glowing hands.*—'Love' ハ擬人セルモノニシテ Cupid ナリ。此一句互ニ相愛シ愛セラレテ時ノイツノ間ニカ経過セルヲ謂フ。'glass of Time' 昔ハがらすノ箱ノ中ニ砂ヲ入レテ其砂ノ漏レ出ヅルヲ計リテ時ヲ計リタルモノナリ。'his' ハ Cupid 即チ Love ヲ指ス。曰ク Love ハ砂時計ヲ手ニ執リテ之ヲ其光リ耀ク手モテ回轉シタ。時ノ速ニ経過セルヲ云フ。(2) *Every moment.....golden sands.*—'itself' ハ moment ヲ指ス。砂時計ハ砂ノ落ツルノヲ見テ時ヲ計ルモノナレバ各瞬間ハ即チ砂トナツテ出ヅルナリ。故ニ〔各瞬間ハ輕ク振ラレテ黄金色ノ砂トナツテ流レ出タ。〕是レ亦時ノ経過セルヲ述ブ。(3) *Love took up.....Life.*—'Love' モ 'Life' モ共ニ擬人セルナリ。Love (戀愛) ガ「人生」ノ琴ヲ手ニ執ツテ。(4) *Smote.....with might.*「人生」ト云フ琴ノアラユル絲ヲ力一杯掻キ鳴ラシタ。(5) *Smote.....out of sight.* 琴ノ絲ノ中ノ 'Self' ト云フ絲ヲ Love ガ掻キ鳴ラシタ。處ガぶるぶると頭ヘテ樂曲トナツテ消ヘ失セタ。'Self' ハ利己ナリ我利ナリ。Amy ノ薄情ヲ暗示ス。Love ガ 'Self' ノ絲ニ觸レ。之ヲ掻キ鳴ラシタ處。音曲ヲ發シテ消ヘ失セタ。即チ我レト Amy トノ間ノ愛情ハ Amy ノ薄情ニ由ツテ消滅セルヲ云フ。

〔譯文〕 戀の神は砂時計を手ニ執つて其光り耀く手もて之を振り廻はし。各瞬間は輕く振られて黄金色の砂となつて流れ出た。

戀の神は又「人生」てふ琴を手ニ執り力を以て強く其絲を打ち。「利己」てふ絲を掻き鳴らしたがアルアルと顫動し音樂の聲を發して掻き消へた。

Many a morning on the moorland did we hear the copses ring,<sup>1</sup>  
And her whisper thronged my pulses with the fulness of the spring.<sup>2</sup>

Many an evening by the waters did we watch the stately ships,  
And our spirits rushed together at the touching of the lips.<sup>3</sup>

(1) *Did we.....ring.* 矮林ノ鳴ル。即チ矮林中ノ鳥ノ鳴ヘヅル音ヲ聽イタ。(2) *And her whisper.....of the spring.* 彼女ガ我レニ耳語スルヲ聽クトキハ恰モ陽春ノ生氣滿々タルガ如ク心臓ノ鼓動ガどきどきト烈シク打ツタ。'thronged' ハ群リ集マル。即チ鼓動ノ數ノ激増スルノ謂ヒナリ。(3) *And our spirits.....of the lips.* 我々口唇ノ相接觸スルトキ即チ接吻ノトキ我々兩人ノ精神マテモ躍如トシテ共ニ相接觸スルガ如ク感ツタ。

〔譯文〕 我等は朝屢々沼澤の邊りて矮林の鳥の鳴へづるを聞いた。而して彼女の低聲耳語は恰も陽春の生氣滿々たるときの如くに予の鼓動を激増せしめたり。

又夕方屢々海邊にて大船巨舶の駛するを觀たり。而して我等の唇頭互ニ相接觸するとき我等の精神までも躍如として突進し共に相觸接するを感じたり。

O my cousin, shallow-hearted! O my Amy, mine no more!<sup>1</sup>  
O the dreary, dreary moorland!<sup>2</sup> O the barren, barren shore!

Falsely than all fancy fathoms, falsely than all songs have sung,<sup>3</sup>  
Puppet to a father's threat,<sup>4</sup> and servile to a shrewish tongue!<sup>5</sup>

Is it well to wish thee happy?<sup>6</sup>—having known me—to decline  
On a range of lower feelings and a narrower heart than mine!<sup>7</sup>

Yet it shall be:<sup>8</sup> thou shalt lower to his level day by day,<sup>9</sup>  
What is fine within thee growing coarse to sympathize with  
clay.<sup>10</sup>

(1) *Mine no more.*—Amy ハ最早我 Amy ニ非ズ(彼女ハ他人ニ身ヲ任セタ)  
(2) *O the dreary,.....moorland.* 借テモ寂寥タル沼澤ノ地ナル哉。人ヲシテモノク思ハシムル處トハ所謂聯想ノ作用ニテ此處ガ如何ニモ恨メシク。思ハルハナリ。蓋シ嘗ツテ此處ニ於テ Amy ト樂シク面白ク手ヲ執ツテ徘徊シタルコトヲ偲ビテ今ハ却ツテ怨メシクナリタルガ故ナリ。(3) *Falsely.....have sung.*—Amy ノ薄情者ナルヲ云フ。彼レハアラユル想像ヲ以テ揣摩セラルヨリ尙一層偽リノ心ヲ持テルモノ。世ノアラユル歌ニ人情ノ輕薄ヲ諷ヘルモノガアルガ。ソレヨリ尙一層彼女ハ偽リノ心ヲ持テルモノナリトノ意。(4) *Puppet.....threat.* 父ノ威嚇ニ遭フテ之ニ默從セルヲ云フ。父ノおどしニ對シテ人形タリ。人形ハ人形使ヒノ爲スガマニ成ルモノナリ。(5) *Servile.....tongue.* 口喧マシイ母ノ舌端ニ載セラレ(欺カレ)テ其奴隷トナリ之ニ屈從シテ。(6) *Is it.....happy?* 汝ニ幸福デアレカシト望ムハ蓋シ至當ノコトナリヤ。到底幸福ノ生活ハ望マレマツ。(7) *Having known.....than mine.* 一旦我レト云フ人物ヲ知ツタ以上ハ——ソレト比較シテ必ズヤ(汝ノ夫ハ人格ノ劣等ナルモノナレバ)我レヨリモ一層下品ノ感情。我レヨリモ一層狹小ノ標準ニ墮落セン。蓋シ劣等ナル人格ニ感化サルハ故ナリ。(8) *Yet it shall be—yet you shall be declined.* 去レド是非トモ墮落スルデアロリ。(9) *Thou shalt.....by day.* 汝ハ日毎ニ人格卑シキ彼レト同等ノ標準ニ墮落スベシ。'his' ハ今度 Amy ノ夫トナリタル男ヲ指ス。(10) *What is.....with clay.* 汝ノ心ノ精美ハ粘土ト相合致スベク卑俗ノモノトナリテ。是レ劣等ノ人格ト常ニ接觸シ居ルガ故ニ精モ疎トナリ美モ醜トナルノ謂ヒナリ。粘土ハ夫ノ劣等ナル人格ヲ暗示ス。'sympathize' ハ調和合一ノ義ナリ。

〔譯文〕 借ても我從姉妹。此薄情者よ。あ—我從姉妹。汝は最早我 Amy に非ず。

借ても物憂き沼澤なる哉。ア—荒涼たる海邊よ。

あらゆる想像の揣摩するよりも一層偽りの心。あらゆる歌に諷はれしよりも一層偽りの心を持つて父の威嚇に盲從し。母の舌端に揺りて操を棄てたる薄情者よ。

汝に幸福を冀望することは果して至當なりや——たが我れを知つた以上は——それと比較して我れよりも一層劣等なる感情。一層狹隘なる心の標準に墮落して尙且つ幸福たらんと欲する乎。

左れど尙墮落するは必定なり。汝は日々に彼男と同等の標準に墮落せん。汝の心の精美は粘土と合致すべく益粗野のものとなりん。



As the husband is, the wife is:<sup>1</sup> thou art mated with a clown,  
And the grossness of his nature will have weight to drag thee  
down.<sup>2</sup>

He will hold thee, when his passion shall have spent its novel  
force,  
Something better than his dog,<sup>3</sup> a little dearer than his horse.

(1) *As the husband.....is.* 似タモノ夫婦。夫が品性ノ劣等ナモノナレバ  
妻モ自然劣等ノモノトナル。(2) *And the grossness.....drag thee down.*  
夫ノ人ト爲リ野鄙ナルカ故ニ其野鄙ノ性質ガ汝ヲ下方ニ曳キテ下品ナラシムルカアリ。重ミテ有ス。(3) *Something.....his dog.* マヅ  
マ一飼犬ヨリモ少シ大切ニスル位キダ。

【譯文】 夫と妻は相似るものなり。汝は田夫野人と配遇せり。故に彼れの人の  
爲りの疎野なる汝を劣等の地位に曳きをろすの力あるべし。彼れの情念が冷  
却して好奇の力消耗したるときは犬よりも少し善きもの。馬よりも少し親愛  
なるものとして汝を遇するに至らん。

【補註】 *When his passion.....novel force.*—'passion' ハ passion of love ナ  
リ。愛情ガ其珍ラシキ力ヲ費ヤシ盡シタ。即チ既ニ厭キガ來タ嫌ヤニナツタ  
トキ。愛想ガ盡キタトキヲ謂フナリ。

What is this? his eyes are heavy<sup>1</sup> think not they are glazed  
with wine.<sup>2</sup>

Go to him (it is thy duty; kiss him); take his hand in thine.

It may be my lord<sup>3</sup> is weary, that his brain is overwrought:  
Soothe him with thy finer fancies,<sup>4</sup> touch him with thy lighter  
thought.

He will answer to the purpose,<sup>5</sup> easy things to understand—<sup>6</sup>  
Better thou wert dead before me, though I slew thee with my  
hand!<sup>7</sup>

Better thou and I were lying, hidden from the heart's disgrace,<sup>8</sup>  
Rolled in one another's arms, and silent in a last embrace.<sup>9</sup>

(1) *What is.....are heavy.* 是レハ何ウシタノカ。彼レ(夫)ノ眼ハ非常  
ニ重々シゲニ憂ヲ含ンテ居ル。(2) *Think not.....with wine.* 酒ヲ飲ミ過  
ギテ眼ガびかびか光ツテ居ルモノト思フ勿レ。(3) *It may be my lord &c.*—  
'It may be' ハ perhaps ノ義。'my lord' ハ我夫。且那樣ノ義。(4) *Thy finer  
fancies.* 汝ノ想像ハ田夫野人同様ノ汝ノ夫ノソレヨリ一層優美ナラン。其優美  
ノ想像ヲ以テ。(5) *He will.....purpose.*—He will give you an exact answer.  
汝彼レヲ慰ムレバ彼レハ汝ニ相應ノ答ヲナサン。(6) *Easy things.....under-*

stand.—With easy things to understand. 解リ易イ事ヲ話シテ。(7) *Better...  
...my hand.* 「我手ヲ以テ汝ヲ殺シタ」トハ心ニ於テ Amy ハ死セルモノト觀念  
シ。心ノ中テ彼レヲ殺シ未練ヲ殘サトルヲ云フナリ。我手ヲ殺スコトハ殺シタ  
ガ。併シ我レヨリ先キニ死ンテ居タラ一層宜カリシニ。It would be better you  
were dead before me &c. ノ義。(8) *Better.....heart's disgrace.*—'hidden  
from the heart's disgrace' ハ without the heart's disgrace. 即チ薄情トカ何トカ心  
ノ恥辱ヲ受ケルコトナシニ。御互ニ貞操ヲ全フシテ。我モ汝モ共ニ相擁シテ一  
ツ處ニ死屍ヲ横ヘ。相共ニ死ンテ居タラ宜カリシニ。(9) *Rolled.....last  
embrace.* 是レ所謂情死ノ類ナリ。互ニ手ヲ執リ合ツテ倒レ最後ノ際ニ相抱キ  
合ツテ死セルヲ謂フ。'silent' ハ死セルカ故ニ無言ナルナリ。

【譯文】 是れは全體何うしたのであるか？ 彼れの眼は重々しげに凹みて藍色を  
帯ぶ。酒を飲み過ぎて眼がヒカヒカ光つて居るものと思ふ勿れ。彼れの傍に  
行け(汝の義務であるから)而して手もて彼れの手を握れ。

夫は心神疲勞し腦を激勞したと云ふが如きことも或はあらん。其時は汝の  
一層優美なる想像を以て夫を慰め。一層輕快なる思想を以て彼れに接せよ。  
彼れは又平易の事を物語りて汝の慰めに應ずるならん。——予は既に已に我手  
を以て汝を殺せりと雖ども。汝は我れより前きに死んで居たら宜かりしに。  
心の辱を受くることなしに我れと汝と與に死屍となつて横はり。相方互に  
手を組み合せ。最後の抱擁に於て絶命して居たらば宜かりしに。

Cursed be the social wants that sin against the strength of  
youth!<sup>1</sup>

Cursed be the social lies that warp us from the living truth!<sup>2</sup>

Cursed be the sickly forms that err from honest Nature's rule!<sup>3</sup>

Cursed be the gold that gilds the straitened forehead of the  
fool!

(1) *Cursed be.....of youth.* 社會ニ於ケル貧苦缺乏ハ青年ノ氣力ニ反抗  
シ。大ニ其元氣ヲ銷沈セシムルモノ。斯クノ如キモノハ實ニ呪咀スベキモノナ  
リ。憎ムベキモノナリトノ義。(2) *Cursed be.....living truth.* 世人ノ嘘  
言欺辭ニシテ吾人ヲ生ケル眞理ヲ離レテ邪道ニ誘引スルモノハ呪フベキ哉。(3)  
*Cursed be.....Nature's rule.* 廉直ニシテ正直ヲ踏ム自然ノ法則ヲ過マル病  
的形態ヲ具スル種々社會ノ罪惡ハ呪フベキ哉。(4) *Cursed be.....of the  
fool.* 愚鈍ノモノノ頭額ハ狭キモノナリ。賢キモノノ頭蓋骨ハ多量ノ腦漿ヲ含  
有スルカ故ニ廣クシテ且ツ大ナリ。之ニ反シテ愚者ノ頭蓋骨ハ少量ノ腦漿ヲ有  
スルカ故ニ狭クシテ小ナリ。故ニ狭小ナル前額トハ云フ。然レドモ馬鹿モ金ア  
レバ賢者ノ如ク尊敬セラル。故ニ之ヲ鍍金スル處ノ黄金トハ云フ。是レ亦呪フ  
ベキモノナリ。

【譯文】 少年血氣の力を告毒する社會の缺乏貧苦ハ呪咀すべき哉。活ける眞理  
より吾人を邪路に誘引する社會の虚欺ハ呪咀すべき哉。正しき自然の法則を



過まる病的形體を具するものは呪咀すべき哉。愚者の狭小なる頭顱を鍍金する黄金は呪咀すべき哉。

Well—'tis well that I should bluster!<sup>1</sup> Hadst thou less unworthy proved—<sup>2</sup>  
Would to God<sup>3</sup>—for I had loved thee more than ever wife was loved<sup>4</sup>

Am I mad that I should cherish that which bears but bitter fruit?<sup>5</sup>  
I will pluck it from my bosom, though my heart be at the root.<sup>6</sup>  
Never, though my mortal summers to such length of years should come<sup>7</sup>  
As the many-wintered crow that leads the clanging rookery home.<sup>8</sup>

(1) **Well.....bluster.** 儲テモ予ハ自慢シテモ善イ。自慢スベキ道理ガアル。其理由ハ下ニ説明シアリ。始メノ 'Well' ハ「儲テモ」ト譯スベシ。(2) **Hadst thou.....proved.** 假リニ "less" ナ "more" ニ書キ直ホセバ意義一層明カナルベシ。Hadst ノ前ニ 'if' ナ補充スベシ。即チ If you had proved more worthy (to me) ノ義。尙一層予ニ對シテ眞實ナルコトヲ證明シタリトスルモ。(3) **Would to God.**—An expression of oath 誓言ナリ。"By God" ナド云フ expression ニ同シ。(4) **For I had.....was loved.** 何セナレバ予ハ嘗ツテ世ノ妻タルモノガ夫ニ愛セラレタルヨリモ尙一層深く汝ヲ愛シタ故ニ。(5) **Am I.....bitter fruit.**—"mad" ノ前ニ "so" ナ補充スベシ。予ハ苦ガキ菓實ヲ有ツモノヲ愛養スルホドニ氣ガ狂ツテ居ルカ。決シテ去ルコトナシトナリ。"cherish" ハ培養撫育若クハ珍重ノ義。"that which" ハ what ニ同シ。"but" ハ only ニシテ emphasize スル爲メニ用キタルモノナリ。たつたソレダケ。"bitter fruit" ハ滋味ノ如キ苦キ菓實。即チ人ニ不快ノ感ヲ與ヘ苦悶ノ種トナル者ヲ云フ。(6) **Though my heart.....root.**—Though my heart be at the root of bitterness ノ義。假令ヒ我心ハ苦キ菓物ノ根元ニアツテ最早抜クベカラザル程ニナツテ居テモ。必ズ抜き取ツテ見セル。[Amy ノコトハふつつり忘レテ仕マツ。] (7) **Never,.....should come.**—"Never" ハ Never cherish ノ義。"though" 以下ハ如何ニ長生シテモノノ義ナリ。"mortal summers" ハ mortal years (壽命) ト云フニ同シ。一年ニ一度夏アリ故ニ或ハ「夏」ト云ヒ「冬」ト云フナリ。[我壽命ハ云々ノ長キ年ヲ經ルトモ。] (8) **As the many-wintered crow.....home.** 長命ヲ持テル鴉ノ如クニノ義ナリ。鴉ヲ鴉ノ如キハ鳥類ノ中テモ比較的長壽ヲ保ツモノナリ。故ニ引例トス。"many-wintered" ハ年老ヒタルノ義。前文 "summers" 参照。that leads &c. 其鴉ハががあつて騒々シク鳴キ叫ブ鴉群ヲれぐらニ連レテ行ク蓋シ一番年長ノ鴉ガ先導ヲナスナリ。

【譯文】 儲て予は大に自慢して善い。假りに汝 (Amy に對し) 若し予に對して一層貞操の婦人たることを示したりとするも。予は尙大きな顔をすべき理由

がある。蓋予は世の妻たるものが嘗つて夫 (オット) に因つて愛せられしよりも尙一層 Amy を愛したればなり。是は予の誓つて斷言する處なり。予は彼の苦ガキ菓實を持つ所のものを未練にも之れを珍重するほどに心狂へるか。否な假令ひ予の心は其根元までも徹するとも。そを胸底より抜き取らん。假令ひ予は彼の夥々たる鴉群を城に先導する年古るき鴉の如く幾多星霜を重ね長命することあるも。決して爾かく苦ガキものを未練がましく珍重することなかるべし。

Where is comfort? in division of the records of the mind?<sup>1</sup>  
Can I part her from herself, and love her, as I knew her, kind?<sup>2</sup>

I remember one that perished:<sup>3</sup> sweetly did she speak and move:  
Such an one do I remember, whom to look at was to love.<sup>4</sup>

Can I think of her as dead, and love her for the love she bore?<sup>5</sup>  
No; she never loved me truly: love is love for evermore.<sup>6</sup>

(1) **In division.....of the mind?** 心ノ記録即チ memory (記憶) チ區分スルト云フ點ニ慰樂ト稱スルモノハ存スルカ。記憶チ區分スルトハ假令ハ Amy ト云フ女ハ昔日我ヲ深ク愛シテ居タガ今ハ我ヲ棄テ、他人ニ嫁シタ。處テ Amy ガ我ヲ愛シテ居タ時ト我レヲ棄テタ時トヲ區分シ我レヲ棄テタトキハ全ク忘レテ我レヲ愛シタトキノミナ心ニ思ヒ以テ心ニ慰樂ヲ感ズベキカ如何ト云フ義ナリ。(2) **Can I part.....kind?** 予ハ昔日ノ Amy ト今日ノ Amy トヲ別物ニシ。而シテ我レニ對シテ親切ヲ盡クシタリシ彼レヲ親切ノ女トシテ之ヲ愛スルコトヲ得ルカ。(3) **One that perished.** 我レニ對シテ既ニ死シタルモノ。One that perished to me. ノ義ニシテ。我レヲ棄テ、他ニ嫁シタル Amy ハ既ニ已ニ我レニ對シテハ死セルモノナリ。(4) **Whom to look.....to love.** 其人チ一目視テモ忽チ愛ノ情ヲ發ス。(5) **Can I.....the love she bore?** 彼レハ既ニ此世テ死シタモノト想ヒ。昔日彼レガ予ニ對シテ懷キシ愛情ニ對シ彼レヲ予ハ愛スルコトヲ得ルカ。(6) **Love is love.....evermore.** 凡ソ眞愛ト稱スルモノハ永久ノ愛ニシテ一時的ノモノニ非ズ。(故ニ彼女ハ我レヲ眞ニ愛セシモノニ非ズトナリ。)

【譯文】 抑も慰樂は那邊に在りや。心の記録を區分して以て慰樂を感ずることを得べきか。予は彼女自身を區劃し。嘗つて予に對して眞實を盡せし彼れだけを愛し得るか。予は予に對して今や既に死せる彼女を能く記憶す。其死せる彼れの言動や實に可憐可愛のものなりき。予は憐る彼女を能く記憶し之を一見して尙能く愛情を挑發せしむ。而して予は彼れを既に死せるものと想ひ。嘗つて彼れが予に向つて懷きし愛に對し彼れを愛するを得べきか。否な彼れは決して眞に予を愛せしものに非ず。蓋眞愛なるものは永久の愛なればなり。

Comfort? comfort scorned of devils! This is truth the poet sings,<sup>1</sup>

That a sorrow's crown of sorrow is remembering happier things.<sup>2</sup>



Drug thy memories, lest thou learn it<sup>3</sup>, lest thy heart be put to  
proof,<sup>4</sup>  
In the dead, unhappy night, when the rain is on the roof.

(1) *This is truth.....sings*—“This” は下文ノ That a sorrow's crown &c. ノ一句ヲ受ク。是レソ詩人ノ吟ズル真理ナリ。the poet は Dante ナリトノ説アレドモ譯者ノ意見ハ然ラズ。the poet ハ一般詩人ヲ指スモノニシテ此處ノ “the” ハ一般ノ type ヲ表彰セル定冠詞ナリ。故ニ此句ハ〔是レソ一般詩人ノ常ニ唱道スル處ノ真理ナリ〕トノ義。sings ノ現在體ナルニ注目セヨ。(2) *That a sorrow's.....happier things*—That ハ下ノ句ヲ受クル introductory conjunction ナリ。a sorrow's crown ハ the greatest sorrow ノ義。凡ソ悲ミノ最モ大ヒナルモノハ昔日嘗ツテ幸福ナリシトキノコトヲ想ヒ出スニ在リ。昔ハコンナノウニ幸ヒノ日ヲ送ツテ居タガナドト昔ヲ偲ビ往時ヲ追懷スレバ悲ミノ情ガイヤ増スモノナリ。或ル人此一句ヲ和譯シテ

哀しみの多かるうちの哀しみは樂しき昔偲ふなりけり  
ト頗ル原意ヲ得タリ。(3) *Drug.....thou learn it*. 汝若シ是所謂詩人ノ吟ズル真理ヲ知ツタナラバ苦勞ノ種々カラ。ソレヲ知ラナイヤウニ汝ノ記憶力ヲ麻酔セシメヨ。(4) *Lest thy heart.....proof*. 汝ノ心ガ試メサレナイヤウニスル爲メニ。〔果シテ如上ノ苦痛ニ耐ヘ得ルヤ試メサルノ義。〕“to put to proof” ハ to put to trial ト云フニ同シ。

【譯文】 慰樂と云ふ。慰樂は悪魔も輕蔑する所のもの。抑も哀みの極みは昔日嘗つて一層幸福なりしときを偲ぶに在りとは是れぞ詩人の常に吟ずる真理なり。Amy は汝は此真理を知得ざるやう汝の心の試めされざるやう汝の記憶力を麻酔せしめよ。物淋しき深夜霜々として雨の降り濺ぐとき。

Like a dog, he hunts in dreams,<sup>1</sup> and thou art staring at the  
wall,  
Where the dying night-lamp flickers and the shadows rise and  
fall,

Then a hand shall pass before thee, pointing to his drunken  
sleep,<sup>2</sup>  
To thy widowed marriage pillows,<sup>3</sup> to the tears that thou wilt  
weep.

Thou shalt hear the “Never, never,” whispered by the phantom  
years,<sup>4</sup>  
And a song from out the distance in the ringing of thine ears;<sup>5</sup>

And an eye shall vex thee, looking ancient kindness on thy  
pain.<sup>6</sup>  
Turn thee, turn thee on thy pillow; get thee to thy rest again.

(1) *Like a dog.....dreams*—“he” は今度 Amy ノ嫁シタル男ヲ指ス。獵犬ハ始終睡眠中ニ狩獵ノコトヲ夢ム。彼レ亦獵犬ノ如ク夢ノ中テ獵ヲシテ居ルトナリ。(2) *Then a hand.....drunken sleep*—“a hand” は本文中 “I” ト稱スル人ノ手ヲ指ス。其時手が汝ノ前ニぬつと出テ夫(おつと)ノ泥酔シテ眠ツテ居ル處ヲ指ステアロウ。是ハ幽靈ガ手ヲ出ス譯ケニ非ズ。Amy ガ想像ヨリ爾カク感ズルコトヲ叙シタルモノナリ。(3) *To thy widowed.....pillows*. 上文ノ “pointing” ト連續スルナリ。widowed ハ修辭學上ノ用法ニテ結果ヲ先キニ顯ハシタルモノナリ。Amy ノ夫(おつと)ハ恁クノ如ク泥酔ノ中ニ其生涯ヲ送り居レバ早晚 Amy ハ寡婦トナルヲ疑ヒナシ。故ニ寡婦枕ト云ヘルナリ。marriage pillows ハ夫婦枕トモ譯スベキカ。(4) *Thou shalt.....phantom years*—“Never, never” ハ決シテ昔日我レニ由ツテ愛セラレシトキノ如キ幸福ハナキノト云フ義ナリ。“phantom years” ハ past years ノ義。過去ノ歳ガ汝ノ耳ニ「決シテ決シテ昔日ノ如キ幸福ハ來ラザルゾヨ」ト囁クナラン。(5) *And a song.....thine ears*—“from out the distance” ハ from far out of the distance 遠方ヨリト云フ義。是レ double preposition ナリ。汝ノ耳ガがんがんト鳴ル其音ノ中ニ遙ルカ遠方カラ聞ヘルヤウナ唱歌ヲ聽クテアロウ。此句ハ上文ノ thou shalt hear ト連續セシムベシ。“song” トハ嘗ツテ我レト Amy ト交情親密ナリシトキ共ニ與ニ相和シテ吟唱シタル歌ヲ暗示ス。(6) *And an eye.....on thy pain*—“an eye” ハ “I” ト稱スル人ノ眼ヲ指ス。而シテ又眼ガぬつと顯ハレ出テ、昔ノ通りノ親切ヲ以テ汝ノ苦痛ヲ瞥見シ。以テ益汝ノ心ヲ煩悶セシムルナラン。是レ亦實際去ルコトアルニ非ズ。主觀的ニ Amy ノ想像上斯ク感ズルコトヲ叙シタルモノト知ルベシ。

【譯文】 將に消へなんとせる燈光がチラチラと光り。其陰影が上下動搖するの時に當りて彼れは犬の如く夢の中で獸を狩り。汝は驚ひてちつと壁を見詰めるならん。其時一つの手は汝の前に現はれ彼れの泥酔して眠れる處。汝の寡婦枕。汝の泣ひて流す涙を指さすならん。汝は又過去の年が汝の耳に「決して決して昔日の如き幸福はあらざるべし」と囁くを聽かん又汝の耳鳴りの中に遙るかに謠ふ唱歌の聲を聽かん。すると又一つの眼は現はれて昔日の親切もて汝の苦心を一瞥し以て益汝の心を煩悶せしめん。寐返りをなせよ。顔を背けよ。而して安眠せよ。

Nay, but Nature brings thee solace; for a tender voice will cry.<sup>1</sup>  
'Tis a purer life than thine; a lip to drain thy trouble dry.

Baby lips will laugh me down;<sup>2</sup> my latest rival brings thee rest.<sup>3</sup>  
Baby fingers, waxen touches, press me from the mother's breast.<sup>4</sup>

Oh, the child, too, clothes the father with a dearness not his due  
Half is thine and half is his;<sup>5</sup> it will be worthy of the two.

(1) *A tender voice.....cry*. 柔サシキ聲モテ叫ブ。是レ赤兒ノ産ルハコトヲ云フ。(2) *Baby lips.....me down*. 赤兒ノ口元ノ可愛ナル笑ヒハ以テ予ガコトナド全ク忘レシムルナルベシトナリ。(3) *My latest rival.....rest*



予ノ最近ノ競争者トハ此頃 Amy ナ嬰リタル男ヲ云フ。是レ“I”ナル人ニ取リテハ競争者ニシテ競争ニ勝チシ人ナリ。彼レハ問モナク Amy ニ子ヲ嬰ケシメタレバ。Amy ニ慰安ヲ與ヘタルモノナリ。(4) *Baby fingers..... mother's breast.* 赤兒ノ指ハ柔軟ノ蠟ノ如キ感觸アリ。故ニ‘waxen touches’ト云フ。fingers ト同格ト見ルベシ。赤兒ハ母親ノ胸ニ抱カレテ其軟キ紅葉ノヤリナ手モテ予ヲ押シ除ケルナラン。(是レ亦予ノコトヲ忘レシムルノ義。press me &c. ハ press me away from the mother's breast ト解スベシ。(5) *The child.....is his.* 其兒モ亦可愛ラシク父ニ懐キ親愛ノ情ヲ以テ父ニ纏着スルノ義。“clothes”ハ着物着セル。cover ノ義ナリ。而シテ其親愛ノ情タル父一人ノ有スベキモノニ非ズ半ハ Amy ノモノ半ハ夫(おつと)ノモノ。二人ノ共有權タルモノナリ。

〔譯文〕否な加之ならず自然は汝に慰安を與へん。蓋し嬰兒産れて柔しき聲を發して泣き叫ぶに至るべければなり。嬰兒は汝の生涯より一層純潔無垢のものにして。汝の苦勞の涙を乾かし拭ふものなるべし。嬰兒の唇に現はるゝ可愛の笑ひは全く予のことを忘れしむるものなるべし。頃日予の競争者は汝に此慰安を與へたるなり。蠟の如き柔軟なる嬰兒の指は母親の胸から予を押し除けるなるべし。嬰兒は又親愛の情を以て懐つゝ父に纏綿せん。其情や蓋し父一人の要求すべきものに非ずして半ばは汝。半ばは父のものにして共有權たるもの。而して嬰兒は實に父母兩人の有すべき價值あるものなり。

Oh, I see thee old and formal,<sup>1</sup> fitted to thy petty part,  
With a little hoard of maxims preaching down a daughter's heart.<sup>2</sup>

“They<sup>3</sup> were dangerous guides the feelings—she herself was not exempt<sup>4</sup>—  
Truly, she herself had suffered.”—Perish in thy self-contempt!<sup>5</sup>

Overlive it—lower yet—be happy!<sup>6</sup> wherefore should I care?  
I myself must mix with action, lest I wither by despair.

(1) *I see.....formal.* 予ハ汝ノ年老ヒテ如何ニモ四角張ツタ母トナルノヲ見ル。(是ハ將來ヲ想像シテ殺シタルモノナリ)。(2) *With.....daughter's heart.* 我娘ノ心ヲ勸化スル格言(聖賢ノ教)ヲ少シバカリ胸ニ蓄ヘテ。(3) *They* ハ the feelings ヲ受ク。(感情ハ時トシテ人ヲ過マラシムルモノナレバ甚ダ危險ナル嚮導者ナリトノ義)。(4) *She.....not exempt.*—Amy 彼レ自身モ亦除外例テナカツタ。感情ノ爲メニ過マラレタ。(5) *Perish.....self-contempt.* 自ラ己ヲ輕蔑シ。自分ニ愛相ヲツカシテ朽チ果テヨ。(死セヨ)。(6) *Overlive it.....be happy.*—‘it’ ハ self-contempt ヲ指ス。若クハ又耻ヲ忍ンテ生き延ビヨ。——尙一層墮落シテ一世ノ人ニ指彈サレツゝ幸ヒニ暮ラセ。

〔譯文〕偕ても予は汝が年老ひ四角張つたる母となり寡婦たるものの微細なる職務に勝へ。子女を勸化する聖賢の教訓を少しばかり心に蓄ふるを祝る。「人の感情は實に危険なる嚮導者なり。Amy 自身も之れが除外例に非ずして遂に

彼れも之れが爲めに苦惱せり。」汝愧死せよ。若くは又恥を忍んで生き延びよ。——將又た墮落して——幸福であれ。予は何んぞ之を顧みんや。予は絶望に固りて銷沈せざらんがために活動場裏に我身を混投せざるべからず。

What is that which I should turn to, lighting upon days like these?<sup>1</sup>

Every door is barred with gold,<sup>2</sup> and opens but to golden keys.<sup>3</sup>

Every gate is thronged with suitors, all the markets overflow.  
I have but an angry fancy: what is that which I should do?

I had been content to perish, falling on the foeman's ground,<sup>4</sup>  
When the ranks are rolled in vapor<sup>4</sup> and the winds are laid with sound.<sup>5</sup>

But the jingling of the guinea helps the hurt that Honor feels,<sup>6</sup>  
And the nations do but murmur, snarling at each other's heels.<sup>7</sup>

(1) *Lighting upon..... like these?*—“light upon” ハ to come to by chance 偶然邂逅ノ義ナリ。偶々現今ノ如キ世ニ處シテ。(2) *Every door..... with gold.* 人間世界萬事金ノ世ノ中。黄金ヲ以テ戸カ閉メテアル。(3) *Opens.....golden keys.* 黄金ノ門ヲ閉メテアルカラ黄金ノ鍵ヲナクバ門カ明カナイ。(4) *Banks.....in vapor.* 軍隊カ火藥ノ煙ヲ包マレル。(5) *The winds.....with sound.* 風ノ音モ砲聲銃聲ノ爲メニ打チ消サル。(6) *The jingling.....feels.*—“guinea” ハ英國ノ金貨ナリ。其金貨ノじやらじやら鳴ル音ハ。即チ金サヘ出セバ「名譽」ノ受ケタ損害モ之レテ償フコトガ出來ル。“Honor” ハ擬人セルモノ。(7) *The nations do.....heels.* 國民ハ互ニ怨言惡聲ヲ放チツゝ仲々容易ニ戰ヲ交フルモノニ非ルノ義ナリ。

〔譯文〕今の如き世に處して予は如何なるものに眼を向くべきや。予の爲すべき事業如何。あらゆる門戸は金の門もて閉ぢらる故に之を開かんとするには唯金の鍵あるのみ。あらゆる門戸には求職者が蟻集し。あらゆる市場は人を以て埋まり。溢るゝばかり。今や予の想像は昂奮せり。予が爲さんとする事業果して如何。予は戰場に出て敵地に斃れて以て自ら甘じたりし。彼の三軍の兵が砲煙に包まれ。吹きすさむ風の音も砲聲銃聲の爲めに掻き消さるゝが如き戰場にて。併しながら金貨の鑄聲は能く「名譽」の受けた損害を償ふに足る。而して國民は相互に踵を接して罵喝しつゝ徒に怨言を放つのみ。

Can I but relive in sadness?<sup>1</sup> I will turn that earlier page,<sup>2</sup>  
Hide me from my deep emotion,<sup>3</sup> O thou wondrous Mother Age!<sup>4</sup>

Make me feel the wild pulsation that I felt before the strife,<sup>5</sup>  
When I heard my days before me, and the tumult of my life;<sup>6</sup>



Yearning for the large excitement that the coming years would yield;<sup>7</sup>  
Eager-hearted as a boy when first he leaves his father's field,<sup>8</sup>

And at night along the dusky highway, near and nearer drawn,  
Sees in heaven the light of London flaring like a dreary dawn;<sup>9</sup>

And his spirit leaps within him to be gone before him then,<sup>10</sup>  
Underneath the light he looks at,<sup>11</sup> in among<sup>12</sup> the throngs of men—

Men my brothers,<sup>13</sup> men the workers, ever reaping something new;  
That which they have done but earnest of the things that they shall do.<sup>14</sup>

(1) *Can I.....sadness.* 予ハ今ノ此悲境ノ中ニ在テ復活スルコトヲ得ベキヤ如何。“but”ハ only ニシテ語勢ヲ強ムルモノナリ。(2) *I will.....judge.* 人生ヲ book ニ擬シ。其 book ノ初メノ方ノ頁ヲ繙キ。少年時代ヲ回顧スベシトナリ。(3) *Hide me.....emotion.* 予ガ深沈的感應ヨリ我レヲ匿クシテ。此憂苦ヲ忘レシメヨ。(4) *O thou.....Age.* 是レ時代ヲ我母ニ擬シタルモノナリ。蓋シ時代ハ我レヲ生ミタルモノナレバナリ。(5) *Make me.....before the strife.*—“wild pulsation”ハ元氣旺盛ナル心臓ノ鼓動。“strife”ハ the strife (struggle) of life ノ義。予ヲシテ予ガ未ダ社會ノ競争場裏ニ入ラザル前(青年時代)予ガ感ツタ如キ旺盛ナル脈搏ヲ感知セシメヨ。(6) *When I heard.....my life.* 矢張り青年時代未ダ社會ノ競争場裏ニ立タザリシ時ヲ云フ。予ガマダ社會的生活ニ入ラズシテ予ノ前ニ予ガ將來送ルベキ社會的生活ノ日ヲ視又ハ人生喧騒ノ聲ヲ聴キシトキ。(7) *Yearning for.....would yield*—他日大ニ爲スアラントシテ將來ガ吾人ニ與フル大ニナル獎勵ヲ期望シテ。“yield”ハ give ノ義。(8) *Eager-hearted.....father's field* 恰モ童兒ガ父母ノ傍ヲ去リ(父ノ膝下ヲ離レ郷國ヲ出テ、都會ニテモ出テ往ク)時ノ如ク熱烈ノ情面ニ願ハレテ。(9) *Sees in heaven.....dreary dawn.* 倫敦市街ニ近ヒテ。恰モ窓裏タル黎明ノ如ク輝ク倫敦人家ノ燈光ヲ天ノ一方ニ見ル云々。(10) *And his spirit.....before him then*—“his”ハ a boy ヲ指ス。其時彼レノ精神ハ揚揚トシテ彼レヨリ一步先キニ飛躍スルガ如シ。勇ミ立テ心ハ體ヨリ先キニ飛ビ去ルカノ如キヲ云フ。“within him”彼レノ心ノ中テ。(11) *Underneath... looks at.* 倫敦市街燈火ノ下ニ彼レ(a boy)ハ云々ノモノヲ見ル。looks at *Men my brothers* &c. ト續ク。(12) *In among.* 所謂 double preposition ナリ。單ニ ‘among’ ト云フニ同シ。(13) *Men my brothers.* 我同胞兄弟タル人々。(14) *That which.....they shall do.*—“That which”ハ what ニ同シ。‘they’ハ men ヲ指ス。‘earnest’ハ first fruit ノ義。彼等ガ既ニ爲シタル處ノモノハ唯是レ將來彼等ガ爲サントスル處ノモノハ豫兆ナリ。進ンデ已マザルヲ云フ。

【譯文】予は此悲歎の境遇に在て復活蘇生することを得る。予は今青年時代の頁を回顧せん。汝不可思議の「母たる時代」よ。予をして予が未だ社會競争の生活場裏に立たざりしとき感ぜし如き旺盛なる脈搏を感じしめよ。予が眼前に予の將來送るべき日。喧騒たる生活の状を見聞せしとき感ぜしときの如き旺盛なる脈搏を感じしめよ。將來の日月が吾人に與ふる奮勵を渴仰し。彼の童兒が生來始めて父の膝下を離れ。夜中薄暗き道路に沿ふて益近く倫敦の都に歩を運び塞々たる黎明の如く輝く倫敦人家の燈光を天の一方に瞥視する時の如く意氣揚々熱烈の情面に溢るゝが如くならしめよ。此時に當りて彼れの魂魄は一步彼れより先きに飛行するならん。彼れは又燈光の下に多人數の群中に同胞兄弟たる人勞役者たる人の常に何者か新らしき實を收穫するを見ん。彼等が既に已に爲したるものは將來爲さんとする所のもの、豫兆となるなり。

For I dipped into the future<sup>1</sup> far as human eye could see,  
Saw the Vision of the world,<sup>2</sup> and all the wonder that would be;

Saw the heavens fill with commerce,<sup>3</sup> argosies of magic sails,  
Pilots of the purple twilight, dropping down with costly bales;<sup>4</sup>

Heard the heavens fill with shouting,<sup>5</sup> and there rained a ghastly dew<sup>6</sup>

From the nations' airy navies<sup>7</sup> grappling in the central blue;

Far along the world-wide whisper of the south wind rushing warm,<sup>8</sup>

With the standards of the peoples plunging through the thunder-storm;

Till the war-drum throbbed no longer, and the battle-flags were furled

In the Parliament of man, the Federation of the world,<sup>9</sup>

There the common-sense of most shall hold a fretful realm in awe,<sup>10</sup>

And the kindly earth shall slumber, lapped in universal law.<sup>11</sup>

(1) *Dipped into the future.* 未來ニ我身ヲ投ツテ未來ノ有様ヲ見タ。(2) *Saw.....of the world.* 世界ノ幻影即チ將來或ハ然ルアラント云フ世界ノ狀勢ヲ見タ。(3) *Saw the heavens.....commerce.* 是レ風船又ハ空中飛行機ニ乗ツテ交通貿易ナドナスコトヲ云ヘルナリ。〔商貨交易ヲ以テ天ノ充塞サルヲ見タ。〕(4) *Argosies of.....costly bales.*—“argosies”ハ大商船ナリ。“Pilots”ハ水先案内。此二語ハ同格ヲナス。貨物ヲ積載シテ來ル船ハ黄昏ニ先ダチテ來ルガ故ニ船ヲ黄昏ノ水先案内(先導者)トハ云ヘルナリ。“purple twilight”ハ紫色ノ黄昏。天ノ色ヲ紫色ト云フハ韻文(散文ニモ)ノ慣例語ナリ。



〔覽力ヲ有スル如キ大キナ帆ヲ張ツテ居ル大商船。黄昏ノ先導者ハ貴重ナル高價ノ荷ヲ下ニオロシテ。(5) Heard.....with shouting. 下文参照。天ニ吶喊ノ聲ノ充ツルヲ聞ケリ。是レ空中ニテ戦争ヲ爲スガ故ナリ。空中飛行船ハ目下文明諸國間ニ於ケル最新ノ武器トナレルコトハ讀者ノ了知スル處ナラン。Tennysonノ先見實ニ驚クベキニ非ズヤ。(6) Ruined.....dew. 目ノ凄キ恐ロシキ露(血ノ雨)ヲ雨ク。(7) Airy navies. 空中ノ海軍。空中飛行船ヲ戰フ故ニ陸軍ト云ハズ。海軍ト云ヘルナラン。(8) Far along.....rushing warm. 南風ハ暖キモノトナサル。故ニ暖氣ヲ送り來ル南風ノ遙ルカ遠クニ響キ渡ル颯々タル微音ヲ聞イタ。“Far along”ハ遙ルカ天邊ニ沿フテノ義。“the world-wide whisper”ハ上文ノ Heardト連続シテ目的格ヲナス。廣ク遠クニ鳴リ渡ル風ノ faint soundノ義。(9) Till the war-drum.....of the world. 是レ戦争ハ野蠻時代ノ遺物トナリ。全く此世ニ跡ヲ絶ツニ至ルベシト云フ豫言ナリ。〔途ニ軍鼓ノ聲ハ最早轟クコトナク。戰旗ハ人類ノ議會。世界ノ同盟聯合即チ平和會議ノ中ニ捲キ收メラルニ至ル〕Parliament of &c. ト Federation of &c. トハ同格ヲナス。(10) There.....in awe.—“There”ハ上文ノ人類ノ議會。世界ノ同盟テノ義。“most”ハ most nationsノ義ナリ。其處テ多クノ國民ノ常識モテ怒リ狂ヘル(例ハ侵略主義ノ)國ヲ威嚇シテ。〔平和會議ノ宣言ニ服從セシム〕。(11) And the kindly earth.....universal law. 而シテ吾人々類ニ親切ナル(慈母タル)地球ハ所謂萬國公法ニ包マレテ安カニ睡ルニ至ル。

〔譯文〕 蓋し予は荷も人間の視力の達する限り未來に着眼し世界の幻影并に後世或は斯くあるべきあらゆる驚くべきものを視たればなり。又覽力を有する驚くべき帆を張れる大商船。黄昏の先導者が貴重なる貨物を荷卸るして天上に於て商賈交易の盛に行はるゝを見たり。予は又吶喊の聲天に轟くを聞き中天に於て互に掴み合ふほどに苦戦しつつある國民の空中海軍より血の雨の濺ぐを見たり。又想像に於て予はドツト暖氣を吹き送る遙るか四方に鳴り渡る南風の颯々たる微音を聞けり。各國民の軍旗は雷鳴風雨の中に翳へるを見たり。然れども遂に軍鼓は最早鳴りを止め戰旗は人類の議會。世界の聯合同盟の中に捲き收められ。多數國民の常識もて怒り狂へる國土を威嚇し。我々の慈母たる地球は所謂萬國公法の中に包まれて安かに眠るに至るべし。

So I triumphed ere my passion sweeping through me left me dry,<sup>1</sup>  
Left me with the palsied heart, and left me with the jaundiced eye—<sup>2</sup>

Eye to which all order festers, all things here are out of joint.<sup>3</sup>  
Science moves, but slowly, slowly, creeping on from point to point.<sup>4</sup>

Slowly comes a hungry people,<sup>5</sup> as a lion, creeping nigher,  
Glares at one that nods and winks behind a slowly dying fire.<sup>6</sup>

(1) So I triumphed.....left me dry.—“So I triumphed” 斯クノ如ク。前文叙述セル如ク予ハ打チ勝テリ。悲ミノ情。絶望ニ打チ勝ツタ。“ere my

passion” &c. 予が全身ニ通徹セル情が予ヲシテ世ヲアザケナリ感セシメザル前ニ。斯クノ如ク一時ハ絶望ニ打チ勝チタルモ。其後又予ノ passion ハ予ヲシテ此世ヲ果敢ナク想ハシムルニ至レリトナリ。(2) Left me with.....jaundiced eye. 此句モ亦 So I triumphed ere my passion &c. ト連續スルモノト知ルベシ。予ノ心ヲ萎靡甯醉セシメ。予ノ眼ヲ黄疸病的ニシテシマツタ。黄疸病ニ罹レルモノハ眼ニハ萬物皆黄色ニ見ユ。故ニ正シク物ヲ視ル能ハズ。(3) All things.....out of joint. 是レ亦黄疸病ニ罹レルモノハ眼ニハ此世界ノ萬物皆關節ヲ外レテ秩序亂雜ニ見ユルナリ。“here”ハ here in this worldノ義。(4) Science moves.....to point. 學術ノ進歩ハ甚ダ遅々タルモノニシテ。其進ムヤ一ノ點ヨリ他ノ點ニ見ユルニ匍匐徐行スルガ如クナルヲ云フ。(5) Slowly comes.....people. 徐ロニ又饑饉ニ瀕スル貧民ノ世ニ増加スルヲ云フ。(6) As a lion.....dying fire. 凡ベテ猛獸ハ火ヲ恐ルモノナリ。然レドモ餓死ニ瀕シテ居ルカラ其恐ロシキ火ヲモ恐レズ。徐々ニ消ヘナントセル火ノ後ロテこつリト假寐シ眼ヲばらばらシテ居ル人間ノ處ニ段々ト近ク匍匐シテ來ル獅子ノ如クニ。

〔譯文〕 予の全身に通徹せる予の情(悲哀の情)が予をして此世をあじけなく想はしめ。予の心を甯醉せしめ。予の眼を黄疸病的になしたる以前に於て上述の如く一たび絶望に打ち勝ちたり。所謂黄疸病的の眼には凡百の秩序盡く皆紊亂し。世界に於ける萬物皆悉く關節を外れて見ゆるなり。抑も學術の進むや甚だ遅々緩漫にして一點より他點へ匍匐徐行するが如し。而して又饑饉に瀕する貧民は恰も今將に消へなんとせる火の後ろで坐眠し。コツリコツリと頭を動かさし。パチリパチリと瞬きせる人を睨視し徐々に匍匐して來る獅子の如くニ來るべし。

Yet I doubt not through the ages one increasing purpose runs,<sup>1</sup>  
And the thoughts of men are widened with the process of the suns.<sup>2</sup>

What is that to him that reaps not harvest of his youthful joys,<sup>3</sup>  
Though the deep heart of existence beat forever like a boy's!<sup>4</sup>

Knowledge comes, but wisdom lingers,<sup>5</sup> and I linger on the shore,  
And the individual withers, and the world is more and more.<sup>6</sup>

Knowledge comes, but wisdom lingers, and he bears a laden breast.<sup>7</sup>  
Full of sad experience, moving toward the stillness of his rest.<sup>8</sup>

(1) Through the ages.....runs. 數百代ヲ通ツテ人生ノ幸福ヲ増進スル一ノ目的ガ終始一貫スル。(2) With the process.....suns. 日月ノ推移ト共ニ。sunsハ yearsト云フニ同ツ。(3) What is that.....youthful joys.—初メノ thatハ前文〔人ノ思想ノ益擴大スル〕コトヲ受ク。次ギノ thatハ himヲ



受クル關係代名詞ナリ。him ハ a man ニシテ意義廣ケレドモ暗ニ本篇ノ主人公自身ヲ指ス。青年時代ノ快樂ノ實ヲ收穫セザル人ニ取ツテハ思想ノ進歩モ何ノ役ニ立ツカ。(反語ナリ) (4) *Though.....like a boy's* 假令ヒ今モ昔ト變ハルコトナク人生生存ノ深沈ナル心臓ハ常ニ兒童ノ時代ニ於ケルガ如ク熾ニ鼓動スルトハ雖トモ。〔元氣ノ旺盛更ニ昔日ニ劣ラズ〕 existence ハ life。boy's ハ boy's heart ナリ。(5) *Knowledge.....lingers.—Knowledge* ハ學問智識ニシテ書物ニ託ケル若クハ人ノ口ヨリ述ブル學說教訓ナリ。wisdom ハ前者ノ實行ヲ云フ。智識ハ來ルモ智慧ハ踟躕シテ容易ニ進マズ。(6) *The individual withers.....and more.* 人間個人々々ハ枯死消亡スレドモ。世界ハ益進歩發展スルノ義。(7) *He bears.....breast—“he”* ハ前文ノ him ヲ受ク。彼レハ重キ (laden) 胸ヲ持ツ。心ニ憂愁ヲ懷ク。(8) *Stillness of his rest.—death* ノ義。

〔譯文〕 去れど予は疑はず數百代を通じて人生の幸福を増進する處の目的が終始一貫すること。而して人類の思想は日月の進行と共に益擴大せらるゝものなり。去りながら彼の人生々々の深沈なる心臓は常に學童時代の時の如く熾んに鼓動するも昔日青年時代の快樂を收穫せざるものにとつては何の用をなすべき。抑も智識は來るも智慧は踟躕して來らず常に彼岸に逡巡して進まず。個人銘々は枯死するも世界は益進歩發展するものなり。智識は來れども智慧は躊躇逡巡す。而して彼等は漸次死の方面に向つて進みつゝ悲しき經驗を懷きて重き胸を持てるなり。

Hark, my merry comrades<sup>1</sup> call me, sounding on the bugle-horn,  
They to whom my foolish passion were a target for their scorn.<sup>2</sup>

Shall it not be scorn to me to harp on such a mouldered  
string?<sup>3</sup>

I am shamed through all my nature to have loved so slight a  
thing.<sup>4</sup>

(1) *My merry comrades &c.* 本篇冒頭ノ “Comrades, leave me here a little” &c. 参照。樂シク遊戯ヲナセル我友が我レヲ呼ブ聲が聞ヘル。(2) *They to whom.....their scorn—“they”* ハ上文ノ “comrades” ト同格ナリ。故ニ別ニ predicate ナシ。foolish passion ハ一婦人ニ戀々タル癡愚ノ情慾ヲ云フ。彼等ニ取ツテハ予が此癡愚ノ戀情ハ彼等が予ヲ嘲笑スルノ的(マトウ) トナルナラン。其彼等が〔予ヲ呼ンテ居ル〕 “were” ハ would be ナリ。(3) *Shall it not.....string.* 朽腐(フルクサレ)ノ絲(琴ノ)ヲ彈ク(harp on)トハ過ギ去ツタ戀情ノコトナド今更ニ想ヒ出シテ未練ガマシクドクヲ云フ。ソナコトハ實ニ予ニ取ツテ見下ゲハテタコトニ非ズヤ。(4) *I am shamed.....slight a thing.* 予ハ斯クモ微々タルモノ(即チ婦人ヲ云フ)ヲ自ラ愛シタト云フハ實ニ予ガ全身ヲ通ツテ(衷心ヨリ)恥ヅベキコトニ非ズヤ。

〔譯文〕 偕て樂しき予が獵友は角喇叭を吹ひて予を呼び居れり。彼等に取りて予が此癡情は實に予を嘲笑する好材料となるものならん。未練にも憊る陳腐

の琴絃を彈吹するは實に賤むべきの極に非ずや。婦女子の如き斯くも卑しきものを愛したと云へば予の一大不名譽に非ずや。衷心より恥づべきことに非ずや。

Weakness to be wroth with weakness!<sup>1</sup> woman's pleasure, woman's pain—

Nature made them blinder motions bounded in a shallower brain.<sup>2</sup>

Woman is the lesser man, and all thy passions,<sup>3</sup> matched with mine,

Are as moonlight unto sunlight, and as water unto wine.

(1) *Weakness.....with weakness.—Weakness* ハ female sex 即チ女性。婦人ヲ云フ。To be wroth with weakness is weakness ノ義ニシテ婦女子ノ如キ懦弱ナルモノニ向ツテ怒ルト云フノハ自分自ラガ懦弱ナルノダ。(2) *Woman's pleasure..... a shallower brain.—“them”* ハ婦人ノ pleasures, pains ヲ受ク。“shallower” ハ男子ノ brain ト比較セルモノナリ。婦人ノ苦樂。——自然ハ之チ一層淺薄ナル頭腦ノ中ニ束縛シテ一層盲動ヲナサシメタ。“blinder motion” 是レ亦男子ト比較シタルモノニシテ無鐵砲。メクラメツボー的ノ動作ヲ云フ。(3) *Thy passions.* 婦人ニ address シテ汝ノ慾望トハ云ヘルナリ。

〔譯文〕 弱きに向つて怒るは身自ら弱きことを示すものなり。婦女子の苦樂——自然は之を一層淺薄なる頭腦に檢束して盲動を爲さしむるなり。女は一層小さき男なり。あらゆる汝の情慾は我情慾に比すれば月光の日光に於けるが如く。水の酒に於けるが如し。

Here at least, where nature sickens, nothing.<sup>1</sup> Ah for some  
retreat

Deep in yonder shining Orient<sup>2</sup>, where my life began to beat;<sup>3</sup>

Where in wild Mahratta-battle<sup>4</sup> fell my father, evil-starred!<sup>5</sup>  
I was left a trampled orphan and a selfish uncle's ward.<sup>6</sup>

Or to burst all links of habit,<sup>7</sup> there to wander far away,  
On from island unto island at the gate-ways of the day.<sup>8</sup>

Larger constellations burning, mellow moons and happy skies,  
Breathths of tropic shade<sup>9</sup> and palms in cluster, knots of Paradise.<sup>10</sup>

Never comes the trader,<sup>11</sup> never floats an European flag.  
Slides the bird o'er lustrous woodland, swings the trailer from  
the crag;<sup>12</sup>



Droops the heavy-blossomed bower,<sup>13</sup> hangs the heavy-fruited tree—  
Summer isles of Eden living in dark-purple spheres of sea.

(1) Here.....nothing.—“Here”ハ Locksley Hall チ指ス。“nothing”ハ nothing to me ノ義。我レニ取ツテ “nothing” ナリ。少クトモ此處テハ自然ガ病ミソツラツテ居ル。健全的ナラズ。故ニ我レニ取ツテハ「無シ」ト同様ナリ。是ハ Amy ニ對スル失戀ヲ聯想シテ斯ク Locksley Hall チ嫌惡セルナリ。而シテ此處テハ自然ガ病ミソツラツテ居ルト感ズルナリ。(2) Ah for.....shining Orient. 噫アノ光リ輝ク東洋ニ於テ何處カ奥深く隱遁シタキモノデアル。東洋ハ東ニ在リテ太陽ニ近キト云フヨリ “shining” トハ形容セルナリ。(3) Where.....to beat: 予ガ始メテ呱呱ノ聲ヲ擧ゲシ所ノ。(4) Wild Mahratta-battle マーラタ人ハ印度人種中ノ最モ犖猛ナルモノナリ。其激戦ニテ。(5) Evil-starred. 不運惡運ノ義。星ハ人間ノ運命ヲ司ルモノト云ヒ傳ヘラル。(6) A selfish uncle's ward. 慈心ノ叔父ノ後見。(7) Or to burst.....of habit. 若クハ又從來習慣ノ連鎖ヲ盡ク打破シテ(新生活ヲ送ランカ)。(8) On from.....of the day.—On ハ go on 若ハ travel on ノ義ニシテ動作ノ進行ヲ顯ハス。“gate-ways of the day” ハ東洋ヲ云フ。東ハ日ノ出ヅル門ナリ。東洋テ島カラ島ニ渡リ行ク。(9) Breadths of tropic shade. 赤道地方ノ樹蔭ノ廣々シタル處。(10) Knots of Paradise—groups of paradise. 小樂園ノ幾多群集ヲ云フ。(11) Never comes the trader. 歐洲ノ商船ナドノ決シテ來ラザル處。(12) Swings.....the crag.—“trailer” ハ a trailing branch or plant ニシテ。ずつと長ク曳ケル葛ノ如キ植物又ハ枝ヲ云フ。ソレガ岩ニカハツテぶらリト振動シテ居ル。(13) Droops.....bower—“bower” ハ天然ノ樹木ニテ成レル涼亭(アツマヤ)ナリ。重モゲニ澤山繁茂セル花ノ涼亭ガ垂レ籠ツテ居ル。

【譯文】 少くも此處は自然が荒寒として病み予に取つては虚無なり。噫願くはあの光り輝く東洋。予が始めて呱呱の聲を擧げし處。不運なる予が父が Mahratta の激戦にて戦死したる處で奥深く隱遁したきものなり。借ても予はそれより助けなき可憐の孤兒となり。剛愎なる叔父の後見を受くる身となれり。若くは又生來習慣の連鎖を打破して遠るかに遠く漂流し東洋に於て島から島に渡り行か入る。燃ゆるが如きヨリ大なる星宿。圓熟せる月。愉快なる天。熱帯地方樹蔭の廣場。樓閣の叢。小樂園の群。斯る所には文明國より一の貿易船も來らず。歐羅巴の國旗も靡らず。光彩を放てる森林には小鳥の飛揚するあり。長く枝幹を曳ける植物は巖石に掛りてユラリユラリと動揺し。鬱蒼として花咲ける涼亭は枝葉を下に垂れ。實のれる樹には葉實が重く枝に掛り——實に是れ暗紫色を呈せる森洋たる海中に横はる Eden の夏の島とも云ふべし。

【補注】 Larger constellations. 東洋ハ光ノ座所ト定メアルガ故ニ從ツテ星宿モ西洋ノソレヨリモ大ヒナリト想像セルモノナリ。moons ト複数ニナセルハ月ハ屢次顯ハルカ故ナリ。月ガ數多クアルノ義ニ非ズ。Summer isles of Eden.—Eden ノ樂園ノ如キ島ニシテ。四時氣候ガ夏ノ如キヲ形容セルナリ。

There methinks would be enjoyment more than in this march of mind,<sup>1</sup>  
In the steamship, in the railway, in the thoughts that shake mankind.<sup>2</sup>

There the passions cramped no longer shall have scope and breathing-space<sup>3</sup>  
I will take<sup>4</sup> some savage woman, she shall rear my dusky race.<sup>5</sup>

(1) more than.....of mind. 文明國ニ於ケル心意人智ノ發展進歩に於ケルヨリモ。(2) In the steamship.....mankind. 是レ亦文明國ニ於ケル日進月歩ノ社會ヲ暗示セルナリ。汽船汽車其他人類ヲ震撼スルガ如キ思想界。(3) There the passions.....breathing space. 東洋ニ於テハ(There)人ノ情慾ガ拘束サレテ(野蠻國ノコトナレバ心意ノ發展ト云フコトナキガ故ニ)最早呼吸活動ノ範圍場所ヲ有セザルベシ。(4) Take. 娶ル。(5) She will.....race. 彼レハ余ガ種ヲヤドシマツクロノ小供ヲ産ンテ育ツルナラン。

【譯文】 惟ふに其の東洋に於ては文明國に於けるが如く心意の發展進歩汽車汽船將又世界の人類を震撼する底の思想界に生活するよりも尙一層の快樂あらん。最早呼吸活動の範圍場所を得ざるべし。予は又其處で或る野蠻の女を娶り。彼れはまつ黒な小供を擧げて之を養育せん。

Iron-jointed, supple-sinewed, they shall dive and they shall run,  
Catch the wild goat by the hair and hurl their lances in the sun;<sup>1</sup>

Whistle back the parrot's call<sup>2</sup> and leap the rainbows of the brooks,<sup>3</sup>  
Not with blinded eyesight poring over miserable books.<sup>4</sup>

(1) Hurl their lances.....the sun. 其長槍ヲ遠ク投ケルノ義。(in the sun ハ in the sunlight ノ義ニシテ野蠻人ノ活潑ナル運動ヲ暗示セルナリ)。(2) Whistle back.....call. 鸚鵡ノ叫ビ聲ヲ口笛モテ眞似スルノ義ナリ。(3) Leap.....of the brooks. 小河ノ上ニ躍ツテ居ル虹ノ上チひよんひよん飛ビ廻ハル。瀑布ナドノアル處ニハ多ク虹ガ其上ニカハリ居ルコトアリ。(4) Not with.....books.—“miserable” ハ transferred epithet ニシテ。book 其物が憐レナルニ非ズ book ヲ視ル人ノ眼ガ近視眼ニシテ憐レナル盲目同様ノ眼ナルコトヲ顯ハス。文明國ノ兒童ニハ盲目同様ノ近視眼ガ澤山アルガ憐レニモ書物ヲ近視眼的ニ注視スルガ如キ視力テハナイ。

【譯文】 其小供は鐵の如き關節。柔軟にして曲折自由なる筋肉を具へ。或は水の中をもぐり。或は疾驅して野生の山羊の頭髮を捉へて之を捕獲し。長槍を遠く日に向けて投げ。鸚鵡の聲を嘯き又は河川の上に懸れる虹を飛び廻はり。其視力や憐れにも近視的に書物を注視するが如き朦朧的視力に非ず。



Fool, again the dream, the fancy! but I know my words are wild,  
But I count the gray barbarian lower than the Christian child.<sup>1</sup>

I, to herd with narrow foreheads,<sup>2</sup> vacant of our glorious gains.<sup>3</sup>  
Like a beast with lower pleasures, like a beast with lower pains!

Mated with a squalid savage—what to me were sun or clime?<sup>4</sup>  
I, the heir of all the ages, in the foremost files of time—<sup>5</sup>

I that rather held it better men should perish one by one  
Than that earth should stand at gaze like Joshua's moon in Ajalon!<sup>6</sup>

(1) **But I.....child.** 併シ予ハ白髮ノ(老人ノ)野蠻人ハ基督教國ノ小兒ニ一層劣レルモノト信ズ(智識ノ程度ニ於テ)。(2) **To herd.....foreheads.** 野蠻人ノ群ニ入ルト云フコトハ。狹隘ナル前額トハ野蠻人ハ智識ガ發達セザルガ故ニ額ガ狹小ナルナリ。頭蓋骨ノ大小ハ智識ノ進歩不進歩ニ大關係アリ。側口ノモノハ頭ガ大キクシテ智慧ガアル。(3) **Vacant.....gains.** 我々文明國民ノ有スル立派ナル智識ニ比シテ缺乏シタル。“gains”ハ智識ノ收得ヲ云フ。(4) **What to me.....clime?**—sunハ日月即チ time, lifeノ意義ニシテ climeハ a country, a regionノ義ヲ有ス。例ヘバ英國ト云フ文明國ノ如キヲ云フ。時モ場處モ予ニ取ツテ何ニカラン。何ノ用チナスカ。(5) **I, the heir.....of time.** 時代ノ先列ニ立ツテ百世ノ後繼者タル予。(6) **I that.....in Ajalon.**—“Joshua's moon in Ajalon.”ハ舊約聖書ノ故事ニシテ。Joshua x, 12, 13ニ下ノ句アリ。

Then spake Joshua to the Lord in the day when the Lord delivered up the Amorites before the children of Israel, and he said in the sight of Israel, Sun, stand thou still upon Gibeon; and thou, Moon, in the valley of Ajalon.

And the sun stood still and the moon stayed until the people had avenged themselves upon their enemies. Is not this written in the book of Jasher? So the sun stood still in the midst of heaven, and hasted not to go down about a whole day.

“that”ハ關係代名詞ニシテ其前ノ“I”ニハ predicate ナシ。云々ノ予ニシテ僕テモ野蠻人ノ女ト生涯ヲ送ラントスルハ實ニ馬鹿々々シイコトデアアルノ義。本文中“I”ガ三ツアリ皆同シ。“held”ハ believedノ義。予ハ斯ク云フ意見ヲ懷抱スルモノデアアル。地球ガ彼ノ Ajalonノ谷ニ於ケル Joshuaノ月ノ如クちつと見詰メテ立ツテ居ルヨリモ。(即チ世ノ進歩セザルヲ云フ)。寧ろ世界ノ人ガ一人々々死ンデシマツタ方ガ宜カロウ。

【譯文】 愚と云ふべし。是れ亦夢なり空想なり。併し予は予の言の荒唐なることを知る。而して白髮の野蠻人は基督教國の三歳の小兒に劣れることを熟知するものなり。劣等の快樂を有する獸類の如くに。劣等の苦痛を有する獸類の如くに。予が我々文明國の立派なる智識に欠乏せる劣等人種の仲間入りを

するとは借ても噫。不潔極まる蠻人に配するとは借ても噫——時も國も我れに對して何の用をなすぞ。時代の先列に立ちて百世の後繼者たるべき予にして。——地球ガ Ajalonノ谷に於テ Joshuaノ月ノ如クサツト見詰メテ佇立する位ぬなら。寧ろ世界ノ人類一人宛朽死するを宜しとすと云ふ意見を懷抱する予にして〔蠻人に配し蠻人の仲間入りをすると愚の極に非ずや。〕

Not in vain the distance beacons.<sup>1</sup> Forward, forward let us range.<sup>2</sup>

Let the great world spin forever down the ringing grooves of change.<sup>3</sup>

Through the shadow of the globe we sweep into the younger day.<sup>4</sup>

Better fifty years of Europe than a cycle of Cathay.<sup>5</sup>

Mother Age<sup>6</sup> (for mine I knew not), help me as when life begun:<sup>7</sup>  
Rift the hills, and roll the waters, flash the lightnings, weigh the Sun.<sup>8</sup>

(1) **Not in vain.....beacons.** 遠キ距離(遠方)カラ烽火ノ舉ガルハ決シテ徒ラニ舉ガルニ非ズ。distanceハ遠キ將來ヲ云フ。是レ將來(未來)進歩ノ徵候ニシテ決シテ徒空ニ屬スルモノニ非ズトナリ。(2) **Forward.....range.** 前へ前へと進行セシメヨ。(3) **Let the great world.....of change.** 凡ベテ變化ハ是レ進歩ノ徵候ナリ。一言スレバ此世界ヲシテ進歩シテ常ニ止マザラシメントノ義ナリ。此大世界ヲシテ器々ト鳴リ響ク變化ノ流中ニ於テ絶エズ旋轉セシメヨ。車輪ガれるノ下チ廻轉進行スルニ擬ス。(4) **Through the shadow.....the younger day.**—“shadow of the globe”ハ東洋ニ對シテ西洋ヲ圓體(地球)ノ影トハ云ヘルナリ。“the younger day”ハ一層ヨリ若キ日即チ益進歩的ノ時代ヲ云フ。〔圓體ノ陰ヲ通ツテ益進歩的時代ニ邁進スル。〕(5) **Better fifty years.....of Cathay**—“Cathay”ハ支那若ハ韃靼地方ヲ指ス歐洲ノ始メテ支那ニ入りシハ韃靼ノ方面ヨリ入りシモノナリ。要スルニ東洋ノ義ニ解シテ可ナリ。“cycle”ハ百年。歐洲ノ五十年ハ東洋ノ百年ニ勝ル。(社會進歩ノ程度ニ於テ)。(6) **Mother age &c.** 予ハ時代ヲ母トシテ“Mother age”ト云フ何トナレバ予ハ自分ノ母ハ知ラザルガ故ニ“mine”ハ my mother。(7) **Help me.....begun.** 予ヲ助ケテ予ガ生レテ始メテ人生々活ヲ爲シタトキノ如クナラシメヨ。(絶望ニ陥キラシムル勿レ)。(8) **Rift the hills.....weigh the sun.**—weighハ提ケルノ義。力能ク山ヲ裂キ。海ヲ轉バシ。電ヲ閃メカシ太陽ヲ提ケルガ如キ勇氣ヲ出サシメヨ。

【譯文】 遠くに輝く烽火は決して徒に輝くに非ず。吾人をして前へ前へと進行せしめよ。此大世界をして常に變化の流中を器々として旋轉せしめよ。吾人は圓體の陰より益進歩の若き時代に邁進せん。歐洲の五十年は東洋の百年に勝ること遠し。母たる時代よ(予は自己の母を知らざるが故時代を以て我が母と呼ぶ)予を助けて予の生活が始まりしときの如くならしめよ。山を裂き海を轉ばし電を閃めかし太陽を提ぐるの勇を我れに與へよ。



Oh, I see the crescent promise<sup>1</sup> of my spirit hatli not set.  
Ancient founts of inspiration well through all my fancy yet.<sup>2</sup>

Howsoever these things be, a long farewell to Locksley Hall!  
Now for me the woods may wither, now for me the roof-tree  
fall.<sup>3</sup>

Comes a vapor from the margin,<sup>4</sup> blackening over heath and  
holt,  
Cramming all the blast before it,<sup>5</sup> in its breast<sup>6</sup> a thunderbolt.

Let it fall on Locksley Hall, with rain or hail, or fire or snow;  
For the mighty wind arises, roaring seaward, and I go.

(1) **Crescent promise.**—new promise ノ義。crescent ハ新月ナリ。新タニ生  
レタル將來ノ希望。crescent ノ語ヲ用キタルガ故ニ下ニ has not set ノ語アリ。  
新月ハマダ地下ニ没シナイトハ云ヘルナリ。(2) **Ancient founts.....fancy  
yet.**—“well” ハ動詞ニシテ issue out ノ義。勃々タル活氣ノ昔日ノ泉ハ今ニ尙  
混々トシテ予ノ想像ヲ通シテ流出スルノ義。(3) **Now for me.....roof-tree  
fall.** 今ヤ此邊リノ森ハ枯レヤウトモ。此 Hall ノ屋根ハ落チヤウトモ予ハ何ソ  
ノ敢テ順ミンヤ。(4) **Comes.....the margin.** 天ノ一端ヨリ晦朦タル雲が出  
テ來レリ。以下固ヨリ文草ノ形容ト見ルベシ。(5) **Cramming.....before it.**  
—“it” ハ vapor チ受ク。其前ニ一陣ノ風ヲ含ンテ。(6) **In its breast &c.—  
“its”** モ vapor ナリ。其胸ニハ稻妻ヲ懷ヒテ。

【譯文】予の精神の新希望はまだ地下に没せずして輝くを視る。而して勃々たる  
活氣の幾日の源泉は尙今予の想像を通ふして混々迸出するを視る。併しそは  
兎もあれ角もあれ此 Locksley Hall には永の別れを告げん。今ヤ此森林は朽  
枯するとも今ヤ此棟木は落下するとも予に於て何にかあらん。天の一端より  
陰々たる雲が現はれヒースの原。森林を掩ひ朦々として咫尺を辨せざらしめ。  
其前に一陣の暴風を含み其胸には稻妻を懷く。此雲をして或は雨或は霞或は  
火或は雲と共に Locksley Hall に落下せしめよ。蓋恐ろしき疾風遑然として  
起り沖の方に向つて怒號咆哮しつゝあり。而して予は此處を去るが故なり。





W. M. Thackeray

### 第三十六章

## WILLIAM M. THACKERAY.

### サツカレー小傳

William Makepeace Thackeray は千八百十一年を以て印度の Calcutta に生る。父は印度の或る文官たり。幼にして英國に送られ。倫敦の Charter-house School に學び。幾もなく轉じて Cambridge 大學の Trinity College に入學せり。未だ業を卒へずして退學し。畫師たらんとするの目的を以て。佛國巴里に遊びたるも志を遂ぐる能はず。生活の爲め止むを得ず操觚の業に従事せり。一時 "The Times" にも關係せるが。主として "Fraser's Magazine" に執筆せり。千八百四十三年 "Punch" 雜誌に關係してより幾多の小説は同誌に掲載せられ。小説家としての名聲噴々世に聞ゆるに至れり。千八百四十八年有名なる "Vanity Fair" 出づ其後 "Pendennis," "Esmond" 及び "Newcomes" などの名作續々出づ。曾つて議員の候補に立ちて失敗し。復た公人として世に出づるの念を断ち専心著作に従事せり。"Denis Duval" の稿を完ふせずして千八百六十三年十二月を以て歿す。享年五十三歳。

#### TRIBUTE BY CHARLES DICKENS.

(ていつけんずノまつかれ—追頌ノ文)

1. I saw Thackeray first, nearly twenty-eight years ago, when he proposed to become the illustrator of my earliest book.<sup>1</sup> I saw him last, shortly before Christmas,<sup>2</sup> at the Athenæum Club, when he told me that he had been in bed three days—that, after these attacks, he was troubled with cold shiverings, "which quite took the power of work out of him"—and that he had it in his mind to try a new remedy which he laughingly described. He was very cheerful, and looked very bright. In the night of that day week<sup>3</sup> he died.

(1) **Illustrator.....earliest book.**—Dickens が一番始メニ著ハシタ書物ニ挿繪ヲ入レル其畫師。Thackeray ハ少シ painting ナ巴里ニ於テ學ビタルコトハ小傳ニ在ルガ如シ。(2) **Christmas.** 千八百六十三年ノくりすますヲ指ス。(3) **The night of that day week.** 丁度ソレカラきつちり一週間後ノ其日ノ夜。例ハバ月曜日ニ面會シタリトセバ一週間後次ギノ月曜日ノ夜ヲ云フ。



【譯文】予は今を距ること約二十八年始めて Thackeray に面會せり。其時彼れは予の始めて世に公にしたる書に挿繪を畫かんと申出でたり。予が最後に彼れを見しは千八百六十三年のクリスマスの少し前 Athenaeum 倶楽部にて在りき。其時彼れは三日間病褥に在りたることを予に告げ。病魔に犯されたる結果寒む氣を感じ身體顫動。「爲めに全く活動の力を奪奪された」と語りたり。又彼れは一種の新藥を試みに服用する積りなりとて。それを笑ひ乍ら予に説明したり。其時彼れは頗る爽快に且つ嬉々として輝きたり。それから一週間後の其日遂に溘焉として逝けり。

2. The long interval between those two periods<sup>1</sup> is marked in my remembrance of him by many occasions when he was supremely humorous, when he was irresistibly extravagant,<sup>2</sup> when he was softened and serious, when he was charming with children. But by none<sup>3</sup> do I recall him more tenderly than by two or three<sup>4</sup> that start out of the crowd,<sup>5</sup> when he unexpectedly presented himself in my room, announcing how that some passage in a certain book had made him cry<sup>6</sup> yesterday, and how that he had come to dinner,<sup>7</sup> “because he couldn't help it,”<sup>8</sup> and must talk such passage over.<sup>9</sup> No one can ever have seen him more genial, natural, cordial, fresh, and honestly impulsive<sup>10</sup> than I have seen him at those times. No one can be surer than I of the greatness and goodness of the heart<sup>11</sup> that then disclosed itself.

(1) *Those two periods.* 二十八年前初對面ノトキト 1863 年 Christmas ノ少し前ニ面會シタトキヲ云フ。(2) *Irresistibly extravagant.* 非常ニ放逸ニシテ狂暴ナルトキ。(3) *By none—By no occasion.* (4) *Two or three—Two or three occasions.* (5) *start out of the crowd.* 多クノ occasions ヨリ特ニ目立ツテ見ユルモノ。“the crowd” ハ the crowd of occasions. ノ義。(6) *Made him cry—some passage (書中ノ或ル句) ヲ讀シテ彼レヲ絶叫セシメタ。* (7) *Come to dinner.—Dickens* ト食事ヲ共ニシニ來タ。(8) *“Because……help it.”* ドウモ耐ヘキレナイカラ。(感極ツテ自ラ耐ユル能ハズ是非食事ヲ共ニシテ。會談セザルヲ得ナイカラ) 是ノ quotation ハ Thackeray ノ語ナルベシ。(9) *Talk……over* 例ノ感動シタ語句ニ就ヒテ共ニ與ニ談シ合フ。(10) *honestly impulsive* 正直ニ一時ノ情ニ激セラレテ(一時ノ感情ニ激動セラレハ其天真爛漫ヲ發揮セルモノナリ)。(11) *The heart.* 是ハ Thackeray ノ心情ヲ指ス。

【譯文】如上二つの時期の間に於ける長日月の際。予が彼れを記憶するの機會は數回にして止まらず。或は彼れが著るしく諧謔的なるとき或は彼れが非常に放縱なるとき。或は彼れが和柔にして眞面目なるとき。或は彼れが小兒と嬉戲せるとき。皆是れ彼れを記憶するの機會となりたるものなり。併し其幾多の機會の中より嶄然頭角を現はして最も懐かしく彼れを追憶せしむるものは蓋し其中の二三の或る場合に越ゆるものなし。即ち一日彼れは突然予の室に現はれ來り。或る書の中の或る語句を一讀して昨日感泣したり。そこで「感極つて自ら禁ずる能はざるより」今日食事を共にし。其語句に就いて予と會談

せざるべからずと述べたり。斯る場合に於ける Thackeray は一層溫柔にして天真。敦厚にして爽快。正直に感情を激發せる彼れを何人も見る能はざるべし。何人も亦斯る場合に於て發現する其心情の偉にして美なることを證明し得るものはあらざるべし。(自分の外には)

3. We had our differences of opinion.<sup>1</sup> I thought that he too much feigned a want of earnestness,<sup>2</sup> and that he made a pretence of undervaluing his art,<sup>3</sup> which was not good for the art that he held in trust.<sup>4</sup> But when we fell upon<sup>5</sup> these topics, it was never very gravely, and I have a lively image of him in my mind,<sup>6</sup> twisting both his hands in his hair, and stamping about, laughing, to make an end of the discussion.

(1) *We had……of opinion.* 我々の意見モ異ニシタコトガアツタ。(2) *Feigned……of earnestness.* 自分ハドウモ熱心ノ情ガ乏シイト揚言シテ居タ(其實決シテ乏シキニ非ズ)。(3) *Made a pretence……his art—Thackeray* ハ painter タリシナリ。“art” ハ art of painting ヲ云フ。彼レハ表面自己ノ技藝ヲ輕視シテ居タ。(4) *which was not……in trust.—“held in trust”* ハ trust property; trust money ナドノ如ク彼レノ art ハ彼レノ信託セル財産ノ如キモノナリ。ソレヲ輕視スルハ宜シキコトニ非ズトナリ。(5) *Fell upon* 偶然出會スル。(6) *It was never……in my mind.* 決シテまじめニ爭論スルト云フテモナカツタ。而シテ予ハ心眼ヲ以テ彼レノ快活ナル姿ヲ追想スルトノ謂ヒナリ。

【譯文】我々は意見を異にしたこともありし。予は謂へらく彼れは餘りに熱心の情に乏しと自ら伴はれり又彼れは陽に自己の技藝を蔑視したり。是は自己の信託せる技に對して甚だ宜しからざることなり。然れども我等が斯る題目に偶然言及せるときは決して眞面目に論争するものに非ず。而して予が胸中彼れの快活なる相貌の浮び出るを視る。頭髮の中に両手を振り入れ地蹴(ダダダ)を踏み。且つ笑ふ。是れ最早争論を停めんとてなり。

4. When we were associated<sup>1</sup> in remembrance of the late Mr. Douglas Jerrold,<sup>2</sup> he delivered a public lecture in London, in the course of which he read his very best contribution to *Punch*,<sup>3</sup> describing the grown-up cares<sup>4</sup> of a poor family of young children. No one hearing him could have doubted his natural gentleness, or his thoroughly unaffected manly sympathy with the weak and lowly. He read the paper most pathetically, and with a simplicity of tenderness that certainly moved one of his audience to tears. This was presently after his standing for Oxford,<sup>5</sup> from which place he had despatched his agent to me, with a droll note<sup>6</sup> (to which he afterward added a verbal postscript),<sup>7</sup> urging me to “come down and make a speech, and tell them who he was, for he doubted whether more than two of the electors had ever heard of him, and he thought there might be as many as six or eight who had



heard of me" He introduced the lecture just mentioned with a reference to his late electioneering failure,<sup>5</sup> which was full of good sense, good spirits, and good humor.

(1) Associated. 會合シタ。(2) Douglas Jerrold (1803—1857) 英國ノ滑稽作家ニシテ。例ノ "Curtain Lecture" ハ人ノ皆知ル處ナリ。(3) Punch 英國倫敦ニ於テ發行セル滑稽雜誌ナリ。(4) Grown-up cares 成人(オトナ)ノ注意世話。父兄ノ注意。(5) Standing for Oxford—Oxford 選舉區ヨリ議員ノ候補ニ立ナテ。(6) Droll note 諧謔ノ短簡。(實ハ繪畫ナリ。畫ニ意ヲ寓シテ書面ノ代用トナシタルナリ) (7) Verbal postscript. 繪ノ下ノ方ニ文字ガ記ルシアリタルナリ。postscript ハ書面ノ終ハリニ本文ニ書キ殘シタルモノヲ記入スル例ノ「追白」「再白」ノ如キモノ。「文字ノ追白」即テ本文ハ繪ニシテ。其端ニ文字ガ追加シアリタルナリ。(8) Electioneering failure. 選舉ノ失敗(落選)。

〔譯文〕故 Douglas Jerrold 氏ノ追悼會ニ於テ我々相會合せしとき。Thackeray は倫敦ニ於テ一場ノ公開演説ヲ爲セリ。其節彼れは "Punch" 雜誌ヘノ寄稿文ノ最も上乘ナル作品ヲ朗讀セリ。其要旨ハ貧家ノ子弟ニ對シ。其父兄ノ心配注意ヲ叙述セリ。之ヲ聽聞セリ。之ノ一人として彼れノ天性ノ溫雅。弱者ヤ貧賤ノモノニ對スル彼れノ完全ナル無垢ノ男性的同情ヲ疑フモノあるナシ。彼れハ此論文ヲ最も感動的に且つ率直ナル愛情ヲ以テ朗讀シ。爲メニ聴衆ノ一人ハ感泣シタルほどナリ。是ハ彼れガ Oxford ノ選舉區ヨリ議員ノ候補ニ立チ直ぐ後ノことナリシガ。Oxford より彼れハ代理者ヲ予ノ許ニ遣ハシ。諧謔ノ書翰ヲ送り越シ。(其後彼れハ其書翰ニ換舌ノ追白ヲ加ヘたり) 彼れハ予ニ勸メテ「願クハ來ツテ一場ノ演説ヲナシ。而シテ彼等ニ彼れノ何人ナルヤヲ告げよ。蓋シ選舉人ノ二人以上ガ彼れノことヲ曾ツテ聞知セリヤ否ヤヲ疑フ。併シ予 (Dickens) ノことヲ聞知セリモノハ六人乃至八人ハあるべしと彼れハ信じたればなり」と。彼れハ其最近ノ選舉失敗ニ關シテ。前記ノ演説ヲ叙述セリ。そハ思慮精神機智ニ富メル名論ナリキ。

5. He had a particular delight in boys, and an excellent way with them.<sup>1</sup> I remember his once asking me with fantastic gravity,<sup>2</sup> when he had been to Eton<sup>3</sup> where my eldest son then was, whether I felt as he did<sup>4</sup> in regard of never seeing a boy without wanting instantly to give him a sovereign?<sup>5</sup> I thought of this when I looked down into his grave, after he was laid there, for I looked down into it over the shoulder of a boy to whom he had been kind.

(1) An excellent way with them.—them ハ boys. 小供等ヲ非常ニ親切ニ取扱フタ。(2) Fantastic gravity 不思議ナル莊重眞面目。(3) Eton. 有名ナル英國ノ學校ニシテ。專ラ貴族ノ子弟ノ入學スル處ナリ。"he had been to Eton"—Eton 校ニ往ツテ歸ツテ來タトキ。(4) As he did—As he did feel. (5) A sovereign. 英國ノ金貨ニシテ我凡ソ五圓ニ當ル。

〔譯文〕彼れハ小兒ヲ特に喜ビ又彼等ヲ非常に厚遇シたり。彼れ曾ツテ予ノ長男ノ在學セル Eton 校ニ到リ。歸來不思議ナル莊重ノ態度ヲ以テ予ニ問ヘリ。

とあるヲ記憶ス。即ち彼れノ如ク予モ亦一兒童ヲ視れば忽ち—サウエリンヲ與ヘたくなる。未ダ曾ツテ之ヲ與ヘズして之ヲ視ル能はずと感ズルヤ否ヤヲ問ヘリ。予ハ彼れヲ葬リテ後墳墓ノ中ヲ瞰下セしとき此事ヲ追憶シたり。何となれば此時予ハ彼れガ生前深く愛顧ヲ垂レシ一小兒ノ肩越シニ其墳墓ヲ瞰下シたればなり。

6. These are slight remembrances,<sup>1</sup> but it is to little familiar things suggestive of the voice, look, manner<sup>2</sup>—never, never more to be encountered on this earth—that the mind first turns in a bereavement.<sup>3</sup> And greater things that are known of him, in the way of his warm affections, his quiet endurance, his unselfish thoughtfulness for others, and his munificent hand, may be told.

(1) Slight remembrances 些末ノ記憶。左程重大ナラザル追憶ヲアル。(2) Suggestive of.....manner [亡友故人ノ] 聲ヤ容貌ヤ動作ヲ想ヒ起サシムルモノ。(3) The mind.....bereavement. 人ノ心ガ始メテ友人ヲ失フコトニ心付クハ。"bereavement" ハ凡バテ最愛ノモノヲ失フタルコト(死ニ由リテ)。

〔譯文〕如上ハ是レ些末ノ追憶ニ過ぎズ。然レども凡ソ人ノ心ガ最愛ノ友ヲ失ふたことに氣付クハ—決して最早ヤ此世ニ於テ再會することノ出來ざる—故人ノ音容動作ヲ想ヒ起サシムル些末ノ事柄ニ因由スルモノナリ。而シテ其熱烈ナル愛情。沈寂ナル忍耐。他人ニ對スル清淨無慾ナル思慮などノ方面ニ於テ。彼れニ就キテ知ラるゝ所ノ一層大ビナルことが遂ニ世ニ傳説セラるゝに至ルモノナリ。

7. If, in the reckless vivacity of his youth, his satirical pen had ever gone astray or done amiss,<sup>1</sup> he had caused it to prefer its own petition for forgiveness,<sup>2</sup> long before.

I've writ<sup>1</sup> the foolish fancy of his<sup>2</sup> brain;  
The aimless jest that, striking,<sup>3</sup> hath caused pain;  
The idle word that he'd wish back again.<sup>4</sup>

(1) His satirical pen.....done amiss. 彼レノ諷刺譏諷ノ筆ガ曾ツテ岐路ニ滑ベリ。昔クハ其正鵠ヲ過ツテ。失言ナドナシタトキハ。(2) He had caused.....forgiveness. 其筆 (pen) ニ過チ歸シ。筆ニアヤマラシタ方ガ宜イトシテ。筆ニ謝罪サシテ居ル。

(1) writ—written ニ同シ。(2) his—pen. ナ指ス。(3) striking. 打撃攻撃シテ(筆ガ打撃ヲ加ヘテ)。(4) he'd.....again—he (the pen) would wish back again. アハ言ハナケレバ宜カツタニ。今トナツテハ撤回シタイト思フ。

〔譯文〕若しヤ少年血氣ノ狂勇ニ任せて。彼レノ諷刺的筆ガ曾ツテ岐路ニ滑ベリ若クハ又失言等ニ陷ムルことありとせば。彼れハ久しき以前既に其謝罪ノ懇願ハ筆自身ヲして爲サシメたり。即ち曰ク「予ハ彼レノ頭腦ノ愚癡ナル妄想ヲ描ケリ。



之れにて打撃を加へ。遂に苦痛を根起するが如き無謀の滑稽を描けり。彼れは之を取消さんと欲するが如き駄言を描けり。」

8. In no pages should I take it upon myself at this time to discourse of his books,<sup>1</sup> of his refined knowledge of character, of his subtle acquaintance with the weaknesses of human nature, of his delightful playfulness as an essayist, of his quaint and touching ballads, of his mastery over the English language. Least of all, in these pages,<sup>2</sup> enriched by his brilliant qualities from the first of the series,<sup>3</sup> and beforehand accepted by the public<sup>4</sup> through the strength of his great name.

(1) *In no pages.....of his books* 予ハ今 Thackeray ノ著作ニ就キテ論評ヲ試ミントハセザルベシ。"In no pages" 予カ此頁ノ中ニ (此文章中ニ) "to take upon" ハ to assume ノ義。—I would not undertake to discuss in these pages of his books &c. ノ義。(2) *Least of all, in these pages* 云々ノモノ就中。尙更今此文章中ニ論及シナイ (涙ノ種トナルカラ。) (3) *From the first of the series.* 大部ノ小説ハ第一篇。第二篇ト叢書ノ如クニナリテ出ヅ。故ニ「第一輯カラ」ノ義。(4) *Beforehand.....the public.* マダ發行ニナラヌツチカラ公衆 (一般讀者) ニ由リテ嘉納サレタ (受ケガ宜イ。)

【譯文】 今や予は本文に於て彼れの作品。人の品性に關する明細雅致なる智識。人性の弱點を精細に知悉せること。論文家として如何にも爽快にして滑稽に富めること。又其奇異にして人を感動せしむる俗諺。其英語を巧みに採録するの才致等に就き敢て茲に之を評論せんとはせざるなり。就中彼れの偉大なる名の力に因つて第一叢書より其赫赫たる詞藻の輝けるもの。發行に先ちて像め讀書社會に嘉納せられたるものなどに至りては尙更ら茲に之を論評せざるべし。

9. But, on the table before me, there lies all that he had written of his latest and last story. That it would be very sad to any one—that it is inexpressibly so to a writer in its evidences of matured designs never to be accomplished,<sup>1</sup> of intentions begun to be executed and destined never to be completed, of careful preparation for long roads of thought<sup>2</sup> that he was never to traverse,<sup>3</sup> and for shining goals that he was never to reach, will be readily believed.<sup>4</sup> The pain, however, that I have felt in perusing it has not been deeper than the conviction that he was in the healthiest vigor of his powers when he wrought on this last labor.<sup>5</sup> In respect of earnest feeling, far-seeing purpose, character, incident, and a certain loving picturesqueness blending the whole, I believe it to be much the best of all his works. That he fully meant it to be so, that he had become strongly attached to it, and that he bestowed great pains upon it, I trace in almost every page. It contains one picture which

must have cost him extreme distress, and which is a masterpiece. There are two children in it, touched with a hand<sup>6</sup> as loving and tender as ever a father caressed his little child with.<sup>7</sup> There is some young love, as pure and innocent and pretty as the truth. And it is very remarkable that, by reason of the singular construction of the story, more than one main incident usually belonging to the end of such a fiction is anticipated in the beginning, and thus there is an approach to completeness in the fragment,<sup>8</sup> as to the satisfaction of the reader's mind<sup>9</sup> concerning the most interesting persons, which could hardly have been better attained if the writer's breaking-off had been foreseen.<sup>10</sup>

(1) *In its evidences.....to be accomplished.* 意匠考案ハ既ニ成熟シタレドモ (作家ノ死亡ニ由リテ) 決シテソカ完成サレザルト云フ證據ニ於テ。(2) *Long roads of thought.* 思想ノ長キ徑路。即チ始メヨリ終リニ至ル意匠ヲ云フ。(3) *That he was.....traverse.* 未ダ稿ヲ脱セズシテ死去シタレバ。其徑路ヲ決シテ踏マザリシトハ云フナリ。(4) *Will be readily believed* ノ subject ハ此 sentence ノ始マリニ在ル "That" 及ビ "that it is inexpressibly so &c." ノ "that" ナリ。併シ此第二ノ "that" ハ repeat サレタルモノナリ。(5) *He wrought on this last labor.* 彼レカ此最後ノ勞役即チ著作ヲ執筆セシトキ。wrought on ハ [上ニ働キシ] 即チ著作ニ從事セシノ義。(6) *Touched with a hand.* [慈父ノ] 手ヲ以テ之ニ觸レ。撫育愛養シ。(7) *As, ever.....child with.* 曾ツテ世ノ慈父カ其小兒ヲ愛撫セシ如クニ。"with" ハ a hand with which ノ義ニ解説スベシ。(8) *There is.....in the fragment.* 其片々ノ中ニモ (即チ未ダ完稿セザル第一卷トカ第二卷トカノ中ニモ。殆ド完稿ニ近キモノアリ。換言スレバ。全篇ノ趣意ハ殆ド既ニ豫知サレテ居ル。(9) *As to the satisfaction.....mind.* ソハ即チ讀者ニ大ヒナル満足ヲ與フル所ノモノトナル。(10) *Which could hardly.....had been foreseen.*—"which" ハ completeness ヲ指ス。ソハ若シ著者ノ永別カ前以テ豫知サレテ居タニセヨ。是レヨリモ善クハ爲サレ能ハザリシナラン。(假令ヒ未完ノマヽテ死メルコトカ知レテ居タニセヨ。是レヨリモ一層善ク讀者ヲ満足セシムルヤウ書カレ能ハザリシナラン。)

【譯文】 然れども予の前の卓上には彼れの絶筆とも云ふべきものあり。("Denis Duval" を云ふ。既ニ成熟せる意匠考案の決して完稿されず。完成さるべく始められたる企望の決して終結されず。思想の長き徑路の注意周到なる準備成りたるに。其徑路を決して踏まず。其光り輝く決勝點の決して達せられざりし歴然たる證據を見て誰れカ悲歎に沈まざるものあらん。——特に我々作家に取つては其悲歎實に名狀すべからざるものあることは容易に信ぜらるゝ處なるべし。去りながら予が之を一讀して感じた苦痛は彼れが此最後の絶筆を物せしとき彼れは其心力意氣の最も健全なる時なりしと云ふ信念より深きはなからん。之を想へば一層の悲痛を覺ゆ。此絶筆の全部に貫徹する熱誠の情。先見遠識。人物。出來事。最も愛らしき一幅の畫圖に由りて察するに



是れぞあらゆる彼れの著作中上乘のものなるべし。彼れは之を以て自己の傑作と思惟せしこと。彼れは深く此作品に愛着せしこと。彼れは之に全力を傾注せることは殆ど各頁に其證跡歴然として現はる。篇中彼れに深大の不幸災厄を與へざるべからざりし一事を描寫しあり。而してそれは實に一大傑作たるものなり。篇中二人の小兒あり。是は皆つて世の慈父が其兒を愛撫せし最も慈愛に富める手を以て接觸し。深く愛育されたるものなり。篇中又青年の戀愛あり。それは眞理其物の如く純潔。無垢。清楚なり。而して本書に就きて最も顯著なる事實は筋書之一種特別なる構造に因り斯る寓話の大團圓に普通屬する一大眼目より以上の眼目が既に始めより豫知せられ。斯くて其片々の未完稿に於ても既に已に完結に近きものありて。篇中最も興味を與ふる人物に就き讀者の心を大に満足せしむるものあり。是は假令ひ作者の永別が豫め知られて居たにしても到底是れ以上の筆致に到及することは難かりなるべし。

【補註】 of his latest and last story 最近ノ最後ノ小説ノ。即チ彼レノ絶筆ト云フ義ニシテ。例ノ未完稿タル “Denis Duval” チ指ス。 Hes all that &c.—“all” ハ其未完稿ノ全部ヲ云フ。 It contains one picture……extreme distress. 是ハ Thackeray ノ愛兒ヲ失ヒタルコトヲ暗示セルモノナリ。

10. The last line he wrote, and the last proof<sup>1</sup> he corrected, are among these papers through which I have so sorrowfully made my way.<sup>2</sup> The condition<sup>3</sup> of the little pages of manuscript where Death stopped his hand shows that he had carried them about,<sup>4</sup> and often taken them out of his pocket here and there, for patient revision and interlineation.<sup>5</sup> The last words he corrected in print were, “And my heart throbbed with an exquisite bliss.” God grant that<sup>6</sup> on that Christmas Eve, when he laid his head back on his pillow and threw up his arms as he had been wont to do when very weary, some consciousness of duty done and Christian hope throughout life humbly cherished may have caused his own heart so to throb<sup>7</sup> when he passed away to his Redeemer's rest!<sup>8</sup>

(1) Proof. 校正刷。(2) Sorrowfully made my way.—To make way ハ to advance, to proceed ノ義。故ニ此處ニテハ其 papers チ讀過スルノ義。涙ヲ流シテ之ヲ通讀スル。(3) The condition &c. 原稿ノ紙ガ皺クタニナツタリ。汚レタリシテ居ル様子。(4) carried them about. 其原稿チ(ほげつとニテモ入レテ)持チ廻ハツタ。(5) Interlineation. 加筆。書キ入レルコト。(6) God grant that. 冀クハ。(7) May have caused……so to throb 願クハ彼レ自身ノ心モソウイフ風ニ。(無上ノ幸福ヲ以テ)鼓動スルヤウニナランコトヲ。(8) Passed away……Redeemer's rest. 去リテ救世主基督ノ許ニ到リ永眠安靜スル。

【譯文】彼れが書きし最後の語句。彼れが校正せし最後の校正刷は予が涙を揮ふて通讀せし紙面の中にあたり。「死」の爲めに遂に擱筆せし此等草稿の數

頁の様状(アリサマ)より察するに。彼れは之を始終身邊に持ち運び。此處或は彼處にて腰ポケットより取り出し。根氣強き訂正修補をなしたるものゝ如し。校正刷を彼れが訂正した最後の語は「而して我心は無上の祝福を以て鼓動せり」と云ふ數語なりき。願くは彼のクリスマスの前夜。彼れが枕の上に頭を安置し。いつも非常に疲労したとき爲せし通り。其腕を突き上げしときに。生前盡すべき義務職分は正に之を盡したと云ふ意識と。終生謙抑の心もて懷抱せる基督信者の所謂冀望が彼れの救世主の許に到りて永眠せしとき。彼れの心をして爾かく鼓動せしめんことを。(彼れの proof 訂正の通りに無上の祝福を以て其心の鼓動せんことを冀望す)

## DE FINIBUS.

【緒言。下ニ掲ケル “De Finibus” (Concerning Conclusions 結論ニ關シテ) ハ “Roundabout Papers” ト題スル書中ノ一篇ニシテ。始メ “Cornhill Magazine” 雑誌ニ掲載サレタルモノナリ。是ハ Thackeray ノ最後ノ完稿小説タル “The Adventures of Philip” ノ終結ニ關シテ云爲セルモノナルガ。凡ソ長篇ノ小説ヨリ其一節ヲ拔萃スルハ甚ダ不完全ノ事業タルヲ免レズ。故ニ其完篇ノ點ヨリ便宜上本篇ヲ掲出セル所以ナリ。是ハ勿論作者ノ長技ヲ表現セル作品トハ云フ可ラズト雖モ。又熟ク彼レノ特色タル優美妙雅ノ文體ヲ發揮セルモノト謂フベシ。

1. When Swift<sup>1</sup> was in love with Stella,<sup>2</sup> and despatching her a letter from London thrice a month by the Irish packet,<sup>3</sup> you may remember how he would begin letter No. XXIII., we will say, on the very day when XXII. had been sent away, stealing out of the coffee-house or the assembly so as to be able to prattle with his dear,<sup>4</sup> “never letting go her kind hand, as it were,”<sup>5</sup> as some commentator or other<sup>6</sup> has said in speaking of the Dean and his amour.<sup>7</sup> When Mr. Johnson, walking to Dodsley's<sup>8</sup> and touching the posts in Pall Mall<sup>9</sup> as he walked, forgot to pat the head of one of them, he went back and imposed his hands on it, impelled I know not by what superstition.<sup>10</sup> I have this, I hope not dangerous, mania, too.<sup>11</sup> As soon as a piece of work is out of hand,<sup>12</sup> and before going to sleep, I like to begin another: it may be to write only half a dozen lines; but there is something towards Number the Next.<sup>13</sup> The printer's boy has not yet reached Green Arbor Court with the copy.<sup>14</sup> Those people who were alive half an hour since<sup>15</sup>—Pendenis, Clive Newcome,<sup>16</sup> and (what do you call him? what was the name of the last hero? I remember now!) Philip Firmin<sup>17</sup>—have hardly drunk their glass of wine,<sup>18</sup> and the mammas have only this minute got the children's cloaks on,<sup>19</sup> and have been bowed out of my premises,<sup>20</sup> and here I come back to the study again:<sup>21</sup> *tamen*



*usque recurro.*<sup>22</sup> How lonely it looks, now all these people are gone! My dear, good friends, some folks are utterly tired of you, and say, "What a poverty of friends the man has!"<sup>23</sup> He is always asking us to meet those Pendennises, Newcomes,<sup>24</sup> and so forth. Why does he not introduce us to some new characters?<sup>25</sup> Why is he not thrilling like Twostars,<sup>26</sup> learned and profound like Threestars, exquisitely humorous and human like Fourstars? Why, finally, is he not somebody else?<sup>27</sup> My good people, it is not only impossible to please you all, but it is absurd to try.<sup>28</sup> The dish which one man devours, another dislikes. Is the dinner of to-day not to your taste? Let us hope to-morrow's entertainment will be more agreeable. . . . I resume my original subject.<sup>29</sup> What an odd, pleasant, humorous, melancholy feeling it is to sit in the study, alone and quiet, now all these people are gone who have been boarding and lodging with me for twenty months! They have interrupted my rest; they have plagued me at all sorts of minutes;<sup>30</sup> they have thrust themselves upon me when I was ill or wished to be idle, and I have growled out a "Be hanged to you! can't you leave me alone now?"<sup>31</sup> Once or twice they have prevented my going out to dinner. Many and many a time they have prevented my coming home, because I knew they were there waiting in the study, and a plague take them!<sup>32</sup> and I have left home and family, and gone to dine at the Club, and told nobody where I went. They have bored me, those people. They have plagued me at all sorts of uncomfortable hours. They have made such a disturbance in my mind and house that sometimes I have hardly known what was going on in my family, and scarcely have heard what my neighbor said to me. They are gone at last, and you would expect me to be at ease? Far from it.<sup>33</sup> I should almost be glad if Woolcomb<sup>34</sup> would walk in and talk to me or Twysden<sup>35</sup> reappear, take his place in that chair opposite me, and begin one of his tremendous stories.

(1) *Swift*. 例ノ Dean Swift ニシテ本書第一巻ニ掲載シアルモノ。(2) *Stella* 是レ亦 Swift ノ小傳中ニ記シアリ。Miss Johnson ニシテ。"Stella" ハ Swift ノ彼女ニ命名セルモノ。"Stella" ト云フ題下ニ彼レヲ讚美セリ。故ニ云フ。(3) *Irish packet*. 愛蘭ノ飛脚船。(4) *Stealing out of.....his dear*.—"dear" ハ Stella ヲ指ス。"prattle with" ハ面ヲテナク。書面ノ上テクダクダト饒舌ル。そつと珈琲店ヲ集會ノ席カラ抜ケ出テ。戀ヒシノ女トガ饒舌リスルヤウニ(即チ Stella ニ贈ル書面ヲ認メル)。(5) "Never letting go.....as it were." 先ヅ言ハ。決シテ瞬時タリトモ戀ヒシキ奴ノ手ヲ握ツテ放サズニ。(6) *Some commentator or other*. 或ル批評家。若クハ他ノ批評家(二三ノ批評家) Thackeray 著 "The English Humorist" ノ中ニ著者自身斯ク云フテ居ル。(7) *The Dean and his amour*.—Swift and his love.—Swift ハ Dean of St.

Patrick ナリシコトハ小傳中ニ記セルガ如シ。"amour" ハ Stella ヲ指ス。(8) *Doddsley's*—Robert Doddsley [dodz'li] 書籍商ニシテ。著者ナリ。"Select Collection of Old Play." ノ著アリ。(9) *Touching the posts in Pall Mall*—Dr. Johnson カ家ノ門口ナドニ樹テアル棒杭ヲ三度手ノ平テばんぼト觸レル癖アルコトハ上巻 Johnson ノ語ニ記ルシアルガ如シ。Pall Mall—[Pel Mel] ト發音ス。有名ナル Trafalgar Square 附近ニ在ル立派ナ巷ナリ。(10) *Impelled..... what superstition*. 如何ナル迷信ニ由ツテ斯クノ如キコトヲナスベク餘儀ナクセラルハヤ予ハ之ヲ知ラズ。(11) *I have this.....mania, too*—"I have also this mania, I hope this is not dangerous mania." ノ義。予モ亦此病ヲ持ツガ。ドウカ是レガ危険ノ病テナカラコトヲ望ム。(此病トハ迷信ノ病ナリ)。(12) *As soon as.....hand*. 一篇ノ作物ガ脱稿シテ予ノ手ヲ離ルハヤ否ヤ。(13) *Something.....the Next*. 少シテモ次號ノ爲メニ何ニカ書ク。(14) *The printer's boy.....with the copy*. 印刷屋(活版所)ノ小僧ガ原稿ヲ以テマダ Green Arbor Court (巷ノ名)ノ活版所ニ還リ付カナイ。(15) *Those people..... an hour since*. たつた半時間前ニハ生キテ居タ人々。"Those people" ハ書中ノ人物ニシテ直グ次ギニ列記セルモノヲ云フ。半時間前ニハ我が手テ是等ノ人物ヲ創造シテ居タレバ活キテ居タガ今ハ印刷屋ノ手ニ渡ツテ死ンテ居ル(半時間前ハマダ author ノ mind ノ中ニ生キテ居タガ。今ハ既ニ別ノ著述ニ從事セルガ故ニ。author ニ對シテハ既ニ死セルモノトナルナリ)。(16) *Pendennis, Clive Newcome*. 共ニ Thackeray ノ著述ニシテ前者ハ "The History of Pendennis, His Fortunes and Misfortunes" ノ主人公。後者ハ "The Newcome" ノ主人公ナリ。(17) *Philip Firmin*.—"The Adventures of Philip" ノ主人公。(18) *Have hardly drunk.....of wine*. 漸ク葡萄酒一杯飲ンテ仕舞ツタトキニ。(飲ムカ飲マカニ) 是ハ Thackeray ノ宅ヲ訪フテ彼等ガ一杯酒ヲ飲ミタルヤウニ書ケルモノナリ。(19) *And the mummies.....cloaks on*. たつた今 (only this minute) 母親ガ小供ニ上衣ヲ著セテ。(20) *And have been bowed.....promises*. たつた今我家ノ屋敷カラ腰ヲ屈メ挨拶ヲシテ出テイツタバカリダ。(18) (19) (20) トモ要スルニ Pendennis, Clive Newcome 等ト相別レ。漸クニ是等ノ稿ヲ脱スルヤ否ヤノ義ナリ。(21) *Here I come.....study again*. 再ビ書齋ニ歸ツテ筆ヲ執リ始メル。(22) *Tamen usque &c.*—"yet do I always return." ノ義。羅典語ナリ。此 full quotation ハ Naturalism expellas furca, tamen usque recurret ニシテ。之ヲ英譯スレバ "Though you drive out Nature with a pitchfork, yet she will always return." ノ義。(23) "What a poverty.....the man has."—"the man" ハ Thackeray ヲ指ス。此男ノ友人ノ乏シキコトヨ。(イツテモ Pendennis トカ Newcome トカ。同シ人ノ話ヲシテ居ル)。(24) *Pendennises, Newcomes*—Pendennis ノ如キモノ。Newcome ノ如キモノ。(イツテモ同シ人物ヲ我々ニ紹介スル)。(25) *New characters*. 新人物。(26) *Twostars*. 是ハ假リニ設ケタル或ル作家ノ Non de plume (匿名) ナリ。Threestars, Fourstars 皆同シ。(27) *Why, finally.....somebody else?* 結局何ヒ彼レハ (the man) 別人ニナラヌノテアロウカ。[本人自ラガ別人トナレバ尙一層新人物ヲ我々ニ紹介スルコトハナルナリ。] (28) *It is absurd to try*. 凡ベテ人ノ氣ニ入ルヤウニセント試ミルハ愚ノ至リナリ。出來ルコトニ非ズ。(29) *I resume..... subject*. 本論ニ立テ歸ツテ之ヲ論セン。(30) *At all sorts of minutes*.—Dur-



ing all the time (始終)。(31) "Be hanged.....alone now?" エー。イマイマシイ奴ダ。首デモ縊ツテ仕舞へ。ワルサイ貴様ハ己レニ構ハズ己レノナス儘ニ放任シテ置クコトが出来ナイノカ。(32) A plague take them. 是レ亦 an expression of curse ニシテ憎イ奴ダ。疫病デモ彼等ニトツツケバ宜イニノ義ナリ。(33) Far from it. 仲々以テ氣樂暢氣ドコロノ段デハナイ。(34) Woolcomb—Thackeray チ煩ハス所ノ imaginary person ナリ。假名ナリ。(35) Twysden 前同断。

【譯文】彼の Swift が Stella を戀慕し交情濃密なりしとき而して愛蘭の郵便船で月に三たび倫敦から彼れに書面を送りつゝありしとき。讀者或は記憶せん Swift は竊かに咖啡店或は集會の場處を抜け出て最愛の情婦と常に喃喃雑談をなすべく。若くは又一二の批評家が Dean Swift 及び其情婦に就いて云へるが如く。言はゞ始終彼女の優さしき手を握つて離さるやうなさんが爲め。例へば第廿二號の書面を出した其同じ日に又第廿三號の書面を書き始めるを常とせり。又 Johnson が Dodsley 書籍店に往きつゝあるとき途中 Pall Mall にて棒杭に手を觸れ歩みつゝ。偶其一つの棒杭の頭を輕打するを忘れたりとてソザソザ後と戻りして其上に手を置き過ぎ行きたりと云ふが。如何なる迷想に由りて斯くは爲さればならぬの予の知る所に非ず。予も亦如上の性癖を有す。願はくは予の性癖は危險なる偏狂病に非ることを望む。一篇の作品が脱稿して予の手を離るゝや否や予は必ず就寝前別の作品を執筆するを好むの癖あり。そは唯五六行を書けば可なり。併し兎に角次號の方に進行するものなり。印刷屋の小僧はまだ予の原稿を持って Green Arbor Court に達しない。又たつた半時間前まで生きて居た人間—Pendennis, Clive Newcome の如き。して又(コート彼奴の名は何と言つたか。最後の主人公の名は何と云つたか。ソウソウ憶ひ出した。) Philip Firmin—此等の人間が漸く今葡萄酒一杯を傾け。母親共は小供等にタツタ今上衣を着せて予が邸内より腰を屈め一禮して辭し去つたと思ふや否や予は再び予の書齋に歸り來る。「予は常に復歸す。」今や此等の人間が往いて在らず。如何に寂しく感ぜらるゝぞや。我親友よ。或る人は最早全く汝等に厭き果てて曰く「此男の友人に乏しきことよ。彼れは常に Pendennis とか Newcome とか其他のものに我々を會見せしめやうとして居る。何ぞ彼れはもつと新しい人物に我々を紹介しないのか。彼れは何ぞ彼の Twostars のやうに寸鐵能く人を刺すが如くならざるか。Threestars のやうに學識該博ならざるか。Fourstars の如く非常に滑稽的人道的ならざるか。何ぞ彼れは結局誰れか別人とならざるか。」と。親愛なる讀者よ。諸君等凡べてを悦ばしめんとするは蓋不可能なり。のみならず爾く爲さんと試むるは惡の至りなり。一人の好んで食ふものは他の一人は之を好まず。十人十色である。今日の食膳は諸君の口に適はざるか。然らば明日の馳走は一層諸君の嗜好に適せんことを希ふのである。……予は是れより本題に立ち歸へらん。此二十箇月間も予と衣食を共にしたる是等の人が今此處を去りたるときは唯獨リクネット書齋に默座するは如何に奇異の感に打たれ。又愉快でもあり面白くもあり又何となく沈鬱的の情を感ずるものぞ。彼等 (these people) は予の休息を妨げ。又四六時中常に予を惱まし。又予が病氣の時とか無爲休養を欲する時に當りて予の處に闖入し來り。爲めに予は屢斯く怒鳴

り出したことあり。「イマイマしい畜生奴。貴様は己れを其爲すが儘に放任して置くことが出来ないのか。」一二度彼等は予の晚餐に出て往くの妨げたこともあり。又予の歸宅を妨げたことは幾回なるやを知らず。何ぞなれば彼等は予の書齋に居て予の歸りを待ち受けて居ることを予は知るが故にうかど歸宅が出来ざればなり。噫嗚ても憎くたらしい奴等よ。予は予の家庭家族を去つて止むなく俱樂部に往つて晚餐を喫し誰れにも予の居處を知らせざりしことありたり。實に彼等は予を煩はした。して又特に予が不愉快を感ずるとき始終予を惱ました。時としては予は我家庭には何事がありつゝあるか殆ど之を知らず。彼に居るものが何を予に言ふたかそれが耳に入らざるほど予が心を掻き亂し又予が家を騒がした。今や彼奴等は往けり。然らば予は大に氣樂なるべしと諸子は豫期するにや。仲々以て氣樂どころの段に非ず。予は若し Woolcomb が此室に入り來つて予に何にか話しかけ。或は Twysden が再び現はれて向側の椅子に座を占め例の恐ろしき怪談を一つ話し始めるなら喜んで之を聽かんとする位ぬである。

【補註】本文中 "These people" トアルハ例ノ Pendennis, Clive Newcome 又は Philip Firmin 等ヲ指ス。是等ノ人ガ Thackeray チ煩ハシ惱マシ。我家ニ何事カ起ツテ居ルカ。傍ニ居ル人ノ話ガ耳ニ入ラヌトハ著作ノ爲メニ全心ヲ傾注シテ四邊ノ事ヲ殆ド感知セザルヲ云フナリ。然ルニ今ヤ稿ヲ脱シ是等ノ煩サキ奴等ガ去ツテ仕舞ツタカラ。身ハ氣樂安樂デアアルカト云フニ。決シテ然ラズ直ク又我レチ煩ハス Woolcomb ヤ Twysden ノヤウナ奴等ト喜ンテ會談スル。彼等ニ煩ハサレテモ何トモ思ハヌ。

2. Madmen, you know, see visions, hold conversations with, even draw the likeness of, people invisible to you and me. Is this making of people out of fancy madness, and are novel-writers at all entitled to strait-waistcoats? I often forget people's names in life, and in my own stories contritely own that I make dreadful blunders regarding them; but I declare, my dear sir, with respect to the personages introduced into your humble servant's fables, I know the people<sup>4</sup> utterly—I know the sound of their voices. A gentleman came in to see me the other day, who was so like the picture of Philip Firmin in Mr. Walker's charming drawings in the *Cornhill Magazine*<sup>5</sup> that he was quite a curiosity to me. The same eyes, beard, shoulders, just as you have seen them from month to month.<sup>6</sup> Well, he is not like the Philip Firmin in my mind.<sup>7</sup> Asleep, asleep in the grave, lies the bold, the generous, the reckless, the tender-hearted creature<sup>8</sup> whom I have made to pass through those adventures<sup>9</sup> which have just been brought to an end. It is years since I heard the laughter ringing, or saw the bright blue eyes.<sup>10</sup> When I knew him, both were young. I become young as I think of him. And this morning he was alive again in this room,<sup>11</sup> ready to laugh, to fight, to weep. As I write, do you know, it is the gray of evening;<sup>12</sup> the house is quiet; everybody is out;



the room is getting a little dark; and I look rather wistfully up from the paper with perhaps ever so little fancy that HE MAY COME IN.—No? No movement. No gray shade, growing more palpable, out of which at last look the well-known eyes.<sup>13</sup> No; the printer came and took him away with the last page of the proofs. And with the printer's boy did the whole *cortège* of ghosts flit away, invisible?<sup>14</sup> Ha! stay! what is this?<sup>15</sup> Angels and ministers of grace!<sup>16</sup> The door opens, and a dark form—enters, bearing a black—a black suit of clothes. It is John.<sup>17</sup> He says it is time to dress for dinner.

(1) **Are novel-writers.....strait-waistcoats?**—“strait-waistcoat” ハ寛潤ナル裾長キ服ニシテ。暴レ廻ハル狂人ニ着セルモノナリ。小説作者ハ皆狂人服ヲ着セラレネバナラヌカ。小説家ハ皆狂人カ。(2) **My dear sir.** 我親愛ナル讀者諸君。My dear reader ト云フニ同シ。(3) **Your humble servant's fables**—Thackeray 自ラ己ヲ卑下シテ(讀者ニ對シ)卑シキ召使ト云フナリ。(予ガ小説。) (4) **The people.** 自己ノ著作ノ中ニ introduce シタル人物。(5) **Cornhill Magazine.** ハ雑誌ノ名ニシテ。“Philip Firmin” ハ初メ此雜誌ニ掲載サレタルナリ。(6) **Just as you.....to month.** 毎月々々同雜誌ニ掲載サレルヲ諸子ガ見タ通りニ。(7) **He is not.....in my mind.** 予ガ意想ノ中ニ在ル所謂予ノ Philip Firmin トハ違ウ。人名ノ前ニ定冠詞ノ付シアルニ注意スベシ。(8) **Asleep.....tender-hearted creature.** 剛膽寛大。常ニ撫肉ノ歎ヲ懐キ。心優柔ナル人間即チ Philip Firmin ハ既ニ逝ヒテ墳墓ノ中ニ永眠シテ居ル。(是レ Thackeray ノ著書中ニ彼レハ既ニ此世ヲ去リタルモノトナシアルナリ。) (9) **Those adventures.** 此書ハ “The Adventures of Philip” ト題シテ Philip ノ冒険談ヲ叙シタルモノナリ。故ニ云フ。(10) **Bright blue eyes.** 煌煌ト輝ク Philip ノ碧眼。(11) **He was.....in this room.**—Philip ハ再ビ生キテ予ノ此部屋ニ來タ。(是ハ著者ガ今朝ホド何ニカノ原稿ニ Philip ノコトヲ再ビ書キタルコトヲ暗示セルナリ又始終想像テ彼レノコトヲ想ヒ居ルガ故ナリ。(12) **As I write.....of eventing.** 予ガ執筆シテ居タトキハ夕暮レ方デアツタ。“do you know” ハ Imperative ノ力ヲ有ス。「知リナセ」諸子ハ云々コトヲ承知セヨ。(13) **No gray shade.....well-known eyes.** “No gray shade” ハ not a ghost, but a real being ナリ其姿ガ段々明白ニナツテ來テ。其中カラ途ニ然ク見慣レタ眼ガ見ヘ出シタ。(14) **And.....invisible?** 而シテ印刷屋ノ小僧ガ往ツテシマツタト同時ニ幽霊ノ行列ハ皆姿ヲ匿クシテ飛ビ去ツテシマツタカ如何ニ。“ghosts” トハ幽霊ノヤウナ朦朧タル人ノ姿ヲ暗示セルナリ。(15) **Ha!.....is this?** ハー。マテヨ。是レハ一體何モノダ(何ニカ物ノ姿ガ見ヘタルナリ)。(16) **Angels.....of grace!** 天神。神ノ御恵ミヲ齎ラセルお使カ。(17) **John**—Thackeray ノ内ニ居ルボーイナリ。何ニカ大層ナモノダト想ツテ居タニ boy テアツタ。是レ Anti-climax ナリ。

【譯文】 諸子の知れる如く狂人は臆幻影を見る。而して諸子并に我輩の眼に視へざる人と話をしたり。甚しきは其人の相容貌を描きアリアリと之を明言することあり。恁くの如く空想より人間を作るのが果して狂と謂ふべきや。

而して小説家は皆狂衣を着るべく權利づけらるゝものなりや。予は屢次予の生涯に於て人の姓名を忘れることあり。而して予の小説中には人の名に就いて恐るべき大間違ひをすることあり。是は予の痛嘆して特に自狀する所なり。併し讀者諸子よ。予は明言す諸子の卑僕(予)の小説中に現はされたる人物に就いては完全に其人を予は熟知し其人の聲すらも能く之を知る。過ぐる日或る一紳士が予に面會の爲め來りたるが。其紳士は Cornhill Magazine に掲載せる Walker 氏の畫きたる Philip Firmin の姿に生き寫して予は大に奇怪の感に打たれたり。諸子が毎月號を追ふて出版せられたるのを見た通り丁度同じ眼で同じ髪で同じ肩恰好の人であつた。偕て併し予の意想の中に在ては彼れは所謂予の Philip Firmin とは異なり居たり。丁度今終焉を告げたる(脱稿したる)彼の冒険を経由し來れる此剛膽にして大度。豪放にして温情に富める人物(Philip Firmin)は既に己に墳墓の中に永眠し居る。予が彼れの高笑を聞き彼れの耽々たる碧眼を見しは數年前のことなり。予が彼れを知りしときは彼れも予も共に青年なりき。予は彼れのことを考ふれば一層苦くなるかの感あり。而して彼れは今朝再び生きて此室に入り來り。笑ひもし戦ひもし且つ泣きもせんとせり。諸子よ知れ。予が筆を執りしときは薄暮の頃ひて。家は森閑として靜かに。誰れも出ていらず。室は少しく暗黒ならんとし。予は「彼れが或は入り來るかも知らん」と云ふ想像を少し懐ひて寧ろ熱心に原稿紙の上から眺め居たるが——彼れは入り來らざりしか。何等の動作なし。朦朧たるものではなく一の實存物が段々とハッキリとなつて其影の中より熟く見慣れた眼が現はれた。何に Philip ではない。印刷屋の小僧が來て最後の校正刷と共に彼れを連れて往つたのである。而して印刷屋の小僧の去ると同時に幽霊の行列は姿を匿くして消え失せたか。アア待てよ。是れは何者だ。天使か神の御恵みを齎らせる御使ひか。扉が明いた。黒い姿が見へた。——黒い——黒い一組の服を着たものが這入つて來た。John だ。晚餐の服裝をなす時間であることを知らせに來たのである。

3. Every man who has had his German tutor, and has been coached through the famous *Faust* of Goethe<sup>1</sup> (thou wert my instructor, good old Weissenborn,<sup>2</sup> and these eyes<sup>3</sup> beheld the great master himself in dear little Weimar town!),<sup>4</sup> has read those charming verses which are prefixed to the drama,<sup>5</sup> in which the poet reverts to<sup>6</sup> the time when his work was first composed, and recalls the friends, now departed, who once listened to his song.<sup>7</sup> The dear shadows rise up around him, he says; he lives in the past again. It is to-day which appears vague and visionary.<sup>8</sup> We humbler writers cannot create Fausts, or raise up monumental works<sup>9</sup> that shall endure for all ages; but our books are diaries, in which our own feelings must of necessity be set down. As we look to the page written last month, or ten years ago, we remember the day and its events<sup>10</sup>—the child ill, mayhap,<sup>11</sup> in the adjoining room, and the doubts and fears which racked the brain as it still pursued its work;<sup>12</sup> the dear old friend<sup>13</sup> who read the commencement of



the tale, and whose gentle hand shall be laid in ours no more.<sup>14</sup> I own, for my part, that, in reading pages which this hand penned formerly, I often lose sight of the text under my eyes.<sup>15</sup> It is not the words I see, but that past day;<sup>16</sup> that by-gone page of life's history;<sup>17</sup> that tragedy, comedy it may be, which our little home company was enacting;<sup>18</sup> that merrymaking which we shared; that funeral which we followed; that bitter, bitter grief which we buried.<sup>19</sup>

(1) **Faust of Goethe.** 有名ナル獨逸ノ詩人 Goethe ノ著ハセル Faust. (2) **Weissenborn.** Thackeray ノ就ヒテ學ビシ Professor ナリ。(3) **These eyes.** 此我が眼テ。(4) **Weimar town.**—"German Athens" トテ有名ナル處。十八世紀ノ末ヨリ十九世紀ノ初ノ頃マテ獨逸文學ノ中心トナリ。Goethe チ始メ Schiller, Herder, Wieland 等ノ住處トシテ其名高シ。(5) **The drama.**—"Faust" チ指ス。(6) **Reverts to.** 回想スル。(7) **His song—"Faust"** チ指ス。(8) **It is today... ..and visionary.** 空漠トシテ幻夢ノ如ク見ユルモノハ現在ノ今日ニシテ。過去ノ顯象ハ却ツテアリアリト其心眼ニ映ズルトナリ。(9) **Monumental works.** 記念碑ノ如キ工事(作品)。萬世不易ノ著作ヲ云フ。(10) **We remember... ..its events.** 其 page チ書キタル日ト其日ニ起ツタ出來事ヲ能ク記憶シテ居ル。(11) **Mayhap.—perhaps.** (12) **The doubts and fears... ..its work.—it, its** ハ共ニ brain チ指ス。頭腦ハ矢張り引續キ其仕事ヲ遺ツテ居ルトキ。其頭腦チ苦惱セシメタル疑惑ヲ恐怖。(小供ノ病氣ニ就ヒテ種々ノ疑念ヲ畏怖心ヲ生ズルヲ云フ。)(13) **The dear old friend.** 誰レト指定セルモノニ非ズ。廣ク親シキ舊友チ指シタルモノナリ。(14) **Whose gentle hand... ..no more.** 其人ノ柔ハラカナル手ハ最早我等ノ手ノ中ニ置カレザルベシ。(握手スルコトガ出來ン) 今チ死シテ亡キガ故ニ。(15) **I often... ..my eyes.** 予ハ屢予ノ眼下ニ在ル文句(頁ノ上ニ在ル文字)ガ眼ニ見ヘナイ。(16) **It is not... ..past day.** 予ガ眼中ニ入ルモノハ書中ノ文字テナクテ。ソチ書キ認メシ過キ去ツタ時ノ日デアル(其時ノ事ヲ憶ヒ出ス)。(17) **That by-gone page... ..history.** 人生ノ歴史ノ彼ノ過キ去ツタページ。人生チ Book ニ擬シ其中ノ page チ云フナリ。(18) **which... ..was enacting.** 其喜劇若クハ悲劇ヲ我が家庭ノ小人數デ日々扮装演技シテ居ル。人間社會ハ丸ルテ舞臺ノ上ノ演劇ノ如キモノニシテ悲喜交ハル突ハル活劇ヲ演ズルモノナリ。(19) **That... ..we buried.** 彼ノ辛キ辛キ悲歎トハ何カ最愛ノ妻トカ子トカチ失ヘルヲ云フ。而シテ其悲歎ヲ墳墓ノ中ニ其人ト共ニ埋メタルヲ云フ。

【譯文】獨逸ノ家庭教師に就いて學び。彼の有名なる Goethe の Faust を教へられた者は(汝は予の師なりき。善良なる老師父 Weissenborn よ。予の眼は此文を親しく其懐かしき小都會 Weimar に於て見たり)皆此 drama の始めに附録として掲げられたる面白き詩句を一讀したるならん。其中に Goethe は此作品を始め執筆せし時のことを回想し。替つて此詩を傾聴せし友人にして今や亡き人々のことを追想し居れり。親愛なる懐かしき故人の影が自己の身邊に朦朧として現はるかか知しと彼れは言へり。而して彼れは再び過去に生活せるなり。そも空々漠々幻影の如く見ゆるものは却つて現在の今日なり。我儕小作家

は到底 Faust の如き傑作を物する能はず。若くは又百世不磨の紀念碑的作品を築き上ぐる能はず。去れど我々の著作は實に我々の感情を必然記入せらるべき日誌なり。我儕が先月若くは十年前に書きたる頁を回顧すれば其之を書きたる日と出來事を追懐するものなり。——或は隣室で小兒が病臥して居たることもあらん。頭腦は汝々として仕事を續行しつゝあるとき。大に頭を惱ませし疑惑恐怖等のことを追懐す。或は又親しき舊友にして予が物せる小説の初篇を一讀したるものが今や逝ひて亡く。最早其柔しき手を握ることを得ざる等のことあらん。他の作家はイザ知らず予に於ては昔日親ら執筆せし頁を一讀するに當りて屢眼下に在る文句が少しも眼に觸れざることあり。予が眼に觸るゝものは頁の上の文字に非ずして過ぎ去れる日なり。生涯の歴史の過ぎ去れる頁なり。或は予の小家庭が扮装せる彼の喜劇若くは悲劇なり彼の我々の共に與に享樂したる遊樂なり。彼の我々の會葬せし葬儀なり。彼の我々が深く埋没せし辛き辛き悲歎なり。

4. And such being the state of my mind, I pray gentle readers to deal kindly with their humble servant's manifold short-comings, blunders, and slips of memory.<sup>1</sup> As sure as I read a page of my own composition, I find a fault or two—half a dozen. Jones is called Brown. Brown, who is dead, is brought to life. Aghast, and months after the number was printed, I saw that I had called Philip Firmin, Clive Newcome. Now Clive Newcome is the hero of another story by the reader's most obedient writer. The two men are as different, in my mind's eye, as—as Lord Palmerston and Mr. Disraeli, let us say.<sup>2</sup> But there is that blunder at page 990, line 76, volume lxxxiv. of the *Cornhill Magazine*, and it is past mending;<sup>3</sup> and I wish in my life I had made no worse blunders or errors than that which is hereby acknowledged.<sup>4</sup>

(1) **Slips of memory.** 記憶ノ錯誤。フト思ヒ違ヒチナスヲ云フ。(2) **Let us say.** 先ヅ言ハス。(3) **It is past mending.** 最早訂正ノ時期ヲ過ギテシマツタ。(4) **Than... ..acknowledged.**—"that" ハ blunder or error チ受ク。今此處ニ認メラレタル錯誤ヨリモ。

【譯文】予の心状夫れ斯くの如し。予は温良なる讀者諸子に懇願す。諸子は此卑しき著者の幾多缺點錯誤失念を寛恕せられんことを。予が作物の一頁を讀む毎に屹度一二の過誤を見出す——若くは五六の過誤は必ず見出す。Jones が Brown と書ひてあつたり。既に死んだ Brown が生きて居たり。驚くべきは既に印刷發行済の後數箇月を経て Philip Firmin が Clive Newcome と呼ばれて居たことを發見したることあり。然るに Clive Newcome は鄙著の別の小説中の主人公なることは讀者の知る處ならん。此二人者は予の心眼に於て丸んで別人なることは——例へば Palmerston 卿と Disraeli 氏と別人なるが如し。彼の *Cornhill Magazine* 第八十四號九百九十頁七十六行目に如上の錯誤あり。而してそれは最早訂正の機會を經過したり。冀くは予が一生の中に今茲に認められたるより尙一層甚しき錯誤過失なからんことを。



【補註】 Lord Palmerston and Mr. Disraeli. 共ニ英國ノ政治家ニシテ且首相トナリシ人ナリ。

5. Another Finis written;<sup>1</sup> another milestone passed on this journey from birth to the next world!<sup>2</sup> Sure it is a subject for solemn cogitation. Shall we continue this story-telling business, and be voluble to the end of our age? Will it not be presently time, O prattler,<sup>3</sup> to hold your tongue, and let younger people speak? I have a friend, a painter, who, like other persons who shall be nameless, is growing old. He has never painted with such laborious finish as his works now show. This master is still the most humble and diligent of scholars. Of Art, his mistress,<sup>4</sup> he is always an eager, reverent pupil. In his calling, in yours, in mine, industry and humility will help and comfort us. A word with you. In a pretty large experience, I have not found the men who write books superior in wit or learning to those who don't write at all.<sup>5</sup> In regard of mere information, non-writers must often be superior to writers. You don't expect a lawyer in full practice to be conversant with all kinds of literature, he is too busy with his law; and so a writer is commonly too busy with his own books to be able to bestow attention on the works of other people. After a day's work (in which I have been depicting, let us say, the agonies of Louisa<sup>6</sup> on parting with the captain, or the atrocious behavior of the wicked marquis to Lady Emily)<sup>7</sup> I march to the Club, propose to improve my mind and keep myself "posted up,"<sup>8</sup> as the Americans phrase it, with the literature of the day. And what happens? Given,<sup>9</sup> a walk after luncheon, a pleasing book, and a most comfortable arm-chair by the fire, and you know the rest.<sup>10</sup> A doze ensues. Pleasing book drops suddenly, is picked up once with an air of some confusion, is laid presently softly in lap, head falls on comfortable arm-chair cushion, eyes close; soft nasal music<sup>11</sup> is heard. Am I telling Club secrets?<sup>12</sup> Of afternoons, after lunch, I say, scores of sensible fogies<sup>13</sup> have a doze. Perhaps I have fallen asleep over that very book to which "Finis" has just been written.<sup>14</sup> And if the writer sleeps, what happens to the readers? says Jones,<sup>15</sup> coming down upon me with his lightning wit.<sup>16</sup> What! you *did* sleep over it? And a very good thing too. These eyes have more than once seen a friend dozing over pages which this hand has written. There is a vignette<sup>17</sup> somewhere in one of my books of a friend so caught napping with *Pendennis*, or the *New-comer*, in his lap: and if a writer can give you a sweet, soothing, harmless sleep, has he not done you a kindness?<sup>18</sup> So is the author who excites and interests you worthy of your thanks and benedictions. I am troubled with fever and ague, that seizes me at

odd intervals<sup>19</sup> and prostrates me for a day.<sup>20</sup> There is cold fit, for which, I am thankful to say, hot brandy-and-water is prescribed and this induces hot fit, and so on. In one or two of these fits I have read novels with the most fearful contentment of mind. Once, on the Mississippi, it was my dearly beloved *Jacob Faithful*;<sup>21</sup> once, at Frankfort O. M.,<sup>22</sup> the delightful *Vingt Ans Après* of Monsieur Dumas;<sup>23</sup> once, at Tunbridge Wells,<sup>24</sup> the thrilling *Woman in White*;<sup>25</sup> and these books gave me amusement from morning till sunset. I remember those ague-fits with a great deal of pleasure and gratitude. Think of a whole day in bed, and a good novel for a companion. No cares, no remorse about idleness, no visitors, and the *Woman in White* or the *Chevalier d'Artagnan*<sup>26</sup> to tell me stories from dawn to night! "Please, ma'am, my master's compliments,<sup>27</sup> and can he have the third volume?" (This message was sent to an astonished friend and neighbor who lent me, volume by volume, the *W. in W.*)<sup>28</sup> How do you like your novels? I like mine strong, "hot with,"<sup>29</sup> and no mistake;<sup>30</sup> no lovemaking, no observations about society, little dialogue, except where the characters are bullying each other, plenty of fighting, and a villain in the cupboard who is to suffer tortures just before Finis.<sup>31</sup> I don't like your melancholy Finis. I never read the history of a consumptive heroine twice.<sup>32</sup> If I might give a short hint to an impartial writer (as the *Examiner*<sup>33</sup> used to say in old days), it would be to act, *not à la mode le pays de Pole*<sup>34</sup> (I think that was the phraseology), but *always* to give quarter.<sup>35</sup> In the story of Philip, just come to an end, I have the permission of the author<sup>36</sup> to state that he was going to drown the two villains of the piece<sup>37</sup>—a certain Doctor F—and a certain Mr. T. H.—on board the *President*, or some other tragic ship—but you see I relented.<sup>38</sup> I pictured to myself Firmin's ghastly face amidst the crowd of shuddering people on that reeling deck in the lonely ocean, and thought, "Thou ghastly, lying wretch, thou shalt not be drowned; thou shalt have a fever only; a knowledge of thy danger; and a chance—ever so small a chance<sup>39</sup>—of repentance." I wonder whether he *did* repent when he found himself in the yellow fever<sup>40</sup> in Virginia? The probability is, he fancied that his son had injured him very much, and forgave him on his death-bed. Do you imagine there is a great deal of genuine right-down remorse<sup>41</sup> in the world? Don't people rather find excuses which make their minds easy—endeavor to prove to themselves that they have been lamentably belied and misunderstood—and try and forgive the persecutors who *will* present that bill when it is due, and not bear malice against the cruel ruffian who takes them to the police-office for stealing the spoons?<sup>42</sup> Years ago I



had a quarrel with a certain well-known person (I believed a statement regarding him which his friends imparted to me, and which turned out to be<sup>43</sup> quite incorrect). To his dying day, that quarrel was never quite made up. I said to his brother, "Why is your brother's soul still dark against me? It is I who ought to be angry and unforgiving, for I was in the wrong."<sup>44</sup> In the region which they now inhabit (for Finis has been set to the volumes of the lives of both here below), if they take any cognizance of our squabbles and tittle-tattles<sup>45</sup> and gossips on earth here, I hope they admit that my little error was not of a nature unpardonable. If you have never committed a worse, my good sir, surely the score against you will not be heavy.<sup>46</sup> Ha, *dilectissimi fratres!*<sup>47</sup> It is in regard of sins *not* found out that we may say or sing (in an undertone, in a most penitent and lugubrious minor key), *Miserere nobis miseris peccatoribus.*<sup>48</sup>

(1) **Another Finis written.** 別ノ抜文が出来タ。本篇 De Finibus チ指ス。即チ又一篇ノ小説ヲ完稿シタノ義。(2) **Another milestone.....next world.** 現世界ノ生ケル人間ハ皆生レテ次ギノ世(未來)ニ往ク旅路ニ在ルモノナリ。其旅程ニ於テ今又別ニ一ツノ里程碑ヲ通過シタ(段々 next world ニ近クナツタ)。(3) **Prattler.** 譚言ヲ吐クモノ。小説家ヲ暗示ス。(4) **His mistress.** 藝術ニ熱心ナル自己ノ技術ヲ以テ情婦トナスヲ云フ。“Art”ト同格ヲナス。(5) **I have not.....write at all.** 常ニ著書ヲ以テ業トスルモノハ智覺學識ニ於テ少シモ著述ヲナサル人ニ劣ル(not.....superior)モノデアアル。下文参照。(6) **Louisa** 是ハ別ニ何ノ書中ニ在ルト云フ譯ケニ非ズ。唯或ル小説中ノ婦人ノ名ト見テ可ナリ。無論 Thackeray ノ著書中ニモアルベシ。(7) **Lady Emily.**—Thackeray ノ著書中ニモアラシ。併シ是ハ Mrs. Radcliffe ノ著 “Mysteries of Udolpho” ノ主人公ニシテ Dickens ノ “David Copperfield” 中ニモアリ。(8) **“Posted up.”** 是ハ俗言ニシテ To make acquaintance with the details of a subject ノ義。American phrase ナリ。posted up with the literature of the day ト連続ス。當代ノ文學ト相交通スル。(9) **Given**—例ヘバ。(10) **You know the rest.** 餘ハ推シテ知ルベシ。(11) **Nasal music.** 鼻ノ音樂。(肝聲)(12) **Am I.....secrets?** 俱樂部ノ秘密ヲ話サンカ。(13) **Scores.....fogies.** 智覺ヲ有スル鈍物ノ澤山。(scores ハ數多キノ義)。(14) **That very book.....written.** 今丁度抜文ヲ書ヒタ其著書。“The Adventures of Philip.” チ云フ。(15) **Jones.** 假設ノ名ナリ。(16) **Coming down.....wit.** 電光ノ如キ奇言ヲ吐キツト予ノ處ニヤツテ來テ。(17) **Vignette.** (vin-yet) 店草模様。(店草模様ノヤウニ人間ガ假睡シテ居ル繪ガ畫キアルナリ。There is a vignette.....of a friend トツケテ解讀スベシ)。(18) **Has he.....a kindness?** 作家ハ諸君ニ親切チ盡シタモノニ非ズヤ。(19) **At odd intervals.** 時々定メズ時々間チ置ヒテ。(20) **prostrates.....a day.** 一日間予ヲ平臥セシム。(21) **Jacob Faithful.**—Marryat ノ小説ノ名ニシテ同シ主人公ノ名ナリ。(22) **O. M.**—On the Main。(23) **Dumas.**—Alexandre Dumas. 佛國ノ小説家。(24) **Tunbridge Wells.**

倫敦ノ東南三十哩ノ處ニ在ル溫泉場。Kent 州ニ在リ。(25) **Woman in White.** Wilkie Collins ノ小説。(26) **Chevalier d'Artagnan.**—Dumas ノ著 “The Three Musketeers” ノ中ニ在ル重モナル人物ニシテ。其續篇タル “Twenty Years After” 又 “Bragelonne” ノ中ニモ出ヅ。(27) **“Please.....compliments.”** 是レ隣家ノ婦人ニ “Woman in White” チ借りニ遣リ。使ヒノ述ブル言ナリ。Ma'am ハ Madam ノ略。奥様。主人ガ宜シクト申シマシタ。御氣毒サマデスカ。ドウカ。(28) **W. in W.**—Woman in White。(29) **How do you.....“hot with”** 是ハ Thackeray ガ讀者ニ向ツテ問ヘルナリ。諸君ハ諸君ノ讀ンテ居ル小説ヲドウ思ヒマスカ。面白イテスカ。予ハ予ノ讀ンテ居ル非常ニ強イ刺戟的ノ小説。(W. in W. ナドヲ云フ) チ大層好ムノデアアル。非常ニ好ム。“hot with” ハ銘酒店ナドニテ女中ノ用キル俗言ニシテ例ヘバびーるノ中ニ強イあるこーる性ノ酒ヤ香料ヲ混和シタルモノヲ云フ。(30) **No mistake.**—I am sure ノ義。以下 Thackeray ガ大嫌ヒダト云ヘル “observations about society.” 社會ノ觀察ナドノ如キハ特ニ Thackeray ノ長技特長トモ云フベキモノナリ。然シ彼レハ變化ノ爲メニ自分ノ好ンテ書カザル別種ノ小説ヲ愛讀ストナリ。(31) **just before Finis.** 大團圓トナル前ニ。小説ノ完結スル少シ前ニ。“a villain in the cupboard” 戸棚ノ中ニ隠クレテ居テ。夜中ニ出テ惡事ヲ爲サントスル惡漢ナリ。(32) **I never.....heroin twice** [予ハ悲哀幽鬱的ノ Finis ハ大嫌ヒダ] ソコテ肺病ナドニ罹レル女主人公ノ物語ナドハ二度ト再ビ讀マナイ。(33) **The Examiner.** 雜誌ノ名。(34) **à la mode.....Pole.** 佛語ニシテ。According to the custom in the land of Poland ノ義。波蘭人ハ性甚ダ殘忍ニシテ。敵ヲ捕フレバ必ず之ヲ殺スノ風アリ。小説中ノ人物ヲ殘忍ニ取扱フニ擬ス。(35) **But always.....quarter.** 併シ常ニ之ヲ寛待スルニ在リ。To give quarter ハ熟語ニシテ。敵ノ降参シタルモノヲ宥ルシ之ヲ寛待スルヲ云フ。本文ノ大意ハ [予若シ公平ナル作家ニ一片ノ忠言ヲ與フトスレバ。彼ノ波蘭人ノ爲サガ如キ習慣ニ倣ハズシテ。即チ作品中ノ人物ヲ虐待スルコトヲナサズ勉メテ之ヲ寛待スルヤウ書キ綴レト云フニ在リ] 云々。(36) **I have.....the author.** 予ハ著者デアアル。其著書タルノ自由ヲ以テ。(permission ハ liberty granted ノ義)。(37) **Two villains.....piece.** 此小説中ニ掲載サレタル二兇漢。(38) **But you see.....relented.** 併シ讀者御存知ノ通り予ハ憐憫ノ情ヲ發シ。可愛相ダト思フニ至レリ。是レ上文ノ所謂 “give quarter” ナリ。(39) **Ever.....a chance.** ヨシホソノ些細ノ機會デアツテモノ義。(40) **Yellow fever.** 發黃熱(傳染病)。(41) **Genuine right-down remorse.** 純然タル真正正銘ノ悔悟。(42) **And try and.....stealing the spoons?** 貸金證書ノ期限ガ切レタトキニソレヲ提出シテ吾人ヲ苦メル迫害者ヲ許ルシ。又匙ヲ盜ンダト云フノ警察署ニ引張ツテユクヤウナ殘忍ナル惡漢(警察官)ニ對シテ怨恨ヲ懷カズシテ之ヲ許ルシテ遣ルト云フニ非ズヤ。是レ人間ト云フモノハ兎角過チ人ニ嫁セントスルモノデアアルコトヲ云フ。自己ノ罪惡到底人ヲ許ルス身分デアアルマイ。“try and forgive” ハ單ニ try to forgive ノ義。(43) **Turned out to be—proved to be.** 云々ノコトガ解ツタ。(44) **I was in the wrong.** 自分が被害者デアツタ。I was wronged ノ義。(45) **Tittle-tattles.** 空談。ムダバナシ。(46) **The score.....not be heavy.**—“score” ハ debt ナリ。汝ニ對スル負債ハ重カラザルベシ。負債トハ現世ニ於テ人ノ犯セル罪惡ハ即チ神ニ對シテ負フ負債ナリ。(47) **Dilectissimi fratres!**—Beloved brothers。(48) **Miserere nobis.....peccatoribus.**—Have mercy on us miserable sinners.



【譯文】今又別の跋文が出来たり。人間の來世に往く旅路に於て又別の里程表を通過したり。是れ確かに嚴正なる考慮を要する問題なりとす。我濟は此話屋の仕事をいつまで續けるであろうか。而して死に至るまで嘔々と饒舌りつづけるであろうか。情ても空談者よ。聽ても汝の口を嚙み少壯後進者をして饒舌らせる時ではなかるまいか。予に一友あり畫工にして後世名を残さる他の人の如く彼れ亦追々年を取りついあり。彼れは彼れの當時の作品が證明する如く從來未だ嘗つて斯くも苦心慘憺の技巧を示したることなし。彼れは今でも尙最も謙卑にして勤勉なる學者なり。彼れの情婦とせる技術に關して。彼れは常に熱心なる敬虔なる學生なり。彼れの業務に於ても諸君の業務に於ても將た又予の業務に於ても勤勉と謙卑は實に吾人を助け吾人を慰安するものなり。諸子に一言することあり。予は頗る廣汎なる經驗に於て。常に著作に従事するものは智覺に於て學識に於て毫も著述をなさざる人に勝る所なきことを發見せり。單に知識の點から云へば。非作家(著述を爲さざる學者)は歴次作家に優ること多し。劇務に執掌せる法律家に向つてあらゆる種類の文學に精通することは期待すべからず。彼れは法律事務に汲々として寸隙なきなり。其如く作家も亦概ね自己の著作に汲々として他人の著せる書を読誦し之に注意を與ふるの暇なし。予は一日の勞役を終はりたる後(例へば Louisa が船長と別れを惜む其苦悶。又は Emily 夫人に對する惡侯爵の殘忍なる行爲等の様を描寫して)予は俱樂部に行き書を耽讀して以て心意を開拓し所謂米國の句調で當代の文學に親炙せんと志す。而して俱樂部に於て何事が起るか。例へば晝食後散歩を試み。面白き書を手にし。暖爐の側で愉快なる安樂椅子に坐を占む。餘は推して知るべしである。假睡從つて生じ。面白き書物は急に手から落ち。狼狽の體を以て一度は拾ひ上げ。ソツト膝の上に置く。頭は心地善き安樂椅子の褥の上に垂れ。眼は閉ぢ餘るに柔さしき鼻音樂の聲が聞ゆ。予は俱樂部の秘密を漏さんか。午後は晝食の後懶口ななまけものが幾人もなく大勢假睡を食つて居る。予は多分今丁度跋文の書かれたる所謂其書物を手にし乍ら寝込みたり。此時 Jones は例の電光の如き頓智を以て予の處に推し掛け來り。若し作家自身が眠るとすれば讀者はどうなるかと。何に君は眠つたとな。それは至極結構のことである。此手で書いた頁を讀みつい眠れる友人を予は幾度も此眼で見たとある。何處であつたか予が著作の一に Pendennis であつたか。Newcomes であつたか。之を膝の上に置いて假眠をして居る友人の姿給があつた。若し作家が讀者に心地善き慰安的無害的睡眠を與ふとすれば。それは親切な盡したものと云ふを得べきにあらずや。それと均しく又諸子を激勵し諸子に興味を與ふる所の作家は又諸子の感謝と恩誼を値ひするものに非ずや。予は常に熱病、瘧(オコリ)を以て惱まざる。而して此宿病は時を定めず折々襲ひ來りて一日の間予を平臥せしむることあり。持病の寒冒に罹る。すると難有ことには暖いブランデー水が之に投劑さる。すると又之れが熱病を誘起し。順次交替するなり。如上の持病の發作した或る時予は恐るべき程心の満足な以て小説を讀誦したり。或る時 Mississippi 河畔で予の最も親愛なる Jacob Faithful を耽讀せり。又一度は Frankfort O. M. で Dumas 氏の面白き *Vingt Ans Après* を讀み。Tunbridge 温泉場ではソツトする程人を感動させる *Woman in White* を讀み。是等の書物は朝より夕に至るまで予に娛樂を與へたり。予は予の發作病たる

此瘧を實に愉快と感謝の念を以て記憶す。試に思へ終日寢臺の上に在りて我友として面白き小説を有すること。逸居して何等爲すことなく心配もなく悔悟の念もなく。訪客もなく而して終日 *Woman in White* や *Chevalier d'Artagnan* が黎明より夜に至るまで予に物語を聞かしむ。「奥様。主人が宜しく申出でました。どうか三巻目を借用が出来ませうか。」(此使は予に一冊づゝ *Woman in White* を貸して呉れた吃驚して居る友人で且隣家の人に送りたる使ひである。)諸子は諸子の讀める小説を好むや如何に。予は予の手にせる非常に強い刺戟的小説を大に好む。確かに之を好む。戀愛談もなく。社會に關する觀察もなく。對話も餘りなく。唯書中の人物が互に格闘する場合に少々あるばかり。數多の戦闘又は丁度物語の終結前に苦痛を受けんとして居る戸棚の中に隠伏せる兇漢の話。予は恠くの如き小説を愛讀す。予は憐れ憐い陰氣の終結(小説の大團圓)を好まず。予は又肺病に惱める女主人公の小説の如きは二度と再び之を讀まんとは思はず。予若し公平なる作家に單簡の暗示を與ふとすれば(*Examiner* 雜誌が毎日云ひし通りに)そは「彼の Poland の慣例に従ふ」(たしか *Examiner* 記者の用語はそうであつた如くに記憶す)に非ずして常に寛典を與ふるに在りと言はんとす。日下丁度完了したる「*Philip* 冒險談」中には予は其著者たるの自由に因りて今之を言明せん。彼れは冒險談中の二人の兇漢を水中に投ぜんとしつゝありたり。プレジデント號或は外の或る悲慘の出來事の起りたる船の甲板上で。—Dr. F. と稱する人と—Mr. T. H. と稱するもの。—併し讀者よ予は大に憐愍の情を生じたり。予は彼の寂寥たる大洋中で前後左右に動搖せる甲板の上の慄然として身振ひをなせる群集の中で *Philip Firmin* が顔色蒼然たる有様を想到して謂へらく「汝幽靈のやうな噓つきの惡漢よ。汝は溺死だけは許してやろう。唯熱病に罹るべし。而して汝自身の危険を知り。收檢の機會——其機會は如何に少くとも——兎に角悔悟の機會を有たしめん」と。其後彼れは Virginia に於て發黃熱に罹りたる時實際改悔したか否やを怪む。多分彼れは我子のために非常の迷惑を受けたと思ふたが。臨終の病床に於て其子を許して遣つた。凡そ世の中に純然たる眞正の悔悟と云ふものが多くあると諸子は思ふか。人と云ふものは自分の心を安んぜしむる如き辨疎を見付け——自ら人に騙され又誤解されたと云ふことを證明せんと勉むるものに非ずや。——而して又證書の期限の切れたとき之を提示して支拂ひを請求する處の追索者を強ひて寛恕し。匙を盗んだと云つて警察署に拘引するが如き殘忍なる(警官)に對し却つて惡意怨恨を懷かずして之を許さんとするに非ずや。數年前予は或る知名の人と隙を生じて口論せり。(是は畢竟彼れの友人が予に知らせし言説を予は深く信じ。そは後に至りて虚報なることが明瞭したり)彼れの臨終の時に至るまで此喧嘩は調停に至らざりき。予は嘗つて彼れの兄弟に謂へり。「何故君の兄弟はいつまでも僕に對して打ち解けないであろうか。本來僕が被害の地位に立つて居るものだから。立腹して寛免しないと云ふのは僕の方で云ふべき筈である。」此兄弟が今住んで居る處で(現世界に於ける彼等の生命の書冊に結尾が書かれた故に(彼等若し此世界に於ける我々の口論。饒舌。雜談等を篤と認識判断したならば予の些細なる過誤は恕すべからざる性質のものにあらざることを認むるならん。讀者諸君よ。諸子若し予の過誤より一層甚しき過誤を犯さざりしならば。確かに諸子に對する罪障は左程重からざるべし。ア、親愛なる同胞



兄弟よ。吾人が「願くは我等罪人を宥るし玉へ」と(低調で。最も痛悔なる哀はれげな微低音で)唱へたり謡つたりするのは他人に知れない。人知れず犯した罪の爲めである。

【補注】 *Pleasing book* ニ冠詞ナキハ *hasty speaking* ナ願ハスモノナリ。 *An astonished friend and neighbor*. 餘マリニ早ク讀了スルガ故ニ吃驚セルナリ。 *friend and neighbor* ハ二人ニ非ズ一人ナリ。友タリ且ツ隣家ノ人タルモノ。

6. Among the sins of commission<sup>1</sup> which novel-writers not seldom perpetrate is the sin of grandiloquence, or tall-talking, against which, for my part, I will offer up a special *libera me*.<sup>2</sup> This is the sin of schoolmasters, governesses, critics, sermoners, and instructors of young or old people. Nay (for I am making a clean breast, and liberating my soul),<sup>3</sup> perhaps of all the novel spinners now extant,<sup>4</sup> the present speaker<sup>5</sup> is the most addicted to preaching. Does he not stop perpetually in his story and begin to preach to you? When he ought to be engaged with business, is he not forever taking the Muse by the sleeve and plaguing her with some of his cynical sermons?<sup>6</sup> I cry *peccavi* loudly and heartily. I tell you I would like to be able to write a story which should show no egotism<sup>7</sup> whatever—in which there should be no reflections,<sup>8</sup> no cynicism, no vulgarity (and so forth), but an incident in every other page, a villain, a battle, a mystery<sup>9</sup> in every chapter I should like to be able to feed a reader so spicily as to leave him hungering and thirsting for more at the end of every monthly meal.<sup>10</sup>

(1) *Sins of commission*.—“sins of omission” ニ對スルモノ。是ハ積極消極ノ差ニシテ。前者ハ人ノ自ラ犯ス積極的罪惡ニシテ。後者ハ人ノ當サニ爲スベキノコトヲ爲サズシテ罪トナルモノ即チ消極的罪惡ナリ。(2) *Libera me*—deliver me. (3) *For I am.....my soul*. 予ハ胸中ヲ打チ明ケテ。さつぱりト懺悔セントスル故ニ。(4) *Novel-spinners now extant*. 小説ヲ構造スルヲ紡ムガ如クニ云ヘルナリ。故ニ小説ヲ紡グモノト云フ。現下存命セル小説家。(5) *Present speaker*. 今話シテ居ルモノ。即チ Thackeray 自身ナリ。(6) *Is he not.....cynical sermons?* 彼レ (the present speaker) ハ常ニ Muse ノ神ノ袖ヲ捕ヘテ (マーチヨツトマツテ吳レト) 何ニカ諷世的説教ヲナシ。彼レヲ煩ハシテ居ルデハナイカ。Muse ハ nine muses トテ九ツノ女神。詩歌文藝ヲ司ル神ナリ。(7) *Egotism*. 自尊自大主義。(8) *Reflections*. 非難攻撃。(9) *Mystery* 曖昧模糊ノコト。(10) *I should like.....monthly meal*. 予ハ毎月ノ食事ノ終ハリニモツト飲ミタイモツト食ヒタヒト讀者ヲシテ後トチ渴望セシムルヤウ珍味美食ヲ提供スルコトガ出来ンバヨイト思フ。毎月ノ食事ノ終ハリトハ毎月一回發行ノ書冊ヲ讀ミ終ハリテノ義。“feed.....spicily”—spice ハ香料ノ義ナレバ香味ヲ以テ讀者ヲ供養スルノ謂ヒナリ。

【譯文】 小説家の屢次犯す積極的罪惡の中には大言放論と云ふものあり。それに對して他人はいざ知らず予は特に「我れを赦し玉へ」と云ふ祈を捧げんとす。

す。此罪惡は又學校教師や女教師や批評家や説教家。老若を訓誡する人々の多く犯す所のものなり。否然かのみならず。(蓋し予は胸中を打ち明け懺悔せんとするが故に) 現存の小説紡績者の中で今此論者は最も多く説教に耽るものなり。彼れは絶えず物語を中止して諸子に説法を爲し始むるに非ずや。彼れは又執筆すべき筈のときに始終 Muse の神の袖を捉へて何にか冷罵的説法をして彼れを煩はしつゝあるに非ずや。予は大聲を放ちて衷心より「予は罪惡を犯せり」と呼ぶ。予は如何なる自大主義でも毫も之を物語の中に現はさざるやう小説を書きたきものと惟ふ。——尙其中には冷嘲の言。大儒教主義。卑陋の言(其外之に類するもの)などを含有せざる小説を物せんことを希望す。併し簡頁に於けるあらゆる出来事記事を觀れば毎章皆濫沍や戦闘や曖昧模糊の奇蹟劇あり。予は毎月食事を終はる毎に尙モツト食ひたい飲みたいと云ふ飢渴心を後に残すやう馥郁たる香味を以て讀者に供養せんと欲するものなり。

【補注】 *Peccavi*.—I have sinned.

7. Alexandre Dumas describes himself, when inventing the plan of a work, as lying silent on his back for two whole days on the deck of a yacht in a Mediterranean port. At the end of the two days he arose and called for dinner. In those two days he had built his plot.<sup>1</sup> He had moulded a mighty clay, to be cast presently in perennial brass.<sup>2</sup> The chapters, the characters, the incidents, the combinations, were all arranged in the artist's brain ere he set a pen to paper. My Pegasus<sup>3</sup> won't fly, so as to let me survey the field below me. He has no wings; he is blind of one eye certainly; he is restive, stubborn, slow; crops a hedge when he ought to be galloping, or gallops when he ought to be quiet. He never will show off when I want him.<sup>4</sup> Sometimes he goes at a pace which surprises me. Sometimes, when I most wish him to make the running, the brute turns restive, and I am obliged to let him take his own time.<sup>5</sup> I wonder do other novel-writers experience this fatalism? They *must* go a certain way, in spite of themselves.<sup>6</sup> I have been surprised at the observations made by some of my characters.<sup>7</sup> It seems as if an occult Power was moving the pen. The personage does or says something, and I ask, How the dickens<sup>8</sup> did he come to think of that? Every man has remarked in dreams the vast dramatic power which is sometimes evinced<sup>9</sup>—I won't say the surprising power—for nothing does surprise you in dreams. But those strange characters you meet make instant observations of which you never can have thought previously. In like manner, the imagination foretells things. We spake anon of the inflated style<sup>10</sup> of some writers. What, also, if there is an *afflated* style, when a writer is like a Pythoness on her oracle tripod,<sup>11</sup> and



mighty words—words which he cannot help—come blowing and bellowing and whistling and moaning through the speaking-pipes of his bodily organ? I have told you it was a very queer shock to me the other day when, with a letter of introduction in his hand, the artist's (not my) Philip Firmin<sup>12</sup> walked into this room and sat down in the chair opposite. In the novel of *Pendennis*, written ten years ago, there is an account of a certain Costigan,<sup>13</sup> whom I had invented (as I suppose authors invent their personages out of scraps, heel-taps, odds and ends of characters).<sup>14</sup> I was smoking in a tavern parlor one night, and this Costigan came into the room alive—the very man—the most remarkable resemblance of the printed sketches of the man, of the rude drawings in which I had depicted him. He had the same little coat, the same battered hat cocked on one eye, the same twinkle in that eye. “Sir,” said I, knowing him to be an old friend whom I had met in unknown regions—“sir,” I said, “may I offer you a glass of brandy-and-water?”<sup>15</sup>—*Bedad ye may*,<sup>16</sup> says he, “and I’ll sing you a song, tu.”<sup>17</sup> Of course he spoke with an Irish brogue.<sup>18</sup> Of course he had been in the army. In ten minutes he pulled out an army agent’s account,<sup>19</sup> whereon his name was written. A few months after we read of him in a police court.<sup>20</sup> How had I come to know him, to divine<sup>21</sup> him? Nothing shall convince me that I have not seen that man in the world of spirits.<sup>22</sup> In the world of spirits-and-water<sup>23</sup> I know I did; but that is a mere quibble of words. I was not surprised when he spoke in an Irish brogue. I had had cognizance of him before, somehow. Who has not felt that little shock which arises when a person, a place, some words in a book (there is always a collocation)<sup>24</sup> present themselves to you, and you know that you have before met the same person, words, scene, and so forth?

(1) *Had built his plot.* 意匠考案ヲ述テタ。(2) *He had.....perennial brass.* 彫刻家が銅像ヲ鑄ルハ始メニ先ヅ粘土モテ型ヲ作り然ル後之ニカタドリテ銅像ヲ鑄造スルモノナリ。小説家が全篇ノ意匠考案ヲ腹中ニ作ルハ猶粘土ノ模型ノ如シ。而シテ筆ヲ執リ其腹案ヲ文字ニ顯ハスハ猶銅像ノ如シ。(3) *Pegasus.* 元ト羅典語ナリ。希臘語ニテハ Pegasus ト云フ。Muses ノ騎ル羽翼アル馬ナリ。The inspiration of poetry ノ義。“My Pegasus will not go.” ト云ヘバ詩想ノ湧キ出テザルノ義。“I am mounting Pegasus” ト云ヘバ詩ヲ作リツツアルノ義。又 “I am on my Pegasus.” ト云フモ殆ド前同ノ意義ナリ。(4) *He never.....want him.* 彼レニ用ノアルトキ彼レハ決シテ姿ヲ現ハサナイ。(5) *I am.....his own time.* 餘義ナク彼レノ勝手ノ時ニ勝手ニ動クガマニ任セテ置ク。(6) *They must.....in spite of themselves.* 心ナラズモ。自分ノ意ニ反シテドナラカ或ル方面ニ進ンテ行カネバナラン (Pegasus ノ行クガマニ騎ツテ行ク。) (7) *I have been.....my characters.* 予ガ書中ノ人物ガ

陳述セル言説ニ由リテ驚カサレタコトガアル。是レ固ヨリ Thackeray 自身ノ言説ナレドモ。例ノ Pegasus が自分ノ豫期セザル方面ニ走り行き。自分ノ意ニ反シテ書中ノ人物ガ種々ノコトヲ陳辯スルヲ云フナリ。(8) *The Dickens.*—the devilkins 小ナキ悪鬼ノ義。エー此畜生。イママヤシヒト云フガ如キ呪咀ノ expression ナリ。(9) *Every man.....sometimes evinced.* 人各夢ノ中ニ時トシテハ大ヒナル演劇的力ノ發現セラルトヲ注目シタルコトアルベシ。“Dramatic power” トハ芝居ヲ見ルガ如クありありト眼ニ映シ。實際明瞭ニ物ヲ目堵スルノ力。(10) *Inflated style.* 膨張的誇張ノ文體。(11) *What, also.....oracle tripod.*—“afflated style” ハ inspired style ノ義ニシテ神來ノ靈感ニ由リテ滔滔ト流レ出ヅル style ナ云フ。“Pythoness” ハ希臘 Apollo ノ神殿ニ奉仕セル女僧ニシテ神ノ託宣ヲ傳フルモノナリ。“oracle tripod.” 三本脚ノ桌子ニシテ其上ニ Pythoness が坐シテ神託ヲ授受スルナリ故ニ「神託几」ノ名アリ。(12) *The artist's.....Philip Firmin.* 畫工ノ描ケル Philip Firmin ト似テ居タ人物。予ガ想像上ノ (予ガ想像力モテ作レル) Philip Firmin テハナイ。(13) *Costigan.*—*Pendennis* 中ノ人物ニシテ愛蘭人ナリ。(14) *As I suppose.....ends of characters.* 予ハ想フニ凡ソ作家ハ書中ノ人物ヲ作ルニ人ノ性質ノ碎片。殘滓。殘屑等ヲ集メ之ヲ補綴シテ一個ノ人間ヲ描作スルモノデアル故ニ。(15) *Brandy-and-water.* ぶらんで—ニホヲ混和シタルモノ。(16) *Bedad ye may.*—“Bedad” ハ愛蘭人ノ用ウル oath ニシテ begad=by God ナリ。“Ye may” ハ ye may offer me a glass of brandy-and-water ナリ。(17) *Tu—too* ニシテ愛蘭ノ詛ナリ。(18) *Irish brogue.* 愛蘭訛。(19) *Army agent's account.* 陸軍御用商人ノ帳簿。(20) *We read.....Police court.* 警察署ニ拘引サレタト云フ記事ヲ新聞ヲ讀ム。(21) *To divine* 推察豫言スル。(22) *Nothing shall.....the world of spirits.*—“the world of spirits” ハ靈ノ世界ニシテ即チ in vision ノ義ナリ。幻夢ニ於テアノ男ニ逢ツタコトハナイト云フコトヲ何物モ證明セザルベシ。或ハ逢ツタコトガアルカモ知レヌ。(23) *The world of spirits-and-water.* 是ハ滑稽ノ語ニシテ與ニ酒ヲ波ミ合ハシタト云フ處ヨリ酒精 (ぶらんで—) トホ。ぶらんで—ホノ世界トハ云ヘルナリ。(24) *Collocation* 或ルコトヲ暗示スル言葉ノ或ル連絡ナリ。

〔譯文〕 Alexandre Dumas は著作の意匠を腹案するに當りて。地中海にヨットを浮べ其甲板に全二日間無言のまゝ仰臥するを常とすると自ら言へり。二日目の夕方彼れは起き上がりて食を呼ぶ。此二日の間に彼れは腹案を盡く構成するものなり。彼れは其偉なる粘土の模型を作り。體てそれを不磨の眞鍮像に鑄造せんとするなり。彼れはペンと紙に置く前既に已に章節。人物。出來事。連絡等盡く皆彼れの頭腦中に配置安排せらるゝなり。予の騎れる Pegasus は馬上より遙々田野を瞰下するやう飛行せざるなり。予の Pegasus には羽翼なし。彼れは確ッに一眼盲にして隻眼なり頑執にして片意地に且堪鈍なり。疾驅せざるべからざる場合に立つて生垣に草食ひ。安靜せざるべからざる場合に或は疾驅することあり。用のある場合に姿を現はさず。時としては予を愕然たらしむるほどの速力を以て馳驅することあり。時としては予が彼れに疾驅を希望する時に頑然として進まず。予をして彼れの意に任せ動き出す時を俟つの外止むを得ざらしむるもあり。予は他の作家も矢張り此