

(1) *They had.....lead them.*—‘They,’ ‘them’ 共ニ Christian ト Hopeful ナ指ス。(2) *Mortal garments.* 肉體ノ義。(3) *With them, without them.*—‘Them’ ハ爾ツナガラ mortal garments ナ受ク。

【譯文】 傍ても讀者は大ひなる岡陵の上に都府が立てることを注目せざるべからず。去れど巡禮者等は易々と其岡の上に登り行けり。何となれば例の二人は彼等の腕を執りて彼等を導きたればなり。彼等は又河の中に其肉に屬する衣服を脱ぎ棄てたり。蓋し彼等は此衣服を着て河に入りたるも。之を脱ぎ棄て、河より出で來りたればなり。故に彼の都府の建てられたる基礎は雲より高かりしと雖も。非常の輕快と敏捷を以て山の上に登り行けり。故に彼等は途々愉快げに談話しつゝ大空を通りて進み行き。今や河も渡り斯る立派なる人々の同行せるを以て心大に樂みて快然たる色を現はせり。

15. The talk that they had with the Shining Ones was about the glory of the place, who told them that the beauty and glory of it was inexpressible. “There,” said they, “is Mount Sion, the heavenly Jerusalem, the innumerable company of angels, and the spirits of just men made perfect.<sup>1</sup> You are going now,” said they, “to the paradise of God, wherein you shall see the tree of life, and eat of the never-fading fruits thereof<sup>2</sup>; and when you come there, you shall have white robes<sup>3</sup> given you, and your walk and talk shall be every day with the King, even all the days of eternity. There you shall not see again such things as you saw when you were in the lower region upon the earth—to wit, sorrow, sickness, affliction, and death; for the former things<sup>4</sup> are passed away. You are now going to Abraham, to Isaac, and to Jacob, and to the prophets, men that God hath taken away from the evil to come, and that are now ‘resting upon their beds, each one walking in his uprightness.’”<sup>5</sup> The men then asked, “What must we do in the holy place?” To whom it was answered, “You must there receive the comforts of all your toil, and have joy for all your sorrow; you must reap what you have sown, even the fruit of all your prayers, and tears, and sufferings for the King by the way.<sup>7</sup> In that place you must wear crowns of gold, and enjoy the perpetual sight and vision of the Holy One<sup>8</sup>; for there you shall see him<sup>9</sup> as he is. There also you shall serve him continually with praise, with shouting and thanksgiving, whom you desired to serve in the world, though with much difficulty, because of the infirmity of your flesh. There your eyes shall be delighted with seeing, and your ears with hearing the pleasant voice of the Mighty One.<sup>10</sup> There you shall enjoy your friends again that are gone thither before you; and there you shall with joy receive even every one that followeth into the holy place after you. There also you shall be clothed with glory and majesty, and put into an equipage fit to ride out with the King of Glory. When he shall

come with sound of trumpet in the clouds, as upon the wings of the wind, you shall come with him; and when he shall sit upon the throne of judgment, you shall sit by him; yea, and when he shall pass sentence upon all the workers of iniquity, let them be angels or men, you also shall have a voice<sup>11</sup> in that judgment, because they were his and your enemies. Also, when he shall again return to the city, you shall go, too, with sound of trumpet, and be ever with him.”<sup>12</sup>

(1) “There” said they, “is Mount Sion &c. Hebrews xxii., 22, 23 参照。(2) “To the paradise of God,.....fruits thereof.—Revelation ii., 7 参照。“To him that overcometh will I give to eat of the tree of life, which is in the midst of the paradise of God.” (3) *White robes.* 是レ亦 Revelation vii., 13 参照。“What are these which are arrayed in white robes?” (4) *The former things.* 以前ノ事物。以前此世ニ在リシ時ノ事物。即チ前記ノ ‘sorrow, sickness, affliction’ 等チ指ス。(5) *Resting.....uprightness.*—Isaiah lvii., 2 参照。(6) *The men.*—The pilgrims ナ云フ。(7) *By the way.* 此 city ニ來リタル途中デ。(8) *The Holy One.* 即チ聖靈。(9) *Shall see him.*—‘Him’ ハ the Holy One ナ受ク。(10) *The Mighty One.*—Christ. (11) *Shall have a voice &c.* 其裁判ニ口チ出ス。關與スル。(12) *Ever with him.*—Always with him.

【譯文】 光り輝く衣服を着けたる人々と彼等が相語りしは此都府の如何にも立派なることに就きて談話せしなり。光り輝く人々は其處の義と光榮のことを巡禮者に話し聞かせたり。彼等又言ひけるに「其處には Sion 山あり。天上の Jerusalem あり。無数の天使あり。而して又完ふせられたる義人の靈あり。」と。又曰く「汝等は今や神の樂園に行きつゝあるなり。其處にて汝等は生命の樹を見るべし。而して又其樹より永く鮮かなる菓實を食ふべし。汝等其處に到れば白衣を授けられ。日々其處の王と共に語り且つ歩み。而かも無限永久彼れと共にあるべし。汝等其處に到れば。此地球の下界に在りしとき汝等が見たるものは再び見ざるべし。——即ち悲歎。疾病。苦惱。及び死の如きものは再び見ると勿るべし。蓋し以前のは盡く消滅して痕跡を留めざればなり。今や汝等は Isaac や Jacob 共に豫言者。其他神が來るべき英雄より免れしめ。而して今「其床の上に安らかりに休息し。各正義の路を歩みつゝある人々の處に行きつゝあるなり」と。其時巡禮者は尋ねて曰く「我々其神聖の處に到れば何をなすべきか」と。彼等之に對へて曰く「其處にて汝等はあらゆる其勞苦の慰藉を受け。あらゆる其哀みに對して喜びを受くべし。汝等が蒞きたるもの。しかも凡べて汝等の祈禱。悲しみの涙。又は巡禮の途中王のために受けたる凡べての苦痛の菓實(報酬)を受くべし。其處にて汝等は金冕を戴き。而して天の聖主に時々見ゆるの樂を得。其眞榮の如何を見れば見る所必ず二つ

ならず其眞状を見るを得べし。汝等此世界に於て彼れに事へんと冀ひたれども。肉體の弱きが爲めに多くの困難を以て事へたる彼れに。其處にては間斷なく賛美と叫びの聲。感謝の辭とを以て奉仕することを得べし。又其處に於て基督を見て以て汝等の眼は樂まさるべく。其爽快なる聲を聽きて以て耳を喜ばさるべし。其處にて又汝等は汝等の前に其處に到りたる友人と共に相樂むを得べく。又汝等より後とに其處に往く各の人をも喜びを以て歓迎するなるべし。其處にて又汝等は光榮と壯麗を以て服裝させられ。「光榮の王」と共に同乗するに適當なる馬車に乗せらるべし。「光榮の王」が恰も風の翼に乗れるが如く雲間喇叭の聲と共に出来り玉ふとき。汝等彼れと共に來るべし。徒れ裁判の玉座に着席し玉ふとき。汝等又彼れと共に坐すべし。然り。凡べて罪惡を働きたるものに對して。其天使たると人間たるとを問はず。王が宣告を言ひ渡し玉ふとき。汝等又其裁判に口を出し之に關與するを得べし。蓋し彼の罪惡を働きたるものは王の敵。又汝等の敵なればなり。又王審判終りて歸り玉ふとき。汝等も亦喇叭の聲に連れて彼れと共に歸り。永久彼れと共に在るべし。

【註】 “There,” ..... is Mount Zion, the heavenly Jerusalem” &c.—Hebrews xii, 22—34 參照。 For the former things are passed away.—Rev. xxi, 4 參照。 For there you shall see him as he is.—I John iii, 2 參照。 Sight and vision. —ハ Anglo-Saxon ヨリ出テ。他ハ Latin 語ヨリ出ヅル同一意義ノ語ヲ相並ベテ用フルハ十七世紀時代作家ノ慣用手段ナリ。

16. Now, while they were thus drawing towards the gate, behold, a company of the heavenly host came out to meet them; to whom it was said by the other two Shining Ones, “These are the men<sup>1</sup> that have loved our Lord when they were in the world, and that have left all<sup>2</sup> for his holy name; and he hath sent us to fetch them, and we have brought them thus far on their desired journey that they may go in, and look their Redeemer<sup>3</sup> in the face with joy.” Then the heavenly host gave a great shout, saying, “Blessed are they that are called to the marriage supper of the Lamb.”<sup>4</sup> There came out also, at this time, to meet them several of the King’s trumpeters, clothed in white and shining raiment, who, with melodious noises and loud, made even the heavens to echo with their sound. These trumpeters saluted Christian and his fellow<sup>5</sup> with ten thousand welcomes from the world; and this they did with shouting and sound of trumpet.

(1) “These are the men.—The pilgrims ヲ指ス。(2) Left all. 凡ベテ己が所有セルモノヲ放棄セリ。(3) Redeemer. 救ヒ主。基督ヲ云フ。(4) Marriage supper of the Lamb.—Revelation xix, 9 參照。「天ノ使ヲレニ曰ヒケルハ羔(こひつじ)ノ婚姻ノ筵ニ招レタル者ハ福ナリト」 Lamb ハ Jesus Christ

ヲ指ス。基督ノ婚姻トハ所謂教會ト基督ト相合體スルコトヲ指シテ云フナリ。(5) His fellow.—Hopeful ヲ指ス。

【譯文】 借ても彼等は都の門に向つて近づきついありしとき。見よ。天の群集の一隊が彼等に相會すべく出で來れり。彼の光り輝ける人々は之に謂つて曰く「此等の人々は此世に在りしとき我主を愛したるものにして。其神聖なる名のために其有する凡べてのものを放棄したり。而して主は彼等を連れ來るために我等を遣はし玉へり。故に我等は彼等を此都に入らしめ喜びいさみて面たり救ひ主を見せしめんがため。彼等の望める旅行に於て是れまで連れ來りたり」と。是に於て天の群集は「羔の婚姻の筵に招れたる者は福なり」と言ひつゝ大聲を擧げて叫びたり。此時又彼等に相會せんがため。王の喇叭手の多數は出で來れり。彼等は白く光り輝ける衣服を着し聲高き調和的音響を以て其聲實に天に轟けり。此等の喇叭手は Christian 及び Hopeful が此世界より此處に來りたる歓迎の辭を一萬度も繰り返へしたり。彼等は喇叭の叫びと其聲を以て此歓迎の辭を述べたり。

【註】 Melodious noises and loud.—This is an illustration of a form of antithesis to which the name *oxymoron* is sometimes given. It unites words of contrary signification, and produces a seeming contradiction. Welcomes from the world.—Welcomes on their arrival from the world. This they did.—‘This’ ハ上文ノ “Saluted.....with ten thousand welcomes from the world” ヲ指ス。

17. This done,<sup>1</sup> they compassed them<sup>2</sup> round on every side. Some went before, some behind, and some on the right hand, some on the left (as it were, to guard them through the upper regions<sup>3</sup>), continually sounding as they went, with melodious noise, in notes on high: so that the very sight was to them that could behold it as if heaven itself was come down to meet them. Thus; therefore, they walked on together; and, as they walked, ever and anon these trumpeters, even with joyful sound, would, by mixing their music with looks and gestures, still signify to Christian and his brother how welcome they were into their company, and with what gladness they came to meet them. And now were these two men, as it were, in heaven before they came at it,<sup>4</sup> being swallowed up<sup>5</sup> with the sight of angels, and with hearing of their melodious notes. Here, also, they had the city itself in view, and thought they heard all the bell therein to ring to welcome them thereto.<sup>6</sup> But, above all, the warm and joyful thoughts that they had about their own dwelling there with such company, and that for ever and ever—oh, by what tongue or pen can their glorious joy be expressed! Thus they came up to the gate.

(1) **This done.** 喇叭ノ聲ヲ以テ彼等ヲ祝シ終ハリテ。(2) **They compassed them.**—‘They’ハ heavenly host ヤ Shining Ones ヲ指ス。‘Them’ハ Pilgrims ナリ。彼等ハ彼等ヲ四方取り圍ミタリ。(3) **Upper regions.** 即チ天ノ國ヲ云フ。(4) **At it.**—To it.—‘It’ハ heaven ヲ指ス。(5) **Swallowed up.**—Transported。(6) **Thereto.** 其都府ニ。

【譯文】斯く爲し終はりて彼等は巡禮者を四方より取り圍めり。或る者は前に。或る者は後ろに。或る者は右に。或る者は左に。(恰も天上を通ふして彼等を警衛するものの如く)彼等が進み行きしとき。間斷なく天上の音調もて調和的音聲を掻き鳴らしつゝありたり。故に其光景は恰も天其物が彼等に相會すべく落ち來りたるかの如く彼等に見へたり。斯くて彼等は共に與に歩み行きけるが其時此等の喇叭手は折々而かも喜ばしき音聲を發し。其音楽に顔色と手眞似を以て。Christian や Hopeful に能くこそ我々の處に來りたるぞ。彼等は如何ほどの喜びを以て彼等に相會すべく出で來りたるや實に名狀すべからずとの意を漏らしたり。偕て又巡禮者等は天の使の姿を常に視。彼等の音楽に合はせて翫ふ好音を聴き。心之が爲めに酔はされ。未だ天に達せざる以前より既に天に在るものの如くありし。此處にて彼等は又例の都府を望見することを得。其處に彼等を歓迎するため鐘の鳴るを聞きしと思ひたり。去れど就中彼等が懐きし最も喜ばしき。最も樂しき考は彼の都府に到れば斯る天の使等と共に住むことを得。而して永久限りなく。此の人々と共に在ることを得べしと云ふことなりき。——偕ても彼等の偉大なる喜悅は如何なる辭も。如何なる筆も之を盡すこと能はず。斯くて彼等は遂に都の門に着したり。

【註】 **Could behold it** ノ前ニ ‘They’ ヲ補充シテ解讀スベシ。 **And that for ever and ever.**—‘That’ハ上文ノ Such company ト共ニ一緒ニ全住スルコトヲ受ケテ云フ。

18. Now, when they were come up to the gate, there was written over it in letters of gold, “Blessed are they that do His commandments, that they may have right to the tree of life, and may enter in through the gates into the city.”

【註】 “Blessed are they…….into the city.—Rev. xxii., 14 參照。

【譯文】偕て彼等が門の所に來りし時。其上に金文字にて記るしあり曰く「神の誠を行ふものは福ひなり。彼等は生命の樹を得る權利を有し。此門を通じて都に入ることを得るものなり」と。

19. Then I saw in my dream that the two Shining Men bade them call at the gate. The which<sup>1</sup> when they did, some from above

looked over the gate—to wit, Enoch, Moses, and Elijah, etc.—to whom it was said, “These pilgrims are come from the City of Destruction<sup>2</sup> for the love that they bear to the King of this place;” and then the pilgrims gave in<sup>3</sup> unto them each man his certificate which they had received in the beginning. Those,<sup>4</sup> therefore, were carried in to the King, who, when he had read them, said, “Where are the men?” To whom it was answered, “They are standing without the gate.”<sup>5</sup> The King then commanded to open the gate, “that the righteous nation,”<sup>6</sup> said he, “that keepeth<sup>7</sup> truth may enter in.”

(1) **The which.**—‘Which’ノ前ニ定冠詞ヲ付スルハ其前ニ名詞ヲ畧スルヨリ起ル。昔時 ‘which’ハ Indefinite adjective トシテ用非ラレタルモノナリ。(2) **City of Destruction.** 是ハ人間ノ新タニ生レザル自然ノ状態ヲ寓シタルモノニシテ。巡禮者共ノ始メテ旅途ニ上リタル場所ナリ。(3) **Gave in.**—Delivered。(4) **Those**ハ the Pilgrims 二人ノ certificate ヲ受ク。近代ノ文法ニ據レバ單數ニナサルベカラズ。(5) **Without the gate.**—Outside of the gate。(6) “**That the righteous nation**”ノ ‘that’ハ gate ヲ受クル關係代名詞ナリ。(7) “**That keepeth**”ノ ‘that’ハ nation ヲ受クル關係代名詞ナリ。本句ニ就キテハ Isa. xxvi., 2 參照。

【譯文】其時予は夢の中に二人の光り輝ける人は門の所に於て彼等に呼ばはれと告げたるを見たり。告げられたる通りに彼等が爲せしとき。門の上より或る人々は彼等を見たり。——即ち Enoch, Moses 及び Elijah 等の人々なりき。——彼等に向ひ例の光り輝ける人々謂つて曰く「是等の巡禮者は此所の王に對して懐ける愛情に由り「滅亡の都府」より來れるものなり」と。其時巡禮者は各旅行の始めに於て受取りたる證狀を彼等に渡せり。此等の證狀は王の所に持ち行かれ。王は之を讀み尋ね玉ひけるに「來りたる人々は何處に在りや」と。之に對して「彼等は門の外に立ちつゝあり」と答へられたれば。王は「眞の道を守る義民の入ることを許さるゝ門を開くべし」と命じ玉へり。

20. Now I saw in my dream that these two men<sup>1</sup> went in at the gate; and, lo! as they entered they were transfigured, and they had raiment put on that shone like gold. There were also that<sup>2</sup> met them with harps and crowns, and gave them to them<sup>3</sup>—the harps to praise withal,<sup>4</sup> and the crowns in token of honor. Then I heard in my dream that all the bells in the city rang again for joy, and that it was said unto them, “Enter ye into the joy of your Lord.” I also heard the men themselves<sup>5</sup> that they sang<sup>6</sup> with a loud voice, saying, “Blessing, and honor, and glory, and power be unto him that sitteth upon the throne, and unto the Lamb, for ever and ever.”<sup>7</sup>

(1) *These two men.*—The pilgrims を指す。(2) *There were also that.*—There were also the men that の義。(3) *Gave them to them.*—Gave the harps and crowns to the pilgrims. (4) *The harps to praise withal.*—The harps with which to praise. (5) *The men themselves.*—The pilgrims themselves. (6) *That they sang.*—That の關係代名詞ナリ。‘The men’ を受ク。(7) *“Blessing, and honor……for ever and ever.”*—Rev. v., 13. 参照。

【譯文】 偕又予は予の夢の中に是等の二人(巡禮者)が門の中に入るを見たり。見よ。彼等が門に入り込みしとき。彼等の姿は忽ち變はり。黄金の如く光り輝く衣服を着せられたり。又琴と冕冠を携へて彼等と相會せしものあり。而して其人々は彼等に此二品を與へたり。——琴は之に由りて以て神を讚美せんが爲め。冕冠は名譽の表彰として與へられたるものなり。其時予は又夢の中に此都府のあらゆる鐘が祝賀を表するため轟き鳴りたるを聞けり。又「汝等の主の樂をたのしめよ」と言はれたる聲を聞けり。又巡禮者自ら「願くは福祉と尊榮と權力は天の位に坐する者及び羔に歸して世々究りなげん」と聲高らかに歌ひしを聞けり。

【註】 *Went in at the gate.* 門ヨリ都府ノ中ニ入りタルヲ云フ。 “*Enter ye into the joy of your Lord.*—St. Matthew xxv., 21. 参照。 *Blessing and honor……for ever and ever.*—Rev. v., 13. 参照。

21. Now, just as the gates were opened to let in the men,<sup>1</sup> I looked in after them, and behold, the city shone like the sun; the streets also were paved with gold, and in them<sup>2</sup> walked many men with crowns on their heads, palms in their hands, and golden harps, to sing praises withal.

(1) *The men.*—The pilgrims. (2) *In them.*—‘Them’ の streets を受ク。

【譯文】 偕て今丁度彼等を入らしむるため門が開かれしとき。予は彼等の後とより覗ひ見しに。偕ても此都府は恰も太陽の如く光り輝き。街路は黄金を以て敷きつめられ。街上には頭に冕冠を戴き。手に棕櫚を持ち。由りて以て讚美の歌を誦ふべく黄金の琴を携ふる多くの人々が歩み居たり。

22. There were also of them<sup>1</sup> that had wings, and they answered one another without intermission, saying, “Holy, holy, holy is the Lord!” And after that, they shut up the gates; which, when I had seen, I wished myself among them. \* \* \*

(1) *Of them.*—Some of them.

【譯文】 茲に又翼を持てるものもありて彼等は「聖なる哉。聖なる哉。聖なる哉。我主眞神」と歌ひつゝ絶へ間なく相互に應答しつゝありたり。而して其後彼等は門を閉ぢたり。予はそを一見したるとき。予も亦た彼等と共に相伍せんことを冀望せり。

【註】 “*Holy, holy, holy is the Lord.*”—Rev. iv., 8. 参照。

23. So I awoke; and behold, it was a dream.

【譯文】 我是に至りて乃ち醒む。而して是はこれ南柯の夢なりき。

## 第六章 JOHN DRYDEN.

### ジョン、ドライデン小傳

John Dryden は千六百卅一年を以て Northamptonshire の Aldwinckle に生まる。倫敦の Westminster School 及び Cambridge の Trinity College にて教育を受け。Cromwell の死するに當りてや。之に關して有名なる短詩を物せり。 (“Heroic Stanzas on the Death of Cromwell”) 王政復古の時 “Astraea Redux” と題する詩を作りて Charles II. の即位を賀せり。此時より Stuart 家に對する彼の忠義心は其死に至るまで衰へざりしもの如し。千六百六十一年始めて劇本を作れり。題して “The Duke of Guise” と云ふ。去れど始めて舞臺に登りし彼の劇本は千六百六十二年公にせられたる “The wild Gallant” なりき。千六百六十七年 “Annus Mirabilis” 出づ。是時より詩人并に王黨派としての彼の名声は茲に全く確立し。戴冠詩宗に叙せられ。爾後専門の劇本作家となり。又政治的諷刺家となり。Charles II. の救命を受け。彼の有名なる “Absalom and Achitophel” を作れり。James II. の即位するに至りて Dryden は基督舊教信徒となり。 “The Hind and the Panther” なる詩を作り。舊主義を誹謗して新主義を辯護せり。James II. の位を退くや。Dryden は盡く其官職を奪はれ。終はりの十年間は唯只麵包の爲めに著作に従事し。其際 Virgil の翻譯の如き。 “Alexander Feast” の如き。將て又 “Fables” の如き名著續出せり。千七百年を以て病歿し。Westminster 寺院に葬らる。享年七十歳。

#### CHARACTERIZATION BY WALTER SCOTT.

(スコット品評論)

1. If Dryden received but a slender share of the gifts of fortune, it was amply made up<sup>1</sup> to him in reputation. Even while a poet militant upon earth,<sup>2</sup> he received no ordinary portion of that applause which is too often reserved for the “dull cold ear of death.”<sup>3</sup> He combated, it is true, but he conquered: and, in despite of faction, civil and religious; of penury, and the contempt which follows it; of degrading patronage and rejected solicitation, the name of Dryden was first in English literature.



*John Dryden.*

(1) *Made up &c.* 償ハレタリ。假令ヒ運命ノ恩惠ハ多ク受クル所ナカリシモ。其代リニ充分ノ名譽ヲ受ケタリ。(2) *A poet militant upon earth.* — ‘Church militant’ ト云ヘバ此現世界ニ在ル教會ノ義ニシテ。天ニ在ル “Church triumphant” ニ相對照スルモノナリ。‘militant’ ハ戰フノ義ニシテ此世ノ諸ロノ敵ト相戰フト云フ義ヨリ出ヅ。故ニ ‘a poet militant upon earth’ ト云ヘバ此世ニ在リテ。諸ロノ艱難ト相戰フ詩人。即チ存命中ノ詩人ノ義。(3) “Dull cold ear of death.” 是ハ Gray ノ “Elegy written in a Country Church-yard” ノ中ニ在ル句ニシテ單ニ死人ノ義ナリ。

【譯文】 若しや Dryden にして運命の恩恵を受くること計りしとするも彼れは名譽に於てそれを充分に辨償されたり。詩人として現世界に存命せるときと雖ども。彼れは多く死者のために保存せらるゝ異常の喝采を受けたり。彼れは世と闘ひたるは事實なり。去れど彼れは之に克てり。而して政治上社會上諸黨派の軋轢にも拘はらず。貧困と之に伴從し來る輕蔑。又は權門富豪の庇保を乞はんとして排拒せられ。種々の懇願をも拒絶せられたるにも拘はらず。Dryden の名聲は實に英國文壇上第一流の地を占めたり。

2. The distinguishing characteristic of Dryden's genius seems to have been the power of reasoning and of expressing the result in appropriate language. This may seem slender praise; yet these were the talents which led Bacon into the recesses of philosophy, and conducted Newton to the cabinet of nature. The prose works of Dryden bear repeated evidence to his philosophical powers. Indeed, his early and poetical studies gave his researches somewhat too much of a metaphysical character<sup>1</sup>; and it was a consequence of his mental acuteness that his dramatic personages<sup>2</sup> often philosophized or reasoned when they ought only to have felt.<sup>3</sup> The more lofty, the fiercer, the more ambitious feelings seem also to have been his favorite studies.

(1) *Metaphysical character.* 哲學的性質。(2) *Dramatic personages.* — Drama ノ中ノ人物。(3) *When they ought only to have felt.* 唯喜怒哀樂ノ諸情ヲ感シサヘシタラバ。ソレテ替ヒノニ。

【譯文】 Dryden の有する天才の顯著なる特性は推理の力と事物の結果を適切な語を以て顯表するに在るものゝ如し。是は Dryden に對して輕微なる讚辭の如く見ゆれども。去れど是れぞ實に彼の Bacon をして哲學の蘊奥に到らしめ。Newton をして天然の隱微を極めしめし所の才幹なり。Dryden の散文は彼れの哲學的推理の力に富めることを證憑するもの許多あり。彼れの夙に従事したる研究。并に其詩的研究が彼れの攻究に哲學的性質を與ふること稍多きに過ぐるものありたり。彼れの脚本中の人物は唯喜怒哀樂の情を感ずれば足れる場合に當りて多く理風的に傾き。哲學的形而上の性質を帶ぶる所以の

ものは蓋し彼れの心意の鋭敏活達なるの結果に由るものなり。一層高潔にして一層過激なる。又一層大志を抱ける感情が彼れの嗜好に適する研究なるもの、如し。

【注】 Conducted.....cabinet of nature. 宇宙自然ノ秘密室ニ Newton ナ誘導セシ云々。即チ天地ノ隠微ヲ極メシメシノ義。 Bear repeated evfience &c. 云々ノ反覆繰リ返ヘサントル證據ヲ保ツ。即チ云々ノ證據ヲ許多保有スルノ義。

3. With this power Dryden's poetry was gifted in a degree<sup>1</sup> surpassing in modulated harmony that of all who had<sup>2</sup> preceded him, and inferior to none that has since written English verse. He first showed that the English language was capable of uniting smoothness and strength. The hobbling verses<sup>3</sup> of his predecessors were abandoned even by the lowest versifiers; and by the force of his precept and example the meanest lampooners of the year seventeen hundred wrote smoother lines than Donne and Cowley, the chief poets of the earlier half of the seventeenth century. What was said of Rome adorned by Augustus<sup>4</sup> has been, by Johnson, applied to English poetry improved by Dryden: that he found it of brick, and left it of marble.

(1) In a degree. 幾分か。(2) All who had. — All the poets who had Dryden 以前ノ有名ナル詩人ヲ指ス。(3) The hobbling verses. 恰モ跛者ノ跛行スルガ如ク音律不調和ノ韻文ヲ云フ。(4) Augustus. 羅馬ノ皇帝 (B. C. 63 — A. D. 14).

【譯文】 此力あるを以て Dryden の詩は音曲の調和に於ては彼れの先輩たる凡べての詩人の詩に幾分か優る所あり。又彼れの後に出で、英語の韻文を物したる何人にも劣る所なし。英語が平滑と氣力を結合するの資質を備ふることを示したるものは Dryden を以て嚆矢となす。彼れの先輩の物たる具の韻文は最劣等の韻文作家も之を放棄し。而して十七世紀時代の最下等の諷刺家も十七世紀前半の重なる詩人 Donne, Cowley などより一層圓滑なる詩句を物するに至れり。彼の Augustus 皇帝が羅馬を經營して之を修飾したるにつき評言されたるものを Johnson は Dryden の改良したる英國の詩に應用して言へるあり。即ち「彼れが始めて見しときは瓦なりしも。彼れが去りしときは之を大理石となしたり」。

4. The satirical powers of Dryden were of the highest order.<sup>1</sup> He draws his arrow to the head, and dismisses it straight upon his object of aim. In this walk he wrought almost as great a reformation as upon versification in general—a fact which will plainly appear if we consider that, before Dryden's time, satire bore the same reference to

*Absalom and Achitophel* which an ode of Cowley bears to *Alexander's Feast*.<sup>2</sup> But he and his imitators had adopted a metaphysical satire, as the poets in the earlier part<sup>3</sup> of the century had created a metaphysical vein of serious poetry.<sup>4</sup> Both<sup>5</sup> required store of learning to supply the perpetual expenditure of extraordinary and far-fetched illustration.<sup>6</sup> The object of both was to combine and hunt down the strangest and most fanciful analogies; and both held the attention of the reader perpetually on the stretch, to keep up with the meaning of the author. There can be no doubt that this metaphysical vein was much better fitted for the burlesque than the sublime. Yet the perpetual scintillation of Butler's wit<sup>7</sup> is too dazzling to be delightful; and we can seldom read far in *Hudibras* without feeling more fatigue than pleasure. His fancy is employed with the profusion of a spendthrift, by whose eternal round of banqueting his guests are at length rather wearied out than regaled. Dryden was destined to correct this among other errors of his age; to show the difference between burlesque and satire; and to teach his successors in that species of assault rather to thrust<sup>8</sup> than to flourish with their weapon.<sup>9</sup>

(1) The highest order. — The highest class. (2) Satire bore the same reference.....to *Alexander's Feast*. — “*Absalom and Achitophel*” モ “*Alexander's Feast*” モ共ニ Dryden ノ作ニシテ。今其優劣ヲ比較スレバ後者ハ前者ニ優ルコト數等ナリ。惜テ Dryden 以前ノ時代ニ於ケル一般ノ satire ハ Cowley ノ詩ガ “*Alexander's Feast*” ニ比シテ非常ニ劣ル所アルガ如ク(後者ガ大ニ優ル) “*Absalom and Achitophel*” ニ比シテ大ニ劣ル所アリタリトノ義。(其當時ノ satire ハ Cowley ノ詩ガ “*Alexander's Feast*” ニ對シテ有スルト同一ノ關係ヲ “*Absalom and Achitophel*” ニ對シテ有シ居タリ)。(3) The poets in the earlier part &c. 是ハ Donne, Cowley 等ノ詩人ヲ指ス。The century ハ十七世紀ヲ云フ。(4) Serious poetry. 滑稽的諷刺ニ對シテ眞面目ノ詩トハ云フナリ。(5) Both ハ metaphysical satire ト metaphysical vein of serious poetry ノ二ツヲ受ク。(6) Far-fetched illustration. 遙ルカ遠方ヨリ持チ來リタル例證。換言スレバ至極遠キモノヲ引ヒテ例證ヲナスノ謂ヒナリ。(7) Scintillation of Butler's wit. — Butler ノ wit ハ燦爛タル光輝ヲ放チ。却ツテ人ノ眼ヲ迷眩セシムルヲ云フ。‘Scintillation’ ハ sparkling. 閃光ノ義。(8) To thrust. 一ト打チニテ急所ヲ衝クヲ云フ。是レ眞正ノ satire ナリ。(9) Flourish with weapon. 唯武器ヲ派手ニ打チ廻ハスノ義。即チ漫然流麗ノ語句ヲ盛列スルノ謂ヒナリ。

【譯文】 Dryden の諷刺の才は最高尙の階級に屬するものなり。彼れは頭邊まで其矢を引きつけ。一直線に目指す目的物に之を放つものなり。此種の方面に於ては彼れは作詩法全體に關すると同様の大改革を行ひたるものと謂つべし。——是は Dryden 時代の以前に在つては諷刺は恰も Cowley の短詩が “*Alexander's Feast*” に對して有すると同一の關係を “*Absalom Achitophel*”

に對して有したることを一考すれば。明かに見るを得べき事實なりとす。去れど Dryden 及び Dryden の流を汲む詩人は所謂哲學的諷詩を物せり。恰も十七世紀の始め頃に於ける詩人が哲學的句調の嚴肅なる詩を物せるが如し。此兩者は異常にして且つ遠くより携へ來りたる例證の間斷なき出費を支給するため深遠なる學識の貯蓄を必要とするものなり。兩者とも其目的は最も奇怪にして最も空想的の類似を巧みに結合調和するに在り。而して兩者とも。作家の意義を失はざるやう之を持續せんとするには。絶へ間なく讀者の注意力を展開せざるべからず。此所謂哲學的句調は莊嚴なる思想に對するよりも諧謔的思想を顯はすに一層好適するものなることは蓋し疑を容れず。去れど彼の Butler の機才の如き嚇々たる閃光は餘りに人の眼を眩せしめ。却つて不愉快なり。而して吾人は快感よりも寧ろ一層の疲勞を感じることをなくしては Butler の "Hudibras" を遙るか進み讀むこと能はず。彼れの想像は恰も放蕩者が吝む所なく金錢を濫費するが如くに浪費せられ。其限りなき饜餮の立ち廻りに由りて。賓客は満足を受くるよりも寧ろ疲勞堪へざるに至るものなり。Dryden は其時代の過失の中に在りて特に此の弊を矯正するために出でたるものなり。即ち諧謔と諷刺の差異を示し。單に武器を派手やかに振り廻すよりも寧ろ一と打ちに之を衝く一種の攻撃法を其後進に教ゆるために此世に出で來りたるものなり。

【註】 He draws his arrow.....object of aim. 是レ單ニ武器ヲ派手ニ振廻ハス攻撃法ニ非ズ。滿身ノ力ヲ集中シテ一撃能ク敵ヲ斃ホスヲ云フ。 To supply the perpetual expenditure &c. 云々ノ資本學殖ヲ必要トスルガ故ニ。之ヲ金錢ノ出費ニ擬シタルモノナリ。故ニ其出費ヲ支給スルトハ云フ。 Head far. ずつと先キマテ讀ミ進ムノ義。

5. In lyrical poetry,<sup>1</sup> Dryden must be allowed to have no equal. *Alexander's Feast* is sufficient to show his supremacy in that brilliant department.<sup>2</sup> In this exquisite production,<sup>3</sup> he flung from him all the trappings<sup>4</sup> with which his contemporaries had embarrassed the ode. The language, lofty and striking as the ideas are, is equally simple and harmonious. Without far-fetched allusions or epithets or metaphors, the story is told as intelligibly as if it had been in the most humble prose. The change of tone in the harp of Timotheus regulates the measure and the melody and the language of every stanza. The hearer, while he is led on by the successive changes, experiences almost the feelings of the Macedonian<sup>5</sup> and his peers; nor is the splendid poem disgraced by one word or line unworthy of it. . . . We listen for the completion of Dryden's stanza as for the explication of a difficult passage in music; and wild and lost as the sound appears, the ear is proportionably gratified by the unexpected ease with which harmony is extracted from discord and confusion. . . .

(1) *Lyrical poetry.* 琴曲ニ合ハセテ吟誦スル詩ヲ云フ。"Alexander's Feast"ノ如キモ即チ是レナリ。(2) *That brilliant department.* 即チ lyrical poetryノ部門ヲ指ス。(3) *This exquisite production.*—"Alexander's Feast." (4) *Trappings.* 修飾的語句。(5) *The Macedonian.*—Alexander the Great.

【譯文】 琴歌に於て Dryden は對等者を有せざるものと認められざるべからず。"Alexander's Feast" は即ち其光輝ある部門に於て彼れの拔萃を證明するに充分なるものなり。此絶妙の作に於て彼れは同時代の詩家が短詩を作るに當つて安りに流麗華美の語句を臚列し以て之を困亂せしめたるが。斯る修飾を盡く放棄したり。其用語は。其思想が高潔にして且つ人を驚倒する所のものあるが如く。均しく率直にして且つ調和的なり。遠くより携へ來りたる引例。形容語。隱喩等なくして。全篇の物語は恰も最も卑近なる散文に於けるかの如く明瞭解し易し。Timotheus の琴に於ける曲調の變化は能く各韻の律脚。好調及び用語と相和し。聽者は其連絡たる變化に由りて漸次誘導せられつゝある際。殆ど Macedon の王及び其貴族と同一の感情を感受するに至るべし。尙此絶美なる詩篇は之に相當せざるが如き一言一句に由りて汚濁さるゝことなし。吾人は Dryden の此詩韻の全部を聽き終れば。恰も音樂の最も六つかしき曲調の解釋を聽くの感を生ずるものなり。其音聲は茫漠として力なきが如く見ゆれども。之を聽くもの、耳は之に比例して意外の流暢逸樂を以て。満足せしめらる。之に由りて以て調和が不諧。亂錯の中より抽出せらるゝなり。

【註】 Allusion, epithets, metaphors. 是等ハ皆修辭學上ノ語ニシテ大抵ノ文法書ニハ説明シアレバ就ヒテ研究スベシ。Timotheus ハ希臘ノ大音樂家ニシテ亞歷山大王ノ寵ヲ受ケタリ。Experiences.....his peers.—Drydenノ"Alexander's Feast"中ニハマセドノ王ト其貴族ノコトガ記シアリ。而シテ聽者ハ感極マツテ殆ド是等ノ主人公ト同一ノ感情ヲ愜クニ至ルトノ義ナリ。Proportionably.—Soundノ"wild"及ビ"lost"ナルニ比例シテ尙更ラ"unexpected ease"ノ感應ヲ受ケルノ偉大ナルヲ云フ。

6. Educated in a pedantic taste and a fanatical religion,<sup>1</sup> Dryden was destined, if not to give laws to the stage of England,<sup>2</sup> at least to defend its liberties; to improve burlesque into satire; to teach posterity the powerful and varied poetical harmony of which their language<sup>3</sup> was capable; to give an example of the lyric ode of unapproached excellence; and to leave to English literature a name second only to that of Milton and of Shakespeare.

(1) *A fanatical religion.*—Drydenハ後ニ舊教信者トナリ其當時大ニ舊教ガ盛ンナリシヲ以テ狂妄的宗教トハ云フナリ。(2) *If not to give laws.....of*



England. — If not to give dramatic laws to the stage of England. (3) Their language. 英語ノ義ナリ。

【譯文】 Dryden は詩學的の趣味と狂妄なる宗教の中に教育を受け。假令ひ英國の劇界に戲曲的法律を與ふると云ふほどではなくとも。少くとも劇界の自由を辯護するために生れ出でたり。又諸禮を改善して諷詩となし。又英語は力と多變なる詩的調和を兼備するに適する言語なることを後昆に教へ。比敵なき拔羣の琴歌の一例を與へ。英國文壇界に於て唯獨り Milton 及び Shakespeare に對してのみ第二流に位ひするの名を残したり。

【註】 Destined. 運命ヅケラル。即チ運命ニ由リテ前世ヨリ斯クハ定マリタルノ義。 The lyric ode &c. 例ノ “Alexander's Feast” チ受ケ。

### I.—ALEXANDER'S FEAST; OR, THE POWER OF MUSIC.

【緒言。 “Alexander's Feast” と稱する短詩は千六百九十七年 Dryden が St. Cecilia と云ふ音樂の保護神のため毎年記念祭を執行する英國の音樂會のために物したる作なり。是は唯一夜にて作られたるもの。 Bolingbroke 卿の言へるに。卿或朝 Dryden を訪問せしとき。Dryden は卿に向つて曰く「予は終夜眠らざりき。予が音樂會の友人は予をして St. Cecilia の記念祭の爲めに一の短篇詩を書くの約をなさしめたり。而して予は之を完結するまで之を放棄する能はざるほど。予が胸中に浮び出でし感想に由りて深く感動されたり。即ち其作は此處にあり。是は一席一座にて完成したるものなり」と。 Macaulay 之を評して Dryden の大傑作なりと宣言せり。即ち曰く「是は第二流の詩に屬する傑作にして。第一流に屬する大傑のすぐ次位に在るものなり。」と。 Dryden 自身も亦之れと同じ意見を有したるものゝ如し。大審院長 Manley のまだ若かりしとき。Dryden の此詩を讀して「世界如何なる語を以て替つて物せられたる作と雖ども。之に優るものなき最美最高の短詩」なりと言ひけるとき。Dryden は答へて曰く。「貴説善し。之れよりも一層高尚なる短詩は替つて作られたることなし。又今後作られざるべし」と。

## I.

'Twas at the royal feast, for Persia won  
By Philip's warlike son<sup>1</sup>—  
Aloft in awful state  
The godlike hero<sup>2</sup> sate  
On his imperial throne;  
His valiant peers were placed around,  
Their brows with roses and with myrtle bound,<sup>3</sup>  
(So should desert in arms<sup>4</sup> be crowned).  
The lovely Thais<sup>5</sup> by his side  
Sate, like a blooming Eastern bride,<sup>6</sup>  
In flower of youth and beauty's pride.<sup>7</sup>  
Happy, happy, happy pair<sup>8</sup>!  
None but the brave,<sup>9</sup>  
None but the brave,  
None but the brave deserves the fair!<sup>10</sup>

(1) 'Twas at the royal feast &c. 是レ所謂 poetic license ナ利用シテ ellipsis ナ用非タルモノナリ。今之チ paraphrase スレバ It was at the royal feast on account of Persia won by Philip's warlike son &c. ノ義。 For ハ on account of ノ義ナリ。 Philip's warlike son ハ Macedon ノ王 Philip ノ子 Alexander the Great ナ云フ。所謂 “royal feast” ハ Persia ノ首府 Persepolis ニ於テ開カレタルナリ。(2) The godlike hero ハ矢張亞歷山チ云フ。(3) Their brows..... myrtle bound. 古昔希臘ニテハ饗宴ノ席ニハ賓客皆薔薇ヤ番石榴(てんにんく)ノ葉ヲ以テ作ラレタル花冠ヲ戴ケリ。故ニ云フ。(4) Desert in arms. 武勳。(5) Thais. 有名ナル雅典ノ美人ニシテ。亞歷山ノ彼斯ヲ征スルヤ。從ヒテ軍中ニ在リタリ。亞歷山ノ Persepolis ニ饗宴ヲ開キタル時 Thais ハ彼レニ訪メテ彼斯ノ宮殿ヲ焚キ拂ハシメタリト本篇中ニ記シアレドモ。是ハ唯 Dryden ノ想像ヨリ作り出シタル一話ニシテ事實ニ非ズトノコトナリ。(6) Eastern bride. 彼斯ハ東洋ニ屬スル地ナレバ。斯クハ云ヘルナリ。敢テ Thais が東洋ノ美人ナリト云フノ義ニハ非ズ。(7) Beauty's pride. 美人ハ何トナク權式アリ威高カナリ故ニ ‘pride’ ト云フ。(8) Happy pair. 亞歷山ト Thais チ指シテ伉儷トハ云フナリ。(9) The brave. 是ハ武勇ナル人ト云フ義ニシテ集合體ノ文字ナレドモ。暗ニ亞歷山チ指ス。(10) The fair モ亦 Thais チ暗示ス。

【譯文】 Philip の武を好む子亞歷山が彼斯を從服したるがために儲ふされたる饗宴の席にてありき。——威風堂々たる有様にて一段高く帝座の上に神の如き英雄は坐せり。王の勇猛なる貴族等は頭に薔薇と番石榴の葉を以て作られたる花冠を戴き。其周圍に侍せり。(武勳あるものは斯くの如き冠を戴かざるべからず)可愛なる Thais は今を盛りと咲き匂ふ東洋の新婦の如く妙齡の華。美人の權式を以て王の傍に坐せり。幸ひなる。福ひなる。伉儷なるかな。武勇なるものゝ外。武勇なるものゝ外。武勇なるものゝ外。美人を侍せしむるの値ひなきなり。

【註】 *Twins* ノ *It* ハ Indefinite ナレドモ。云々ノ事柄ノアリシハ “royal feast” ノ席上ニテ起リタリトツマクモノト知ルベシ。

## 2.

Timotheus, placed on high  
Amid the tuneful quire,  
With flying fingers touched the lyre :  
The trembling notes ascend the sky,  
And heavenly joys inspire.  
The song began from Jove,<sup>1</sup>  
Who left his blissful seats above,  
(Such is the power of mighty Love<sup>2</sup>)  
A dragon's fiery form belied the god<sup>3</sup> :  
Sublime on radiant spires he rode.<sup>4</sup>  
\* \* \* \* \*  
The listening crowd admire the lofty sound ;  
A present deity,<sup>5</sup> they shout around ;  
A present deity, the vaulted roofs rebound.  
With ravished ears  
The monarch<sup>6</sup> hears,  
Assumes the god,<sup>7</sup>  
Affects to nod,  
And seems to shake the spheres.

(1) **From Jove.**—Jove ハ Jupiter ナリ。With Jupiter ノ義。即チ Jupiter ヨリ始マリシ。Jupiter ノコトナリ一番先キニ語ヒタルヲ云フ。(2) **Mighty Love.** 偉大ナル戀愛ノ義。是ハ Sexual love ニシテ。Jove ハ戀愛ノ爲メニ天上ヲ去リテ下界ニ降リタリ。ソレホド Love ノ力ハ偉大ナルモノナリトノ義。Jove ハ美人ヲ求メンガタメ各地ヲ歴遊シタルモノナリ。(3) **A dragon's fiery form &c.**—The god (Jupiter) belied (counterfeited) a dragon's fiery form. Jupiter ノ神ハ假リニ火龍ニ姿ヲ變ジタルノ義。(4) **Sublime &c.**—He rode sublimely ノ義。(5) **A present deity.**—A deity who has come down to the earth. 現存シタル神トハ天降リタル神ノ義。(6) **The monarch.** 亞歷山。(7) **Assumes the god.** 聴衆ガ “A present deity” ト叫ビタルヲ以テ亞歷山ハ己レヲ指シテ云ヘルモノト思ヒ。自ラ神ヲ氣取りタルヲ云フ。

【譯文】 Timotheus は高き調子を發して吟誦せる歌者の一隊の中に一段高く坐し。飛揚自在なる十指を以て琴に觸れ。頗高なる其音は高く天に登りて天上の歡樂を喚起す。歌は Jove を頌するものより始まりたり。此神天上の其端席を去り(偉大なる戀愛の力に斯くの如きものなり)假りに火龍の姿に變じ。廓然として光り輝ける螺旋状をなして天漢に飛揚せり。

\* \* \* \* \*

數多の聴衆は其高潔なる琴の音に感じ。Jupiter の神天降り玉へりと叫び。其聲四達に轟けり。天降りたる神と叫びたる聲滿堂に滿ち穹窿に響き亘れり。王は恍惚として之を聽き。自ら Jupiter の神を氣取り。頷首の眞擬して。實に天地を震動するばかりなり。

【註】 *Spires.*—Spiral lines ノ義。 *To nod.* 是レ Jupiter ノ神ヲ氣取りテ自ラ神ノ意ヲ示スタメ頷クヲ云フ。

## 3.

The praise of Bacchus<sup>1</sup> then the sweet musician<sup>2</sup> sung,  
Of Bacchus ever<sup>3</sup> fair and ever young.  
The jolly god in triumph comes ;  
Sound<sup>4</sup> the trumpets, beat<sup>4</sup> the drums ;  
Flushed with a purple grace<sup>5</sup>  
He shows his honest face :<sup>6</sup>  
Now give the hautboys<sup>7</sup> breath ; he comes,<sup>8</sup> he comes.  
Bacchus, ever fair and young,  
Drinking joys did first ordain ;<sup>9</sup>  
Bacchus' blessings are a treasure,  
Drinking is the soldier's pleasure :  
Rich the treasure,<sup>10</sup>  
Sweet the pleasure,<sup>11</sup>  
Sweet is pleasure after pain.

(1) **Bacchus** ノ義 Milton ノ *P. Allego* ノ中ニ見ユ。(2) **The sweet musician.**—Timotheus ナ云フ。(3) **Ever.**—Always. (4) **Sound, beat** ハ Imperative emphatic ナリ。(5) **Purple grace.** 紫色ノ美服。(6) **Honest face.**—Handsome face. (7) **Give the hautboys.**—Give モ亦 Imperative emphatic ナリ。Hautboys ハ吹管ニシテ Clarinet (豎笛)ニ似タルモノ。Give..... breath ハ笛ヲ吹クコト。(8) **He comes.**—‘He’ ハ Bacchus ノ神ヲ指ス。(9) **Drinking joys.....ordain.**—Did first ordain drinking joys トツマク。始メテ飲酒ノ樂ミヲ命ジタリ。酒ヲ飲ムノ樂ミヲ始メテ作り出シタリノ義。(10) **Rich the treasure.**—The treasure is rich. (11) **Sweet the pleasure.** 矢張 ‘is’ ナ填充シテ解讀スベシ。

【譯文】 それより爽快なる音樂師 Timotheus は酒神 Bacchus を頌する歌を誦へり。常に美にして常に若き Bacchus の頌辭を吟誦せり。快活なる Bacchus の神は勇ましき行列を組んで出て來れり。喇叭を吹けよ。太鼓を打てよ。Bacchus はあたりまばゆき紫の美服を着けて眞赤な顔色をなし。其麗はしき面を顯はせり。今笛を吹け。Bacchus は來れり。Bacchus は來れり。始めて飲酒の樂を命じたるものは常に美に。常に若き Bacchus の神なるぞ。Bacchus の恩恵は實に一つの寶なり。飲酒は軍人の快樂にして。其實や豊富。其快樂や甘味なり。苦痛の後の快樂は特に甘味なり。

【註】 Bacchus' blessings ハ前句ノ Drinking joys チ指スナリ。即チ飲酒ト云フ樂ミヲ與ヘタル恩惠ヲ云フ。

## 4.

Soothed with the sound, the king grew vain ;  
Fought all his battles o'er again ;<sup>1</sup>  
And thrice he routed all his foes, and thrice he slew the slain.<sup>2</sup>  
The master<sup>3</sup> saw the madness rise,  
His glowing cheeks,<sup>4</sup> his ardent eyes ;<sup>4</sup>  
And while he<sup>5</sup> heaven and earth defied,  
Changed his hand,<sup>6</sup> and checked his pride.<sup>7</sup>  
He chose<sup>8</sup> a mournful muse,  
Soft pity to infuse :  
He sung Darius great and good,<sup>9</sup>  
By too severe a fate,  
Fallen, fallen, fallen, fallen,  
Fallen from his high estate,<sup>10</sup>  
And weltering in his blood.  
Deserted at his utmost need  
By those his former bounty fed,  
On the bare earth exposed<sup>11</sup> he lies,  
With not a friend<sup>12</sup> to close his eyes.  
With downcast looks the joyless victor sate,  
Revolving<sup>13</sup> in his altered soul<sup>14</sup>  
The various turns of chance<sup>15</sup> below ;<sup>16</sup>  
And, now and then, a sigh he stole,<sup>17</sup>  
And tears began to flow.

(1) Fought all his battles o'er again. 是ハ妄想ニテ一たび戦ヒタル戦チ再三繰リ返ヘシ戦ヒタルノ義。 (2) And thrice &c. 是レ又妄想ニテ一たび破リタル敵チ再三破リ。一たび殺シタル敵チ再三殺シタルノ義。是レ畢竟 'vain' ナリ。心ニ自負傲慢ノ意チ生ジタルヨリ。己レノ戦功チ誇リ。斯クハ妄想チ懐キタルナリ。 (3) The master. 音樂師 Timotheus ナ云フ。 (4) Cheeks, eyes ハ皆 'saw' ノ object タルモノナリ。 (5) And while he. — 'He' ハ亞歷山。 (6) His hand. — 'His' ハ Timotheus. 'Changed his hand' トハ琴ノ曲調チ變更スルノ義。 (7) His pride. 亞歷山ノ自負心。 (8) He chose. — 'He' ハ Timotheus ナリ。 (9) Darius great and good. — Great and good Darius. — Darius ハ Darius III. ニシテ Alexander カ波斯チ征服シタル當時其國ノ王タリシ人ナリ。 Arbela ノ役ニ大敗シテ Bactria ニ逃レ。其處ニテ逆臣ノタメニ暗殺セラル。 (10) High estate. 高貴ノ身分。 (11) Exposed. — Cast out. (12) A friend. — One friend. (13) Revolving. — Turning over, reflecting repeatedly upon. (14) Altered soul. — Changed mood. (15) The various turns of chance. 千慮万狀變化極リナキ運命ノ義。 (16) Below. 此下界チ云フ。 (17) A sigh he stole. — He (Alexander) stole a sigh. 竊カニ歎息スルノ義。

【譯文】 亞歷山は琴の音に由り大に心を慰められ。忽ちに自負倨傲の念を起し。是迄戦ひたるあらゆる戦を繰返へし戦ひ(妄想にて)。凡べて其敵を三たび敗り。一たび殺したるものを三たび殺せり(妄想にて)。音樂師 Timotheus は狂妄の念の彼れの胸中に起りたるを見。彼れの炎々として燃ゆるが如き頬。赫々と輝ける眼を見たり。而して亞歷山は氣焔萬丈天地を蔑視せる際。Timotheus は忽ち琴の曲を變じて彼れの自慢心を挫きたり。彼れは優しき惻隱の情を誘致せんがため悲慘の歌題を撰みて誦へり。即ち餘りに刻薄なる世の運命に由りて其高貴なる至尊の身より零落し。零落し。又零落して我血に染みて斃れたる偉大にして善良なる Darius 王のことを誦へり。彼れは其最も臣下の助けを必要とする場合に於て昔日恩顧を垂れて給養したる腹心の臣に見棄てられ。死するに臨んで彼れのために眼を閉ぢる一友だも有せずして荒野に身を曝らして倒れたり。悵然たる戦勝者は首を垂れ。其以前とは打つて變はりたる心地を以て下界の運命の千變萬態なることを心に騷亂思慮しつゝ坐し居たり。而して今や折々竊かに歎息の聲を漏らし。又滴々涙を流し始めたり。

【註】 The slain. 戦場ニテ殺戮シタルモノ。 Glowing cheeks. 血バシリテ赤クナレル頬。 Ardent eyes. — Burning eyes. Muse. — Poetic subject. Soft pity to infuse ハ To infuse soft pity ナリ。 To close his eyes. 人死スルトキハ必ズ眼チ閉ギテ死スルモノナリ。其狀甚ダ物凄ケレバ。家人親戚朋友ハ傍ラニ在ツテ其眼チ閉ガサシムルモノナリ。 The joyless victor. — Timotheus ノ此歌チ聽キテ心ニ悵然トシテ樂マザル戦勝者即チ Alexander.

## 5.

The mighty master smiled to see  
That love was in the next degree :<sup>1</sup>  
'Twas but a kindred sound<sup>2</sup> to move,  
For pity melts the mind to love.  
Softly sweet, in Lydian measures,<sup>3</sup>  
Soon he soothed his soul<sup>4</sup> to pleasures.  
War, he sung,<sup>5</sup> is toil and trouble.  
Honor but an empty bubble,<sup>6</sup>  
Never ending, still beginning,  
Fighting still, and still destroying.<sup>7</sup>  
If the world be worth thy winning,<sup>8</sup>  
Think, O think it worth enjoying :  
Lovely 'Thais sits beside thee,  
Take the good the gods provide thee.  
The many<sup>9</sup> rend the skies with loud applause ;  
So love was crowned, but music won the cause.<sup>10</sup>  
The prince, unable to conceal his pain,  
Gazed on the fair<sup>11</sup>

Who caused his care,  
And sighed and looked, sighed and looked,  
Sighed and looked, and sighed again.  
At length, with love and wine at once oppressed,<sup>12</sup>  
The vanquished victor<sup>13</sup> sunk upon her breast.

(1) **Was in the next degree.**—Came next in order after pity. 惻隱ノ情ヲ惹起セシメタル後。今度ハ愛ノ番ダ。(2) **'Twas but a kindred sound.**—All he had to do was only to move a kindred sound.—Pity ト love トハ極密接ノ關係ヲ持スルモノナレバ今度 love ノ情ヲ動かサントスルニハ。唯連繫ノ音曲ヲ以テスレバ可ナリ。蓋シ惻隱ノ情ハ愛ノ情ニ人ノ心ヲ融和スルモノナレバナリ。But ハ only ノ義。(3) **Lydian measures.**—Milton ノ *L'Allegro* 中ニ出ヅ。(4) **He soothed his soul.**—Timotheus soothed Alexander's soul. (5) **He sung.**—Timotheus ハ謡ヘリ。(6) **Honor but &c.**—Honor is but (only) &c.(7) **Never ending.....destroying.**—Ending, beginning, Fighting, destroying ハ皆 'war' ナ形容スルモノナリ。'Still' ハ always ノ義。(8) **Thy winning.**—'Thy' ハ Alexander ナ指ス。(9) **The many** ハ The listening crowd ナリ。(10) **So love was crowned.....won the cause.**—'Crowned' ハ冕冠ヲ被セラル。名譽付ケラルノ義。蓋シ Timotheus ノ如キ大音楽家ニ由リテ謡ハレタルヲ以テ。其名亞歷山ノ名ト共ニ千古ニ傳ハルナ云ヘルナリ。去レド音楽ヲ勝チ得タリトハ音楽ノ力ヲ以テ亞歷山ノ如キ大英雄ヲ或ハ笑ハシメ或ハ泣カシメ。或ハ喜ビ或ハ怒ラシムル等恰モ掌上ノ鞠ノ如ク戯弄セルヲ云フナリ。即チ Love received mastery, but music gave to love the victory ノ義。Love ノ名譽付ケラレタルハ其原トハ音楽ノ力ニ依ル。(11) **The fair.** 美人即チ Thais。(12) **With love.....oppressed.**—At once oppressed with love and wine. トツマク。"At once" ハ同時ニノ義。(13) **The vanquished victor.** 斯ク love ト wine ニ打チ勝タレタル戦勝者。即チ亞歷山ナリ。

【譯文】偉大なる音楽師は今度こそ愛の情を動かすの順番なることを見て破顔一笑せり。そは唯次に奏すべき連繫の曲なり。何となれば惻隱の情は人心を愛の情に融和するものなればなり。所謂希臘風の Lydian 曲を以て彼れは徐ろに清爽たる音聲して亞歷山の心を慰め忽ち爽快の感を起さしめたり。Timotheus の歌に戦は勞苦なり煩累なり。名譽は唯虚空なる水泡の如きものに過ぎず。決して止むことなく。常に始まりつゝ。常に戦ひつゝ。常に滅ぼしつゝ。曾て寧日なし。世界若し汝の之を得るに値ひするとせば。思へよ。又之に住みて安かに生を樂むことを値ひするものなることを。可愛の Thais は汝の傍に坐するに非ずや。神々が汝に與ふる恩養を享けよと謡ひければ多くの聽衆は聲高らかに喝采を唱へ。其聲實に天を劈くばかりなり。斯くて愛は名譽付けられたるが。併し音楽は遂に勝を得たり。亞歷山は心の苦痛を隠匿すること能はずして其心配の因となりし美人 Thais を打ち眺め。歎息しては

眺め。又歎息しては眺め。又歎息しては眺め。再び歎息せり。終に一時に愛の情と酒のために壓せられ。打ち負かされたる戦勝者は正體なく美人の胸に寄り掛りて倒れたり。

【註】 **To move.**—To set in motion. 即チ指モテ琴ノ絲ニ觸レ。音曲ヲ發セシムルノ義。 **If the world.....worth enjoying.** 世界ハ汝ノ之ヲ征服シテ我有トナスノ價值アルモノトスルモ。尙其中ニ住ミテ安樂ニ生ヲ送クルノ價值アルモノナルコトヲ考一考セヨ。汝ノ傍ニハ Thais ト云フ美人モ居ルニハ非ズヤトノ義ヲ含ム。 **Take the good.**—'Good' ハ Thais ナ暗示ス。

## 6.

Now strike<sup>1</sup> the golden lyre again;  
A louder yet, and yet a louder strain.  
Break<sup>1</sup> his bands of sleep<sup>2</sup> asunder,  
And rouse<sup>1</sup> him, like a rattling peal of thunder.<sup>3</sup>  
Hark, hark, the horrid sound  
Has raised up his head;  
As awaked from the dead,  
And amazed he stares around.  
Revenge, revenge, Timotheus cries,  
See the Furies<sup>4</sup> arise;  
See the snakes that they rear,<sup>5</sup>  
How they hiss<sup>6</sup> in their hair,  
And the sparkles<sup>7</sup> that flash from their eyes!  
Behold a ghastly band,  
Each a torch in his hand!  
Those are Grecian ghosts,<sup>8</sup> that in battle were slain,  
And unburied remain  
Inglorious<sup>9</sup> on the plain:  
Give the vengeance due  
To the valiant crew.<sup>10</sup>  
Behold how they toss their torches on high,  
How they point to the Persian abodes,  
And glittering temples of their hostile gods.<sup>11</sup>  
The princes applaud with a furious joy;  
And the king seized a flambeau with zeal to destroy.  
Thais led the way,  
To light him to his prey,<sup>12</sup>  
And, like another Helen, fired another Troy.<sup>13</sup>

(1) **Strike, Break, rouse.** 皆例ノ Imperative emphatic ナリ。(2) **Bands of sleep.** 睡眠ノ連鎖。(3) **And rouse him.....of thunder.** 此一句ヲ熟讀意味シ。一唱又一唱セヨ。字句ノ音聲能ク熟睡ノ人ヲ醒起スルノ趣キアリ。(4) **Furies.** 希臘ノ神祇誌ニ在ル三體ノ女神ニシテ惡事ヲ行ヒタルモノニ對シ復讐ヲ司ル神ナリ。全身黒色ニシテ毛髮ニハ蛇ガ纏ヒ。其眼ヨリハ血ガ滴タル。

(5) *They rear.* — 'They' は *Furies* を受ク。(6) *They hiss.* — 'They' は snakes ナリ。(7) *The sparkles.* 火焰トハ赤キ血が滴タレ出ツルが故ニ云フナリ。(8) *Grecian ghosts.* — Persia ノ戦場ニテ戦死シタル希臘兵士ノ亡魂ヲ云フ。(9) *Inglorious.* 屍ヲ戦場ニ曝ラシ。禮ヲ以テ葬ラザルが故ニ斯クハ云ヘルナリ。(10) *Give.....valiant crew.* — 'Crew' ハ set, company ノ義。勇敢ナル兵士ノ義。前句ノ彼斯ノ野ニ戦死シタル者ヲ指ス。「彼等ニ相當ナル復讐ヲ興ヘヨ」。即チ彼斯人ニ向ツテ復讐ヲナスハ彼等ノ當然得ベキ權利ナルが故。彼等ノ爲メニ復讐シテ遺レトノ義ナリ。(11) *Their hostile gods.* 彼等ノ敵タル彼斯人ノ神。(12) *His prey.* 彼レ亞歷山ノ屠ラントスル犠牲。即チ彼斯人ヲ指ス。(13) *Like another Helen.....Troy.* — Helen ハ Sparta ノ王 Menelaus ノ妻ニシテ世界第一ノ美人ト稱セラル。彼レ Troy ノ王 Paris ニ誘セラル。是ニ於テ Troy 戦争ナルモノ起ル。十年間戦ヒタル後希臘人ハ遂ニ Troy ヲ占領シ。後之ヲ燒キ拂ヘリ。而シテ Helen ガ Troy 戦争ノ因トナリタルモノナレバ。彼レガ Troy ノ都ヲ燒キタルモノト稱セラル。故ニ Thais ハ炬火ヲ以テ Alexander ノ先導ヲナシ。第二ノ Helen ノ如クニ第二ノ Troy タル Persia ヲ燒キ拂ヘリトハ云フナリ。

【譯文】 今や金線の琴を再び振鳴らせよ。一層聲高らかに。一層高き調子にて奏せよ。王の眼の連鎖を粉碎し。而して雷の轟くか如き聲を以て彼れを醒ませよ。聽け。聽け。恐ろしき聲が彼れを醒まして彼れの頭を高く擡げしめたり。而して彼れは恰も死人が蘇生したるか如く醒起し驚いて四邊をシロ々々と見廻はせり。Timotheus は叫べり。復讐が始まるぞ。復讐が始まり。Furies の女神が立ち上がるを見よ。見よ彼等が高く逆立てせる蛇を。如何に蛇は彼等の毛髪中にてシュー々々と叱咤の聲を發し居るかを見よ。彼等の眼より閃く火焰を見よ。各手に炬火を持てる幽霊の如く顔青めたる一隊を見よ。是等は皆彼斯の戦場に於て殺されたる希臘の亡靈にして。葬られずして原頭に屍を曝らせるものなり。是等勇敢なる一隊の兵士に其當然に得べき復讐を得させよ。如何に彼等は高く炬火を擡ぐるや。如何に彼等は彼斯人の住家井に彼等の敵の燦爛たる神殿の方に之を向くるやを見よ。是時並居る皇族共は欣喜自ら禁する能はず。高らかに喝采の聲を擡げたり。而して亞歷山は彼斯を滅さんかため熱心に炬火を手に執り。Thais は彼れの犠牲たる彼斯を彼れに輝らし示さんかため。先きに立ちて案内し。彼の第二の Helen の如く又第二の Troy を燒けり。

7.

Thus long ago,  
Ere heaving bellows learned to blow,<sup>1</sup>  
While organs yet were mute,<sup>2</sup>  
Timotheus, to his breathing flute<sup>3</sup>

And sounding lyre,  
Could swell the soul to rage, or kindle soft desire.<sup>4</sup>  
At last divine Cecilia<sup>5</sup> came,  
Inventress of the vocal frame;<sup>6</sup>  
The sweet enthusiast,<sup>7</sup> from her sacred store,  
Enlarged the former narrow bounds,<sup>8</sup>  
And added length to solemn sounds,<sup>9</sup>  
With Nature's mother-wit,<sup>10</sup> and arts unknown before.  
Let old Timotheus yield<sup>11</sup> the prize,  
Or both<sup>12</sup> divide the crown:  
He raised a mortal to the skies;<sup>13</sup>  
She drew an angel down.<sup>14</sup>

(1) *Ere heaving bellows.....to blow.* — Bellows of the organ ト填充シテ解説スベシ。「聲高キ風櫃が吹クベク學ビシ以前ニ」即チなるかんト云フ樂器が發明セラレテ音聲ヲ發セザル以前ニノ義。(2) *Organs yet were mute.* なるかんガ尙默シ居ルトハ即チ未ダ世ニ發明サレザルヲ云フナリ。(3) *To his breathing flute.* — 'To' ハ with ノ義。「Breathing」ハ吹キ鳴ラスノ義。(4) *Soft desire.* アハレ心。即チ愛ノ情ヲ云フ。(5) *Cecilia.* 音樂ノ保護神タルコトハ前ニ解クガ如シ。詳カナルコトハ得テ考フベカラズ。紀元三世紀ノ頃ニ生レタル人ニシテなるかんノ發明者ナリト云ヒ傳ヘラル。女性ナリ。(6) *The vocal frame.* 即チ Organ ヲ云フ。(7) *Sweet enthusiast.* 美音ヲ有スル信仰厚キ熱心家ノ義。即チ Cecilia ヲ云フ。(8) *Enlarged the former narrow bounds.* 以前ノ樂器ト云ヘバ唯琴トカ笛トカ云フモノノミニ限リシモ。なるかんト云フ樂器ヲ發明シテ以前ノ狭キ範圍ヲ擴ゲタルヲ云フ。(9) *Added.....sounds.* 前句ト殆ド同一ノ意味ニシテ嚴肅ナル音樂ノ聲ニ長サヲ加ヘ。之ヲ擴張シタルヲ云フ。(10) *Nature's mother-wit.* 天然チ母ニ擬スルハ詩家ノ屢唱フル所ナリ。要スルニ振古未嘗有ノ天才ヲ云フ。(11) *Yield.* 譲リ渡ス。功ヲ讓ルノ義。(12) *Both.* — Cecilia ト Timotheus。(13) *He raised.....skies.* — 'A mortal' ハ Alexander ヲ暗示ス。天マテ揚ケルトハ不朽ノ音樂ヲ以テ。不朽ノ名ヲ萬世ニ傳ヘタルヲ云フ。(14) *She drew an angel down.* 傳ヘ言フ。天使 Cecilia ノ音樂ニ感シ。之ニ眷戀シテ毎夜天ヨリ降リ Cecilia ノ許ニ忍ビ行キタリト。

【譯文】 斯くてナルガンノ風櫃が高聲を擡げて鳴らざる久しき以前に。尙ナルガンノ默して聲を發せざるとき。Timotheus は笛を吹き。琴を奏で以て能く人の心を或は激怒せしめ。或は慈悲戀愛の情を奮興せしむることを得たりしが終に敬虔なる Cecilia。ナルガンノ發明者が出て來りたり。此美音を有する宗教熱心家は其神聖なる智慧に由りて。所謂天才と以前嘗つて知られざる技術となを以て。從來狹隘なりし音樂の領域を擴ろげ。嚴肅なる音聲を一層補ひ其範圍を擴張せり。老 Timotheus をして月桂冠を Cecilia に譲らしめよ。若くは又之を頒ちて兩者の共有たらしめよ。蓋し彼れ (Timotheus) は人を天上に登らしめ。彼れ (Cecilia) は天使を天降らしめたればなり。

【注】 *Bellows*. 是ハ風櫃トテ管ニ由リテ空氣ヲ推シ進ムル器械ナリ。此作用ニ由リテなるガハ音ヲ發スルモノナリ。 *Divine Cecilia*. 信仰堅固ニシテ Saint ノ號ヲ贈ラレタル人ナリ。故ニ “Divine” トハ云フナリ。 *The prize, the crown*. — Prize モ crown モ共ニ同一ノ意義ニ用ヰラル (此所ニテハ) 賞品即チ月桂冠ヲ云フ。

## II.—TWO PORTRAITS IN AQUA-FORTIS.

[*Aqua-Fortis* ハ硝酸ノ義ナリ。此藥液ハ非常ノ激藥ニテ何物デモ能ク之ヲ腐蝕セシム。故ニ “A biting satire” ノ義ニ用ヰラル。 *Two portraits* ハ *Achitophel* ト *Zimri* ナ指ス]。

[緒言 — 下に掲ぐる二篇ハ Dryden の政治的諷詩 *Absalom and Achitophel* より拔萃せるものなり。此詩ハ一千行以上より成り。千六百八十一年始めて世に公にせられたり。 *Achitophel* とハ Shaftesbury 伯のことにして。伯ハ Charles II. 治世の晩年に當りテプロテスタント反對黨の有名なる首領たりし人なり。Dryden は當時舊教に改宗したりしを以て。此詩の趣旨は主として Shaftesbury 及び其黨派を嘲弄せんとするに在り。名聲赫々たる放逸なる Buckingham 公 (*Zimri*) は政治家にして且つ作家なり。而して此時 Shaftesbury と共に反對黨の首領なりき。 *Absalom and Achitophel* 中には此他多くの人物が記述しあれども。死に角右の二人は數多人物中の最も録々たるものなり]。

### I.—ACHITOPHEL (THE EARL OF SHAFTESBURY).

Of these<sup>1</sup> the false Achitophel was first,  
A name<sup>2</sup> to all succeeding ages curst,  
For close designs and crooked councils fit,<sup>3</sup>  
Sagacious, bold, and turbulent of wit<sup>4</sup>;  
Restless, unfixed in principles and place;  
In power unpleas'd,<sup>5</sup> impatient of disgrace<sup>6</sup>—  
A fiery soul which, working out its way,  
Fretted the pygmy body<sup>7</sup> to decay,  
And o'er-inform'd<sup>8</sup> the tenement of clay.<sup>9</sup>  
A daring pilot in extremity,  
Pleas'd with the danger, when the waves went high  
He sought the storms; but, for a calm unfit,<sup>10</sup>  
Would steer too nigh the sands to boast his wit.<sup>11</sup>

(1) *Of these*. — ‘These’ ハ前ニ掲ゲタル諸口ノ人物ヲ指ス。 (2) *A name*. 是ハ *Achitophel* ト云フ名ヲ暗示ス。 (3) *Fit* ハ *Fit for close designs &c.* トツク。 (4) *Turbulent of wit*. — A turbulent spirit. (5) *In power unpleas'd*.

權力ニ於テ尙不滿ノ念ヲ抱ケルノ義。 Shaftesbury ハ Lord-chancellor タリシ。(6) *Disgrace*. 「恥辱」トハ當時 Shaftesbury ハ國事犯ニ座シテ London Tower ニ幽閉サレ居タリ。然レドモ其後間モナク。充分辯疏立チテ放免サレタリ。(7) *The pygmy body*. — Shaftesbury ハ身軀非常ニ矮小ナリシナリ。(8) *O'er-informed*. — Over-filled, over-animated. (9) *Tenement of clay*. 粘土ニテ作レル住宅。即チ靈魂ノ住宅ニシテ。肉體ノ義ナリ。(10) *For a calm unfit*. — Unfit for a calm weather. (11) *To boast his wit*. — In order to boast his skill.

【詩文】 是等の中にて *Achitophel* が第一なり。是はあらゆる後代に對して實に呪咀の種となる名なり。密計。姦策に適するの人物にして奸智に長し。剛愎にして。躁暴の才あり。輕躁にして沈着ならず。確固一定の主義なく。且つ其地位に安んずることななせず。權力に於ては怏々不滿の色あり。汚辱を受けて瘡癬を起し。其炎々たる火の如き精神は自己の意の儘に働きて爲めに侏儒の如き矮軀を磨り耗らし。粘土の住宅たる身體に溢るゝほど充滿せり。極端の場合に於て剛愎なる水先き案内人たり。危険を喜び。激浪高く捲くとき。彼れば自ら暴風を求めて進む。去れど靜穩の天候には適せず。己が熟練を誇らんとし餘りに砂礁近く船を漕ぎ寄するを常とせり。

【注】 *A name.....curst*. 後世人民ノ呪咀スルホド忌ミ嫌ハルノ名ト云フ義ナリ。 *Fretted.....to decay*. 餘リ精神が激烈ナレバ。身體ハ其過激ノ使用ニ堪ヘズシテ磨リ耗ラサルヲ云フ。 *Pleas'd with the danger.....to boast his wit*. 己レノ智ヲ誇ランガタメ。好シテ危険ナル冒險ヲ事トスルコトヲ述ベタルモノナリ。

Great wits<sup>1</sup> are sure to madness near allied,  
And thin partitions do their bounds divide;  
Else why should he, with wealth and honors blest,<sup>2</sup>  
Refuse his age the needful hours of rest?<sup>3</sup>  
Punish a body which he could not please,<sup>4</sup>  
Bankrupt of life, yet prodigal of ease?<sup>5</sup>  
And all to leave what with his toil he won  
To that unfeathered, two-legged thing,<sup>6</sup> a son.—  
In friendship false, implacable in hate,  
Resolved to ruin or to rule the state.  
To compass this the triple bond<sup>7</sup> he broke,  
The pillars of the public safety shook,  
And fitted Israel<sup>8</sup> for a foreign yoke:<sup>9</sup>  
Then, seized with fear, yet still affecting fame,  
Usurped a patriot's all-atoning<sup>10</sup> name;  
So easy still it proves, in factious times,  
With public zeal to cancel private crimes.  
How safe is treason, and how sacred ill,<sup>11</sup>

Where none can sin against the people's will;  
Where crowds can wink, and no offence be known,  
Since in another's guilt they find their own!<sup>12</sup>

(1) **Great wits.**—Great intellect. 所謂大智ナリ。(2) **With wealth.....blest.**—Blest with wealth and honors. (3) **Refuse his age &c.**—‘Age’ハ old ageノ義。何故彼レハ老年ニ必要ナル休息ノ時間ヲ拒ミテ與ヘザルカ。年老ユレバ休養ヲ必要トスルモノナルニ。何故年老ヒテモ尙躁暴ノ行ヲ肆ニスルニヤ。(4) **Punish a body.....could not please.** 此句ニモ ‘why’ヲ填充シテ解讀スベシ。何故彼レハ安樂ヲ得セシメ。喜バシムル能ハザル體軀ヲ斯ク罰シ貴ムルデアロウカ。‘Please’ハ彼レノ老體ヲ喜バシメ樂マシムルノ義。(5) **Bankrupt of life.....of ease?** 之ヲ paraphrase スレバ “why should he with a ruined constitution prodigally sacrifice his ease?” ナリ。(6) **Unfeathered, two-legged thing.** 羽ナキ二本足ノ動物即チ人間ノコト。Platoハ人類ヲ “A biped without feathers” ト云ヘリ。Dryden 之ヲ轉用シタルモノトス。(7) **The triple bond.** 三國同盟。即チ千六百六十七年佛國ニ對シテ英吉利。和蘭。瑞典ガ同盟ヲ結ビタルヲ云フ。Shaftesbury ハ此同盟ヲ破リタルニ就キテ何等ノ責任ナシ。故ニ之ヲ打破シタリト云フ Dryden ノ言ハ根據ナシ。(8) **Israel.**—‘Israel’ノ民ハ God’s chosen people トテ大ニ神ノ恩遇ヲ受ケタルモノ。又古昔偉大ノ國民ナリシナリ。故ニ之ヲ英國ノ人民ニ擬シタルモノトス。(9) **A foreign yoke.** 千六百七十年ニ至リ前キニ敵視シタル佛國ト同盟ヲ結ビ。終ニ之ニ風從スルニ至レリ。故ニ云フ。(10) **All-atoning.**—All-reconciling。(11) **How sacred ill.**—How sacred is ill. (12) **Since in another's guilt.....their own.** 他人ノ犯罪ノ中ニ自己ノ犯罪ヲ見出ス故ニ。人ノ犯セル罪ハ皆自分モ犯シ居ルノ義ナリ。

【譯文】大智は必ず狂に類す。而して其兩者を區別するものは實に薄き區別なり。去もなくば何故彼れは富と名譽を以て悪まれながら其老年に必要なる休養の時間を拒みて與へざるにや。左もなくば何故其安樂を與へざる體軀を罰し。老衰の體格を以て其安樂を漫りに犠牲になすにや。而して己が勞苦に由りて得た凡べてのものを羽なき二本足の動物たる其子に遺すことを拒むにや。友情の點に於ては信なく。嫌惡に於ては頑強拔くべからず。自ら國家を支配するが。左もなくば之を亡ぼすべく決心し。此目的を達せんがため。彼れは三國同盟を打破し。公安の支柱を震撼し。而して英國民をして外國の軀の下に風從せしめたり。其時胸中恐怖の念に壓せられ。去れど尙名譽を祈ふて。愛國者と云ふ凡べてのものを融和する名義を強奪せり。黨派抗爭の時に當りては公務に熱心なるの故を以て私の罪惡を抹殺するは斯くも容易なることを證明するものなり。何人が如何なる罪を犯しても敢て人民の意志に反抗すると云ふことなく。社會の民衆も眼を閉ぢて見ず。如何なる犯罪も世に知られざる處に在りては叛逆は如何に安全なるぞ。(罪せらるゝことなし)。邪惡も如

何に神聖なるぞよ(邪惡も神聖の如く見ゆ)蓋し人は皆自己の犯罪の中に他人の犯罪を見るが故なり。

【註】 **Their partitions.....divide.**—‘Their’ハ ‘wits’ト ‘madness’ヲ受ク。大智ト狂トノ間ヲ區別スル分限線ハ紙ノ如キ薄キモノナリ。其間實ニ相近キヲ云フ。大智ハ愚ナルガ如シト云フノ類ナリ。 **All to leave &c.**ノ句ニモ ‘Refuse’ヲ填充シテ解讀スベシ。 **All-atoning name.** 愛國者ト云フ名ハ誠ニ善キ名ナレバ凡ベテ何者デモ融和スル名義ナリトノ義。 **None can sin against the people's will.** 國家ノ秩序紊亂セル時ナレバ如何ナル罪ヲ犯シテモ人民ノ意志ニ逆フコトナキヲ云フ。

## II.—ZIMRI (THE DUKE OF BUCKINGHAM).

Some of their chiefs were princes of the land;  
In the first rank of these did Zimri stand,  
A man so various<sup>1</sup> that he seemed to be  
Not one,<sup>2</sup> but all mankind's epitome:<sup>3</sup>  
Stiff in opinions, always in the wrong,  
Was everything by starts, and nothing long;  
But in the course of one revolving moon<sup>4</sup>  
Was chemist, fiddler, statesman, and buffoon.  
Blest madman, who could every hour employ  
With something new to wish or to enjoy!  
Railing and praising were his usual themes,  
And both,<sup>5</sup> to show his judgment, in extremes:  
So over-violent or over-civil  
That every man with him was god or devil.<sup>6</sup>  
In squandering wealth was his peculiar art;  
Nothing went unrewarded but desert.<sup>7</sup>  
Beggared by fools whom still he found too late,<sup>8</sup>  
He had his jest, and they had his estate.<sup>9</sup>  
He laughed himself from court;<sup>10</sup> then sought relief  
By forming parties, but could ne'er be chief.  
For, spite of him, the weight of business fell  
On Absalom<sup>11</sup> and wise Achitophel;  
Thus wicked but in will,<sup>12</sup> of means bereft,  
He left not faction, but of that was left.<sup>13</sup>

(1) **Various.**—Of such diverse tastes and talents. (2) **Not one.**—Not one person. (3) **All mankind's epitome.** 凡ベテノ人類ヲ收縮シタルモノ。‘Epitome’ハ an abridgment, a compendium ナリ。(4) **One revolving moon.** 月ガ一回回轉スル間。即チ one monthノ義。(5) **And both.**—‘Railing’ト ‘praising’ノ二ツヲ云フ。(6) **God or devil.**—‘God’ハ ‘over-civil’ト關聯シ。‘devil’ハ ‘over-violent’ト關聯スルモノトス。(7) **Nothing won**

.....but desert.—Desert 人ノ功績ナリ。功績ニ非ルモノカ彼レニ由リテ賞セラルノ義。(8) Still he found too late.— Always he found out too late.  
 (9) He had his jest.....his estate. 彼レハ滑稽諧謔ヲ語り。彼等 (fools) ハ彼レノ財産ヲ奪ヒ去ルノ義ナリ。(10) He laughed himself from court. 始終宮廷ノ笑ヒモトナリタルヲ云フ。He laughed himself until he left court ノ義。'From' ハ宮廷ニ入りテヨリ出ヅルマテ始終ノ義。(11) Absalom.— Charles II. ノ子 Duke of Monmouth ヲ云フ。(12) Thus wicked but in will. 斯クテ奸惡ノ意志ヲ抱キテ。'But' ハ唯ダ emphatic ナリ。Of means bereft. 併シ其惡シキ意志ヲ行フノ力ナキヲ云フ。(13) He left not.....was left. 政黨ト云フ政黨ヲ後ニ遺サナカッタガ。併シ彼レハ政黨カラ見捨テラレタ。

【譯文】 此等首領の或るものは此國の公途なりき。其中の第一等の地位に Zimri は立てり。彼れは一人に非ずして。あらゆる人類を一つに收縮したるもの、如くに見ゆるほど多變多角的人物なり。其意見を持するや頗る頑執に。而して常に不正の意見を抱く。何事ななしても唐突にして永續せず。僅か一ヶ月の間に或は化學者たり。彈琴者たり。政治家たり。而して諧謔者たり。幸福なる狂人とも云ふべきものにして。毎時毎刻何か新奇のことを希望し。新奇のこゝとなして楽しむものなり。人を罵り又褒むるを以て日常の談柄となし。其辨決力に富めることを示さんかため。罵り又褒むるも共に極端に走るの僻あり。彼れに對しては各人皆或は神たり。或は惡魔たるほどに非常に亂暴なることあり。又非常に懇切なることあり。金錢を浪費するを以て彼れの特長となす。彼れに由りて賞報せらるゝものは功勞以外のものなり。(功勞は賞せられず) 愚者に由りて金錢を乞望せられ。其來るを常に遲しとなす。彼れは常に滑稽諧謔を事とし。彼等愚者は常に彼れの財産を取り込むを以て事となせり。彼れは始終宮中の笑ひ物となり終はり。それより政黨を組織して自ら慰めり。去れど黨の首領たるを得ずして彼れあるにも拘はらず。黨の重任は Absalom と賢明なる Achitophel の負ふ所となれり。斯くて其意志のみ唯兇惡にして。之を實行するの手段は剝かれ(其力なし)。政黨を後に遺すことなく。却て政黨に見放なされたり。





*Leut. Jonathan Swift.*

## 第七章

### JONATHAN SWIFT.

#### シヨナザン、スヰフト小傳

Jonathan Swift は千六百六十七年を以て Dublin に生まる。初め Kilkenny の學校に入り。後 Trinity College に轉校せり。千六百八十八年叔父を失ひ生計の途を失ひしつば。英國に往き遠き親族たる Sir William Temple に仕へ其厚遇を受け又其友となれり。後幾もなく隙を生じ愛蘭に歸郷し牧師となれり。然れども又間もなく Sir William と相和し其死に至るまで居を同じくせり。それより chaplain の資格を以て Lord Berkeley に隨伴せり。Lameor の牧師在勤中彼れは愛蘭に Johnson 嬢を招き寄せ詩を作り Stella と云ふ名を以て嬢を讚頌せり。千七百十六年 Johnson 嬢と私に結婚し。又千七百一年政治雜誌記者として社會に立ち。匿名を以て "Tale of Tub" 及び "Battle of the Books" 等の書を公にせり。女帝 Anne の位に即くや。王黨派の有力なる記者となり "Examiner" と稱する同黨の機關雜誌に専ら執筆せり。千七百十三年 St. Patrick の副監牧師となれり。千七百二十年 "Proposal for the Universal Use of Irish Manufactures" を世に公にし。大に人望を博したり。千七百二十四年有名なる "Drapier's Letters" 出づ。此書は Wood なる奸商が銅貨鑄造の特許を得て私利を壟斷することを曝露せるものなり。此書の發行せらるゝや Swift は愛蘭人のために偶像の如く尊敬せらるゝに至れり。千七百二十六年例の "Gulliver's Travels" 出づ。千七百二十八年 Stella 病を以て歿す。是に於て Swift 生涯の望全く絶へ。千七百卅六年著作に従事しつゝある際。兼ての時病を發し。千七百四十一年發狂し。千七百四十五年病歿す。行年七十九歳。

#### CHARACTERIZATION BY LORD JEFFREY.

1. The distinguishing feature of Swift's writings is the force and the vehemence of the invective in which they abound—the copiousness, the perseverance, and the dexterity with which abuse and ridicule are showered upon the adversary. This, we think, was, beyond all doubt, Swift's great talent, and the weapon by which he made himself formidable. He was, without exception, the greatest and most

efficient *libeller* that ever exercised the trade<sup>2</sup>; and possessed in an eminent degree all the qualifications which it requires<sup>3</sup>—a clear head, a cold heart, a vindictive temper, no admiration of noble qualities,<sup>4</sup> no sympathy with suffering, not much conscience, not much consistency, a ready wit, a sarcastic humor, a thorough knowledge of the baser parts of human nature,<sup>5</sup> and a complete familiarity with everything that is low, homely, and familiar in language.

(1) *They abound.*—‘They’ は writings を受ク。彼ノ著作中ニ充滿ス。  
 (2) *The trade.* 諷刺家ノ職掌ヲ云フ。  
 (3) *All the qualifications.*…… requires. —‘It’ は the trade を受ク。此職掌が必要トスル凡ベテノ資格。  
 (4) *No admiration of noble qualities.* 如何ナル高尚ナル性質ト雖ドモ更ニ之ヲ敬仰セザルヲ云フ。  
 (5) *The baser parts &c.* 人性ノ最も卑賤ナル部分。凡ソ human nature ニハ better parts ト worse parts トアルコトハ云フ迄モナシ。所謂其下賤ナル部分ヲ云フ。

【譯文】 Swift の著作の最も顯著なる特性は其著作中に充滿せる諷刺の最も有力にして激烈なるに在リ。——詞藻豊富。論旨堅實。意志の不屈と熟練を以て罵詈訕弄の如く敵者に降る。惟ふに是れぞ Swift の長ずる才幹にして又因つて以て自己を恐るべくなす所の武器なることは疑ひを容れず。彼れは實に例外なくして嘗て罵詈訕の事に従ひたるもの、中でも最も偉大なる。最も有力なる諷刺家にして其必要とするあらゆる資格を非常に多く所持せり。——即ち明晰なる頭腦。冷淡なる心情。怨み深き氣質。高潔なる性格を毫も敬仰せざること。人の苦痛に對して毫も同情を寄せざること。多く其心をも有せず。多く前後一貫を缺く所あり。通暢なる機智。諷刺の才。人性の最も下賤なる部分に關する完全なる智識。何者でも言詞に於て卑近にして下賤なる且つ昵近なるものを十分に熟知すること。如上諷刺家の資格を盡く具備せり。

2. These were his gifts, and he soon felt for what ends they were given. Almost all his works are libels—generally upon individuals, sometimes upon sects and parties, sometimes upon human nature. Whatever be his end, however, personal abuse<sup>1</sup>—direct, vehement, unsparring invective—is his means. It is his sword and his shield, his panoply and his chariot of war. In all his writings, accordingly, there is nothing to raise or exalt our notions of human nature, but everything to vilify and degrade.

(1) *Personal abuse.* 人身攻撃。

【譯文】 如上の資格は彼れの天才にして。彼れは如何なる目的にて此資格が彼れに賦與されしかを能く知れり。あらゆる彼れの作は殆ど皆諷刺にして——大抵個人に對し時に或は世の宗派。黨派に對し。又時に或は人性に關す

るものあり。併し其目的の如何に拘はらず人身攻撃——直接にして激烈なる。毫も寛假する所なき罵詈訕の人身攻撃——が彼れの常に用うる手段たり。是れぞ彼れの劍となり。楯となり。彼れの甲冑たり。戰車たるものなり。故に彼れのあらゆる著作に於ては人性に關して吾人の觀念を揚げ高むるものは更になく。萬事萬物皆之を誹謗し卑下せしむる所のものなり。

3. Though a great polemic, he makes no use of general principles, nor ever enlarges his views to a wide or comprehensive conclusion. Everything is particular with him, and, for the most part, strictly personal. To make amends,<sup>1</sup> however, we do think him quite without a competitor in personalities. With a quick and sagacious spirit, and a bold and popular manner, he joins an exact knowledge of all the weak parts of every cause he has to manage;<sup>2</sup> and, without the least restraint from delicacy, either of taste or of feeling, he seems always to think the most effectual blows the most advisable, and no advantage unlawful that is likely to be successful for the moment. Disregarding all laws of polished hostility,<sup>3</sup> he uses at one and the same moment his sword and his poisoned dagger, his hands and his teeth, and his envenomed breath—and does not even scruple, upon occasion,<sup>4</sup> to imitate his own Yahoos,<sup>5</sup> by discharging on his unhappy victims a shower of filth from which neither courage nor dexterity can afford any protection.

(1) *To make amends.* 改メテ補説ヲナスノ義。  
 (2) *Every cause……to manage.* 彼レガ執ツテ以テ論ズルアラユル各ノ事項ヲ云フ。  
 (3) *Laws of polished hostility.* 所謂文明的戦争ノ條規法則ヲ云フ。  
 (4) *Upon occasion.* —In case of necessity. 必要ノ場合ニハ。  
 (5) *Yahoos.* 是ハ Swift ノ *Gulliver's Travels* ノ中ニ在ルモノニシテ。人間ノ姿ヲナセル獸類ニシテ。所謂人面獸心タルモノナリ。Swift ノ創造セル人物ナルガ故ニ *his own* トハ云フナリ。

【譯文】 Swift は著名なる争論家なりと雖ども。汎通的原則なるものを多く用ひず。尙又常に其の見解を極めて廣汎的包括的斷論をなさず。彼れの所論は萬事萬物特殊的にして。多くは癡正に人身攻撃的なり。併し改めて之を補説せんに吾人は人身攻撃に於ては彼れと相競争するものなしと考ふる者なり。敏捷靈活の精神と剛毅にして人望の文體を以て。彼れが執つて以て論ぜんとする事項のあらゆる強弱の點に就きて正確なる智識を結合し。而して趣味に關しても。感情に關しても毫も禮節等に拘泥することなく。常に能く効果を奏する打撃を以て最も得策なりと思考するもの、如し。而して現下能く効果を奏するものと見ゆるものは如何なる機會も彼れに取つては不法なるものあることなし。あらゆる文明的争論の法規を蔑視し。其刀と毒劍。手と齒及び其毒氣を同時に使用して敵を攻撃す。——而して必要の場合には其不幸なる犠牲

に對し。人糞の雨を注ぎて以て之を攻撃し。以て彼れの自ら創造せる Yahoos を真擬することすら敢て躊躇せざるものなり。蓋し人糞の攻撃を受けては勇氣も熱辣も到底自ら守ること能はざるなり。

4. The Voyages of Captain Lemuel Gulliver is<sup>1</sup> indisputably his greatest work. The idea of making fictitious travels<sup>2</sup> the vehicle of satire as well as of amusement is at least as old as Lucian,<sup>3</sup> but has never been carried into execution with such success, spirit, and originality as in this celebrated performance.<sup>4</sup> The brevity the minuteness, the unbroken seriousness of the narrative, all give a character of truth and simplicity to the work which at once palliates the extravagance of the picture, and enhances the effect of those weighty reflections and cutting severities in which it abounds. Yet, though it is probable enough that without those touches of satire and observation the work would have appeared childish and preposterous, we are persuaded that it pleases chiefly by the novelty and vivacity of the extraordinary pictures it presents, and the entertainment we receive from following the fortunes of the traveller<sup>5</sup> in his several extraordinary adventures. The greater part of the wisdom and satire, at least, appears to us to be extremely vulgar and commonplace; and we have no idea that they could possibly appear either impressive or entertaining if presented without these accompaniments.

(1) *is* の subject は Voyages &c. ニテ複數ナレバモ是ハ書名ニシテ。意義ノ上ヨリ單數ナレバ單數動詞ヲ用井アルナリ。(2) *Fictitious travels*. 虚構的旅行記。作り話ノ旅行記ニシテ Gulliver's Travels ハ即チ Fictitious travels ナリ。(3) *Lucian*. 希臘ノ諷刺家。(4) *This celebrated performance*. 即チ Gulliver's Travels ナ云フ。(5) *The traveller*.—Captain Gulliver ナ云フ。

【譯文】「Captain Lemuel Gulliver 航海日記」は Swift の大傑作たることは疑ふべからず。抑も虚構的旅行記を以て諷刺并に娛樂の具となすの觀念は少くとも遠く Lucian 時代より始まりたるものなれども。著名なる此 Swift の作ほどに成功と活氣と原造的となを以て成功されたるもの嘗つてあることなし。書中物語の短簡。詳細。淡泊。終始一貫せる眞面目等は此著作に誠實と率直の品質を賦與し。描寫せる事實の虚構的放言を輕減し。同時に其書中に充溢せる重大なる考察。刺すか如き酷評の結果を増大ならしむ。假令ひ諷刺。觀察の是等の感應なくしては此作は小供らしく且つ笑ふべきもの、如く見ゆるならんれども。去れど此書の有する異常の現象の如何にも嶄新にして且つ快活なるに由り。又 Captain Gulliver の種々雑多の異例なる冒險をなすに當りて其遭遇せる運命に追從して逐次之を閱讀する際吾人の受くる快樂に由りて。専ら吾人讀者を喜ばしむるものと信ず。吾人を以て之を見れば此書の中に含

有せる眞理。諷刺の過半は非常に野鄙にして通俗なるもの、如し。而して若し如上の所謂助成物たる附加伴隨のなき場合には。到底是等は人に感應を與へ。又興味的なること能はざるべしとの意見を吾人は有するものなり。

【註】 *Vehicle*. 運搬車ノ義ナレバ人ニ教訓若クハ娛樂ヲ傳フル具トナルモノヲ云フ。 *Carried into execution*. 其觀念理想ヲ陳述シテ之ヲ一篇ノ書ニ編成スルヲ云フ。 *At once.....and*. 兼テ又。同時ニノ義。 *The picture*. 書中ニ畫ケル圖畫ナレバ。即チ書中ニ記セル事實現象ヲ云フ。 *Weighty reflections*. —“Gulliver”ノ中ニハ國家重要ノ大問題モ往々論述シアリ。故ニ云フ。 *Those touches of satire and observation*. —‘Touches’ハ impressionsノ義。是ハ上文ニ在ル“the extravagance of the picture”ト“those weighty reflections and cutting severities”ヲ受ク。 *It pleases*. —‘It’ハ the workヲ指ス。 *It pleases us*ノ義ナリ。 *Following the fortunes &c*. 旅人ノ遭遇セル種々多様ノ運命ノ後ヲ追フテ逐次之ヲ閱讀進行スルコト。 *Wisdom*トハ書中ニ在ル名言格言ノ類ヲ云フ。 *These accompaniments*. 上文參照。“The novelty and vivacity.....several extraordinary adventures”マテヲ受ク。

5. Of Swift's style, it has been usual to speak with great, and we think, exaggerated, praise. It is less mellow than Dryden's, less elegant than Pope's or Addison's, less free and noble than Lord Bolingbroke's,<sup>1</sup> and utterly without the glow and loftiness which belonged to our earlier masters.<sup>2</sup> It is radically a low and homely style—without affectation, and chiefly remarkable for a great choice and profusion<sup>3</sup> of *common* words and expressions. Other writers who have used a plain and direct style<sup>4</sup> have been for the most part jejune and limited in their diction, and generally give us an impression of the poverty as well as the tameness<sup>5</sup> of their language; but Swift, without ever trespassing into figured or poetical expressions, or even employing a word that can be called fine or pedantic, has a prodigious variety of good set phrases<sup>6</sup> always at his command, and displays a sort of homely richness, like the plenty of an old English dinner<sup>7</sup> or the wardrobe of a wealthy burgess.<sup>8</sup>

(1) *Lord Bolingbroke*. — Henry St. John ト稱スル人ニシテ Viscount Bolingbroke (1678—1751) 英國ノ政治家兼著述家ニシテ。Popeノ友人ナリ。(2) *Earlier masters*. — Dryden 以前ノ有名ナル文豪ニシテ。Shakespeare, Milton 等ヲ指ス。(3) *Profusion*. 豊富ニシテ澤山ナルノ義。(4) *Direct style*. 婉曲ナラザル。ムキ出シノ文體ヲ云フ。直截的ナルモノ。(5) *Tameness*. 如何ニモ田舎ビタル趣キアリテ温雅ナラザルヲ云フ。(6) *Set phrases*. 古來ヨリ一定セル句ヲ云フ。(7) *Plenty of an old English dinner*. 古昔英國ノ宴會ニテハ何デモ品ノ多量ヲ以テ馳走トナセルナリ。Homerノ詩ナドニ多ク記ルセルガ如シ。(8) *The wardrobe of a wealthy burgess*. 富メル市民ノ衣服ハ一見派手トカナラザルモ其實金目ノカトリタルモノナリ。故ニ上文ノ‘homely richness’ト照應ス。

【譯文】 Swift の文體に就きては從來非常に賞讃の辭を呈せられたり。吾人は惟ふに過大の辭を以て品評されたるもの、如し。彼れの文體は Dryden より一層圓滿ならず。Pope 若くは Addison のより一層雄美ならず。Bolingbroke のより一層豁達高潔ならず。又一層古き先輩文豪に屬する活氣と高莊に至りては全然之を缺く。其文體は根本的に卑近通俗率直にして——優美。虚飾等の資質は更に無く。主として日常使用する言語詞章の選擇宜しきを得たと且つ其豊富なるに由りて顯著なり。他の作家にして平易直截的文體を用ゐたるものは概して其詞章に於て如何にも空缺にして。其範圍狭きもの、如し。而して多くは吾人に用語の貧乏に平俗なるの感を與ふるものなり。去れど Swift は毫も比喩的若くは詩的語法に侵入することなく。又華美誇學的と稱せらるべき語を用ゐることなくして常に古來慣用の佳句の驚くべきほど多様多變なるものを意の儘に使用し。恰も質素的豊富の趣きを示し居ること宛然古昔英國の食膳に供せらるゝ食料の多量なるもの、如く。若くは又富有なる都人士の服裝の如し。

【註】 **Trespassing.** 侵入スルトハ本來 Figure ナルモノハ主トシテ韻文ノ範圍ニ屬スルモノニシテ散文ニ屬スルモノニ非ズ。故ニ散文ニ多ク Figurative or poetical expression チ用非ルハ是レ其範圍ヲ侵害スルモノナリ。

6. In humor and in irony, and in the talent of debasing and defiling what he hated, we join with all the world in thinking the Dean of St. Patrick's<sup>1</sup> without a rival. His humor, though sufficiently marked and peculiar, is not to be easily defined. The nearest description we can give of it<sup>2</sup> would make it<sup>3</sup> consist in expressing sentiments the most absurd and ridiculous, the most shocking and atrocious, or sometimes the most energetic and original, in a sort of composed, calm, and unconscious way, as if they were<sup>4</sup> plain, undeniable, commonplace truths, which no person could dispute, or expect to gain credit by announcing,<sup>5</sup> and in maintaining them<sup>6</sup> always in the gravest and most familiar language, with a consistency which somewhat palliates their extravagance, and a kind of perverted ingenuity which seems to give pledge for their sincerity. The secret, in short, seems to consist in employing the language of humble good sense, and simple, undoubting conviction, to express in their honest nakedness sentiments which it is usually thought necessary to disguise under a thousand pretences,<sup>7</sup> or truths which are usually introduced with a thousand apologies.<sup>8</sup>

(1) **Dean of St. Patrick's.**—Swift チ云フ。小傳ヲ見ヨ。 (2) **The nearest description.....of it.**—'It' ハ Swift ノ humor チ指ス。Swift ノ滑稽ノ才ニ就キテ吾人ノ説明シ得ル最モ眞ニ近キ説明ハ。 (3) **Make it** ノ 'it' モ亦

humor チ受ク。 (4) **As if they were.**—'They' ハ sentiments チ受ク。 (5) **Expect to gain.....by announcing.** 所謂通俗平凡ノ眞理ナレバ。假令ヒ之ヲ公言シテモ世ノ信用ヲ博スルト云フコトナキナリ。 (6) **And in maintaining them &c.**—'Them' ハ sentiments チ指ス。'In maintaining' ハ上文ノ "The nearest description we can give of it would make it consist in maintaining them &c. トツマク。 (7) **Sentiments which it is.....thousand pretences.** 凡ソ非常ニ異常ノ思想感念ヲ言ヒ顯ハサントスルトキハ。前以テ數多ノ口實ヲ以テ之ヲ introduce スルヲ要ス。即チ數多ノ口實ノ下ニ幾分カ之ヲ變形スルノ必要アルナリ。 (8) **Truths which are.....thousand apologies.** 又異常ノ眞理事實ヲ introduce セントスルトキハ特ニ數多ノ辯疏ヲ用ウルヲ要ス。[然ルニ Swift ハ是等ノ感想。是等ノ眞理ヲむきだしニ記述スルナリ]。

【譯文】 滑稽機智。諷刺の才。又彼れが嫌惡するものを輕蔑侮辱するの才に於て。吾人は St. Patrick's の副監牧師と其技を競ふものなしと思考するに於て全世界と其詛を均しくするものなり。彼れの滑稽の才は假令ひ充分に顯著にして且つ特異のものなりと雖ども。之れが定義を下して解釋すること容易ならず。之に關して吾人の爲し得る最も眞に近き説明は彼の最も荒唐無稽にして笑ふべき。最も人心を刺衝すべき。且つ殘虐なる。或は又最も氣力ある最も原造的思想感念を恰も此等は平易明瞭。拒むべからざる通俗の事實にして何人も之に異議を容るゝこと能はず。又之を公言して毫も他の信用を博し得べしと豫期せざるかの如く。最も沈着靜平且つ圓滑無意の方法にて言述するより成り立つもの、如し。又感想の虚構にして放外なることを幾分か輕減する所の堅實と。感想の誠實なることを保證するが如く見ゆる所の一種の偽才を以て。最も莊嚴なる最も卑近なる語にて感想を記述するより成り立つもの、如し。一言すれば彼れの機智の秘訣は通常數千の口實の下に之を假裝變形するの必要ありと考へらるゝ感想。又は通常數千の辯疏を以て叙述せらるゝ眞理なムキダシの裸體にて言ひ顯はすべく卑俗にして善き意義を有する語。且つ淡泊にして疑ふべからざる自信の強き語句を使用するに在り。

【註】 **Perverted ingenuity** ハ Ingenuity exerted for wrong objects ノ義ニシテ。Ingenuity ハ文才ナリ。今假リニ「偽才」ト譯ス。

## POPE'S LINES ON SWIFT.

Lines ハ詩ノ句ヲ云フ。是ハ Pope ノ "Dunciad" ヨリ抜キタルモノナルベシ。

O thou<sup>1</sup> whatever title please thine ear,  
Dean,<sup>2</sup> Drapier,<sup>3</sup> Bickerstaff,<sup>4</sup> or Gulliver!<sup>5</sup>  
Whether thou choose Cervantes<sup>6</sup> serious air,  
Or laugh and shake in Rabelais<sup>7</sup> easy-chair,  
Or praise the court,<sup>8</sup> or magnify mankind,<sup>9</sup>  
Or thy grieved country's copper chains unbind;<sup>10</sup>  
From thy Bœtia,<sup>11</sup> though her power<sup>12</sup> retires,  
Mourn not, my Swift, at aught our realm<sup>13</sup> acquires.<sup>14</sup>  
Here pleased behold her mighty wings<sup>15</sup> outspread  
To hatch a new Saturnian age of lead.<sup>16</sup>

(1) Thou ハ Swift ニ向ツテ言ヘルモノナリ。(2) Dean. — Dean of St. Patrick's. (3) Drapier. 地方政治問題即チ奸商 Wood 事件ニ關シテ Swift ノ書ケル書翰體ノ論文アリ。彼レハ之ニ Drapier ト署名セリ。故ニ云フ。(4) Bickerstaff. — Swift ハ Isaac Bickerstaff ト云フ名ヲ以テ星占學ニ關スル一文ヲ草セリ。(5) Gulliver. — Gulliver's Travels ノ著者ナレバナリ。(6) Cervantes. 西班牙ノ有名ナル小説家ニシテ Don Quixote ノ作者ナリ。(7) Rabelais. 佛國第一流ノ滑稽劇作家ナリ。Don Quixote ハ La Mancha ノ一紳士ニシテ最も嚴肅ナル風采態度ヲ持スル人ナリキ。故ニ serious air トハ云フナリ。又 Rabelais ハ頗ル滑稽的機智ニ富ミ口ヲ開ケバ能ク人ヲ笑ハシム。故ニ shake in.....easy-chair トハ云フナリ。(8) Praise the court. — Swift ハ小傳中ニ見ユルカ如ク。王黨派ニ屬シテ大ニ盡瘁シタリ。故ニ「宮廷ヲ頌揚スル」ノ語アリ。(9) Magnify mankind. 是ハ Gulliver's Travels ノ中ニ。數十丈ノ巨人アルコトヲ記述セルヲ暗示シタルモノナリ。(10) Thy grieved country's.....unbind. 愛蘭ハ英國ノ壓制ヲ受ケテ大ニ苦メラレタリ。故ニ 'grieved country' トハ云ヘルナリ。又其銅ノ鎖ヲ解クトハ。小傳中ニ在ルカ如ク。例ノ Wood ナル奸商ガ其筋ヨリ鋸貨製造ノ特權ヲ得テ私利ヲ擅ニセントシタルヲ。Swift ガ其秘密ヲ許キタルコトアリ。"Drapier's Letters" 即チ是レナリ。故ニ愛蘭ヲ其銅鎖ヨリ引キ解キタリトハ云フ。(11) Bœtia. 古昔 Bœtians ト稱スル民族アリキ。Athens 人之ヲ輕蔑シテ 'dull people' ト云ヘリ。故ニ A Bœtian ト云ヘバ A rude, unlettered person, a dull blockhead ノ義ニ用ヰラル。Pope 之ヲ轉用シテ愛蘭ヲ Bœtia トハ云ヘルナリ。愚鈍ノ民ト云フ義ナリ。(12) Her power. — 'Her' ハ Bœtia ヲ受ケ。(13) Our realm. — England ヲ指ス。Pope ハ英國人ナレバナリ。(14) Acquires トハ Acquires power. 益國力ノ増加偉大トナルノ義ナリ。(15) Her mighty wings. 英國ノ偉大ナル羽翼。即チ偉大ナル國ノ勢力ノ義。(16) To hatch.....of lead. — 'Saturnian age' トハ Happy, golden age ノ義。Saturn ハ Jupiter ノ所ヨリ遠ク逃レテ海洋ノ孤島ニ到リ。其處ニ 'The golden age' ヲ建テタリト言ヒ傳ヘラル。Lead age (即チ鉛ノ如キ dul ac) ヨリ golden age ヲ産ミ出スノ義ナリ。

【譯文】 借ても汝は。如何なる名稱が汝の耳を喜ばしむるとも。或は Dean。或は Drapier と云ひ。或は Bickerstaff。或は Gulliver と云ひ。又汝は Cervantes の眞面目なる風采を受する。或は Rabelais の安樂椅子に坐して或は笑ひ。或は抱腹絶倒するを好む。若くは宮廷を頌揚し。人類を巨大ならしめ。或は汝の不幸の中に呻吟する愛蘭の銅鎖を解くとも。兎に角汝の Bœtia より假令其國力は漸次減退するも我領土の益國力を増加するを見て悲む勿れ。我が Swift よ。我英國の偉大なる羽翼を擡げて不活潑なる鉛の如き時代より幸福なる黄金時代を孵化するを喜んで看視せよ。

## THE ACADEMY OF LAGADO.

【緒言。次に掲ぐる所の抜萃は Gulliver's Travels の第三篇 "Voyage to Laputa" より取れるものにして。假設の Laputa (飛ぶ島) と稱する地は Swift の記する所に據れば支那の海岸沖に位ひし。本文中に記るしある所謂専門學校の所在地なる Lagado (即チ Laputa 王國の首要なる都府なり。本篇の要旨は詐偽的發明家。并に山師的哲學者を諷刺するに在り。此二者は Swift 時代に於て共に多く輩出せりと云ふ。]

1. I was received very kindly by the warden,<sup>1</sup> and went for many days to the academy. Every room has in it one or more projectors, and I believe I could not be in fewer than five hundred rooms. The first man I saw was of a meagre aspect, with sooty hands and face, his hair and beard long, ragged, and singed in several places. His clothes, shirt, and skin were all of the same color. He had been eight years<sup>2</sup> upon a project for extracting sunbeams out of cucumbers, which were to be put in vials hermetically sealed, and let out to warm the air in raw, inclement summers. He told me he did not doubt in eight years more that he should be able to supply the governor's gardens with sunshine at a reasonable rate; but he complained that his stock<sup>3</sup> was low, and entreated me to give him something<sup>4</sup> as an encouragement to ingenuity, especially since this had been a very dear season for cucumbers. I made him a small present, for my lord<sup>5</sup> had furnished me with money on purpose,<sup>6</sup> because he knew their practice of begging from all who go to see them.

(1) Warden. 痲瘋病院ノ長ト云フ義ナレドモ。此所ニテハ Academy ノ校長ノ義ニ用ヰラル。蓋シ校内ノ教授學生等皆狂人ナリトノ寓意ヨリ出ヅ。(2) He had been eight years. — He had been engaged eight years ノ義。(3) His stock. — His stock of sun-beams. (4) Something. — Some money. (5) My lord. — The king of Laputa. (6) On purpose. 特ニ其目的テ。即チ寄贈チナスノ目的ニテ。

【譯文】 専門學校長の厚遇を受けて。數日間引續き専門學校に往けり。校内各室に一名若くは一名以上の所謂發明家ありて。其室は惟ふに五百室より夥からざりき。予が始めて見し人は容貌枯衰。手と面は煤け。毛髪と鬚髯は長く。凸凹鋸齒の如く。所々焦げ居れり。其衣服。襪衣及び皮膚は皆同一の色を呈せり。彼れは黄爪より太陽の光線を摘取するの發明に八年間従事し居たり。其摘取したる光線は密閉せる瓶中に入れ置き。夏時寒濕堪へ難きの日に外氣を暖むるために漏出せしむるものなり。彼れは予に語りけるに今八年此發明に従事すれば相當の費用にて知縣事の庭園に日光を供給することを得ること疑ひなしと。去れど彼れは日光を得る資本に缺乏せりとて大に愁訴する所ありき。而して此發明の獎勵として幾何かの金子を寄附せんことを予に乞へり。特に今は黄爪を得るに甚だ高價なる季節なればなり。予は彼れに些少の寄附金を授與せり。蓋し我君 Laputa の王は特に斯る目的のために。兼て予に用意せしむる所ありたればなり。此等の人々は凡べての來訪者より必ず何か物を乞ふの習慣あることを王は知れるが故に斯くは心付けられたるものなり。

2. I saw another at work to calcine<sup>1</sup> ice into gunpowder, who likewise showed me a treatise<sup>2</sup> he had written concerning the malleability<sup>3</sup> of fire, which he intended to publish.

(1) Calcine. 熱ノ作用ニ由ツテ氷ヲ粉末ニナスコト。 (2) Treatise. 論文。 (3) Malleability. 張展スベキ性質。此性質ヲ最も多ク有スル物體ハ黄金ナリ。

【譯文】 予は亦氷を粉末にして火薬となすことに従事せる他の發明家を見たり。彼れ又火の可展性に関して彼れが著したる論文にて他日發行せんと企て居たるものを予に示せり。

3. There was a most ingenious architect, who had contrived a new method of building houses, by beginning at the roof and working downward to the foundation; which he justified<sup>1</sup> to me by the like practice of those two prudent insects, the bee and the spider.

(1) Justified. 合理的ノモノナリト立證スルヲ云フ。

【譯文】 茲に又最も伶俐なる建築家ありて。家を建つるに屋根より始め。漸次土臺の方に及び。下なりに築く新法を工夫したるものあり。彼の蜂。蜘蛛の如き深慮ある昆蟲も亦た之れと同一の習慣を有すとて。彼れは其新法の合理的なることを予に立證せり。

4. In another department, I was highly pleased with a projector who had found a device of ploughing the ground with hogs, to save the charges<sup>1</sup> of ploughs, cattle, and labor. The method is this: In an acre of ground you bury, at six inches distance, and eight deep,<sup>2</sup> a quantity of acorns, dates, chestnuts, and other mast<sup>3</sup> or vegetables, whereof these animals are fondest. Then you drive six hundred or more of them<sup>4</sup> into the field, where in a few days they will root up the whole ground in search of their food, and make it fit for sowing. It is true, upon experiment, they found the charge and trouble very great, and they had little or no crop. However it is not doubted that this invention may be capable of great improvement.

(1) To save the charges. 費用ヲ省ク。 (2) Eight deep.—Eight feet deep. (3) Mast.—Oak, beech 其他大木ノ葉實ヲ總稱ス。 (4) Of them.—Of hogs.

【譯文】 又他の部門に於て。予は豕を用ひて土地を耕作することを工夫したる發明家に由りて大に喜ばされたり。こは鋤。牛馬。其他の勞働の費用を省かんがためなり。其方法は一エーカーの土地に六吋ばかり隔て、八吋の深さに橡實。栗。栗子其他豕の大好物たる凡べて大木の葉實若くは多量の野菜を埋め置くなり。それより六百頭若くは以上の豕を畑に放つものなり。斯くすれば豕は其食を求むるがため全地を開墾すべし。而して種を蒔くに適するやう土地を耕作するに至るべし。併し經驗上如何にも費用と手数の莫大にして殆ど些の收穫をも得ざることを發見したるは事實なり。去りながら此發明は大ひなる改良をなすことを得るは疑ふべからざるの事實なり。

5. There was an astronomer who had undertaken to place a sundial upon the great weathercock in the town-house<sup>1</sup> by adjusting the annual and diurnal<sup>2</sup> motions of the earth and sun so as to answer and coincide with all accidental turnings<sup>3</sup> of the wind. I visited many other apartments, but shall not trouble my readers with all the curiosities I observed, being studious of brevity.

(1) Town-house. 町會所。 (2) Diurnal. 日々ノ。 (3) Turnings. 變化。

【譯文】 茲に又天文學者ありて町會所の風信(カザミ)の上に日時計を置き。風のあらゆる偶然的變化と相應答契合するやうに。地球と太陽の年々并に日々の廻轉運動を整理調定せんと企て居たるものあり。予は其他多くの部室を參觀したれども。簡短に説明することを主となすが故に予が觀察したる凡べての奇事を以て讀者を煩はさるべし。

【註】 By adjusting the annual and diurnal motions.....turnings of the wind. 日時計ニテ地球ノ diurnal motion ハ解カレドモ地球又ハ太陽ノ

annual motion ハ固ヨリ知レル道理ハナシ。然ルニ地球太陽ノ年々井ニ日々ノ運動ト井ニ又風ノ偶然的變化ヲモ之ニ由リテ測知セントシタルモノナリ。

6. We crossed a walk to the other part of the academy, where, as I have already said, the projectors in speculative learning resided. The first professor I saw was in a very large room,<sup>1</sup> with forty pupils about him. After salutation, observing me to look earnestly upon a frame which took up<sup>2</sup> the greatest part of both the length and breadth of the room, he said perhaps I might wonder to see him employed in a project for improving speculative knowledge by practical mechanical operations; but the world would soon be sensible of its usefulness, and he flattered himself that a more noble, exalted thought never sprang in any other man's head. Every one knows how laborious the usual method is of attaining to arts and sciences; whereas, by his contrivance, the most ignorant person, at a reasonable charge, and with a little bodily labor, may write books in philosophy, poetry, politics, laws, mathematics, and theology, without the least assistance from genius or study. He then led me to the frame, about the sides whereof all his pupils stood in ranks. It was twenty feet square, placed in the middle of the room. The superficies was composed of several bits of wood, about the bigness of a die, but some larger than others. They were all linked together by slender wires. These bits of wood were covered, on every square,<sup>3</sup> with papers pasted on them; and on these papers were written all the words of their language, in their several moods, tenses, and declensions, but without any order. The professor then desired me to observe, for he was going to set his engine at work. The pupils, at his command, took each of them hold of an iron handle, whereof there were forty fixed around the edges of the frame; and giving them a sudden turn, the whole disposition of the words was entirely changed. He then commanded six-and-thirty of the lads to read the several lines softly, as they appeared upon the frame; and where they found three or four words together that might make part of a sentence, they dictated to the four remaining boys, who were scribes. This work was repeated three or four times, and at every turn the engine was so contrived that the words shifted into new places as the square bits of wood moved upside down.

(1) *Very large room.* — “Large” ハ研究考察ノ範圍ノ如何ニモ空漠トシテ大ヒナルコトヲ暗示セルモノナリ。(2) *Took up.* — Occupied. (3) *Every square.* 所謂 “bit of wood” ナルモノハ正方形ノモノヨリ成ル。故ニ “Every square” ハ Every bit of wood ト云フニ同ジ。

【譯文】我々は又専門學校の他の部門に到らんがため。一つの徑路を通過せり。其處には予が既に述べし如く。推理的攻究に従事せる發明家の住みし所なり。予が始めて見し教授は至極大ひなる室内に在りて。其四邊には凡そ四十名ばかりの學生が居れり。

一應挨拶終はりたる後。予は室の縦横の大半を占領し居たる木筐を熱心に熟視せるを視て教授は予に向ひ實用器機的作用に由り。推理的智識を進捗する計畫に従事する有様を一見して又大に奇異を感ずるなるべし。去れど世界は幾くならずして其有益なることを感知するに至るべしと予に語れり。而して是れより一層高尚品なる思想は未だ曾つて何人の頭腦にも浮び出でざりしとて自ら誇れり。何人も學藝に通達する普通の方法の如何にも勞多きことを知る。之に反して彼れの發明せる工夫に由れば最も愚なるものも相當の費用にて少しの勞力を以て哲學。詩。政治。法律。數學及び神學等に関するの書を著すことを得。毫も天才若くは研究の補助を要せず。彼れはそれより予を木筐の所に案内せり。其側には彼れの生徒は盡く列をなして立ち居たり。此木筐は廿呎平方にして室の中央に安置されたり。其表面は數多の木片より組み立てられ。其大き恰も骰子の如し。去れど或るものは他のものより大ひなる者もあり。而して皆な細小なる針金にて連繫しあり。是等の木片は其各平方の上に紙が貼り付けありて。其紙片の上には働詞の種々の法。時及び名詞の變化等。彼等の用語のあらゆる詞が記るしあり。去れど盡く秩序なきものなり。其時教授は今此機關を運轉せしむるを以て能く注目せんことを予に乞へり。學生は教授の命令に由りて各鐵製の柄を手にて持てり。其柄は四十ばかり木筐の縁に備へ付けありて。之を急に廻轉すれば例の紙片に記しある詞の配置は全く變化するものなり。それより教授は廿六名の少年に命じて木筐の上に顯はれ出でたる種々の語句を徐ろに讀ましめたり。而して三四の語が相連結して文章の一部を成す場合には書記役たる殘りの四名の兒童に之を書き取らしめたり。斯くして三四回も是れが繰り返へされ。機關は回轉さるゝ毎に。例の正方形の木片が顛倒するとき。詞は新しき場所に移り行くやう仕組みあるなり。

7. Six hours a day the young students were employed in this labor; and the professor showed me several volumes in large folio,<sup>1</sup> already collected, of broken sentences, which he intended to piece together,<sup>2</sup> and out of those rich materials<sup>3</sup> to give the world a complete body of all arts and sciences; which, however, might be still improved, and much expedited, if the public would raise a fund for making and employing five hundred such frames in Lagado, and oblige the managers to contribute in common<sup>4</sup> their several collections. He assured me that this invention had employed all his thoughts from his youth; that he had emptied the whole vocabulary into his frame, and made the strictest computation of the general proportion there is in books between the number of particles, nouns, and verbs, and other parts of speech.<sup>5</sup>

(1) **Folio.** 大形ノ書ニシテ大版ノ紙ナ一度折リテ二枚(四頁)トナシタルモノナリ。(2) **Piece together.**—Unite together. (3) **Out of those rich materials** ノ次ギニ “he intended” ノ二字ヲ填充シテ解説スベシ。(4) **In common.** 相共同シテ。(5) **Between the number of particles &c.** (分詞。名詞。動詞) ト(其他ノ Parts of speech) トノ間ノ云々。

【譯文】 是等の青年學生は一日に六時間宛此機關運轉に從事せり。而して教授は大板の書數冊を手に示せり。是は數多の亂雜なる文章を集蒐したるものにして。彼れは之を連結して他日是等の富める材料より百般の學藝の最も完全なるものを世に發表せんと企て居れり。そは併し尙改良することを得べし若しや世人が Lagado に五百個の木筐を備へ付けて之を使用するだけの資金を募集し。相共同して數多語の集蒐を其管理者に惠贈すれば尙一層速に成功を告ぐるを得べし。此發明のために彼れは少年の際よりあらゆる其思想を費やし。此木筐に自己の知れる語類を盡く注ぎ込み。而して多くの書寫の中に在る分詞。名詞。動詞の數と其他の詞類との間に存する割合に就きて嚴重なる計算をなしたる旨を手に断言せり。

8. I made my humblest acknowledgment<sup>1</sup> to this illustrious person for his great communicativeness,<sup>2</sup> and promised, if ever I had the good fortune to return to my native country, that I would<sup>3</sup> do him justice<sup>4</sup> as the sole inventor of this wonderful machine. I told him, although it were the custom of our learned in Europe to steal inventions from each other, who had thereby at least this advantage, that it became a controversy which was the right owner, yet I would take such caution that he should have the honor entire, without a rival.

(1) **Made my humblest acknowledgment.** 厚ク禮ヲ言フタ。(2) **Communicativeness.** 好シテ能ク人ニ種々ノ話ヲナスコト。(3) **That I would &c.**—Promised that I would &c. トツマク。(4) **Do him justice.** 彼レニ公平ヲナス。即チ彼レヲ公評スルノ義。

【譯文】 予は彼れの種々有益なる説明を爲し呉れたるに對し。此有名なる教授に厚く禮を陳べ。而して予若し幸に生きて我本國に歸ることを得たらば。此驚くべき機關の單獨なる一人發明家たる名譽を彼れに與へ以て彼れを公評すべしと約したり。凡そ歐洲に於ける學者は相方より互に發明を盗み取るの習慣あり。而して其人々は少くとも斯る利益を受くるものなり。即ちそは孰れか正當の權利を有する持主なるやの爭論となること屢次ありと雖ども。予は彼れに競争者なき全部の名譽を與ふるの注意を取るべしと彼れに告げたり。

【注】 **It were.**—It would be ノ義。 **At least this advantage.**—‘Advantage’ トアレドモ。眞ノ發明者ニ取ツテハ大ニ不利益ナリ。去レド。自稱發明家ニ取ツテハ利益トナルノ謂ヒナリ。

9. In the school of political projectors, I was but ill entertained; the professors appearing, in my judgment, wholly out of their senses, which is a scene that never fails to make me melancholy. These unhappy people were proposing schemes for persuading monarchs to choose favorites upon the score of<sup>1</sup> their wisdom, capacity, and virtue; of teaching ministers to consult the public good; of rewarding merit, great abilities, and eminent services; of instructing princes to know their true interest, by placing it on the same foundation with that of their people<sup>2</sup>; of choosing for employments persons qualified to exercise them; with many other wild, impossible chimeras that never entered before into the heart of man to conceive, and confirmed in me the old observation, “that there is nothing so extravagant and irrational which some philosophers have not maintained for truth.”<sup>3</sup>

(1) **Upon the score of &c.** 彼等ノ有スル智慧ノ有無又ハ大小ニ由リテ。(2) **With that of their people.**—That ハ ‘interest’ ナ受ク。君主ハ人民ト利害ヲ共ニシ。所謂民ト共ニ樂シミ。民ト共ニ憂フルヲ云フ。(3) **“That there is nothing……maintained for truth.** 今之ヲ paraphrase スレバ Even the most irrational things have been at sometime or other maintained for truth by some philosophers or others. トナル。如何ニ荒唐無稽ノ非道理ナルコトデモ。或ル哲學者ハ往々之ヲ眞理トシテ信ツタリ。

【譯文】 政治的發明家の部門に於ては予は厚遇されざりき。予が判斷する所に由れば此部門の教授等は全く其感能を失ひ居れるものゝ如し。是れぞ予をして痛歎悲鬱せしめし所の光景なりき。是等の不幸なる人々は世の帝王に勸めて其智慧の多少に由りて己が寵臣を選擧せしむるの計畫を企圖しつゝありき。又社會民衆の公益を審議し。功績。大才。偉勳を賞報するやう大臣に教へ。世の帝王に眞の利害を知らしめ。己が利害を人民の利害と同じ基礎の上に置き。所謂民と共に喜憂を與にするやう教へ。又事務を實施するに適する資格ある人々を任用することを教ゆるの計畫を目録見つゝありたり。其他荒唐無稽。曾つて何人の心裏にも考へ浮まざりし如き。實行し難きの幻想を考案しつゝありたり。是に於て予は古語に「如何に異常にして如何に非理的なることも或る哲學者は之を眞理として保持せざるものあることなし」と云へる言の予を欺かざるを知れり。



## 第八章 JOSEPH ADDISON.

### アディソン小傳

Joseph Addison は千六百七十二年五月一日を以て生まれ。Salisbury 及び Lichfield 等に於て初歩の教育を受けたる後 the Charterhouse に送られ。此處にて始めて Richard Steele と親交を結ぶに至れり。十五歳の時甫めて Oxford の Queen's College に入學し。幾もなく羅典文の詩を以て其名顯はる。千六百九十五年 King William の一戦役に關する詩を作り之を Lord Keeper Somers に呈し。爲めに三百磅の年金を政府より受け。歐洲旅行の途に上れり。歸國の後彼れの友人は凡べて官職を退くに至りたるも Lord Halifax は Addison を以て彼の Blenheim (ブレナム) の戦捷を祝するに最も適切なる詩人として Lord Godolphin に紹介せり。是に於て Addison は "Campaign" なる詩を作れり。Lord Wharton の愛蘭に赴任するや Addison は書記官として彼れに隨行せり。千七百九年 Steele の發行にかゝる "Tatler" 出づ。Addison 屢之に寄稿し。"Tatler" の廢刊となり。"Spectator" の出づるに當りて Addison 又之に寄稿して頗る光彩を添ふ。千七百十三年 "Cato" (悲劇) 出づ。舞臺に上りて演藝三十五夜の長きに亘れり。千七百十六年寡婦 Warwick 伯爵夫人と婚を結び。千七百十九年六月十七日を以て Kensington の Holland House に病歿せり。享年四十八歳。

#### CHARACTERIZATION BY MACAULAY.

(MACAULAY の ADDISON 品評論)

I. To Addison we are bound by a sentiment as much like affection<sup>1</sup> as any sentiment can be which is inspired by one who has been sleeping a hundred and fifty years in Westminster Abbey.<sup>2</sup> We trust, however, that this feeling will not betray us into that abject idolatry which we have often had occasion to reprehend in others, and which seldom fails to make both the idolater and the idol ridiculous. A man of genius and virtue is but a man. All his powers cannot be equally developed; nor can we expect from him perfect self-knowledge.<sup>3</sup> We need not, therefore, hesitate to admit that Addison has left us some compositions which do not rise above mediocrity—some heroic poems



*J. Addison.*

hardly equal to Parnell's,<sup>4</sup> some criticism as superficial as Dr. Blair's,<sup>5</sup> and a tragedy not very much better than Dr. Johnson's. It is praise enough to say of a writer that in a high department of literature, in which many eminent writers have distinguished themselves, he has had no equal; and this may with strict justice be said of Addison.

(1) *Bound by a sentiment.....like affection.* 殆ど愛情ニ均シキ感念  
由リテ。吾人ハ Addison ニ戀着スルモノナリ。(2) *One who has been*  
*.....Westminster Abbey.* — Macaulay カ此文ヲ草シタルトキハ Addison  
死シテ後凡ソ百五十年ヲ經タルナリ。而シテ Addison ハ Westminster Abbey  
ノ詩壇ニ祭ラレ居ルナリ。故ニ *one* ハ Addison チ暗示セルモノトス。  
(3) *Self-knowledge.* 自己ヲ知ルコト。自己ノ心力若クハ人ト成リテ自ラ知ル  
コトヲ云フ。(4) *Parnell.* — Thomas Parnell (1679—1717) 英國ノ詩人。  
(5) *Dr. Blair.* — Hugh Blair (1718—1800) 蘇國ノ神學者兼修辭學者。

【譯文】 百五十年間 Westminster Abbey に葬られて睡りつゝありし人か喚起す  
る感想に由りて吾人が戀着の念を發すると同様殆ど愛情に均しき感念を以て  
吾人は Addison に戀着するものなり。去れど此感情は吾人をして彼の賤むべ  
き偶像崇拜に陥らしむることなきを固く信するものなり。所謂此偶像崇拜  
に他のものが陥りて吾人は屢之を詰責するの機会を有することあり。而し  
てそは崇拜者并に偶像其人をも兩つながら笑ふべきものとなさざること稀れ  
なり。天才并に徳行の人と雖ども唯是れ人なり。あらゆる彼れの力は平等に  
發展すること難し。又彼れより完全なる自知を期待するは難し。故に Addison  
と雖ども凡庸の上に登らざる作を後世に遺したることを認むるに吾人は毫も  
躊躇せざるものなり。——例するに Parnell の作に殆ど比敵せざる或る史詩  
の如き。Dr. Blair の批評の如き皮相的なるもの。又 Dr. Johnson のより佳作  
ならざる悲劇を世に遺したることを認むるに於て敢て躊躇するを要せざるな  
り。凡そ俊秀なる作家が自ら其名を顯はしたる文學の最高部門に於て比敵者  
なしと云はゞ是れぞ作家に對する充分なる頌辭と云ふを得べし。而して此辭  
を移して Addison を評すれば實に最適評なりとす。

【註】 *Abject idolatry.* 賤シムベキ偶像崇拜トハ作家ヲ敬仰スルノ餘リ之ヲ恰  
モ偶像ノ如ク(神ノ如ク)崇拜スルヲ云フ。Macaulay ノ所謂 Roswellism 即チ  
是レナリ。Idol ハ偶像ノ如ク崇拜サレル其人ヲ云フ。

2. It is probable that Addison, when he sent across St. George's Channel his first contribution to the *Tatler*,<sup>1</sup> had no notion of the extent and variety of his own powers. He was the possessor of a vast mine,<sup>2</sup> rich with a hundred ores. But he had been acquainted only with the least precious part of his treasures, and had hitherto contented himself with producing sometimes copper, and sometimes lead, inter-

mingled with a little silver. All at once, and by mere accident, he had lighted on<sup>3</sup> an inexhaustible vein of pure gold. The mere choice and arrangement of his words would have sufficed to make his essays classical. For never, not even by Dryden, not even by Temple,<sup>4</sup> had the English language been written with such sweetness, grace, and facility.

(1) **He sent across.....Tatler.**—Tatler は Steele の發刊シタル雜誌ノ名ナリ。小傳參照。當時 Addison の愛蘭ニ在リテ此雜誌ニ寄稿シ居タリ。故ニ「St. George 海峡(英蘭ト愛蘭トノ間ニ在リ)ヲ通過シテ“Tatler”ニ始メテ投書シタルトキ」ト云フナリ。(2) **A vast mine.**—Addison ノ有スル文才ヲ礦山ニ擬シタルモノナリ。(3) **Lighted on.** 鳥ナドガ飛ビツトアルトキ。偶然降りテ木ノ枝ニ止マルヲ云フ。故ニ偶々其上ニ止マリ。之ヲ發見シタルヲ云フ。(4) **Temple.**—Sir William Temple (1628—1699) Tem'pil ト發音ス。

【譯文】 Addison が愛蘭に在りて。St. George's Channel を經て始めて Tatler 雜誌に寄稿せしと時に當りて。彼れは自己の心力の範圍と其多變に就きて何等の感念を有せざりしもの如し。彼れは數百の礦物に富める宏大なる礦山の所有主たりしなり。去れど彼れは自己の有する寶の最も價値少なきもの(譯者曰く例するに鉛の如きもの)のみを唯知り居たり。而して是れ迄は唯時に或は銅。時に或は少し許りの銀を突へて鉛などを出し。以て満足して居たり。遽かに而して眞の偶然に由りて。彼れは不圖無盡藏の純金の礦脈に足を止めたり。是に於てか唯語の選擇配置宜しきを得れば以て彼れの論文を古典文學となすに充分なり。蓋し Dryden も。Temple も未だ曾つて斯くの如き爽快。優美及び通暢を以て英文を書きたるものなければなり。

3. As a moral satirist, Addison stands unrivalled. In wit, properly so called, he was not inferior to Cowley or Butler.<sup>1</sup> The still higher faculty of invention<sup>2</sup> he possessed in still larger measure. The numerous fictions, generally original, often wild and grotesque, but always singularly graceful and happy,<sup>3</sup> which are found in his essays fully entitle him to the rank of a great poet—a rank to which his metrical compositions give him no claim. As an observer of life, of manners, of all shades of human character, he stands in the first class. And what he observed he had the art of communicating in two widely different ways.<sup>4</sup> He could describe virtues, vices, habits, whims, as well as Clarendon.<sup>5</sup> But he could do something better. He could call human beings into existence,<sup>6</sup> and make them exhibit themselves. If we wish to find anything more vivid than Addison's best portraits,<sup>7</sup> we must go either to Shakespeare or to Cervantes.<sup>8</sup>

(1) **Cowley or Butler.** 皆前ニ出ヅ。(2) **Faculty of invention.** 意匠考案ノ才。(3) **Happy.**—Cheerful. (4) **Two widely different ways.** 一ツハ歴

史家が事實ヲ觀察シテ有リノ儘ニ描寫スルコト。又一ツハ詩人が人生若クハ社會ヲ描クカ如ク。己ガ想像ヲ以テ叙述スルヲ云フ。此二種ノ方法ハ全然其文體ヲ異ニスルモノナリ。故ニ大ニ異ナレル方法トハ云フ所以ナリ。“He could.....Clarendon.” 是レガーツ。又“He could call.....exhibit themselves.” 是レガーツニテ所謂“two widely different ways”ナリ。(5) **Clarendon.**—Edward Hyde Clarendon (1609—1670) 英國ノ政治家兼歴史家ナリ。(6) **He could call human beings &c.** 是レ想像ノ上ヨリ人類ヲ造リ出スナ云フナリ。(7) **Addison's best portraits.**—Addison ノ描寫セル最良ノ人物。(8) **Cervantes.**—Saavedra de Cervantes (1547—1616) 西班牙ノ小説家。前ニ出ヅ。

【譯文】 道德的諷刺家としては Addison は競争者なきの地位に立つものなり。所謂適然に機智と稱せらるゝものに於て。彼れは Cowley 又は Butler に劣らず。彼等よりも尙一層高尚なる意匠の能力を尙一層多く有するものなり。彼れの論文中に在る數多の寓意的作話の概して原造的なるもの。而して多くは荒唐無稽奇怪なれども著るしく優美爽快なるものは實に彼れをして大詩人の位に列せしむるに足る。——其位地たる彼れの韻文の到底要求權を有せざる所のものなり。人生。人生の風俗習慣。人類の品性のあらゆる隱微を觀察するものとしては彼れは第一流の地位に立つものなり。而して其觀察したるものを二つの甚だ異なる方法にて之を傳達するの術を有す。彼れは Clarendon と均しく徳。不善。習僻。幻想を記述し得るものなり。併し彼れはそれよりも尙一層能く巧妙なる所あり。彼れは又能く人物を創造し。其人物をして自ら己れの性行を示現せしむ。吾人もし Addison の描寫せる最良の人物より尙一層活潑なるものを求めんとすれば之を Shakespeare 又は Cervantes に求めざるべからず。

【註】 **A rank to which.....no claim.** 散文作家トシテハ實ニ大詩人タルノ地位ニ立ツ權利ヲ有ス。去レバ。ソハ韻文作家トシテハ到底要求權ヲ有セザルノ地位ナルヲ云フ。故ニ詩人トシテハ彼レハ散文作家トシテノ同一地位ヲ占ムルノ權利ナキヲ云フ。

4. But what shall we say of Addison's humor—of his sense of the ludicrous<sup>1</sup>; of his power of awakening that sense in others, and of drawing mirth from incidents which occur every day, and from little peculiarities of temper and manner such as may be found in every man? We feel the charm. We give ourselves up to it.<sup>2</sup> But we strive in vain to analyze it.

(1) **Sense of the ludicrous.** 滑稽ノ趣向感念。即チ humor ノオチ云フ。(2) **We give ourselves up to it.** 吾人ハ彼レノ humor ノオチ全ク心醉シテ茫然自失スルヲ云フ。我身ヲ彼レノ“wit”ニ放棄スルノ謂ヒナリ。

【譯文】 去れど我儕は Addison の機智に就きて何と評すべきや。—— 彼れの滑稽の趣向。彼れの其感念を他人(即ち讀者)に喚起せしむるの力。而して日常起る所の出来事。又各人の中に見るを得べき氣質及び習俗の微細なる特性より笑ひを抽出するの力に就きて吾人は何と評すべきや。吾人は實に心魂を奪はるゝの感あり。吾人は全く之に心酔して茫然自失するものなり。去れど之を解剖分析せんとするも蓋し徒勞に屬す。

5. Perhaps the best way of describing Addison's peculiar pleasantry is to compare it with the pleasantry of some other great satirists. The three most eminent masters of the art of ridicule during the eighteenth century were, we conceive, Addison, Swift, and Voltaire.<sup>1</sup> Which of the three had the greatest power of moving laughter may be questioned. But each of them, within his own domain, was supreme. Voltaire is the prince of buffoons. His merriment is without disguise or restraint. He gambols; he grins; he shakes his sides; he points the finger; he turns up the nose<sup>2</sup>; he shoots out the tongue.<sup>3</sup> The manner of Swift is the very opposite to this. He moves laughter, but never joins in it. He appears in his works such as he appeared in society.<sup>4</sup> All the company are convulsed with merriment; while the dean,<sup>5</sup> the author of all the mirth, preserves an invincible gravity, and even sourness of aspect, and gives utterance to the most eccentric and ludicrous fancies with the air of a man reading the commination service.<sup>6</sup>

(1) Voltaire. — François Marie Arouet Voltaire (1694—1778) 有名ナル佛國ノ著作家。(2) Turns up the nose. 鼻ヲソリカヘス。人ヲ嘲弄スルノ意ヲ示ス。(3) Shoots out the tongue. 舌ヲペリリト出ス。(4) He appears ..... appeared in society. 實際實際社會ニ於ケル姿勢態度ト著書ノ中ニ現ハル、姿勢態度ト同一ナルヲ云フ。(5) The dean. — Swift. (6) The air of ..... service. 祈禱文ヲ讀ミツ、アル人ノ風采。至極嚴肅ナル態度ヲ云フ。

【譯文】 Addison 特殊の滑稽を記述する最良の方法は多分之を或る他の諷刺家の滑稽と比較するに在り。十八世紀の際諷刺の三大家と稱すべきものは惟ふに Addison, Swift 及び Voltaire なるべし。此三大家の中孰れか笑ひを喚起せしむる最大の力を有するやは蓋し疑問なり。併し三者とも各自己の本領に於て卓絶する所あり。Voltaire は實に謔諧の王なり。彼れの滑稽歡樂は毫も假裝する所なくムキダシにして且つ制限なし。或ははれまわり。或は齒をむきだし。或は抱腹し。或は指もて指さし。或は鼻をそりかへし。或は舌をペロリと出す。Swift の方法は全く之れと正反對にして。彼れは笑ひを喚起すれども。決して自ら笑ふことなし。彼れは恰も社交に現はるゝと同じ有様にて著作の中に現はるゝものなり。一座のものには歡樂を以て癡樂を起し居るも。其あらゆる歡樂の創造者たる副監牧師自身は實際始終嚴然犯すべからざる莊重

の態度を持し。甚しきは蓋面をなして恰も祈禱文を讀みつゝある人の風采を以て最も奇僻にして最も笑ふべき想像を吐露す。

【註】 *Points the finger.* 人ヲ指サスハ即チ嘲笑ノ意ヲ示スモノナリ。 *The company.*—Society ニ於テ、'company' ト云ヘバ Swift ト同坐セル一座ノ人々ヲ云フ。去レド works ノ上ニ在テハ讀者ヲ指スモノトス。

6. The manner of Addison is as remote from that of Swift as from that of Voltaire. He neither laughs out<sup>1</sup> like the French wit,<sup>2</sup> nor, like the Irish wit,<sup>3</sup> throws a double portion of severity<sup>4</sup> into his countenance while laughing inly<sup>5</sup>; but preserves a look peculiarly his own—a look of demure severity, disturbed only by an arch sparkle of the eye,<sup>6</sup> an almost imperceptible elevation of the brow, an almost imperceptible curl of the lip.<sup>7</sup> We own that the humor of Addison is, in our opinion, of a more delicious flavor than the humor of either Swift or Voltaire. Thus much, at least, is certain, that both Swift and Voltaire have been successfully mimicked, and that no man has yet been able to mimic Addison.

(1) *Laughs out.* —Laughs throughout. (2) *The French wit.* —Voltaire. (3) *The Irish wit.* —Swift. (4) *Throws a double portion of severity.* 平素ノ顔付ヨリ二倍モまじめノ顔付キチナセルヲ云フ。(5) *Inly.* 腹ノ中テハ。(6) *An arch sparkle of the eye.* 眼ヲ弓ナリ形ニシテびか々々光ラシテ居ルコト。笑フトキハ幾分カ眼カ弓形チナスモノナリ。(7) *An almost imperceptible elevation.....of the lip.* 是レ皆微笑ノ形容ナリ。

【譯文】 Addison の風は Voltaire の風と非常の懸隔あるが如く。又 Swift の風とも大に異なる所あり。彼れは Voltaire の如くムキダシに笑はず。又 Swift の如く腹の中では笑ひながら平素より二倍の六つかしき顔付をなすにも非ず。Addison 獨特の容貌を持す。—— 是は實に謹嚴莊重の容貌にして。嚴然たる其相格を崩すものは唯眼が少し弓なり形になりてびか々々光ると。殆ど知れざるほど少し眉が高まり居ること。殆ど氣の付かざる位ひ唇が少しちりれ居ることなり。我儕の意見に據れば Addison の機智は Swift や Voltaire のよりも一層美はしき香味を有するものと信ず。斯くて是れだけは確實疑ふべからず。即ち Swift と Voltaire は成功を以て能く人に模擬されたるも。何人も未だ曾つて能く Addison に模擬することを得たるものなし。

7. But that which chiefly distinguishes Addison from Swift, from Voltaire, from almost all the other great masters of ridicule, is the grace, the nobleness, the moral purity, which we find even in his merriment. Severity, gradually hardening and darkening into misanthropy,<sup>1</sup> characterizes the works of Swift. The nature of Voltaire was, indeed, not inhuman; but he venerated nothing. Neither in the

masterpieces of art, nor in the purest examples of *virtue*; neither in the Great First Cause,<sup>2</sup> nor in the awful enigma of the grave,<sup>3</sup> could he see anything but subjects for drollery. The more solemn and august the theme, the more monkey-like was his grimacing and chattering. The mirth of Swift is the mirth of Mephistopheles<sup>4</sup>; the mirth of Voltaire is the mirth of Puck.<sup>5</sup> If, as Soame Jenyns<sup>6</sup> oddly imagined, a portion of the happiness of seraphim and just men made perfect be derived from an exquisite perception of the ludicrous, their mirth must surely be none other than the mirth of Addison—a mirth consistent with tender compassion for all that is frail, and with profound reverence for all that is sublime.

(1) *Misanthropy*. 不仁。世ヲ嘲リ。人ヲ惡ムコト。(2) *The Great First Cause*. — God. (3) *Awful enigma of the grave*. — 'Grave' ハ death ト云フニ同シ。死ノ恐ルベキ大問題。'Enigma' ハ hidden meaning ノ義。蓋シ隠微ニシテ容易ニ端倪スベカラザルモノナレバナリ。(4) *Mephistopheles*. — Satan ノ次ギニ位ヒスル最モ有力ナル惡魔ニシテ "Seven chief devils" ノ一ツナリ。Goethe ノ "Faust" 又ハ Marlow ノ "Faustus" ノ中ニ出ヅ。(5) *Puck*. 是レ亦惡魔ノ名ニシテ Robin Goodfellow トモ稱セラル。Shakespeare ノ "Midsummer-Nights' Dream" ノ中ニ出ヅ。(6) *Soame Jenyns*. 英國ノ著述家 (1704—1787).

【譯文】 然れども主として Addison の Swift 又は Voltaire 又は其他殆ど凡べて他の諷刺の大家と異なる點は優美。高潔。道義の純潔是れなり。而して是等の特性は彼れの滑稽の中にも能く見出し得らるゝものとす。嚴酷が漸次硬強となり。又暗黒となり遂に人を惡むに推移するは是れぞ Swift の著作の特性なり。彼の Voltaire の天性は決して無道無慈悲なるものに非れども。彼れは何ものも崇敬せず。文藝の傑作。徳義の純潔なる實例若くは偉大なる原始(天帝)。尙又恐るべき死の大問題などの中にも彼れは諸語の題目の外何ものも見ざる能はず。論旨が一層嚴厲にして且つ莊嚴なればなるほど益々彼れの見苦しき動作并に饒辯は恰も猿の如くなるなり。Swift の笑ひは恰も Mephistopheles のそれの如く。Voltaire の笑ひは恰も Puck のそれの如し。若しや彼の Soame Jenyns が奇怪にも想像せしが如く。天人并に天に於て完全なるものとされたる義人の幸福の一部分は滑稽を精細に知覺すると云ふことより得らるゝものとすれば彼等の所謂笑ひは確かに Addison の笑ひに外ならず。——是れぞ凡べて弱きものに對する慈悲深き同情并に凡べて高莊なるものに對して深き敬仰と相一致する所の笑ひなり。

8. It is strange that neither his opulent and noble widow<sup>1</sup> nor any of his powerful and attached friends should have thought of placing even a simple tablet,<sup>2</sup> inscribed with his name, on the walls of the

Abbey. It was not till three generations had laughed and wept over his pages<sup>3</sup> that the omission<sup>4</sup> was supplied by the public veneration. At length, in our own time, his image, skilfully graven, appeared in Poets' Corner.<sup>5</sup> It represents him, as we can conceive him, clad in his dressing-gown, and freed from his wig,<sup>6</sup> stepping from his parlor at Chelsea into his trim little garden, with the account of the Everlasting Club, or the Loves of Hilpa and Shalum,<sup>7</sup> just finished for the next day's *Spectator*, in his hand. Such a mark of respect was due to the unsullied statesman,<sup>8</sup> to the accomplished scholar, to the master of pure English eloquence, to the consummate painter of life and manners.<sup>9</sup> It was due, above all, to the great satirist<sup>10</sup> who alone knew how to use ridicule without abusing it; who, without inflicting a wound, effected a great social reform; and who reconciled wit and virtue, after a long and disastrous separation, during which wit had been led astray by profligacy, and virtue by fanaticism.

(1) *Opulent and noble widow*. 小傳中ニ見ユル Countess Dowager of Warwick ナ云フ。(2) *Tablet*. 額。(3) *It was not till &c.* 云々ノコトハ三世ノ人々ガ Addison ノ書ヲ讀ミテ或ハ笑ヒ或ハ泣キタルマデアアラザリシ。三世ノ人々ガ或ハ笑ヒ或ハ泣キタル後始メテ云々ノコトガ實行サレシナリ。(4) *The omission*. 爲スベキノコトヲナサズシテ居タルコト。即チ例ノ Abbey 内ニ Tablet チ掲グベキ答ナルニ之ヲ等閑ニ付シ居タルヲ云フナリ。(5) *Poets' Corner*. 詩壇トテ Abbey 内詩人文豪ヲ祭レル場所ヲ云フ。(6) *His wig*. 古ハ假髮(かつら)ヲ被リタルモノナリ。(7) *The Everlasting Club, or the Loves of Hilpa and Shalum*. ニツトモ文章ノ題目ニシテ後者ハ Swinton ノ "Seven British Classics" 中ニ在レバ人ノ多ク知ル所ナリ。是等ハ皆 *Spectator* 雜誌中ニ掲載シアリ。(8) *The unsullied statesman*. 清淨潔白ノ政治家。是ハ複數體ノ意義ニテ。誰レト指定セルモノニ非ズ。以下ノ Scholar, master, painter モ之ニ同シ。(9) *Painter of life and manners*. — Poets ノ義。(10) *The great satirist*. — Addison チ指ス。

【譯文】 彼れの富有にして貴族の身分なる未亡人并に其有力にして親密なる朋友等誰れも Westminster Abbey 内の壁上に彼れの名を記銘せる質素なる額すらも之を掲ぐることを考へざりしは實に一奇と云ふべし。世人一般の崇敬に由りて此遺漏の補はれしは三世の人々ガ彼れの書を讀みて或は笑ひ或は泣きたる後のことなりき。遂に現今の時代に於て巧みに彫刻されたる彼れの肖像が詩壇に現はれたり。此肖像は吾人ガ彼れを揣摩するが如く身に薄衫を着け。假髮を脱し。手に翌月の "Spectator" のために今脱稿したる "The Everlasting Club" 又は "The Loves of Hilpa and Shalum" の物語りの草稿を携へ。Chelsea に於ける其客室より笑はしき小庭園に歩み行ける様を顯はせり。斯の如き尊敬の表彰は蓋し清淨無垢なる政治家。博識多藝なる學者。純然たる英傑の雄辯の大家文豪又は人生風俗の完全なる畫工即ち詩人に對して正當に表

すべきものなり。就中大諷刺家。其人は諷嘲を亂用することなくして如何に之を用うべきかを唯獨り知りし人。又創傷を加へずして能く偉大なる社會的改良を成就したる人。而して機智と德行は永らく而して不幸にも相隔離し。其際機智は亂用に由りて。徳義は妄想に由りて岐路に漂ひたるが之を能く調和したる大諷刺家に表すべきの敬禮なりとす。

### POPE'S VENOMED SHAFT.

Peace to all such<sup>2</sup>! but were there one whose fires  
True genius kindles and fair fame inspires<sup>3</sup>;  
Blest<sup>4</sup> with each talent and each art to please,<sup>5</sup>  
And born to write, converse, and live with ease:  
Should such a man, too fond to rule alone,<sup>6</sup>  
Bear, like the Turk,<sup>7</sup> no brother near the throne,  
View him<sup>8</sup> with scornful yet with jealous eyes,  
And hate for arts that caused himself<sup>9</sup> to rise;  
Damn with faint praise,<sup>10</sup> assent with civil leer,<sup>11</sup>  
And, without sneering, teach the rest to sneer;  
Willing to wound, and yet afraid to strike,<sup>12</sup>  
Just hint a fault, and hesitate dislike<sup>13</sup>;  
Alike reserved to blame or to commend,  
A timorous foe and a suspicious friend;  
Dreading e'en fools, by flatterers besieged,  
And so obliging that he ne'er obliged<sup>14</sup>;  
Like Cato, give his little senate laws,<sup>15</sup>  
And sit attentive to his own applause;  
While wits<sup>16</sup> and templars<sup>17</sup> every sentence raise,<sup>18</sup>  
And wonder with a foolish face of praise—  
Who but must laugh if such a man there be?  
Who would not weep if Atticus<sup>19</sup> were he?

(1) *Venomed shaft* ハ毒矢ノ義ナリ。是ハ Pope ノ “Satires” ノ中ニ在ル句ニシテ Addison ト Pope トハ始メ親友ナリシモ。Pope 本來性猜忌ニシテ且ツ過激ナリシカバ遂ニ絶交スルコトナレリ。Macaulay 之ヲ評シテ “The brilliant and energetic lines which every body knows by heart or ought to know by heart” ト。去レド Pope ノ Addison ヲ批難セル點々盡ク根據ナキモノナリ。尤モ Addison ハ好ンテ己レヨリ卑シキ身分ノモノヲ睥睨シ。之ヲ眼下ニ見降スノ風ハアリタレドモ。‘Damning with faint praise’ トカ。‘So obliging that he ne'er obliged’ ナド云ヘルハ全ク跡方ナキ性行ニシテ。却ツテ Addison ハ常ニ其朋友ニ對シ寛大ニシテ慈悲深カリトシ云フ。(2) *Peace to all such*. — “All such” ハ Pope 前文ニ於テ無慈悲ニ酷評セル凡ベテノ庸劣ナル詩人ヲ指ス。斯ル人物ハ彼レ是レト評論スルノ價值ナケレバ言ハズモヨシトノ義。(3) *Were there.....inspires*. — ‘Were’ ノ前ニ ‘if’ ヲ填充スベシ。若シモソコニ斯ル

人アリトセバ。即チ眞ノ天才ガ其人ノ炎々タル活氣ヲ奮興シ。立派ナル名譽ガ之ヲ激勵スルガ如キ人アリトセバ。‘Kindles’ ノ subject ハ ‘genius’ ニシテ object ハ fires ナリ。‘Inspires’ ノ subject ハ ‘fame’ ニシテ。object ハ矢張り ‘fires’ ナリ。(4) *Blest*. 天ヨリ賦與サレテノ義。(5) *To please*. — ‘To please others (readers)’. (6) *Too fond.....alone*. — ‘Too fond’ ハ very fond ノ意味強キモノナリ。自分獨り天下テ威振リチラスコトガ大好キナルチ云フ。(7) *Like the Turk*. — ‘Turks’ ハ概シテ殘忍ニシテ嫉妬深キ人種ナレバ斯クハ云フナリ。(8) *Him* ハ brother ヲ指ス。(9) *Arts that caused &c*. 彼レチシテ立身セシメ。名ヲ擧ゲ功ヲ樹テシメシ所ノ技術即チ文藝ヲ云フ。(10) *Damn with faint praise*. 微カニ之ヲ賞メテ實ハ之ヲ呪詛スル。(11) *Assent with civil leer*. 秋波ヲ使フテ聽從スル。(12) *Willing to wound.....to strike*. 是レ怯ナルナリ。(13) *And hesitate dislike*. — But hesitate to dislike ノ義。(14) *So obliging.....obliged*. — ‘Obliged’ ハ佛語ノ發音法ニ從ヒテ *obliged* ト發音スルナリ。Obliging ハ阿諛諂佞ノ語ヲ臚列シテ人ニ屈從スルコト。Obliged ハ Did not win the affection of others ノ義。彼レハ人ノ好意ヲ得ザリシホドニモ人ニ媚ビ諂フモノナリキ。(15) *Like Cato.....laws*. — Cato ハ羅馬ノ有力ナル Senator ニシテ Senate ニテ議定スル法律ハ皆 Cato ノ立案ニ成リシホドナリ。故ニ Cato ノ如ク其小議院ニ法律ヲ制定シテ與ヘ。議院ヲ自ラ操縦セルチ云フ。Addison モソレト均シク自分獨り天下ニテ我四邊ノ人々ヲ支配スルチ云フ。是ハ Addison ノ悲劇 “Cato” ニ關スル Allusion ナリ。(16) *Wits*. — Literary men. (17) *Templars*. — Temple 又ハ Inns of Court ノ人ニシテ lawyers ノ義ナリ。(18) *Every sentence raise*. — ‘Raise’ ハ applaud ノ義。Addison ノ “Cato” ガ始メテ舞臺ニ上ホリシトキ。Addison ノ manager ドモハ彼レノ友人タル文士并ニ法律家ヲ招待シテ其脚本ノ毎句毎章ニ對シ拍手喝采ノ聲ヲ擧ゲシメタリト云フ。(19) *Atticus*. — Addison ヲ指ス。Atticus ハ羅馬ノ有名ナル學者ニシテ彼ノ Cicero ノ如キモ Atticus ニハ一歩ヲ譲リタリト云フ。Pope ハ Addison ヲ稱シテ “The English Atticus” ト云ヘリ。

【譯文】 凡べて斯る人物に對しては云ふを休めよ。去れどもしや茲に眞の天才が其人の焔々たる活氣を奮興し。而して美はしき名譽が之を激勵するものありとせば。又人を喜ばしむる各の材幹。各の技術を賦與され。書くため。話すため。安樂に生活するために生れ出で。斯る人が己れ獨り他を支配することを大に好み。恰も土耳其王の如く。王位の側に兄弟の近づくを許さず。輕蔑的尙且つ嫉妬の眼を以て彼れを視。而して自己の由つて以て我名を擧げたる技藝に對して嫌厭の情を抱き。微かなる頌辭を呈して心癩々に呪詛し。秋波を用ひて表へに聽從し。自ら人を嘲笑することなくして人に嘲笑することを教へ。人を傷くることを好むも。打撃を加ふることを恐れてなさず。人の短所を暗示するも。之を惡み嫌ふことを遠巡し。人を非難するにも。賞揚するにも均しく腹藏して胸襟を開かず。敵としては怯懦。友としては信ならず。愚者と雖ども蔑々として之を恐れ。佞人に由りて四邊圍繞され。而して

毫も人の好意を得ざりしほどに常に詔安を事とし。彼の Cato の如く其小議院に自ら法律を興へ。文士。法律家が彼れの著作中のあらゆる語句文章を賞讃し。殊勝らしき馬鹿面をなして頌辭を呈し。吃驚して見物せる間。自己を喝采する其聲に傾聴して坐するが如き人ありとせば。果して斯くの如き人ありとせば誰れか笑はざらんや。若し所謂 Atticus が此人なりとせば誰れか泣かざらんや。

【注】 But were there one &c. 「若シ云々ノ人アリトセバ」ト云フテ。本文ノ終ハリニ在ル “Who but must laugh” &c. トツクモノト知ルベシ。Should such a man.— ‘Should’ ノ前ニ ‘If’ ナ填充シテ斯クノ如キ人ガ若シモ云々デアツタナラバ。ト云フテ矢張り下文ノ “Who but must laugh” &c. トツクナリ。

### SIR ROGER DE COVERLEY.

【緒言。下に掲ぐる抜萃は “Spectator” より取れるものなるが。是れは千七百十一年 “Tatler” に次ぎて Steele の發行したる月刊雜誌なり。虚構的人物たる Sir Roger de Coverley は Mr. Spectator (Addison 自身に擬したる人物) の屬せし倶楽部の會員なり。此倶楽部の會員は “Spectator” 第二號の中に Steele 自ら其梗概を叙述せり。而して其中に Sir Roger の略歴が掲げあり。Macaulay の *Essay on Addison* の中に云へるあり。曰く。「Addison は此の粗笨なる略圖を自ら手に取り。之に再び加筆し。之に潤色し。實際 Sir Roger 其他吾人の熟知せる the Will Honeycomb 等の原造者なり」と云。

#### I.—COVERLEY HALL (Spectator No. 106).

I. Having often received an invitation from my friend Sir Roger de Coverley to pass away a month with him in the country, I last week accompanied him thither, and am settled with him for some time at his country-house, where I intend to form several of my ensuing speculations. Sir Roger, who is very well acquainted with my humor,<sup>1</sup> lets me rise and go to bed when I please; dine at his own table or in my chamber, as I think fit; sit still and say nothing without bidding me be merry.<sup>2</sup> When the gentlemen of the country come to see him, he only shows me at a distance. As I have been walking in his fields I have observed them stealing a sight of me over an hedge, and have heard the knight desiring them not to let me see them, for that<sup>3</sup> I hated to be stared at.

(1) *Humor*.—Disposition, temper. 性向。氣質ノ義。 (2) *Without bidding me be merry*. 予ナシテ快活ニ談話ナドナサシムルコトナクシテ。 (3) *For that*.—Because.

【譯文】予は屢予の友人 Sir Roger de Coverley より田舎の別荘に一ヶ月許り逗留すべく招待を受けたるを以て昨週彼れと田舎に同行し。其處に於て予が從來爲し來りたる種々の攻究に従事せんと思ひ。暫時彼れの別荘に於て彼れと居を共にせり。予が氣質を能く知れる所の Sir Roger は予が氣任せに起き或は寝れしめ。又予が好み次第に或は彼れの食卓に於て。又は予の室にて食事をなさしめ。又予をして快活に談話などなさしめずして。靜かに坐し。一言をも發することなからしめたり。田舎の紳士どもが Sir Roger を訪問のために来るとき。彼れは唯予を遠き所より彼等に示したり。予は彼れの田畑の中を散歩しつゝあるとき。此等の紳士は生垣の所より予を忍び見つゝあるを認めたるが。其時 Sir Roger は。予は人に謁視せらるゝを嫌ふが故に忍び見ざるやうにと彼等に告げたるを聴けり。

【注】 *An hedge*.—The use of *an* before a sounded *h* is very common with Addison. 因ニ曰ク十七世紀マデハ凡ベテ *h* ノ前ニハ ‘an’ ナ用井タルモノナリ。 *The knight*.—Sir Roger.

2. I am the more at ease in Sir Roger's family because it consists of sober and staid person; for as the knight is the best master in the world, he seldom changes his servants; and as he is beloved by all about him, his servants never care for leaving him. By this means his domestics are all in years,<sup>1</sup> and grown old with their master. You would take his *valet de chambre*<sup>2</sup> for his brother; his butler is gray-headed; his groom is one of the gravest men that I ever have seen; and his coachman has the looks of a privy-councillor.<sup>3</sup> You see the goodness<sup>4</sup> of the master even in the old house-dog, and in a gray pad<sup>5</sup> that is kept in the stable with great care and tenderness out of regard to his past services, though he has been useless for several years.

(1) *All in years*. 皆年老ヒテ居ル。 (2) *Valet de chambre* (*valet de chambre*) 普通 valet ト云フ。侍者ノ義。 *Take.....for*. 取りマナガヘル。 (3) *Privy-councillor*. 樞密顧問官。 (4) *Goodness*.—Kindness. (5) *Pad*.—An easy-paced horse.

【譯文】予は Sir Roger の家族の中に起居し一層安樂に感じたり。そは何故なれば其家族は皆謹嚴にして沈着の人々ばかりなりければなり。蓋し Sir Roger は世界に於ける最良の主人にして。召使を變更すること甚だ稀れに。且つ四邊の人々に由りて深く愛せられたるを以て。其召使共は皆つて彼れの所より暇を取るなどのことを思ふものなかりき。斯る次第なれば彼れの婢僕は皆老人にして主人と共に年をとるものなり。彼れの侍者を見て人は其兄弟と見違へるならん。又給仕人は白髮の老翁にして。彼れの馬丁は予が皆つて此世の

中に於て見たる人の中でも最も莊重なる人物なり。彼れの御者は極密顧問官の風姿をなせり。又年老ひたる飼犬。又は數年間既に廢物となり居れども。過去の功勞を重んずるがため大ひなる注意と慈悲を以て既に飼ひ置かるゝ灰色の老馬を見ても主人の親切を知るを得べし。

3. I could not but observe with a great deal of pleasure the joy that appeared in the countenances of these ancient<sup>1</sup> domestics upon my friend's arrival at his country-seat. Some of them could not refrain from tears at the sight of their old master; every one of them pressed forward<sup>2</sup> to do something for him, and seemed discouraged if they<sup>3</sup> were not employed. At the same time, the good old knight, with a mixture of the father and the master of the family, tempered<sup>4</sup> the inquiries after his own affairs with several kind questions relating to themselves. This humanity and good-nature engages everybody to him,<sup>5</sup> so that when he is pleasant upon any of them, all his family are in good-humor, and none so much as the person whom he diverts himself with<sup>6</sup>; on the contrary, if he coughs, or betrays any infirmity of old age, it is easy for a stander-by to observe a secret concern in the looks of all his servants.

(1) Ancient. — Old. (2) Pressed forward. 我レ先キニト前ノ方ニ推シ出ル。 (3) If they. — 'They' ハ嚴格ニ言ヘバ 'he' ナラザルベカラズ。蓋シ前文ノ 'Every one' ナ受ケレバナリ。 (4) Tempered. — Gently mingled. (5) Engages everybody to him. 各ノ人ヲ彼レニ戀着セシム。 (6) None so much.....himself with. — Sir Roger 自身ニ詞ヲカケラレ共ニ戯ムレ樂ム其人ホド好機嫌ノモノハナイ。其人ガ一番好機嫌ダ。 'With' ハ 'the person with whom' ト連續スルモノト知ルベシ。

【譯文】 予が友人 Sir Roger が其別墅に到着したるとき。是等の年老ひたる召使の顔色に現はれたる喜悅の有様を予は滿腔の愉快を以て視ざるを得ざりき。中には老主人を一見して涙を禁ずる能はざるものありき。彼等は皆々主人の爲めに何か用を務めんとして我れ先きにと押し出るものもあり。而して用を言ひ付けられざりしときは大に失望せるもの、如し。之れと同時に善長なる老ナイトは一家の父并に主人たる者の情を交へて。自己の用辨に就きて彼れ是れ尋ね問ひたる後召使共に關して種々親切なる問を取り混ぜ尋ねたり。此慈悲深きこと。又温良なる性質が各の人々を彼れに戀着せしむ。故に彼れ若し召使共の誰れか一人に對して機嫌能く話し戯むるときは一家中皆樂しげに見ゆ。而して Sir Roger に楽しく話しかけらるゝ人ほど好機嫌なるものはなし。之に反して Sir Roger が咳嗽をなすとか。又は何か老人の弱點を現はすことあれば。召使一統の容貌に秘密の心配の現はるゝを注目するは傍觀者と雖ども容易なることなるべし。

【注】 Any infirmity of old age. 何ンテモ年老ヒテ身體ノ衰弱セルコトヲ證明スルモノヲ云フ。

4. My worthy friend has put me under the particular care of his butler, who is a very prudent man, and, as well as the rest of his fellow-servants, wonderfully desirous of pleasing me, because they have often heard their master talk of me as of his particular friend.<sup>1</sup>

(1) Particular friend. 特別ニ親シキ友人ノ義。

【譯文】 予の有徳なる友人 (Sir Roger) は予を彼れの給仕人の特別の注意保護の下に置きたり。此給仕人は非常に謹慎にして用心深き人物なりき。而して其他の召使にも亦予を世話せしめたり。彼等は驚くべきほどにも予を喜ばしむることを欲したり。蓋し彼等は主人が予のことを特別の親友なりと云ふを厭離き居たるが故なり。

5. My chief companion, when Sir Roger is diverting himself in the woods or the fields, is a very venerable man, who is ever with Sir Roger, and has lived at his house in the nature of<sup>1</sup> a chaplain above thirty years. This gentleman is a person of good sense and some learning, of a very regular life and obliging<sup>2</sup> conversation; he heartily loves Sir Roger, and knows that he is very much in the old knight's esteem, so that he lives in the family rather as a relation than a dependent.

(1) In the nature of. 今文體ニスレバ "in the character of" ト云フベキモノナリ。 (2) Obliging. 親切ナル。

【譯文】 Sir Roger が山森若くは田畑に外出して自ら閑遊しつゝあるとき。予の主として交はる友は頗る尊敬すべき人物にして。常に Sir Roger と共に在り。傳教師の資格にて三十年以上も彼れの家に住み居たる人なり。此紳士は頗る思慮に富み幾分か學問もあり。甚だ規則正しき生活をなし。且つ懇切なる談話をなすの人なりき。彼れは Sir Roger を真心より愛し。又自らも Sir Roger より尊敬せられ居ることを認め居れり。故に彼れは從者と云ふよりも寧ろ親戚としてナイトの家人中に起居せり。

6. I have observed in several of my papers<sup>1</sup> that my friend Sir Roger, amidst all his good qualities, is something of an humorist<sup>2</sup>; and that his virtues as well as imperfections are, as it were, tinged by a certain extravagance, which makes them particularly his, and distinguishes them from those of other men. This cast of mind,<sup>3</sup> as it is generally very innocent in itself, so it renders his conversation highly agreeable, and more delightful than the same degree of sense and



virtue would appear in their common and ordinary colors. As I was walking with him last night, he asked me how I liked the good man<sup>4</sup> whom I have just now mentioned; and, without staying for my answer, told me that he was afraid of being insulted with Latin and Greek<sup>5</sup> at his own table, for which reason he desired a particular friend of his at the university to find him out a clergyman rather of plain sense than much learning, of a good aspect, a clear voice, a sociable temper, and, if possible, a man that understood a little of backgammon.<sup>6</sup> "My friend," says Sir Roger, "found me out this gentleman, who, besides the endowments required of him, is, they tell me, a good scholar, though he does not show it. I have given him the parsonage of the parish; and because I know his value, have settled upon him a good annuity<sup>7</sup> for life. If he outlives me, he shall find that he was higher in my esteem than perhaps he thinks he is.<sup>8</sup> He has now been with me thirty years, and, though he does not know I have taken notice of it, has never in all that time asked anything of me for himself, though he is every day soliciting me for something in behalf of one or other of my tenants, his parishioners. There has not been a lawsuit in the parish since he has lived among them. If any dispute arises, they apply themselves to him for the decision; if they do not acquiesce in his judgment, which I think never happened above once or twice at most, they appeal to me. At his first settling with me, I made him a present of all the good sermons which have been printed in English, and only begged of him that every Sunday he would pronounce one of them in the pulpit. Accordingly, he has digested<sup>9</sup> them into such a series that they follow one another naturally, and make a continued system of practical divinity."<sup>10</sup>

(1) My papers. 予が論文。(2) Is something of an humorist. 幾分か滑稽家タル所ガアル。(3) This cast of mind—This form of mind. (4) The good man. 前節ニ在ル chaplain ナ云フ。(5) Insulted with Latin and Greek.—Sir Roger ノ時代ニ於テハ紳士タルモノハ多少羅典希臘ヲ學ビ居リテ。食卓ニ坐シタル際時々此兩語ヲ交ヘテ談話ヲナスノ習慣アリキ。故ニ Latin ヤ Greek テ聴チカク云ヤトハ云フナリ。(6) Backgammon. 此語 Welsh ヨリ出ヅ。(back, little, and cammon, a battle) 一種ノ game ナリ。沙翁ノ脚本中 "Tablet" ト稱スルモノ即チ此 game ニ同ジキモノナリ。是所謂 clergyman ニ關スル Sir Roger ノ humorous ideal ナリ。(7) Annuity. 年金。(8) He thinks he is.—He thinks he is in my esteem. (9) Digested.—Arranged methodically. (10) Practical divinity. 應用神學。

【譯文】 予は予が種々の論文中に予の友人 Sir Roger は其良性質を有する中にも幾分か滑稽家たる所ある旨を記述したり。又彼れの徳。不徳は先づ言はし或る異常のものに由りて色付けられ。爲めに之を特に彼れの徳。不徳となし。他の人の徳。不徳と異ならしめ居ることも陳べ置けり。斯くの如き心の模倣は概して無邪氣のものなれば。彼れの談話をして非常に愉快なるものならしめ。

同じ度合ひの感念徳義が尋常普通の色にて顯はるゝよりも一層人に快感を興ふ。昨夜予は Sir Roger と散歩しつゝありしとき。予が前文に記述せし例の善人を如何なる人物と思ふやと予に尋ね。予の答ふるを俟たずして彼れは言ひけるに。彼れは食卓に坐するの際。羅典や希臘語で辱かしめらるゝを恐れ。大學に在勤せる一人の親友に依頼して。學問よりも寧ろ平凡の思慮を具備し。尙風采の好き。音吐の清朗なる。社交的氣質に富める。而して若し能ふべくんば少し許り雙陸の解かる牧師を一名周旋せんことを乞へりと。Sir Roger は尙曰く「我友人は此紳士を予に周旋したり。彼れは其自ら必要とする資格の外に。人の話に據れば。可なり之の學者なりと云ふ。併しそを彼れは毫も面に現はさず。予は彼れを教區の牧師に就職せしめたり。而して予は彼れの才能を能く知るが故に生涯彼れに充分の年金を興ふことに定めたり。彼れ若し予よりも長く存命するときは。彼れは自ら思へるよりも一層予の尊敬を受け居ることを曉らん。彼れは今や三十年間予と共に居を同じくせり。彼れは予が注目し居ることを知らざれども。予は夙に之を能く注視し居るものなり。即ち三十年來予が借地人即ち彼れの管轄區内の人々に代はりて日々何事か予に乞ひつゝあれども。自己一身のためには曾つて一度も求むる所あらざりき。彼れが赴任以來教區内に嘗つて訴訟事件の起りたることなし。若しや何か葛藤が起りたる節には。彼等は之を牧師に訴へて判斷を仰ぐ。而して若しも彼れの判斷に同意せざるときは(斯る場合は一度か又は多くて二度以上は起りざりしと予は思考す)予に訴へ出づるなり。彼れが予と始めて同住せるとき。英語にて印刷せる善き説教を贈物として彼れに興へ。各日曜日演壇の上にて其説教を一つづい演述せんことを彼れに乞へり。それ故に彼れは此等の説教を秩次配列整置し。一か他のものに自然的に續くやう爲し。應用神學の連絡たる系統を作すに至れり」と。

【註】 More delightful.....ordinary colors.—Sir Roger が實際有スル同シ度合ヒ分量ノ思慮徳義が尋常普通ノ色合ヒ。即チアタリマヘノ姿ニテ現ハルトヨリモ。人ト遠ツタ異例ノ色ヲ呈シテ現ハレタ方ガ一層人ニ愉快ノ感ヲ興フトノ意ナリ。 They tell me.—They ハ唯世人ノ義ナリ。別ニ指スモノナシ。 Does not show it.—'It' ハ "good scholar" タルコト。即チ學問ノ義ナリ。 Good annuity.—'Good' ハ可ナリ澤山ノ義ナリ。 I have taken notice of it.—'It' ハ下ノ事柄ヲ受ク。云々ノ事柄ヲ予が注目シテ居ルコトハ彼レハ氣付カザレドモ。 My tenants. 借地人トハ Sir Roger ハ田舎ノ所謂郷士ノ如キモノナレバ。此邊一帶ノ地ノ地主ナリ。故ニ此邊ニ住スルモノハ皆彼レノ tenant タルナリ。 Among them.—'Them' ハ parishioners ナ受ク。

7. As Sir Roger was going on with his story, the gentleman we were talking of came up to us, and upon the knight's asking him who

preached to-morrow<sup>1</sup> (for it was Saturday night), told us the Bishop of St. Asaph in the morning, and Dr. South in the afternoon. He then showed us his list of preachers for the whole year, where I saw with a great deal of pleasure Archbishop Tillotson, Bishop Saunderson, Dr. Barrow, Dr. Calamy,<sup>2</sup> with several living authors who have published discourses of practical divinity. I no sooner saw this venerable man in the pulpit but<sup>3</sup> I very much approved of my friend's insisting upon the qualifications of a good aspect and a clear voice; for I was so charmed with the gracefulness of his figure and delivery, as well as with the discourses he pronounced, that I think I never passed any time more to my satisfaction. A sermon repeated after this manner is like the composition of a poet in the mouth of a graceful actor.

(1) **Who preached to-morrow.** 今文體ニスレバ Who would preach to-morrow トナサハルベカラズ。(2) **Bishop of St. Asaph.....Calamy.**—The names mentioned are those of eminent English divines, though, curiously enough, the two greatest preachers of the 17th century—Jeremy Taylor and Hooker—are not in the list. Dr. Barrow's sermons were of enormous length. One, preached before the lord mayor and aldermen of London, is said to have taken up three hours and a half in the delivery.—SWINTON. (3) **No sooner.....but.** 今文體ニテハ No sooner.....than トナスベキモノナリ。'But' ハ今ハ用井ラレズ。

【譯文】 Sir Roger は斯く其話を續けつゝありしとき。我々が噂さしつゝありし紳士(牧師)は予等の所に来りたり。而してナイトが明日説教する人は誰れなるやを尋ねしとき(其日は土曜日の晩なりし故へ)朝は St. Asaph の監督にて午後は South 博士なる旨を答へたり。その時彼れは年中の説教者の姓名表を予等に示したり。其中に大僧正 Tillotson。監督 Saunderson。Barrow 博士。Calamy 博士。其他應用神學の論文を世に公にしたる當時活ける數多の作家の氏名あるを見て予は非常の愉快を感じたり。此崇敬すべき紳士が演壇の上に現れ出でしや否や。予は其立派なる風采。清朗たる音吐などの資格に就きて予が友人の主張したるを尤もなりと感じたり。何となれば予は彼れの態度。演述の優美なること。并に其陳辯せし議論に感服し。曾つて斯くも満足して時を經過せしことなしと思ひたる程なり。斯る風に從ひて反覆されたる説教は恰も優佳なる俳優の口より出づる詩人の文作の如し。

【註】 **The composition.....a graceful actor.** 詩人ノ佳作ヲ秀絶ノ俳優ガ口ニ演述スルノ義ナリ。

8. I could heartily wish that more of our country clergy would follow this example, and, instead of wasting their spirits in laborious compositions of their own, would endeavor after a handsome elocution and all those other talents that are proper to enforce what has been

formed by greater masters. This would not only be more easy to themselves, but more edifying to the people.

【譯文】 予は田舎の僧侶の多くも右の例に倣ひ。自ら説教を組立つるが如き勞多きことに其精神を費さずして。立派な雄辯と其他牧師に適當なる才幹に次ひては第一に一層有名なる大家の組立てたる説教を教へ込むやう努力せんことを熱心に冀望するものなり。是は彼等牧師に取りて一層容易なるのみならず。又聽衆に取つても一層教訓的なるものなり。

## II.—THE COVERLEY SABBATH (Spectator No. 112).

1. I am always very well pleased with a country Sunday, and think if keeping holy the seventh day were only a human<sup>1</sup> institution, it would be the best method that could have been thought of for the polishing and civilizing of mankind. It is certain the country people would soon degenerate into a kind of savages and barbarians, were there not<sup>2</sup> such frequent returns of a stated time<sup>3</sup> in which the whole village<sup>4</sup> meet together with their best faces<sup>5</sup> and in their cleanliest habits<sup>6</sup> to converse with one another upon indifferent subjects,<sup>7</sup> hear their duties explained to them, and join together in adoration of the Supreme Being.<sup>8</sup> Sunday clears away the rust of the whole week, not only as it refreshes in their minds the notions of religion, but as it puts both the sexes upon<sup>9</sup> appearing in their most agreeable forms and exerting all such qualities as are apt to give them a figure<sup>10</sup> in the eye of the village. A country fellow distinguishes himself as much in the church yard as a citizen does upon the 'Change,<sup>11</sup> the whole parish politics being generally discussed in that place either after sermon or before the bell rings.

(1) **Only a human.**—A merely human. (2) **Were there not.**—'If' ナ填充シテ解説スベシ。(3) **Returns of a stated time.** 一定ノ時ガ屢循環シ來ルコト。七日目毎ニ日曜日ノ來ルヲ云フ。(4) **The whole village.**—'Village' ハ collective noun ニシテ。凡ベテノ村人ノ義。(5) **Best faces.** 如何ニモ心地ヨサソクナ。機嫌好キ顔付ノ義。(6) **Habits.**—Attire, clothes. (7) **Indifferent subjects.** 千差萬態ノ職業ヲ異ニセル人々モ互ニ相談話スルコトヲ得ル中立不偏ノ問題話柄ヲ云フ。(8) **The Supreme Being.**—God. (9) **Puts.....upon.**—Induces. (10) **To give them a figure.**—To distinguish themselves. (11) **'Change.**—Exchange.

【譯文】 予は常に田舎の日曜日を好む者なり。而して常に謂へらく。もしや第七日(即ち日曜日)を守るとが唯一の人類制度なりとせば。是れぞ人類を文雅になし且つ開化せしむる方法の中でも曾つて考へ付きたる最良のものなる

べし。全村の人々が最も機嫌好き顔をなし。晴れの衣服を着け。中立不偏の悪話に就きて相互に語り合ひ。人間の義務に関する説話を聴き。共に興に上帝を崇拜するの日に斯く時を定めて屢次循環し來ることなかりせば。田舎の人々は忽ちに野蠻夷狄に墮落するや疑ひなきなり。日曜日は全週間の汚濁を清浄するものなり。蓋し人の心の中に宗教の觀念を新たにのみならず。男女兩性を誘導して最も爽快なる容姿にて現はれしめ村人の眼に映じて嶄然頭角を顯はさしむる資性を以て奮勵せしむるが故なり。田舎の人々は都人士が恰も手形交換所に於て名を顯はすが如く教會の墓地に於て名を顯はすものなり。蓋し全教區の政治は概して説教後又は鳴鐘前墓地内にて協議討論せらるればなり。

【註】 *Before the bell rings.* 祈禱式ノ始マル前ニハ鐘ヲ鳴ラシテ信徒ヲ集ムルナリ。故ニ云フ。

2. My friend Sir Roger, being a good churchman,<sup>1</sup> has beautified the inside of his church with several texts of his own choosing.<sup>2</sup> He has likewise given a handsome pulpit cloth, and railed in the communion-table<sup>3</sup> at his own expense. He has often told me that at his coming to his estate he found his parishioners very irregular, and that, in order to make them kneel and join in the responses,<sup>4</sup> he gave every one of them a hassock<sup>5</sup> and a Common-Prayer Book, and at the same time employed an itinerant singing-master, who goes about the country for that purpose, to instruct them rightly in the tunes of the psalms, upon which they now very much value themselves,<sup>6</sup> and, indeed, outdo<sup>7</sup> most of the country churches that I have ever heard.

(1) *Churchman.* 本來 Episcopal Church (英國ノ國教)ニ屬スルモノヲ云フ。故ニ“good churchman”ト云ヘバ最も熱心ナル Episcopal Churchノ會員ノ義ナリ。(2) *Several texts of his own choosing.* 自分が撰ビタル聖書中ノ語句。(3) *Communion table.* 聖晚餐禮ヲ受クル卓。(4) *Responses.* 監督教會ニ於テ用ヰル祈禱文ニハ牧師が問ヲ發シ。信徒が之ニ答フル文アリ。信徒ノ此答ヲ“Response”ト云フナリ。(5) *Hassock.* 坐布圓形ノ席ノ如キモノ。(6) *Value themselves.* 自ヲ誇ル。(7) *Outdo.* 勝ル。

【譯文】 予が友人 Sir Roger は信仰厚き監督教會員にして。自己の撰擇せる種々の經句を以て教會の内部を飾り付けたり。彼れは又佳麗なる演壇掛けを寄附し。自費にて聖晚餐禮の卓を柵にて圍みたり。彼れは屢予に告げけるに彼れが此領地に來りしとき此教區の信徒は頗る不規則なることを見出せり。而して教會内にて彼等を跪かしめ。和して應答をなさしむる爲め。彼等の各に産と祈文を與へ。同時に又唱歌を教ゆるの目的にて國中を巡回する巡回唱歌師を雇ひ入れたりと云ふ。そは詩篇の句調を正しく彼等に教へんがためなり。

今や彼等は此詩篇を歌ふに巧みなるを以て自ら誇り居れり。而して實に予が嘗て聴ける多くの田舎の教會に卓越し居るを見出せり。

3. As Sir Roger is landlord to the whole congregation,<sup>1</sup> he keeps them<sup>2</sup> in very good order, and will suffer nobody to sleep in it besides himself; for if by chance he has been surprised into a short nap<sup>3</sup> at sermon, upon recovering out of it<sup>4</sup> he stands up and looks about him, and if he sees anybody else nodding, either wakes them himself or sends his servant to them. Several other of the old knight's particularities break out upon these occasions: sometimes he will be lengthening out a verse in the singing psalms half a minute after the rest of the congregation have done with it<sup>5</sup>; sometimes, when he is pleased with the matter of his devotion, he pronounces amen three or four times to the same prayer; and sometimes stands up when everybody else is upon their knees to count the congregation, or see if any of his tenants are missing.<sup>6</sup>

(1) *The whole congregation.* 教區内ノ信徒全體ヲ云フ。(2) *Them* ハ“congregation”ヲ受ク。是ハ collective noun ニシテ複數體ナリ。(3) *Surprised into a short nap.* 鳥渡微睡シテ吃驚スルコト。(4) *Out of it.*—From it. ‘It’ハ short snap ヲ受ク。(5) *Have done with it.*—‘Have’ハ今文體ニテハ‘has’トナサルベカラズ。Psalms ヲ歌ヒ終リタル後。(6) *Missing.* 見失フ。即チ缺席シ居ルノ義。

【譯文】 Sir Roger は凡べての教會に對して地主なるが故に彼れは彼等の秩序を能く整理し。何人も自身の外教會にて眠ることを許さず。若しや偶然説教を聴きながら自ら微睡を催ふして。吃驚することあれば。醒むるや忽ち起立して己が四邊を見廻はし。何人でも他に點頭しつゝあるものあれば。自身其人を醒起するか。若くは又召使ひのものを其人の所に遣はして之を醒起せしむるなり。老ナイトの種々様々の他の奇僻が此等の時に現れ出づ。時としては詩篇を吟誦するに當りて。他の信徒は之を歌ひ終はりたる後。半分間も其句を永く引くこともあり。又時としては祈禱の實質が自分の氣に入りたるときは同じ祈に對して三四回もアーメンを唱ふることもあり。時としては又誰れも皆跪き居るときに獨り起立して。信徒の數を算へ。若くは又誰れか缺席して居るか否やを調ぶることもあり。

【註】 *Either wakes them.....to them.* 此ノ‘them’ハ兩ツナカラ單數體(him)ナラザルベカラズ。蓋シ先行詞ハ“anybody”ナレバナリ。*Lengthening out.* 聲ヲ長ク引クノ義。*Matter of his devotion.* 祈ノ實質トハ祈禱ノ主旨材料ヲ云フ。

4. I was yesterday very much surprised to hear my old friend, in the midst of the service, calling out to one John Matthews to mind

what he was about, and not disturb the congregation. This John Matthews, it seems, is remarkable for being an idle fellow, and at that time was kicking his heels for his diversion. This authority of the knight, though exerted in that old manner which accompanies him in all circumstances of life, has a very good effect upon the parishioners, who are not polite enough to see anything ridiculous in his behavior; besides that, the general good sense and worthiness of his character make his friends observe these little singularities as foils<sup>1</sup> that rather set off than blemish his good qualities.

(1) **Foils.** — A foil is something that “set off” another thing to advantage, so that the phrase used is somewhat redundant.—SWINTON.

【譯文】予は昨日予が老友 Sir Roger が祈禱式の真最中に John Matthew なるものに向ひ。彼れは何をなすつあるかを注意し。信者一同の妨げをなすべからずと呼ばはりたるを聴きて。大に驚きたり。惟ふに是の John Matthews なるものは横着物として頗る顯著なるものにして。其時彼れは戯れに靴の踵もて蹴りつありしなり。ナイトの此威權は例の通り彼れのあらゆる生涯中の境遇に伴ふ奇怪の方法にて示現さるゝものなりと雖ども。何事でも彼れの動作に於て可笑しきものを見て喜び甚だ禮儀正しからざる信徒衆に對して其果を奏するものとす。其他彼れの有する賢慮并に其品性の有徳なることが彼れの友人をして是等の些細なる奇辭を以て其善良なる資質を汚すよりも寧ろ裝飾するものとして認めしむるものなり。

【註】 **Polite.** — Polished, elegant in manners. **Besides that.** 今文體ニテハ ‘that’ ハ不用ナリ。

5. As soon as the sermon is finished, nobody presumes to stir till Sir Roger is gone out of the church. The knight walks down from his seat in the chancel between a double row of his tenants that stand bowing to him on each side; and every now and then inquires how such a one's wife, or mother, or son, or father do<sup>1</sup> whom he does not see at church; which is understood as a secret reprimand to the person that is absent.

(1) **Do.**—Strict grammar requires *does*.

【譯文】説教が終はるや否や Sir Roger が教會の外に出づるまでは何人も坐を動かんとするものなし。ナイトは借地人どもの二重に列座せる中を通りて本堂の己が坐席を歩み出づ。其際借地人は兩側に起立して身を屈め敬禮を表す。彼れは教會に出席し居らざる某の妻。母。息子又は父は如何爲し居るやを尋ぬ。そは缺席したる人に對して暗々の叱責と了解せらるゝものなり。

6. The chaplain has often told me that upon a catechising day,<sup>1</sup> when Sir Roger has been pleased with a boy that answers well he has ordered a Bible to be given him next day for his encouragement, and sometimes accompanies it with a fitch of bacon<sup>2</sup> to his mother. Sir Roger has likewise added five pounds a year to the clerk's<sup>3</sup> place; and, that he may encourage the young fellows to make themselves perfect in the church service, has promised, upon the death of the present incumbent,<sup>4</sup> who is very old, to bestow it according to merit.

(1) **Catechising day.** 問答日トモ譯スベキカ。Catechism, トテ初學問答書ナルモノアリ。宗教ニ關スル大體ノ要旨ヲ問答ニテ教ユル本ナリ。小兒ハ之レヲ暗記シテ。問ニ答ユルモノトス。此問答ノアル日ヲ Catechising day トハ云フナリ。(2) **Fitch of bacon.** 鹽漬ケノ豚ノ側腹。貧民ニ取ツテハ非常ノ馳走ナリ。(3) **Clerk.** — A parish officer, being a laymen who leads in reading the responses of the Episcopal Church service.—SWINTON. 教會ノ執事ノ類ナリ。(4) **Incumbent.** 目下ノ在職者。即チ前文 clerk ノ職ニ在ルモノヲ指ス。

【譯文】例の傳教者は屢予に語りけるに。問答書の稽古日に立派に應答したる小兒ありて非常に氣に入りたる時。Sir Roger は獎勵のため。翌日彼れに聖書を與ふべき旨命令し。時としては聖書と共に又母への贈物として鹽漬の豚肉の側腹が添へらるゝことあり。Sir Roger は又執事の職に一年五磅の増給をなしたり。而して教會の執務に於て自ら完全なるものとなすやう少年を獎勵するため。目下在職の執事(非常の老人なりき)が死去したる後は彼等の功績如何に由りて其職を授けしむべしと約束したり。

7. The fair understanding<sup>1</sup> between Sir Roger and his chaplain, and their mutual concurrence in doing good, is the more remarkable because the very next village is famous for the differences and contentions that rise between the parson and the squire, who live in a perpetual state of war. The parson is always preaching at the squire, and the squire, to be revenged on the parson, never comes to church. The squire has made all his tenants atheists and tithe-stealers<sup>2</sup>; while the parson instructs them every Sunday in the dignity of his order,<sup>3</sup> and insinuates to them in almost every sermon that he is a better man than his patron. In short, matters are come to such an extremity that the squire has not said his prayers either in public<sup>4</sup> or private this half year, and that the parson threatens him, if he does not mend his manners, to pray for him in the face of the whole congregation.<sup>5</sup>

(1) **The fair understanding.** 交際ノ親睦ナルコト。(2) **Tithe-stealers.** — ‘Tithe’ ハ十分ノ一稅トテ。檀家ノモノヨリ。牧師ノ俸給ナドニ充ツルタメ納ムル税金ナリ。‘Stealer’ ハ此税金ヲ盜ムモノ。即チ租稅怠納者ヲ云フ。(3) **The dignity of his order.** — ‘Order’ ハ class ノ義。牧師タルノ格式ヲ以

テ。(4) Prayers.....in public. 教會ニテ數多ノ信徒ト共ニ祈禱ヲナスヲ云フ。(5) To pray.....congregation. 公衆ノ面前ニテ其人ノ改善懺悔セシメトテ祈ラレルハ。其人ノ大ニナル恥辱ナリトス。

【譯文】 Sir Roger と傳教師との間柄の非常に親善なると。善を行ふに相方互に心を一にして居ることは尙一層目立ちて顯著なり。何となれば直ぐ隣村に於ては牧師と郷士と絶間なく競争の有様にて生活し。兩者の間に起る不和争闘は頗る名高きものなればなり。牧師は常に郷士に向つて説法しつゝあり。郷士は牧師に仇討ちをなさんかため。更に教會に出席することなし。郷士は又凡べて其借地人を無神論者并に十分の一税金納者となし。其際牧師は。牧師たる格式を以て毎日曜日に彼等に訓諭する所あり。而して殆ど説教する度毎に自身は彼れの保護者(紳士)よりも一層善人なることを教へ込めり。一言すれば本件は斯くも極端の有様に立ち至り。郷士は此半年間公會の席でも獨居の際でも嘗つて祈禱と云ふものをなしたることなく。牧師は又郷士が自己の行を改めざれば全信徒集合の面前にて彼れのために祈禱をなすと威嚇し居れり。

【註】 The more remarkable. 下文ニ記ルセルガ如キ「對比」ニ由リテ尙一層顯著ナルヲ云フ。 The squire. 郷紳士ニシテ土地所有者タルモノナリ。 Sir Roger ノ如ク田舎ノ地主ヲ云フ。 Tithe-stealers. 字義ハ前ニ説ケル通りナルガ。 Squire ハ Parson ヲ苦シメンガタメ。借地人ニ勸メテ此税ヲ納メシメザルナリ。

8. Feuds of this nature, though too frequent in the country, are very fatal to the ordinary people, who are so used to be dazzled with riches that they pay as much deference to the understanding of a man of an estate<sup>1</sup> as of a man of learning; and are very hardly brought to regard any truth, how important soever it may be, that is preached<sup>2</sup> to them when they know there are several men of five hundred a year<sup>3</sup> who do not believe it.<sup>4</sup>

(1) A man of an estate. 財産家ノ義。(2) That is preached.—‘That’ ハ truth ヲ受クル關係代名詞ナリ。(3) Five hundred a year. 一年五百磅ノ收入ノ義。是レ所謂 “A man of an estate” ナリ。(4) Believe it.—‘It’ ハ矢張前文ノ truth ナリ。

【譯文】 斯る性質の争闘は假令ひ田舎には甚だ屢あることなれども。尋常普通の人民に取つては甚だ不幸なることなり。彼等は富によりて斯くも眼を眩まかさされ。學問ある人の悟性に對すると均しく。財産ある人の悟性に同一の尊敬を表し。彼等に説明せらるゝ真理は如何に大切なるものにせよ。一年五百

磅も収入のある人が之を信ぜざることを知る時は。彼等をして之を信ぜしめんと勧むるは實に難し。

### III.—SIR ROGER IN WESTMINSTER ABBEY (Spectator No. 329).

1. My friend Sir Roger de Coverley told me t'other<sup>1</sup> night that he had been reading my paper upon Westminster Abbey, in which, says he, there are a great many ingenious fancies. He told me, at the same time, that he observed I had promised another paper upon the tombs,<sup>2</sup> and that he should be glad to go and see them with me, not having visited them since he had read history. I could not, at first, imagine how this came into the knight's head,<sup>3</sup> till I recollected that he had been very busy all last summer upon Baker's Chronicle,<sup>4</sup> which he has quoted several times in his disputes with Sir Andrew Freeport<sup>5</sup> since his last coming to town.<sup>6</sup> Accordingly, I promised to call upon him the next morning, that we might go together to the Abbey.

(1) T'other.—The other (colloquial). (2) The tombs.—Westminster Abbey 内ニ在ル帝王偉人ノ墳墓ヲ云フ。(3) This came into.....head. 頭ニ起ル。胸ニ浮ブ。(4) Baker's Chronicle.—Sir Richard Baker (沙翁ニ四年後レテ生ル)ノ著ハセル Chronicle of the Kings of England ト稱スル歴史ナリ。此書ハ Sir Roger ノ如キ一派ノ squires 連中ノ大ニ愛讀シタルモノナリ。(5) Sir Andrew Freeport.—Mr. Spectator ヲ Sir Roger ノ屬セシ俱樂部ノ會員ナリ。(6) Town.—London.

【譯文】 予が友 Sir Roger は過ぐる夜。予に告げて。彼れは Westminster Abbey に関する予の論文を讀みたるが。其中に數多の名説ありたりと語りたり。彼れ又同時に予に告ぐるに予は其論文中に墳墓に關して他の文を起草する旨を約したり。而して彼れは歴史を讀んで以來嘗つて此寺院を見物したることなきゆへ。予と同行して之を見物したき旨を以てせり。予は昨夏始終 Sir Roger は夜々として Baker's Chronicle を讀むことに従事し。Sir Andrew Freeport が倫敦に來りし以後彼れと議論をなす際屢々此書を引證せることを思ひ起すまで。何故此寺院見物の念が彼れの頭腦に起りしかを始め想像することを得ざりき。是を以て予は彼れと寺院に同行せんかため。翌朝彼れを訪問することを約したり。

【註】 Westminster Abbey is a cathedral in Westminster, which is a borough forming a part of London. It dates (though not in its present state) from the 7th century A. D. Here the British sovereigns, from Edward the Confessor to Queen Victoria, have been crowned; hence, also, are monuments to most of the great poets, and to other illustrious men.—SWINTON.

2. I found the knight under his butler's hands,<sup>1</sup> who always shaves him. He was no sooner dressed than he called for a glass of the Widow Trueby's water,<sup>2</sup> which he told me he always drank before he went abroad.<sup>3</sup> He recommended to me a dram of it at the same time with so much heartiness that I could not forbear drinking it. As soon as I had got it down I found it very unpalatable; upon which the knight, observing that I had made several wry faces, told me that he knew I should not like it at first, but that it was the best thing in the world against the stone or gravel.<sup>4</sup>

(1) **Under his butler's hands.** 給仕人ノ手ニカゝリ彼レニ顔ヲ剃ラセ居タルコトヲ指ス。今文體ニスレバ “the hands of his butler, who” トナスヲ宜シトス。(2) **Widow Trueby's water.** 一種ノ水薬ナリ。尙後文ヲ参照セヨ。“One of the innumerable ‘strong-waters,’ drunk, it is said (perhaps libellously), chiefly by the fair sex as an exhilarant; the excuses being the colic and ‘the vapors.’ Addison, who pretends in the text to find it unpalatable, is accused of having been a constant imbibor of the Widow's distillations.”—Wills: *Sir Roger de Coverley*. (3) **Abroad.** 外國ト云フ義ニハ非ズ。唯家ノ外ノ義ナリ。(4) **The stone or gravel.**—Stone モ gravel モ共ニ一種ノ膀胱病ナリ。

【譯文】 其時予はナイトが給仕人に鬚を剃らせ居たるを見たり。いつも彼れはナイトの鬚を剃るを常とせるなり。彼れは服装を終はるや否や Widow Trueby 水を一杯持ち來るべしと命ぜり。此水薬は外出する前に必ず飲用することを彼れは語れり。同時に彼れは此水薬一ドラムを予に飲むべしと。熱心に勧めたるを以て予は之を辭するを得ざりき。予は此水薬を嚙下するや否や。甚だ味なきことを知れり。ナイトは予が多く之をなせるを見て謂ひけるに最初はたれも之を好まざることを能く知る。去れど膀胱病にはこれほど善き薬は世界になしと。

【註】 **Wry faces.** イヤダト愚フ物ヲ食ヒ又ハ飲ムトキハ顔ヲシカメ歪ムルモノナリ。

3. I could have wished, indeed, that he had acquainted me with the virtues of it<sup>1</sup> sooner; but it was too late to complain, and I knew what he had done was out of good-will. Sir Roger told me further that he looked upon it to be very good for a man whilst he stayed in town, to keep off infection; and that he got together a quantity<sup>2</sup> of it upon the first news of the sickness being at Dantzic.<sup>3</sup> When, of a sudden, turning short to one of his servants who stood behind him, he bade him call a hackney-coach, and take care it was an elderly man that drove it.

(1) **The virtues of it.** 此水薬ノ功能。(2) **Got together a quantity.** 一度ニ澤山之ヲ買ヒ込メ。 (3) **Sickness.....Dantzic.** 千七百九年 Prussia

ノ Dantzic ニ於テ流行シ。各所ニ蔓延シタル疫病ヲ云フ。(4) **Elderly man.** 中老ノ人。

【譯文】 予は實に Sir Roger が此水薬の機能を今少し早く知らせ呉れたらばよかりしにと冀望せり。去れど今更ら不平を鳴らすも既に遲し。彼れは唯好意の上より斯くは知らせたるものと想へり。彼れは又。人が倫敦に滞在する際。傳染病を豫防するに甚だ好き薬なりと認む而して Dantzic に疫病の發したる報を始めて得たる時。此水薬を一度に澤山買ひ入れたる旨を予に語れり。其時突然彼れの背後に立てる一人の召使にちよと振り向き。履ひ馬車を呼び來れ。而して御者は中老のものを呼ぶやうに注意せよと命じたり。

4. He then resumed his discourse upon Mrs. Trueby's water, telling me that the Widow Trueby was one who did more good than all the doctors and apothecaries in the country; that she distilled every poppy that grew within five miles of her; that she distributed her water gratis<sup>1</sup> among all sorts of people<sup>2</sup>; to which the knight added that she had a very great jointure,<sup>3</sup> and that the whole country would fain have it a match between him and her.<sup>4</sup> “And truly,” said Sir Roger, “if I had not been engaged, perhaps I could not have done better.”<sup>5</sup>

(1) **Gratis.** 無代テ。(2) **All sorts of people.** 貧富貴賤アラユル種類ノ人々。(3) **Jointure.** 妻ノ所有ト定メラレタル財産。(4) **Would fain.....him and her.**—‘Fain’ ハ gladly ノ義。‘It’ ハ Indefinite ナリ。Sir Roger ト Mrs. Trueby ト相配シテ夫婦トナルコトヲ喜ンダロウ。(5) “If I had not been.....have done better.” 予ニシテ若シ結婚ノ約束ヲ爲シ居ラザリシナラバ。Mrs. Trueby ヲ妻ニ娶ルホド善キコトハナカリシナラン。コレホド結構ノコトハナカリシナルベシ。

【譯文】 それより彼れは又 Mrs. Trueby's water のことを再び説き始め。予に話しけるに未亡人 Trueby は此國のあらゆる醫師又は薬師屋などよりも一層大ひなる功徳を爲したるものにして彼れは己が住する五哩以内の所に生長せるあらゆる罌粟を採て蒸餾し以て此水薬を製し。無代にてあらゆる種類の人々に配布したりと云ふ。Sir Roger は尙曰く Mrs. Trueby は莫大の寡婦産を所有し。此國の人々皆彼れと未亡人と相配偶せんことを喜びたるならんと。即ち謂ひけるに「實に予若し未だ結婚の約をなさざりしならば。是れほど好配偶はなかりしならん」と。

5. His discourse was broken off by his man telling him he had called a coach. Upon our going to it, after having cast his eye upon the wheels, he asked the coachman if his axle-tree was good. Upon the fellow telling him he would warrant it, the knight turned to me,

told me he looked like an honest man, and went in without further ceremony.

【譯文】 召使が馬車を呼び来りたる旨を彼れに話したるとき。彼れの議論は途切れたり。我々は馬車の所に往きしとき。Sir Roger は車輪をちつと視て御者に其車軸は丈夫なるや否やを尋ねたり。御者は大丈夫保證する旨を告げたる處。此御者は正直らしき人なることを予に告げ。此上何等の儀式をも用ゐず。直ちに馬車に乗り込みたり。

6. We had not gone far when Sir Roger, popping out his head called the coachman down from his box,<sup>1</sup> and, upon his presenting himself at the window, asked him if he smoked. As I was considering what this would end in, he bade him stop by the way at any good tobacconist's, and take in<sup>2</sup> a roll of their best Virginia.<sup>3</sup> Nothing material happened in the remaining part of our journey till we were set down at the west end of the Abbey.

(1) Box. 御者ノ乗り居ル坐ヲ云フ。(2) Take in. 買ヒ取ルノ義。(3) Virginia. ぐあちにや煙草。

【譯文】 我々は未だ遠く往かざるとき。Sir Roger は急に頭を突き出して。御者を呼びて其座位より降らしめ。御者が馬車の窓の所に顔を出したるとき。彼れは煙草を喫するや否やを尋ねたり。予は此結局は如何なるやを考へつゝありしとき。彼れは途中何處にても善き煙草屋の所に止まり。最良のゲアゲニヤ煙草一と巻きを購求すべしと命じたり。其餘の行途に於ては格別の事柄も起らず。我々は遂に寺院の西端に下車したり。

【註】 Virginia was the common name for tobacco in England in Addison's time. The reason is obvious, the plant having first been introduced into England by Sir Walter Raleigh, who, it will be remembered, was deeply interested in colonizing "Virginia."—SWINTON.

7. As we went up the body of the church,<sup>1</sup> the knight pointed at the trophies<sup>2</sup> upon one of the new monuments, and cried out, "A brave man, I warrant him!"<sup>3</sup> Passing afterwards by Sir Cloudesley Shovel, he flung his hand that way, and cried, "Sir Cloudesley Shovel! a very gallant man!" As we stood before Busby's tomb, the knight uttered himself again after the same manner: "Dr. Busby<sup>4</sup>—a great man! He whipped my grandfather—a very great man! I should have gone to him myself if I had not been a blockhead—a very great man!"

(1) The body of the church.—Westminster Abbey ノ本堂。(2) Trophies. 防禦的。攻撃的武器ノ堆積ヲ云フ。(3) I warrant him. 確カニ武勇ノ人物ナリトノ義。(4) Cloudesley Shovel. 有名ナル英國ノ海軍々人ニシテ。Cabin-boy ヨリ海軍大將ニナリタル人ナリ。千七百七年 Scilly 島ノ沖ニテ破船シ。溺死セリ。(5) Dr. Busby. 四十五年間 Westminster School ノ校長ヲ勤務シ。數多ノ英才ヲ養成シ。其兒童ヲ訓練スルヤ頗ル嚴酷。屢鞭撻ヲ加ヘタリト云フ。

【譯文】 我々は本堂に登り往きし時ナイトは一の新墳墓の上に在る武器を指し叫びて曰く「彼れは武勇なる人物なり。確に彼れは武勇なり」と。其後 Sir Cloudesley Shovel の墳墓の側を通過し。其方に手を投出し叫びて曰く「噫 Cloudesley Shovel。豪勇なる人物なる哉。」と。我々は Busby の墳墓の前に立ちしとき。ナイトは再び以前と同じ有様にて叫びて曰く「Busby 博士——偉人物なる哉。彼れは予が祖父を鞭撻せり——頗る偉大の人物なる哉。予若し魯鈍の質ならざりしならば。彼れの薫陶を受けたりしならん。——噫偉大なる人物なる哉」と。

8. We were immediately conducted into the little chapel<sup>1</sup> on the right hand. Sir Roger, planting himself at our historian's<sup>2</sup> elbow, was very attentive to everything he said, particularly to the account he gave us of the lord who had cut off the King of Morocco's head. Among several other figures, he was very well pleased to see the statesman Cecil<sup>3</sup> upon his knees; and, concluding them all to be great men, was conducted to the figure which represents that martyr to good housewifery<sup>4</sup> who died by the prick of a needle. Upon our interpreter telling us that she was a maid of honor to Queen Elizabeth, the knight was very inquisitive into her name and family; and, after having regarded her finger for some time, "I wonder," says he, "that Sir Richard Baker has said nothing of her in his Chronicle."

(1) The little chapel &c.—This is the chapel of St. Edmund. (2) Historian.—Abbey ノ案内者ナリ。蓋シ寺院ノ歴史ヲ見物人ニ語り聞カスヲ以テ此名アルナラン。Planting himself.....elbow.—Historian ニ身ヲ接觸シテノ義ナリ。(3) Cecil. 十六世紀頃ノ英國有名ノ政治家ニシテ。有名ナル Lord Burleigh ノ子ナリ。女帝 Elizabeth 及ビ James I. ニ仕ヘテ顯職ニ在リ。(4) Martyr to good housewifery. 賢妻トシテ能ク一家ヲ治メ。家政ノタメニ身ヲ犠牲ニ供シテ斃レタルモノ。This figure is described in Murray's London as "an alabaster statue of Elizabeth Russel, of the Bedford family—foolishly shown for many years as the lady who died by the prick of a needle." Goldsmith states that the story was one of the "hundred lies" which, in his day, the attendant was in the habit of telling "without blushing."—SWINTON.

【譯文】 我々は直に右側の小禮拜堂に導かれて往けり。Sir Roger は案内人の臂の所に我身を置きて。彼れの語ることを一々漏す所なく注意して聞き居たり。

特にモロッコ王の首を斬り落せし一賢族に就きて語れる話を傾聴せり。其他數多の肖像の中でも彼の政治家 Cecil が跪坐せる像を見て大に喜び。是等を皆偉人なりと論結して最後に針に刺されて絶命し家政の殉死者を顯はせる肖像の處に導かれ。案内者が是は女帝 Elizabeth の官女なりし旨を告げしときナイトは其女の氏名及び家族等に就きて詳に尋ねたり。暫時其女の指を熟視したる後謂て曰く「Sir Richard Baker が其歴史の中に毫も此婦人に関して述ぶる所なきは予の大に怪む所なり」と。

9. We were then conveyed to the two coronation chairs,<sup>1</sup> where my old friend, after having heard that the stone underneath the most ancient of them, which was brought from Scotland, was called Jacob's Pillow, sat himself down in the chair, and, looking like the figure of an old Gothic king, asked our interpreter what authority they had to say that Jacob<sup>2</sup> had ever been in Scotland? The fellow, instead of returning him an answer, told him that he hoped his honor would pay his forfeit.<sup>3</sup> I could observe Sir Roger a little ruffled upon being thus trepanned<sup>4</sup>; but, our guide not insisting upon his demand,<sup>5</sup> the knight soon recovered his good-humor, and whispered in my ear that if Will Wimble<sup>6</sup> were with us, and saw those two chairs, it would go hard but<sup>7</sup> he would get a tobacco-stopper<sup>8</sup> out of one or t'other of them.<sup>9</sup>

(1) **The two coronation chairs.** 即位式ニ用ナル二脚ノ椅子。These two chairs, still used at the coronations of the sovereigns of Great Britain, are in the chapel of Edward the Confessor (on whom, see note 95). One of them, the most ancient, contains the famous "stone of Scone," on which the Scottish kings were wont to be crowned, and which Edward I. carried away with him as an evidence of his absolute conquest of Scotland in 1304. How it got the name of Jacob's Pillow (see line 80) is difficult to trace. It is a piece of common rough Scotch sandstone; and Sir Roger's question was extremely pertinent. The other coronation chair was placed in the Abbey in the reign of William and Mary (1688).—SWINTON. (2) **Jacob.** 舊約聖書ノ所謂 Jacob ナリ。(3) **Pay his forfeit.** 椅子ニ坐シタ爲メニ其罰金ヲ拂ヘトノ義ナリ。(4) **Trepanned.**—Ensnared, caught. (5) **His demand.** 罰金ノ要求。(6) **Will Wimble.**—Sir Roger ノ友人ニシテ tobacco-stopper 其他ノ小細工ヲ作ルコトヲ好メル人ナリ。(7) **It would go hard but.**—It would be very strange, if he did not ノ義。But ハ unless ノ義ナリ。(8) **Tobacco-stopper** ハ一小塞子ニシテ煙草ヲばいぶニ詰メ込ムトキニ用ルル道具ナリ。(9) **Of them.**—'Them' ハ椅子ヲ指ス。

【譯文】我々はそれより即位式に用いる二脚の椅子の所に案内されたり。其所で予が老友は二脚の椅子中最も古き方の下に在る石は蘇國より持ち來りたるものにして「Jacob の枕」と呼ばるゝことを聞き。自ら其椅子に坐し。恰も古代エシク王の如き風姿をなして。案内者に向ひ。Jacob が嘗て蘇格蘭に居た

と云ふに就きて何等かの典據ありやと尋ねたり。案内者は其時何等の答をも爲さずして科料を拂はれたしと云へり。予は其時 Sir Roger が斯く奔にかかりたるを以て少しく周章の模様ありしか。併し案内者が其要求を敢て主張せざりしを以てナイトは間もなく。舊との如く好機嫌となり。予に耳語すらく。若しや Will Wimble が我々と同行し此等二脚の椅子を見て。孰れか其一から煙草詰め道具を削り取りざりしならば實に一奇と云ふべし。(削り取るに非れば承知せざるべし)。

【註】 **It would go hard.....t'other of them.** 此椅子ハ世ニモ有名ナル古奇品ナレバ。其片々ヲ削リ取りテ例ノ好物タル小細工ヲ作ラント欲シ。其小片ヲ削リ取ラザレバ一大事ヲ起シタルナラントノ義。

10. Sir Roger, in the next place, laid his hand upon Edward the Third's sword,<sup>1</sup> and, leaning upon the pommel of it, gave us the whole history of the Black Prince, concluding that in Sir Richard Baker's opinion Edward the Third was one of the greatest princes that ever sat upon the English throne. We were then shown Edward the Confessor's<sup>2</sup> tomb, upon which Sir Roger acquainted us that he was the first who touched for the evil,<sup>3</sup> and afterwards Henry the Fourth's, upon which he shook his head, and told us there was fine reading<sup>4</sup> in the casualties of that reign.

(1) **Edward the Third's sword.**—Edward the Third, father of the Black Prince, began to reign 1327, and died 1376. He conquered a great part of France. His sword, "the monumental sword that conquered France," and which he caused to be carried before him in that country, is seven feet long. It is placed with his shield near his tomb. The altar-tomb with effigy of Edward III. is in the chapel of Edward the Confessor.—SWINTON. (2) **Edward the Confessor** (that is Edward III. in the *Saxon* line, and who reigned 1041 to 1065) enlarged Westminster Abbey. (3) **The evil.** 即チ "King's evil" ト稱セラレタル一種ノ瘰癧病ナリ。此病ハ王ニ觸ルレバ全治スルモノト信セラレタリ。(4) **Fine reading.** 沙翁ノ著作ヲ暗示ス。Henry IV. ヲ指ス。

【譯文】Sir Roger は次に Edward 第三世の劍の上に其手を置き。其柄に寄りかかりつゝ。例の黒太子の來歴を我々に話し聞かし。Richard Baker の説に據れば Edward 第三世は嘗て英國の王位に登りし帝王中の最大なるものなりと論結せり。それより我々は Edward the Confessor の墳墓を示されたるが其時 Sir Roger は彼は瘰癧病の爲めに始めて之に觸れしものなりとのことを語りたり。それより又 Henry 第四世の墳墓に案内されたるが。Sir Roger は之を視て暫く頭を振り。同王治世中の出來事に関しては茲に立派な著書ありと云へり。



11. Our conductor then pointed to that monument where there is the figure of one of our English kings without a head<sup>1</sup>; and upon giving us to know that the head, which was of beaten silver,<sup>2</sup> had been stolen away several years since, "Some Whig,<sup>3</sup> I'll warrant you," says Sir Roger: "you ought to lock up your kings better; they will carry off the body too if you don't take care."

(1) **Without a head.** 是ハ Henry V. ノ肖像ニシテ。是亦 Edward the Confessor ノ chapel 内ニ在リ。頭ハ純銀製ナリシガ。例ノ Protestant Reformation ノ際盗ミ去ラレシト云フ。(2) **Beaten silver.**—Solid silver ノ義。ガラトでなき。質體的ノモノヲ云フ。(3) **Some Whig &c.**—Sir Roger ハ熱心ナル Tory ナレバスクハ云ヘルナリ。

【譯文】 案内者は或る一の記念碑を指せしが。そは頭なき英吉利の王の一肖像なりし。其頭と云ふは堅く打ち鍛へたる銀より作られたるものなりしか。數年前盗み去られしと云ふことを聽き。Sir Roger は曰く。「そは民黨のものならん。キツトそれに相違なし。此等の王(王の肖像)をもつと能く締を付け固く閉鎖して置くべし。汝若も注意せざれば體までも持ち去らるべし」と。

12. The glorious names of Henry the Fifth and Queen Elizabeth gave the knight great opportunities of shining and of doing justice to Sir Richard Baker,<sup>1</sup> who, as our knight observed with some surprise, had a great many kings in him whose monuments he had not seen in the Abbey. For my own part, I could not but be pleased to see the knight show such an honest passion for the glory of his country, and such a respectful gratitude to the memory of its princes.

(1) **Opportunities of shining.....Baker.**—Richard Baker が是等ノ諸帝王ニ就キテ詳ニ論述シ居ルガ故ニ Sir Roger ハ此機ヲ利用シテ之ヲ雄辯滔滔ト論ジ。且ツ Baker ノ所説其當ヲ得タルコトヲ論評スルノ機會ヲ得タルヲ云フ。

【譯文】 Henry 第五世又は女帝 Elizabeth 等の麗はしき名は Sir Roger に雄辯滔滔と談論して其名を耀かすの機會と并に又 Sir Richard Baker を公評するの機會を與へたり。Baker は又 Sir Roger が幾分か吃驚して述べし如く其歴史中に彼れが此寺院に於て其墳墓を見ざりし他の多くの帝王を記述し居れり。兎に角予はナイトが斯くも國の光榮に對する潔白の熱情と帝王の靈に對する崇敬的感謝の意を表するを見て欣喜自ら禁する能はざりき。

13. I must not omit that the benevolence of my good old friend, which flows out towards every one he converses with, made him very kind to our interpreter, whom he looked upon as an extraordinary man; for which reason he shook him by the hand at parting, telling him that he should be very glad to see him at his lodgings in Norfolk Buildings, and talk over these matters with him more at leisure.

【譯文】 予は我善長なる老友の仁慈は彼れの共に相談する各人に對して流溢することを茲に記述せざるを得ず。此仁慈の心は案内者に對しても能く親切ならしめ。Sir Roger は彼れを異常の人物なりと認めたるを以て。別に臨みて彼れと握手の禮をなし。他日 Norfolk Buildings の其邸宅に於て相會し。尙一層ユックリと此等の事柄を喜んで共に相談すべしと告げたり。

【註】 **These matters.** 此寺院ニ於テ今見物シタル諸帝王ノ墳墓等ヲ指シテ云フ。

#### IV.—SIR ROGER PASSETH AWAY (Spectator No. 517).

1. We last night received a piece of ill news at our club, which very sensibly afflicted every one of us. I question not but<sup>1</sup> my readers themselves will be troubled at the hearing of it. To keep them no longer in suspense,<sup>2</sup> Sir Roger de Coverley is dead. He departed this life at his house in the country, after a few weeks' sickness. Sir Andrew Freeport has a letter from one of his correspondents in those parts that informs him the old man<sup>3</sup> caught a cold at the county sessions as he was very warmly promoting<sup>4</sup> an address of his own penning, in which he succeeded according to his wishes. But this particular comes from a Whig justice of peace who was always Sir Roger's enemy and antagonist. I have letters both from the chaplain<sup>5</sup> and Captain Sentrey<sup>6</sup> which mention nothing of it, but are filled with many particulars to the honor of the good old man. I have likewise a letter from the butler, who took so much care of me last summer when I was at the knight's house. As my friend the butler mentions, in the simplicity of his heart, several circumstances the others have passed over in silence, I shall give my reader a copy of his letter without any alteration or diminution:

(1) **Question not but.** 敢テ疑ハズ。"But" ハ except ノ義。(2) **To keep them no longer in suspense.**—"Them" ハ readers ヲ指ス。何事カ知ラントテ讀者ヲイツマテモ心配セシメヌ爲メ(直チニ打チアケテシマウ)。(3) **The old man.**—Sir Roger. (4) **Promoting.**—Sustaining in a speech. (5) **The chaplain** 前ニ出ヅ。(6) **Captain Sentrey.**—Sir Roger ノ甥ニシテ相續者タルモノ。

【譯文】 予は昨夜俱樂部にて一片の凶報に接せり。そは痛く我々各會員を悲歎に沈ましめたり。予は讀者も亦之を聞きて痛心するものと敢て疑はず。最早いつまでも之を秘して讀者を痛心せしむべくもあらざれば敢て云はん。即ち Sir Roger は死去せり。彼れは數週間病聲に在りたる後。例の田舎の別荘に於て遠逝せり。Sir Andrew Freeport は Sir Roger 別荘の在る所に居る人にして

常に交通せる者より書面を得たるが。其中に Sir Roger は例の郡會の席にて自ら起草せる演説を熱心に辯じつゝありし際偶寒胃に罹りたる旨記しあり。其辯論は彼れの目的通り成効し望を遂げたりと云ふ。併し此詳報は常に Sir Roger の敵たり反對者たる民黨派治安判事の所より來りたるものなり。予は例の傳道師と Captain Sentrey の二人より書面を受取りたるも此事に就きては何等云ふ所なし。唯老友の名誉に關する詳細の記述を以て満たされたり。予は又予が昨夏ナイトの家に逗留せるとき非常に予を世話し呉れたる給仕人より書面を得たり。彼れは例の赤心を以て他の人々が黙して云はざりし諸種の事情を精細に叙述せるを以て予は毫も之を變更削減する所なく其儘に彼れの書面の寫を茲に掲載せん。

【譯】 **The county sessions.**—The general quarter sessions of the peace for each county, held four times a year.

“HONORED SIR,—Knowing that you was my old master's good friend, I could not forbear sending you the melancholy news of his death, which has afflicted the whole country, as well as his poor servants, who loved him, I may say, better than we did our lives.<sup>1</sup> I am afraid he caught his death the last county sessions, where he would go to see justice done to a poor widow woman and her fatherless children that had been wronged by a neighboring gentleman; for you know, sir, my good master was always the poor man's friend. Upon his coming home, the first complaint he made was that he had lost his roast-beef stomach,<sup>2</sup> not being able to touch a sirloin which was served up according to custom; and you know he used to take great delight in it. From that time forward he grew worse and worse, but still kept a good heart to the last.<sup>3</sup> Indeed, we were once in great hope of his recovery, upon a kind message that was sent him from the widow lady<sup>4</sup> whom he had made love to the forty last years of his life; but this only proved a lightning before death.<sup>5</sup> He has bequeathed to this lady, as a token of his love, a great pearl necklace and a couple of silver bracelets set with jewels, which belonged to my good old lady his mother; he has bequeathed the fine white gelding<sup>6</sup> that he used to ride a-hunting upon to his chaplain, because he thought he would be kind to him; and has left you all his books. He has, moreover, bequeathed to the chaplain a very pretty tenement<sup>7</sup> with good lands about it. It being a very cold day when he made his will, he left for mourning to every man in the parish a great frieze<sup>8</sup> coat, and to every woman a black riding-hood. It was a most moving sight to see him take leave of his poor servants, commending us all for our fidelity, whilst we were not able to speak a word for weeping.

(1) **We did our lives.**—We did love our lives. (2) **Lost.....stomach.** ろ一すノ胃ヲ失フトハ兼テ好物タルろ一すが食ヒタクナクナリタルヲ云フ。(3) **To the last.**—To the last moment. (4) **The widow lady.** 是ハ Sir Roger ノ大ニ懨若シ居タル寡婦ニシテ “A perverse beautiful widow” ト *Spectator* ノ中ニ記載シアルモノナリ。(5) **A lightning before death.** 死ニ花カ咲クト云フノ類ナリ。(6) **Gelding.** 驛丸ヲ抜き取りタル馬。(7) **Tenement.**—In England, a house depending on a manor (the land belonging to a nobleman). (8) **Frieze.**—Coarse woollen cloth. 因ニ曰ク本文ハ例ノ butler ノ手ニ成ル書面ナレバ文法上ノ錯誤ナドアルコト勿論ナリ。例スルニ冒頭ノ ‘you was’ ナドノ如シ。

【譯文】 貴下。——貴下は私の老主人の親友なりしことを知るが故に。最も悲むべき主人死去の報を貴下に呈することを禁ずる能はず。此報は全國の人並に彼れを愛したりし可憐なる召使どもを悲歎に沈めしものなり。其召使どもは實に己等の生命よりも主人を愛し居たりと云ふても敢て過言には無之。私察するに主人は此前の郡會の開けしとき寒胃に罹りたるものと思はる。當時主人は一人の憐れなる寡婦と其孤兒が近所の一紳士に苦るしめられ損害を受けたるものあるを以て彼等を救済し。之を正しく裁決せんがため。郡會に出席したり。御承知の如く主人は常に貧人の友にして之を庇護したるものなればなり。歸宅して始めて感じたる病と云ふは唯兼て好めるロース肉の食慾を失ふたることなり。いつも習慣に由りて彼れの食膳に供せらるゝ牛の腰肉に箸を觸るゝことが出來ざりし。主人は常に好んで之を食することは貴下の兼て御承知の通りなり。その時より病勢益不良に趣きたれども臨終の間際に至るまで始終氣丈夫にして快活なりき。主人が一生四十年來戀愛し居たりし寡婦より親切なる書面が來りしとき。我々は實に其病氣快復の望を大に愾きたりしも。是は唯死する前の一閃光たるに過ぎざりき。主人は此夫人に其愛情を表するの印として替つて母君の所有に屬せし眞珠の大ひなる頸飾と寶玉を綴めたる銀製の腕飾一對を遺屬贈與せり。彼れは又狩獵の際常用せし立派なる白馬一頭を傳教師に贈與したり。そは彼れは馬に對して親切なるべしと考へたればなり。而して貴下には凡べて其所有の書籍を贈與せり。彼れは又傳道師に四邊に許多の地面の屬する甚だ美麗なる住宅を贈與せり。主人が遺言書を認めしときは至つて寒き日なりしが。教區内の男子に鎗々其襪服として羅紗の外套を與へ。又婦人には鎗々黒色の騎馬帽を贈與せり。主人が其憐れなる召使どもと臨終の別離をなせし時の光景は實に悲惨のものなりき。彼れは我々の忠實に勤めたることを賞揚したるが。其際我々は號泣して一言をも發することを得ざりき。

As we most of us are grown gray-headed in our dear master's services, he has left us pensions and legacies which we may live very comfortably upon the remaining part of our days. He has bequeathed a great deal more in charity which is not yet come to my knowledge, and it is peremptorily said in the parish that he has left money to build a steeple to the church; for he was heard to say some time ago that if he lived two years longer, Coverley Church should have a steeple to it. The chaplain tells everybody that he made a very good end, and never speaks of him without tears. He was buried, according to his own directions, among the family of the Coverleys, on the left hand of his father, Sir Arthur. The coffin was carried by six of his tenants, and the pall held up by six of the quorum<sup>1</sup>: the whole parish<sup>2</sup> followed the corpse with heavy hearts, and in their mourning suits—the men in frieze and the women in riding-hoods. Captain Sentrey, my master's nephew, has taken possession of the Hall-house<sup>3</sup> and the whole estate. When my old master saw him a little before his death, he shook him by the hand, and wished him joy of the estate which was falling to him, desiring him only to make a good use of it, and to pay the several legacies, and the gifts of charity which he told him he had left as quit-rents<sup>4</sup> upon the estate. The captain, truly, seems a courteous man, though he says but little. He makes much<sup>5</sup> of those whom my master loved, and shows great kindnesses of the old house-dog that you know my poor master was so fond of. It would have gone to your heart<sup>6</sup> to have heard the moans the dumb creature made on the day of my master's death. He has never joyed himself since; no more has any of us. 'Twas the melancholiest day for the poor people that ever happened in Worcestershire. This is all from,

"Honored sir, your most sorrowful servant,

"EDWARD BISCUIT.

"P.S.<sup>7</sup>—My master desired, some weeks before he died, that a book which comes up to you by the carrier should be given to Sir Andrew Freeport, in his name."<sup>8</sup>

(1) **The quorum**.—The justice-court. Sir Roger は justice of peace ナレバ裁判所員が参列シテ其棺衣ヲ捧持シタルナリ。(2) **The whole parish**. 是ハ例ノ "The whole village" ナド云フカ如シ。教区内全體ノ人々ヲ云フ。(3) **The Hall-house**. 是ハ Sir Roger ノ本邸ヲ云フ。(4) **Quit-rents**.—A rent reserved, in the grant of land, by the payment of which the tenant is *quieted* or *quitted* from all other service. 要スルニ一種ノ地稅ニシテ。之ヲ拂フモノハ他ノ諸稅ヲ免除セラルルナリ。(5) **Makes much**. 重ンズル。厚遇スル。(6) **Have gone to your heart**. 汝ノ心ニ通徹スル。深ク感動セシムル。(7) **P.S.**—Postscript ノ略ニシテ追白ノ義。(8) **In his name**.—Sir Roger ノ名義テ。

【譯文】私共は大抵皆主人に仕へて白髮の老人となりたるものなれば。主人は私共に年金及び遺産を贈與せり。之に依りて我々は餘生を至極愉快に送る。

とを得。主人は又私の未だ知らざる巨額の金を慈善のために遺囑贈與せり。而して彼れは教會に塔を建つる金を寄贈したりとは教区内一般人の確信する所なり。何となれば彼れ若し今二年存命せば Coverley 教會はキツト塔を有すべしと暫く以前人に語りたるを聞きたるものあればなり。傳教師は何人に向つても主人は立派な臨終をなしたりと告げ。言會々主人の事に及べば流涕せざることなし。主人は其指圖通りに從ひて Coverley 家先塋の地。父 Sir Arthur の左側に葬られたり。棺は六名の借地人之を擔ひ。棺衣は裁判所員六名が之を捧持し。教区内全體の人々皆悲痛に沈み。喪服を着けて遠骸に隨行せり。——男子は羅紗の外套を着。婦人は騎馬帽を被れり。主人の甥 Captain Sentrey は Hall-house の本邸と財産の全部を所有することになり。主人が其死去の少し前に彼れを見しとき主人は Captain の手を執つて握手し。彼れの所有となるべき財産を得て幸福ならんことを冀望し。要は唯善く之を使用せんことを望み。尙種々の遺物をそれ々々贈與し。又其所有地面に對する免役地稅として遺し置きたるものなりと彼れに語れる慈善の贈物をそれ々々支拂ふべしと遺言せり。Captain は無口の人なれども實に親切らしき人の如くに見ゆ。彼れは主人が愛せしものを大事にし。御承知の通り主人が嘗て愛したる年老たる飼犬に對して非常の親切を盡くせり。主人死去の日に此犬が哀れに泣き叫びたる其聲を聞かば貴下は定めて斷腸の感あるべし。彼れは其後瘞も喜びいさめることなく。尙私共も其通り。其後と云ふものは誰れも自ら喜びいさみしことなし。是日こそ實に貧民に取りては我 Worcestershire にて起りし最大不幸の日なりき。最も哀に沈める下僕が貴下に對して言はんと欲する所のものは是れにて盡きぬ。恐惶頓首。

EDWARD BISCUIT.

追白。死する數週前主人の申しけるに。脚夫の貴下の許へ持ち行く書物は主人の名義にて Sir Andrew Freeport に送付せられんことを希望すとのことに候。

【註】 **Dumb creature** トハ上文ノ "house-dog" ヲ指ス。犬ハ言フコト能ハザルモノナレバ啞ノ動物トハ云ヘルナリ。

2. This letter, notwithstanding the poor butler's manner of writing it, gave us such an idea of our good old friend that upon the reading of it there was not a dry eye in the club. Sir Andrew, opening the book, found it to be a collection of Acts of Parliament. There was, in particular, the Act of Uniformity,<sup>1</sup> with some passages in it marked by Sir Roger's own hand. Sir Andrew found that they related to two or three points which he had disputed with Sir Roger the last time he

appeared at the club. Sir Andrew, who would have been merry at such an incident on another occasion, at the sight of the old man's hand-writing burst into tears, and put the book into his pocket. Captain Sentrey informs us that the knight has left rings and mourning for every one in the club.

(1) **The Act of Uniformity.** — This act, or law, was passed by the English Parliament in 1662, during the reign of Charles II. It required all clergymen holding benefices to declare their "unfeigned assent and consent" to everything contained in the revised Prayer-book, and to receive ordination from a bishop. In one day it threw out three thousand ministers from the benefices they held.

【譯文】 此書面は憐れなる給仕人の文體のことなれば拙劣なるにも拘はらず。之を一讀して涙を流さざりしものは俱樂部内に一人もなかりしほど我々の善良なる老友に關して陳説する所ありき。Sir Andrew は例の書を開き見て。議會の條例なることを知れり。特に「合全條例」なるものありて。其中には Sir Roger の自書したる語句もありたり。是は Sir Roger が最後に俱樂部に來りたる時 Sir Andrew と議論を上下したる二三の點に關するものなることを見出せり。Sir Andrew は他の時ならば斯るものを見て大に面白く感ずるならんけれども。Sir Roger の手蹟を一見するや忽ちワット泣き出し。遂に其書をポケットに入れ藏めたり。ナイトは俱樂部の各員に指輪と喪服とを遺贈せりと Captain Sentrey より我々に報通せり。



A. Pope

## 第九章 ALEXANDER POPE.

### ポープ小傳

Alexander Pope は千六百八十八年倫敦の Lombard 街に生る。父は呉服商にして許多の財産を蓄積せり。年甫めて十二歳。父母と共に Binfield に隱退し。其際 “Ode on Solitude” を著せり。十六歳 “Pastorals” を著し時の文豪と交を結べり。千七百十一年 “Essay on Criticism” 出づ。翌年 Spectator 雜誌に “The Messiah” を寄稿し。隨で “Ode on St. Cecilia's Day” の著あり。又 “Rape of the Lock” 出づ。千七百十五年より二十年までの間に Homer の Iliad の翻譯を世に公にし卷を重ねる六冊毎年一冊宛發行したり。隨で “Odyssey” 出づ。此二書より得たる収入實に八萬五千鎊に至れり。名聲の揚がると同時に下流作家の怨恨を受け。千七百廿七年 “Dunciad” を著し反對者を駁撃罵倒せり。千七百二十九年 Bolingbroke 卿の忠告に因りて “Essay on Man” を著し。世の賞歎する所となれり。千七百四十二年 Warburton の勸誘に由りて “Dunciad” の續篇を草し合せて四冊となせり。其中に時の戴冠詩宗 Colley Cibber を攻撃せり。偶急性の喘息病に罹りて復起せず。自著全集を發行せんとて準備中千七百四十四年五月卅日を以て病歿す。享年五十六歳。

### DR. JOHNSON'S PARALLEL BETWEEN POPE AND DRYDEN.

(ドクトル、ジョンソンのポープ、ドライデン比較論)。

1. Pope professed to have learned his poetry from Dryden, whom, whenever an opportunity was presented, he praised through his whole life with unvarying liberality; and perhaps his character may receive some illustration if he be compared with his master.

【譯文】 Pope は詩を Dryden に學びたりと公言す。故に彼れば機會のある毎に終始一貫。生涯 Dryden を過賞して止まざりき。是を以て Pope の特質は其師 Dryden と之を比較すれば幾分か明かなるを得べけん。

2. Integrity of understanding and nicety of discernment were not allotted in a less proportion to Dryden than to Pope.<sup>1</sup> The rectitude of Dryden's mind was sufficiently shown by the dismissal of his

poetical prejudices, and the rejection of unnatural thoughts and rugged numbers.<sup>2</sup> But Dryden never desired to apply all the judgment that he had. He wrote, and professed to write, merely for the people; and when he pleased others, he contented himself. He spent no time in struggles to rouse latent powers<sup>3</sup>; he never attempted to make that better which was already good, nor often to mend what he must have known to be faulty. He wrote, as he tells us, with very little consideration. When occasion or necessity called upon him,<sup>4</sup> he poured out what the present moment happened to supply, and, when once it had passed the press, ejected it from his mind; for when he had no pecuniary interest, he had no further solicitude.

(1) **Not allotted.....to Pope.**—Pope と Dryden と同シ割合ニテ之ヲ具備スルヲ云フ。(2) **Rugged numbers.** 圓滑ナラザルゴツゴツシタル詩句ヲ云フ。‘Number’ハ verseノ義。(3) **To rouse latent powers.** 深ク胸中ニ隠伏セル心力ヲ強ヒテシホリ出スノ義。(4) **When occasion.....called upon him.** 何か必要ノ場合又ハ是非トモ書カナケレバナラント云フヤウノコトが起リテ。彼レヲ強請壓迫スルトキハ。蓋シ人ノ依頼ヲ受クルトカ。衣食ノタメニ迫ラルル場合ヲ云フ。

【譯文】 理解力の十全なること。辨別力の精細なることは Dryden も Pope も其量に於て多少あることなし。Dryden の心意の老實なることは其詩的偏僻を全然排拒し。非自然なる思想。凸凹不齊の詩句を擯斥するを以ても能く知らるべし。去れど Dryden は彼レが有する辨決力を盡く應用せんとせざりき。彼レは唯只單に人の爲めに書き。又人の爲めに書くと自ら公言せり。而して他を喜ばしむればそれにて足ると自ら満足し居れり。彼レは潛勢力を喚起せんがために毫も時を費やすことなかりき。又既に已に好きものを尙一層善くせんと勉むることなく。缺點なりと自ら知るべき答のものを改訂せんとせざりし。彼レの自認せるが如く。些の考慮を煩はさずして書けり。必要又は必須の場合が彼レに強求することあるときは唯只差當り偶々心に浮びたることを續々と流出し。一たび上梓印刷されたる後は全く念頭より之を放擲して毫も顧みる所なし。何となれば金錢上の利害を有せざるに當りては更に懸念する所あらざればなり。

【註】 **The present moment.....to supply.** 現時が偶供給スルモノトハ刻下偶念頭ニ浮ビ出テタル思想ノ義ニシテ。更ニ刻苦經營スル等ノコトナク。唯現在が彼レニ供與スル思想ト云フノ義ナリ。

3. Pope was not content to satisfy; he desired to excel, and therefore always endeavored to do his best. He did not court the candor, but dared the judgment, of his reader, and, expecting no indulgence from others, he showed none<sup>1</sup> to himself. He examined lines and

words with minute and punctilious observation, and retouched every part with indefatigable diligence, till he had left nothing to be forgiven.

(1) **He showed none.**—He showed no indulgence.

【譯文】 Pope は満足しても未だ以て之に甘んぜず。彼レは尙超絶せんと冀望せるが故常に全力を盡くして努力せり。彼レは讀者の我を公評せんことを求めず。却つて讀者の判斷を挑む。而して他よりの寛假を期俟せざるを以て自己に對しても寛假を許さず。彼レは精細嚴酷なる注意を以て各句各語を審査し。最早何物も寛宥すべきものを遺さざるまで疲勞を知らざる勤勉を以て各所各部を改訂添削せり。

4. His declaration that his care for his works ceased at their publication was not strictly true. His parental attention<sup>1</sup> never abandoned them: what he found amiss in the first edition he silently corrected in those that followed.<sup>2</sup> He appears to have revised the *Iliad*, and freed it from some of its imperfections; and the *Essay on Criticism* received many improvements after its first appearance. It will seldom be found that he altered without adding clearness, elegance, or vigor. Pope had perhaps the judgment of Dryden; but Dryden certainly wanted the diligence of Pope.

(1) **Parental attention.** 作家ハ親ニシテ其著述ハ子ナリ。恰モ親ガ子ニ對スルガ如キ注意ヲ子タル著作ニ瀕クテ云フ。(2) **In those that followed.**—In those editions that followed.

【譯文】 彼レが自己の著作に對するの注意は之を世に公にしたると同時に焼むと云へる彼レの宣言は精確に言へば真ならざるもの如し。彼レの慈父慈母の注意は決して之を放棄することなく。彼レが第一版に於て過てりと思惟せるものは爾後續出する版に於ては黙して竊に之を訂正せり。彼レは例の *Iliad* を訂正し其不完全なる點々を排除したるもの如く。又 *Essay on Criticism* も始めて世に公にせられし後幾多改善されたり。彼レは之を改訂する毎に明晰。優佳。活氣を増加せざるは稀れなり。Pope は Dryden の有する辨決力を悉く有し居たりしならんも。Dryden は確かに Pope の勤勉を有せざりき。

5. In acquired knowledge, the superiority must be allowed to Dryden, whose education was more scholastic, and who, before he became an author, had been allowed more time for study, with better means of information. His mind has a larger range, and he collects his images and illustrations from a more extensive circumference of science.<sup>1</sup> Dryden knew more of man in his general nature, and Pope

in his local manners. The notions of Dryden were formed by comprehensive speculation, and those of Pope by minute attention. There is more dignity in the knowledge of Dryden, and more certainty in that of Pope.

(1) *More extensive circumference of science.* 一層範圍ノ廣キ學術。

【譯文】 收得せる智識の點に於ては Dryden が超絶する所ありと認めざるべからず。彼れの教育は一層學者的にして。又作家となつて世に出づる以前に於て。既に智識を得る一層好き手段を以て。研學に従事するの時を一層多く得たる者なり。彼れの心智は其範圍一層廣濶にして。一層範圍の廣キ學術より數多の現象。例證を集括し來るものなり。Dryden は汎通的性質に於て一層能く人を知り。Pope は局部的風俗習慣に於て一層能く人を知る。Dryden の觀念は概括的攻究に由りて形成せられ。Pope の觀念は精細なる注意に由りて形成さるものなり。故に Dryden の學識には一層の威權あり。Pope の學識には一層の精確ある所以なり。

【註】 本文中ノ比較語ハ皆 Pope ト Dryden トノ比較ナルコト勿論ナリ。

6. Poetry was not the sole praise of either<sup>1</sup>; for both excelled likewise in prose; but Pope did not borrow his prose from his predecessor. The style of Dryden is capricious and varied<sup>2</sup>; that of Pope is cautious and uniform.<sup>3</sup> Dryden obeys the motions of his own mind; Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid; Pope is always smooth, uniform, and gentle. Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe and levelled by the roller.

(1) *Neither.*—Pope 又ハ Dryden ノ各。(2) *Capricious and varied.* 所謂放曠ニシテ變幻極リナキチ云フ。(3) *Cautious and uniform.* 所謂小心ニシテ齊一。平滑ナルチ云フ。

【譯文】 Dryden も Pope も唯詩にのみ長ずるものに非ず。兩者とも又均しく散文に於て凡絶したればなり。去れど Pope は其散文を先師 (Dryden) より得たるものに非ず。Dryden の文體は多變にして變幻極りなし。Pope の文體は小心にして齊一なり。Dryden は己が心意の動作に従ひて。Pope は己が心意を檢束して文作の定規に従はしむ。Dryden は時として其所論猛烈にして迅急なり。Pope は常に圓轉滑脱。齊一にして和柔なり。Dryden の文は高低凸凹定りなき。種々多様の草木鬱葱として繁茂せる天然の原野の如し。Pope の文は

鎌を以て綺麗に刈り剃まれ。轉器に由りて平坦砥の如くされたる天鵝絨の如き柔滑なる芝生なり。

7. Of genius—that power which constitutes a poet; that quality without which judgment is cold and knowledge is inert; that energy which collects, combines, amplifies, and animates—the superiority must, with some hesitation,<sup>1</sup> be allowed to Dryden. It is not to be inferred that of this poetical vigor Pope had only a little, because Dryden had more; for every other writer since Milton must give place<sup>2</sup> to Pope; and even of Dryden it must be said that if he has brighter paragraphs, he has not better poems.

(1) *With some hesitation.* — Without hesitation ノ反對ナレバ執レガ兄タルカ弟タルカ容易ニ決シ難ケレドモ先ヅマート云ヘル意味ヲ含ム。(2) *Must give place to Pope.*—Pope ニ一步ヲ譲ラネバナラン。因ニ曰ク本文中ノ Dash ハ全文皆 'genius' チ敷衍説明セルモノナリ。

【譯文】 天才に就きては——凡そ詩人なるものを組成する其力。又之れなくしては辨決力も冷淡にして。智識も不活潑なる其資性。又凡べて事物を蒐集。結合。敷衍し且活氣を賦與する其力——即ち天才に就きては幾分の踴躍を以て Dryden の超絶する所なりと認めざるべからず。此詩的精力 (即ち天才) を Dryden が一層多く有するからとて。Pope は唯少しばかりを有するものと推理すべからず。何となれば Milton 以後あらゆる世の作家は皆 Pope に一步を譲らざるべからず。而して Dryden に就きても亦假令ひ彼れは Pope のよりも一層光輝燦爛たる章節を物せりと雖ども。Pope のよりも一層好き詩を作れたりとは云ふべからず。

8. Dryden's performances were always hasty, either excited by some external occasion<sup>1</sup> or extorted by domestic necessity.<sup>2</sup> He composed without consideration, and published without correction. What his mind could supply at call,<sup>3</sup> or gather in one excursion, was all that he sought, and all that he gave. The dilatory caution of Pope enabled him to condense his sentiments, to multiply his images, and to accumulate all that study might produce or chance might supply. If the flights of Dryden, therefore, are higher, Pope continues longer on the wing. If of Dryden's fire the blaze is brighter, of Pope's the heat is more regular and constant. Dryden often surpasses expectation, and Pope never falls below it.<sup>4</sup> Dryden is read with frequent astonishment,<sup>5</sup> and Pope with perpetual delight.

(1) *External occasion.* 外界ノ必要。即ち他ヨリ依頼サレテ止ムヲ得ズ書クト云フノ類ナリ。(2) *Domestic necessity.* 家計ノ困難ナドヲ云フ。(3) *At call.* 呼ビニ應ジテ。(4) *Dryden often surpasses.....falls below it.*—

Dryden は屢己が豫期ニ超過シテ思フタヨリモ案外好キ作ヲ出スコトアリ。而シテ Pope は未ダ嘗ツテ一度モ己が豫期以下ニ在リテ豫想ヨリ悪キ作ヲ出シタルコトナシ。‘Often,’ ト ‘never’, ‘Surpass’ ト ‘falls below’ ナド語ノ對照ニ注目スベシ。(5) *Frequent astonishment*. 是亦下文ノ ‘perpetual delight’ ト對照シアルニ注目セヨ。

【譯文】 Dryden の作は或は外部の必要に激せられ。或は家計上の必須に迫られて常に倉急に書かれたるものなり。彼れの文を作るや毫も思慮を須みず。又之を公にするや些の訂正を爲さず。呼びに應じて彼れの心意が供給する所のもの。將又一回の逍遙にて彼れが集蒐せし所のもの。是れぞ彼れが求むる所の凡べてにして。又彼れが世に與ふる所の凡べてなり。去れど Pope に至りては然らず。彼れが小心翼翼拮据なる注意は能く其感想を稠密ならしめ。益其現象を増加し。研究若くは偶然の機會が彼れに供給する所のものを盡く蓄積せしむ。故に Dryden の飛揚翱翔するや Pope より高しとするも。Pope は一層久しく翱翔に耐ゆるものなり。Dryden の火勢は其焰一層光明なりとするも。Pope のは其熱力一層規則的にして且つ恒久なり。Dryden は屢次豫期に超過し。而して Pope は決して豫期以下に降りたることなし。Dryden の作は屢吃驚を以て讀まる。Pope は恒久の快樂を以て讀まるものなり。

### ESSAY ON MAN.—Epistle I.

【緒言。 *Essay on Man* は四 Epistle より成る。此表題は論文の趣旨と相副はず。由來本論説く所は人類に關するよりも寧ろ世界の道德的秩序に就きて論ずるものにして。人類は其一部分たるに過ぎず。是は天恩の辯護にして。——此世界に於て一見不善の如く見ゆるものは抑も吾人が唯全體の一部のみを見るより起ることを示さんかための論證なりとす。本詩の哲理は深遠なるものにも非ず。又其論旨前後一貫する所なし。去れど是は必ずしも重大の要件ならず。何となれば本詩の價值は其祖立の功練なる所に存するが故なり。是は韻文中の錚々たるものにして。(世の學生は專心之に留意し。且つ解剖分拆すべき模範文體の是れより一層教訓的なるものを他に求むるを得ざるなり。

此 *Essay on Man* は五つ綴りの韻律ある對句より成る。停頓(クギリ)は第四。五。六。七綴りの後に來る。即ち停頓を複線にて印するし之を示せば下の如し。

Awake, / | my Saint' | John! || leave' | all mean- | er things  
To low' | ambi- / tion, || and' | the pride' | of kings.  
Let us' | (since life' || can lit- | tle more' | supply'  
Than just' | to look' | about' | us || and' | to die)  
Expa- / | tiate free' || o'er all' | this scene' | of man'.

作詩法は頗る巧妙なるものなれども。亦缺點なきに非ず。即ち第一 Epistle の中にも不完全なる十七の韻律あることに注目せざるべからず。

### I.

Awake, my St. John<sup>1</sup>! leave all meaner things<sup>2</sup>  
To low ambition,<sup>3</sup> and the pride of kings.  
Let us (since life can little more supply  
Than just to look about us and to die)  
Expatiate<sup>4</sup> free o'er all this scene of man;  
A mighty maze<sup>5</sup>! but not without a plan;  
A wild,<sup>6</sup> where weeds and flowers promiscuous<sup>7</sup> shoot;  
Or garden tempting with forbidden fruit.<sup>8</sup>  
Together<sup>9</sup> let us beat this ample field,<sup>10</sup>  
Try what the open, what the covert<sup>11</sup> yield!  
The latent tracts, the giddy heights, explore<sup>12</sup>  
Of all who blindly creep, or sightless soar<sup>13</sup>;  
Eye nature's walks,<sup>14</sup> shoot folly as it flies,  
And catch the manners living as they rise:  
Laugh where we must, be candid where we can;  
But vindicate<sup>15</sup> the ways of God to man.

(1) *My St. John*.—*Sen-jin* ト發音ス。是ハ Henry St. John, Lord Bolingbroke ノコトナリ。英國ノ政治家ニシテ且ツ作家ナリ。Pope ノ親友ニシテ Pope ハ彼レヨリ議論ノ大半ヲ借り來リ。彼レハ又其多クヲ獨逸ノ哲學者 Leibnitz ヲ借り來リタルモノト言ヒ傳ヘラル。去レド其順序説明及ビ潤色等ハ皆 Pope ノ經營慘憺ニ出テタルモノナリ。(2) *Meaner things*.—‘Man’ ト云フ大問題ヨリ一層劣レル事柄。(3) *Low ambition*. 是ハ具體的ノ意味ニシテ劣等ナル野心ヲ懷ケルモノヲ指ス。(4) *Expatiate*.—Move at large. 縱橫自在ニ徘徊セン。即チ論辯センノ義。(5) *A mighty maze*.—Maze ハ A confusing and baffling net-work of paths or passages; a labyrinth. 實ニ偉大ナル迷路。曲折迂回極リナキノ路ヲ云フ。蓋人生ノ問題ノ複雑極リナキヲ云フナリ。(6) *A wild*.—A wilderness ノ義。(7) *Promiscuous*.—Promiscuously ノ義。(8) *Forbidden fruit*. 例ノ Eve ガ神ノ命ニ背キテ食シタルト云フ禁制ノ菓實ヲ云フ。(9) *Together*. 汝ト共ニ。(10) *Beat this ample field*.—“To beat” ハ狩獵ニ出テ山野ヲ跋渉スルノ義。(11) *The open,.....the covert*. 是ハニツナガラ名詞ノ如ク用ヰラル。即チばつと開ヒタル原野。隱伏セル場所ノ義。*Covert*.—A thicket affording a shelter to game. ‘The open’ ノ次ギニ yield チ填充スベシ。(12) *Explore*.—Let us explore the latent tracts &c. トツヅク。(13) *Of all who.....soar*.—‘Blindly creep’ ハ ‘The latent tracts’ ニ關シ。‘Sightless soar’ ハ ‘the giddy heights’ ニ關スルモノトス。即チ常ニ匍匐シテ毫モ上ヲ仰ギ見ルコト能ハザル者ノ潛伏所。餘リニ高ク翱翔シテ下ヲ見ルコト能ハザル者ノ眼ヲ眩スルホドノ高處ト云フ義。*Sightless* ハ副詞トシテ用ヰラル。(14) *Eye nature's walks*.—Let us eye &c. トツヅク。即チ Eye (observe) the phenomena of nature ノ義。(15) *Vindicate the ways &c*. 是ハ Milton ノ



*Paradise Lost*, Book I, line 26 ノ語法ニ倣ヒタルモノニシテ。"Justify the ways of God to man." トアリ。

【譯文】 起てよ。我親愛なる St. John よ。あらゆる世の賤劣なる事柄は之を卑しき野心を懐けるもの。又は王者の驕傲なるものに放任せよ。而して我々は人間の此舞臺を自由自在に馳せ廻ららん。(蓋し人生は此舞臺の上に立ちて歸向する所を知らず。唯己が四邊を顧みて死するに過ぎず。それより以上のことを吾人に供與せざるものなればなり)。噫人生の舞臺。如何に偉大なる迷路なるぞよ。去れど其中に秩序井然たる企畫なきに非ず。草花雜然として發生する荒野の如く。若くは禁制の菓實を以て吾人を惑惑する花園の如し。今や吾子と共に此洪大なる原野を跋渉し。露はれたる原野は何を出だすか。隠れたる森林は何を出だすやを試めさん。又餘りに低く匍匐して上を仰ぎ見ること能はざる者の潜伏所。若くは餘りに高く翱翔して下を見ること能はざる者の眼を眩するほどの高所を探尋し。宇宙天然の現象を觀察して。愚癡の飛び出でたるときは之を射留め。生ける風習が起き出でたるときは之を捕へ。笑ふべきは之を笑ひ。公平たるべきは公平たらん。併し要は人に對する神の攝理を辨明せん。

【注】 *Awake* ハ奮起セヨ。振起セヨノ義ニシテ Milton ノ *Paradise Lost* ノ冒頭ニ "Sing, Heavenly Muse" ナドイヘル體ニ擬シタルモノナリ。Scott モ亦其湖上ノ佳人冒頭ニ "O wake once more!" ナド云ヘルが如シ。My St. John ノ 'my' ハ親愛ヲ表スルノ語ナリ。Shoot folly.....they rise. 一 'Shoot' ト云ヒ 'catch' ト言ヒ皆全一ノ意義ナリ。前來凡ベテ狩獵ニ出テタル時ノ如クニ叙述シタルバ「射留メル」「捕捉スル」ナドノ語ヲ用井タルモノナリ。世人ノ行フ愚癡が飛び出テタルバ(偶然吾人ノ眼ニ留マリタルバ)直ニ之ヲ射留メン。注目觀察セン。活ケル人間ノ現在實行シ居ル生ケル風習が出テ來リタルバ直チニ之ヲ捕ヘテ能ク觀察討究セントノ義ナリ。

Say first,<sup>1</sup> of God above or man below,  
What can we reason but from what we know?  
Of man, what see we but his station here,  
From which to reason, or to which<sup>2</sup> refer?  
Through worlds unnumbered though the God be known.<sup>3</sup>  
'Tis ours<sup>4</sup> to trace him<sup>5</sup> only in our own.<sup>6</sup>  
He,<sup>7</sup> who through vast immensity can pierce,  
See worlds on worlds compose one universe,  
Observe how system into system runs,  
What other planets circle other suns,  
What varied being peoples<sup>8</sup> every star,  
May tell why heaven<sup>9</sup> has made us as we are.  
But of this frame<sup>10</sup> the bearings and the ties,

The strong connections, nice dependencies,  
Gradations just,<sup>11</sup> has thy<sup>12</sup> pervading soul  
Looked through? or can a part contain the whole?

(1) *Say first*. 是亦 *Paradise Lost* I, line 27 ノ筆法ニ倣フ。"Say first,—for Heaven hides nothing from thy view." (2) *From which.....to which*.—"Which" ノ先行詞ハ his station ヲ受ク。(3) *Through worlds unnumbered &c.* 語ノ連續ハ Though the God be known through worlds unnumbered ナリ。(4) *Ours*.—Our part. (5) *Him*.—God. (6) *Our own*.—Our own system. (7) *He*. 矢張り God ナリ。(8) *Peoples*. 働詞ナリ。人住ム。(9) *Heaven*. 此處ニテハ God ト全一ノ義ニ用井ラル。(10) *This frame*.—Universe ヲ受ク。(11) *Gradations just*.—Just gradations. (12) *Thy*. 人間ノ。

【譯文】 先づ第一に言はん。天上の神。下界の人に就きては吾人が知れる所のものの外。何を吾人は推理し得るや。人に就きては此現世界に於ける人の位置を除きて何を見得るや。吾人は唯之に依りて以て推理し。之に依りて参照するのみ。假令ひ神は數ふべからざる幾十萬の世界を通じて知られ居れども。吾人人間界に於てのみ之を尋求する是れ吾人の本分なり。廣漠無邊の宇宙を能く洞觀し。世界又世界相重なりて一の宇宙を組成せるものを觀察し。系統と系統が相連繫し。又他の諸々の惑星が他の諸々の太陽を周廻し。異なる種々の人類が各星辰に住することを能く觀察し玉ふ神は何故天は吾人が今有るが如く人を造りしかを語るを得ん。併し此宇宙の構造に就きて。其關係。其連結。其強き結合。其微妙なる派依隸屬。正しき段階等。汝の所謂稱して洞貫的精神と云ふものが之を通觀するを得るや如何に。若くは又一部が全體を包含することを得るや如何。

【注】 *Can a part.....whole?* 人ハ宇宙ノ一部ナリ。如何ニシテ其一部タル人が宇宙全體ヲ洞觀スルコトヲ得ンヤ。

Is the great chain<sup>1</sup> that draws all to agree,  
And drawn supports,<sup>2</sup> upheld by God, or thee?  
Presumptuous man! the reason<sup>3</sup> wouldst thou find  
Why formed so weak, so little, and so blind?  
First, if thou canst, the harder reason<sup>4</sup> guess,  
Why formed no weaker, blinder, and no less?  
Ask of thy mother earth<sup>5</sup> why oaks are made  
Taller or stronger than the weeds they shade.  
Or ask of yonder argent fields<sup>6</sup> above  
Why Jove's satellites are less than Jove.

(1) *The great chain*.—The great chain of this universe. (2) *Drawn supports*. 曳カレテ支フルノ義。(3) *The reason* ハ 'why' &c. トツヅク。

次行ニ説ケル理由。(4) *The harder reason*. 上文ノ理由ヨリモ一層六ツカシキ理由。(5) *Thy mother earth*. 地球ヲ以テ人類ノ母ニ擬ス。是ハ Gray ノ "Elegy" ノ中ニモ見ユ。(6) *Yonder argent fields*. アノ向フニ見ユル銀白ナル原野。 *Argent fields*.—*Silvery plain*. Milton ノ句ニ "Those argent fields" トアリ。(7) *Less*. 一層小サキナ云フ。

【譯文】 彼の萬物を曳引して其所を得せしめ。引かれて以て能く支ふる所の宇宙の大連鎖は抑神に依りて支持せらるゝや將又汝(人間)に依りて支持せらるゝや。侑も自負倨傲の人類なる哉。汝は何故人は斯く虚弱に。微小に。盲目に造られしかの理由を知らんと欲するか。汝若し之を知ることを得ば先づ第一にそれよりも一層難解の理由即ち何故尙一層弱く。盲目に。微小に造られざりしかの理由を推考せよ。何故樞樹は其蔭に蔽ふ雜草より一層高く若くは一層強く造られたるやを知らんとすれば。之を母たる地球に問へ。何故木星の衛星は木星より一層小さく造られたるやを知らんとすれば。之を向ふの銀白なる原野に問へ。

【注】 *The great chain*. 是ハ Homer ノ *Iliad* ニ在ル Jupiter ノ玉座ニ括リアル golden chain ヨリ出ヅ。曰ク。 "The chain that's fixed to the throne of Jove, On which the fabric of the world depends." *Jove's satellites* (Pope ノ時代ニテハ *sa-tel-li-tes* ト發音シタルモノナリ) Jupiter ト Jove ハ全シ神ナリ。併シ惑星トシテノ名ハ Jupiter ナレドモ。Pope ハ meter ノタメニ Jove トハ云ヘルナリ。木星ガ四個ノ衛星(地球ノ月ノ如キモノ)ヲ有スルコトハ千六百十年 Galileo ニ由リテ發見サレタルナリ。

Of systems possible,<sup>1</sup> if 'tis confest  
That Wisdom Infinite<sup>2</sup> must form the best,<sup>3</sup>  
Where all must full or not coherent be,<sup>4</sup>  
And all that rises, rise in due degree;<sup>5</sup>  
Then, in the scale of reasoning life,<sup>6</sup> 'tis plain,  
There must be, somewhere, such a rank as man:  
And all the question (wrangle e'er so long)  
Is only this, if God has placed him wrong?

(1) *Systems possible*.—All possible systems. 或ハ斯クアルベシト吾人が考フル萬物創造ノ組織方法ヲ云フ。(2) *Wisdom Infinite*.—God. (3) *The best*.—The best system. (4) *Where all.....be*.—In which all must be full or else be incoherent. (5) *Rise.....degree*.—Must rise in due gradation. (6) *The scale of reasoning life*. 凡ベテノ理性的動物界ノ義。(若シヤ假リニ人間以外ニ理性ヲ有スルモノアリトスレバ)。

【譯文】 萬物組織の方法も數多くあらんが。其有り得べき種々の方法の中でも限りなき智慧を有し玉ふ神は最良の方法を用ゐたることは明かなり。借て此

最良の方法に於ては萬物皆其所を得て各完全ならざるべからず。左もなくば萬物能く相附着結合する能はず。而して高く登る所のものは皆適切の度に於て盡く高く登るとせば。理性的動物の範圍に於て何れの處か人間と云ふもの占むべき地位が無かるべからず。而してあらゆる疑問(假令此問題は斯くも長く吾人を當惑せしめ容易に解決されざるものなれども)は唯是れのみ。即ち神は人間を惡しき地位に置きたりや如何。

【注】 *Full*.—Complete in every intermediate rank and degree ノ義。 *If God &c.*—*If* ハ whether ノ義ニ解スベシ。

Respecting man, whatever wrong we call  
May, must, be right, as relative to all.<sup>1</sup>  
In human work, though labored on with pain,  
A thousand movements scarce one purpose gain;  
In God's, one single can its end produce;  
Yet serves to second,<sup>2</sup> too, some other use.  
So man, who here<sup>3</sup> seems principal alone,  
Perhaps acts second to some sphere unknown,  
Touches some wheel, or verges to some goal;  
'Tis but a part we see, and not a whole.

(1) *Relative to all*. 宇宙全體ニ關シテハ。(2) *To second*.—To support forward ノ義。動詞トシテ用キラル。(3) *Here*.—In this world.

【譯文】 人間に關しては。吾人が非なりと呼ぶ所のものは宇宙全體に關しては是であるやも知れず。又是でなくてはならぬなり。人間の爲す働きに於ては假令吾人は難苦を忍びて勞役するも數千の動作僅に一の目的を遂行するに過ぎず。神の爲し玉ふ事に於ては唯一つの動作以て能く其目的を遂行するのみならず。尙或る他の用を幫佐進捗せしむるものなり。故に現世界に於て己れ唯獨り萬物の長となりすませる人間は恐く何か知られざる階級の副として活動するものならん。又或る宇宙の車輪に觸れ。若くは或る終局の大目的の方へ傾くならん。抑も吾人が見る所のものは唯一局部にして全體に非ず。

【注】 *In God's*.—In God's works. *One single can &c.*—One single movement can produce its end. *Some sphere unknown*.—Some unknown sphere. 'Sphere' ハ rank 又ハ order ノ義ナリ。 *Touches some wheel.....some goal*. 一車輪トハ宇宙ノ全體チ一ノ大車輪ニ擬シタルモノナラン。 *Touches, verges* ノ subject ハ上ノ行ノ man ナリ。凡ベテ人ノ行働ハ宇宙ノ輪ニ觸レ。又神ノ萬物ヲ攝理シ玉フ或ル終局ノ大目的ノ方ニ傾キ是等ヲ幫助スルモノナリトノ義ナリ。

When the proud steed shall know why man restrains  
His fiery course, or drives him o'er the plains ;  
When the dull ox, why now he breaks the clod,<sup>1</sup>  
Is now a victim, and now Egypt's god :<sup>2</sup>  
Then shall man's pride and dulness comprehend  
His actions', passions', being's, use and end ;  
Why doing, suffering, checked, impelled ;<sup>3</sup> and why  
This hour a slave, the next a deity.<sup>4</sup>

(1) *Breaks the clod.* 地ヲ耕ヘスノ義。(2) *Egypt's god.* 是ハ埃及ノ Memphis ト云フ所ニ祭ラレ居ル神牛ヲ云フナリ。希臘人ハ之ヲ稱シテ *Apis* ト云ヘリ。(3) *Doing.....impelled.* 是ハ checked doing, impelled suffering トツキ。爲サントスルコトヲ碍阻サレ。強ヒテ艱難苦痛ヲ受ケサセラルトノ義。(4) *This hour a slave &c.* 今ハ奴隷ノ境遇ニ在ルカト思ヘバ。忽チニ神トシテ崇敬セラル。匹夫ヨリ起リテ帝王トナリ。神ノ如ク萬民ニ尊敬セラルナドノコトヲ指ス。'The next' ハ the next hour ナリ。

【譯文】 若しや傲慢なる馬が何故人間は彼れの習癖の如く疾走するを制するか。或は何故人間は原野の上を疾驅せしむるかの理由を知らば。又癡鈍なる牛が何故或は地を耕へし。或は犠牲となり。或は埃及の神として祭らるゝやを知らば傲慢にして癡鈍なる人間は能く己が行爲。喜怒哀樂の諸情及び己が此世に現存するの目的と効用を知悉するを得。何故爲さんとするを阻礙せらるゝか。何故難苦を強へらるゝか。何故今は奴隷にして次には忽ち神たるかの理由を知るを得ん。

【註】 *Man's pride and dulness.* 人ハ馬ノ pride ト牛ノ dulness ヲ兼備セルモノトナセルナリ。倨傲尊大ニシテ尙且ツ曉ルニ遅ク。癡鈍ナルモノナリトノ義。Actions', passions', being's ハ三ツトモ 'use and end' ト連續スルモノト知ルベシ。

Then say not man's<sup>1</sup> imperfect, Heaven in fault ;<sup>2</sup>  
Say, rather, man's as perfect as he ought :<sup>3</sup>  
His knowledge<sup>4</sup> measured to his state and place ;  
His time a moment, and a point his space.<sup>5</sup>  
If to be perfect in a certain sphere,  
What matter, soon or late, or here or there ?  
'The blest to-day is as completely so  
As who began a thousand years ago.<sup>6</sup>

(1) *Man's.*—Man is. (2) *Heaven in fault.*—Heaven is in fault. (3) *As he ought.*—As he ought to be perfect. (4) *His knowledge* ノ次ギニ 'being' チ填充シテ解讀スベシ。(5) *His time.....his space.*—His time being a moment and his space being a point. (6) *If to be perfect.....ago.*—“These

four lines were in the first edition of 1732 after line 98. They were irrelevant to the argument, and Pope struck them out accordingly in the edition revised by himself in 1740. Warburton replaced them in the quarto of 1740 in their present position.” — Pattison: *Pope's Essay*. *Here or there.* 現世界又ハ來世ノ義。As who &c. 略體ナリ。As a man who &c. ノ義ニ解スベシ。

【譯文】 然らば言ふ勿れ。人間は不完全にして神は過てりと。寧ろ斯く云ふべし。人間は完全であるべきだけ(完全であるべき度合ひまで)完全なりと。彼れの智識は其身分と地位に割合ひされ。彼れの時は瞬間にして。彼れの占むる空間は眞に是れ一點なり。若しや何處か或る領域に於て完全にさるゝものとすれば。早くとも遅くとも。現世に於けるも來世に於けるも何の關する所あらん。今日幸ひなるは數千年前より幸ひなりし人と均しく完全に幸福なるものと謂つべし。

【註】 *His time.....his space.* 人間が此世ニ於テ充タス時ハ宇宙ノ無限ニ比スレバ實ニ瞬間ノミ。又人間が此空間ヲ占ムルノ場所モ實ニ針ノ先キホドノ一點ナリトノ義。

Heaven from all creatures hides the book of fate,  
All but<sup>1</sup> the page prescribed,<sup>2</sup> their present state :  
From brutes what men, from men what spirits, know :<sup>3</sup>  
Or who could suffer being here below ?<sup>4</sup>  
The lamb thy riot dooms to bleed to-day,<sup>5</sup>  
Had he<sup>6</sup> thy reason, would he skip and play ?  
Pleased to the last,<sup>7</sup> he crops the flowery food,  
And licks the hand just raised to shed his blood.  
O blindness to the future ! kindly given,  
That each may fill the circle marked by Heaven :  
Who sees<sup>8</sup> with equal eye, as God of all,<sup>9</sup>  
A hero perish, or sparrow fall,  
Atoms or systems into ruin hurled,  
And now a bubble burst, and now a world.

(1) *All but* ハ殆ドノ義。(2) *The page prescribed, &c.* 勸詞が略セラレ居ルナリ。The page prescribed is all but their present state ノ義。彼等ニ宛テガハレタル頁ハ殆ド彼等ノ現在ノ有様ノミニテ毫モ未來ニ及バズ。(3) *From brutes.....know.*—Heaven hides from brutes what men know, and from men what spirits know. (4) *Here below.* 此下界。(5) *The lamb.....to-day.* 今日汝ノ饗宴ニ供スルタメ出血死ニ對ラシムルト定メラント羊ノ義。(6) *Had he.*—'If' チ填充シテ解讀スベシ。'He' ハ上ノ 'lamb' チ受ク。Subject チ repeat シタルモノナリ。(7) *To the last.*—To the last moment. (8) *Who sees.*—'Who' ハ Heaven チ受クル關係代名詞ナリ。(9) *God of all.* 萬物ノ神。St. Mat. x., 29 參照。

【譯文】 神は凡べての動物より運命の書を秘して示さず。(凡べての人畜に自己の運命を知らしめず)宛てかかれたる頁(運命の書の頁)は殆ど彼等の現在の有様に関するもののみなり。獸類をして人の知る所を知らしめず。人をして鬼神の知る所を知らしめざるなり。もし否らずして未來を豫知することを得ば。誰れか此下界の捷息に耐へ得べきや。今日汝の饗宴に供するために屠り殺さるべく定められたる仔羊にして。若し彼れが汝の理由(即ち屠殺するの理由)を知りたりとせば。如何にして彼れは飛び跳れ遊び廻はるべきや。知らざるが故に其死の間際に至るまで喜び樂みて草花をムシリ食ひ。今彼れの血を流さんかため擡げたる人の手を舐むるなり。嗚呼此未來の暗曠。是れぞ天地間の萬物皆神の定め玉へる範圍に在りて各其所に安んぜんがため親切にも與へられたるものなり。所謂神は萬物の神として英雄の死するも。一疋の雀が斃はるゝも。微分子が粉碎するも。宇宙の系統が崩壊するも。或は水泡が消散し。或は世界が壊滅するも皆全一の眼を以て萬物を一様に照覽し玉ふなり。

Hope humbly then ; with trembling pinions soar ;<sup>1</sup>  
Wait the great teacher Death ;<sup>2</sup> and God adore.  
What future bliss, he gives not thee to know,  
But gives that hope to be thy blessing now.  
Hope springs eternal in the human breast ;  
Man never *is*, but always *to be* blest<sup>3</sup> :  
The soul, uneasy and confined from home,<sup>4</sup>  
Rests and expatiates in a life to come.<sup>5</sup>

(1) *With trembling pinions soar.* 人間タルモノが充ス分限ヲ超ヘテ高ク飛バントスルガ如キ驕傲ノ念ヲ生ズルコトナク。戰々競々トシテ人生ノ行路ヲ進ミ行ケヨトノ義ナリ。(2) *Great teacher Death.* 「死」ハ實ニ我々ニ神ト人トノ關係ニ就キテ偉大ナル真理ヲ教ユル所ノモノナリ。故ニ大先師ト云フナリ。(3) *Man never is &c.* 人ハ決シテ現在ニ於テハ幸福ナラズ。去レド未來ニハ常ニ幸福ナルモノナリトノ希望ヲ有スルモノナリトノ義。(4) *Confined from home.* 安樂ナル生活ヲ爲スコトヲ許ラザレズトノ義ナリ。(5) *A life to come.* 未來ノ生活ヲ云フ。

【譯文】 然らば深く謙讓して未來に望を屬すべし。戰々競々たる翼を以て飛ぶべし。而して偉大なる先師「死」を俟ち。神を崇拜せよ。未來の幸福如何は神之を汝に知らしめず。去れど今は汝の恩恵として彼の希望なるものを與へ玉ふ。希望は人間の胸中に永久生存し常に發生するものなり。人は決して今は幸ひならずと雖ども。他日孰れの時か幸ひなるべしと云ふ希望は常に存するなり。今や靈魂は安樂を享けず。幸福なる家居を得ずと雖ども。他日は必ず安樂なるものとして未來の生活中に休息して打ちくつるぐなり。

【註】 *What future bliss* ノ所ニ *shall be* ノ二字ヲ填充シテ解讀スベシ。  
Home ナ The future life ト解スルハ妥當ナラズ。

Lo, the poor Indian ! whose untutored mind  
Sees God in clouds, or hears him in the wind ;<sup>1</sup>  
His soul proud science never taught to stray  
Far as the solar walk or Milky Way ;<sup>2</sup>  
Yet simple nature<sup>3</sup> to his hope has given,<sup>4</sup>  
Behind the cloud-topt hill, an humbler heaven ;  
Some safer world in depth of woods embraced,  
Some happier island in the watery waste,  
Where slaves once more their native land behold,  
No fiends torment, no Christians thirst for gold.<sup>5</sup>  
To be,<sup>6</sup> contents his natural desire ;  
He asks no angel's wing, no seraph's fire ;  
But thinks, admitted to that equal sky,<sup>7</sup>  
His faithful dog shall bear him company.<sup>8</sup>

(1) *Sees God.....in the wind.* 雲ノ中ニ神アリト想ヒ。風ノ音ヲ聞ヒテ其中ニ神ノ聲アリト想フ。(2) *His soul.....Milky Way.* — 'Proud science' トハ凡ベテ學術ナルモノハ高尚深遠ノ學理ヲ討究探尋スルモノナレバ如何ニモ傲然トシテ據ヘ居ルノ形容ヲ叙シタルモノナリ。其學術ガ印度人ノ精神ニハ黃道又ハ銀河マテ遙ルカ漂フコトヲ教ヘザリシ。即チ印度人ハ深遠ナル學術ヲ攻究セザリシノ謂ヒナリ。'Solar walk' ハ太陽ノ周圍ヲ廻轉スル地球ノ軌道ヲ云フ。(3) *Simple nature.* 器モ教育ニ由リテ訓化サレザル天然ノモノノ性質ノ義。(4) *Has given* ノ目的トナルモノハ下行ニ在ル 'heaven,' 'world,' 'island' 等ナリ。(5) *No Christian.....gold.* 印度ニハ金ニ渴セル貪婪飽クコトヲ知ラザル基督信者(歐洲人ヲ指ス)ガ澤山入り込ミ居リテモ。此處ニハ新ルモノ居ラズトナリ。(6) *To be.* — To be blessed ノ義。既ニ他日幸福ヲ得ルト云フコトガ。(7) *That equal sky.* — That sky where equality reigns.(8) *Company.* — Fellowship ノ義。

【譯文】 觀よ。憐れむべき印度人を看よ。其教化を受けざる心意は雲間に神を認め。又風聲に神の聲を聴く。高慢なる學術は彼れの精神に地球の黃道若くは銀河等。深く天文の學を探究することを教へず。去れど其眞摯の天性もて雲を以て其頂を蓋はれたる山の後ろに一層卑き天があるならん。森林の奥底に擁閉されて一層安全なる世界があるならん。茫々たる洋中に一層幸福なる島があるならん。其處にては奴隸が再び親愛なる故郷を見。惡魔の己れを苦むるものなく。黄金に渴せる基督教徒も居らざる「所謂地上の樂園」を見るならんとの望を有せり。彼れは他日幸福なるべしとの希望を懐きて其天然の慾望を満足せしむるものなり。彼れは天使の有する翼を求めず。又天人の火をも求めず。併し一たび彼の平衡なる天に身を入るれば。彼れの忠實なる犬は彼れと共に友たるべしと考へ居るなり。

【註】 Simple nature.....has given. 率直ナル天性が冀望ニ云々ノモノヲ與ヘタ。即チ率直ナル天性モテ云々ノモノヲ冀望シ居ルノ義ナリ。 He asks.....fire. — Angel ニハ翼アリ。又 Seraph ハ火ノ如ク燃ヘ居ルモノナリトハ聖書ニ多ク記ルシアルコトナリ。是ハ印度人ハ敢テ基督信徒ノ如ク天國ニ昇ラントスルノ冀望ナキコトヲ叙ス。 His faithful dog.....company. 犬ハ印度人ハ常ニ狩獵ニ用ル犬ナラン。是ハ所謂 “equal sky” ナレバ。犬モ印度人ト共ニ相友トナリ互ニ親善ナルノ義ナリ。

II.

Go,<sup>1</sup> wiser thou!<sup>2</sup> and, in thy scale of sense,<sup>3</sup>  
Weigh<sup>4</sup> thy opinion against Providence;  
Call imperfection what thou fanciest such,<sup>5</sup>  
Say here<sup>6</sup> he gives too little, there<sup>6</sup> too much:  
Destroy all creatures for thy sport or gust,<sup>7</sup>  
Yet cry, If man's<sup>8</sup> unhappy, God's<sup>8</sup> unjust;  
If man alone engross not Heaven's high care,  
Alone made perfect here, immortal there<sup>9</sup>  
Snatch from His hand the balance<sup>10</sup> and the rod,<sup>11</sup>  
Rejudge his justice, be the god of God.  
In pride, in reasoning pride, our error lies;  
All quit their sphere and rush into the the skies.  
Pride still is aiming at the blest abodes,  
Men would be angels, angels would be gods.<sup>12</sup>  
Aspiring to be gods if angels fell,<sup>13</sup>  
Aspiring to be angels, men rebel:  
And who but wishes<sup>14</sup> to invert the laws  
Of order, sins against the Eternal Cause.<sup>15</sup>

(1) Go ハ唯人ノ注意ヲ惹起スルノ語ナリ。(2) Wiser thou. 此處ノ “thou” ハ廣ク人間ヲ指シタルモノニ非ズシテ一層狹義ニ用キラル。文明國ノ人ヲ指シ。汝ハ印度人ヨリ賢ナルニ非ズヤノ意ヲ含ム。(3) Thy scale of sense.—“Scale” ハ等級ノ義。汝ガ有スル感能。換言スレバ人間界ノ感能ノ義。(4) Weigh ハ思慮スルノ義ナルガ。此處ニテハ意見ヲ「形成スル」ノ意ナリ。(5) Such.—“Imperfection” ヲ受ク。(6) Here.....there. 此處。アノ處。此ノ物。彼ノ物ト云フニ全シ。(7) Gust.—Pleasure, enjoyment. (8) Man's, God's.—Man is, God is. (9) If man alone.....immortal there. 是ハ少シ略體ノ文章ニシテ。「人ハ自分獨リ現世ニ於テ完全ナルモノニサレ。來世ニ於テ不朽ノモノトサレナガラ。自分獨リテ神ノ最モ厚キ眷顧ヲ領シテ以テ不平ト思ハレ」ノ義ナリ。(10) Balance ハ人ノ功即チ測ルルモノノ權衡ナリ。(11) Rod. 是亦權威ヲ表彰スル物ナリ。(12) Pride still.....would be gods. 人ハ傲慢ノ心モテ常ニ幸福ナル住處ヲ得ント目ヲ付ケツトアリ。天使ガ神トナラント欲スルガ如ク。人モ亦倣倣大ノ心モテ天使トナリ。以テ幸福ナル住處ヲ得ント渴望スルノ義ナリ。(13) Aspiring.....if angels fell.—The “if” is here a little misleading: the thought is that while the angels aspired to be gods

and fell, so men aspire to be angels, and to that end rebel against destiny.—SWINTON. (14) Who but wishes.—He who but wishes. ‘But’ ハ only ノ義。(15) Eternal Cause.—God ト云フニ全シ。

【譯文】 惜て汝は印度人より一層賢なるに非ずや。而して汝が有する感能を以て天命を非難するの言説を吐露す。汝が空想して以て不完全なりと思ふものを直ちに不完全なりと呼び。而して言ふ。神は是れに薄くして。彼れに厚しと。又汝の慰み。快樂のために漫りに凡べての動物を殺し。尙聲を放つて。人が幸福ならざれば。神は不正なりと絶叫す。人は現世に於ては己れ獨り完全に造られ。來世に於ては不朽不滅のものとされながら。己れ獨り天の至高なる注意眷顧を壟斷せざるを不満と思ふならば。須らく神の手より權衡と笏を奪ひ取りて神の裁判を再び遣り直ほし。神の神となるが宜からん。抑も我々人間の過は此傲慢。即ち小理屈を云ふ傲慢の中に存す。人は皆自己の範圍分限を去つて天邊に突進せんとするものなり。此傲慢心を以て常に樂園に住はんことを心掛け。人は天使たらんと欲し。天使は神たらんと欲す。天使は神たらんと渴望して墮落せしとすれば。人は天使たらんと渴望して神に叛くものなり。而して秩序の大法を顛覆せんと欲するものは即ち是れ天に對して罪を犯すものなり。

Ask for what end the heavenly bodies shine,  
Earth for whose use? Pride answers,<sup>1</sup> “’Tis for mine:  
For me kind nature wakes her genial power,  
Suckles each herb, and spreads out every flower;  
Annual<sup>2</sup> for me, the grape, the rose, renew  
The juice nectareous and the balmy dew;<sup>3</sup>  
For me, the mine a thousand treasures brings;  
For me, health gushes from a thousand springs;<sup>4</sup>  
Seas roll to waft me, suns to light me rise,<sup>5</sup>  
My footstool earth, my canopy the skies.”<sup>6</sup>

(1) Pride answers 傲慢ガ答ヘル。即チ傲慢ナル人間ガ答フノ義ナリ。(2) Annual ハ副詞トシテ用キラル。(3) Renew.....balmy dew.—‘The juice nectareous’ ハ ‘grape’ ニ係リ。‘The balmy dew’ ハ ‘rose’ ニ係ル。‘Renew’ ハ新タニスル。即チ年々歳々葡萄ハ新タナル甘美ナル液汁ヲ供シ。薔薇ハ香氣馥郁タル露ヲ新タニ供與スルノ義ナリ。‘Nectareous’ ハ nectar 即チ神酒ヨリ出テタル字ナリ。(4) Health gushes &c. 泉ハ人ニ健康ヲ與フルモノナリ。清キ水ヲ出シテ。人之ヲ飲ミテ心氣ヲ爽快ニシ。又温泉ハ人ノ諸病ヲ治ス。故ニ健康ガ湧出ストハ云フナリ。(5) Else ハ suns rise to light me トツク。Suns トアルハ日々昇リ來ル太陽ヲ指スガ故ニ複数體トナシタルモノナリ。(6) My footstool.....the skies.—Isaiah lxvi. 1 “The heaven is my throne, and the earth is my footstool” トアルヲ参照セヨ。

【譯文】天體は何の目的の爲めに輝くか。地球は誰れの用に供せらるるものなるかと問へば。例の傲慢は答へて云はん「それは皆予が爲めなり。予が爲めに親切なる天然は其生産力を發起し。以て百草を生育し。百花を咲かしむ。予が爲めに葡萄や薔薇は年々歳々甘美恰も神酒の如き液汁と香氣馥郁たる露を新たにし。予が爲めに嶺山は数千の寶を産出し。予が爲めに数千の泉は健康を湧出し。予を浮ぶる爲めに海は漣として流動し。予を輝す爲めに太陽は登り。予の踏巻は地球にして予の天蓋は蒼穹なり」と。

But errs not nature from this gracious end,<sup>1</sup>  
 From burning suns when livid deaths descend,<sup>2</sup>  
 When earthquakes swallow, or when tempests sweep  
 Towns to one grave, whole nations to the deep?<sup>3</sup>  
 "No! 'tis replied) the first Almighty Cause<sup>4</sup>  
 Acts not by partial, but by general laws;  
 The exceptions few;<sup>5</sup> some change since all began:<sup>6</sup>  
 And what created perfect?"—Why then man?<sup>7</sup>  
 If the great end be human happiness,  
 Then nature deviates, and can man do less?<sup>8</sup>  
 As much that end a constant course requires  
 Of showers and sunshine as of man's desires;  
 As much eternal springs and cloudless skies  
 As men forever temperate, calm, and wise.<sup>10</sup>  
 If plagues or earthquakes break not Heaven's design,  
 Why then a Borgia or a Catiline?<sup>11</sup>  
 Who knows but He<sup>12</sup> whose hand the lightning forms,  
 Who heaves old ocean, and who wings the storms,<sup>13</sup>  
 Pours fierce ambition in a Caesar's<sup>14</sup> mind,  
 Or turns young Ammon loose to scourge mankind?<sup>15</sup>  
 From pride, from pride, our very reasoning springs;  
 Account for moral as for natural things;<sup>16</sup>  
 Why charge we Heaven in those,<sup>17</sup> in these<sup>18</sup> acquit?  
 In both, to reason right is to submit.<sup>19</sup>

(1) But errs not nature &c. 併し自然ハ其本來ノ目的ヲ離レテ。所謂上文 Pride ノ答フル所トハ齟齬シテ居ルニハ非ズヤ。 ('Gracious end' トハ仁慈ナル目的。即チ上ノ十行ニ叙述セルコトヲ指ス。(2) From burning suns..... descend.—When livid deaths descend from burning suns トツヅク。Suns ノ複數トナシアルハ前ニ説クガ如シ。'Livid' ハ鉛メ如ク青黒キ色ニシテ。死人ノ顔色ヲ云フ。青黒キ色ヲナセル死人ガ燃ユルガ如キ太陽ヨリ降ルトハ炎々タル太陽ノ熱ニ由リテ日射病ニ罹リ斃ルヲ云フ。(3) When earthquakes..... to the deep. — When earthquakes swallow towns to one grave, when tempests sweep whole nations to the deep トツヅク。是ハ勿論 Hyperbole ナリ。Swinton ハ之ニ註シテ曰ク "Shortly before Pope wrote the *Essay*, Chili was visited by a series of terrible earthquakes, followed by a destructive tidal wave ("tempest")

the city of San Iago was swallowed up by the earthquake; the inundation overflowed the city of Conception and reached Callao. (4) "No ('tis replied). 「否然ラズ云々」ト例ノ Pride ガ前數問ヲ否定スルノ義。(5) The first Almighty Cause. 即チ天帝ヲ云フ。(6) The exceptions few.—The exceptions having been few. (7) Some change &c. — Some change, indeed, there has been since the beginning of all things. (8) Why then man? — Why then man created perfect? 何者カ完全ニ作ラレシモノアランヤ。果シテ無シトスレバ。ナセ又人間ガ完全ニ作ラレヤウカ。斯ル道理ハナシトノ義。(9) Can man do less?—Can man do less deviate? 人ハ自然ヨリ一層少ナク正路ヲ離レ居ルヤ。決シテ左ルコトナシ。自然ガ deviate シテ居レバ人モ亦 deviate シテ居ル。(10) As much that end..... calm and wise — As much that end requires constant course of showers and sunshine, as of man's desires: As much that end requires eternal springs and cloudless skies, as men for ever temperate, calm, and wise. 'That end' ハ人ヲシテ幸福ナラシムル大目的ヲ云フ。(11) Why then a Borgia &c. — Why then should we say a Borgia or a Catiline acts contrary to Heaven's design? 疫病ヤ地震ガ天ノ計畫ヲ破ラヌモノトスレバ。Borgia モ Catiline モ決シテ天ノ企畫ヲ破ルモノニ非ズ。然ルニナセ我々ハ斯ク云フデアロウカ。天ノ企畫トハ人ヲシテ幸福ナラシムル例ノ great end ヲ指ス。Borgia ハ Caesar Borgia ニシテ。羅馬法王 Alexander VI. ノ子。殘忍無道ノ人物ナリ。多クノ罪惡中最モ甚キモノハ其父ヲ毒殺シ。其兄弟ヲ暗殺シタルコトナリ。Catiline ハ有名ナル羅馬ノ反逆者ナリ。兩者普通名詞ノ如クニ用キラル。(12) Who knows but He. — 'He' ハ天帝ヲ指ス。彼レノ外誰レカ知ランヤ。(13) Wings the storms. 暴風ヲ起スノ義。(14) A Caesar.—Julius Caesar ヲ指ス。(15) Turns young Ammon..... mankind?—"Young Ammon" ハ Alexander the Great ノコト。Ammon ハ埃及ノ Libyan 沙漠中ニ祭リアル神ニシテ Alexander 嘗テ此神社ニ參詣シタルトキ。其處ノ祭司ハ彼レヲ Ammon ノ子ナリト呼ビタルコトアリ。故ニ云フ。「若キ Ammon ヲ世界ニ放チテ世界ノ人類ヲ懲戒セシム」。是レ Alexander ガ兵力ヲ以テ世界ノ大半ヲ略奪シ。大ニ人民ヲ苦メタルコトヲ云フ。(16) Account for..... natural things. 自然界ノ事物ニ對スルト均シク全シヤウニ道德界ノコトヲ説明セヨ。(17) In those. — In moral things. (18) In these. — In natural things. (19) Is to submit. 神意ニ服従スルノ義。

【譯文】併し自然も亦此仁慈なる目的を過り居るに非ずや。彼の炎々燃ゆるが如き太陽より蒼白の死人が降り。(太陽其威を逞くして衆生苦熱に死し)。地震は全部を呑みて之を一の墳墓中に埋め。颶風は全國民を深淵に掃蕩し去るを見れば。天然も亦此目的を過まれるに非ずや。答ふるもの曰く。否とよ。天帝は一局一部に由つて行動するものに非ず。併し廣汎的の大法に由りて行動するものなり。固より少許の例外は免れず。宇宙開闢以來幾分の變化はありたり。而して何者か又完全に作らるゝものあらんやと。果して然らば奚んぞ人のみ完全に作らるゝの理あらんや。若しや天然の大目的が人類の幸福なりと

せば天然は實に其目的より離るゝものなり。而して人間は其目的より離るゝこと天然より少なきことを得べきや。彼の天然の大目的を達せんとするには晴雨常に其宜しきを得るの必要あるが如く。人間も其通り慾望常道を得るの必要あり。又其目的を達せんに永久潤れざる泉と雲なき晴天を要するが如く。人間も亦恒久的に寡慾。沈着。賢明なるを要す。若しや 悉疫地震等が天の企畫を破壊せざるとすれば、然らば我儕は Borgia 若くは Catiline の如きものは天の企畫に反して行動したるものと言ふが。是れぞ神より外に其理を知るものなし。其手は以て電光を造り。萬古不易の大津に怒濤を起し。或は暴風を醸へし。シーザーの如き人物の心意に激甚なる野心を注入し若くは少年 Ammon を放ちて世界の人類を鞭撻せしむる神の外誰れか此理を曉るものあらんや。吾人の所謂推理は驕慢より生ず。實に驕傲より生ずるものなり。自然界の事物を説明するが如く靈界のことも説明せよ。何故吾人は是れに於て天に宛にして彼れに於て天を責むるの甚しきや。兩つながら正しく推理する是れぞ天に従ふの道なり。

【註】 Nature deviates. 是ハ前文ニ在ルガ如ク地震や颶風が全部ノ人民ヲ全滅スルガ如キ天變地妖ヲ指スモノナリ。Can man do less? 人間モ天然ト均シク 'deviate' スルトハ Alexander ノ如キモノ若クハ又 Borgia, Catiline ノ如キモノガ世ニ出テ、徒ニ戦争ヲ導ク。人ナ苦ルシメ。民ヲ屠リ暴虐殘忍至ラザル所ナキヲ指ス。Pours fierce ambition..... Caesar's mind, Or turns..... scourge mankind? — Caesar ト云ヒ。Alexander ト云ヒ斯クモ異例ノ人物ヲ作りテ天下萬民ヲ苦シムルハ果シテ如何ナル譯ケナリヤ是ハ一種ノ不可思議ニ屬スルコトニシテ。到底人智ノ得テ測度スベカラザルコトナリ。

Better for us, perhaps, it might appear,  
Were there all harmony, all virtue here;  
That never air or ocean felt the wind;  
That never passion discomposed the mind.  
But all subsists by elemental strife;  
And passions are the elements of life.  
The general order, since the whole began,  
Is kept in nature, and is kept in man.

【譯文】 若しや天地の萬物皆調和を保ち。現世界に於ては人々皆徳義を有し。空氣も大洋も風と云ふものを感じず。人の心は憂も情のために亂さるゝことなかりせば。或は吾人の爲めに宜しからん。去れど萬物皆元素の争闘に由りて生存し。而して情は是れ人生の元素たるものなり。蓋し天地始まつてより以來汎通的秩序は自然界に於ても人間界に於ても必ず保持せらるゝなり。

【註】 Since the whole began. — 'The whole' ハ the whole system of the universe ニシテ要スルニ宇宙全體ヲ云フナリ。

What would this man? Now upward will he soar,  
And little less than angel, would be more;<sup>2</sup>  
Now looking downwards, just as grieved appears<sup>3</sup>  
To want<sup>4</sup> the strength of bulls, the fur of bears.  
Made for his use all creatures if he call,<sup>5</sup>  
Say what their use, had he the powers of all?  
Nature to these, without profusion, kind,  
The proper organs, proper powers assigned;  
Each seeming want compensated of course,  
Here with degrees of swiftness, there of force;  
All in exact proportion to the state;  
Nothing to add, and nothing to abate.<sup>6</sup>  
Each beast, each insect, happy in its own:<sup>7</sup>  
Is Heaven unkind to man, and man alone?<sup>8</sup>  
Shall he alone, whom rational we call,  
Be pleased with nothing if not blest with all?<sup>8</sup>

(1) What would this man. — What, then, does man desire? (2) Would be more. — Would be more than angel. 天使以上ノモノヲラント欲ス。(3) Just as grieved &c. — Appears just as if grieved. — 'Grieved' ハ injured, aggrieved ノ義。(4) To want. — At lacking. (5) Made for his use &c. — If he call all creatures made for his use. (6) Nothing to add,..... to abate. — So as to add nothing to and to abate nothing from the state required. (7) Happy in its own. — Happy in its own state. (8) Be pleased..... not blest with all? アラユル凡ベテノモノヲ惠與サレズトテ(ソレヲ不平ニ思ヒ)毫モ一物ヲモ受ケズシテ自ラ満足シテ居ルグロウカ。

【譯文】 然らば人は何を欲するか。或は高く天に翱翔せんとし。天使より少し小なるものなればとて。それより以上のもとならんと欲するならん。或は水牛の力や熊の毛皮を有せざるを以て。恰も自ら損害を蒙りたるもの、如く鬱然として下方を駭視す。人若し凡べての動物は皆人の使用に供する爲めに造られたるものと稱するなれば。彼れ若し凡べての動物の力を己れ一人にて占有せば抑も動物は何の用ありて造られしものぞ。凡そ自然は皆此等の動物に對し敢て多きに過ぐることなしに親切なり。即ち相當の機關。相當の力を賦與し。一見不足の如く見ゆるものも。其實は皆他のものを以て補足せらるゝこと勿論なり。是れには迅速の性を多く與へ。彼れには力の多きを與へ。皆其身分に應じて正確の比例をなし。加ふるもの一もあるなし。減するもの一もあるなし。各獸類各昆蟲諸々其所に安じて幸ひなり。然るに天は人に對して唯人のみに對して不親切なりや。吾人が理性的動物と呼ぶ彼れのみが唯獨

り凡べてのものを以て悪興されざるからとて一物をも受けずして自ら甘んずるものなりや。

【註】 *Little less than angel.* — “Thou hast made him a little lower than the angel.”—Psalms viii., 5. *Say what their use,.....of all?*—Say, what is their use if he (man) had the powers of all the creatures? 人が若し凡べての動物ノ力ヲ有セシナラバ。動物ハ最早我ニ於テ用ナキニ非ズヤ。如何。Sayノ解前ニ出ヅ。

The bliss of man (could pride that blessing find)<sup>1</sup>  
Is not to act or think beyond mankind;  
Not powers of body or of soul to share  
But what his nature and his state can bear.  
Why has not man a microscopic eye?  
For this plain reason, man is not a fly.  
Say what the use, were finer optics given,<sup>2</sup>  
To inspect a mite, not comprehend the heaven?<sup>3</sup>  
Or touch, if tremblingly alive all o'er,  
To smart and agonize at every pore?  
Or, quick effluvia darting through the brain,  
Die of a rose in aromatic pain?<sup>4</sup>  
If nature thundered in his opening ears,  
And stunned him with the music of the spheres,<sup>5</sup>  
How would he wish that Heaven had left him still  
The whispering zephyr and the purling rill!  
Who finds not Providence all good and wise,  
Alike in what it gives and what denies?<sup>6</sup>

(1) (Could pride that blessing find).—Find not, I suppose ノ義ヲ含ム。到底 pride ハ其祝福ヲ見出スコトヲ得ザルベシ。(2) *Were finer optics given.* 今一層精細ナル視感ガ人ニ與ヘラレシナラバ。(3) *To inspect a mite,..... heaven.*—What were the use had man optics so fine that he could inspect a mite, if at the same time he were unable to comprehend the heavens?—Lockeノ *Essay of the Human Understanding* ノ中ニモ此趣意ニテ論述シアリ。(4) *Or touch.....pain?* 本文ハ略體的ノ文章ニシテ今之ヲ敷衍スレバ。“Supposing touch were tremblingly alive all over, what would it advantage us if we smarted and agonized at every pore? or when quick effluvia darted through the brain, what should we gain by dying of a rose in aromatic pain? トナル。Effluvia.—Effluvium ノ複數ニシテ腐敗物等ヨリ發散スル臭氣ナリ。(5) *Music of the spheres.* 天體ノ音樂。The Greek philosopher Pythagoras taught that the planets in their rotation gave forth sounds or notes, each emitting a note higher than the next, thus completing the entire octave. This was called the “music of the spheres.”—SWINTON. (6) *What denies.* 與ヘザルモノ。

【譯文】 凡そ人間の幸福と稱するものは(傲慢の心が果して其幸福を見出すことを得べきや)人類たるもの、範圍を超へて動き若くは考ふる所以に非ず。又肉體や精神も其性質其状態の以て耐へ得るもの、外如何なる力をも享受せざるに在り。何故人は顯微鏡的眼力を有せざるや。蓋し人は蠅に非ずと云ふ明白なる理由あればなり。例へば能く一微分子を視得るも。天を領曉するを得ざるが如き一層精微なる視感を授けられたりとすれば。そは果して何の用をなすべきや。將た又觸感の如きも。全身非常に鋭敏にして各孔毛に於て苦悶煩惱するとせば果して是れ何の用をなすべきや。若くは鋭き臭氣が人の腦漿中に突入し。爲めに吾人は芳香の苦痛に於て薔薇の爲めに苦死するが如きあらば。是れ果して何の得る所あらん。若しや天然が人の耳に雷の如く轟き。所謂天體の音樂を以て耳を聳するが如きあらば。天は常に吾人に囁語する微風の聲。涓々として廻流する小河を人に與へんことを如何に冀望し得べきや。天は人に與ふるものに於ても。與へざるものに於ても均しく皆親切にして賢明なることを誰れか知らざらんや。

【註】 *Tremblingly alive all o'er.* — ‘Tremblingly’ ハちよつと物が觸レテモ實ニ身振ヒチスルホドニ鋭ク感ズルヲ云フ。 *All o'er.* 身體ノ全體。全身ノ義。 *How would he wish.....purling rill.* 耳ニ微風ノ囁フ聲。又ハ涓々タル水ノ音ハ人ニ快感ヲ與フルモノナレドモ。人間ノ聽官ガ非常ニ鋭ドケレバ。此等ノ聲ヲ聞ヒテモ爲メニ聳セン。果シテ然ラバ人ハ此等ノ音聲ヲ吾人ニ與ヘンコトヲ如何ニ天ニ向ツテ冀望シ得べきヤ。冀望スルノ要ナカルベシトナリ。

Far as creation's ample range extends,  
The scale of sensual,<sup>1</sup> mental powers ascends:  
Mark how it mounts,<sup>2</sup> to man's imperial race,<sup>3</sup>  
From the green myriads<sup>4</sup> in the peopled grass;<sup>5</sup>  
What modes of sight<sup>6</sup> betwixt each wide extreme,  
The mole's dim curtain,<sup>7</sup> and the lynx's beam<sup>8</sup>  
Of smell,<sup>9</sup> the headlong lioness<sup>10</sup> between,  
And hound sagacious on the tainted green;  
Of hearing,<sup>11</sup> from the life that fills the flood<sup>12</sup>  
To that which warbles<sup>13</sup> through the vernal wood?  
The spider's touch, how exquisitely fine!  
Feels at each thread,<sup>14</sup> and lives along the line;<sup>15</sup>  
In the nice bee,<sup>16</sup> what sense so subtly true  
From poisonous herbs<sup>17</sup> extracts the healing dew?  
How instinct varies in the grovelling swine,  
Compared, half-reasoning elephant, with thine!  
'Twixt that<sup>18</sup> and reason, what a' nice barrier<sup>19</sup>—  
Forever separate, yet forever near!



Remembrance and reflection how allied !  
 What thin partitions sense<sup>20</sup> from thought divide !  
 And middle natures,<sup>21</sup> how they long to join,  
 Yet never pass the insuperable line !  
 Without this just gradation, could they be<sup>22</sup>  
 Subjected, these to those, or all to thee ?  
 The powers of all subdued by thee alone,  
 Is not thy reason all these powers in one ?<sup>23</sup>

(1) *Sensual*.—Sensuous or material. 肉感的ノ義。 (2) *How it mounts*.—  
 ,It' ハ The scale of sensual, mental powers チ指ス。 (3) *Man's imperial  
 race*. 萬物ノ靈長タル人類チ云フ。 (4) *Green myriads*. 草叢ノ中ニ住メル數  
 百萬ノ昆蟲チ云フ。蓋シ綠色チナセルガ故ニ 'green' トハ云フナリ。 (5) *The  
 peopled grass*. 昆蟲ノ住メル草ナレバ 'peopled' トハ云フ。 (6) *What  
 modes of sight*. 視感ノ状態ノ相異ナレル實ニ千差萬狀ナルチ云フ。 (7) *Dim  
 curtain*. 是ハ鼯鼠(もぐらもち)ノ朦朧タル眼チ云フ。 "The eyes [of the  
 European mole] are two black glittering points, about the size of mustard seed,  
 concealed and protected by the surrounding skin and hair [dim curtain].—  
*Appleton's Cyclopaedia*. (8) *Beam*. 是ハ本來光線ノ義ナレドモ。此處ニテハ山  
 猫ノ眼ノ鏡キチ形容シテ斯クハ云ヘルナリ。 (9) *Of smell &c.*—What modes  
 of smell &c. (10) *Headlong lioness &c.*—Between headlong lioness and  
 sagacious hound &c. ナリ。獅子ハ餌ヲ探ガシ求ムルニ犬ノ如ク臭感ニ由ラズ。  
 唯無茶苦茶ニ何ノ目的モナク徘徊シマワルチ以テ 'headlong' トハ云フナリ。  
 (11) *Of hearing &c.*—What modes of hearing &c. (12) *The life that fills  
 &c.* 是ハ水中ニ住スル魚族チ云フ。 (13) *That which warbles &c.* 鳥類チ指  
 ス。 'Warbles' ハ餌ヒ聲ニテ轉ゾルノ義ナリ。 (14) *Feels at each thread*.  
 觸感ガ鋭敏ナルガ故ニ其菓ノ纖維ニちよつとサワツテモ直ニ感ズルナリ。 "If  
 aught doth I touch the utmost thread of it, she feels it instantly on every side."—  
 JOHN DAVIS. (15) *Lives along the line*. 各ノ纖維ニカゝル蠅ナドチ感知シ  
 テ之ヲ捕リ食ヒ以テ生活スルナリ。 (16) *Nice bee*.—'Nice' ハ fine-sensed,  
 sensitive ノ義ナリ。 (17) *From poisonous herbs* ノ前ニ 'that' チ填充シ。  
 So.....that ト連續セシム。 (18) *Twixt that*.—Retwixt that (instinct).  
 (19) *Barrier*.—*Baryear* ト發音スベシ。是ハ佛語ノあくせんとヨリ來リタルモ  
 ノ。 (20) *Sense*.—Sensation. (21) *Middle natures*. 中間ニ位ヒスル諸ロノ  
 物チ云フ。 (22) *Could they be*.—'They' ハ上文ノ middle natures チ指ス。  
 (23) *Thy reason.....in one*.—'One' ハ *van* 又ハ *woan* ト發音スベシ。  
 A faculty as good as, or inclusive of, all these powers together. 汝(人間)ノ有スル  
 理性ハ即チ此等ノ諸力チ一ニシテ持テト全ツキニ非ズヤ。

【譯文】 天地の創造の廣漠たる範圍が遙るカ 張展するに従ひて肉感的。心意的  
 力の範圍は益々高騰するものなり。試みに視よ。草叢の中に住める數百萬の綠  
 色の昆蟲より萬物の靈たる人類に至るまで如何に其範圍が漸次高登するや。  
 鼯鼠の朦朧たる眼と山猫の赫々たる光明との非常に懸隔ある極端と極端と

の其間には如何に千差萬狀の視感あるぞよ。又驟暴直進の牝獅子と原野に於  
 て野獸の臭を嗅き付ける惻愾なる獵犬との間に如何に千差萬態の嗅感がある  
 ぞよ。又水中に充滿せる生物と綠々たる山林中に轉る所の生物との間に如  
 何に千差萬狀の聽感があるぞよ。蜘蛛の觸感は如何に精妙に微細なるぞよ。  
 各纖維に於て事物を感知し。其糸線を傳ふて常に生活するものなり。精細の  
 感覺を有する蜂に在ては。彼の毒草より病を治する露を摘取するほどにも。  
 如何なる感覺が斯くも鋭敏に眞正なるものぞ。彼地上を匍匐する豕に於て  
 之を汝(半ば理性を有する象)に比すれば。其本能性は如何に相異なる所ある  
 ぞ。(優劣あるを云ふ)。其本能性と理性との間には如何に細微なる障壁がある  
 ぞ(相似たるものなるを云ふ)。—是れと彼れとは永久相離るものなれど  
 も。去れど又永久相近きものなり。記憶と省察は如何に相類似するや。如何  
 に漸き間隔が思想と感覺を分つぞや。其中間に在る諸ろの物は如何に相争ふ  
 て上位に在るものと相合せんとなすぞよ。去れど未だ嘗つて其侵し難き限界  
 を越ゆることなきなり。此牢乎として正しき段階なくして是等が彼等に。又  
 萬物が汝(人間)に能く服従することを得べきや。凡べてのものゝ力は唯是れ  
 汝のみに由りて服従さるゝなり。而して汝の所謂理性は凡べて是等の力を一  
 にして有するに均しからずや。

【註】 *Far as creations.....ascends*. 天地創造ノ廣大ナル範圍ガ廣ガル  
 トハ下ハ昆蟲魚鱗ヨリ上ハ萬物ノ靈長ニ至ルマテ。其範圍區域ノ實ニ廣大無  
 邊ナルチ云フ。而シテ下等動物ヨリ漸次進ンテ上等動物ニ至ルニ從ヒ。其肉  
 感的并ニ心意的能力ハ漸次向上スルチ云フナリ。 *Each wide extreme*.—  
 Two wide extremes. *Fainted green*.—A field in which is the scent or odor  
 of game. *Feels at each thread* ノ前ニ 'it' チ填充スベシ。 Spider チ指ス。  
*Subtly*.—Keenly. *Half-reasoning elephant*. 是ハ人間チ半バ嘲弄的ニ稱  
 呼シタルモノナリ。 *Thine* モ亦人間チ指ス。 *Middle natures.....to  
 join*.—How middle natures try to reach the place of that above them.

See, through this air, this ocean and this earth,  
 All matter quick,<sup>1</sup> and bursting into birth.  
 Above, how high progressive life may go !  
 Around, how wide ! how deep extend below !  
 Vast chain of being ! which from God began,  
 Natures ethereal, human,<sup>2</sup> angel, man,  
 Beast, bird, fish, insect, what no eye can see,<sup>3</sup>  
 No glass<sup>4</sup> can reach ; from infinite to thee,  
 From thee to nothing. On superior powers  
 Were we to press,<sup>5</sup> inferior might on ours,<sup>6</sup>  
 Or in the full creation leave a void,<sup>7</sup>  
 Where, one step broken, the great scale's destroyed :

From Nature's chain whatever link you strike,  
Tenth, or ten thousandth,<sup>8</sup> breaks the chain<sup>9</sup> alike.

(1) *Quick*.—Alive. (2) *Natures ethereal, human*.—Ethereal and human natures. (3) *What no eye can see*. 眼ニテ見ヘザルモノ。 (4) *Glass*. 顕微鏡。 (5) *Were we to press*.—If we were to press. (6) *On ours*.—On our power. (7) *Leave a void*.—'In the case when' チ填充シテ解説スベシ。 (8) *Tenth, or ten thousandth*. 宇宙全體ノ鏈鎖ノ十分ノ一デモ。千分ノ十デモ。之ヲ打破スルナラバ。 (9) *The chain*. 宇宙全體ノ鏈鎖ヲ指ス。

【譯文】 此大空を通覽せよ。又此大洋。此地球を觀よ。凡べての物質は皆活動し。萬物皆生を享け。上に在つては如何に進歩的生活が行進しつゝあるぞよ。四邊は如何に廣潤なるぞよ。下は如何に深淵が延長するぞよ。實に生存の大鏈鎖なる哉。そは神より起り。エーテル的性質。人性より。天使。人間に至り。獸類。鳥類。魚類昆蟲 其他肉眼の達せざるもの。顕微鏡の力の及ばざるもの。無限より汝人間に至るまで。汝より虛無に至るまで。[實際涯實に測度すべからざるものあり]吾人若し上長の者に壓迫するならば劣等の者も亦吾人の上に迫り來らん。若くは又圓滿なる天地に於て一點の虚空を生ぜんか。一段階茲に破壊すれば大梯子は忽ちに滅絶するなり。自然の鏈鎖中其一鎖を打撃すれば。其十分の一若くは千分の十でも之を打破すれば均しく全鏈鎖を破壊するものなり。

And, if each system in gradation roll  
Alike<sup>2</sup> essential to the amazing whole,<sup>3</sup>  
The least confusion but in one,<sup>4</sup> not all  
That system only, but the whole must fall.  
Let earth unbalanced from her orbit fly,  
Planets<sup>5</sup> and suns run lawless through the sky;  
Let ruling angels<sup>6</sup> from their spheres be hurled,  
Being on being wrecked;<sup>7</sup> and world on world;  
Heaven's<sup>8</sup> whole foundations to their centre nod,  
And nature trembles to the throne of God,  
All this dread order break—for whom? for thee?  
Vile worm!—O madness! pride! impiety!

(1) *If each system*.....roll. — If the planetary system be in gradation from lower to higher rank. (2) *Alike*. — Each alike ノ義ナリ。 (3) *Amazing whole*. 驚クベキ全系統。 (4) *The least confusion but in one*.—The least confusion being or happening but in one system. (5) *Planets* ノ前ニ Then by consequence ノ字ヲ填充シテ解説スベシ。 (6) *Ruling angels*. — Some of the angelic hierarchs were supposed to have their seats in starry spheres. — Milton's *Paradise Lost*, IV., 564. (7) *Being on being wrecked*. 生存物が生存物ノ上

ニ積ミ重ツテ破壊スルヲ云フ。 (8) *Heaven's* ノ前ニ矢張り Then by consequence ノ數字ヲ填充スベシ。

【譯文】 而して天地日月の各系統は正しき段階をなして廻轉し。各將畏すべき全系統に必須なるものとすれば。唯一つの系統に於て些の錯亂起るときは。獨り其系統のみならず。全系統亦茲に潰亂するに至るべし。地球が權衡を失ひて其軌道より飛び去らんか。然らば數多の遊星及び恒星は不規律に空天を疾走せん。若しや天體を支配する天使が其球體より投げ出され。生物が累々相重なり。世界が世界の上に土崩瓦解すれば天の全體の基礎は其中心に傾倒し。自然は神座の方向に振蕩するに至らん(所謂天柱碎け地維倒るゝを云ふ)假りに凡べて此恐るべき宇宙の秩序が破壊するものと想へ。是は抑誰れの爲めか。汝の爲めか。噫惜ても賤むべきの昆蟲よ。——嗚呼狂なる哉。驕傲なる哉。不神なる哉。

What if<sup>1</sup> the foot, ordained the dust to tread,  
Or hand, to toil, aspired to be the head?  
What if the head, the eye, or ear repined  
So serve<sup>2</sup> mere engines to the ruling mind?<sup>3</sup>  
Just as absurd for any part to claim  
To be another in this general frame;  
Just as absurd to mourn the tasks of pains  
The great directing Mind of all<sup>4</sup> ordains.

(1) *What if*. 若シ云々テアツタナラバ如何ニ。 (2) *To serve* ノ次ギニ 'as' チ填充シテ解説スベシ。 (3) *Ruling mind*. 心意ハ全身ヲ支配スルモノナラバ。斯クハ云フナリ。 (4) *The great directing Mind of all*. 萬物ヲ指導スル大ヒナル心意トハ即チ神ノ御心ヲ云フ。

【譯文】 若しや塵埃を踏むものと定められたる足。若くは労働すべく定められたる手が頭とならんと渴望せしならば果して如何。若しや頭や耳や眼が全身を統轄する唯の機關として仕事するべく不平を唱へしならば如何。是れ恰も此宇宙の大組織に於て或る一の部分が他の部分とならんと要求すると均しく背理なり。又萬物を主宰する神の大御心が人に命じたる課業若くは勞苦を徒に悲歎すると均しく背理なりとす。

All are but parts of one stupendous whole,<sup>1</sup>  
Whose<sup>2</sup> body nature is, and God the soul;  
That,<sup>3</sup> changed through all,<sup>4</sup> and yet in all the same,  
Great in the earth, as in the ethereal frame,<sup>5</sup>  
Warms in the sun, refreshes in the breeze,  
Glows in the stars, and blossoms in the trees,

Lives through all life,<sup>6</sup> extends through all extent,  
Spreads undivided, operates unspent;<sup>7</sup>  
Breathes in our soul, informs<sup>8</sup> our mortal part,  
As full, as perfect, in a hair as heart;<sup>9</sup>  
As full, as perfect, in vile man that mourns  
As the rapt seraph that adores<sup>10</sup> and burns:  
To him<sup>11</sup> no high, no low, no great, no small;  
He fills, he bounds, connects, and equals all.

(1) **One stupendous whole.** — The universe. (2) **Whose** ハ ‘stupendous whole’ チ受クルナリ。(3) **That** ハ ‘God’ チ受ク。(4) **Changed through all.** 萬物ヲ通フシテ變化スルハ神其物ガ變化スルニ非ズ。下文ニモ説ケルガ如ク。物ニ由リテ變通アルノ義ナリ。尙下文參照。(5) **As in the ethereal frame.** — As he is great in the ethereal frame. **Ethereal frame** ハエーテルノ充滿セル天地ヲ指ス。(6) **Lives through all life.** — “One God and father of all, who is above all and through all, and in you all.” — Ephes. iv, 6. (7) **Unspent.** — Unlessened, unimpaired. (8) **Informs.** — To give life to, to animate ノ義。(9) **As full:..... as heart.** 是ハ Alliteration ノ一例ナリ。微々タル髪の毛一本モ大切ナル心情ト均シク全シヤリニ圓滿ニシテ完全ニ。(10) **The rapt seraph..... adores.** — Seraph ハ天使ノ上位ニ在ルモノニシテ。其體ヨリ光ヲ發ス所謂 “Shining One” ト稱スルモノ即チ是レナリ。故ニ神ヲ崇拜シ。且ツ炎ヲシテ光ヲ放チ燃ユル所ノ喜ビ勇メル天使トハ云フナリ。(11) **To him.** — To God.

【譯文】 萬物皆畏驚すべき全體の部分にして。其體は自然にして。其靈は即ち神なり。神は凡べての物に由りて變通すれども。去れど萬物に在りて不易なり。即ち地に在つては彼のエーテルの充滿せる天地に於ける如く偉大なり。太陽に在ては萬物を暖め。微風に在ては萬物を爽快ならしめ。星辰に在ては赫々と輝き。樹木に在ては百花爛漫。凡べての生物に由りて活き。天地六合に廣がりて在ざる所なし。一身相離れずして廣く彌り。疲勞することなくして活動し。吾人の靈に於て呼吸し。吾人の肉の部分に激動す。髪の毛一本に於ても恰も心情の如く圓滿完全に。常に不平の聲を絶たざる賤むべきの人間に在ても。崇拜の念厚く炎々燃ゆる所の喜悅極りなき天使と均しく圓滿完全に。神には高きものなし。低きものなし。大なるものなし。小なるものなし。彼れは凡べてのものを満たし。束縛し。連結し。且つ平等にす。

【註】 本文中ノ Warm, refreshes, Glows, blossoms, Lives, extends, Spreads, operates, Breathes, informs 等ノ動詞ノ subject ハ三行目ノ That ニシテ神ヲ受ク。

Cease, then, nor order imperfection name.<sup>1</sup>  
Our proper bliss depends on what we blame.

Know thy own point: this kind, this due degree  
Of blindness, weakness, Heaven bestows on thee.  
Submit. In this or any other sphere,  
Secure<sup>2</sup> to be as blest as thou canst bear:<sup>3</sup>  
Safe<sup>4</sup> in the hand of one disposing power,<sup>5</sup>  
Or<sup>6</sup> in the natal or<sup>6</sup> the mortal hour.  
All nature is but art, unknown to thee;  
All chance, direction, which thou canst not see;  
All discord, harmony not understood;  
All partial evil, universal good.  
And, spite of pride, in erring reason's spite,  
One truth is clear—Whatever is, is right<sup>7</sup>

(1) **Nor order..... name.** — Do not name order imperfection. (2) **Secure.** — Confident. (3) **As thou canst bear.** 人ノ状態ガ耐ヘ得ル限り。(4) **Safe** ハ Secure to be safe &c. トツマク。(5) **One disposing power.** 萬物ヲ處理スル所ノ力。神ヲ謂フ。(6) **Or..... or.** — Either..... or ノ義。(7) **Whatever is, &c.** — Whatever exists &c. 何物デモ凡ソ天地ノ間ニ存在セルモノハ。

【譯文】 然らば云ふを止めよ。天地の秩序を不完全なりと呼稱する勿れ。吾人の適然なる幸福は却て吾人の批難する所の者に憑頼するなり。要は汝の本務を知るに在り。天は汝に親切なる且分量其度に適ふ[未來を察知せざる]此盲目と此微弱を與ふ。慎みて天意に従へよ。此世界ハ若くは又他の世界に於て汝の状態の耐ヘ得る限り幸ひなるべきことを深く信じ。又始めて生れ出でたる時に於ても。死期に於ても萬物を處理し玉ふ力の手に在て安全なるべしと深く信ぜよ。凡そ宇宙は是れ汝の知らざる一の技術のみ。あらゆる偶然。あらゆる方針皆是れ汝の見るに能はざる所のものなり。あらゆる矛盾。調和是れ汝の曉らざる所なり。凡べて一局一部は不善なれども全局大體は善なり。而して例の人間の傲慢。過ぐる推理にも拘はらず。此一の眞理は蓋明瞭なり。——即ち何物でも凡そ此世に存在するものは皆正なるものなり。善なるものなり。

【註】 **Whatever is, is right.** 是ハ Dryden ノ句ヨリ取りタルモノナリ。Pope ハ Dryden チ祖述シ。詩ハ Dryden ニ學ビタルモノナルコトハ Johnson ノ品評論中ニ在ルガ如シ。Dryden ノ句ニ

“Whatever is, is right. But purblind man  
Sees but a part o' the chain, the nearest links;  
His eyes not carrying to that equal beam,  
That poises all above.”

トアルヲ參照スベシ。

## 第十章 BENJAMIN FRANKLIN.

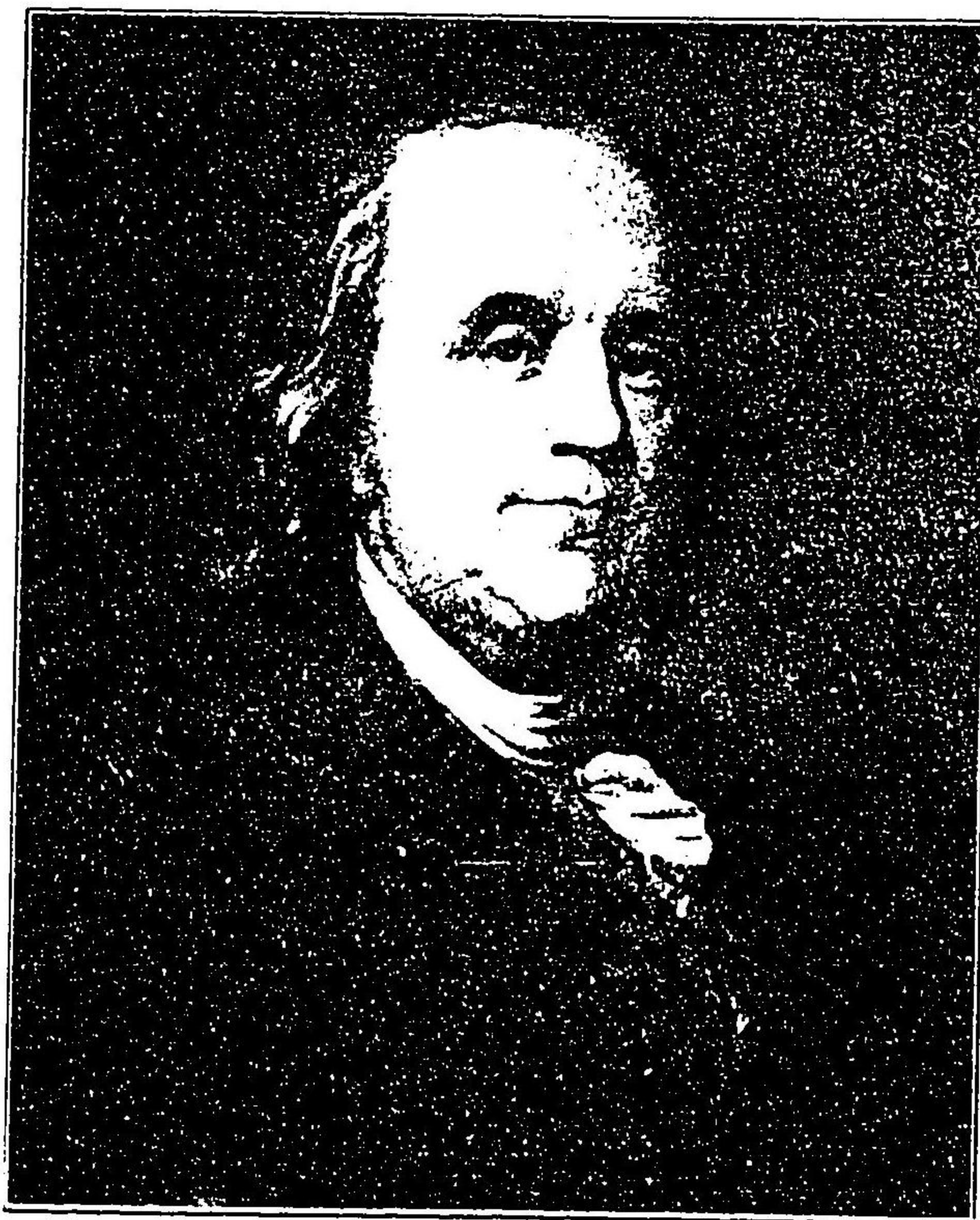
### フランクリン小傳

Benjamin Franklin は千七百六年を以て合衆國ホストン府に生る。家業とより貧しく備に困苦を嘗め。漸く Philadelphia に出でて活字職工となれり時の Pennsylvania の知事 Sir William Keith の知遇を受け。其斡旋に由り活版機械を購入し活版所を開店するの目的を以て渡英せり。千七百二十五年倫敦に着するに及び。知事 Keith に欺かれたるを知り。再び植字職工として全地に留まること數年。滯英中 "Dissertation on Liberty and Necessity, Pleasure and Pain" なる書を著せり。千七百二十六年費府に歸り。印刷店兼文房具店を開き。又幾くならずして新聞紙を發行せり。千七百三十二年 "Poor Richard's Almanack" と稱する曆を發行し。其中に數多の格言を挿入したるを以て大に世の喝采を博し發賣部數實に數萬を以て數ふるに至れり。千七百四十四年英佛戦端を開くに至り。Pennsylvania 州國防の爲めに一の協會を組織することを企て之を實施せり。其頃より電氣實驗に従事し。斯學に於て頗る造詣する所あり。遂に電氣と電光と全一のものなることを發見し。又所謂避雷針なるものを發明せり。"Franklin's rod" 即ち是れなり。千七百五十七年 Pennsylvania 州委員として英國に派遣せられ。千七百六十二年歸國し。千七百六十四年再び委員として渡英し。例の印紙稅條例の件に關し下院に於て審問を受けたり。英米戦争の際彼は國事に盡瘁し。千七百七十八年佛國に派遣せられ。全國政府との間に攻守同盟の條約を訂結し。爲めに英佛の戦を誘起するに至れり。千七百八十三年英米の間に於ける平和克復の確定條約に調印し千七百八十五年を以て歸來し。全國高等參議院の議長に選ばる。千七百九十年を以て歿す享年八十五歳。

#### CHARACTERIZATION BY LORD JEFFREY.

(セフレのフランクリン品評論)。

1. In one point of view,<sup>1</sup> the name of Franklin must be considered as standing higher than any of the others which illustrated the eighteenth century. Distinguished as a statesman, he was equally great as a philosopher, thus uniting in himself a rare degree of excellence in both those pursuits, to excel in either of which is deemed the highest praise. Nor was his pre-eminence in the one pursuit<sup>2</sup> of that doubtful kind



*B. Franklin*

which derives its value from such an uncommon conjunction.<sup>3</sup> His efforts in each were sufficient to have made him greatly famous had he done<sup>4</sup> nothing in the other. We regard De Witt's<sup>5</sup> mathematical tracts<sup>6</sup> as a curiosity, and even admire them when we reflect that their author was a distinguished patriot and a sufferer in the cause of his country. But Franklin would have been entitled to the glory of a first-rate discoverer in science—one who had largely extended the bounds of human knowledge—although he had not stood second to Washington alone<sup>7</sup> in gaining for human liberty the most splendid and guiltless of its triumphs.<sup>8</sup> It is hardly a less rare, certainly not a less glorious, felicity that, much as has been given to the world of this great man's works,<sup>9</sup> each successive publication increases our esteem for his virtues, and our admiration of his understanding.

(1) *One point of view.* —ノ見解トハ政治家トシテ哲學者ヲ兼メルノ點ヲ指ス。(2) *One pursuit.* 哲學ノ研究ヲ指ス。(3) *Uncommon conjunction.* 異例ノ結合トハ政治家ニシテ學者ヲ兼メルコトヲ指ス。是レ異數ノ事ニ屬ス。(4) *Had he done &c.* —'The other' ハ政治又ハ學術ノ孰レカヲ受ケ。「他ノモノニ於テ何等爲スコトナカリシトスルモ。前ニ 'if' ナリテ補充スベシ。(5) *De Witt.* (1625—1672) 和蘭ノ政治家ニシテ又數學者ナリ。愛國者トシテ其名高シ。「Elements of Curved Lines」ノ著アリ。(6) *Tracts.* 論文。(7) *Although he had not &c.* —Franklin ハ政治家トシテハ實際わしんとん斗リニ對シテ次位ニ立ツテ居ルガ(わしんとんヨリ他ノ者ニ對シテハ決シテ 'second' ノ地位ニ立タズ。わしんとん斗リニ對シテ第二位ニ立ツ)若シヤ立タナカツタトシテモ。(8) *Guiltless of its triumphs.* 由來米國獨立戰爭ハ戰ヒノタメニ戰ヒタルモノニ非ズ。國家民人ノ自由ヲ得ントスルノ外他意アルニ非ズ。故ニ其戰捷ハ實ニ潔白ニシテ清淨無垢。毫モ罪アルモノニ非ズ。故ニ云フ。(9) *Much as has been.....works.*—Franklin ノ著書ノ多クハ世ニ公ニサレ居ルガ如ク。

【譯文】 或る一つの見地よりして Franklin 其名は十八世紀に光彩を放ちし如何なる他の人物より一層高位地に立つものとして考察せざるべからず。政治家として其名顯著なるが又均しく哲學者として其名高く。斯くの如く此等の二者に於て世にも稀れなる卓絶を一身に兼備し居れり。蓋し此二者の中孰れも其一に秀絶するも亦最高の譽れと認めらるゝものなり。Franklin が哲學に於て他に凡絶せるは彼の異例の結合に由りて其聲名を得來れる疑はしき種類のものに非るなり。彼れは他の一方に於て何等研鑽を究むることなくとも政治界若くは哲學界の一方に於て爲したる彼れの勤勞は以て大に彼れを高名ならしむるに充分なるものなり。吾人は彼の De Witt の著はせる數學上の論文を一の珍奇物と認む。而して其著者が有名なる愛國者にして其國のために備に艱苦を嘗めたるものと云ふことを考一考すれば。吾人は進んで之を敬仰感歎するものなり。去れど Franklin は假令ひ人類の自由の爲めに最も立派な

る最も罪なきの戦捷を得たるの點に於てワシントン一人に對し第二の地位に立たざりしと雖ども學術に於ける第一流の發明家(大に人智の範圍を擴張したるもの)たる名譽を受くるの權利を有するものなり。此偉人の著書の多くは世に公にせられ。續々とそが世に發行せらるゝ毎に彼れの德行に關する吾人の尊敬。彼れの理解力に關する吾人の欽仰が益増加するは實に稀世の幸福にして又恥からざる幸榮と謂つべきなり。

【註】 Nor was his pre-eminence..... uncommon conjunction. 政治家ニシテ學者ヲ兼ヌルガ如キ異例ノ結合ニ由リテ受クル名譽ハ多ク曖昧ナルモノカ世ニハ澤山アリテ唯珍ラシト云フダケニ止マルモノアレドモ。Franklinニ於テハ然ラズ。彼レノ哲學ニ於テ嶄然凡衆ニ絶シテ居ルノハ決シテ左ノ曖昧ノ性質ノモノニ非ズトナリ。

2. The distinguishing feature of his understanding was great soundness and sagacity, combined with extraordinary quickness of penetration.<sup>1</sup> He possessed also a strong and lively imagination, which gave his speculations, as well as his conduct, a singularly original turn. The peculiar charm of his writings, and his great merit, also, in action, consisted in the clearness with which he saw his object, and the bold and steady pursuit of it<sup>2</sup> by the surest and the shortest road.<sup>3</sup> He never suffered himself in conduct to be turned aside by the seductions of interest<sup>4</sup> or vanity, or to be scared by hesitation and fear, or to be misled by the arts of his adversaries. Neither did he, in discussion, ever go out of his way in search of ornament,<sup>5</sup> or stop short from dread of the consequences.<sup>6</sup> He never could be caught,<sup>7</sup> in short, acting absurdly or writing nonsensically. At all times, and in every thing he undertook, the vigor of an understanding at once original and practical was distinctly perceivable.

(1) Quickness of penetration. 事物ノ神髓ヲ洞觀スルノ敏捷ヲ云フ。(2) Pursuit of it.—‘It’ハ objectヲ指ス。(3) The surest and the shortest road. 最も大丈夫ヲ最も近キ道ヲ踏ンテ其目的ヲ遂行スルヲ云フ。(4) The seductions of interest. 利ヲ以テ誘ハシメラル。 (5) Ornament. 言辭ノ修飾ヲ云フ。(6) Consequences. 辯論ノ結果ヲ云フ。(7) Never could be caught.—Never could be find.

【譯文】 彼れの理解力の顯著なる特性は非常に正確にして聰慧なるに在り。又加ふるに事物の神髓を洞觀するの非常に敏捷なるを以てす。彼れは又強き活潑なる想像力を有す。そは彼れの考察推理并に其行動に一種特別なる原造的傾向を與ふるものなり。彼れの文作の特色并に其行為に於ける功績は事物を洞察するの明瞭なること。最も正確にして最も近き捷徑を取つて以て其目的を剛毅に且つ堅實に遂行するに在り。彼れは其行動に於て利害淨華の爲か

に誘惑せられ。若くは狐疑恐怖に由りて威嚇せられ。或は敵の術策に陥りて欺かるゝ等のことを決して自ら許さず。尙又彼れは討論の際修飾の語句を尋求せんとして己が論旨の外に逸出する等のことなく。若くは又論決の結果如何を恐れて半途議論を申止する等のことなし。一言すれば彼れは背理の行動をなし。妄誕の文作を物したること曾つてあることなし。始終何れの時に於ても。又何事を企畫して之をなすにも。原造的にして兼て又實用的なる壯烈の悟性が其中に炳然として認知せらるゝなり。

3. But it must not be supposed that his writings are devoid of ornament or amusement.<sup>1</sup> The latter<sup>2</sup> especially abounds in almost all he ever composed; only nothing is sacrificed to them.<sup>3</sup> On the contrary, they come most naturally into their places; and they uniformly help on the purpose in hand,<sup>4</sup> of which<sup>5</sup> neither writer nor reader ever loses sight for an instant.<sup>6</sup> Thus, his style has all the vigor, and even conciseness, of Swift, without any of his harshness. It is in no degree more flowery, yet both elegant and lively. The wit, or rather humor, which prevails in his works varies with the subject. Sometimes he is bitter and sarcastic; oftener gay, and even droll, reminding us in this respect far more frequently of Addison than of Swift, as might be naturally expected from his admirable temper or the happy turn of his imagination. When he rises into vehemence or severity, it is only when his country or the rights of men are attacked, or when the sacred ties of humanity are violated by unfeeling or insane rulers.

(1) Amusement. 娛樂。唯獄ミノ爲メニ種々ノ滑稽ヲ羅列シタル文作ニシテ世教ニ益ナキモノナ云フ。此處ノ or ハ and ニ全ツ。(2) The latter.—‘Amusement’ヲ指ス。(3) Only nothing.....to them.—‘Them’ハ ‘ornament’ト ‘amusement’ノニツヲ指ス。澤山ハアルカ何者モ此二者ニ犠牲ニサルコトナシ。即チ此二者ヲ主トシテ大切ナ論旨ヲ犠牲ニシテ没却スル等ノコトハナシ。‘Only’ハ emphaticノタメナリ。(4) The purpose in hand. 刻下攻究シツアル論旨。(5) Of which.—‘Which’ハ ‘the purpose’ヲ受ク。(6) Neither writer.....for an instant. 作者モ讀者モ一瞬間タリトモ之ヲ眼中ニ失スルコトナシ。

【譯文】 然れども彼れの文章は修飾并に娛樂を缺ぐものと想ふべからず。後者は特に彼れの物せし殆ど凡べての文章中に充満す。唯只何物も之れに犠牲にさるゝことなきまでなり。却つて此等は自然的に其相當なる處所に出で來り。均一に刻下執つて以て論究しつゝある論旨を補助す。其論旨に就きては作者も讀者も一瞬間たりとも之を眼中に失することなきなり。斯くの如く彼れの文體は Swift の有するあらゆる活氣と尙又簡潔を備へて。毫も其峻峭を有せず。又著も Swift より一層華美虚飾的ならず。去れど尙莊麗にして活潑なり。

彼れの著作中到處に存する機智。寧ろ滑稽は題目論旨に由りてそれ々々變化す。時としては激烈にして罵倒的なることあり。又一層多く快活にして而かも諧謔的なり。此點に關しては彼れの卓拔なる心性若くは其想像力の爽快なる傾向より自然に期待せらるゝが如く Swift よりも遙るか一層 Addison を追隨せしむるものなり。彼れの意氣軒昂して猛烈苛酷の言を吐くときは唯彼れの邦家若くは人權が攻撃を受くるとか。人道の神聖なる運業が無情の人君狂氣の入主に由りて毀損されたる時にのみ限るなり。

【注】 *They come.....their places.* 修飾も娛樂も皆自然的(強ヒテ。氣取ツテマナク)。ソレ々々出ツベキノトコロニ出テ居ルチ云フ。 *Neither writer.....for an instant.* 娛樂修飾ハ議論ノ要旨ヲ犠牲ニスルコトナク。却ツテ之ヲ幫助スルガ故ニ。作者ハ勿論之ヲ讚ムモノモ須臾モ之ヲ眼中ニ失墜スルコトナキナリ。之ニ反シテ娛樂修飾ガ主トナリテ論旨ヲ没却スル場合ニハ讀者モ作者モ肝腎ノ論旨ヲ度外視シテ眼中ヨリ放棄スルニ至ル。

4. There is nothing more delightful than the constancy<sup>1</sup> with which those amiable feelings, those sound principles, those truly profound views of human affairs make their appearance at every opportunity, whether the immediate subject be speculative or practical, of a political or of a more general description. It is refreshing to find such a mind as Franklin's—worthy of a place near to Newton and to Washington<sup>2</sup>—filled with those pure and exalted sentiments of concern for the happiness of mankind which the petty wits<sup>3</sup> of our times amuse themselves with laughing at, and their more<sup>4</sup> cunning and calculating employers seek by every means to discourage, sometimes by ridicule, sometimes by invective, as truly incompatible<sup>5</sup> with all plans of misgovernment.

(1) *Constancy.*—Firmness of mind, unshaken determination. (2) *To Newton and to Washington.* 前者ハ哲學者トシテ。後者ハ政治家トシテ名高シ。(3) *Petty wits.* 小才子。下流ノ文章家ヲ云フ。(4) *Their more.* —'Their' ハ wits ヲ指ス。(5) *Truly incompatible.* 蓋シ人類幸福ニ關スル高尚ノ感念ハ皆惡政ノアラユル企畫トハ兩立セザルモノナリ。

【譯文】 刻下の問題が推理的たると實用的たると。將た又政治的たると一層感汎的類種のものたるとを問はず。此等の溫柔なる感情。此等の堅實なる主義。此等人事に關する真に高尚深遠なる見解があらゆる機會に堅實なる思慮を以て現れ出るより愉快なることばあるなし。實に Franklin の心意の如く。——そは彼の Newton や Washington に次ぐの地位を占むべきものなり。——人類幸福の爲めに憂慮する純潔にして高尚なる感想を以て充滿せるものを見出すは實に人をして爽然たらしむるものなり。近代の小文士は所謂人類の幸福

なる問題を嘲笑して自ら快と呼び。又一層奸譎にして利のみ是れ圖る彼等の儲主は時に或は嘲笑を以て時に或は呪罵を以てあらゆる手段を用ひ之を阻壓せんと努む。そはあらゆる處政の企畫と眞に相兩立せざるを以てなり。

【注】 *Those amiable feelings, those sound principles &c.* 是等ハ皆 Franklin ノ有スル感情。主義ヲ指スモノナリ。 *Make their appearance.....opportunity.* 機會ノアル度毎ニ其意見ヲ吐露シ。之ヲ世ニ公ニスルナリ。 *More general description.* 一時一代ニ關スルモノニ非ズシテ一層廣汎ナル。即チ萬古不易的ノモノヲ云フ。'Description' ハ kind ノ義。 *Calculating employers.* 金錢利益ヲ貪ルコトヲ主トスル儲主。儲主トハ例ノ 'petty wits' ヲ使用スル世ノ政治家ナドヲ指ス。

#### FROM FRANKLIN'S AUTOBIOGRAPHY.

【緒言】 下に掲ぐる所の抜萃は Franklin の自叙傳より採れるものにして。是書は Franklin 自ら叙するが如く。七十九歳の時即ち千七百八十五年に著せざるものにして。恰も彼れが佛國巴里より歸國したる年なり。彼れは米國の特命全權大使として巴里に留ること數年千七百八十二年其地に於て所謂平和條約なるものに調印をなせり。此書始めて倫敦に現はるゝや Franklin の孫 William Temple Franklin 之を取捨改訂して發行せり。其後 John Bigelow の監修の下にて嚴密に Franklin の原本を校訂し以て公に世にせられたるは數年前のことなりき。茲に掲ぐる抜萃は其原本に従ふものなり。但し綴字は之を現今の體に改む。】

1. I was put to the grammar-school<sup>1</sup> at eight years of age, my father intending to devote me, as the tithe<sup>2</sup> of his sons, to the service of the church. My early readiness in learning to read (which must have been very early, as I do not remember when I could not read), and the opinion of all his friends that I should certainly make a good scholar, encouraged him in this purpose of his. My uncle Benjamin, too, approved of it, and proposed to give me all his shorthand volumes of sermons,<sup>3</sup> I suppose as a stock to set up with, if I would learn his character.<sup>4</sup> I continued, however, at the grammar-school not quite one year, though in that time I had risen gradually from the middle of the class of that year to be the head of it, and, farther, was removed into the next class above it, in order to go with that into the third at the end of the year. But my father, in the meantime, from a view of the expense of a college education, which, having so large a family, he could not well afford, and the mean living many so educated were afterwards able to obtain—reasons that he gave to his friends in my hearing—altered his first intention, took

me from the grammar-school, and sent me to a school for writing and arithmetic, kept by a then famous man, Mr. George Brownell, very successful in his profession generally, and that by mild, encouraging methods. Under him I acquired fair writing pretty soon, but I failed in the arithmetic, and made no progress in it. At ten years old I was taken home to assist my father in his business, which was that of a tallow-chandler and soap-boiler—a business he was not bred to, but had assumed on his arrival in New England, and on finding his dyeing trade would not maintain his family, being in little request. Accordingly, I was employed in cutting wick for the candles, filling the dipping-mould and the moulds for cast candles, attending the shop, going of errands, etc.

(1) **Grammar school.** 表面上文法ヲ教ユル學校ナルガ。主トシテ拉典希臘ヲ學習セシムル學校ニシテ。我邦ノ高等小學ノ類。是ハ勿論 Boston ノ grammar school ト知ルベシ。(2) **Tithe** ハ十分ノ一税トテ教區ノ土地家畜等ヨリ生ズル收入ノ十分ノ一ニシテ。是ハ寺院ノ所得トナシ。以テ牧師ノ俸給等ニ充ツルモノ。 Franklin ノ父ニ十三人ノ子アリ内十人ハ男子ナレバ。其十人ノ息子ノ中ヨリ一人ヲ神ニ捧ケテ僧侶トナスヲ以テ。之ヲ十分一税ニ擬シタルモノナリ。往時財産ノ十分一ヲ寺院ニ寄附スルノ習慣アリキ。故ニ Tithe ハ此處ニテハ唯ト申一ト云フ義ニ解スベシ。(3) **His short hand volumes of sermons.** 叔父 Benjamin ガ自分ノ發明セル速記術ニテ牧師ノ説教ヲ聽取リテ記ルセル書冊ヲ云フ。(4) **His character.**—His method of short-hand.

【譯文】 予は八歳にして grammar school に入學したり。我父は十人の男児の中より予一人を僧職に就かしめんと企望せり。予は幼き時より讀書に敏捷なりしこと、(予は書を讀むこと能はざりし時を記憶し爲さぬ程故。そは餘程幼き時のことならざるべからず) 尙且つ予は後に名高き學者に必ず爲るべしとの父の朋友の意見とに由りて父は大に勵まされ。予を僧侶となさんとしたるものなり。予が叔父 Benjamin も亦之に賛成し。予若し彼れの速記術を學ぶの意あらば彼れの速記術にて書ける説教の書冊を凡べて予に興ふべしと申出でたり。そは蓋し手始めの資本なるべしと予は想へり。斯くの如く父は予をして僧侶たらしめんと欲し、Grammar school に入學せしめ。而して入學したる年。其級(即ち一年級)の中程より段々首座に進み。尋ひて上の級に昇進し。それより年末には第三級に進む筈なりしも。Grammar school に在學すること漸一年に及ばざりき。去れど予が父は多くの家族を支ふるの負擔あるに由り。予を大學に入れて大學教育を受けしむるの費用を支辨することを得ざるの點より。尙又父は予の面前にて彼れの朋友に語りたる理由、<sup>其</sup>即ち凡そ僧侶の職なるものは前途の見込甚だ覺束なしと云ふよりして父は遂に初志を翻へし。Grammar school より退校せしめ。其當時有名なりし George Brownell 氏の

設置したる算術習字を練習する學校に入校せしめたり。彼れは概して其職務に於て大に成功し。最も溫和にして最も能く子弟を獎勵する方法を用ゐて効果を奏せり。彼れに従ひて予は問もなく字を能くするに至りたれども算術に於ては全然失敗せり。予は十歳の時父を助けて其職に従事せり。父の職業と云ふは脂肪蠟燭及び石鹼製造等なりき。此職は父の元と習ひたる者に非りしかども本職たる染物商賣は需要少くして到底一家を支ふるに足らざるに由り。米國 New England に着するや此業に従事したるなり。故に予は蠟燭の心を切り。蠟燭を製造せんがために鑄流したる蠟を型に入れたり。見世番をしたり。使ひに行きたりすることに従事せり。

【注】 And that ノ 'that' ハ very successful ト云フコトヲ受ク。 Dipping mould ハ dipped candle (心ニ數回鑄ケタル蠟ヲカケテ製シタル蠟燭)ヲ製スル型ヲ云フ。

2. I disliked the trade, and had a strong inclination for the sea,<sup>1</sup> but my father declared against it. However, living near the water, I was much in and about it, learned early to swim well, and to manage boats; and when in a boat or canoe with other boys, I was commonly allowed to govern, especially in any case of difficulty. And upon other occasions I was generally a leader among the boys, and sometimes led them into scrapes,<sup>2</sup> of which I will mention one instance, as it shows an early projecting public spirit, though not then justly conducted.

(1) **A strong inclination for the sea.** 水夫ニナリタヒト云フ強キ意向。即チ熱心。(2) **Scrapes.** 進退谷マルカ如キ困難ノ境遇。

【譯文】 予は父の此商賣を嫌ひ。非常に水夫になりたき考を持てり。去れど我父は予が水夫になることを痛く拒めり。併しながら予は水邊近く住み居たれば。屢其中に游泳し。又其上に舟を浮べたり。而して予は能く泳ぎ。能く端艇を操縦することを夙に知得せり。又他の小兒等と共に舟乗をなす場合には通例予が指圖役となれり。特に困難の場合に於て然りとす。而して其他の場合に在りては予は大抵小兒等の首領となり。往々彼等を困難に陥らしめしことありき。今之れが一例を示さん。蓋其當時の處置振りは正しからざれども。幼少の時より公共の爲めに事業を企畫する精神あることを示すに足るものあればなり。

3. There was a salt marsh that bounded part of the mill-pond, on the edge of which, at high-water,<sup>1</sup> we used to stand to fish for minnow.<sup>2</sup> By much trampling, we had made it a mere quagmire. My



proposal was to build a wharf there fit for us to stand upon, and I showed my comrades a large heap of stones which were intended for a new house near the marsh, and which would very well suit our purpose. Accordingly, in the evening, when the workmen were gone, I assembled a number of my play-fellows, working with them diligently like so many emmets, sometimes two or three to a stone, we brought them all away, and built our little wharf. The next morning the workmen were surprised at missing the stones, which were found in our wharf. Inquiry was made after the removers; we were discovered, and complained of; several of us were corrected<sup>2</sup> by our fathers; and, though I pleaded the usefulness of the work, mine<sup>3</sup> convinced me that nothing was useful which was not honest.

(1) High-water. 満潮。(2) Minnows. 鱒魚。(3) Corrected. 懲責サレタ。 (4) Mine.—My father.

【譯文】水車の水溜の一部に接したる所に潮沼ありき。満潮のときには其邊に立ちて常に鱒魚を釣れり。予等は屢其所を踏み付けた爲めに唯泥濘の如きものに化したり。予は予等の常に立たんが爲めに其處に波止場を作らんことを發議せり。而して此沼の近處に新しく家を建築せんが爲め。石の堆積あり。是れ予等の目的(即ち波止場を作る)に最も能く適ふ所のものなればとて予が仲間のものに示せり。故に夕方になりて職人共が家に歸り去つたとき。予は多くの遊び友達を集め。恰も蟻の如く精出して働き。時としては一つの石を二三人も懸つて。遂に小波止場を作るまで石を残りず運搬したり。翌朝に至りて職人共は石のなくなりたるを見て大に驚きたるが。是等の石は予等の波止場に於て見出されたり。そこで石を運搬したるものは誰なるかに就て吟味がありし。予等は見付け出され。父母にいつけられ。我々の多くは其父の爲めに叱責されたり。而して予は予等の爲したる事業に有益のものなることを説明したれども。予が父は不正なることは眞實に有用なる能はずとの理由を證明して予を説き伏せたり。

4. I think you may like to know something of his person and character. He had an excellent constitution of body, was of middle stature, but well set,<sup>1</sup> and very strong. He was ingenious, could draw prettily, was skilled a little in music, and had a clear, pleasing voice: so that when he played psalm tunes on his violin and sung withal, as he sometimes did in an evening after the business of the day was over, it was extremely agreeable to hear. He had a mechanical genius too, and, on occasion, was very handy in the use of other tradesmen's tools; but his great excellence lay in a sound understanding and solid judgment in prudential matters,<sup>2</sup> both in private and

public affairs. In the latter, indeed, he was never employed, the numerous family he had to educate and the straitness of his circumstances<sup>3</sup> keeping him close to his trade; but I remember well his being frequently visited by leading people, who consulted him for his opinion in affairs of the town or of the church he belonged to, and showed a good deal of respect for his judgment and advice. He was also much consulted by private persons about their affairs when any difficulty occurred, and frequently chosen an arbitrator between contending parties. At his table he liked to have, as often as he could, some sensible friend or neighbor to converse with, and always took care to start some ingenious or useful topic for discourse, which might tend to improve the minds of his children. By this means he turned our attention to what was good, just, and prudent in the conduct of life; and little or no notice was ever taken of what related to the victuals on table, whether it was well or ill dressed, in or out of season, of good or bad flavor, preferable or inferior to this or that other thing of the kind;<sup>4</sup> so that I was brought up in such a perfect inattention to those matters as to be quite indifferent what kind of food was set before me, and so unobservant of it that, to this day, if I am asked I can scarce tell, a few hours after dinner, what I dined upon. This has been a convenience to me in travelling, where my companions have been sometimes very unhappy for want of a suitable gratification of their more delicate, because better instructed,<sup>5</sup> tastes and appetites.

(1) Well set. すんらりト恰好ヨキノ義。(2) Prudential matters.—Matters requiring the exercise of prudence or foresight. (3) Straitness of his circumstances. 生計ノ困難ナルコト。(4) Inferior to this.....of the kind. 全ツ種類ノ品物ニテ是レ或ハ彼レノ他ノ者ヨリ味が優ルトカ劣ルトカ。(5) Better instructed. 一層能ク味ヒノ甘ヒマヅヒチ知り居ルノ義。

【譯文】惟ふに予が父は如何なる人物なりしやを汝は知らんと欲するなるべし。彼れは體格非常に勝れて逞ましく。中脊にして恰好よく。甚だ強健なりき。彼れは文才もあり。丹青の心得もあり。又少しく音樂にも達し居たり。彼れの音聲に至つて清明にして快活なりき。故に一日の仕事を終れば時々提琴を奏し歌を誦ふ。其時之を聽聞するは非常に愉快なりき。彼れは多少機械學の才をも有せり。而して時々必要の折には商賣遠ひの道具を巧みに使用せり。去れど我父の最も長所とする所は其聰明と公私の熟慮を要する事件に於て判断力の確實なるに在りし。予が父は教育すべき子女も澤山あり。且生計に困難なりし爲め。いつも其商賣にのみ従事して居なければならぬ故。曾つて公共の事業に従事したることなしと雖ども。屢重立ちたる人々の來りて予が父を訪ひ市の公務に關し。又父の從屬せし寺院の事務に關して父の説を叩けるを記憶す。而して是等の人々は父の裁決及び忠告に對して非常に敬意を表せ

り。父は又何か紛議の起りたる時は一個人より其事務に關して相談を受けしこと屢次なりき。而して相争ふ者の間に立ちて屢仲裁人に擇まれたり。父は又出來得る丈け相與に談すべき賢明なる朋友若くは隣家の人を食卓に招待することを好めり。而していつでも子供等の心意を啓發するに足るべき賢明にして實益ある問題を出して之を談話の種になさんと心掛けたり。此手段に由りて予が父は人間處世上。善き事。正しき事。敏き事などに予等の注意を向けしめ。食卓上の食物のことは殆ど掛念せず。若くは毫も顧みざる程なりき。料理の善悪。時節柄のものなりや否や。風味の好きや悪きや。全種類の食物の中。是は彼れよりも優れりとか。劣れりとか云ふ事は毫も顧慮せず。故に予は如何なる食物が食膳に供せらるゝも。全然無關係なるかの如く。全く是等のことには無頓着なるに至れり。實に予は食物のことは更に注意せざるに至り。爲めに今日まで食事を終りて數時間経れば其時の食物は何々なりしやを語ることを得ざる位ひなり。斯く食物に無頓着となれる爲め。旅行の際大ひなる便宜を予に與へたり。旅行中食味の善悪を予より精細に識別し得る味覺と食慾とを具へたる予の友人は其口に適すべき物に乏しきため。大に不快を感ぜり。何となれば彼等は予よりも食物を味ふる點に於ては一層能く教へ込まれ居るが故なり。

5. To return: I continued thus employed in my father's business for two years, that is; till I was twelve years old; and my brother John, who was bred to that business, having left my father, married, and set up for himself at Rhode Island, there was all appearance that I was destined to supply his place, and become a tallow-chandler. But my dislike to the trade continuing, my father was under apprehensions that if he did not find one for me more agreeable, I should break away<sup>1</sup> and get to sea, as his son Josiah had done, to his great vexation. He therefore sometimes took me to walk with him, and see joiners, bricklayers, turners, braziers, etc., at their work, that he might observe my inclination<sup>2</sup> and endeavor to fix it<sup>3</sup> on some trade or other on land. It has ever since been a pleasure to me to see good workmen handle their tools; and it has been useful to me, having learned so much by it as to be able to do little jobs myself in my house when a workman could not readily be got, and to construct little machines for my experiments while the intention of making the experiment was fresh and warm in my mind. My father at last fixed upon the cutler's trade, and my uncle Benjamin's son, Samuel, who was bred to that business in London, being about that time established in Boston, I was sent to be with him some time on liking.<sup>4</sup> But his expectations of a fee<sup>5</sup> with me displeasing my father, I was taken home again.

(1) Break away. 逃走スル。(2) Observe my inclination. 予ノ意向ヲ見定メル。(3) Fix it.—'It'ハ'inclination'ヲ受ケ。(4) On liking.—On trial, at the pleasure of both parties. 見做ラヒ。(5) A fee.—A sum of money paid to a master when an apprentice is bound to him. 束修ノ如キモノ。

【譯文】 話元とに返りて。予は二年間即ち十二歳に至るまで引續き父の職業に従事し居たり。而して兄の John も父の業即ち蠟燭屋として育てられたるが。父の膝下を去りて結婚し。獨立して Rhode Island に開業したり。故に予はどのみち其後を觀きて蠟燭屋になるべき運命に定まり居たるものゝ如く見へたり。去れど予は今に尙ほ蠟燭屋の商賣を嫌ひ居たるが故に。若しや予を一層面白き職に就かしめざれば。兄 Josiah が逃亡して水夫となり。父を苦しめたる如くに予も亦之に倣ひ脱走して水夫となるべしとの恐れを父は抱きたり。於是我父は時々予を伴ひて散歩し。指物師。煉瓦師。鐵器屋。眞鍮細工師等の仕事を爲し居る所を見せ。之に由りて予が嗜好を觀察し。予をして陸上に止まらしむるが如き或る職に就かしめんと勉めたり。爾來始終彼の上手なる職人が其道具を使用するを見て大に快樂を感ずるに至れり。又職人が手近に居らざるとき。我家に於て些細なる仕事をなしたり。又後年に至り實驗をなさんとするの念予が胸中に勃々として熾なりしとき其實験をなすに用うる小さき器械を製造することが出来るほど。之に由りて學習し得たるは予に取りて屢有益なりき。予が父は終に予を又物師になすことに定め。倫敦にて此商賣を修業し。丁度其節ボストンに開業したる叔父 Benjamin の子 Samuel の處へ數日間見習ひとして予を遣はしたり。去れど見習の謝禮として Samuel が求めんとしたる金額は予が父に不快の感を起さしめられたれば。予は再び家に歸へり。

【註】 My experiments. 實驗トハ主トシテ電氣ノ實驗ヲ云フ。

6. From a child I was fond of reading, and all the little money that came into my hands was ever laid out<sup>1</sup> in books. Pleased with the *Pilgrim's Progress*,<sup>2</sup> my first collection was of John Bunyan's works, in separate little volumes. I afterwards sold them to enable me to buy R. Burton's *Historical Collections*;<sup>3</sup> they were small chapmen's<sup>4</sup> books, and cheap, forty or fifty in all. My father's little library consisted chiefly of books in polemic<sup>5</sup> divinity, most of which I read, and have since often regretted that, at a time when I had such a thirst for knowledge, more proper books had not fallen in my way, since it was now resolved I should not be a clergyman. *Plutarch's Lives*<sup>6</sup> there was, in which I read abundantly, and I still think that time spent to great advantage. There was also a book of De Foe's, called an *Essay on Projects*,<sup>7</sup> and another of Dr. Mather's,<sup>8</sup> called *Essays to Do Good*,

which perhaps gave me a turn of thinking that had an influence on some of the principal future events of my life.

(1) **Laid out.** 費ヤス。(書物購求ノタメニ)。(2) **Pilgrim's Progress.** 有名ナル Bunyan ノ著作ナリ。「天路歷程」。(3) **R. Burton's Historical Collections.** — “Robert Burton” is a name which occurs in the title-page of a number of very popular historical and miscellaneous compilations, published (and supposed to have been written) by Nathaniel Crouch of London, from 1681 to 1736. The name must not be confounded with that of Robert Burton, the author of the famous *Anatomy of Melancholy*. — SWINTON. (4) **Chapmen.** — Peddlers. (5) **Polemie.** — Controversal. (9) **Plutarch's Lives.** — This famous work, styled by Emerson “the Bible of heroisms, was the production of Plutarch, a Greek biographer, who lived in the first century of the Christian era. — SWINTON. (7) **Essay on Projects.** 是ハ “Robinson Crusoe” ノ著者 De Foe ノ著ナリ。(8) **Dr. Mather.** — Rev. Dr. Cotton Mather (1663—1728) New England ノ博識ナル神學者ニシテ。著書頗ル多シ。

【譯文】 予は幼稚の時より熱心に讀書を好み。而して予が手に入りし少許の金子は盡く書物を購求するに費やしたり。予は天路歷程を愛讀したりしかば。予が始めて得たる書は Bunyan の著書にて破本(巻數の揃はざる)の小冊子なりき。其後 R. Burton の史集を求めんがため之を賣却せり。此史集は行商の賣りあるく小冊子にて價頗る廉。全編四十冊乃至五十冊より成る予が父の小文庫に専ら神學上の議論を掲載せる書物より成れり。而して其過半は予之を讀了せり。併し予は僧侶と成らずと極まりて以來。斯くも智識を得んと渴望せし時に方りて一層適當なる書物の予が手に入らざることを屢遺憾と思へり。其藏書の中に Plutarch の「英雄傳」ありけるが。予は多く之を讀了せり。而して今に尙其當時有益に時を費やしたりと思料す。其處に又 Defoe の「設計論」と云へる著書あり。并に博士 Mather の著「善行論」なるものもありき。是書は予が後來或る重要なる事件に影響を及ぼせし思想の傾向を予に與へたりき。

【注】 **Gave me.....future events of my life.** 他日社會ニ立テテ國事ニ盡瘁セルニ當リ。予が生涯中ニ起リ來リタル出來事ノ重要ナルモノヲ感化影響セシ思想ノ傾向ヲ予ニ與ヘタルヲ云フ。即チ未來ノ行動ヲ左右セシ一類ノ思想ノ傾向ヲ與ヘタルノ義ナリ。

7. This bookish inclination at length determined my father to make me a printer, though he had already one son (James) of that profession. In 1717 my brother James returned from England with a press and letters,<sup>1</sup> to set up his business in Boston. I liked it much better than that of my father, but still had a hankering for the sea. To prevent

the apprehended effect of such an inclination, my father was impatient to have me bound to my brother. I stood out<sup>2</sup> some time, but at last was persuaded, and signed the indentures<sup>3</sup> when I was yet but twelve years old. I was to serve as an apprentice till I was twenty-one years of age, only I was to be allowed journeyman's<sup>4</sup> wages during the last year. In a little time I made great proficiency in the business, and became a useful hand<sup>5</sup> to my brother. I now had access to better books. An acquaintance with the apprentices of booksellers enabled me sometimes to borrow a small one, which I was careful to return soon and clean. Often I sat up<sup>6</sup> in my room reading the greatest part of the night, when the book was borrowed in the evening and to be returned early in the morning, lest it should be missed or wanted.

(1) **Letters.** 活字。(2) **Stood out.** 抵抗セリ。抗論セリ。(3) **Indentures.** 奉公ノ契約書。(4) **Journeyman.** 儲職人。(5) **Hand.** 職工。(6) **Sat up.** 寢ズニ起キテ居タリ。

【譯文】 斯くも予は讀書を好むの傾向ありしに由り。父は既に一子 James を印刷事業に従事せしめ居たるに拘はらず。遂に予を印刷者になさんと決心せり。千七百十七年予が兄弟 James は Boston に於て開業せんが爲め。印刷器械と活字を携へて英國より歸り來れり。予は父の職業よりも此印刷業の方を好みしも。尙水夫とならんとするの念勤々禁する能はざりき。斯る傾向(水夫となりたしと思ふ)の掛念されたる結果(逃亡するが如き)を豫防せんがため。父は予を兄弟の所に檢束し置かんと思望せり。予は暫時之に抗論し。父の命を拒みしも。遂に説伏せられ。契約書に調印せり。其時予は僅に十二歳なりき。其契約書に據れば。予は二十一歳まで奉公勤めをなし。最後の一年間だけ唯一人前の職人の取る給金を得るの定めなりき。暫時の間に予は印刷の業大に進み。予が兄弟の必要なる職工となるに至れり。今や予は一層善き書物を手に取りて見ることを得るに至れり。書肆の丁稚小僧と知己となりて。時々小冊子を借りて見ることを得。其書物は汚さぬやうに早く返却することに注意せり。夕方に書物を借り。其書の見へざるを感附かれぬ爲め。翌朝之を返却せんとするときは夜の大牛(深夜まで)予は屢眠らずに起きて讀書せしことありき。

8. And after some time an ingenious tradesman, Mr. Matthew Adams, who had a pretty collection of books, and who frequented our printing-house, took notice of me, invited me to his library, and very kindly lent me such books as I chose to read. I now took a fancy<sup>1</sup> to poetry, and made some little pieces.<sup>2</sup> My brother, thinking it might turn to account,<sup>3</sup> encouraged me, and put me on<sup>4</sup> composing occasional ballads. One was called *The Lighthouse Tragedy*, and contained

an account of the drowning of Captain Worthilake, with his two daughters; the other was a sailor's song, on the taking<sup>5</sup> of *Teach* (or Blackbeard), the pirate. They were wretched stuff, in the Grub Street<sup>6</sup> ballad style; and when they were printed he sent me about the town to sell them. The first sold wonderfully, the event being recent, having made a great noise. This flattered my vanity; but my father discouraged me by ridiculing my performances, and telling me verse-makers were generally beggars. So I escaped being a poet, most probably a very bad one; but as prose-writing has been of great use to me in the course of my life, and was a principal means of my advancement, I shall tell you how, in such a situation, I acquired what little ability I have in that way<sup>7</sup>.....

(1) Took fancy. 嗜好スル。 (2) Made some little pieces. 短篇ノ詩ヲ作レリ。 (3) Turn to account. 役ニ立ツ。 (4) Put me on. — Induced me. (5) The taking. 捕縛。 (6) Grub Street. — A street in London (now called *Millon Street*), "much inhabited [in the 18th century] by writers of small histories, dictionaries, and temporary poems, whence any mean production is called *grubstreet*." — DR. JOHNSON. (7) In that way. — Prose-writing ノ方面ニテ。

【譯文】 それより少し後に至り。Mr. Matthew Adams と稱する穎敏聰明の一商人ありき。此人可なり澤山の書物を蔵しけるが、屢手等の印刷所を訪ひ。予に注目し。予を誘ふて其書齋を見せしめ。親切にも予が讀まんを欲する書物を貸與すべしと申出でたり。予は當時大に詩を好むの念を生じ。二三の短篇を作れり。予が兄弟は之れが物に成るべしと思ふて予を勵まし。時節柄の俗語二篇を作らしめたり。一は *The Lighthouse Tragedy* (燈臺悲劇) と云ひ。船長 Worthilake が其二女と破船の難に遭ひたることを叙せり。又他の一は水夫の歌に擬し。海賊 Teach (又の名。黒鬚賊) 捕縛のことを叙せり。此二篇の詩は至極拙作にして。例の Grub street 的の俗語體なりき。其印刷さるゝや予が兄弟は予をして市街を賣り廻はらしめたり。第一篇の方は事實がまだ新らかりしため。大評判を得て非常に能く賣れたり。此成功が予に自負の念を起さしめたり。去れど予が父は之を批評して取るに足らぬものと罵笑し。且つ詩人は概して乞食なりと予に語りて予が自負の念を挫きたり。故に予は詩人となることを免れたり。悉くは至つて拙劣の詩人となりしならんに。此拙劣の詩人となることを免れたり。去れど散文は予が處世の際大に必要を感じたるもの。且つ予が立身出世の主要なる手段たりしが故に。予は斯る地位(丁稚奉公の身分)に居り乍ら。何ほど些少なるにもせよ。散文の方面にて予が取得せる少しばかりの技能を如何にして學習したるかを汝に語らん。

9. About this time I met with an odd volume of the *Spectator*.<sup>1</sup> It was the third.<sup>2</sup> I had never before seen any of them. I bought it, read it over and over, and was much delighted with it. I thought the writing excellent, and wished, if possible, to imitate it. With this view I took some of the papers, and, making short hints of the sentiment<sup>3</sup> in each sentence, laid them by a few days, and then, without looking at the book, tried to complete the papers again by expressing each hinted sentiment at length, and as fully as it had been expressed before, in any suitable words that should come to hand. Then I compared my *Spectator* with the original, discovered some of my faults, and corrected them. But I found I wanted a stock of words, or a readiness in recollecting and using them, which I thought I should have acquired before that time if I had gone on making verses; since the continual occasion for words of the same import, but of different length<sup>4</sup> to suit the measure, or of different sound for the rhyme, would have laid me under a constant necessity of searching for variety,<sup>5</sup> and also have tended to fix that variety in my mind, and make me master of it. Therefore I took some of the tales and turned them into verse, and, after a time, when I had pretty well forgotten the prose, turned them back again.<sup>6</sup> I also sometimes jumbled my collections of hints into confusion, and after some weeks endeavored to reduce them into the best order, before I began to form the full sentences and complete the paper. This was to teach me method in the arrangement of thoughts. By comparing my work afterwards with the original, I discovered many faults and amended them; but I sometimes had the pleasure of fancying that, in certain particulars of small import, I had been lucky enough to improve the method or the language; and this encouraged me to think I might possibly in time to come be a tolerable English writer, of which I was extremely ambitious. My time for these exercises and for reading was at night, after work, or before it began in the morning, or on Sundays, when I contrived to be in the printing-house alone, evading as much as I could the common attendance on public worship which my father used to exact of me when I was under his care, and which indeed I still thought a duty, though I could not, as it seemed to me, afford time to practise it.

(1) The Spectator. 是レ Steel ノ創刊セル雜誌ニシテ前ニ出ツ。 (2) The third. — The third volume. (3) Hints of the sentiment. 文章中ニ含有スル意見趣意ノ覺へ書。 (4) Different length. 綴リノ字數ノ異ナレルモノ。 (5) Variety. 異ナレル字ニシテ意味ノ全ジキモノ。或ハ全ツ字ニシテ意味ノ異ナレルモノナド種々文字ノ變化ヲ云フ。 (6) Turned them back again. 再び之ヲ散文體ノ文章ニナスヲ云フ。

【譯文】 予が Spectator 雜誌の欠本を見當りたるは恰も此時なりき。そは第三卷なりしが。予は此雜誌を以前一冊も見たることなかりき。予は之を買ひ求め。再三再四繰り返し通讀して以て自ら樂めり。予は其文章を秀逸のものなりと

認め。而して出来得べくんば之を模倣せんと欲せり。其目的にて予は此雜誌の或るものを執り。每章句の趣意を簡短に書き留め置き。之を數日間捨て置きて。それより少しも書物を見ずに再び前に書き留め置きたる文意を充分に敷衍して予が心に浮び来る限りの適當なる語を以て成るだけ完全に前文(原書たる雜誌の原文)の通りになさんと勉めたり。それより予は予が用語を以て作りたる Spectator と原書とを比較し。或る誤謬をも發見し之を正誤せり。去れど予は語の資本を有せず。(字數を多く知らず)。若くはやす々と咄嗟の間に思ひ出して之を使用するを得ざることを知れり。是は例の詩を引續き作り居たらんには以前既に修得し居たりしならんと予は考へたり。蓋詩を作るには音律を整ふるため全一の意味を有するも。長さ(字數)の異なる語を始終搜索するに由り。勢ひ是非とも全一の意味にて異なる語を深く心に銘し。自由自在に之を使用することを得るに至りしならんと思ふが故なり。故に予は Spectator の中の或る物語を取りて之を韻文に譯し。而して暫く経て後。散文(原文なり)を忘れたと思ふ頃再び之を元との散文に直ほしたり。時々又例の覺書なゴマセにして。數週間の後完全の語句を作り趣意を全くし。完全の文章に改むる前に先づ最も善き順序に直ほさんと勉めたり。是れ予に思想の排列法を教ゆる所以のものなり。原文と予が自ら綴りたる文章とを比較して予は多くの誤謬を發見し而して之を訂正せり。去れど折々或る瑣細の點に於ては幸ひに原文の順序排列法若くは辭句を改善したりと思ひて自ら喜べり。是に於て予は自然奮勵の心を生じ。何れの時か可なりの英文作家たるを得べしと思ふに至れり。そは予の兼て熱心に切望する所なりき。予が作文の練習と讀書に宛てたる時間は夜分又は朝。仕事の始まる前とか又は日曜日でありき。借日曜日予が父の膝下に在りて其監督の下に在りしとき。父は強ひて予を教會の公けなる祈禱に缺さず出席せしめんとし。予は之を實行する時間の餘裕を得ざりしなれども。今に至るまで當に爲すべきの義務と考へ居たりしが。今や出来得るだけ教會に出席することを避けて印刷所に居らんと工夫したり。

【註】 The common attendance on public worship. 數多ノ公衆ト共ニ祈ルテ public worship ト云フ。其公ケノ祈禱式ニ大勢ノ人ト共ニ出席スルテ云フ。

10. While I was intent on improving my language, I met with an English grammar (I think it was Greenwood's),<sup>1</sup> at the end of which there was two little sketches of the arts of rhetoric and logic, the latter finishing with a dispute in the Socratic method;<sup>2</sup> and, soon after, I procured Xenophon's<sup>3</sup> *Memorable Things of Socrates*, wherein are many

instances of the same method. I found this method safest for myself and very embarrassing to those against whom I used it; therefore I took a delight in it, practised it continually, and grew very artful and expert in drawing people, even of superior knowledge, into concessions,<sup>4</sup> the consequences of which they did not foresee, entangling them in difficulties out of which they could not extricate themselves, and so obtaining victories that neither myself nor my cause<sup>5</sup> always deserved.....

(1) Greenwood's. — James Greenwood ノ文典ニシテ千七百十一年始メテ倫敦ニ於テ發行サレタルモノ。(2) Socratic method. — The mode of arguing pursued by Socrates, the illustrious Greek philosopher (B.C. 471—399). The method consisted in systematic cross-examination, Socrates assuming the character of an ignorant learner till he involved his opponent in contradictory answers.—SWINTON. (3) Xenophon. 紀元前四百四十四年ノ頃ノ人ニシテ。有名ナル希臘ノ軍人ナリ。少時 Socrates ニ師事シ。其言行ヲ録シテ一書ヲ編ス。是レ即チ *Memorable Things of Socrates* ナリ。(4) Concessions. 讓歩。即チ己レノ議論ニ反對論者ガ風伏スルヲ云フ。(5) My cause. 予ガ論旨。

【譯文】 予は斯くの如く言語文章の修練に熱心なりしとき。一の英文典に見當りたり(多分 Greenwood の文法書なりしと思ふ)。其巻尾には修辭術。論理術に關する概論を記せる短文の二篇ありき。而して論理術の大意の終りには Socrates 論法の間答を掲げたり。而して其後問もなく。予は Xenophon の「Socrates 言行録」なるものを手に入れたり。其中には Socrates 論法の數多の例題を掲げありたり。予は此方法を以て我が爲めに頗る安全にして。予が此法を用うる其人々を大に當惑せしむるものと認めたり。故に予は此法を大に喜び。常に之を實行せり。而して予よりも一層誇れたる智識を有する人々をも讓歩するに至らしめ。此人等は自ら困難に陥りて。それより脱すること能はざるが故。其讓歩の結果の如何に成り行くやを前知する能はず。斯くの如くして。予自身にも。予が主張する論旨にも相當せざる勝利を得るに甚だ然練し且つ巧妙なるに至れり。

11. I continued this method some few years, but gradually left it, retaining only the habit of expressing myself in terms of modest diffidence;<sup>1</sup> never using, when I advanced<sup>2</sup> anything that may possibly be disputed, the words *certainly*, *undoubtedly*, or any others that give the air of positiveness<sup>3</sup> to an opinion; but rather say, I conceive or apprehend a thing to be so and so; it appears to me, or, *I should think it so or so*, for such and such reasons; or, *I imagine it to be so*; or, *it is so, if I am not mistaken*. This habit, I believe, has been of great advantage to me when I have had occasion to inculcate my opinions, and persuade men into measures that I have been from

time to time engaged in promoting; and, as the chief ends of conversation are *to inform or to be informed, to please or to persuade*, I wish well-meaning, sensible men would not lessen their power of doing good by a positive, assuming manner, that seldom fails to disgust, tends to create opposition, and to defeat every one of those purposes for which speech was given us—to wit, giving or receiving information or pleasure. For if you would inform, a positive and dogmatical manner in advancing your sentiments may provoke contradiction, and prevent a candid attention. If you wish information and improvement from the knowledge of others, and yet at the same time express yourself as firmly fixed in your present opinions, modest, sensible men, who do not love disputation, will probably leave you undisturbed in possession of your error.<sup>4</sup> And by such a manner, you can seldom hope to recommend yourself in pleasing your hearers, or to persuade those whose concurrence you desire.

(1) *Modest diffidence*. 謙遜ナル疑惑。最モ謙遜ニ物ヲ言ヒ。斷定的ノ言ヲ述ベザルヲ謂フ。(2) *Advanced*. 提供スル。申出ヅルコト。(3) *The air of positiveness*. 斷定的ノ風采。(4) *Leave you.....of your error*. 汝ガ誤見ヲ有シテ居ルマヽニ放任シテ毫モ口ヲ出サズ。

【譯文】 予は數年間引續き此論法を用ゐたり。去れど漸次之を放棄せり。唯爭論とならんと思はるゝ事を提供するときは「確かに」とか。「疑ひもなく」とか。其他意見に斷定的の語氣を帯びしむる詞を用ゐずして謙遜なる疑惑の語もて己が意見を述ぶるの習慣を保ち。斯くの如きことは「斯く推考す」又は「恐くは何々なるべし」斯く々々の理由にて「予はそう思ふ」「予はそう考ふ」「そうであろうと思はるゝ」或は「予は斯るならんと想像す」又は「予にして若し誤りなくば斯く々々なり」など、寧ろ云ふを常とせり。此習慣は予が自分の意見を人に教へ込み。又は時々發起して力を盡くしつゝありし方案に他を勧誘せんとする場合に在りては予に取りて甚だ便宜なるものなりき。凡そ談話の主要なる目的は事物を知らせ。自ら知り。又他を喜ばせ若くは勧誘するに在るを以て。好意を抱き思慮に富める人は彼の人をして嫌惡の念を生ぜしめざるに稀れに。且つ人の反對を生じ易く。天が吾人に言語を與へたる所以の目的——即ち智識若くは快樂を授受するの目的を無効に歸せしめ易き固信獨斷的の風をなして以て善を爲すの力を減少すること勿らんことを望む。萬一汝が人を教へんとするに當りて。固信獨斷的の風にて汝の意見を開陳するときは。或は他の反抗を招き。益心平氣汝の説に傾聽せざるに至ることあるべし。汝若し他人より教を受け。若くは一層我智徳を進めんと欲せば。それと全時に現在己が持する説を固執せるが如くに己が意見を述ぶべからず。謙遜にして分別あり。爭論を好まざるの人は汝の誤見を抱けるまいに放任し置き取て

干渉する所なかるべし。斯る方法にては聽者を喜ばしめ。若くは汝が欲する先方の全意を得ることは殆ど望むべからず。

Pope<sup>1</sup> says, judiciously :

“Men must be taught as if you taught them not,  
And things unknown proposed as things forgot;”

further recommending to us

“To speak, though sure, with seeming diffidence.”

And he might have coupled with this line that line that which he has coupled with another, I think, less properly,<sup>2</sup>

“For want of modesty is want of sense.”

If you ask, why less properly? I must repeat the lines—

“Immodest words admit of no defence,  
For want of modesty is want of sense.”

Now, is not “want of sense” (where a man is so unfortunate as to want it) some apology for his “want of modesty?” And would not the lines stand more justly thus?

“Immodest words admit *but* this defence,  
That want of modesty is want of sense.”

This, however, I submit to better judgments.

(1) *Pope*. — Alexander Pope (1688—1744) 下ノ句ハ Pope ノ *Essay on Criticism* ノ中ニ在リ。(2) *He might have coupled.....less properly. —That which* ハ that line which ノ義。即ち下ニ在ル “For want of modesty” &c. ノ句ヲ指ス。而シテ “this line” トハ “To speak, though sure,” &c. ノ句ヲ指ス。“Another” トハ別ノ句即チ “Immodest words admit” &c. ヲ指ス。[彼レハ下ノ句ヲ此句ト對句ニシタラバ當然ナリシナランニ。他ノ句ト對セシメシハ少シク當テ得ザルモノト思ハル。詳言スレバ “To speak, though sure,” &c. ノ句ト “For want of modesty” &c. ノ句ト對句ニシタナラバ當然ナルベキニ。“Immodest words” &c. ノ句ト相對セシメシハ妥當ナラズ]トノ意ナリ。

【譯文】 Pope<sup>1</sup> の言や善し。即ち曰く。

人を教ゆるには恰も彼等を教へざるが如くに教へざるべからず(謙遜ならざるべからず)

又人の知らざることは人が恰も之を忘れたるが如くに申出でざるべからず。

Pope は尙吾人に勸めて曰く。

假令ひ確定せること、雖ども、外見疑ひを存するか如く語るべし。

而して彼れは下の句を此句と對句にすること當然ならんに。他の句と對句に

なしたるは少しく妥當ならざるが如くに予は思考す。汝若し何故妥當ならざるかと尋ねるならば。予は再び是等の句を繰返へして示さるべからず。

不遜の言は辯疏を許さず。(怒すべからず)

蓋謙遜を缺ぐは思慮を缺ぐが故なり。

借て「思慮を缺ぐ」は(人若し不幸にも之を缺ぐが如き場合には)所謂「謙遜を缺ぐ」の申譯けとなるものに非ずや。而して下の如くになせば一層句の聯絡が正しくなるに非ずや。

不遜の言は唯謙遜を缺げざるは思慮を缺げるに由ると云ふ辯疏を許す。

去れど是は予より一層勝れたる判断力を有する識者の判断に任せん。

【註】 人若し不遜ノ言ヲ吐カンカ。是ハ唯下ノ如キ辯疏ノミヲ許ルス。即チ謙遜ナラザリシハ思慮無キガ故ナリ。思慮カ缺乏セル故知ラズ識ラズ不遜ノ言ヲ吐キシナリ。若シ否ラズシテ充分ノ思慮アリテ不遜ノ言ヲ吐カンカ。是ハ最も怨スベカラザルノコトナリ。

12. My brother had, in 1720 or 1721, begun to print a newspaper. It was the second that appeared in America, and was called the *New England Courant*. The only one before it was the *Boston News-Letter*. I remember his being dissuaded by some of his friends from the undertaking, as not likely to succeed, one newspaper being, in their judgment, enough for America. At this time there are not less than five-and-twenty. He went on, however, with the undertaking, and after having worked in composing the types<sup>1</sup> and printing off the sheets,<sup>2</sup> I was employed to carry the papers through the streets to the customers.

(1) *Composing the types.* 活字ヲ組ミ上ゲルコト。(2) *Printing off the sheets.* 紙ニ刷リ上ゲルコト。

【譯文】 予が兄弟(James)は千七百二十年又は千七百二十一年新聞紙を發行し始めたり。是れぞ米國にて發行されたる第二の新聞紙にして。“New England Courant”と命名されたり。此以前に唯一つ出でたる新聞紙は“Boston News-Letter”と稱するものなりき。我兄弟の或る友人は此新聞事業は多分成功すまじ彼等の判断に由れば米國には一新聞紙で澤山なるべしとて。此計畫を止めよと兄弟に勸告せしことあるを予は記憶す。今は米國にて新聞紙の數は實に二十五種あり。それでも尙彼れは此計畫を引き續げ。予は活字を組み。又新聞紙を刷り上げたりしたる後。得意先きに新聞紙を配達することに使はれたり。

【註】 *At this time.* — 1785 ナ云フ。

13. He had some ingenious men among his friends, who amused themselves by writing little pieces for this paper, which gained it credit and made it more in demand, and these gentlemen often visited us. Hearing their conversations, and their accounts of the approbation their papers were received with, I was excited to try my hand among them;<sup>1</sup> but, being still a boy, and suspecting that my brother would object to printing anything of mine in his paper if he knew it to be mine, I contrived to disguise my hand, and, writing an anonymous paper, I put it in at night under the door of the printing-house. It was found in the morning, and communicated to his writing friends when they called in as usual. They read it, commented on it in my hearing, and I had the exquisite pleasure of finding it met with their approbation, and that, in their different guesses at the author, none were named but men of some character among us for learning and ingenuity. I suppose now that I was rather lucky in my judges,<sup>2</sup> and that perhaps they were not really so very good ones<sup>3</sup> as I then esteemed them.....

\* \* \* \* \*

(1) *To try my hand among them.* 是等ノ人々ノ仲間ニハイツテ自分モ一筆書ヒテ見ヤウト。(2) *Rather lucky in my judges.* 予が審判官即チFranklinノ文章ヲ批判シタル例ノ writing friends ヲ指ス。審判官ニ於テ予ハ寧ロ僥倖ナリキ。(左ホド好文章デモナイノニ之ヲ褒メ立テタルガ故ニ)。(3) *Good ones.*—Good judges.

【譯文】 彼れの友人中には文才に富める人々もありき。是等の人々は新聞紙に短篇の文章を寄稿して以て自ら慰み。それゆゑに新聞紙は世の信用を得て。其需要を多からしめたり。而して此等の紳士は屢予等の許を訪問せり。彼等の談話を聴き。又彼等の草したる文章が世の賞讃を博したる話を聞きて之に勵まされ。予も亦彼等と共に一筆を試みんと考へたり。去れど予は尙小童であり。尙又兄弟は予の草したるものと知らば之を紙上に掲載することに反對するならんと掛念したれば。予は己が手續を變形し。匿名の文を草して之を夜竊に我印刷所の戸の下に置けり。此投書が朝に見附け出され。而して例の投書家たる兄弟の友人がいつもの通り尋ね來りたる時示されたり。其時彼等は予の聽き居る前にて之を讀み且評せり。而して予は此文章が彼等の賞讃する所となり。誰れ彼れと種々其作者を推測するに當りて。其推量されたる人々は皆學問才藝に於て多少吾人の間に名聲あるものなりしかば予は實に愉快に堪へざりき。今となりては當時斯る審判官を得たるは僥倖なりしと思ふ。彼等は予が其時信じ居たりし如く實際好審判官には非りき。

\* \* \* \* \*

14. I have been the more particular in this description of my journey, and shall be so of my first entry into that city, that you may

in your mind compare such unlikely beginnings with the figure I have since made there. I was in my working dress, my best clothes being to come round by sea. I was dirty from my journey; my pockets were stuffed out with shirts and stockings, and I knew no soul,<sup>1</sup> nor where to look for lodging. I was fatigued with travelling, rowing, and want of rest; I was very hungry, and my whole stock of cash consisted of a Dutch dollar, and about a shilling in copper. The latter I gave to the people of the boat for my passage,<sup>2</sup> who at first refused it on account of my rowing; but I insisted on their taking it. A man being sometimes more generous when he has but a little money than when he has plenty, perhaps through fear of being thought to have but little.

(1) I knew no soul. 一人ダモ知人ナシ。(2) Passage. 船賃。因ニ曰ク本節ト前節トノ間ニハ多ク原文ヲ略シアリ。“My journey”トアルハ Franklin ガ兄 James ノ印刷所ヲ脱シテ Philadelphia ニ到リタル旅行ヲ云フナリ。“That city”ハ即チ費府ナリ。

【譯文】予は此旅行を記述するに於て一層精細なりき。又是れより Philadelphia の市に始めて入り込みし時の模様も全様に詳しく述べん。そは其後予が當市に於て知名のものとなりたる其立身出世と當時の見すばらしき。到底出世の出来そうもなかりし發端とを汝の胸中にて比較せしめんがためなり。予が晴れ衣は海路にて來る筈に成り居たれば予は仕事着を着け居たり。予が衣蓋はシャツや靴下を以て詰め込まれ。知るものは一人もなく。又何處に宿を求むべきやを知らざりき。予は歩行と船漕と休息睡眠の缺乏とに由りて大に疲れ且肌へたり。而して懷中貯ふる金額は僅に和蘭弗一弗と銅貨凡そ一志ばかりなりしが。其銅貨は船漕に船賃として與へたり。始め彼等は之を受くることを拒みしも。予は強ひて之を取らしめたり。彼等之を拒みしは予が船を漕ぎたるに由るなり。凡そ人と云ふものは抑々澤山の金を持ち居る時よりも。少し許りを持ち居るとき一層寛大なるものなり。そは多分少し外持ち居らぬと人に思はるゝを恐るゝがためなるべし。

15. Then I walked up the street, gazing about, till, near the market-house, I met a boy with bread. I had made many a meal on bread, and, inquiring where he got it, I went immediately to the baker's he directed me to, in Second Street, and asked for biscuit, intending such as we had in Boston; but they, it seems, were not made in Philadelphia. Then I asked for a threepenny loaf, and was told they had none such. So, not considering or knowing the difference of money, and the greater cheapness nor the names of his bread, I bade him give me threepenny-worth of any sort. He gave me, accordingly, three great puffy rolls. I was surprised at the

quantity, but took it, and, having no room in my pockets, walked off with a roll under each arm, and eating the other. Thus I went up Market Street as far as Fourth Street, passing by the door of Mr. Read, my future wife's father; when she, standing at the door, saw me, and thought I made, as I certainly did, a most awkward, ridiculous appearance. Then I turned and went down Chestnut Street, and part of Walnut Street, eating my roll all the way, and, coming round, found myself again at Market Street Wharf, near the boat I came in, to which I went for a draught of the river water; and, being filled with one of my rolls, gave the other two to a woman and her child that came down the river in the boat with us, and were waiting to go farther.

【譯文】それより予は四邊を眺めながら市場近き所まで市街を歩み行きけるが。途中パンを持てる小童に出遭へり。予は腰乾燥せるパン斗りで食事をなしたりしが。何處で其パンを求めしかを彼れに尋ね。直ちに彼れの指示せる Second Street のパン屋に行き。例の Boston で賣つて居る通りのものと云ふ考にてビスケットを呉れと云ひたり。去れど斯る類のものは Philadelphia には無かりしが如し。予は其時三片切れのパンを呉れと言ひたるも。無しと云はれたり。予は當地と Boston とはパンの價に差異あることを知らず。又パンの種類をも知らざりしに由り。何んでも唯三片の價だけのパンを呉れと彼れに言ひたり。所がパン屋は予に三個の服れたる長く延ばしたるパンを與へたり。予は其分量の多きに驚きたるが。兎に角之を受取りて衣蓋の中に入れべき場所なきを以て。兩腕の下に一つ宛挟み。一つは食ひながら歩めり。斯くて予は Fourth Street に至るまでも。彼の Market Street を上ばり行き。予が未來の妻の父 Read 氏の門前を通過したり。其時予が未來の妻は戸口に立ちて予の通過するを見て予は如何にも醜き笑ふべき姿をなし居るものと考へしなるべし。尤も予は實際左る姿をなし居たりしなり。それより予は方向を轉じて Chestnut Street と Walnut Street の一部を降り。其際始終彼のパンを食ひながら。ぐるりと一週して再び予が前に乗り込み來りし小艇の傍。Market Street 波止場に出でたるを知れり。予は河の水を飲まんがため。其船に行きけるが。彼の一片のパンで満腹になりたるに由り。残る二片をば予等と共に小艇に乗りて河を下り尙ほ是れより遙るか先きに行かんと思ふと出航を待ちつゝありし一人の婦人及び其子供に與へたり。

16. Thus refreshed, I walked again up the street,<sup>1</sup> which by this time had many clean-dressed people in it, who were all walking the same way. I joined them, and thereby was led into the great meeting-house of the Quakers, near the market. I sat down among them,



and, after looking round awhile and hearing nothing said,<sup>2</sup> being very drowsy through labor and want of rest the preceding night, I fell fast asleep, and continued so till the meeting broke up, when one was kind enough to rouse me. This was, therefore, the first house I was in, or slept in, Philadelphia.

(1) **The street.** — Market Street チ云フ。 (2) **Hearing nothing said.** — Quaker ハ多ク黙禱ナレバ。餘マリ散教ヲモナサズ。故ニ云フ。

【譯文】 斯く氣が爽々になりたる處で予は再び Market Street を徘徊せり。此時に街上數多の奇麗に服裝せる人々ありて皆全に道の方に歩み行けり。予は是等の人々と一緒になり。之に由りて市場近き Quaker 宗派の立派なる集會處に連れ込まれたり。予は是等の人々の間に交りて坐を占め。暫時四方を見廻はした後。又何も聞く處なく。前夜の勞働及睡眠不足のため痛く疲れて熟睡したり。而して散會に至るまで睡り續けしか。其時或る人が親切に予を起し呉れたり。故に此集會處は予が Philadelphia に於て始めて入り。且つ始めて眠りし家なりき。



Sam Johnson.

## 第十一章 SAMUEL JOHNSON.

### シヨンソン小傳

Samuel Johnson は千七百九年を以て英國 Lichfield に生まる。父は書籍商にして。Johnson は Oxford の Pembroke 大學に學び其業を終へ。千七百卅五年吳服商人の寡婦にして八百磅の資産を有する Porter なる婦人と結婚し。此資本金を以て寄宿舎を開けり。然れども成功せざりしかば千七百卅七年一人の門弟。後に有名なる俳優となれる David Garrick と共に倫敦に赴けり。世の注意を惹起せし Johnson の始めての作物は “London” と稱する詩篇なりき。千七百四十七年沙翁劇出版の豫告をなし。又 Chesterfield 癩に宛て英語辭書編纂の計畫に關する公開狀を世に公にせり。千七百四十九年例の Garrick は Johnson の物せる悲劇 “Irene” を舞臺に演じたるも不成功なりき。全年 “The Vanity of Human Wishes” を公にせり。又千七百五十年 “Rambler” と題する雜誌を發刊し。千七百五十二年まで繼續せり。此年最愛の妻を失ふ。千七百五十五年英語辭書出づ。Oxford 大學は Johnson に M. A. の學位を授く。千七百五十九年母の死するに當り其葬式の費用を辨せんがため例の “Rasselas” を著す。千七百六十二年國王より年金二百磅を賜ふ。此頃時の學者文士を糺合して文學俱樂部を組織せり。千七百七十三年 Boswell と共に蘇格蘭西方の諸島を巡歴し。歸つて後紀行を公にす千七百七十五年 Oxford 大學は大博士の名譽學位を贈れり。千七百七十五年より “Lives of the English Poets” の著作に従事し。千七百八十四年を以て歿す。行年七十六歳。

#### CHARACTERIZATION BY MACAULAY.

(麻氏 JOHNSON 品評論)。

1. [Through Boswell's *Life*,<sup>1</sup>] Johnson grown old, Johnson in the fulness of his fame and in the enjoyment of a competent fortune, is better known to us than any other man in history. Everything about him, his coat, his wig<sup>2</sup>, his figure, his face, his scrofula<sup>3</sup> his St. Vitus's dance,<sup>4</sup> his rolling walk<sup>5</sup>, his blinking eye, the outward signs which too clearly marked his approbation of his dinner, his insatiable appetite for fish-sauce and veal-pie with plum, his inextinguishable thirst for tea, his trick of touching the posts<sup>6</sup> as he walked, his morning slumbers, his

midnight disputations, his contortions, his mutterings, his gruntings, his puffings, his vigorous, acute, and ready eloquence, his sarcastic wit, his vehemence, his insolence, his fits of tempestuous rage, his queer inmates, old Mr. Levett and blind Mrs. Williams, the cat Hodge and the negro Frank<sup>7</sup>—all are familiar to us as the objects by which we have been surrounded from childhood.

(1) *Boswell's Life*.—Boswell's Life of Dr. Johnson. (2) *His wig*. 古代英國ニテハ常ニ假髮(かつら)ヲ被ルノ習慣アリタリ。(3) *Scrofula*. 別名 King's evil ト稱スル病ニシテ Johnson ノ持病ナリシナリ。(4) *St. Vitus's dance*. 別名 Chorea ト云フ。(5) *Rolling walk* 右ニ轉ビ左ニ轉ビシテ歩ムヲ云フ。(6) *His trick of touching the posts*.—Johnson ハ道ヲ歩ミツ、路傍ニ建テル棒ニ指モテ觸ルノ癖アリシナリ。(7) *The cat Hodge and the negro Frank*.—'Cat' ト云ヒ。'Negro' ト云ヒ。皆其人ノ諱名ナリ。

【譯文】 [Boswell の Johnson 傳に據りて] 老年の Johnson。功成り名遂げて充分の財産を享樂せる時の Johnson は歴史の上に在る如何なる他の人よりも一層能く吾人に知れ居れり。彼れの四邊の萬事萬物例するに其上衣。其假髮。其相貌。其顔面。其癩癩病。其舞蹈病。其轉轉たる歩み方。其細目の眼付き。己の氣に入れる食事を賞翫するや其喜びの色を著るしく外面に表彰すること。肴のソース及び梅を入れたる櫛のメイは何ほど食しても厭くことを知らざること。茶を鯨飲すること。歩むとき棒に手を觸るゝの癖。橙皮を貯ふる不可思議の習慣。其朝寢。其夜中の討論。其手足を撓曲する癖。其嚙々の聲。其嘖々の聲。其長き呼吸。其卓風風發通暢の快辯。其諷刺的の機智。其猛烈激怒。其倨傲。其時々疾風迅雷の如き怒を發作すること。其奇異なる全居人。Levett 翁。盲目の Williams 夫人。猫の Hodge。黒奴 Frank。——是等は皆恰も吾人が小童の時より吾人の四邊に在りしもの如く能く熟知せらるゝ所のものなり。

【註】 *Midnight disputation* トハ深夜獨り起キ出テ、討論ヲナスヲ云フ。  
*Puffings*.—Explosion of breath ノ義。

2. Johnson, as Mr. Burke most justly observed, appears far greater in Boswell's books than in his own<sup>1</sup> His conversation appears to have been quite equal to his writings in matter,<sup>2</sup> and far superior to them in manner.<sup>3</sup> When he talked, he clothed his wit and his sense in forcible and natural expressions. As soon as he took his pen in his hand to write for the public, his style became systematically vicious. All his books are written in a learned language; in a language which nobody hears from his mother or his nurse; in a language in which nobody ever quarrels, or drives bargains,<sup>4</sup> or makes love; in a language in which nobody ever thinks.

(1) *Appears far greater.....in his own*.—Boswell's books ハ Boswell 著 Johnson 傳ヲ云フ。是ハ三冊ニ別チテ出版サレタルモノナリ。In his own ハ in his own books ノ義。Johnson 彼レ自身ノ著作ヲ見テ其人物ノ如何ヲ想像スルヨリモ Boswell ノ Johnson 傳ヲ見テ之ヲ想像スル方ガ一層偉人ヲシク見ユルノ義。蓋シ Boswell ハ非常ニ Johnson ヲ敬仰シタルモノナレバ Johnson ホドノ人物ハ世界ニナキカ如ク描ケルナリ。(2) *Matter*. 文章ノ材料實質ヲ云フ。(3) *Manner*. 文體ノ義。(4) *Drives bargains*.—To haggle about terms 賣買ノ際價ヲ値切ルヲ云フ。

【譯文】 彼の Burke が最も適切に評論せるが如く。Johnson は彼れ自身の著作に於けるよりも Boswell の Johnson 傳の中に於て一層偉人なるもの、如くに見ゆ。彼れの談話は其材料實質に於ては其文章に均しけれども其言ひ聲はし方に於ては遙るゝ其文章に優る所あり。彼れの談するや其機智其感想を裝ふに最も力ある最も自然の詞藻を以てするも。一たび筆を手に執つて世に公にする爲め之を文に綴るや否や其文體はキツト瑕瑾あるものとなる。あらゆる彼れの著書は極めて博識の言語を以て書かれ。何人も其母若くは乳母より聞きたることなき言語。何人も曾つて喧嘩口論又は價を値切り。又は戀を求むるに用ゐることなき言語。何人も曾つて事物を推考するに用ゐることなき言語を以て書かれあり。

3. It is clear that Johnson himself did not think in the dialect in which he wrote. The expressions which came first to his tongue were simple, energetic, and picturesque. When he wrote for publication, he did his sentences out of English into Johnsonese<sup>1</sup> His letters from the Hebrides<sup>2</sup> to Mrs. Thrale are the original of that work of which the *Journey to the Hebrides* is the translation;<sup>3</sup> and it is amusing to compare the two versions. "When we were taken upstairs," says he, in one of his letters, "a dirty fellow bounced out of the bed on which one of us was to lie." This incident is recorded in the *Journey* as follows. "Out of one of the beds on which we were to repose, started up, at our entrance, a man black as a Cyclops<sup>4</sup> from the forge." Sometimes Johnson translated aloud. "*The Rehearsal*,"<sup>5</sup> he said, very unjustly, "has not wit enough to keep it sweet;" then, after a pause, "it has not vitality enough to preserve it from putrefaction."

(1) *Johnsonese*. 所謂じよんそん語。(2) *The Hebrides*. 蘇國ノ西方ニ在ル群島ノ名。(3) *The original of that work.....is the translation*.—Mrs. Thrale ニ贈リタル書面ハ談話體ニシテ。是レゾ the Hebrides 群島紀行ノ原書ナリ。The original ナリ。而シテ。世ニ公ニセンガ爲メ文章ニ綴リタル *Journey to the Hebrides* ハ即チ Johnsonese ニ翻譯シタル譯本ナリトノ義。(4) *Cyclops*. 雙眼ノ巨人ニシテ鍛冶ノ神 Vulcan ニ使役セラル、鍛冶工ナリ。(5) "*The Rehearsal*."—Richard Sheridan ノ著ハセル小説ナリ。

【譯文】 Johnson 彼れ自身と雖ども其始め考ふるや決して文章に纏ると全一の語法を以て考へざりしことは明かなり。始め彼れの舌頭に來りし所の詞藻は率直にして氣力あり。且つ光彩あるものなりし。然るに之を世に公にするため書き續るときは英語の文章を全然ジョンソン語に翻譯するものなり。即ち彼れが the Hebrides より Thrals 夫人に贈りたる書面は「The Hebrides 紀行」の原本にして、「The Hebrides 紀行」は其翻譯なり。此二つの翻譯を相比較して計考するは頗る興味あることなり。其書面の一つに云へるに「我々は階上に案内されしとき。一人の不潔漢が我々の一人が休息すべき筈の寢床より我破と飛び出でたり」と。此事が「紀行」中には下の如く記しあり。「吾人が休息すべき筈の寢床の一より我々が室内に入るや否や。鍛冶工場から出でたる Cycrops の如き眞黒き人間が飛び出でたり」 Johnson は時としては大聲疾呼萬丈の氣焔を以て翻譯するところあり。即ち不當に論じて曰く「The Rehearsal は之を爽快趣味あるものになすに足るの機智を備へず。」と暫らくして又論じて曰く「此書は腐敗を防ぐべき充分の活力生氣を有せず」と。

【註】 Two versions. ニツノ翻譯トハーツハ思想ノ翻譯タル書面ニシテ。他ノ一ツハ書面ノ翻譯タル文章ナリ。本文中じよんそん語ト云ヘルハ所謂 learned language ニテ書ケルじよんそん流ノ英語ヲ云フ。

4. Mannerism<sup>1</sup> is pardonable, and is sometimes even agreeable, when the manner, though vicious, is natural. Few readers, for example, would be willing to part with the mannerism of Milton or of Burke. But a mannerism which does not sit easy on the mannerist, which has been adopted on principle, and which can be sustained only by constant effort,<sup>2</sup> is always offensive. And such is the mannerism of Johnson.

(1) Mannerism トハ凡メテ作家ノ文辭ヲ云フ。如何ナル作家モ皆此辭習アルヲ免レズ。(2) A mannerism which does not.....by constant effort. 或ル主義ヲ土臺トシテ之ヲ採用シ。何カ氣取り主義ヲ有シ。常ニ勉メテ此辭習ヲ持續スルガ如キハ是レ natural (自然的)ノ辭習ニ非ルガ故ニ。何トナク其辭習ヲ持スル人 (mannerist) ニ居坐ハリガヨクナキナリ。does not sit easy on &c. ハ其人ニ對シテ自然的ナラズ。所謂安樂ニ坐シナサメテ云フ。

【譯文】 凡そ文辭なるものは恕すべきものなり。假令ひ不良の辭習なりと雖ども若しや自然的なるときは。恕すべきものなるのみならず。尙大に快感を興ふるものなり。例するに Milton, Burke などの文辭を共有せんと欲する讀者は諷かべし。併し文辭にして何か主義を基として用ゐられ。常に勉めて之を持續せらるゝ如き其辭習を有する人に安座せざる文辭は大に不快の感を興ふるものなり。而して Johnson の文辭は即ち是れなり。

5. The characteristic faults of his style are so familiar to all our readers, and have been so often burlesqued, that it is almost superfluous to point them out. It is well known that he made less use than any other eminent writer of those strong plain words, Anglo-Saxon or Norman-French, of which the roots lie in the inmost depths of our language; and that he felt a vicious partiality for terms which, long after our own speech had been fixed, were borrowed from the Greek and Latin, and which therefore, even when lawfully naturalized,<sup>1</sup> must be considered as born aliens, not entitled to rank with the king's English.<sup>2</sup> His constant practice of padding out a sentence with useless epithets, till it became as stiff as the bust of an exquisite; his antithetical forms of expression,<sup>3</sup> constantly employed even where there is no opposition in the ideas expressed; his big words wasted on little things; his harsh inversions,<sup>4</sup> so widely different from those graceful and easy inversions which give variety, spirit, and sweetness to the expression of our great old writers—all these peculiarities have been imitated by his admirers and parodied by his assailants, till the public has become sick of the subject.<sup>5</sup>

(1) Naturalized. 英語ニ歸化セルノ義。(2) The king's English.—Good English ノ義。因ニ云フ英國ニ於テ時ノ君主ガ女王ナレバ The queen's English ト云フ。(3) Antithetical forms of expression. 反對ノ意義ヲ表彰スル對句ナリ。(4) Harsh Inversions. — Inversion ハ語句ノ通常ノ順序ヲ顛倒セシムルノ義ニシテ例ヘバ “Impurity is one of the most detestable of all vices” ト云ノ代ハリニ “Of all vices, impurity is one of the most detestable” ナド云ノ如シ。“Harsh inversion” ハカタクルシキ。ゴツ々々シタル inversion ノ義。(5) Has become sick of the subject. 餘リニ屢論陳セラレ。世人ガ既ニ此問題ニ就キテハ厭キハテタルヲ云フ。

【譯文】 Johnson の文體の特辭缺點は凡べて讀者の能く熟知する所。且又歴人の嘲笑する所となり居るが故に今茲に之を指摘するは蛇足の勞なり。彼れは英語の眞寔中に其根蒂を有するアングロ、サクソン、ノーマン、フレンチ等強力明晰なる語を多くの他の有名なる作家より一層少く用ゐたることは人の能く知る所なり。彼れは又英語の基礎既に固定して後。希臘羅典より轉用し來りたる語にして。假令ひ法律上正當に英語に歸化したるものなりと雖ども。矢張り外國語の藉に在るものなれば純粹の英語に伍伴するの權利なき語にして不正の偏辭をする者を偏愛し好んで此等の語を用ゐたることも亦人の能く知る所なり。彼れが常に無用の形容語を以て文章中に填充し。恰も華公子(ダテシヤ)の半身像の如く。如何にも硬くるしくなるまで。無用の語句を羅列するの習癖あること。又願表されたる思想中に反對の意味なき場合に於ても。對句體の詞藻を常に用うること。甚爾たるものに對して漫に尨大の語を亂用すること。彼の古代の文豪の詞句に多變と活氣と快活を興ふる所の體

美通暢なる語句の轉位とは非常に異なるかたくろしき轉位法を用うること——是等の特癖に屢彼れの敬仰者に由りて摸擬せられ。又彼れの攻撃者に由りて嘲笑せられ。社會は爲めに此題目に就きて聞くを厭ふに至れり。

6. Goldsmith said to him, very wittily and very justly, "If you were to write a fable about little fishes, doctor, you would make the little fishes talk like whales." No man surely ever had so little talent for personation as Johnson. Whether he wrote in the character of a disappointed legacy-hunter or an empty town fop, of a crazy virtuoso or a flippant coquette, he wrote in the same pompous and unbending<sup>1</sup> style. His speech, like Sir Piercy Shafton's<sup>2</sup> euphuistic eloquence,<sup>3</sup> bewrayed him under every disguise. Euphelia and Rhodoclea talk as finely as Imlac the poet, or Seged, Emperor of Ethiopia. The gay Cornelia describes her reception at the country-house of her relations in such terms as these: "I was surprised, after the civilities of my first reception, to find, instead of the leisure and tranquillity which a rural life always promises, and, if well conducted, might always afford, a confused wildness of care, and a tumultuous hurry of diligence, by which every face was clouded, and every motion agitated." The gentle Tranquilla informs us that she "had not passed the earlier part of life without the flattery of courtship and the joys of triumph; but had danced the round<sup>4</sup> of gayety amidst the murmurs of envy and the gratulations of applause, had been attended from pleasure to pleasure by the great, the sprightly, and the vain, and had seen her regard<sup>5</sup> solicited by the obsequiousness of gallantry, the gayety of wit, and the timidity of love."<sup>6</sup> Surely Sir John Falstaff<sup>7</sup> himself did not wear his petticoats with a worse grace.<sup>8</sup> The reader may well cry out, with honest Sir Hugh Evans,<sup>9</sup> "I like not when a 'oman has a great beard: I spy a great beard under her muffler."

(1) **Unbending.** — Inflexible. (2) **Sir Piercy Shafton.** — A fantastical character in Scott's "Monastery," whose language is not a very successful imitation of Euphuism. (3) **Euphuistic eloquence.** — Refined and pompous language. 極メテ辭句ヲ修飾スルヲ云フ。 (4) **Round.** — A circular dance. (5) **Her regard.** — Her good opinion. (6) **The timidity of love.** 凡ソ戀ノ情ナルモノハ之ヲ口ニ發セントシテ容易ニ發スルコトヲ得ザルモノナリ。故ニ「臆病」ト云フナリ。 (7) **Sir John Falstaff.** — Shakespeareノ "Merry Wives of Windsor" 中ニ在ル人物ニシテ。Mrs. Ford, Mrs. Page 等ヲ慰慕シ。此二夫人ニ醜弄セラル。又 "King Henry IV." 中ニモ是レト全名ノ人物アリ。 (8) **Did not wear his petticoats.....grace.** — "Petticoats" ハ婦人ノ着ル下衣ヲ云フ。Falstaff カ婦人ノ服裝ヲナシ。婦人ニ阿諛スル様ハ見苦ルシケレドモ。併シ Johnson ノ描寫セル婦人カ斯クモ學者アツテ。はいからチ氣取ルハ一層見苦ルシク。Falstaff ト雖ドモ之レヨリ一層見苦ルシキ様ヲ以テ婦人ノ服裝ヲナサリシトノ義ナリ。 (9) **Sir Hugh Evans.** 沙翁ノ "Merry Wives of Windsor" 中ニ在ルウエーヌノ牧師ナリ。

【譯文】 ゴールドスミス曾つて Johnson に向つて云へることあり。其言や巧慧にして且つ妥當なり。曰く「足下若し小魚に關して一つの寓話を書かんか。必ずや其小魚が鯨の如く語るやう物するならん」と。實に Johnson ほど扮粧の才を有すること妙なきものはあらず。彼れは失望せる遺産獵獲者。或は虚飾的部人士の華公子。或は狂氣せる好古家。或は多辨の嬌女を描寫するに當りても均しく華美婉麗頑硬なる文體を以て叙述せり。彼れの談話は恰も Sir Piercy Shafton の雅言的能辨の如く。あらゆる假裝の下に彼れの化けの皮を曝露し居れり。彼の Euphelia や Rhodoclea の如き婦人が詩人 Imlac と同じやうに。或は Ethiopia の王 Seged と全様華美の語を以て談話するあり。彼の快活なる Cornelia は親戚の別墅に招待されたとき。其時の模様を叙して云へるあり曰く「予は始めて招待せられ。款待を受けし後。大に驚きたることあり。そは田舎の生活が常に吾人に約する所の閑暇と静寂を得るの代はりに(若しや甘く處理すれば必ず得らるゝものなり) 雑沓極りなき空漠たる諸般の注意掛念。喧囂たる繁劇。倉急寸隙なきことを見て大に吃驚せり。而して此に由りて以て凡べての人々の面は曇り。凡べての動作が激興さるゝなり。」と。又溫柔なる Tranquilla は吾人に告て曰く「彼れは妙齡の頃ひ求愛の媚びと成功の喜びの中に其日を送り。羨望の聲。喝采の歡聲の中に快活の舞蹈を跳どり。高貴の人。快活の男子。浮華の人々に由りて一つの宴席より又他の宴席に於て伴隨され。嬌女に對する敬禮的の阿諛。才子の快活。戀愛の怯懦に由りて一瞥の愛顧を得んと求めらるゝを見たり」と。彼の Sir John Falstaff も之れより一層見苦るしき態度を以て女裝せざりしなり。讀者は彼の正直なる Sir Hugh Evans と共に「予は婦人が大ひなる鬚髭を有するを好まず。予は實に彼等の覆面巾の下に大ひなる鬚髭あるを見る」と絶叫するも宜べなり。

【註】 **The joys of triumph.** 到ル處交際社會ニ歡迎セラレ。交際社會ノ女王ト推尊セラレ。所謂男子ヲ懣殺スル勝利ノ快樂ヲ云フ。 **Round of gayety.** — Round ハ Circular dance ノ義ナリ。 "Danced the round of gayety" チ Led idle life ノ義ニ解スルモノアリ。予ハ前説ヲ取ル。 **Gallantry, wit, love** 抽象的ナレドモ。其意義ハ具體的ナリ。 **'Oman** ハ woman ナリ。

7. As we close Boswell's book,<sup>1</sup> the club-room is before us, and the table on which stands the omelet for Nugent,<sup>2</sup> and the lemons for Johnson. There are assembled those heads which live forever on the canvas of Reynolds.<sup>3</sup> There are the spectacles of Burke,<sup>4</sup> and the tall, thin form of Langton<sup>5</sup>; the courtly sneer of Beauclerk,<sup>6</sup> and the beaming smile of Garrick<sup>7</sup>; Gibbon tapping his snuff-box, and Sir Joshua with his trumpet in his ear.<sup>8</sup> In the foreground is that strange figure<sup>9</sup> which is as familiar to us as the figures of those among whom we have

been brought up—the gigantic body, the huge massy face seamed with the scars of disease, the brown coat, the black worsted stockings, the gray wig with the scorched foretop, the dirty hands, the nails bitten and pared to the quick.<sup>10</sup> We see the eyes and mouth moving with convulsive twitches; we see the heavy form rolling; we hear it puffing; and then comes the “Why, sir?” and the “What then, sir?” and the “No, sir!” and the “You don’t see your way through the question,”<sup>11</sup> sir!

(1) *Boswell's book.*—Boswell's Life of Dr. Johnson チ云フ。(2) *Nugent.*—Johnson ト等シク The London Literary Club ノ一會員ナリ。(3) *Reynolds.*—Sir Joshua Reynolds トテ Johnson ト共ニ如上ノ俱樂部ヲ創立シタル人。有名ナル英國ノ肖像畫工ナリ。(4) *Burke.*—Edmund Burke. 有名ナル英國ノ演説家兼文章家ナリ。(5) *Langton.*—Bennet Langton ニシテ Johnson ノ友人ナリ。(6) *Beauclerk.*—Topham Beauclerk ニシテ英國ノ學者。Johnson ノ友人ナリ。(7) *Garrick.*—David Garrick ハ Johnson ノ門人ニシテ。後ニ有名ナル俳優トナレリ。(8) *Gibbon* ハ有名ナル羅馬史ヲ著シタル英國ノ歴史家ナリ。(9) *Trumpet in his ear.* 聾者ナルガ故ニ傳聲器ヲ耳ニアテ居ルナリ。(10) *To the quick.*—To the flesh. (11) *You don't see.....the question.* 其間ニ由リテ汝ノ志スコトヲ了解自得スル能ハズトノ義ナリ。

【譯文】我輩若し Boswell の Johnson 傳を讀了して卷を蓋へば吾人の前に俱樂部室あり。卓上には Nugent の爲めにラムレッツあり。Johnson の爲めにレモン水あり。其處には又永久 Reynolds の畫布の上に生存する所の人々の顔揃ひあり。即ち Burke の眼鏡あり。Langton の脊高き清姿あり。Beauclerk の優佳なる冷笑あり。Garrick の輝り耀ぐ微笑あり。Gibbon の嗅ぎ煙草入れを輕打しつゝあるあり。Sir Joshua の耳に傳聲器を當てるあり。其前面には吾人が日常目撃して共に興に育てあげられたる人の姿と全じやうに能く熟知せる奇態妙絶の姿をなせる人物あり。——容貌魁偉。疾病の痕跡を遺せる大ひなる重も々々しき顔面。赤褐色の上衣。黒き毛糸の靴下。前額の焦げたる灰白色の假髮。汚穢なる手。肉の所まで噛み且つ切りたる爪を有する者の姿を見る。吾人は其眼其口の痙攣的屈曲を以て動きつゝあるを見る。吾人は大男の体が轉輾左右に動くを見る。吾人は長き息を吸ふを聞く。而して「何故なりや。」「それから如何。」「否然らず。」又は「足下は其間に由りて之を得する能はず。」等の語を聞く。

【註】 *The club-room is before us.* 是ハ唯想像的ナリ。以下叙述セル事物皆之ニ全ツ。 *Live forever on the canvas &c.* 一トビ Reynolds ノ筆ヲ以テ其肖像ヲ畫カレバ。其作タルト萬世不朽ノモノナレバ。其畫布ノ上ニ永久

生活ストハ云フナリ。“What then, sir?” ソレカラ如何ナル斷論ヲナサントスルカノ義ナリ。

8. What a singular destiny has been that of this remarkable man!<sup>1</sup> To be regarded in his own age as a classic, and in ours as a companion! To receive from his contemporaries that full homage which men of genius have in general received only from posterity! To be more intimately known to posterity than other men are known to their contemporaries! That kind of fame which is commonly the most transient is, in his case, the most durable. The reputation of those writings which he probably expected to be immortal is every day fading; while those peculiarities of manner and that careless table-talk, the memory of which, he probably thought, would die with him, are likely to be remembered as long as the English language is spoken in any quarter of the globe.

(1) *This remarkable man.*—Johnson チ指ス。

【譯文】此著名なる人物の運命は如何に不思議の運命なりしぞ。其生れ出でたる時代に於ては英文學の大家と認められ。我々の時代に於て常に讀者の伴侶と認めらるるとは。又其全時代の人々より彼の天才の人が概して後昆より受くる所の十全なる尊敬を受くるとは。通常最も一時的の名譽たるものが彼れに於ては最も恒久的なり。彼れ自ら萬世不朽的なりと豫期したる作物の名聲は日々消滅しつゝある間に其特異なる動作。其不注意なる卓上の談話等彼れの死と共に多分忘れらるゝものと彼れも自ら考へ居たるものが。苟も英語が世界の何れの處にてか話さるゝ限りは幾久しく記憶せらるゝならんとは又一奇と云ふべし。

### I.—COWLEY AND HIS CONTEMPORARIES.

(COWLEY 及ビ全時代ノ詩人)。

【緒言】次に掲ぐる拔萃は Johnson の詩人傳より取りたるものなり。此書より吾人は既に二個の拔萃をなせり。——即ち沙翁品評論と Dryden, Pope の比較論是れなり。Leslie Stephen の言に曰く「Johnson の批評の多くは今や既に世に瘞たれたり。併し彼れの老年の作に係る「詩人傳」は批評と傳紀とを交へるものなるが。是は甚しき缺點あるにも拘はらず。驚歎すべきの作なり。是れぞ最も能く Johnson の心意を反映する所のものにして。一たび之を己が知己となしたる博識の讀者は必ず之を親友となすならん。」

1. Cowley, like other poets who have written with narrow views, and, instead of tracing intellectual pleasures in the mind of man, paid

their court to temporary prejudices, has been at one time too much praised, and too much neglected at another.

【譯文】彼の偏狹の見地を以て物したる他の詩人の如く。又心智的快樂を人の心の中に求めずして。一時の偏見に多く意を留めたる詩人の如く。Cowleyは或る時は餘りに多く喝采を博し。又他の時は餘り多く等閑視されたり。

【註】 Cowley.—Abraham Cowley (1618—1667) は其當時ニ於テ最も愛讀サレタル詩人ナリ。 Paid their court.—Paid their attention.

2. Wit,<sup>1</sup> like all other things subject by their nature to the choice of man, has its changes and fashions, and at different times takes different forms. About the beginning of the seventeenth century appeared a race of writers that may be termed the *metaphysical poets*,<sup>2</sup> of whom, in a criticism on the works of Cowley, it is not improper to give some account.

(1) Wit.—Literary invention. (2) *Metaphysical poets*. 此種ノ詩人ニシテ Cowley ノ外ニ有名ナルモノハ Donne, Crashaw 等ナリ。此等ノ詩人ニ “Metaphysical” ノ名ヲ冠スルハ妥當ナラズ。 “Fantastic school” ナ以テ適當ナリト云フモノアリ。

【譯文】文學上の意匠なるものは事物の性質上人の選擇に従ふ凡べてのもの如く變化あり。流行あり。種々の時に於て種々の形態を成すものなり。十七世紀の始め頃「哲學的詩人」と稱する一種の詩人世に出でたり。今や Cowley の著作を批評するに當りて。此種の詩人に就き幾分の説明をなすは蓋蛇足の勞に非るべし。

【註】 Like all other things.....to the choice of man. 簡易ノ例ヲ擧グレバ帽子ノ如ク。手袋ノ如ク。皆是レ人ノスキズキニ從フモノナリ。斯ルモノハ年々歳々其流行ヲ異ニス。故ニ “has its changes and fashions” トハ云フナリ。

3. The metaphysical poets were men of learning, and to show their learning was their whole endeavor; but, unluckily resolving to show it in rhyme, instead of writing poetry<sup>1</sup> they only wrote verses; and very often such verses as stood the trial of the finger<sup>2</sup> better than of the ear; for the modulation was so imperfect that they were only found to be verses by counting the syllables.

(1) Poetry ト verse トハ大ニ相異ナリ。前者ハ單ニ韻律ノミヲ以テ形成サルモノニ非ズ。然ルニ後 者ハ唯韻文ト稱スルバカリニシテ。所謂 measure + rhyme 等規則ニ協ヒ居レバソレテ verse ト云ハレ得ルナリ。(2) Stood the

trial of the finger. 指ノ試験ニ耐ユル。文字ノ綴リダケ規則通りニナリ居ルガ故ニ。指モテ之ヲ計算スルノ試験ニハ合格スルトノ義ナリ。

【譯文】所謂哲學的詩人は博識の學者にして。其博識を示さんか爲めに彼等は全力を注げり。去れど彼等は不幸にも之を韻律にて示さんと決心したるが故に詩を書かずして唯韻文を書けり。而して多くは耳の試験に應ずるよりも一層指の試験に耐ゆるか如き韻文を物せり。其音聲の抑揚頗る不完全にして。唯字の綴りを數へて以て韻文たることを知るのみ。

【註】 Better than of the ear ハ better than stood the trial of the ear ニシテ耳ノ試験ニ應ズルトハ所謂耳ザハリノ好キヲ云フ。

4. If the father of criticism<sup>1</sup> has rightly denominated poetry an imitative art,<sup>2</sup> these writers will, without great wrong, lose their right to the name of poets, for they cannot be said to have imitated anything: they neither copied nature from life, neither painted the forms of matter, nor represented the operations of intellect.

(1) The father of criticism. 希臘ノ哲學者 Aristotle ナ云フ。文學的批評ノ原則ヲ規定シタル人ナリ。(2) An imitative art. 凡ソ poetry ナルモノハ天然ヲ鏡ニ寫スガ如ク。最も忠實ニ之ヲ模擬スルノ術ナレバ斯クハ云ヘルナリ。

【譯文】若しや批評の元祖アリストートルが詩を命名して模擬的技術なりと云へる語が果して正鵠を得るものとすれば。所謂哲學的詩人は詩人たるの名稱を受くるの權利を失ふも決して大ひなる損害となすべからず。何となれば彼等は何物も模擬したりと云ふべからざればなり。彼等は毫も人生より天然を描寫することなく。又物質の形態を畫くことなく。心智の作用を實現したることなければなり。

5. Those, however, who deny them to be poets, allow them to be wits. Dryden confesses of himself and his contemporaries that they surpass him in poetry.

【譯文】去りながら彼等を以て詩人に非すと否定する所の人々も彼等を以て文學的意匠に富めるものと認む。彼の Dryden も彼れ自身并に彼れと全時代のものを以て文學的意匠に於ては Donne に劣る所あるも詩に於ては彼れに優ると論辨せり。

6. If wit be well described by Pope as being “that which has been often thought, but was never before so well expressed,”<sup>1</sup> they certainly never attained, nor ever sought it; for they endeavored to be singular

in their thoughts, and were careless of their diction. But Pope's account of wit is undoubtedly erroneous; he depresses it below its natural dignity, and reduces it from strength of thought to happiness of language.<sup>2</sup>

(1) "That which has been often thought &c.—Pope かの *Essay on Criticism* に言へルコトアリ。曰ク。

"True wit is nature to advantage dressed,  
What oft was thought, but ne'er so well expressed."

是ハ wit ノ定義ニシテ。Wit トハ 麗人ノ考ヘ付キタルコトナレドモ。以前曾ツテ是レホド巧ミニ言ヒ 頗ハサレタルコトナキモノヲ云フトナリ。換言スレバ 思想ハ 嶄新ナラザレドモ。詞藻ノ巧妙ナルモノヲ云フトノ謂ヒナリ。(2) *Happiness of language*.—Agreableness of language.

【譯文】 若しや wit にして Pope かの云ふが如く「人の麗考へたるものなれども。未だ曾つて是れほど巧みに言ひ顯はされたることなきものなり」とせば彼の哲學的詩人は確かに此點に達したるものに非ず。又之に達せんと勉めたるものに非ず。何となれば彼等は其思想に於て頗る奇異ならんことを求め。其詞藻に於ては不注意なりしか故なり。併し Pope の wit に関する定義は疑ひなく誤れるものなり。彼等は wit の所謂本性たる品位を下げて。思想の雄健と云ふ本質より唯單に言詞の快美なるものとなせり。

7. If by a more noble and more adequate conception that be considered as wit which is at once natural and new, that which,<sup>1</sup> though not obvious, is, upon its first production, acknowledged to be just;<sup>2</sup> if it be<sup>3</sup> that which he that never found it<sup>4</sup> wonders how he missed, to wit of this kind the metaphysical poets have seldom risen. Their thoughts are often new, but seldom natural; they are not obvious, but neither are they just; and the reader, far from wondering that he missed them, wonders more frequently by what perverseness of industry they were ever found.<sup>5</sup>

(1) *That be considered.....which is &c.*—That ハ which ト 關聯シ。.....所ノソレ (that) が wit ト考ヘラルトナラバト譯讀スベシ。(2) *To be just*.—To be just wit 即チ natural ノモノヲ云フ。(3) *If it be*.—It ハ wit チ指ス。(4) *He that never found it &c.* 之ヲ見出サマリシ人がドウシテマ—己レハ斯ル思想ニ氣付カザリシカト自ラ怪ム。コンナ甘ヒ面白ヒ思想ガアツタニ。ドウシテマ—己レハ是レ迄之ヲ見失ヒ。氣付カザリシカト自ラ不思議ニ思フ。(5) *Wonders more frequently.....they were ever found*. 偏執ナル研究ヲシテ。ドウシテマ—コンナ非自然ノ思想ヲ思ヒ付ヒタカト一層麗怪シム云々。

【譯文】 若しや一層高尚にして一層適切なる理想に據りて。彼の wit なるもの

は自然的にして兼て又嶄新なるもの。假令ひ明晰ならざるも。其始めて現出したるとき直に正當のものなりと認知せらるゝものなりせば。又其 wit を氣付かさざりし所の人が。之を觀てどうして之れが見當らざりしかと怪むが如きものなりせば。此種の wit には哲學的詩人は到底達したるものと云ふべからず。彼等の思想は多く嶄新なれども。自然的たること稀れなり。彼等の思想は明晰ならず。去れど正當のものに非ず。而して讀者は之を見當らざりしを怪むことなくして。却つて偏執なる研究のため如何にして斯る非自然的の思想を見出したるかを一層麗怪むものなり。

8. But wit, abstracted from its effects upon the hearer, may be more vigorously and philosophically considered as a kind of *discordia concors*<sup>1</sup>—a combination of dissimilar images, or discovery of occult resemblances in things apparently unlike. Of wit, thus defined, they have more than enough. The most heterogeneous ideas are yoked by violence<sup>2</sup> together; nature and art are ransacked for illustrations, comparisons, and allusions; their learning instructs, and their subtlety surprises; but the reader commonly thinks his improvement dearly bought,<sup>3</sup> and, though he sometimes admires, is seldom pleased.

(1) *Discordia concors*.—A harmonious discord. 是レ種々ノ異ナル現象ヲ調和的ニ能ク一致結合セシムルヲ云フ。(2) *By violence*. 腕力ヲ以テノ如ク無理遣リニ。(3) *His improvement dearly bought*. 其思想明晰ナラズ。且ツ又引證頗ル該博ナルが故ニ。其書ヲ讀ミ己ガ mind チ improve スルハ中々ノ骨折ヲ要ス。故ニ高價ニ買ハルト云フナリ。

【譯文】 Wit かの讀者に與ふる其結果より之を推演せば。尙一層哲學的に。一層力強く一種の「不調和的調和」とも考へらるゝものなり。——即ち不同の現象の結合。若くは一見全じからざる事物の中に隱微奥妙の類似を發見するものと考ふるを得べし。右の如く定義を下したる wit に就きては彼等は充分と云ふより以上を有す。最も異性質の觀念が強ひて共に結合せられ。例證。比較。引喩の爲めには天然人工共に穿鑿捜査され。彼等の博識は能く人を教へ。彼等の惻隱は能く人を驚かす。去れど讀者は概して高價を拂ひて新智識を買ひ求めたるものと思ふ。而して讀者は又往々之を敬仰するも。之に由りて樂まざるゝこと稀れなり。

9. From this account of their compositions, it will be readily inferred that they were not successful in representing or moving the affections. As they were wholly employed in something unexpected and surprising, they had no regard to that uniformity of sentiment which enables us to conceive and to excite the pains and the pleasure of



other minds. They never inquired what, on any occasion, they should have said or done, but wrote rather as beholders than partakers of human nature; as beings looking upon good and evil, impassive and at leisure; as Epicurean deities,<sup>1</sup> making remarks on the actions of men and the vicissitudes of life, without interest and without emotion. Their courtship was void of fondness, and their lamentation<sup>2</sup> of sorrow. Their wish was only to say what they hoped had been never said before.

(1) *Epicurean deities*. 希臘ノ哲學者 Epicurus ノ説ニ據レバ gods ハ天ノ樂園ニ於テ絶對的無爲ノ有様ニテ生活シ。超然トシテ智徳ノ研鑽ヲ樂ミ居ルト云フ。(2) *Their lamentation* ノ次ギニ was void ナリト云フ。

【譯文】 彼等の文作に關する此説明に據りて觀れば彼等は人情を示現し。又は動かすに於て成效せざりしことは見易きの理なり。彼等は全然何人の意表の外に出で、人を吃驚せしむることのみに從事せしを以て。由つて以て吾人が他人の苦樂を推知し若くは之を奮興せしむる所謂感情の調和なるものを顧みざりき。彼等は如何なる必要の場合に於ても宜しく如何なることを云ふべくや。如何なることを爲すべきやを考究せずして。人性即ち人間と共に與に事なすものと云ふよりも寧ろ人性の傍觀者として替り。即ち受動的に唯閑々と世の善惡を傍觀するものゝ如くに替り。恰も Epicurus の所謂神の如く。何等の利害をも感ぜず。何等の感應もなくして人の行爲。人生の變遷を注目するものゝ如し。彼等の求愛は戀愛の情なし。彼等の憂愁は悲哀の情なし。彼等の冀望は唯以前に決して云はれたることなしと思ふ所のものを云はんとするに在り。

10. Nor was the sublime<sup>1</sup> more within their reach than the pathetic;<sup>2</sup> for they never attempted that comprehension and expanse of thought which at once fills the whole mind, and of which the first effect is sudden astonishment, and the second rational admiration. Sublimity is produced by aggregation, and littleness by dispersion. Great thoughts are always general, and consist in positions not limited by exceptions, and in descriptions not descending to minuteness. It is with great propriety that subtlety, which in its original import means exility of particles, is taken in its metaphorical meaning for nicety of distinction. Those writers who lay on the watch for novelty could have little hope of greatness; for great things cannot have escaped former observation. Their attempts were always analytic; they broke every image into fragments; and could no more represent, by their slender conceits and labored particularities, the prospects of nature or the scenes of life than he who dissects a sunbeam with a prism<sup>3</sup> can exhibit the wide effulgence of a summer noon.

(1) *Sublime*. 思想ノ宏莊。雄大ナルモノ。(2) *Pathetic*. 是レ前文ニ在ル “moving the affections” 即チ人心ヲ感動シ。涙ヲ流サシムルモノヲ云フ。(3) *Prism*. 三角玻璃ハ太陽ノ光線ヲ七色ニ分離スルモノナリ。

【譯文】 尙又宏莊雄大も悲愴的と等しく彼等の到達せる範圍内に在らざりき。何となれば彼等は彼の忽ちに人の全心に充滿し。始めには急突の吃驚を起し。次には合理的吃驚を生ぜしむる包括的曠濶的思想を吐露せんと企てざりしが故なり。凡そ宏莊雄大は綜合に據りて生ぜらるゝものなり。卑俗微小は分散に由りて生ずるものなり。大思想は常に廣汎的のものにて。餘り例外に由りて制限されざる地位に立ち。微詳に流れざる記事より成るものなり。凡そ “Subtlety” なる語は分子の細微なるの義を有するものなるが。其陰喻的の意味に於ては詳密なる差別の義に用ひらるゝは蓋適切のこと云ふべし。常に括目して奇拔嶄新の思想を得んと欲するものは偉大なる思想を得るの望なし。彼等の爲す所は常に分析的にして。各現象を片々に打破するものなり。其極微なる想像其精巧なる特殊性に由りては到底天然の遠景。若くは人生の光景を示現すること能はざる恰も三角玻璃を以て日光を解剖するものが燿々たる夏日の日中に於ける太陽の光を示現すること能はざるが如し。

【註】 *The first effect*.....*rational admiration*.—*The second* ノ次ギニ “effect is” ノ二字ヲ補充スベシ。所謂其大思想が第一ニ吾人ニ及ボス効果ハ遽然トシテ吾人ヲ吃驚セシムルコト。又第二ノ効果ハ合理的敬嘆。即チ唯空漠タル無意識的賞嘆ニ非スシテ道理ニ合フ賞嘆ヲ云フ。 *Sublimity is produced*.....*by dispersion*. 雄大ノ思想ナルモノハ元ト是レ特殊のモノニ非ズ。又偏狹的ノモノニ非ズ。故ニ廣汎的綜合的ノモノヨリ生ズ。ソレト正反對ニシテ卑俗微小ノ思想ハ又個々別々ニ分散セルモノヨリ生ズルヲ云フ。 *Subtlety* ハ陰喻的ニ差別ノ詳細ナルノ義ニ用ヰラル。 *Metaphysical writers* 又ハ *subtlety* ナ多ク具スル所ノ作家ナリ。例ノ *hair-splitting* ハ彼等ノ特性ナリ。 *Lay on the watch*. ツケネロウテ常ニ見張り居ルヲ云フ。 *Former observation*. 以前既ニ人ノ著眼スル所トナルヲ云フ。

11. What they wanted, however, of the sublime, they endeavored to supply by hyperbole: their amplification had no limits; they left not only reason, but fancy, behind them; and produced combinations of confused magnificence that not only could not be credited, but could not be imagined.

【譯文】 去りながら宏莊の思想に就きて彼等が缺きし所のものは贅喩法に由りて之を補はんとせり。彼等の所謂敷衍なるものは更に止まる所を知らず。彼等は理性のみならず。其想像をも措て之を顧みず。會に信を置くことの出來ざるのみならず。想像すら爲し得ざる錯雜極まる唯外觀的偉大なる思想の結合を造り出したるものなり。

【註】 *Combinations of confused magnificence.* 雜然トシテ秩序ナク。唯如何ニモ學者ヲシキ偉觀ヲ具スル思想ヲ結合セルモノ。 *Magnificent ideas but disordered combinations* ノ義。

12. Yet great labor, directed by great abilities, is never wholly lost: if they frequently threw away their wit upon false conceits, they likewise sometimes struck out<sup>1</sup> unexpected truth; if their conceits were far-fetched,<sup>2</sup> they were often worth the carriage.<sup>3</sup> To write on their plan, it was at least necessary to read and think. No man could be born a metaphysical poet,<sup>4</sup> nor assume the dignity of a writer, by descriptions copied from descriptions, by imitations borrowed from imitations, by traditional imagery and hereditary similes, by readiness of rhyme and volubility of syllables

(1) *Struck out.*—Brought to light. (2) *Far-fetched.* 遠方ヨリ持チ來サレタルモノ。要スルニ *obscure* ナルノ義。 (3) *Worth the carriage.* 遠方ヨリ持チ來サレタルモノモ、ワザ々々遠クヨリ運搬シ來ルグケノ價值アルモノナリトノ義。 (4) *No man.....a metaphysical poet.* 何人モ生レナガラニシテ *metaphysical poet* タル能ハズ。勉メザレバ斯ル學者トナルコトヲ得ジトナリ。

【譯文】 去れど大能力に據りて指導されたる大事業は決して徒勞に屬せず。彼等は虚空想の上に其學力を放棄して之を徒勞に屬せしむることあれども。時としては又意外の眞理を發見することあり。彼等の想像は遙るかに遠隔の地より持ち來され。頗る曖昧模糊のものなれども。又多くは之を運搬し來るだけの價值あるものなり。彼等の如き意匠を以て書かんとするには少くとも讀み且つ考へざるべからず。人は生れながらにして哲學的詩人たるを得ず。又人の紀事を臆寫し。撰擬を又撰擬し。傳說的の想像。世襲的の直喩。又單に通暢なる律脚。饒舌なる綴字等に由りて苟も作家の品位を保つこと能はざるなり。

【註】 *Hereditary similes.* 代々傳襲シテ用非來レル直喩法ヲ云フ。 *Volubility of syllables.*—“*syllable*” ハ字ノ綴リナレバ。詩ニテ云ヘバ *measures* ナリ。滅茶々々ニ之ヲ臚列セルモノ。

13. In perusing the works of this race of authors,<sup>1</sup> the mind is exercised either by recollection or inquiry; either something already learned is to be retrieved, or something new is to be examined. If their greatness seldom elevates, their acuteness often surprises, if the imagination is not always gratified, at least the powers of reflection and comparison are employed; and in the mass of materials which ingenious absurdity<sup>2</sup> has thrown together, genuine wit and useful knowledge may be sometimes found buried perhaps in grossness of expression, but useful to those who know their value; and such as<sup>3</sup>,

when they are expanded to perspicuity and polished to elegance, may give lustre to works which have more propriety though less copiousness of sentiment.

(1) *This race of authors.* 此種ニ屬スル作家即チ *metaphysical poets* ヲ指ス。(2) *Ingenious absurdity.* 偽才。荒唐ノ思想ヲ巧ミニ潤色スルノ才ヲ云フ。(3) *Such as.*—Such wit and knowledge as may give lustre to works &c., &c.

【譯文】 此種の作家の著書を閱讀して讀者の心意は反省若くは切瑛に由りて大に練磨を受くるものなり。既に己に學び得たるものは再び胸中に浮み出で。或は嶄新なるものが討究せらるゝなり。彼等の偉大なる思想は以て吾人を向上するに足らずとするも彼等の慧眼は以て吾人を吃驚せしむ。其想像は常に吾人を満足せしむるものに非ずと雖ども。少くとも省察比較の力が練習せらる。而して彼の偽才が蒐集したる材料の一團中には往々其粗笨なる言詞の中に純粹なる文學的意匠。有益なる智識が埋没するを見ることあり。而して此等は其價值を知る所の人々には最も有益なるものなり。而して此等の文學的意匠及び智識が敷衍されて明晰のものになされ。琢磨されて宏莊華美のものになされしならば假令一層不明瞭なれども一層適然の思想を有する著作に燦然たる光輝を與へん。

【註】 *Propriety.*—Fitness to a subject. 適然ナルコト。即チ論旨ニ適切ナル言語ノ義ナリ。 *Less copiousness of sentiment.* 思想ノ曖昧模稜ナルコト。 *Works which have &c.* ハ所謂 *Metaphysical poets* ノ著作ヲ暗示セルナリ。彼等ノ作物ハ彼ノ *far-fetched allusion* カ多キユヘ曖昧模稜ナリトハ云フ所以ナリ。

## II.—DR. JOHNSON'S LETTER TO THE EARL OF CHESTERFIELD.

JOHNSON > CHESTERFIELD 伯ニ與フルノ書。

【緒言】 Johnson が Chesterfield 伯に與へたる書面に就きて其當時の事情は下の如し。千七百四十七年 Johnson は書肆 Dodsley の勤めに由りて時の國務大臣にして當時有名なる文學保護者たる Chesterfield 伯に宛て英語辭書編纂の計畫を公言せり。其文の中には伯と Johnson とは此計畫事業に關して幾分か相方互に交通する所ありしが其後 Johnson は遂に伯の爲めに排斥されたるの謂氣を含めり。其際此辭書編纂の事業は着々進捗し。七星霜を経て千七百五十五年遂に發行せられたり。其出版少し前に Chesterfield 伯は倫敦 “World” 雜誌上に二篇の論文を掲げ。種々諷刺を並べて博士 Johnson の此事業に適當の人

物なる所以を叙述せり。——蓋し其目的は自ら此書の献辭を得んとするに在りしなり。Johnson は忽ち此策略を看破し。此有名なる書簡を裁して伯に一大痛棒を與へたり。Carlyle 此書を評して「是れぞ Chesterfield 痴の耳に。且つ彼れを経て廣く傾聴する世界の耳に。保護恩惠の最早無用なる所以を宣言する遠近隠れなき天下に名高き一陣の宣告的暴風なり」と。】

【註】 *Mecenas*. 羅馬ノ政治家ニシテ文學ノ保護者ナリ。現今ニ於テハ普通名詞トシテ用井ラレ。文學保護者 Patron of literature ノ義ヲ有ス。Dedication. 献辭トテ。著書ノ首メニ恩人若クハ先輩等ニ宛テ辭ヲ捧グ以テ其書ヲ奉呈スルノ意ヲ述ブルモノヲ云フ。A piece of his mind.—Contempt or ridicule.

MY LORD,—I have lately been informed by the proprietor of *The World* that two papers in which my *Dictionary* is recommended to the public were written by your lordship. To be so distinguished is an honor which, being very little accustomed to favors from the great, I know not well how to receive, or in what terms to acknowledge.

【譯文】 閣下。——予が編纂に係る辭書に關し *The World* 誌上に二篇の論文を草し。以て之を世に紹介推舉せられたるは閣下の手に由りて起草せられたるものなることを全誌の持主より聞知せり。予は曾つて高貴の人より恩顧を受くるに慣れざるを以て。斯る名譽は如何に之を受くべき。辭の以て謝意を表するものなきほどの光榮なりとす。

【註】 *The World* ハ倫敦ニテ發行セル雜誌ノ名ナリ。

When, upon some slight encouragement, I first visited your lordship, I was overpowered, like the rest of mankind, by the enchantment of your address, and could not forbear to wish that I might boast myself *le vainqueur du vainqueur de la terre*<sup>1</sup>—that I might obtain that regard<sup>2</sup> for which I saw the world contending; but I found my attendance<sup>3</sup> so little encouraged that neither pride nor modesty<sup>4</sup> would suffer me to continue it. When once I had addressed your lordship in public,<sup>5</sup> I had exhausted all the art of pleasing which a retired and uncourtly scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.<sup>6</sup>

(1) *Le vainqueur du vainqueur de la terre*. — The conqueror of the conqueror of the world ノ義佛蘭西語ナリ。世界ノ征服者ノ其又征服者。Chesterfield ナ以テ世界ノ征服者トスレバ。Chesterfield ノ如キ偉人ノ敬仰ヲ受クル者ハ即チ世界ノ征服者ノ征服者ナリ。(2) *That regard*. 其愛顧尊敬。即チ世界ノ征服者ノ征服者タル尊敬ヲ云フ。(3) *My attendance*. 卿ヲ訪問シ其側ニ陪待スルコト。(4) *Neither pride nor modesty ..... to continue it.*

‘It’ ハ attendance ナ受ク。如何ニ征服者ノ征服者タル名譽ヲ受ケントスル自慢心アルモ。又高貴ノ人ニ屈從セントスル謙遜モ。到底予チシテ其訪問ヲ持續セシムルニ耐ヘザラシム云々。(5) *In public*. 公開狀ニテ。(6) *No man ..... be it ever so little.*—‘His all’ ハ his all efforts ノ義。‘It’ ハ all ナ指ス。己ガアリタケノ全力ヲ盡クシタルモノガ等閑ニ付セラルト見テハ。誰レモ喜ブモノハナイ。皆不快ヲ感ズル。假令ヒ其全力ト稱スルモノハ如何程微少ナルモノニセヨ。

【譯文】 曾て些細の奨励を受けて。始めて閣下を訪問せしとき。予は世人の他のものゝ如く閣下の對話能く人の魂を奪ふの力あるに壓服され予も亦世界の征服者の征服者たることを自負せんとするの冀望を禁ずる能はざりき。——世界が争ふて得んとする其尊敬を得んが爲め予も亦之を得んと欲するの念を禁ずる能はざりき。去れど予は如何に此自負心あるも。又謙遜の念あるも到底予をして閣下に對する訪問を持續することを得ざらしむるほど。予が訪問は奨励されざりき。曾つて閣下に宛て公開の書面を贈りしとき。予は世を棄て辭禮に關れざる學者が有するだけのあらゆる諛辭を呈して閣下の意を迎ふるの術を盡くしたり。予は予が爲し得る限りを爲し盡くしたり而して何人も己が盡したる全力(假令ひそは如何程微少なるものにせよ)を等閑に付せらるゝを見て心に快しと思ふものはあらざるべし。

【註】 *Some slight encouragement*.—Chesterfield ニ面會シテ助力ヲ求ムレバ或ハ我レニ援助ヲ與ヘ呉レルダロウト云フ些細ナル奨励鼓舞ヲ云フ。

Seven years, my lord, have now passed since I waited in your outward rooms,<sup>1</sup> or was repulsed from your door; during which time I have been pushing on my work through difficulties, of which it is useless to complain, and have brought it, at last, to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favor. Such treatment I did not expect, for I never had a patron before.

(1) *Outward rooms*. 奥間ニ反對セルモノニシテ玄関ニ接近セル室ヲ云フ。

【譯文】 閣下。予は閣下の外室に面會を求むるため俟ち受け。若くは玄関拂ひを受けしより今に至るまで七年の星霜を經たり。其間予は艱難の中に予が事業を着々進行したり。そを彼れ是れと不平を言ふは蓋し無益のことなるべし。而して一介の幫助。一言の奨励。若くは一笑の恩寵だも受けずして。遂に出版の間にまで運び行けり。蓋し予は以前曾つて保護者なるものを有せざりしを以て。斯る待遇を得んと期待せざりしなり。

The shepherd in Virgil grew at last acquainted with Love, and found him a native of the rocks.

【譯文】 Virgil の書中に在る牧羊者は遂に Love と相知るに至れり。去れど彼れを荒けき岩山の上に住める住人なりと知れり。

【註】 是ハ Love (擬人シタルモノ。Cupid ナ云フ。是ハ男性ノ神ナレバ下ニ 'him' ニテ受クルナリ。) ノ無情輕薄ヲムニ足ラザルコトヲ寓シタルモノ。即チ Patron ノ頼ムニ足ラザルノ寓意ニシテ。Virgil ノ著。"The Eclogues" ニ Damon ナル牧羊者其情人 Nisa ノ契リヲ破リタルヲ恨ミ。所謂愛ノ神ノ無情輕薄ヲ訴フルノ句アリ。"Now know I what Love is; on flinty crags Imaros, or Rhodope, or the far remote Garamantes, are they that gave him birth the boy that comes not of our race or blood." Cupid ハ少年ノ神ナレバ 'boy' トハ云ヘルナリ。本文ニ A native of the rocks トアルハ Love ナルモノハ我等ト生レテ異ニシテ無情酷薄ナル岩石ニ生レ出テタルモノナリトノ意ナリ。

Is not a patron, my lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached the ground, encumbers him with help? The notice<sup>1</sup> which you have been pleased to take of my labors, had it been early,<sup>2</sup> had been kind; but it has been delayed till I am indifferent,<sup>3</sup> and cannot enjoy it; till I am solitary,<sup>4</sup> and cannot impart it;<sup>5</sup> till I am known, and do not want it. I hope it is no very cynical asperity,<sup>6</sup> not to confess obligations when no benefit has been received, or to be unwilling that the public should consider me as owing that to a patron which Providence has enabled me to do for myself.

(1) The notice ハ例ノ 'The World' 誌上ノ論文ヲ指ス。(2) Had it been early.—Had it been earlier ノ義。(3) Indifferent. 冷淡。受ケテモ受ケナクテモドテモヨイ。(4) I am solitary. 獨身ニナル。Johnson ノ最愛ノ妻ハ千七百五十二年。即チ是時ヨリ二年前ニ死去セリ。(5) Impart it 喜ビテ共ニ與ニ享樂スルノ義。(6) Cynical asperity. 犬儒教的ノ刻薄。換言スレバ世ヲ嘲リ。人ヲ譏ル苛刻ノ旨。

【譯文】 閣下よ。凡そ保護者なるものは人が水中に陥り生命の爲めに抵き苦しむつゝあるとき冷然として知らざるもの如く。而して彼れ既に陸に達したるとき。助力加勢を與へんとて彼れを煩はすが如きものに非るか。予が事業に就きて閣下が與へられたる恩顧も今少し早かりせば親切なる恩顧なりしならん。去れど予は之を受くるも受けざるも何等の痛痒を感ぜず故に假令ひ之を受けても其樂を享くる能はざるまで。又予は妻を失ひ單獨の身となり。共に與に其樂を享受すること能はざるまで。又予は既に世に名を知られ。最早斯る恩遇を受くるを要せざるまで猶豫されたり。(與へられざりき)。何等の利益をも受けざりしならば敢て恩誼を感じたりと自白するに及ばず。又天が予をして自ら爲さしめたることを保護者の庇保に因りて爲したるものなりと

世人が考ふることを予は好まずとて所謂犬儒教的刻薄には非るべしと予は信するものなり。

【註】 Owing that to a patron &c. — Owing to a patron that which &c. ノ義。本文下段ノ意味ハ予ハ毫モ他人ヨリ庇護ヲ受ケ由リテ以テ何等ノ利便ヲモ受ケタルコトナキ故ニ更ニ恩誼ヲ蒙リタリト自白セズ。又予ハ予ノ自力ヲ以テ天ガ爲サシメ給ヒタルコトヲ保護者ノ庇護ニ由リテ爲シタリト世人ガ考フルヲ好マザルモノナリ。去リトテ之ヲ所謂世ヲ嘲リ人ヲ譏ル刻薄ノ行爲ナリトハ自ラ信セズトノ義ナリ。

Having carried on my work thus far with so little obligation to any favorer of learning,<sup>1</sup> I shall not be disappointed though I should conclude it, if less be possible, with less; for I have long been wakened from that dream of hope in which I once boasted myself with so much exultation, my lord,

Your lordship's most humble, most obedient servant,

SAMUEL JOHNSON.

(1) Favorer of learning. 即チ Mæcenas ナリ。(2) If less be possible, with less. — With less obligation ノ義。毫モ obligation ヲ受ケテ居ラヌカラ此上一層少ナキ obligation ト云フコトハアリ得ナイ筈ナレドモ。萬一 "less obligation" ト云フコトガアリ得ルトスレバ。即チ less obligation ヲ以テ云々。

【譯文】 斯くの如く予は文學の保護者より餘まり恩誼を受けずして是れまで事業を進行し來りたれば。今後尙一層少なき恩誼(此上尙一層少なき恩誼と云ふことあり得るとすれば)を以て此事業を完了するとも敢て失望することなかるべし。何となれば予は嘗つて非常の歡喜を以て自ら自負せし冀望の夢(即ち保護者の恩誼を受けんと欲する冀望の夢を云ふ)より既に久しき以前に醒超したればなり。

恐惶謹白

サミュエル、ジョンソン

【註】 I have long been wakened..... so much exultation. 我レコソハ所謂 patron ノ恩誼ヲ受ケ居ルモノナリトテ自ラ勇ミ喜ビ。己ガ幸運ヲ人ニ自負セントノ冀望ハ唯是レ一睡ノ夢ニシテ到底頼ムニ足ラザルコトヲ久シキ以前ヨリ曉リタリトノ義。

### III.—VANITY OF MILITARY AMBITION.

#### 軍人的野心ノ虚榮

【註】 本文ハ Johnson ノ "The Vanity of Human Wishes" ヨリ拔萃セルモノナリ。

On what foundation stands the warrior's pride,  
How just his hopes, let Swedish Charles<sup>1</sup> decide:

A frame of adamant, a soul of fire,<sup>2</sup>  
 No dangers fright him, and no labors tire ;<sup>3</sup>  
 O'er love, o'er fear, extends his wide domain,<sup>4</sup>  
 Unconquered lord<sup>5</sup> of pleasure and of pain ;  
 No joys to him pacific sceptres yield—  
 War sounds the trump, he rushes to the field.  
 Behold surrounding kings<sup>6</sup> their powers combine,  
 And one capitulate, and one resign.<sup>7</sup>  
 Peace courts his hand, but spreads her charms in vain ;  
 "Think nothing gained," he cries, "till naught remain,  
 On Moscow's<sup>8</sup> walls till Gothic<sup>9</sup> standards fly,  
 And all be mine beneath the polar sky."<sup>10</sup>  
 The march begins in military state,  
 And nations on his eye suspended wait ;<sup>11</sup>  
 Stern Famine guards the solitary coast,<sup>12</sup>  
 And Winter<sup>13</sup> barricades the realms of Frost.  
 He comes, nor want nor cold<sup>14</sup> his course delay ;  
 Hide, blushing Glory, hide Pultowa's day :<sup>15</sup>  
 The vanquished hero leaves his broken bands,  
 And shows his miseries in distant lands ;<sup>16</sup>  
 Condemned a needy suppliant to wait,<sup>17</sup>  
 While ladies interpose and slaves debate.<sup>18</sup>

(1) **Swedish Charles.**—Charles XII of Sweden チ云フ。十五歳ノ時王位ヲ嗣ギ。千七百十八年 Norway ノ Frederickshall ニ於テ敵手ニ斃ル。佛ノ大家 Voltaire 此有名ナル Charles XII ノ傳ヲ作ル。(2) **A frame of adamant, a soul of fire.**—A body of iron controlled by a soul, bold and unshakable.  
 (3) **No labors tire.**—'him' チ填充スベシ。(4) **O'er love, ..... wide domain.**—His wide domain extends over love and fear. 彼レハ戀愛モ恐怖モ自ラ之ヲ統御ス。即チ He has no fear, he rules over love ノ義ナリ。(5) **Unconquered lord &c.** 苦樂モ彼レニ克ツコト能ハズ。(6) **Surrounding kings.**—Charles IV. of Denmark, Augustus II. of Poland 及ビ Peter the Great of Russia 等チ云フ。(7) **One capitulate.....resign.** 千七百年 Denmark ノ王ハ彼レニ降伏シ。又 Poland ノ王ハ途ニ位ヲ退ケリ。(8) **Moscow.** 其當時露西亞ノ首府ナリシナリ。(9) **Gothic.**—Swedish. (10) **The polar sky.** 露國ヲ暗示ス。(11) **And nations on his eye suspended wait.**—All the nations wait to see what he will do ノ義ニシテ。民衆ノ安危緊ツテ彼レノ一舉一笑ニ在リノ義。(12) **Stern Famine.....coast.**—Famine ハ擬人セルモノナリ。飢饉カ關トシテ人ナキ荒蕪タル海岸ヲ警衛ストハ Charles ノ進軍ノ途中ニ於ケル海岸ニ於テ糧食ニ苦シメラレタルチ云フ。(13) **Winter &c.** 是レ亦擬人セルモノニシテ此一句寒氣ノタメニ苦シメラレタルチ云フ。(14) **Nor want nor cold.**—Neither want nor cold ノ義。(15) **Hide, ..... hide Pultowa's day.**—'Hide' ハ repeat シタルモノナリ。千七百九年七月八日 Charles ハ露國皇帝 Peter ト Pultowa ニ戦ヒ。大ニ敗レテ土耳其ノ Bender ニ逃走セリ。斯ル辱ヲ受ケタルガ故ニ「赤面セル Glory (名譽)」ヨ Pultowa ノ役ノコトハ之ヲ秘密

ニシテ匿クセヨ」トハ云ヘルナリ。(16) **Distant lands.** 土耳其ヲ指ス。(17) **Condemned.....to wait.**—Forced to wait as a very poor suppliant (beggar) ノ義。(18) **Ladies interpose &c.**—Charles 逃レテ土耳其ニ到リ。そなたノ厚遇ヲ受ケ其朝廷ニ客居セル際。Peter ニ對シテ再舉ヲ圖ラントシ。爲メニ宮中ノ官女又ハ土耳其ノ官憲ニ賄賂ヲ贈リ之ヲ我味方トナサント極力盡力セリ。故ニ「婦人ハ仲裁ニ入り。奴僕ハ彼レ是レ討議ヲ凝ラス」トハ云フナリ。slaves ハ Viziers 即チ土耳其ノ重モナル閣臣ヲ指ス。

【譯文】 軍人の傲慢は如何なる基礎の上に立つものなりや。如何に其冀望は正しきや。請ふ之を Sweden の Charles 王に判決せしめよ。彼れは金剛石の如き體軀と火の如き精神を備へ。如何なる危険も彼れを威嚇する能はず。如何なる勞苦も彼れを疲勞せしむる能はず。彼れの廣漠たる領土は戀愛にも恐怖にも及び。苦樂に制せられざるの人主なり。平穩無事天下に君臨するは彼れの喜ばざる所なり。喇叭を吹き鳴らして戦は開かれ。彼れは自ら戰場に突進す。見よ。四隣の國王は其力を合同せるを。而して一人は降伏し。一人は退讓せり。平和は彼れと握手せんことを求むれども。徒に其嬌媚を呈するのみにして何等の効なし。彼れ呼はつて曰く「モスカウの城壁に我瑞典の國旗が翻々と翻へるまで。北極の天地悉く皆我有に歸し。一物だも餘さるまで。何物も之を得たりと思ふ勿れ」と。進軍は威武堂々たる有様にて始められ。民衆の安危緊つて彼れの一舉一笑に在り。愚峻なる「饑饉」は荒蕪たる海岸を警衛し。而して「冬」は霜雪の領土に城砦を築きて防守頗る嚴なり。遂に彼れは攻め來れり。糧食の缺乏も寒冷も彼れの行進を遮るものなし。匿くせよ。赤面せる光榮よ。秘密にせよ。Pultowa の役を。敗軍の英雄 (Charles を指す) は其四離瓦解せる軍隊を棄て。其不幸を遠近に曝露せり。婦人や奴僕が或は仲裁をなし或は討議を凝しつゝある間。憐むべき乞食の如くに其審議の結果を待つべく餘儀なくせらるゝに至れり。

【注】 **No joys.....sceptres yield.**—Pacific sceptres yield to him no joys ニシテ平和無事ニ王位ニ坐シ。天子ノ笏ヲ帶ビ居ルコトハ彼レニ何等ノ快樂ヲモ與ヘヌ。即チ戦ヲナサズニハ一日モ居レヌチ云フ。 **The realms of Frost.**—'Frost' ハ擬人セルモノ。露國ハ寒國ナレバ斯クハ云ヘルナリ。

But did not Chance<sup>1</sup> at length her<sup>2</sup> error mend?  
 Did no subverted empire<sup>3</sup> mark his end?  
 Did rival monarchs give the fatal wound?  
 Or hostile millions press him to the ground?  
 His fall was destined to barren strand,<sup>4</sup>  
 A petty fortress,<sup>5</sup> and a dubious hand.<sup>6</sup>  
 He left the name at which the world grew pale,  
 To point a moral,<sup>7</sup> or adorn a tale.<sup>8</sup>

(1) *Chance*.—*Fortune* の義。(2) *Her* は *Chance* を受ク。(3) *Subverted empire*. 顛覆セル王國トハ *Denmark* ナ云フ。(4) *Barren strand*.—*Norway* ナ指ス。(5) *Petty fortress*.—*Frederickshall* ノ小城砦ナ云フ。(6) *A dubious hand*.—*Charles* ナ撃チシ彈丸ハ敵ヨリ來リシカ將々又味方ノモノト放チシモノナリヤ疑ハシキガ故ニ「疑ハシキ手」トハ云ヘルナリ。(7) *To point a moral*. 道德ヲ指示スルトハ訓誡ヲ垂レ後車ノ戒トナルナ云フ。(8) *Adorn a tale*. 物語ヲ飾ル。史傳ノ材料トナルノ義。佛國 *Voltaire* ノ著ハセル *Charles XII*. 傳アリ。

【譯文】 併し運命は其過を正さざりしか。顛覆せる帝國は彼れの臨終を認めざりしか。彼れと相争ひたる諸る帝王は彼れに致死の傷を與へざりしか。數百萬の敵は彼れをして一敗地に塗れしめざりしか。彼れは荒蕪たる岸邊蕪蕪たる城砦の中に於て敵か味方か疑はしきものゝ手に握りて終に斃れたり。彼れは後世に徳教を垂れ若くは史傳を修飾すべく世界が震慄する如き名を残せり。

【註】 *But did not Chance.....mend?* 是ハ反語ニシテ運命ノ神ハ *Charles* ノ如キモノナシテ其横暴ヲ逞クセシムルハ誤レルコトヲ曉リテ之ヲ訂正セリトノ義ナリ。以下三ツノ疑問文皆反語ナリ。

## 第十二章 THOMAS GRAY.

### グレー小傳



Gray

Thomas Gray は千七百十六年を以て London の Cornhill に生まる。幼にして Eton 校に入り。此處にて Horace Walpole と交遊を結べり。千七百三十四年 Cambridge の Peterhouse 大學に入學し。千七百卅八年學位を得ずして退校し。Horace Walpole と共に佛蘭西。伊太利等旅行の途に上れり。然るに伊國に於て Walpole と相別れ。獨り英國に歸へり。後幾くならずして父を失ひ。母と共に Stoke Pogis に於ける叔母と同住せしが。法律に由つて身を立つるやう勧められ。再び Cambridge 大學に入り。B. C. L. (Bachelor of Civil Law) の學位を取れり。千七百四十二年 Stoke に於て “Ode to Spring” を物せり。後幾くならずして “Ode on a Distant Prospect of Eton College” 出づ。千七百六十八年 Cambridge 大學の近世歴史の教授に任ぜられ。Stoke Pogis の墓地を觀て感ずる所あり。有名なる “Elegy in a Country Churchyard” を著せり。其他著書尠からず。千七百七十一年を以て歿す。享年五十六歳。

#### CHARACTERIZATION BY MACKINTOSH.

(まっきんとしノグレー一品評論)。

1. Gray was a poet of a far higher order<sup>1</sup> than Goldsmith, and of an almost opposite kind of merit. Of all English poets, he was the most finished artist. He attained the highest kind of splendor of which poetical style seems capable. If Virgil and his scholar Racine<sup>2</sup> may be allowed to have united somewhat more ease with their elegance, no other poet approaches Gray in this kind of excellence. The degree of poetical invention diffused over such a style, the balance of taste and of fancy necessary to produce it,<sup>3</sup> and the art with which the offensive boldness<sup>4</sup> of imagery is polished away are not, indeed, always perceptible to the common reader, nor do they convey to any mind the same species of gratification which is felt from the perusal of those poems which seem to be the unpremeditated effusions of enthusiasm.<sup>5</sup> But to the eye of the critic, and more especially to the artist, they afford a new kind of pleasure, not incompatible with a distinct per-

ception of the art employed,<sup>6</sup> and somewhat similar to the grand emotions excited by the reflection on the skill and toil exerted in the construction of a magnificent palace. They can only be classed among the secondary pleasures of poetry, but they never can exist without a great degree of its higher excellencies.

(1) *Higher order.*—Higher class. (2) *Racine.* 佛國ノ詩人ニシテ Virgil ナ祖述セシモノ。 (3) *To produce it.*—“It” ハ such a style ナ受ク。 (4) *Offensive boldness.* 如何ニモ角ガ立ナテ圓滑ナラズ。而シテ如何ニモ大膽ニ思ヒ切ツタコトナ云ヒ立ツルノ義ナリ。 (5) *Unpremeditated effusions of enthusiasm.* 何等ノ豫考ナク。即席ニ熱心ノ情ノ流出スルヲ云フ。 (6) *A distinct perception of the art employed.* 苦心經營ノ形跡隆々トシテ顯著ナルヲ云フ。

【譯文】 Gray は Goldsmith より遙か一層高き階級に屬する詩人にして。又殆ど其功績の反對なるものなり。凡べての英國詩人の中。彼れは最も精巧なる技術家と云ふべし。彼れは詩的文體にて出來得る限り最高度の華美の文體を會得せり。若しや彼の Virgil 及び其門弟 Racine 等々其宏壯麗佳と流暢とを巧みに調和したものと認めらるゝならば此種の卓絶に於ては如何なる詩人も Gray に近づくものあらざるべし。(彼れと比肩するものなし) 前述の如き文體に詩的意匠が多く貫流し居ること。之を作為するに必須欠くべからざる想像と趣味の能く相和合して平衡を保つこと。巧妙の技術もて圭角ある剛勁の語句が能く平滑にされ居ること。是等は到底普通の讀者の常に會得する所にあらず。又何等の豫考なくして一葉呵成に熱情の噴發するが如く見ゆる詩を閱讀して吾人が感ずると全一種類の満足は何人にも與へざるべし。去れど批評家の眼には。尙一層技術家(詩人を指す)には之に用ゐられたる技術の顯然として知覺せらるべきこと、相兩立する一種新奇の快感を興ふるものなり。而して此快感や華美莊麗なる宮殿を建立するに用ゐられたる熟練と勞苦を省察して以て惹起さるゝ宏壯なる感應に稍相類するものなり。是は唯詩が吾人に興ふる快樂の副たるものなれども。固より高尚なる卓絶を多く具ふるに非れば到底存立することを得ざるものなり。

【註】 *Poems which seem.....effusions of enthusiasm.* 是ハ Shakespeare 又ハ Milton ノ如ク何等ノ premeditation ナシニ inspiration ニ由リテ一氣呵成ニ成レル大傑作ヲ暗示セルナリ。 *A new kind of pleasure.....the art employed.* 之ヲ作ルニ用非ラレタル技術。苦心經營ノ形跡ヲ隆々ト感知スルヨリ生ズル一種ノ快感ヲ云フ。 *The secondary pleasures of poetry.* 詩が吾人に興フル第一ノ。主要ナル快樂ニ非ズシテ。第二ノ快樂。即チ副タルモノヲ云フ。

2. Almost all Gray's poetry was lyrical—that species which, issuing from the mind in the highest state of excitement, requires an intensity of feeling which, for a long composition, the genius of no poet could support. Those who complained of its brevity and rapidity, only confessed their own inability to follow the movements of poetical inspiration. Of the two grand attributes of the ode, Dryden had displayed the enthusiasm, Gray exhibited the magnificence. He is also the only modern English writer whose Latin verses deserve general notice, but we must lament that such difficult trifles<sup>1</sup> had diverted his genius from its natural objects.<sup>2</sup> In his Letters he has shown the descriptive powers of a poet, and in new combinations of generally familiar words, which he seems to have caught from Madame de Sévigné<sup>3</sup> (though it must be said he was somewhat quaint), he was eminently happy. It may be added that he deserves the comparatively trifling praise of having been the most learned poet since Milton.

(1) *Difficult trifles.* 六ツカシキ業ニシテツマラナヒ小事ヲ云フ。 (2) *Its natural object.* 天才タルモノガ自然ニ執ルベキノ目的。 (3) *Madame de Sévigné.* 佛國ノ侯爵夫人ニシテ書翰ノ筆者トシテ名高シ。

【譯文】 Gray の詩は殆ど凡べて抒情的の詩なり。——凡そ抒情的の詩は心意激奮の最高度に在るとき胸中より發するが故に非常に激烈なる感情を要するものなり。而して此激烈なる情は長き文章を物するには到底如何なる詩人の天才も之に耐ゆる能はず。文の短きこと并に文作の迅速なることを訴ふるものは唯詩的感應の動作を自ら踏襲することの無能なることを自白するのみ。短詩の二大屬性に就いて Dryden は熱情を顯表し。Gray は華美を表彰せり。Gray は又一般世人の注目を値ひする古典の詩を物したる唯一の近世英語の作家なり。去れど吾人は彼れが其天才の本然の目的を離れて斯る困難なる些事に汲々たりしを哀まざるべからず。彼れの書簡集の中に彼れは詩人の有する叙事的文才を顯はし居るを見る。而して一般に卑近の語を新奇に結合調和し居れるが是は Madame de Sévigné より學び得たるものの如く見ゆ。(假令ひ彼れは稍奇異の文體を用ゐ居れりと雖ども) 此點に於ては非常に優絶なりと云ふべし。彼れは又 Milton 以後最も博識なる詩人と云ふ比較的或末なる讚詩を値ひするものなりと附言するを得べし。

【註】 *The genius of no poet could support.* 如何ニ絶倫ノ英才ヲ有スル詩人ト雖ドモ到底此所謂 “Intensity of feeling” ニハ耐ユル能ハズ。抑 Inspiration ナルモノハ “highest state of excitement” ニシテ。其持續スル時間ハ僅々數分間ニ過ギズ。此心狀ガ永續スレバ狂人トナルノ外アラズ。故ニ其作物ト必ズ一氣呵成的ノモノナリ。長篇ノ作物ニ對シテハ何等非凡ノ英才ト雖ドモ耐ユル能ハズ。彼ノ Dryden ノ “Alexander's Feast” ノ一夜ノ中ニ成リタル



ナ見テ知ルベシ。Two grand attributes 即チ enthusiasm ト magnificence ノ二大屬性ヲ云フ。Comparatively trifling praise. 學問該博ト云フハ蓋詩人トシテハ比較的些細ナル讚辭ナリ。故ニ云フ。

### I.—ELEGY WRITTEN IN A COUNTRY CHURCH-YARD.

【緒言。此著名なる詩は千七百四十二年 Gray 始めて筆を執り。千七百五十年に完稿し。千七百五十一年始めて發行せられたり。「英語を以て書かれたる詩にて最も廣く世に知られたるもの」と稱せらる。抑本詩の斯くも喝采を博し。世人の愛慕を得るの點は世界的感情思想を最も美妙に顯表せるの事實に在り。故に凡べての人に由りて了解せらるゝものなり。本篇は全然過誤缺點なしと云ふべからずと雖ども。Gray の名句を藉りて之を概評すれば「純潔にして玲瓏たる珠玉」なりと謂ふべし】。

【註】“A gem of purest ray serene”ハ本詩第十四節參照。因ニ曰ク本篇ニ所謂 A country churchyard トハ英國 Buckinghamshire ノ Stork Pogis (Windsor 王宮ノ傍ニ在リ)ヲ暗示スルモノニシテ。此處ニハ Gray ノ母。叔母ナドノ墳墓アリト云フ。

1. The curfew<sup>1</sup> tolls the knell of parting day,<sup>2</sup>  
The lowing herd wind slowly o'er the lea,  
The ploughman homeward plods his weary way,<sup>3</sup>  
And leaves the world to darkness and to me.

(1) Curfew ノ解ハ Milton ノ “Il Penseroso”ニ出ヅ。(2) Knell of parting day. 入相ノ鐘。Parting ハ departing ノ義。(3) Weary way.—Weary ハ例ノ transferred epithet ナリ。

【譯文】晚鐘は入相を報じ。號叫する所の羊群は~~途々~~原野を~~迂迴~~して歩み。農夫は足を曳き々々家路に向けて緩歩し。天地冥暗我唯獨りあるのみ。

2. Now fades the glimmering landscape on the sight,  
And all the air a solemn stillness holds,<sup>1</sup>  
Save<sup>2</sup> where the beetle wheels his droning flight,  
And drowsy tinklings<sup>3</sup> lull the distant folds;

(1) All the air……holds.—All the air holds a solemn stillness. (2) Save.—Except. (3) Tinklings. 羊鈴ノ聲ナリ。Bell-wether トテ指揮者タル羊ニ鈴ヲ付ケアルナリ。其聲ナン々ト鳴リテ遠キ羊欄ニ在ル羊ヲスカシ。自然賦ニ就カシムルモノナリ。

【譯文】今や朦朧たる四邊の光景が眼界より消へ失せ。甲蟲は懶きげに轉々飛び廻り。ねむけき羊鈴が沈々たる聲を發して遠く隔れる羊欄を安靜する處を除きては靜氣寂々萬象を包む。

3. Save that<sup>1</sup> from yonder ivy-mantled tower  
The moping owl does to the moon complain  
Of such as,<sup>2</sup> wandering near her secret bower,  
Molest her ancient solitary reign.<sup>3</sup>

(1) Save that ハ前節ノ “all the air a solemn stillness holds” ト連綴ス。(2) Of such as.—Of such men as ノ義。(3) Ancient solitary reign.—Old solitary realm ノ義。梟ガ昔カラ占有セル領域ヲ云フ。

【譯文】向ふに見ゆる藤葛を以て包まれたる塔より~~恍惚として自失せる梟~~が彼れの秘密の樓案近く漂遊して其昔日より彼れの占有せる寂莫の領域を擾亂するものあるを月に向つて訴ふるを除きては~~四邊寂として更に聲なし~~。

4. Beneath those rugged<sup>1</sup> elms, that yew-tree's shade,  
Where heaves the turf in many a mouldering heap,<sup>2</sup>  
Each in his narrow cell forever laid,  
The rude forefathers<sup>3</sup> of the hamlet sleep.

(1) Rugged elm. フシダラケノザラ々々シタル榆樹。(2) A mouldering heap. 死屍ガ腐朽シテ塵土トナリ。累々タルヲ云フ。因ニ曰ク富者ノ墳墓ハ寺院ノ内部ニ在ルナリ。(3) Rude forefathers.—Rude ハ rustic ノ義。田舎人ノ祖先。

【譯文】此等の節多くして凸凹をなせる榆樹の下に彼の水松の樹蔭。其處にては~~朽腐せる死屍が堆積して芝土が高く突起せるが~~。此處にて其狭き穴に永久埋められて村の田舎人の祖先が~~永眠し居るなり~~。

5. The breezy call of incense-breathing morn,  
The swallow twittering from the straw-built shed,  
The cock's shrill clarion,<sup>1</sup> or the echoing horn,  
No more shall rouse them from their lowly bed.<sup>2</sup>

(1) Shrill clarion. サヘタル鋭キ聲。‘clarion’ハ本來喇叭ノ義ナレバ恰モ喇叭ノ如キ聲ナリトノ義。(2) Lowly bed.—‘bed’ハ此處ニテハ墳墓ノ義ニ非ズ生前彼等ノ常ニ眠リ居タル粗末ナル寢床ノ義ナリ。

【譯文】香氣馥郁たる朝方の微風の音も。鶯の小屋より啾々として囀へづる燕も。村雞のさへたる鋭き聲も。反響を與ふる角喇叭の音も最早其賤しき寢床より彼等を醒起せしむることなし。

【註】 Call ハ風が人ヲ呼ビ起スノ義ナリ。 Echoing horn. 是ハ狩獵ニ用ケル喇叭ヲ云フ。 No more shall rouse, &c. 既ニ死シテ此世ノ人ニ非ルガ故ニ斯クハ云ヘルナリ。

6. For them no more the blazing hearth shall burn,  
Or busy housewife ply her evening care;<sup>1</sup>  
No children run to lisp their sire's return,<sup>2</sup>  
Or climb his knees the envied kiss to share.

(1) Ply her evening care. 夕方ニ於ケル萬端ノ用意ヲ急ハシクナスノ義。

(2) Children run to lisp, &c.—Children run home to tell the news of their father's return. 'Lisp' ハ片言ニテアマヘ言フノ義。

【譯文】 焔々たる竈は最早彼等の爲めに燃ゆるなし。又忙はしく立ち働く妻女は最早彼等の爲めに夕方の仕度を急ぐことなし。又小兒等は片言にて父の版宅を報すべく走りぬることなく。若くは其切に冀望せる接吻を享受せんとて父の膝の上に登るることなし。

【註】 Envied kiss to share.—'Envied' ハ strongly desired ノ義。 'to share' ハ多クノ小兒等が同シヤウニ接吻ヲ享受スルノ義ナリ。

7. Oft did the harvest to their sickle yield—  
Their furrow<sup>1</sup> oft the stubborn glebe<sup>2</sup> has broke;  
How jocund did they drive their team afield!<sup>3</sup>  
How bowed the woods beneath their sturdy stroke!

(1) Furrow. — Used metaphorically for plough. (2) Glebe. — Ground.  
(3) Afield. — To the field.

【譯文】 屢五穀の收穫が彼等の鎌に由りて作り出され。彼等の犁鋤は屢地を耕へし。如何に樂しげに彼等は牛馬の列を田畑に驅りしぞ。如何に樹木は彼等の強き斧の打撃の下に屈從したりしぞ。

【註】 Yield ハ did yield トツヰキ。 鎌ニ收穫ヲ與ヘル。 即チ鎌ニテ五穀ヲ刈り取ルノ義ナリ。 Bowed.....sturdy stroke — 'Stroke' ハ斧ノ打撃ナリ。 力強キ斧ノ打撃ノ下ニ屈從スルトハ斧ニテ樹ヲ激シク打チ伐ルノ義ナリ。 has broke ハ rhyme ノ爲メニ "broken" トセザルナリ。

8. Let not Ambition<sup>1</sup> mock their useful toil,  
Their homely joys, and destiny obscure;  
Nor<sup>2</sup> Grandeur<sup>3</sup> hear with a disdainful smile,  
The short and simple annals of the poor.<sup>4</sup>

(1) Ambition ハ擬人セルモノニシテ青雲ノ士ヲ總稱ス。 (2) Nor ノ次ギニ 'let' ナ填充スベシ。 (3) Grandeur モ亦擬人セルモノニシテ富貴榮達ノ

士ヲ總稱ス。 (4) The short and simple annals of the poor. 貧民ノ存命中爲セル事業ハ簡單ナルモノナレバ短キ且ツ質素ナル歴史トハ云フナリ。

【譯文】 青雲の士をして彼等の有益なる勞苦。彼等の率直なる快樂。彼等の冥暗なる運命を嘲笑せしむること勿れ。富貴榮達ノ士をして輕蔑的笑を以て貧民の簡陋質朴の歴史を聽かしむる勿れ。

【註】 Useful toil ハ農業ヲ云フ。

9. The boast of heraldry,<sup>1</sup> the pomp of power<sup>2</sup>  
And all that beauty, all that wealth e'er gave,  
Awaits alike the inevitable hour.<sup>3</sup>  
The paths of glory lead but to the grave.<sup>4</sup>

(1) Boast of heraldry. 門閥の虛名。 (2) Pomp of power. 權勢ノ浮華ヲ云フ。 (3) Inevitable hour. 避クベカラザル時。 即チ死期。 (4) The paths of glory &c. 功名ノ道モ究極スル所ハ唯墳墓ニ達ス。

【譯文】 門閥の虛榮。權勢の浮華。美が吾人に與へ。富が曾つて吾人に與ふる凡べてのものも均しく皆避くべからざる時を俟つ。功榮の道は唯是れ墳墓に導くのみ。

10. Nor you,<sup>1</sup> ye proud, impute to these the fault,  
If Memory<sup>2</sup> o'er their tomb no trophies<sup>3</sup> raise,  
Where,<sup>4</sup> through the long-drawn aisle<sup>5</sup> and fretted vault,  
The pealing anthem swells the note of praise.

(1) You ハ 'proud' ナ擬人シテ address シタルモノナリ。 (2) Memory. 是レ亦擬人セルモノニシテ。 萬世マテ紀念セラルヲ云フ。 (3) Trophies. 戰捷ノ分捕品ニシテ紀念ノ爲メ戰捷者ノ墳墓ノ上ニ堆積スルナリ。 (4) Where ハ in that case ノ義。 即チ Memory が墳墓ノ上ニ幾多ノ分捕品ヲ積ミ上ケルトキハノ義。 (5) Long-drawn aisle. 長キ翼堂(教會ノ)。 (6) Fretted vault. 格子細工ノ丸天井。

【譯文】 汝驕慢よ。假令ひ「紀念」が彼等の墳墓の上に戰捷の分捕品を積み上げることなしとするも。此等に其咎を假する勿れ。斯る場合には長き翼堂より格子細工の丸天井に達するまで。響く讚美の歌は吟唱せられ。稱讚の聲滿堂に鳴り渡るなり。

【註】 Where, through the long-drawn aisle.....the note of praise. 是ハ戰捷者ノ功勳ヲ賞讃スルコトヲ叙シタルモノナリ。

11. Can storied urn<sup>1</sup> or animated bust<sup>2</sup>  
Back to its mansion call the fleeting breath?

Can Honor's voice provoke the silent dust,<sup>3</sup>  
Or Flattery soothe the dull cold ear of death?<sup>4</sup>

- (1) **Storied urn.** 歴史畫又ハ死者ノ來歴ナドヲ描ケル骨ヲ納ムル甕ヲ云フ。
- (2) **Animated bust.** 活氣ノアル半身像。
- (3) **Silent dust.** 死屍。
- (4) **Dull cold ear of death.** 矢張り死者ノ義。Dryden ノ品評論中ニ解出ツ。

【譯文】 麗はしき歴史畫を描ける甕。活氣ある半身像が一たび逃げ去れる呼吸を其棲家に呼び返すことを得べきや。「名譽」の聲は死屍を醒起せしむることを得るや。若くは「圖説」は死者の冷き耳を喜ばしむることを得るや。

【註】 **Can storied urn.....fleeing breath?** 如何ニ美麗ナル甕ニ骨ヲ收メ。如何ニ精巧ナル活ケルガ如キ半身像ヲ作りテ。之ヲ紀念スルモ生者再ビ飯ラズ。到底一タビ飛ビ去リタル呼吸ヲ再ビ其棲家タル肉體ニ呼ビ戻スコト能ハズトノ義ナリ。Mansion ハ body ノ義。'mansion' ハ soul ノ棲家ナレバ body ノ義ナリ。'Its' ハ breath ヲ云フ。'Honor' ト 'Flattery,' ハ擬人セルモノナリ。

(2) Perhaps in this neglected spot<sup>1</sup> is laid  
Some heart once pregnant with celestial fire;  
Hands that the rod of empire might have swayed,<sup>3</sup>  
Or waked to ecstasy the living lyre.<sup>4</sup>

(1) **Neglected spot** 即チ此荒廢ニ假シタル Churchyard ヲ指ス。(2) **Pregnant with celestial fire.**—Heaven-sent inspiration full of the fire of genius 即チ詩人ノ義。(3) **Hands that.....have swayed.** 帝國ノ政柄ヲ左右スル所ノ手。即チ大政治家ヲ指ス。(4) **Waked to ecstasy the living lyre.**—Hands that waked, &c. トツヅク。活ケル琴瑟ヲ巧ミニ弄シテ應リ答ニシテ魂恍惚タラシムルガ如キ大音樂家ヲ云フ。

【譯文】 多分此荒廢に假したる墳墓の中には曾つて天來の感應を以て充ち満てる心。曾つて天下の政柄を握つて左右するが如き手。若くは又活ける琴瑟を掻き鳴らして人をして恍惚たらしむるが如き手が葬られて居るならん。

【註】 其名ハ天下ニ顯ハレザルモ。大詩人。大政治家。大音樂家タルノ天才ハ有セル人が埋葬サレ居ルベシトノ義ナリ。

(3) But Knowledge<sup>1</sup> to their eyes her<sup>2</sup> ample page,  
Rich with the spoils of time,<sup>3</sup> did ne'er unroll,  
Chill Penury<sup>4</sup> repressed their noble rage,<sup>5</sup>  
And froze the genial current of the soul.<sup>6</sup>

(1) **Knowledge** モ 擬人セルモノナリ。(2) **Her** ハ knowledge ヲ指ス。(3) **Rich with the spoils of time.** 是ハ 'ample page' ヲ形容セル語ニシテ。

智識ナルモノハ數十年乃至數百年ヲ經過スル間ニ漸次蓄積シ來リタルモノニシテ。即チ「時」ノ分捕品ナリ。故ニ此分捕品ヲ以テ富メルトハ云フ。'Ample page' ハ智識ハ重モニ書物ニ由リテ傳ヘラルモノナレバ大ナル潤キ頁トハ云フナリ。(4) **Penury.** 是レ亦擬人セルモノナリ。(5) **Rage.**—Poetic fire enthusiasm. (6) **Genial current of the soul.** 精神ノ活如タル流潮ヲ云フ。

【譯文】 去れど智識は時の分捕品を以て富める其潤大なる頁を開きて見せしめざりき。冷かなる貧乏は彼等の崇高なる詩的熱情を壓伏して活如たる精神の流潮を氷結せしめたり。

【註】 **Chill Penury..... of the soul.** 是レ貧苦ノ爲メニ自己ノ精神熱情ヲ發展スルコト能ハザリシヲ云フナリ。

14. Full many a gem of purest ray serene  
The dark unfathom'd caves of ocean (bear);  
Full many a flower is born to blush unseen,  
And waste<sup>1</sup> its sweetness on the desert air,

(1) **Waste** ノ前ニ 'to' ヲ補充シ。"Is born to waste &c." トツヅク。

【譯文】 暗々として測知すべからざる深き大洋の底には清朗として純潔なる數多の寶を貯ふ。人に觀賞されずして咲き。荒廢たる人なき空天に於て空しく其香氣を放つ花も數多あり。

【註】 是レ天壤ノオチ有スル人ニシテ埋木トナリ此世ヲ終ハリタルモノヲ暗示セルナリ。Purest ray serene ハ例ノ形容詞ヲ以テ名詞ヲ挾ミタルモノ。Milton ナドノ慣用詞法ナリ。

15. Some village Hampden<sup>1</sup> that, with dauntless breast,  
The little tyrant of his field<sup>2</sup> withstood;  
Some mute inglorious Milton here may rest,  
Some Cromwell<sup>3</sup> guiltless of his country's blood.

(1) **Village Hampden.**—Hampden (1595-1647) ハ彼ノ有名ナル Cromwell ノ從兄弟ニテ英國ノ政治家愛國者ナレバ 'Village Hampden' ハ一ノ愛國者ヲ云フ。(2) **The little tyrant of his fields.** 是レ殘酷壓制ノ小地主ヲ指スモノトス。(3) **Cromwell** ハ例ノ Charles I ヲ斃ホシテ Commonwealth ヲ組織シテ Lord Protector トナリシ有名ナル Oliver Cromwell (1597-1658) ナリ。

【譯文】 剛勇なる心膽を以て小壓制家の地主に抗敵せし田舎の Hampden もありし。又黙して名譽なき Milton も此處に永眠し居らん。國民の血を以て汚れざる Cromwell も亦此中に居らん。

【注】 Gray 時代ニ於テハ Cromwell ナ以テ “guilty of his country's blood” ト一般ニ信シタルモノナリ。然ルニ當今ニ於テハ大ニ其偏見ヲ除去サレ。全ク國民ニ忠實ナル人格ナリトノ説ヲ信ズルニ至レリ。

- 16. The applause of listening senates to command,
The threats of pain and ruin to despise,
To scatter plenty o'er smiling land,
And read their history in a nation's eyes
17. Their lot forbade; nor circumscribed alone
Their growing virtues, but their crimes confined;
Forbade to wade through slaughter to a throne,
And shut the gates of mercy on mankind,
18. The struggling pangs of conscious truth to hide,
To quench the blushes of ingenuous shame,
Or heap the shrine of Luxury and Pride
With incense kindled at the Muse's flame.

此三節ハ語句相連繋セルガ故ニ一括シテ譯解スルコトトセリ。

(1) The applause.....to command.— To command the applause of listening senates トツク。所謂三百ノ議員ヲ號弄シテ已ガ意ノマニ其述ブル所ノ言ヲ敬聽セシムルヲ云フ。(2) To despise. 是レ亦文ノ始メニ入レテ解讀スベシ。(3) To scatter.....land.— ‘Smiling land’ トハ喜ビ勇メル土地ノ義ニシテ豫メ結果ヲ先キニ顯ハシタルモノナリ。蓋シ其地ニ仁政ヲ施スガ故ニ一般ノ人民ガ喜悅スルノ義ナリ。人民ガ鼓腹擊壤スルノ地ヲ云フ。又豊饒ナル地ノ意味モアリ。‘To scatter plenty’ ハ仁政ヲ施スノ義。(4) And read.....eyes.— ‘Read’ モ矢張り infinitive ナリ。彼等ノ爲セル偉業ノ歴史ヲ國民ノ眼中ニ讀ムノ義。我偉大ナル功業ハ億兆ノ人民ガ已チ敬愛シテ居ル眼ニ反映シテ居ルヲ察知スル。本文ノ Infinitive phrase ハ皆 (17) ノ ‘Their lot forbade’ トツク。(5) Nor.....alone.....but ハ Not only.....but ノ義。(6) Growing virtues.— The growth of their virtues (7) Waded through.....to a throne. ‘殺人ヲ通リテ王位ニ涉リ行ク’トハ數多ノ人ヲ殺シ暴力ヲ用キテ王位ヲ強奪スルコトヲ云フ。To obtain supreme power by bloodshed and revolution. (8) And shut.....on mankind.— ‘Shut’ ハ Forbade to shut &c. トツク。人類ニ對シテ慈悲ノ門ヲ閉セ世界ノ人類ヲ虐待壓制スルヲ禁ジタリ。Forbade to make men's hearts insensible to pity for their fellow creatures. 要スルニ彼等ノ運命ハ偉大ナル事業ヲ爲サシメザリシ代ハリニ又大惡ヲモ爲サシメザリシナリ。(9) Struggling pangs.....to hide.— ‘Conscious truth’ ハ consciousness of truth ノ義。What they knew to be true, in spite of what they said. ‘To hide’ ハ本句ノ始メニ入レテ解讀スベシ。本句モ亦前節ノ ‘Forbade’ ト連繋スルモノト知ルベシ。真理ヲ意識シテ深ク己ガナセル惡事ヲ悔悟シ其煩悶ノ苦心ヲ外面ニ顯ハサヌヤウ隠蔽スルノ義。斯ル隠蔽ノ心ヲ保タシムルコトモ彼等ノ運命ガ禁ジタリ。(10) To quench.....shame

—Ingenuous ハ artless, natural ノ義ナリ。本句モ亦前節ノ ‘Forbade’ トツク。飾リナキ自然ノ廉恥心ヲ消滅セシメザラシメタリ。(11) Heap the shrine of..... Muse's flame. 是レ亦 ‘Forbade’ トツク。‘Luxury’ ト ‘Pride’ ハ疑人セルモノニシテ 富貴權門ヲ意味ス。一言スレバ詩歌ヲ作りテ富貴權門ニ媚ビルヲ云フ。詩神ノ燭ニテ香ヲ燒キ以テ富貴權門ノ神前ニ之ヲ積ミ重ネ。積マト之ヲ捧グルノ謂ヒナリ。

【譯文】 敬聽(演説を)する議員の喝采を意のまに博し。若くは死の苦痛と零落の威嚇を輕蔑し。喜び勇める地に仁政を施き。國民の眼中に彼等の爲せる功業の歴史を讀ましむるが如きは彼等の運命之を禁じて爲さしめざりき。又其運命は彼等の德義の發達を制限せしのみならず。彼等の罪惡も亦抑制せられ。人を殺し流血淋漓たる死屍の中を通りて王位に即き。人類の上に慈悲の門を閉づるが如きことを爲さしめざりき。真理の意識に關する煩悶の苦痛を隱匿し。天真の廉恥心を消却し。若くは阿諛媚俗の詩を作りて以て富貴權門に媚びるが如きことをもなさしめざりき。

【注】 Threats of pain and ruin. 迫害壓制ノ結果。或ハ死ヲ以テ威ドシ。或ハ身ノ破滅ヲ以テ他ヲ嚇カスヲ云フ。

- 19. Far from the madding crowd's ignoble strife,
Their sober wishes never learned to stray;
Along the cool sequestered vale of life
They kept the noiseless tenor of their way.

(1) The madding crowd.— The furious crowd. 狂スルガ如キ騒々シキ群衆。(2) Kept the noiseless tenor of their way. 沈靜ナル生活ヲ持續シタルヲ云フ。‘Noiseless tenor’ ハ silent course of life ノ義。

【譯文】 狂するが如き羣衆の騒むべき争鬪を脱離して。彼等の莊重なる冀望は旁も之に接近することを知らざりき。人生の冷かなる閉鎖せる豁谷に沿ふて沈靜なる生活を送れり。

- 20. Yet even these bones from insult to protect,
Some frail memorial still erected nigh,
With uncouth rhymes and shapeless sculpture decked,
Implores the passing tribute of a sigh.

(1) Even these bones..... to protect.— To protect even the bones of these from insult トツク。要スルニ遺骨ノ埋メアル場所ヲ人ニ踏ミ付ケラレヌヤウスル爲メニノ義ナリ。(2) Uncouth rhymes. 奇怪不思議ナル拙作ノ詩ヲ云フ。Rhymes ハ碎文ヲ指ス。(3) Shapeless sculpture decked.— Decked with shapeless sculpture.— ‘Shapeless’ ハ異形ノト云フ義ナリ。(4) Implores the

passing tribute of a sigh.— Implores の subject ハ上ノ frail memorial ナリ。死者ノ爲メニ一片哀悼ノ涙ヲ涙ガシテトテ懇請ストノ義ナリ。‘Passing tribute’ハ偶其墳墓ノ邊ニ到リタルトキトカ何カ偶然事ノアリタルトキニ發スル tribute of regret, i.e., shedding tears ノ義。

【譯文】 去れど是等の遺骨も尙侮辱を防衛せんがため。或る脆弱なる紀念表が其傍に建てられ。奇怪なる碑文。異形の彫刻物を以て裝飾せられ。一片同情の涙を流さんことを懇請するなり。

21. Their name, their years, spelt by the unlettered muse,<sup>1</sup>  
The place of fame and elegy supply;<sup>2</sup>  
And many a holy text<sup>3</sup> around she<sup>4</sup> strews,  
That<sup>5</sup> teach the rustic moralist to die.

(1) Unlettered muse. 無學ノ詩人。Muse ハ詩神ナルガ此處ニテハ詩人ノ義ニ用ウ。此一旬ハ死者ノ名。其生死ノ年月ヲ無學ノ一詩人が綴リテ墓表ニ彫刻シアルヲ云フナリ。(2) The place of fame &c. Supply the place of fame and elegy トツマク。名譽ト吊詩ノ代ハリトナリ居ルヲ云フ。(3) Holy text ハ聖經ノ中ニ在ル句ヲ云フ。(4) She ハ上文ノ muse ヲ指ス。是ハ Nine muses トテ詩文ノ保護神ナリ。女神ナルガ故ニ女性ヲ用ウ。此處ニテハ metaphorically ニ用キラレ。詩人ヲ意味ス。Many a holy text &c. ノ意味ハ例ノ無學ノ詩人が聖經ノ中ヨリ數多ノ語句ヲ選抜シタルモノヲ墓表ニ刻シ。ソガ此四邊ノ所々ニ在ルナリ。(5) That ハ Many a holy text ヲ受クル關係代名詞ナレバ ‘teach’ ハ單敬體ナラザルベカラズ。去レド是ハ所謂 poetic license ナルベシ。

【譯文】 無學の詩人に由りて綴られたる彼等の氏名。彼等の死去せる年月は死者の名譽若くは挽歌の代用となり。彼れば田舎の道德家に無情な曉とす所の數多聖經の語句を四邊に撒布せり。

22. For<sup>1</sup> who, to dumb forgetfulness a prey,  
This pleasing anxious being e'er resigned,<sup>2</sup>  
Left the warm precincts of the cheerful day,<sup>3</sup>  
Nor cast one longing look behind?

(1) For ハ何トナレバ云々ノ故ニト譯スベシ。(2) Who to dumb forgetfulness &c. — Who ever resigned this pleasing anxious being as a prey to dumb forgetfulness? ノ義。‘Pleasing anxious being’ ハ life ノ義。蓋人生ナルモノハ樂シクモアリ又心配多キモノナレバナリ。‘Dumb forgetfulness’ ハ oblivion ノ義ニシテ ‘death’ ト云フニ同シ。誰レカ此生命ヲ死ノ餌食トシテ見棄ツルモノアラシヤ。(3) Left the warm precincts of the cheerful day. 是ハ樂シキ生前ノ日ヲ云フモノニシテ矢張り who left &c. トツマキ要スルニ前句ノ敷衍ナリ。

【譯文】 何となれば誰れか此苦樂相半する人生を全く遺忘の餌食として喜んで放棄するものあらんや。誰れか又樂しかりし日の暖かき境界を見棄て去るものあらんや。又死するに當りて誰れか後とに名残り情しき遠巡として去り難き一顧を投ぜざるものあらんや。

23. On some fond breast<sup>1</sup> the parting soul<sup>2</sup> relies,  
Some pious drops<sup>3</sup> the closing eye<sup>4</sup> requires;  
Even from the tomb the voice of Nature<sup>5</sup> cries,  
Even in our ashes live their wonted fires.<sup>6</sup>

(1) Fond breast. 戀々タル愛情禁ズル能ハザル人ノ胸ノ上ニ。(2) Parting soul.—Departing soul. 此世ヲ去ラントシテ居ル所ノ精靈。(3) Pious drops.—Affectionate, filial tears. (4) Closing eye. 死者ノ閉目ノ義ナリ。‘The closing eye requires some pious drops’ トツマク。(5) Nature.—Natural desire. 此世ニ名ヲ止メントスルノ慾望。(6) Even in our ashes……wonted fires. 人間ハ死シテ枯骨トナツテモ。矢張り其死灰ノ中ニ例ノ生前常ニ有シタル希望ノ火ガ炎々トシテ燃ユルトナリ。‘My very ashes in the urn. Shall, like a hallowed lamp, for ever burn’ ナドノ句參照。

【譯文】 將に此世を去らんとする所の靈魂は戀々として深く愛する所の胸の上に憑りかかり。將さに閉ぢんとする所の眼は或る親愛の人より今生の涙を求む。尙墳墓の中からでも自然の慾望は聲を發して叫び。死灰の中に在つても彼等の常に有する希望の火は燃ゆるなり。

24. For thee<sup>1</sup> who, mindful of the unhonored dead,<sup>2</sup>  
Dost<sup>3</sup> in these lines their artless tale relate;  
If chance,<sup>4</sup> by lonely contemplation led,  
Some kindred spirit<sup>5</sup> shall inquire thy fate.  
25. Haply<sup>6</sup> some hoary-headed swain may say,  
“Oft have we seen him, at the peep of dawn,<sup>7</sup>  
Brushing with hasty steps the dews away,<sup>8</sup>  
To meet the sun upon the upland lawn.”

(1) For thee. — As for thee. ‘Thee’ ハ Gray 自身ヲ指ス。(2) The unhonored dead. 即チ本詩謂フ所ノ ‘rustic forefathers’ ヲ指ス。名ナキ死者。(3) Dost.—Dost relate トツマク。(4) Chance.—Perchance. (5) Some kindred spirit.—Gray ト同ノ精神ヲ持スル。即チ同ツ仲間ノ詩人。(6) Haply. 多分。(7) At the peep of dawn. 夜ノ明け方。(8) Away ハ Brushing away トツマク。

【譯文】 名もなき死者のことを願慮して此詩を作り以て彼等の天真率直の物語を話せる汝に就きては。何カ偶然解観に誘導されて或る同人が汝の運命を尋

ぬることあれば多分或る白髪の田夫は云はん。「我々は夜明け方高地の草原の上にて太陽に照らされんがため急ぎ足もて露を拂ひつゝ行く彼れを屢見たり。

26. "There, at the foot of yonder nodding beech  
That wreathes its old fantastic roots so high,  
His listless length<sup>1</sup> at noontide would<sup>2</sup> he stretch,  
And pore upon the brook that babbles by.

(1) *Listless length.* 疲れたる體。'Length' は身體ヲ大ノ字ナリニ伸ハスガ故ニ斯クハ云フナリ。(2) *Would.* 常ニ斯ク々々爲シ居タリトテ習慣ナリハス。

【譯文】「あの向ふの枝を垂れたる樺樹の。巍然として其古き怪異なる根帯を据へ。枝葉鬱葱として頭に冠を戴ける其麓に於て日中彼れは其疲れたる體帯を伸ばし。傍にぶつ々々潺々として流るゝ細流を熟視するを常とせり。

【註】 *Nodding.*—*Drooping.* 枝ヲ下方ニ垂ラシ居ルヲ云フ。*Wreathes &c.* 古ルキ大木ノ根ヲ据ヘテ其頂キハ枝葉繁茂シテ恰モ冠ヲ戴ケルガ如キヲ云フ。

27. "Hard by<sup>1</sup> yon wood, now<sup>2</sup> smiling as in scorn,  
Muttering his wayward fancies, he would rove;  
Now<sup>2</sup> drooping, woful wan, like one forlorn,  
Or crazed with care, or crossed in hopeless love.

(1) *Hard by.*—*Near by.* (2) *Now* ハ或ハト譯スベシ。

【譯文】「あの向ふの森林の傍に在りて或は輕蔑の意を表するが如く冷笑しつゝ。其偏屈なる空想を囁きつゝ常に徘徊逍遙せり。或は顔色蒼然恰も世に捨てられたるもの如く頭を垂れ若くは又心配を以て精神狂亂し。望みなき思に由りて片意地になりたるもの如く處々を徘徊するを常とせり。

28. "One morn I missed him on the 'customed hill,<sup>1</sup>  
Along the heath, and near his favorite tree;<sup>2</sup>  
Another came;<sup>3</sup> nor yet beside the rill,<sup>4</sup>  
Nor upon the lawn,<sup>5</sup> nor at the wood<sup>6</sup> was he;

(1) *'Customed hill.*—*Accustomed hill.* 何時モ彼レノ遊ビニ來レル丘。是ハ (25) ノ *upland lawn* ナド云ヘルニ同シ。(2) *Favorite tree.* 第廿六節ニ在ル "Nodding beech" ナ云フ。(3) *Another came.*—*Another morn came.* (4) *The rill.* 第二十六節ノ *brook* ニ同シ。(5) *The lawn.* 即チ (25) ノ 'the upland lawn' ナリ。(6) *The wood.* 上ノ 'yon wood' ナ指ス。

【譯文】或る朝予は彼れの平日行き慣れたる丘山に彼れの姿を見ざりしヒース草の傍にも。彼れの愛する樹の近くにも彼れの姿を見ず。翌朝になりても細流の傍。草原の上森林の邊にも彼れの姿は見へず。

29. "The next, with dirges due in sad array,<sup>1</sup>  
Slow<sup>2</sup> through the church-way path<sup>3</sup> we saw him borne.  
Approach and read (for thou canst read)<sup>4</sup> the lay,<sup>5</sup>  
Graved on the stone beneath yon aged thorn."

(1) *Dirges due in sad array.*—'Sad array' ハ哀シキ行列。即チ葬式ノ行列ヲ云フ。葬式ノ行列ニ相當スル悲歌。(2) *Slow.*—*Slowly.* (3) *Church-way path.* 墓地ニ到ルノ道路。(4) *Thou canst read.*—'Thou' ハ或ル田夫ガ彼ノ 'kindred spirit' ニ向ツテ *address* スルモノナリ。費下ハ我々田夫ト違ツテ字ヲ讀ムコトヲ得ルガ故ニ。(5) *The lay* ハ下文ノ *The Epitaph* ナ指ス。歌ノ義ナリ。

【譯文】「翌朝は葬儀に用うる悲歌を讀みつゝ彼れは徐々に墓地に到るの路を経て運ばれ行く所を見たり。傍に近きてあの向ふの古き荆棘の下の石上に刻しある歌を一讀せられよ(足下は讀むことを得るが故に)」と。

【註】 *The next* ハ上文ノ *Another (another morn)* ノ翌朝ヲ云フ。

#### THE EPITAPH.

(墓 銘)

30. Here rests<sup>1</sup> his head upon the lap of earth<sup>2</sup>  
A youth to fortune and to fame unknown;  
Fair Science frowned not on his humble birth,  
And Melancholy marked him for her own.<sup>3</sup>

(1) *Here rests &c.*—Here a youth rests his head &c. (2) *The lap of earth.* 地球ヲ母ト見做シタルモノナリ。(3) *Melancholy.....her own.*—Gray ハ天竺沈鬱ノ質ナリシガ故ニ「沈鬱」ガ Gray ナ自分ノモノト認メタ。我兒トナシタリト云フ。

【譯文】運命と名譽に知られざりし一少年。此處に地球の膝を枕として安らかに永眠し居れり。麗しき「學術」は彼れの賤しき業生を見て面を皺めざりし。而して「沈鬱」は彼れを我兒と認めたり。

【註】 *A youth* ハ Gray ナ暗示ス。*Frowned not on his humble birth.*—*Looked favourably on him* ト云フニ同シ。*Science* モ *Melancholy* モ共ニ擬人シタルモノナリ。

31. Large was his bounty<sup>1</sup> and his soul sincere,<sup>2</sup>  
Heaven did a recompense as largely send;<sup>3</sup>  
He gave to Misery all he had, a tear;<sup>4</sup>  
He gained from Heaven ('twas all he wished) a friend.<sup>5</sup>

(1) **Bounty.**—Generosity of heart. (2) **His soul &c.**—His soul was sincere.  
(3) **Send** ハ Heaven did send &c. トツク。 (4) **A tear.**—All ト同格チナス。  
(5) **A friend** ハ Gray ノ親友 Mason ナ暗示ス。

【譯文】彼れの寛洪なる心は大なりし。彼れの精神は誠實なりし。而して天はそれと均しく大ひなる報を彼れに贈れり。彼れは彼れが有せる凡べてのもの。即ち涙を「不幸」に與へたり。彼れは又天より一人の友を與へられたり。(是れぞ彼れが望みし所のものなりき)。

【註】 **As largely** ハ As largely as ノ義ニシテ。彼レノ「bounty」ノ大ヒナルト均シク大ヒニノ義。 **Misery** ハ擬人セルモノニシテ。不幸ノ境遇ニ在リシヲ暗示セルモノナリ。

32. No farther seek<sup>1</sup> his merits to disclose,  
Or draw his frailties from their dread abode,<sup>2</sup>  
(There<sup>3</sup> they alike in trembling hope<sup>4</sup> repose)  
The bosom of his Father and his God.

(1) **Seek** ハ Imperative ニシテ。 **No farther seek** ハ Do not farther seek ノ義。 (2) **Their dread abode.**—「Their」ハ merits ト frailties ナ指ス。 **Abode** ハ此二者ノ住スル處。即ち天ナ云フ。神ノ傍ニ在ルガ故ニ「恐ロシキ」トハ云フナリ。 (3) **There.**—In their dread abode. (4) **Trembling hope.** 聊カ職分ヲ盡シテ來タト思ヘドモ。缺點多キガ故ニ「恐レ震ヘル」トハ云フナリ。

【譯文】在天の父。神の胸の下。其恐ろしき棲家(其處にて彼等は恐れ震ひつゝ希望を懐ひて安息し居るなり)より此上彼れの功績若くは弱點を暴露抽出せんと求むる勿れ。

【註】 **The bosom** ト **abode** トハ同格チナス。 **Father** ト **God** ハ同一ノモノナリ。

## II.—THE PROGRESS OF POESY.

### A PINDARIC ODE.

【緒言】“The Progress of Poesy”は Gray 自ら之を稱して“Pindaric Ode”と云ふ。即ち紀元前五百二十年の頃希臘の Thebes に於て生れたる希臘の琴曲の詩人 Pindar の文體に擬して作りたる短篇詩なり。去れど此詩は Pindar の文體を有すれども。Pindar の所謂活氣を有するものとは云ひ難し。然れども兎に角

婉麗にして且つ興味ある作品にして。到る所傑然たる光彩を放ち。又或る語句に至りては崇高宏莊の點に達するものあり。千七百五十七年始めて世に公にされたり。此短篇詩は各句均一の韻にて物されたるものに非るも。均一の韻の集合より成れり。即ち全篇九韻は三種の均一なる韻羣を成せり。第一。四。七は相互に一致する均一の韻羣にして。第二。五。八。及び第三。六。九は即ち他の韻羣なり。]

### I. I.

Awake,<sup>1</sup> Æolian lyre,<sup>2</sup> awake,<sup>1</sup>  
And give to rapture<sup>3</sup> all thy trembling strings.<sup>4</sup>  
From Helicon's harmonious springs<sup>5</sup>  
A thousand rills their mazy progress take;  
The laughing flowers that round them blow<sup>6</sup>  
Drink life and fragrance as they flow.  
Now the rich stream of music<sup>7</sup> winds along,  
Deep, majestic, smooth, and strong,<sup>8</sup>  
Through verdant vales, and Ceres'<sup>9</sup> golden reign<sup>10</sup>;  
Now rolling down the steep amain,<sup>11</sup>  
Headlong, impetuous,<sup>12</sup> see it pour;<sup>13</sup>  
The rocks and nodding<sup>4</sup> groves rebellow to the roar.

(1) **Awake.** 是ハ Æolian lyre ニ向ツテ address スル所ノモノニシテ。注意ヲ喚起スル所ノ言ナリ。 Pope ノ“Essay on Man”ノ中ニ在ル“Awake, my St. John!”又ハ Scott ノ“The Lady of the Lake”ノ中ニ在ル“Harp of North, awake once more”ナドノ句ヲ参照スベシ。(2) **Æolian lyre.**—Pindar styles his own poetry, with its musical accompaniments, “Æolian song,” “Æolian strings”故ニ Pindar ガ彈ズルガ如キ琴ト云フニ同シ。 **Æolian** ハ小亞細亞ニ在リシ希臘ノ屬國ニシテ。其處ニ始メテ希臘ノ琴曲ガ起リテ漸次發達シタルモノト言ヒ傳ヘラル。(3) **Give to rapture.**—Leave to poetic rapture.  
(4) **Trembling strings.** 絲ガ震動シテ音聲ヲ發スルモノナリ。故ニ云フ。  
(5) **Helicon's harmonious springs.**—Boetia ノ Helicon 山脈中ニ二個ノ靈泉アリ。 Muses ナ祭ルモノナリ。故ニ調和的泉トハ云フナリ。(6) **That round them blow.**—That blow round them. ‘Them’ハ A thousand rills ナ受ク。  
(7) **The rich stream of music.** 是ハ調和的音聲ヲ發シ混々ト流ルイ水流ヲ云フ。(8) **Deep,.....and strong.** 此四個ノ形容詞ハ皆副詞ノ作用チナス。  
(9) **Ceres.**—One of the greater divinities, the protectress of agriculture and of all the fruits of the earth. (10) **Golden reign.** 五穀ノ豊饒繁茂シ。黄色ヲ呈シテ實ヲ結ベル地方ヲ云フ。(11) **Amain.**—Violently; with force. (12) **Headlong, impetuous** ハ副詞ノ作用チ有ス。(13) **See it pour.**—See ノ前ニハ何チ subject チ填充シテ(例ヘズ“we”ノ如キ)解説セザルベカラズ。‘It’ハ前文ノ‘the rich stream’ヲ受ク。(14) **Nodding.**—Drooping. 枝ヲ垂ラシタル。

【譯文】起きよ。Æolian の琴よ。起きよ。而して汝の震動する所の絲を詩的歡喜の狀を呈するやうなさしめよ。Helicon の靈泉より數千の細流が曲折迂迴

極りなく廻流し居れり。笑を呈する花は其細流を繞りて開き。水の流るゝとき。是れより生命と醗郁たる香氣を吸入す。此音樂的調和の音聲を發する水流は或は綠々たる谿谷。又は Ceres の黄金色を呈して菓實を結べる地方を通過して最も深遠。莊嚴。平滑。且つ勢盛んに細流し。或は急卒に。激烈に。勢衰ましく嶮崖を急下して流るゝを見る。岩石や枝を垂れたる森林は滔々たる水聲に反響を興ふ。

【註】 Drink life and fragrance. 花ハ水ノ灌溉ヲ受ケテ生長シ且ツ醗郁タル香氣ヲ放ツニ至ルモノナレバ斯クハ云ヘルナリ。第一 Stanza ノ要旨ハ詩歌ニ吟ゼラルモノ盡ク皆活氣ト光彩ヲ賦與サレ。圭角アルモノハ圓滑ニ。乾燥無味ナルモノハ趣味津々澆クガ如クナサルハ所以ヲ叙述シ。且ツ詩ノ由リテ生ズル種々ノ根原ヲ解ケルモノナリ。

I. 2.

O sovereign of the willing soul,<sup>1</sup>  
Parent of sweet and solemn-breathing airs!<sup>2</sup>  
Enchanting shell!<sup>3</sup> the sullen cares  
And frantic passions hear thy soft control.<sup>4</sup>  
On Thracia's hills the Lord of War<sup>5</sup>  
Has curbed the fury of his car,<sup>6</sup>  
And dropped his thirsty lance<sup>7</sup> at thy command.  
Perching on the sceptred hand<sup>8</sup>  
Of Jove, thy magic lulls the feathered king<sup>9</sup>  
With ruffled plumes and flagging wing;  
Quenched in dark clouds of slumber lie  
The terror of his beak and the lightnings of his eye.<sup>10</sup>

(1) Sovereign of the willing soul. 是レ Aeolian lyre ニ address シタルモノナリ。Willing ハ cheerful ノ義。歡喜セル靈ノ主宰。(2) Parent of .....breathing airs. 是亦 lyre ニ address シタルモノ。爽快ニシテ嚴肅ナル音樂的ノ聲ヲ發スル兩親。Solemn-breathing airs ハ solemn musical sound ノ義。(3) Enchanting shell. 人ノ魂魄ヲ奪ヒ恍惚自失タラシムル物ノ貝殻。是亦 lyre ナ指ス。Mercury 初メテ龜ノ甲ヲ以テ琴ヲ作りタリト音ト傳ヘラル。故ニ 'shell' ノ字アル所以ナリ。(4) Hear thy soft control. 汝ノ溫柔ナル指圖ヲ聽ク。(5) Thracia's hills.....of War. 羅馬人ハ Mars ナ軍神トシテ祭ル。而シテ Mars ハ Thrace ニ住ムモノト信セラル。(6) The fury of his car. 急激ナル車ノ進行ヲ形容シテ云ヘルモノナリ。(7) Thirsty lance. Mars ハ軍神ニシテ殺伐ナル神ナレバ。其持テル鎗ハ血ヲ飲マント渴キ居ルナリ。(8) Sceptred hand. Jupiter ノ附屬道具ハ笏ト驚ト稱妻ナリ。故ニ笏ヲ持テル手ト云フ。(9) Feathered king. Jupiter ナ云フ(7)ノ解ヲ見ヨ。(10) Quenched in dark.....of his eye. 文字ノ續キハ The terror of his beak and the lightnings of his eye lie quenched in dark clouds of slumber.

【譯文】 偕ても喜び勇める靈の王。爽快にして嚴肅なる音樂の兩親。人を誘

せしむる所の甲殻よ。頑執なる心痛。狂するが如き情慾も汝の溫柔なる指揮に聽從す。軍神も Thracia の岡上に急激なる車駕の進行を止め。汝の命するが儘に其血に渴ける鎗を打ち落す。汝の魔力は Jove の神の笏を持てる手の上に止まりて鋭める羽。凋衰せる翼を持てる羽翼の王を静め慰む。恐ろしき彼れの嘴。彼れの眼の電光は暗黒なる眠れる雲間に銷沈して横はれり。

【註】 Dark clouds of slumber. 暗黒ニシテ恰モ眠レルカ如キ雲ノ形容ナリ。The terror of his beak.—Jupiter ハ驚ヲ持テルカ故ニ其嘴ノ如何ニモ恐ロシキナ云フ。The lightnings of his eyes.—Jupiter ハ稲妻ヲ持テルカ故ニ斯クハ形容セルナリ。本句ハ詩的調和ノ力ハ能ク精神ノ圭角ヲ圓滑ナラシムルコトヲ解ク。是ハ例ノ Pindar ヨリ借リ來リタル思想ナリ。

I. 3.

Thee the voice, the dance, obey,<sup>1</sup>  
Tempered to<sup>2</sup> thy warbled lay.<sup>3</sup>  
O'er Idalia's<sup>4</sup> velvet green  
The rosy-crowned Loves are seen  
On Cytherea's day;<sup>5</sup>  
With antic<sup>6</sup> Sport and blue-eyed Pleasures,  
Frisking light in frolic measures.<sup>7</sup>  
Now pursuing, now retreating,  
Now in circling troops they meet.  
To brisk notes in cadence beating,  
Glance their many-twinkling feet.<sup>8</sup>  
Slow,<sup>9</sup> melting strains their queen's<sup>10</sup> approach declare;<sup>11</sup>  
Where'er she turns, the Graces<sup>12</sup> homage pay.  
With arms sublime, that float upon the air,  
In gliding state she wins her easy way.<sup>13</sup>  
O'er her warm cheek and rising bosom move  
The bloom of young desire and purple light of love.

(1) Thee.....obey. The voice, the dance do obey thee ノ義。'Voice' ハ唱歌ノ聲ナリ。(2) Tempered to. Tempered by ノ義。(3) Warbled lay. 振ヒ聲ノ歌。Milton ノ L'Allegro 中ニ在ル "Warble his native wood-notes wild" ナド參照。(4) Idalia. Venus ノ神ヲ祭レル Cyprus ノ一部會。(5) Cytherea's day. Venus ノ神ノ祭日。(6) Antic. Fantastic。(7) Measures. Minuet ト稱スル舞蹈ノ如ク足並ヲ揃ヘ。時ニ合ハセ。音樂ニ連レテ跳ル舞蹈ヲ云フ。(8) Many-twinkling feet. White glittering feet 靴等ハ白色ノ slipper ナ穿チ速ニ動クガ故ニ白ク光ルナリ。(9) Slow. 徐々ト鳴ル聲ノ所。(10) Queen. Venus ナ指ス。(11) Declare. strains ノ次ニ入レテ解讀スベシ。(12) The Graces. Venus ノ神ニ伴フ所謂 Three Graces ナリ。Milton ノ L'Allegro 參照。(13) Wins her easy way. 玉歩ヲ巡ラスノ義。

【譯文】 聲と舞蹈は汝の震へ聲の歌に調和されて能く汝に服従す。Cytherea の



日に於て Idalia の天鵝絨の如き絲草の上に薔薇の冠を被れる Loves が現れ出づ。滑稽的の Sport と緑眼の Pleasures は快活なる舞踏を以て軽る々と跳ね飛び。或は追いつく或は追はれて退きつゝ或は共に手を携へ輪圈をなす、相會合するなり。爽快なる曲調に連れて足踏み鳴らしつゝ。數多光り輝ぐ所の足を閃す。徐々に鳴り。耳を融和する所の音調が女王の進み來るを報す。女王が何處に足に向くるも (graces は之に敬意を表して付き従ふ。翻々として空に浮ぶ宏莊なる腕を以て恰も滑べり行くが如き有様にて其玉歩を運びす。彼れの暖かき頬と凸める胸の上には若き希望の華(ハナ)と愛の光が活動す。

【註】 Loves, Sport, Pleasures. 皆擬人セルモノナリ。本句ノ要旨ハ詩的調和ノ力能ク人ノ身體ノ動作ヲ優美ナラシムルコトヲ叙ス。

## II. 1.

Man's feeble race what ills await!<sup>1</sup>  
 Labor, and penury, the racks of pain,  
 Disease, and sorrow's weeping train,<sup>2</sup>  
 And death, sad refuge<sup>3</sup> from the storms of fate!  
 The fond complaint, my song, disprove,  
 And justify the laws of Jove.<sup>4</sup>  
 Say, has he given in vain the heavenly Muse?  
 Night, and all her sickly dews,  
 Her spectres wan, and birds of boding cry,<sup>5</sup>  
 He gives to range the dreary sky;  
 Till down the eastern cliffs afar  
 Hyperion's march they spy, and glittering shafts of war.<sup>6</sup>

(1) Man's.....await. 如何ナル不幸ガ人間ノ纖弱ナル種族ヲ俟テ受ケ居ルゾヨ。 Man's feeble race. 人間ハ至ツテ纖弱ナルモノナレバ斯クハ云ヘルナリ。(2) Weeping train ハ泣キテ流レ出ル涙ヲ云フ。(3) Sad refuge &c. 是ハ 'death' ト同格ヲナスモノ。死ハ凡ベテノ苦痛ヲ免レシムルモノナレバ運命ノ暴風雨ヲ脱シテ逃ケ匿ケルハ場所トハ云フナリ。(4) The fond complaint, .....of Jove. 語ノ概キハ Disprove the fond (foolish) complaint, my song, and justify the laws of Jove トナル。我歌ヨ (Gray 自ラ己レノ作ニ係ル歌ニ address スルモノナリ) 愚癡ナル愁訴ヲ非難セヨ。而シテ Jove ノ制定セル掟ヲ是認セヨ。 Jove ハ Jupiter ナリ。(5) Boding cry. 不吉ノ前兆ヲ示ス所ノ叫ビ聲。(6) Down the eastern cliffs.....shafts of war. 此一句ハ單ニ夜ノ明ケルコトヲ意味ス。 Hyperion. 太陽。 Shafts of war. — Sunbeams. 太陽ノ光線ヲ軍ニ用ケル矢又ハ鎗ニ擬ス。

【譯文】 如何なる不幸ガ纖弱なる人類を俟ち受け居るぞよ。勞働。貧乏。苦痛。疾病。悲哀の涙。風雨の運命より脱する悲しき匿れ場所となる死。[是等は皆

人を俟ち受くる所の不幸なり] 我歌よ。愚癡なる愁訴を否認し。而して Jove の神の制定せる掟を是認せよ。例へば Jove は天より降れる Muse の神を唯徒に人に與へたるものなりや。彼れは夜と。其夜の物不健康なる露。其凄愴たる幽邃の如き姿。不吉の前兆を叫ぶ所の踏るの鳥などを以て物凄き天を陳列せしむ。然るに遂に遙るか東の方の巖石より太陽の行進し。燦爛たる光線の矢を見るに至る。

【註】 Racks of pain. 苦痛ノ拷問臺。單ニ苦痛ノ義ナリ。本句ハ人間ノ種々ノ不幸災難ヲ慰ムルガ爲メ。神ハ Muse ナ人ニ與ヘ玉フコトヲ叙ス。而シテ夜ノ恐ロシキ有様ヲ除去スルタメニ晝ト云フ樂シキ光明ヲ人ニ與ヘタルモ亦同シ天帝ナルコトヲ解ケルモノナリ。

## II. 2.

In climes beyond the solar road,<sup>1</sup>  
 Where shaggy forms<sup>2</sup> o'er ice-built mountains roam,  
 The Muse has broke the twilight gloom  
 To cheer the shivering<sup>3</sup> native's dull abode.  
 And oft, beneath the odorous shade  
 Of Chili's boundless forests laid,  
 She deigns<sup>4</sup> to hear the savage youth repeat,  
 In loose numbers wildly sweet,  
 Their feather-cinctured chiefs<sup>5</sup> and dusky loves.<sup>6</sup>  
 Her track, where'er the goddess roves,  
 Glory pursue,<sup>7</sup> and generous shame,<sup>8</sup>  
 The unconquerable mind, and freedom's holy flame.

(1) Climes beyond the solar road. 遙ルカ黄道ノ先キニ在ル國ト云フ義ナレドモ此處ニテハ極北ノ國ノ義ナリ。(2) Shaggy forms. 毛多きも一人種ノ如ク毛ダラケノ人間ヲ暗示セルナリ。(3) Shivering. 寒帯ノ地方ナレバブル々々震へ居ルトハ云フナリ。(4) She deigns. 彼レ Muse ハ斯ル疎野ナル歌ヲモ聽クノ値價アリトテ自ラ謙ルノ義。(5) Feather-cinctured chiefs. 野蠻國ノ首長ハ鳥ノ羽翼ヲ以テ身邊ヲ飾ル。故ニ云フ。(6) Dusky loves. 色ノ黒キ婦人。首長ノ妻女ヲ指ス。(7) Pursue ハ下ノ句ノ "holy flame" ノ次ギニ入レテ解讀スベシ。"Glory pursue" ナレバ單數動詞ヲ用クベキナレドモ。其 subjects ハ Glory, shame, mind, flame ナリ。故ニ複數動詞ヲ用ク。是レ Greek idiom ナリ。(8) Generous shame.—Dignified modesty.

【譯文】 多毛の姿を有する人間が氷もて築かれたる山上を徘徊する所の極北の地方に於ても。Muse の神は寒さを以て震へつゝある土人の陰鬱なる住家を慰むるべく暗澹として薄暗き所を光り輝かさしむ。而して屢 Chili の際涯なき山林の覆郁たる樹蔭の下に在りて。少年の野蠻人が粗放快活なる蠻歌を反覆吟唱するを聽く。又羽毛もて飾れる首長及び暗黒色の婦人などの吟唱を尋

んで聴く。女神 Muse が何處に徘徊するとも。其足跡の到る處必ず光榮と氣高き謙遜。剛毅なる心意と自由の神聖なる焔火之に伴ふ。

【注】 **Broke.**—Broken. **Cinctured.**—Girt. 身ニ纏フノ義。 **Their feathers-cinctured** ノ次ギニ She deigns to hear チ填充シ。 **Loves** ノ次ギニモ亦 “in loose numbers wildly sweet” チ填充シテ解讀スベシ。本句ハ詩的勢力ノ遠ク野蠻人ニモ及ブコトヲ叙ス。又詩ト道義自由トハ密接ノ關係アルコトヲ叙ス。

## II. 3.

Woods that wave o'er Delphi's steep,<sup>1</sup>  
Isles that crown<sup>2</sup> the Ægean deep,<sup>3</sup>  
Fields that cool Ilissus<sup>4</sup> laves,<sup>5</sup>  
Or where Meander's amber waves<sup>6</sup>  
In lingering labyrinths creep,  
How do your tuneful echoes languish,  
Mute but to the voice of anguish!<sup>7</sup>  
Where each old poetic mountain<sup>8</sup>  
Inspiration breathed around;  
Every shade and hallowed fountain  
Murmured deep a solemn sound,  
Till the sad Nine,<sup>9</sup> in Greece's evil hour,  
Left their Parnassus<sup>9</sup> for the Latian plains.<sup>10</sup>  
Alike they scorn the pomp of tyrant Power<sup>11</sup>  
And coward Vice<sup>11</sup> that revels in her chains.<sup>12</sup>  
When Latium had her lofty spirit lost,  
They sought, O Albion<sup>13</sup>! next thy sea-encircled coast.<sup>14</sup>

(1) **Delphi's steep.**—Parnassus 山ノ南端ニ在ル嶮岨ヲ云フ。(2) **Crown.** 屹立スル。(3) **The Ægean deep.** 希臘ト小亞細亞トノ間ニ在ル海。(4) **Ilissus.** 雅典ノ東方ヲ流ル川。(5) **laves.** 浴スル。(6) **Meander's amber waves.**—Meander ハ小亞細亞ニ在ル河ノ名。此河流ハ曲折紆回極リナキガ故ニ meander (曲路。迷路) ナル語出ヅ。此河亦濁水ナルベシ故ニ琥珀色ノ波トハ云フ。(7) **Poetic mountain.**—A mountain associated with poetic ideas. (8) **Sad Nine.**—Nine Muses チ云フ。世ガ澆季トナリ時勢ノ衰頹ニ傾ケルヲ憂ヒ悲ムガ故ニ ‘sad’ トハ云フ。(9) **Parnassus.** 希臘 Delphi ニ近キ山ニシテ二個ノ山嶽アリ。一ツハ Apollo チ祭り。一ツハ Muses チ祭ル神殿アリ。故ニ Parnassus ハ The region of poetry ト云フニ同シ。(10) **The Latian plains.**—Plains of Latium 即チ Italy チ云フ。(11) **Power, Vice.** 共ニ擬人セルモノ。(12) **In her chains.**—‘Her’ ハ vice チ指ス。鎖ニ繋ガレ。奴隷ノ如キ境遇ニテ。(13) **Albion.** 英國ノ雅名。(14) **Sea-encircled coast.** 英國ハ島國ナレバ斯クハ云ヘルナリ。

【譯文】 Delphi の嶮岨の上に動搖せる森林。Ægean 海中に屹立せる島嶼。冷かなる Ilissus に浴する原野。Meander の黄色の水波が曲折紆回して滾流す

る所に在つて。如何に汝の靈妙なる曲調は聳聳せるぞ。悲慘の聲に對するの外黙して音なきは何んぞや。又詩想と聯想を有する古への山が四邊に神話を鼓吹せる處に在りて如何に汝の曲調は黙して音なきぞ。又あらゆる樹蔭。靈泉の崇嚴なる音聲を囁きし處に在つて如何に汝の曲調は聲なきぞ。憂に沈める九神は希臘の衰頹して國家多難の時に當りて Latium の平原に向つて Parnassus を去れり。彼等は又均しく壓制の「權力」と奴隸の境遇に在りて酒色を肆にする卑怯なる「不徳」を蔑視し。Latium が其高潔の精神を失墜せしとき。次に彼等は。情ても英國よ。汝の海もて圍繞されたる海邊を求めて來りしぞ。

【注】 **Murmured deep** &c. 奥床カシキ聲ヲ出シテ囁クヲ云フ。是ハ樹木ノ颯々ノ聲。河流ノ淙々タル音ヲ指ス。本句ハ詩ガ希臘ヨリ伊太利ニ。伊太利ヨリ英國ニ到レル進路ヲ叙シタルモノナリ。

## III. 1.

Far from the sun and summer gale,<sup>1</sup>  
In thy green lap<sup>2</sup> was nature's darling<sup>3</sup> laid,  
What time,<sup>4</sup> where lucid Avon<sup>5</sup> strayed,  
To him the mighty mother<sup>6</sup> did unveil  
Her awful face: the dauntless child<sup>7</sup>  
Stretched forth his little arms and smiled.  
“This pencil take,” she said, “whose colors clear  
Richly paint the vernal year.<sup>8</sup>  
Thine too these golden keys, immortal boy!<sup>9</sup>  
This<sup>10</sup> can unlock the gates of joy;  
Of horror that,<sup>11</sup> and thrilling fears,  
Or ope the sacred source of sympathetic tears.”

(1) **Far from the sun** &c. 英國ハ北方ノ寒國ナレバ斯クハ云ヘルナリ。(2) **Thy green lap.** 汝ノ(英國ノ)綠草繁茂セル膝。是ハ人ノ膝ノ上ニ抱カレ居ルノ形容ヲ叙セルナリ。(3) **Nature's darling.** 天然ノ寵愛兒。沙翁ヲ云フ。(4) **What time.**—At the time when (he was born). (5) **Avon.** 沙翁ハ Strafford-on-Avon ニ生レタリ。故ニ云フ。(6) **The mighty mother.**—Nature. (7) **The dauntless child.**—Shakespeare. (8) **Vernal year.** 綠々トシテ草木ノ繁茂セル春ノ季節ヲ云フ。(9) **Immortal boy.** 沙翁ニ address セルモノナリ。(10) **This.**—This key. (11) **Of horror that** &c.—That key can unlock the gates of joy and thrilling fears ノ義。

【譯文】 太陽や夏の暑き風より遙るか離れて。汝の綠々たる膝の上に天然の寵愛兒が安置されたり。(生れ出でたり)其時清朗たる Avon 河が流れ漂ふ所に於て偉大なる彼れの母は其崇嚴なる顔を彼れに現はして示せり。剛毅なる小兒は其小さき腕を展ばして一笑せり。此時天然なる彼れの母は云けらく。「此

ペンシルを取れよ。其明かなる色は以て麗はしく綠々たる春の景色を描くことを得ん。不朽の嬰兒よ。此等の黄金の關鍵も亦汝の有たるべし。此鍵は喜樂の門を開くことを得ん。彼の鍵は恐怖の門。并に震ひ恐るゝ戰慄の門。若くは又同情の涙の由つて發する神聖なる淵源を開くべし」と。

木句ハ沙翁ハ天然ノ見ナルコトヲ叙シ。天然ハ彼レニ姿ヲ現ハシ。手ヅカラべんしるヲ與ヘ。又黄金ノ鍵ヲ授ケテ人生ノ悲劇喜劇ヲ能ク洞觀シ。人情ノ深底ヲ穿ツコトヲ得セシメタル所以ヲ陳ブ。

## III. 2.

Nor second he that rode sublime  
Upon the seraph wings of ecstasy  
The secrets of the abyss to spy.  
He passed the flaming bounds of place and time ;  
The living throne, the sapphire blaze,  
Where angels tremble while they gaze,  
He saw ; but, blasted with excess of light,  
Closed his eyes in endless night.  
Behold, where Dryden's less presumptuous car,<sup>1</sup>  
Wide o'er the fields of glory bear  
Two coursers of ethereal race,<sup>2</sup>  
With necks in thunder clothed, and long resounding pace.

本文中 Nor second he ヨリ in endless night マデハ Milton ノ部ニ出ヅ故ニ譯解ヲ略ス。(1) Less presumptuous car.--Milton ニ比スレバ Dryden ハ一等劣ルガ故ニ 'less' トハ云フナリ。一層傲然トシテ自慢ヲラザル車。Milton ガ想像ノ翼ニ乗りテ高ク天上ニ登リタリト云フニ擬シテ。Dryden モ亦車ニ搭シテ光榮ノ原野ヲ馳驅スルヤウニ顯ハシタルモノナリ。(2) Two coursers..... ethereal race.--Ethereal ハ celestial ノ義。天上ノ種屬ニ屬スル二駿馬。是ハ Dryden ノ作ニ係ル例ノ "Absalom and Achitophel" ヲ暗示セルモノナリ。

【譯文】 奥深き淵の秘密を偵視すべく。嚴然として「狂喜」の翼に騎行せし彼れ(ミルトン)も亦第二流の人物に非ず。彼れは燦々として火の燃ゆる場所と時の境界を通過し。天使の視つゝ震慄する所の背玉の火を放てる活ける玉座を視たり。去れど過度の光に由りて其眼を毀損し。遂に無限の夜の中に閉目せり。又見よ。Dryden の一層倨傲ならざる車が光榮の原野の上を雷もて包める頸を持ち。長く轟ける反響を與へて馳け行く天上の二駿馬にて馳驅するを。

【註】 Gray ハ Milton 以來ノ博識ナル詩人ニシテ。又大ニ彼レヲ敬慕セリ。本文ニ於テ彼レニ發辭ヲ呈セルナリ。Gray 亦 Dryden ヲ敬仰シ。曾ツテ人ニ謂ツテ曰ク「予ガ詩ニシテ若シヤ人ノ賞讃ヲ値ヒスルモノアリトセバ。ソハ皆 Dryden ヨリ學ビ得タルモノナリ」ト。

## III. 3.

Hark, his hands<sup>1</sup> the lyre explore !<sup>2</sup>  
Bright-eyed Fancy<sup>3</sup> hovering o'er,  
Scatters from her pictured urn<sup>4</sup>  
Thoughts that breathe,<sup>5</sup> and words that burn.  
But, ah ! 'tis heard no more :  
O lyre divine, what daring spirit  
Wakes thee now ? Though he<sup>6</sup> inherit  
Nor<sup>7</sup> the pride nor ample pinion  
That the Theban eagle<sup>8</sup> bear,  
Sailing with supreme dominion<sup>9</sup>  
Through the azure deep of air ;  
Yet oft before his infant eyes would run  
Such forms as glitter in the Muse's ray  
With orient hues, unborrowed of the sun :  
Yet shall he mount, and keep his distant way  
Beyond the limits of a vulgar fate,  
Beneath the good how far !<sup>10</sup> but far above the great.<sup>11</sup>

(1) His hands.—Dryden's hands. (2) Explore. 探ケル。手ニテ琴ノ絲ヲ探ケリ。以テ彈ズルナリ。(3) Fancy.—Imagination. (4) Pictured urn. 例ノ Storic window ナド云ヘルガ如ク麗ハシキ繪ナド描ケル壺ノ義。(5) Thoughts that breathe. 呼吸スル所ノ思想。即チ活ケル思想ナリ。(6) Though he &c.—“He” ハ暗ニ Gray 自身ヲ指ス。(7) Nor.....nor.—Neither.....nor. (8) Theban eagle.—Pindar ヲ指ス。(9) Supreme dominion.—Supreme authority. ‘Sailing’ ハ鳥ノ翱翔スルヲ云フ。(10) Beneath the good &c. 善ノ下ニハ到底近クナ得ズトナリ。力到底及バズ。(11) The great.—The worldly great, high in station.

【譯文】 聴け。Dryden の手。琴を探りて彈奏するを。眼光燦々たる想像は琴の上を徘徊しつゝ其美麗なる畫を描ける壺より活ける思想と燦々として燃ゆる詞を撒布するあり。去りながら哀ひ哉。今は最早其聲無し。借ても神聖なる琴よ。如何なる剛強なる精神を汝は今醒起せんとするか。(何人を起して彼等の後繼者たらしめんとするか)假令ひ彼れは Theban の鷲が有する豪放の氣象を調大なる羽翼となを傳襲して蒼穹の間を威風堂々と翱翔する能はずと雖ども。尙屢彼れの幼時の眼前には太陽より借り來らざる燦然たる光輝を放つ詩神の光りの如きものが常に往來するを見たり。彼れは是れより尙益高きに登るべし。而して巖然俗界の範圍を超絶して其地歩を保つべし。善に遠かること獨何ぞや。併し富貴榮華の外には遙かに超然たるべし。

## 第十三章 OLIVER GOLDSMITH.

### ゴールドスミス小傳

Oliver Goldsmith は千七百二十八年を以て愛蘭の Lissoy に生まる。一僧侶の子にして。始め村校に於て教育を受け。後ダブリン大學 Trinity College に給費生として入校し B. A. の學位を得たり。爾後彼れは Edinburgh に於て醫業を修め。又 Leyden に於て斯學を研究し千七百五十四年大陸旅行の途に上れり。爾後幾くならずして再び倫敦に出で著作の業に従事せり。“Monthly Review,” “Critical Review” 又は Newbery の發行せる日刊新聞 “Public Ledger” 等の爲めに筆を執れり。千七百六十三年 Johnson は Goldsmith の究道を救はんがため。其著 “Vicar of Wakefield” の草稿を六十磅にて賣れり。千七百六十八年 “The Traveller” 出づ是れより Goldsmith の名聲一時に揚がり。此書の成功を見て例の “Vicar of Wakefield” を購求したる書肆は倉庫之を世に公にせり。千七百六十八年 Goldsmith の喜劇 “The Good-natured Man” 出づ。其他歴史上の著書尠からず。千七百七十四年四月没す享年四十七歳。

#### THACKERAY'S TRIBUTE TO GOLDSMITH.

(こゝろどすみすニ對スルさつれノ賛辭)。

1. Who, of the millions whom Goldsmith has amused, doesn't love him? To be the most beloved of English writers, what a title that is for a man! A wild youth, wayward, but full of tenderness and affection, quits the country village where his boyhood has been passed in happy musing, in idle shelter, in fond longing to see the great world out-of-doors, and achieve name and fortune; and after years of dire struggle, and neglect and poverty, his heart turning back as fondly to his native place as it had longed eagerly for change when sheltered there, he writes a book and a poem full of the recollections and feelings of home—he paints the friends and scenes of his youth, and peoples Auburn and Wakefield<sup>1</sup> with remembrances of Lissoy.<sup>2</sup> Wander he must, but he carries away a home-relic<sup>3</sup> with him, and dies with it on his breast.

(1) Peoples Auburn and Wakefield. 前者ハ “The Deserted Village” ニ關シ。後者ハ “Vicar of Wakefield” ニ關ス。‘Peoples’ ハ人ヲ住マハセル。自ら人物ヲ創造シテ此等ノ所ニ住ハシムルノ義。(2) Lissoy.—Goldsmith ノ生レ故郷ナリ。(3) Home-relic. 家郷ノ紀念物。



*Oliver Goldsmith*