

566-49

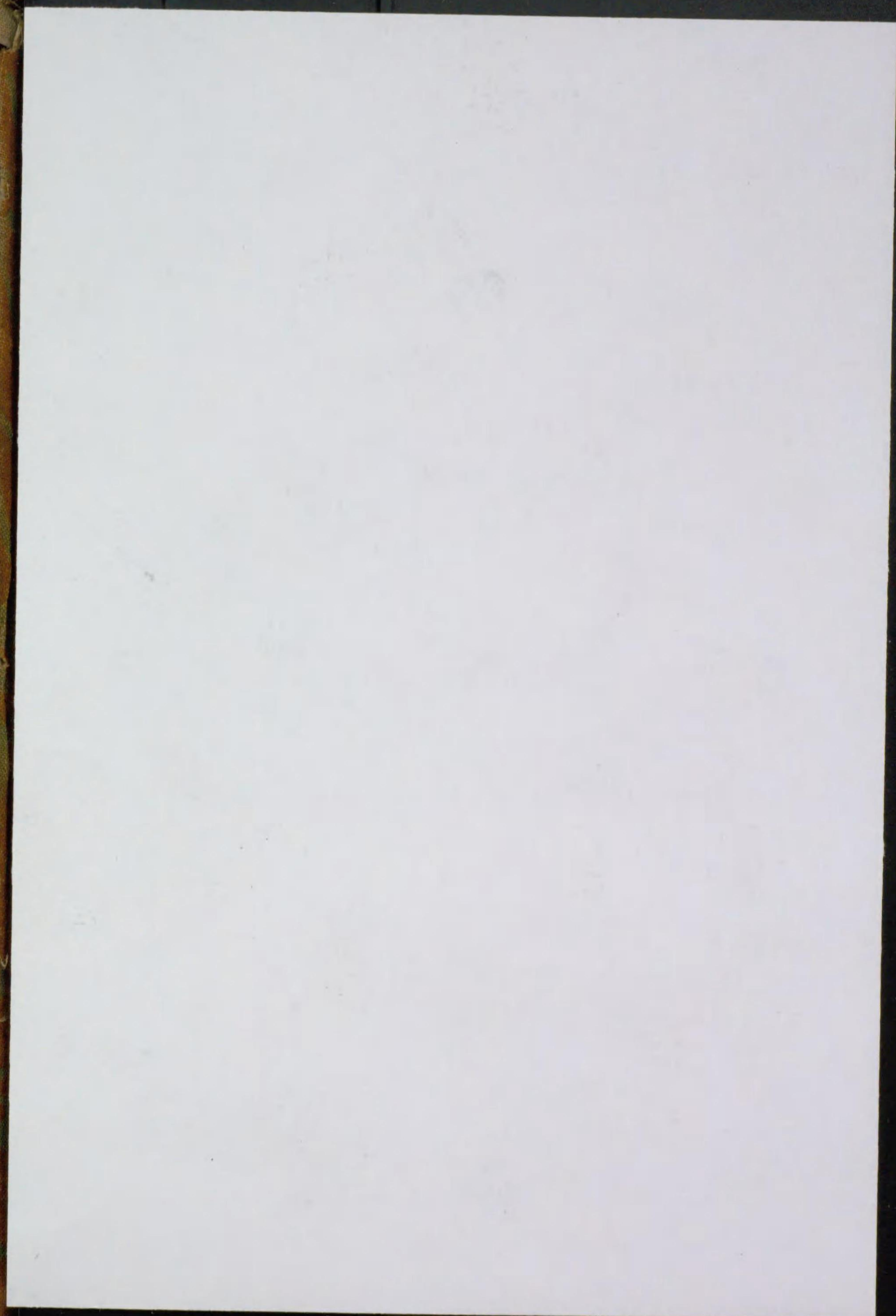


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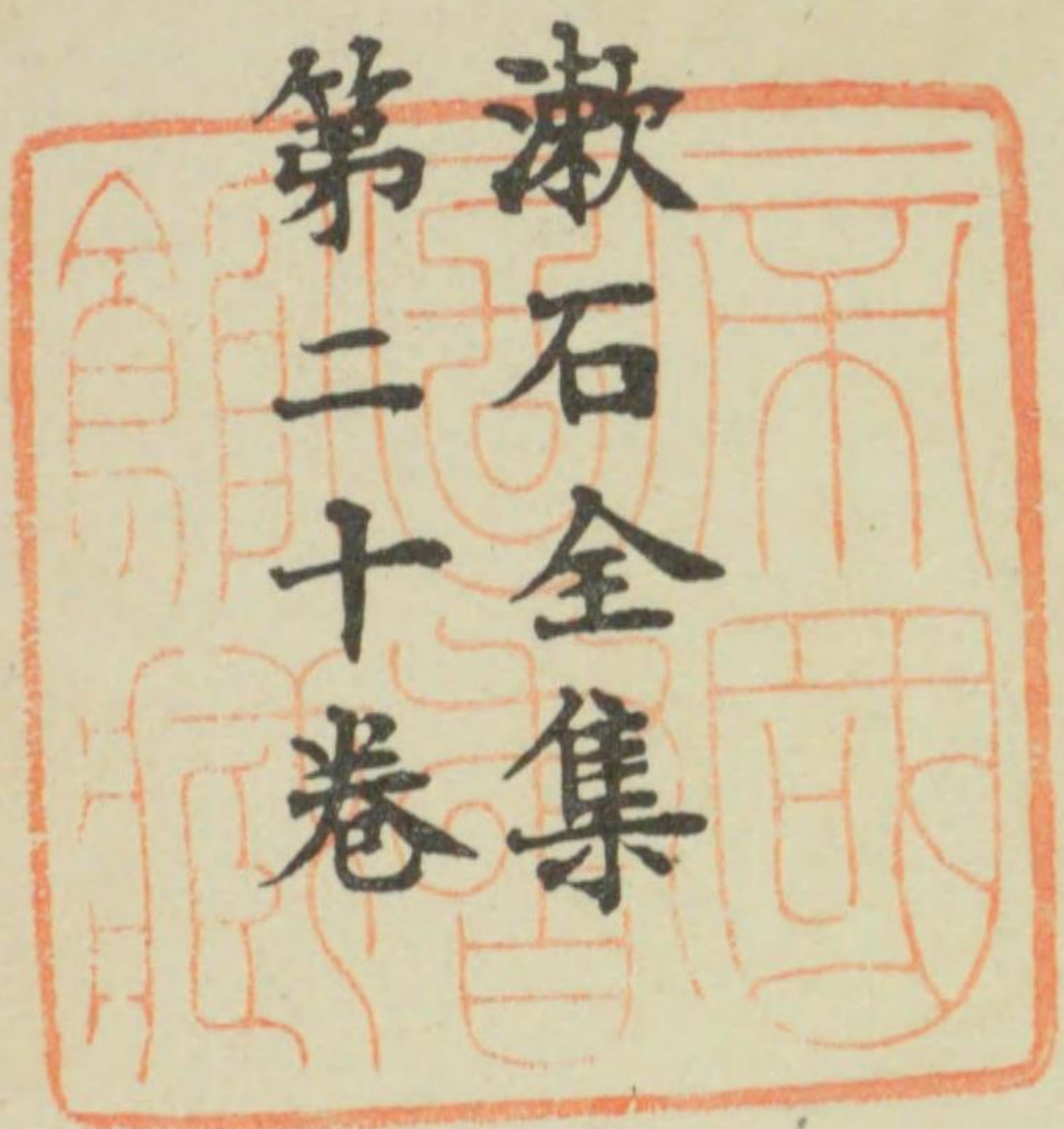
Handwritten Chinese characters in cursive script (caoshu) on an orange fabric cover. The characters are arranged in vertical columns, reading from right to left. The text is a quote from the Tao Te Ching: 道之於民猶水於魚也，水涸則魚亡，道廢則民散。 (The Tao is to the people as water is to fish. When the water dries up, the fish die; when the Tao is abandoned, the people scatter.)





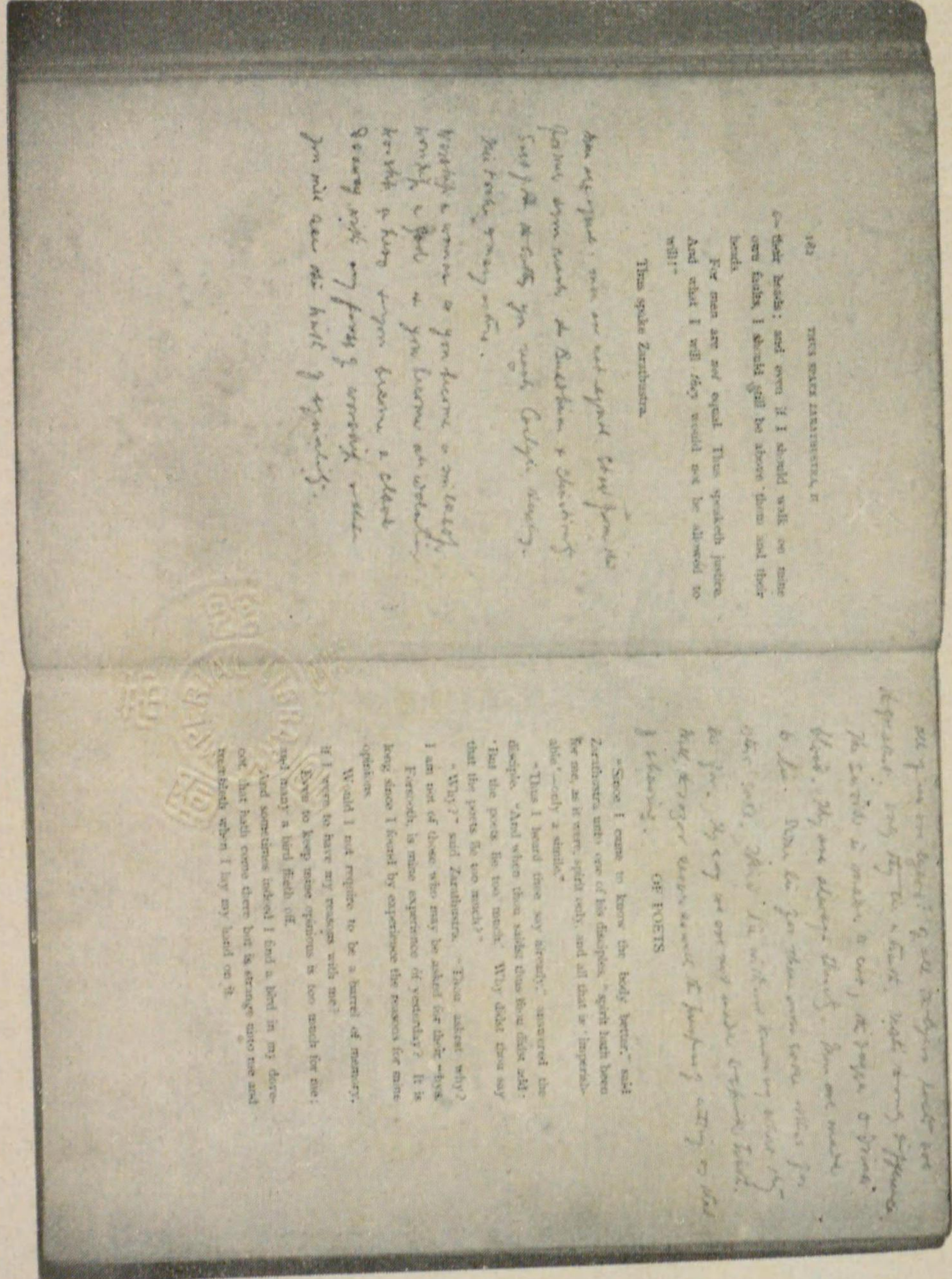
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別冊





167
 WITH GREAT ANTICIPATION, IF
 I had had; and even if I should walk on mine
 own faith I should still be above them and their
 bonds.
 For men are not equal. Thus speaketh justice.
 And what I will they would not be allowed to
 will!"

Thus spoke Zarathustra.

Man ist nicht gleich: und selbst die Gerechtigkeit
 hat ihre Stufen. Und was die Gerechtigkeit
 spricht, das ist nicht für alle gleich.
 Denn die Menschen sind nicht gleich.
 So spricht die Gerechtigkeit.
 Und was sie will, das dürfen sie nicht
 wollen!"

Wie ich mich zu dem Gedanken hingezogen fühlte,
 die Gerechtigkeit ist nicht für alle gleich.
 Denn die Menschen sind nicht gleich.
 So spricht die Gerechtigkeit.
 Und was sie will, das dürfen sie nicht
 wollen!"

OF POETS

"Saw I come to know the holy spirit," said
 Zarathustra unto one of his disciples, "ye have been
 for me, as it were, spirit only, and all that is 'imperfect-
 and ready a saint!'"
 "Thus I heard thee say strongly," answered the
 disciple, "and when thou saith thou dost add:
 'That the poets be too much.' Why dost thou say
 that the poets be too much?"
 "Why?" said Zarathustra, "Thou hast why?
 I am not of those who may be asked for such a thing—thou
 knowest, is mine experience of yesterday? It is
 long since I found by experience the reason for mine
 opinion."
 "Would I not require to be a hermit of necessity,
 if I were to have my reason with me?"
 "Dost thou keep mine opinion in too much for thee?"
 "Yes," said Zarathustra, "I had a herd in my three
 years, and sometimes indeed I had a herd in my three
 years. But herds come there but is strange when the herd
 manly when I lay my hand on it."

(照参頁十七百第文本) 部一の想感るたれさ入記に白餘の『ラストスツラツ』

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第十五卷補遺

漱石山房藏書目錄

蔵書の餘白に
記入されたる
短評竝に雜感

William Shakespeare

Hamlet (Ed. by Edward Dowden. London: Methuen & Co. 1899)

- ホレシオ流の答ナリ、一句ニテHヲ點ズ、他ト異ナルヲ示ス (p. 4. Act I. Sc. i. 1. 19)
- 何故ニGhostハ二度登場スルヤ (p. 11. 1. 126-1)
- Young Hヲ點ズル所自然ナリ Coleridge ノ説妥當 (p. 13. 1. 170)
- 奇抜 (p. 14. Sc. ii. 1. 4)
- 同様ノ事ヲ異様ノ語ニテ重疊シテ用フ沙ノ擅場ノ技ナリ (p. 14. II. 103)
- 凡テ用辨ノ語ハ劇中ニテ必要ノ語ナリ而モツマラナキ語ナリ (p. 14)
- Hノ最初ノ語ナリ注意シテ見ヨ、此不得要領底ノ言語ノ心理ヲ論ゼヨ、Col. 參考 (p. 17. 1. 63)
- KingトQueenノ語ノ異ナルヲ注意セヨ Hノ答方KトQニテ異ナルヲ見ヨ (pp. 17-8. II. 75-86)
- 初メテHノ眞面目ヲ點出ス、其不平ナル理由ヲ明ニス (p. 21. 1. 129-1)
- 皮肉ノ語ト解釋スベシ (p. 24. II. 1804)
- Hヨリ fatherヲ introduce ス妙 (p. 24. 1. 184)
- 幽霊ノ話ヲ出ス處少々マヅシ、余ナラバHノ「余父ヲ見ル様ニ思フ」ト云フノヲH.O.ガ聞イテ薄氣味
悪キ思ヲナシアタリヲ見廻ハストHガ不審ヲ起シテ之ヲ詰問スルスルトH.O.ガ實ハカクノト云フ風ニ
カク積リナリ (p. 24. 1. 189)

- 警句 (p. 25, II, 204-5: "distill'd almost to jelly with the act of fear")
- 寫生的 全體活動ス (p. 27, II, 237-8)
- Oph. ノ答辯ノ簡略ナルヲ見ヨ (p. 29, Sec. III, 1, 9)
- 此等の句にヨレバ Hamlet ノ年齢ハ二十五以下ニ見ユ (p. 29, II, 104-5)
- Pol. ハ己レノ子ノ藝妓ノ如キヲ欲スル者ナリ。彼ノ自ラ誇る智慧分別ハ悉ク月並ナリ彼ノ娘ニ要求スル所ノ者ハスレカラシニナレト云フ義ナリ。シテ見ルト彼自身ハスレカラシノ大將ナリ、イヤナ奴ナリ (p. 34, I, 129-1)
- Pol. ハ學問モナク見識モナク只現世界ノ游泳術ヲ年功デ覺エタル卑俗ノ輩ナリ。人ヲ見レバ泥棒ト思ヘ油斷スルナ。ト云フヲ確信スル下等ナル智慧ノミ發達セル馬鹿者ナリ。自己ノ心ニ誠ナキ故ニ天下ノ何人モ誠ナシト判斷スル男ナリ。此親ト此娘ガ合シテHノ運命ニ一種ノ影響ヲ及ボス所頗ル面白シ。要スルニ二人ノ中ニテ Pol. ハ尤モ下等ナリ。Ham. ト Oph. ハ弱點ハアレモ下等ナ所ハナキナリ (p. 38)
- 寫實的 (p. 36, Sec. IV, II, 37)
- 豎に棒ヲ引ケル處戲ノ全面ニ何等ノ關係ナキノミカ、只此局部丈ヲ批評スルモ詩的ニテモナク寫實的ニテモナシ。アルモ妨ゲズト云ハンヨリハナキ方可ナリ、父ノ死後間モナク母ハ叔父ト結婚シ、不平鬱勃ノ所ヘホレシオの報知ニテ父ニ似タル幽靈ヲ見ニクル「ハムレット」ノ心中ハ命ガケナリ浮キタル處ナシ。來テ見レバ遠方ニテ絃歌宴舞ノ聲ヲ聞ク、此所迄ハ頗る可ナリ、此所迄來タナラバ何故之ヲ聞いてハムレットガ感慨スル所ヲ敍セザルカ、ル不必要ノ事ヲ述ベズニ半ば母ト叔母ヲ恨ム言語ヲ插入セバ一段ノ興味アルベキ筈ナリ (pp. 37-9, II, 13-38)
- 奇想 (p. 39, I, 49: "burst in ignorance")

- 佳 (p. 40, II, 201)
- 月ヲ插入スル所佳 (p. 40, I, 53)
- 幽靈ノ登場ニテ一段落。幽靈ノハムレットヲ囁ク所ニテ二段落。カクスレバ觀客ハ愈幽靈ニ重キヲ置クナリ。出テ來テ直チニ口ヲ開クヨリモ面白キ波瀾ヲ生ズ (p. 40, I, 58)
- 幽靈始メテ口ヲ開ク (II 段落) (p. 42, Sec. V, I, 2)
- 幽靈ノ話一步ヲ進ム四段落 (p. 43, I, 7)
- 「マーダー」ニ至ツテ話頭又一步ヲ進ム五段落 (p. 44, I, 23)
- Olethe ト云フ所多少姿致アリ (p. 44, I, 33)
- 叔父ヲ點綴ス六段落 (p. 44, I, 41)
- 一句ヲ插入ス精彩ヲ見ル (p. 45, I, 58: "the morning air")
- 母ヲ出ス七段落 (p. 47, I, 86)
- 佳 (p. 47, II, 89-90)
- ハムレットの誓フ所ハ此場ノ大段落ナリ戲ノ發展ニ大關係アリ。此邊ノ敍方甚佳ナリ (p. 47, II, 92-121)
- 此句は突飛ナリ其理由如何(1)故意ニ狂氣ヲ裝フ始メノ態度カ(2)カ、ル場合ニハカ、ル突飛ノ滑稽的輕薄の句ガ出るモノカ、非常ニ怖シキ事カ驚ロクべき事又は神經ヲ刺激スル片ハ狂氣ニナリ得ルトハ事實ト認ムルヲ得ベシ。狂氣ニナルトスレバ、カ、ル返事ヲスルノハ當然ノ事ナルベシ、僭狂氣ニナラザルモ其當時は狂氣ノ人ト同ジ様ナ心的現象ヲ一時的ニ生ズルヲモアリ得ベシ、若シ是アリトスレバ、カ、ル返事ヲスルノハ矢張り當然ノ事トナル。然シナガラ何人モ必ズカクナルカト云ヘバ多クノ證明ト統計ヲ有ス一方ヨリ見レバ種々ノ場合ニ於テ其時ヨリ急ニ躁狂的態度ニ變化スルヲハアリ得ベカラザルヤニモ思ハル。

…異常の事は讀者ノ凡テ又ハ多クノ經驗に上ラザレバ如何ナル心的現象ヲ引キ起スカ分ラズト云フヨリ仕方ナシ。若シ分ラヌトスレバ此句ノ如キハ批評ヲ許サマル句ナリ。詩人文人異常ノ事件ヲ設けて其影響ノ人物ニ及ブ所ヲ敍スルハ白トモ黒トモナシ得ベシ是トモ非トモ評シ得ベキナリ。是讀者ノ心得ベキナリ。文學は吾人ノ記憶ニ訴フ (Vernon Lee ノ Contemporary Review ニ説ク所要ヲ得タリ) ル以上は自己ノ經驗ニナキ其類ナキハ何トモ批判シ難キハ勿論ナリ。但シ役者自身ノヤリ方ニテハ此句ヲイカスモ死ナスモ出來得ベシ。モシカ、ル句ヲカ、ル場合ニ用イテ毫モ突飛ノ感ヲ起サヌ様ニ演ズル役者アラバ其人ハヨク沙翁ヲ飲ミ込ミタル者ナルベシ。又觀客の記憶ノ根底ニ潛ム暗流ヲ振盪シ得タル者ト云フベシ。コルリツヂの様ニ議論シ説明シタレバトテ此句ガ自然ニ感ジ得ル様ニハナリガタシ。且コルリツヂは兩天秤ノ議論ヲシテ(1)ヲゴ茶マゼニ述ベタリ

但シ之ヲ quasi-contrast トシテ解釋スレバ非常ノ凄味ヲ生ズ (p. 49, l. 116)

○Seymour ノ説面白シ (p. 49, ll. 123-4)

○佳 (1) Swear ノ重キヲ示ス爲メ

(2) 場ノ光景ヲ凄愴ナラシムル爲メ (p. 51, l. 149)

○此句モ前のヒロ、イロ云々ノ句ト同ジク突飛ナリ。心理ハ知ラズ。又ハムレットノ意向モ知ラズ但此突飛ナ句は非常ノ凄味ヲ生ズ。否生ジ得ルナリ。余ノ講義中 quasi-contrast ノ條ヲ見ヨ (p. 51, l. 150)

○彼ノ言語ハ彼自身ニトツテハ頗ル氣ノ利イタル積リナリ、故ニ傍人ヨリ見レバ猶更愚弄的ノ分子ヲ含ム (p. 66, Act II, Sc. II, l. 95-1)

○Pol. ノ conceit ヲ見ヨ、自ラ利口ブル者ハ往々此滑稽ヲ演ジテ自ラ知ラズ、猶滑稽ナリ (p. 68, l. 131-1)

○彼ノ已惚ヲ見ヨ、此已惚ガ失敗スル所滑稽趣味ヲ發揮スルト共ニ道德的感ジテ満足セシム (p. 69, ll. 155-5)

○一語天外ヨリ落下シテ Pol. ノ膽ヲ奪フ妙。必ズシモ解釋ト説明ヲ要セズ (p. 70, l. 174: "a fishmonger")

○此句ハ三方ニ關係アリ (p. 71, ll. 185-7)

(1) Pol. ノ心ヲ半分満足サセ半分不安心ナラシム。満足サセルトハ彼ノ推察通りナルヲ以テナリ不安心トハ娘ノ身ノ上ニ就テナリ

(2) H. ノ事ヲ多少腦中思フテ居ルヲ示ス。多少戀ノ趣アリ

(3) 女全體ヲ危儉ナ者ダ。信用出來ヌ者ダト云フ意ヲホノメカス。是ハ母ノ品行ヲ目撃シテ得タル彼ノ結論ナリ。此一事ハ彼ノ心ヲ發表スルニ尤モ剴切ナ點ト思フ。如何ニ彼ガ母ヲ信ゼ「ザ」ルヨ。母ヲ信ゼザルガ爲メ如何ニ他ノ女子ニ信ヲ置カザルカヲ見ヨ。

○Pol. ノ獨リ合點ノ所ヲ見ヨ (pp. 71-2, ll. 188-94)

○又一寸 Pol. ヲ驚カシテ頭ヲハル所妙 (p. 72, l. 212)

○此句ノ如何ニ佯狂的ニシテ且悽愴ナルカヲ見ヨ。Clarke ノ説可ナリ (p. 73, l. 222: "except my life")

○一句Hノ本領ヲ示シテ他ニ對スルハトクニ伴リ狂フヲ示ス。此句ナケレバ眞カ僞カ一寸明瞭ヲカク。

且如何ニモ自然ニアリサウナル句ナリ (p. 73, l. 225)

○Ros. サクリヲ入レル (p. 75, ll. 260-1)

○奇語 (p. 75, ll. 262-3)

○Witty (p. 75, l. 272)

○此邊案外に平凡ナリ。只前後の急流直下的の場所を救ふ爲めに存在するも妨なし。もし獨立して論ずれば當時の人に興味ありしといふの外何等の取る所なし (p. 79)

○自ラ感慨ヲ含ム妙 (p. 81, ll. 384-90)

- 此語尊敬ノ意ヲ含マズシテHノ心情ヲアラハス ヨシ (p. 82. l. 399)
- 此解シ得ル如ク解シガタキ如クニシテ妙 (p. 82. ll. 401-3)
- 一句ヨシ (p. 83. l. 415)
- 再ビ OP. ニ説キ至ル佳 不即不離 (p. 84. ll. 428-9)
- 此句無量ノ感慨ナリ 此句ヲ繰リ返す所尤モ姿致アリ (p. 103. Act III. Sc. i. l. 122: "Get thee to a nunnery")
- H. 己れ自身に愛想ヲつかして居る (p. 104. l. 124-)
- Polノ主張ヲ見ヨ、vanity ノアル所ヨクアラハル (p. 107. l. 185)
- 此所は局面の調子をゆるめるに過ぎず然しHの俳優に對する批評は當今の吾邦の役者の上に用いるを得
よし (p. 108. Sc. ii. ll. 1-17)
- 男ラシクテヨシ (p. 112. l. 82)
- 疑團猶在 (p. 112. l. 90)
- 事實明白トナル (p. 126. l. 300-3)
- Hamletノwit 妙ナリ他ヲ翻弄スル手際ヲ見ヨ (p. 129. ll. 381-3)
- Polハイツデモ利口ブツテ機先ヲ制スル策ヲ講ジテ得々たり然ルニ小計反ツテ身ノ仇ヲナス所妙
(p. 133. Sc. iii. ll. 27-9)
- 大雨到ラントシテ纔カニ過ぎ去る (p. 135. l. 73-)
- Johnsonハ此speechヲ以テtoo horribleニテHノcharacterヲmar スルトナス。Hazlittハ之ヲ以テ蹶蹶ノexcuseナリトナス。余思フニHハ此通りヲ意味セルナルベシ。當時ハ斯ノ如キ猛烈ナル世ニテアリシナリ (Steevensノ例參考)。

吾人日本人は此ヲ讀ンデhorribleト感ゼズ

- (一) ダムネーションニ對スル感冷ナルカ
- (二) 復讐ノ念強キカ

或ハ兩方カ (p. 136. l. 83-)

- 隠レテ居ル Pol.ガ大聲ヲ出サネバナラヌ様ニ自然トナル所妙 (p. 138. Sc. iv. l. 23)
- 佳 (p. 138. l. 24: "a real?")
- 痛快、此時Hハ毫モ惡イ事ヲシタト云フ考ナシ。激セル際中ナリ (p. 138. ll. 31-3)
- 數句奇峭峻酷ナリ (p. 141. ll. 82-8)
- 是モ猛烈ナ語ナリ (p. 142. ll. 91-4)
- 己ノ怠慢ヲ責ム (p. 143. l. 106)
- Macbethノhimト云フ所參照 (p. 143. l. 125: "On him, on him!")
- Good nightヲ繰リ返ス所妙、是で寫實ニナル (p. 145. l. 159, p. 146. l. 170, l. 177, p. 148. l. 217)
- 母ガ折レテ而ル後自分ガ折レル 自然ナリ (p. 146. l. 173)
- 此句何トナク物凄クテヨシ 獨白ニアラズ、……の説誤アリ (p. 146. l. 179)
- 自ラ madニアラザルヲ辯ズ (p. 147. l. 188: "But mad in craft")
- 屍體ヲ引キズリ去ル所ヨシ (p. 148. l. 212)
- 感慨ノ如ク、嘲罵ノ如ク、滑稽ノ如シ。 (p. 148. ll. 214-6)
- 此段Hガ他ヲ翻弄スル所妙ヲ極ム。彼ノ言語ハ有意アルガ如ク無意ナルガ如ク妖嬌陸離端倪スベカラズ
(p. 151. Act IV. Sc. ii.)

- 佳 (p. 152. l. 7)
- 佳 (p. 153. l. 30)
- 佳 (p. 153. l. 33)
- 佳 (p. 154. Sc. iii. l. 18)
- 佳 (p. 154. l. 20)
- 佳 (p. 155. l. 29)
- 佳 (p. 155. l. 33)
- 佳 (p. 155. l. 36)
- 佳 (p. 156. l. 54)
- H又已ヲ責ム (p. 160. Sc. iv. l. 55—)
- Flattery
- Inst
- {ingratitude
- {cuckoldom (p. 171. l. 179—)
- King ノHニ手ヲツタ得ザル理由 (p. 175. Sc. vii. l. 9—)
- H近來ノ所作ハ remiss ニアラズ。King 自身ニハ猶シカク見ユベシ。然ルニカク云フハ芝居ノ爲ニシテ。芝居ノ爲ナル所痕迹ノアル所ナリ。去レテHノ一生ヨリ論ズレバ此評ハ正當ナルベシ。Hハ立派ナル男ナリ。King ハ之ヲ認識スルナリ 去レテ此立派ナル所ヲ思慮ノ足ラザル所ノ如ク考フ。凡俗ハ常ニコノ見解ヲナス。 (p. 181. l. 135)

Macbeth

(Ed. with an Introduction and Notes by K. Deighton. London: Maemilan & Co. 1896)

- Seymour says the scene is not genuine on account of it having no advantage. This is the most unpoetical criticism. Coleridge's good sense and insight are shown in this case; for he thinks it necessary as it strikes the key-note of the character of the whole drama. (p. 3. Act I. Sc. 1.)
- 伏線 (p. 3. l. 11—)
- Deighton's note on this word is wrong. It is an interjection from Icel. heill.
 - far heill=farewell.
 - korn heill=welcome.
 - (p. 4. Sc. ii. l. 5: "Hail")
- meaning is quite clear without any emendations (p. 4. ll. 7-8)
- 照應何故ニ面白キカ。 I. i. 11. (p. 7. Sc. iii. l. 38)
- 伏線 (p. 8. l. 65-9)
- First Witch.* Lesser than Macbeth, and greater.
- Sec. Witch.* Not so happy, yet much happier.
- Third Witch.* Thou shalt get kings, though thou be none:
- 行ヲワリテ 二人ノWが話スートスレバ猶面白キ感ヲ生ズベシ
- In Schmidt "learn" he is not sure of it (p. 9. l. 90: "reads")
- passage is rather obscure (p. 9. ll. 93-4)

- Many commentators interpret^{as} "thick" in the sense of "rapid." There is no use of making such a fuss over the word. (p. 9. 1. 97)
- 照應 (p. 9. 1. 117)
- Hudson's explanation is in keeping with the context but not grammatical (I see nothing but what is unreal) (p. 10. II. 141-2: "and nothing is but what is not")
- 照應 (p. 10. 1. 143)
- 照應 (p. 12. Sc. IV. 1. 48)
- There is no justification for making "the eye" the subject of let, as Delius has proposed. Instead of improving the meaning, it only adds to the confusion. (p. 13. 1. 52)
- (Why stars?) and not "moon" or "sun" (p. 13. 1. 50)
- (手紙ヲ讀ミナガラ出テクルン何故面白キカ) (p. 13. Sc. v.)
- (Why "they" and not "witches?") (p. 13. 1. 11)
- Striking line (p. 13. 1. 4)
- (始メテ weird sisters ヲ點出ス) (p. 13. 1. 7)
- 點綴マク性質及夫人マク性質
- (何故 milk 云々ノ語ヲナスヤ「マク」ハ狂狃ノ人ニアラズヤ 其理由) (p. 13. II. 145)
- 此 passage ノ effect ヲ見ヨ (1) Relief (2) King's perfect trust and innocence (3) heightens the sense of tragedy (p. 16. Sc. vi. II. 4-10)
- 夫婦ノ問答ニテ局面ニ曲折姿致ヲ生ズルヲ見ヨ (p. 18-)

○Hudson. It is said that Mrs. Siddons used to utter the close of this speech in a scream, as though she were almost frightened out of her wits by the audacity of her own tongue. (p. 18. Se. vii. II. 56-9)

○Stevens. "Macbeth having casually employed the former part of the common phrase: if we fail, we fail, his wife designedly completes it." Cf. Jameson p. 375, where she describes the three successive intonations adopted by Mrs. Siddons. Jameson seems to endorse the opinion of Stevens. (p. 19. II. 58-9)

○此 pause 前ノ Sc. vi ノ pause トナ比較セヨ (p. 19. Sc. vii. 6線下)

Act I. Sc. vi. ノ pause ノ relief ナリ是ハ豫備ナリ、前ハホット息ヲシグ方ナリ是ハ息ヲ殺ス Pause ナリ前ハノマカナル日ナリ、是ハ凄キ日ナリ、燕、新鮮ナ空氣等ノ景物ト此處ノ景物ヲ比較セヨ、(2)前ハ Duncan ト Mac ノ contrast ニミテ景物ノニ副フ、是ハ Banquo ト Mac ノ contrast ニミテ景物ノニ副フ

○Seymour objects to the delivery of the passage with fear and surprise; he would rather have it done with animation and eagerness, taking the vision as an intervention of supernatural agency. For my part, I prefer the delivery according to the current conception. The dagger is evidently the creation of M's oppressed brain and he is aware of it, at least after the first heat is over. (p. 21. 1. 31-)

○For "crickets" see Brand vol. III p. 190

"Owls, ravens, crickets, seem the watch of death." Dryden's *Oedipus*. (p. 22. Act II. Sc. 1. 1. 80)

○ Coleridge's criticism of the passage (p. 25)

○ In conclusion, equivocates him in a sleep, and giving him the lie, leaves him (p. 25. l. 161)

○ 照會 (p. 33. Act III. Sc. i. ll. 56-70)

○ 1st preparation for the ghost (p. 40. Act III. Sc. iv. l. 14)

○ 2nd preparation for the ghost (p. 40. ll. 40-1)

○ Third preparation to the ghost (p. 42. l. 90)

○ 性格一轉 (p. 44. ll. 130-3)

○ 伏線 (p. 49. Act IV. Sc. i. l. 75: "here's another")

○ 伏線 (p. 50. ll. 79-81)

○ 伏線 (p. 50. ll. 90-3)

○ I think the words have some reference to the first apparition and what it told Macbeth (p. 50.

l. 94: "Rebellion's head")

○ 性格又一轉 (p. 52. l. 144)

○ 照應 (pp. 64-5. Act V. Sc. i. ll. 16-72)

○ 照應 (p. 69. Sc. iii. ll. 59-60)

○ 照應 (p. 71. Sc. v. l. 35)

○ 照應 (p. 74. Sc. viii. ll. 11-3)

〔見返りに挿入しをめぐり挿片に〕

1. Call to mind the witches' words. 照應

2. Association of both in our minds (mechanical)

3. No connection whatever, between the witches and Macbeth, at least the latter has no idea of the witches waiting.

4. This man, wholly disconnected with the witches as far as his mental condition goes, speaks just the same idea as the witches: at least he uses the same words "fair" and "foul."

5. The reader recollects the sentence of the witches by these words of Macbeth, and knowing that he has still nothing to do with the witches on his part and at the same time being struck with the similarity of both idea and expression which is rather obscure and dark, jumps at once to the conclusion that Macbeth is already under the spell of the witches, which brings along with it a sense of weirdness and heights his interest as to the evolution of the character under the mysterious sway of witchcraft.

6. This is one of the most subtle passages, worthy of the name of Shakespeare. No commentators has ever pointed out the significance of this most powerful line. They have given themselves much trouble in explaining away "foul" and "fair" and trying to find a logical link between these two words, all the while losing sight of the logic of emotion.

First Witch Lesser than Macbeth

2nd W.

and greater

3rd W.

Not so happy

1st W. yet much happier
 2nd W. Thou shalt get kings,
 3rd W. though thou be none

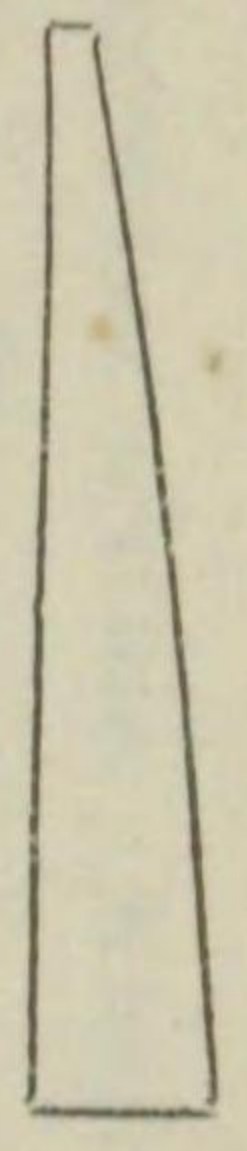
If we break the predition of the witches in this way instead of reading it according to the original text, the effect will be far greater than it is.

1. A certain pause is necessary between these sets of antithetical utterances, in order to intensify the sense of wonder on the part of hearer.
2. Two different or rather opposite ideas uttered by two different witches, heighten on one hand the individuality of the witches and consequently it is all the more perplexing when hearers try to solve the enigma. If uttered by one witch, the hearer may still have hope of solving the enigma as it is the utterance of one individual being. But if broken to two and spoken by two, it will certainly increase the bewildering sensation, as the hearer will be all the more at a loss how to interpret the meaning.

Contrast

The world of the devil *The world of man*

Sharp transition
 Knocking

I Effect. Examples 

1. Gradual food, tobacco person
2. Sudden ———

II Sudden ナラシムル道具、突然起ル者ナラザル可ラズ、突然起ル者ノ中ニ一番吃驚スル者感ズル者換言スレバ正氣ニ復スルモノハ loud noise ナリ、大砲ノ音ヲ突然聞ケバ 吃驚シテ今迄ノ考事ガナク [ナ] ルノアレヒ陸軍大將ニ突然御目ニカ、ツテモ何トモナイ、シンダ人ヲ元ニモドスニハ耳ニ口ヲツケテ呼ベドモ品物ヲ見セルノナシ

Sudden mental change ヲ引キ起ス者ハ loud noise ナリ
 佛光國師ノ例

III 加之此 sound タルヤ、夜中ナリ萬籟寂タル時ナリ、perpetrator ハ noise ヲ恐ルルナリ、又普通ノ人ハ noise ヲ expect セザルルナリ、故ニ一層ノ effect ヲ生ズ

烟草 } gradual
 酒 } sudden
 毒 } ——

Suddenness is the necessary condition of ——
 Means of causing this sudden change

- 1) Loud noise in quiet hours
- 2) Strong flash of light in the darkness
- 3) Other strong stimuli. — striking, blows etc.

— self-inflicting pain, such as pinches to make sure our existence.

The case is illustrated by the so called "revelation" which may suddenly fall upon the Zen sect priests.

- a) case of 佛光國師
- b) " 大燈國師
- c) " 雲門

In these cases the noise, the pain have nothing to do with the intuitive cognition of the universal truth. They are only means of bringing this consciousness of truth to a high relief, thus making it everlasting consciousness in their after-life.

Macbeth's case admits of similar psychological explanation; it is all the more interesting in as much as the knocking puts the Macbeths as well as the audience in mind of the existence of the outer world which has been totally lost sight of before this sudden knocking and as it serves to imprint the terrible truth that we have been in the devil's world.

Ghost

- 1) One or two?

Reappearance not artistic, (Knight)

Why?

Reappearance is as artistic as the first appearance: nay more artistic justified by the psychological context.

- 2) Banquo's or Duncan's.

Banquo's decidedly. If it were D's the lines preceding and following the appearance would lose much of their effect.

- a) Those who are in favour of Banquo
Twenty murders etc.
- b) Those who are in favour of Duncan
Charnel house and grave etc.
Macbeth's challenge to the ghost

These are only material. Psychology would have Banquo's ghost here. There are three passages in which Macbeth refers to Banquo's absence and the ghost appears immediately after them. Macbeth pretends to regret the absence of B, yet rejoices that the latter is safe abiding in a ditch. This hypocrisy and this secret triumph is crushed when he sees the ghost of Banquo (not that of D.) It adds the sense of amazement, surprise and bewilderment, in addition to the common feeling at the sight of a ghost viz. *fear*. And this sense of surprise gives much effect on the stage calling forth bitter disappointment on the

part of Macbeth and sense of irony or mockery on the part of the audience. All this simply because the ghost is Banquo's. If it were Duncan's, all these psychological effects would be gone

3) Hallucination or apparition?

Easily explained by regarding it as hallucination but not necessary to have recourse to hal. for explanation. It is an apparition as well. Apparitions are quite admissible in literature even in these enlightened days. Why? (See my lecture on Literature). The only advantage of bringing in the theory of hallucination is that while this apparition is doing its work on the stage; it prevents the audience's mind recurring now and then to the possibility of the real appearance of a ghost, thus destroying the charm or look down upon the piece, after the play is finished, as being absurd, regretting that they have abandoned themselves even for a time to the illusion.

Macbeth

(A New Variorum Edition of Shakespeare, edited by Horace Howard Furness. Philadelphia: Lippincott & Co. 1878)

○Most unpoetical criticism (p. 3. Seymour 註譯ニ據ル)

○Good (p. 3. Coleridge 註譯ニ據ル)

○It is no hypocrisy; he wants to say "Amen" partly invited by the prayer of the sleeper and partly impelled half unconsciously in the desire of propitiating God by way of atonement. But

when he finds his "Amen" stick in his throat, he is for the first time brought face to face with the real situation he is in after this direful deed. (p. 101: "*But wherefore could I pronounce 'Amen'?*"
ニ對シテ Bodenstein 註譯ニ據ル)

Merry Wives of Windsor

(Knight's Cabinet Edition. Vol. III. London
Wm. S. Orr & Co. 1851)

○落語家ノ棺桶ノ中カラモラツテ置ケノト云フ格ナリ (p. 56. Act III. Sc. iii. 1. 144—)

○Anne ナ Woo スル者 (p. 85. Act IV. Sc. vi.)

Fenton — Anne ノ好ム所

Slender — Mr. Page ノ推擧スル所

Cains — Mrs. Page ノ欲スル所

Measure for Measure

(Knight's Cabinet Edition. Vol. III.)

○cf. Macbeth (p. 300. Act I. Sc. iii. 1. 14)

○此談話頗る無遠慮にして indecent ナリ其例トシテ見ルベシ (p. 309. Act II. Sc. 1. 1. 50)

○貞節 (p. 328. 1. 171—)

○Duke Friar トナツテ Claudio ナ慰ム、坊主ノ説教東西ヲ比較セヨ (p. 329. Act III. Sc. 1.)

○貞節 (p. 331. II. 74-81)

○詩的ナリ (p. 333. II. 119-30)

- Barnardine ノ 香氣ナル 是一種ノ 性格ナリ (p. 355, Act IV, Sc. iii, l. 25-1)
○可ナリ (p. 355, ll. 34-5)

二八

Winter's Tale (Knight's Cabinet Edition, Vol. IV.)

- 沙翁ノ 小兒 (p. 27, Act II, Sc. i.)
○甚佳 (p. 28, ll. 30-1)
○Hermione 夫ノ 怒ニシテ 牢ニ下ル 此女ノ 性格 (p. 31, ll. 105-15)
○Art & Nature (p. 67, Act IV, Sc. iii, ll. 88-97)
○激越ノ 辭 (p. 80, ll. 487-91)

King Richard II. (Knight's Cabinet Edition, Vol. IV.)

- Associative use of language (p. 298, Act I, Sc. i, l. 9, ll. 41-2)
○暴語 (p. 299, l. 61: "coward.....villain," l. 69: "coward," p. 300, l. 91: "traitor.....villain," p. 301, l. 114: "hear")
○格言 (p. 315, Sc. iii, l. 275-1)
○格言 (p. 319, Act II, Sc. i, ll. 7-10)
○人ノ 死セントスルヤ 其言ヨシ (p. 319, ll. 11-16)
○Italy ノ トネヲスル Ascham ノ Schoolmaster ヲ 參考 (p. 319, ll. 21-3)
○格言 (p. 320, ll. 34-9)
○Pun (p. 321, ll. 76-83: "gaunt")

- Patience ノ 例 (p. 324, l. 163-1)
○感應 (p. 328, Sc. ii, l. 6-1)
○Sh ノ 子供 Percy (p. 334, Sc. iii, l. 1-1-1)
○ASS. (p. 339, Sc. iv, ll. 9-10)
○暴語 (p. 453, Act III, Sc. ii, ll. 129-32: "villains, vipers, damn'd..... Dogs, snakes,..... Judases")
○ASS. (p. 350, Sc. iii, ll. 62-9)
○此邊ノ 漢楚軍談ジミタリ (p. 351)
○Richard II ノ 最後ノ 感慨、彼ノ 心ノ 如何ニ 悲ト 情ト 怒トニ 滿チタルカヲ 見ヨ (p. 353, l. 143-1)
○生死ノ 權ヲ 握ル者 相手ヲ 稱シテ 陛下ト云フ (p. 354, l. 184)
○暴語 (p. 361, Act IV, Sc. i, ll. 75-6: "spit upon him, whilst I say, he lies, and lies")
○K. R ノ wit (p. 368, ll. 305-9)
○K. Richard ノ シヤノ (p. 368, l. 317)

King Henry IV. — Part I (Knight's Cabinet Edition, Vol. V.)

- Prince ニ 對スル Fal. ノ 口調ヲ 見ヨ (p. 14, Act I, Sc. ii, l. 1)
○Grace ノ シヤノ (p. 15, l. 19)
○格言 (p. 17, ll. 99-100)
○AS. (p. 27, Sc. iii, l. 205)
○Fal. ノ 旅客ヲ 威嚇スル 語ヲ 見ヨ (p. 37, Act II, Sc. ii, l. 87-1)

二九

- Coarse (p. 39. Sc. iii. l. 42: "my Harry's bed")
- 妻女ノ夫ニ對スル語ヲ見ヨ是日本人ナラズ (p. 40. l. 80-1)
- 夫ノ妻ニ對スル語ヲ見ヨ是西洋人ナラズ (p. 41. l. 92-1)
- 妻ノ言語ノ露骨ナルヲ見ヨ而シテヨク女ノ性質ヲ示セリ Love ハ女ノ生命ナレバナリ (p. 41. ll. 99-102)
- Falノ法螺 (p. 46. Sc. iv. l. 175-1)
- 矛盾 (p. 48. ll. 246-8)
- 遁辭 (p. 49. ll. 261-6)
- 暴語 (p. 49. l. 268-1: "coward, bed-presenter, horse-back breaker," "starveling, elf-skin, dried neat's-tongue, bull's-pizzle, stock-fish")
- 惡口 (p. 55. Act II. Sc. iv. ll. 495-500)
- 日輪懷ニ入ルト夢ミテ孕ムノ類ナリ (p. 59. Act III. Sc. i. ll. 13-7)
- 暴語 (p. 65. l. 199: "harlotry")
- Lady Pノcharacterヲ研究セヨ、夫ニ對スル亂暴ナ語ヲ見ヨ (p. 66. l. 232-1)
- 暴言 (p. 66. l. 232: "Go, ye riddy goose," l. 239: "ye thief")
- Coarse (p. 66. l. 247: "To the Welsh lady's bed")
- As. (p. 69. Sc. ii. ll. 75-6. p. 73. Sc. iii. ll. 3-4)
- Falノ婦人觀 (p. 74. ll. 68-70)
- 暴語 (p. 77. l. 177: "whoreson, impudent, embossed rascal")
- Hotspurノ氣餒ヲ見ヨ (p. 83. Act IV. Sc. i. ll. 133-4)

- Honour 論 Falノ哲學 (p. 96. Act V. Sc. i. l. 126-1)
- Swagger and Lying (p. 101. Sc. iii. ll. 46-7)

King Henry IV. — Part II (do.)

- シヤン (p. 117. Act I. Sc. i. l. 50: "Of Hotspur, coldspur")
- 父子ノ情 (p. 118. l. 74-1)
- 謠曲ノ物狂杯ト同格也 (p. 120. ll. 153-60)

藤戸 隅田川

子ヲ失ヒタル人ノ恨、單ニ恨ムニアラズ、世ノ中ヲ子ト同ジ運命ニ陥レントスルナリ否我身ヲモシカシテ悔ザルナリ

true to nature ナリ

- 虚言 (p. 124. Sc. ii. l. 78)
- Cf. Browning's Paracelsus (p. 125. l. 133: "Galen")
- 生レナガラニミテ白頭 老聃ノ如シ (p. 127. ll. 210-1)
- com. as. (p. 128. ll. 223-6)
- Swinburne *Atalanta in Calydon* classical allusion (p. 141. Act II. Sc. ii. l. 96: "Althea")
- Cf. Sheridan's "The Rivals" Mrs. Malaprop's speech. Perhaps S. had got the idea from Shaks. (p. 151. Sc. iv. l. 180: "Cannibals")
- Cf. "Don Quixote" in the first book of which the same practical joke is played upon—.

- As. (p. 153. II. 247-8: "the rogue fled from me like quicksilver") (p. 152. II. 240-1: "I will toss the rogue in a blanket")
- Cf. Bacon's Essay and Helps' Essays (p. 154)
- 眠 Kingノ嘆 (p. 158. Act III. Sc. i. II. 4-26. p. 189. II. 19-22)
- King 4 P. Henry 4ノ意氣ノ差ヲ見 (p. 193. Act IV. Sc. v. II. 98-101)
- 格言 (p. 199. Act V. Sc. i. II. 33)
- Act III. Sc. iノHenry IVノ句ヲ比較ヤ (p. 202. Sc. ii. II. 44-5)
- 日本ノ同シ語 (p. 208. Sc. iii. I. 89)

King Henry VI. — Part I (Knight's Cabinet Edition, Vol. VI.)

- 日本ノ芝居ニアリサウナリ (p. 40. Act II. Sc. iii. II. 52-6)
- Ass. (p. 46. Sc. v. II. 8-9)
- 「ジヤンダーク」ノ氣餒 (p. 57. Act III. Sc. ii. I. 17)
- Talbotノ氣餒 (p. 57. I. 36-1)
- 暴言 (p. 57. I. 38: "damned sorceress." p. 58. I. 45: "shameless courtesan")
- 戦争の氣概 (p. 73. Act IV. Sc. ii. II. 1-36)
- 暴語 (p. 88. Act V. Sc. iii. I. 34: "ugly witch." I. 42: "banning hag." p. 93. Sc. iv. I. 64: "miser..... wretch")

King Richard III. (Knight's Cabinet Edition, Vol. VI.)

- Formlal (p. 327. Act I. Sc. i. II. 1-4)
- Cass. use of language (p. 330. II. 118-9)
- Glosterノ言語ノ劇烈ナルヲ見ヨ Coriolanus 参考 (p. 333. Sc. ii. I. 33-1)
- Formlal (p. 334. II. 70-92)
- Glosterノ罵ラルノニモ關セス怒ラザルヲ見ヨ (p. 336. I. 145-1)
- Glosterハ女ノ weaknessヲ見抜ケルナリ最モ巧妙ナル謀計ナリ (p. 337. II. 172-83)
- Anneハゴマカサレントス (p. 338. I. 192)
- 然リ、女ハイツデモ此手ニカ、ルナリ (p. 339. II. 228-9)
- 此成功ハ (Glosterニハ revelationナリ彼茲ニ至ツテ始メテ己レノ醜ヲ忘ル、コトヲ得 (p. 339. I. 228-1)
- 女ノ心モ一轉シ男ノ心モ一轉ス其心理頗ル妥當ニテ敘事頗ル巧妙ナリ此自然ナリ小説ニアラス (p. 340 II. 253-64)
- 暴語 (p. 345. Sc. iii. I. 163: "gentle villain." I. 164: "foul wrinkled witch")
- 此間ノ問答凡是匹夫匹婦ノ争ナリ (p. 347. I. 215-1)
- (1) Elizabethan 風チアラハス
- (2) 天真爛漫 天子モ車夫モ同一ナルチアラハス
- (3) literary languageノ freedomチアラハス
- 暴語 (p. 347. I. 215: "thou hateful wither'd hag." I. 216: "dog." I. 228: "elvish-mark'd, abortive, rooting hog!" I. 230: "the slave of nature, and the son of hell!" I. 232: "Thou loathed issue of thy father's loins!" p. 348. I. 246: "pois'nous bunch-back'd toad")

- 高い木ニハ風ガアタル (p. 348. l. 259)
 ○ 奸人ノ意中 (p. 350. ll. 324-38)
 ○ Abstract truth (p. 353. Sc. iv. ll. 78-9)
 ○ 小兒ノ無邪氣 (p. 365. Act II. Sc. ii. ll. 21-6)
 ○ 格言 (p. 372. Sc. iv. l. 37)
 ○ 奸物ノ言フコトハ賢人ノ如シ (p. 374. Act III. Sc. i. ll. 7-15)
 ○ 物凄キ言語ナリ、Glosterノ口ヨリ出デ、一種ノ effect ナ有ス (p. 376. l. 79)
 同斷 (p. 377. l. 94)
 ○ 暴言 (p. 388. Sc. iv. ll. 72-3: "*monstrous witch, harlot, strumpet Shore*")
 ○ ASS. (p. 389. ll. 101-3. p. 394. Sc. vii. l. 25. p. 403. Act IV. Sc. i. ll. 58-63)
 ○ 罪上加罪 (p. 406. Sc. ii. ll. 4-5)
 ○ Illusion ナ起サントル手段 (p. 409. Sc. iii. ll. 1-22)
 ○ ASS. (p. 410. Sc. iv. ll. 1-2)

Julius Caesar

(Ed. with Notes by William J. Rolfe. New York: Harper & Brothers. 1887)

○ No man but Shakespeare could have written this scene (p. 98. Act IV. Sc. iii.)

○ 讀至此齣始知沙翁筆端有神矣

○ 一句出意外妙也 (p. 103. l. 145: "*Portia is dead*")

○ 借「カシアス」問使讀者知「ブルタス」所以憤老手老手「ボーシヤ」一句妙不可言不覺俯頭低地

Much Ado About Nothing

(Ed. by W. A. Wright. Oxford: Clarendon Press. 1897)

〔訳註〕

Naive——死ンダ佯ヲスル

Hero

Hermione

Juliet

Downright——Villains

Iago

Don John (Borachio and Conrade)

Iachimo

——Rings

Murder

Richard III

Macbeth

人違ヒ

Twelfth Night

Merchant of Venice

Measure for Measure

— Duke ガ Friar トナリテ Isabella 及 Claudio ト語ル 最後ニ Duke
トナリ Angelo 等ノ面前ニアラハレ又 Friar トナリテ來ル、誰モ氣ガ
ツカズ

As You Like It

〔見返しに挿入しありたる紙片に〕

Shakespeare ノ character ノ間違

- 1 A Winter's Tale Florizel Doricles トナリテ Polixenes ノ前ニ出デ Perdita ト相愛スル様
- アリ、Polixenes ノ前ニ在ルヲ知ラズ
- 2 Merchant of Venice Portia ハ lawyer トナツテ her lover ハ之ヲ知ラズ
- 3 King Lear. Kent ハ「」ヲ banish セラレナガラ形ヲ變ジテ Lear ノ servant トナル Lear 之ヲ
- 知ラズ、Edgar ハ Bedlam Beggar トナルヲ Gloucester ハ見テ知ラズ
- 4 As You Like It 女ノ男装
- 5 Twelfth Night 女ノ男装 Twin ノ分別ヲアヤマル
Olivia, sea captain etc.

激越ノ辭

Macbeth

Gloucester ノ語 Richard III ?

Winter's Tale. Florizel Perdita ト結婚セラレヌ時ノ語

- Formula 女ノ語 (p. 4, Act I. Sc. I. ll. 102-4)
- 容貌ノ趣味 (p. 13. ll. 10-5)
- Wit (p. 13. ll. 29-35)
- 男心ト秋ノ空 (p. 26. Sc. III. ll. 59-71)
- Contrast (p. 51. Act IV. Sc. I. ll. 100-2)
- Lear ノ娘ヲ罵ル語ト比較セヨ (p. 52. l. 119-)
- Winter's Tale ノ Hermione ト比較セヨ (p. 55. l. 211-)
- Beatrice ノ注文是亦現今ノ人情ニ合セザルナリ (p. 57. l. 285)
- Duke of Gloucester ノ口説ト比較セヨ (p. 61. Act V. Sc. I.)
カ、ル劇ニ出デ來ル口説ト日本ノ小説謠ニ出ヅル口説ヲ比較セヨ、日本ノハ sensuous and emotional
(moral) element ガ predominate スルヲ見ルベシ西洋ノハ大ニ intellectual element ガ加ハルヲ見ル
ベシ、其優劣ヲ論ゼヨ
- 藤戸、攝待
日本ノハ人情ヲ離レタル Poetry ヲ交ユ西洋ノハ寧ロ寫實的ナリ
- Leonato ト Claudio ノ争ハ必然ノ結果トシテ起ルベキナリ、一方ヨリ云ヘバ Claudio ハ好ンデ争ヒ
ヲ起セルガ如シ現今ノ人情ヨリスレバ Claudio ハ公衆ノ面前ニ於テ Hero ノ不徳ヲ云々スルヲナシ、只
體裁ヨク謝絶スベキナリ或ハ私カニ之ヲ打明ルベキナリ (p. 62. l. 61-)
- 此自白ニテモ現今ノ時勢ニ適セズ、現今ナラバ法律的ニ證據立テラル、カ若クハ良心ノ力挽回シ來リテ

前非ヲ悔るかノ二ヨリ外カ、ルコナシ、現今ノ目ヲ以テ見レバカ、ルコハ CROSS ナリ (p. 67-8, I. 217-1)
○此劇自然ノ句少ナシ (p. 74, Sc. iii. II. 25-7)
○Winter's Tale ノ結末ト同趣向ナリ (p. 77, Sc. iv. II. 60-1)

Othello

(Ed. with Introduction and Notes by K. Deighton. London: Macmillan & Co. 1893)

- 此所 construction 不明ト思フ (p. 15, Act I, Sc. iii. I. 101)
- 此 construction モ不明ナリ (p. 16, I. 109: "of modern")
- Intellectual elements (p. 18, II. 202-5)
- Sir Joshua Reynolds ノ説參考 (p. 19, I. 219)

Ossian

Caric-thura

(The Poems of Ossian, trans. by James Macpherson, in Two Volumes, Vol. I. London. 1773)

- 武士道 (p. 67, II. 16-21)

Fingal (do.)

- exaggeration (p. 221, Book I. II. 11-5)
- 日本武士ノ如シ (pp. 304-306, Book V. I. 22-1)
- 奇 (p. 318, Book VI. I. 13)

The Battle of Lora (do.)

- 當時の寶 (p. 399, II. 1-8)

John Webster

The Duchess of Malfi

(Ed. by C. Vaughan. London: J. M. Dent & Co. 1900)

- cf. Macbeth (p. 11, Act I, Sc. i. l. 263: "a sick man's urine")

- Ocf. Lear (p. 14, l. 337: "addition")
 O Extravagant style の例 (p. 26, Act II, Sc. i, l. 41-1)
 O 此邊 indecent ナルヲ見 ㊦ (p. 35, Sc. ii, ll. 39-1)
 Ocf. Macbeth (p. 37, l. 90: "singing of a cricket")
 O 凶徴 (p. 40, Sc. iii, l. 57: "My nose bleeds")
 O Julia ハ有夫ニテ Cardinal ノ情婦ナリ Delio 亦斯ク云フ 亂暴ナ世ノ中ナリ 是ヲ劇ニ上スハ當時コ
 ンナノガ何デモナキヲ證ス (p. 45, Sc. iv, ll. 96-9)
 O good (p. 92, Act IV, Sc. ii, ll. 17-8)
 O positive ノ用方 (p. 92, l. 26: "out of question")
 Ocf. the cauldron's ingredients in Macbeth (p. 96, ll. 130-2)
 O 人生觀文體沙翁ト比較セヨ (p. 97, ll. 149-53)
 O Ferd. ノ神經病 Macbeth ト比較セ ㊦ (p. 113, Act V, Sc. ii, l. 10-1)
 O 奇 (p. 115, ll. 51-5)
 O Card. Ferd. 眞似ラシテ狂フトモ諸人來リテ助クル勿レト云フ、少々痕迹アル結構ナリ (p. 132, Sc. iv, l. 4-1)

John Milton

Paradise Lost

(Milton's Poetical Works, in Two Volumes, Vol. I, London: Bell & Sons, 1887, "Bohn's Library")

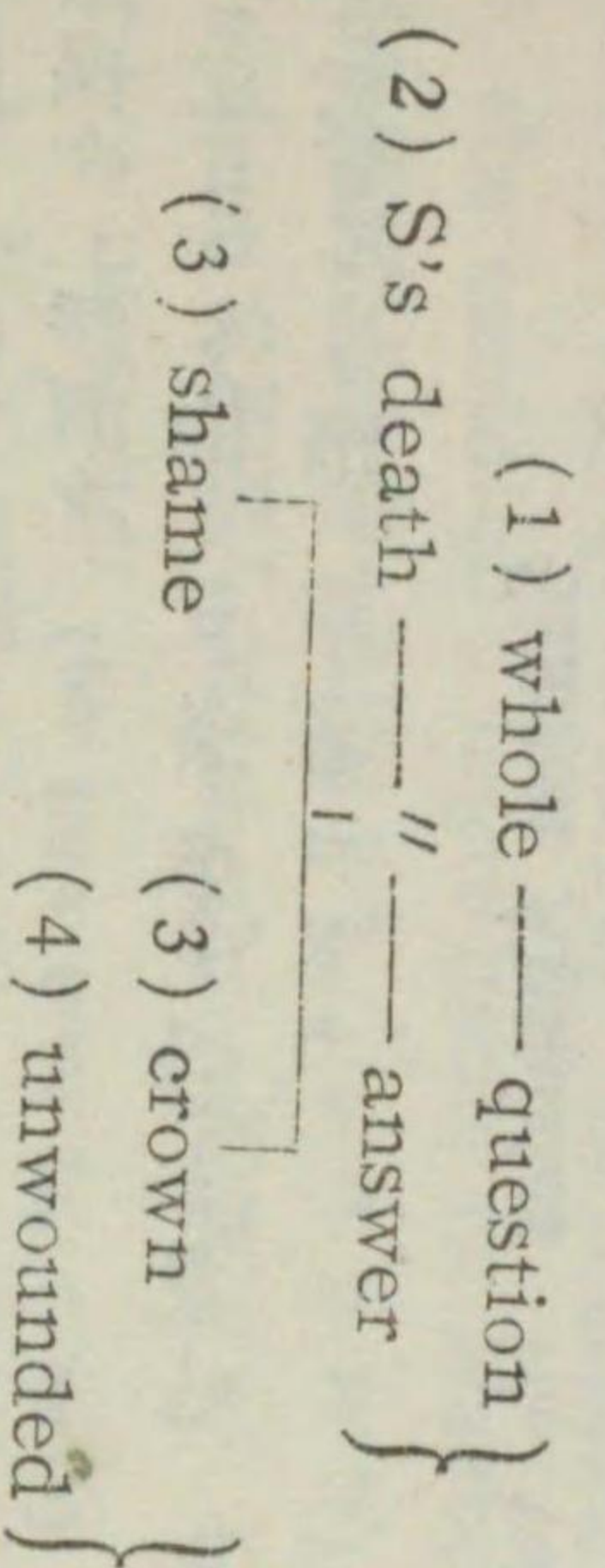
- O 赤裸々 淨酒々 (pp. 108-9, Book IV, l. 304-1)
 O Sublime ノ例 (p. 206, Book VII, l. 216-1)
 O Sublime ノ例 (p. 208, ll. 261-4)

Samson Agonistes

(do, Vol. II, 1890)

- Ocf. Macbeth (p. 96, l. 404: "surceased")
 O of faulty marriage (p. 97, l. 420)
 O Samson — God — Israel
 Dagon — his deity — Philistine (p. 98)
 O Samson ノ婦人觀ハ東洋的ナリ (p. 107, ll. 748-65)
 O カ、ルクドキ句法ヲ日本語ニ譯セタ目ナリ (p. 108, l. 779)
 O 婦人往々カ、ル暴言ヲナス (p. 108, l. 783)
 O Is weakness thy excuse? シルトン一家ノ語ナリ (p. 109, l. 831-1)

- SノDヲ罵ル矢張 Godヲ引合ニ出ス Godハドコ迄モ主ナリ (p. 111. l. 896-1)
- 「女ハ容目ヨリ心」ノ諺
ミルトンノ婦人觀至是又東洋的ナリ (p. 116. l. 1025-1)
- Cf. Sh. (p. 117. l. 1070)
- Sノ剛勇堅忍ハ常ニ Godニ關連ス (p. 129. ll. 1423-6)
- Cf. Macbeth (p. 132. l. 1538: "evil news rides post")
- Indirect (p. 132. l. 1541-)
- 多少武士の趣味マリ (p. 133. l. 1579: "death to hide its crown or shame")



- (1) (p. 132. l. 1557) (2) (p. 133. l. 1570) (3) (l. 1579) (4) (l. 1582) (5) (l. 1583) (6) (l. 1584) (7) (ll. 1585-6) (8) Conclu-
sion (l. 1588-)
- Result 宗教的ナリ (p. 138. ll. 1713-24)
- Divine justice (p. 139. ll. 1745-58)

Comus (do. Vol. II. 1890)

- Cf. Witches' dance in Macbeth (p. 148. ll. 143-4)
 - Cf. Tennyson (p. 149. l. 175: "granges")
 - Cf. Rossetti *Blessed Damozel* (p. 152. l. 243: "all heaven's harmonies")
 - Cf. Macbeth brinded cat (p. 158. l. 443: "brinded lioness")
 - Cf. Macbeth (p. 164. l. 604: "the sooty flag of Acheron")
 - Comus and Lady Christabel 基督ヤ (p. 166. l. 659-)
 - 此 ladyノ character を見 (p. 168. ll. 690-705)
 - Comusノ Ladyニ其ノ語ヲ見 (p. 171. ll. 800-5)
- Arcades** (do. Vol. II. 1890)
- 植木屋のノ神 (p. 183. l. 44-)

Daniel Defoe

Robinson Crusoe

(The Works of Daniel Defoe, edited by John S. Kettle. Edinburgh: W. P. Nimmo, Hay, & Mitchell. 1889)

- 餘計ナ事ニテ realistic ナル者 (p. 35^o II. 1-13)
- 海中暴風雨ノ景況ヲ比較シテ見ヨ。テームナリ (p. 37^o I. 12-1)
- II. (p. 39^o II. 42-5. II. 61-3)
- 三度 (p. 39^o I. 72-1)
- 又出 (p. 46^o II. 37-44)
- 又難船 (p. 47^o II. 46-54)
- カ、ル感想ハ無學ナル sailor ノ感想ナリ (pp. 61-2)
- 始メテ精神ノ描寫アリ (p. 81^o I. 12-1)
- Friday ガイツノマニカ英語ヲ學ンデゐル (p. 97^o I. 63-1)
- クドキーヲ見ヨ。 (p. 117^o I. 1-1)

The advantage and disadvantage of such a realism

Journal of the Plague in London (do.)

- 報告書ナリ (p. 453^o I. 8-1)
- 例、Hearn ノ例ト同シ (p. 496^o I. 25-1)

Jonathan Swift**A Tale of A Tub**

(The Works of Jonathan Swift, selected by D. Laing Purves. Edinburgh: W. P. Nimmo, Hay, & Mitchell. 1897)

- 文學的ノ所 (p. 61^o II. 1-16)
- Allegory ハアレヒ比喻其者が文學的ナラザル例 但カゾリツクノ成行ヲアレゴリカルニアラハシサヘスレバ濟ムト云フカキ振ナリ。比喻其者が文學的ニ面白味ナケレバ是ハ文學的ノアレゴリナラズ。用辨ノアレゴリナリ。 (p. 68^o II. 32-43)
- 此アレゴリヲ見テモ文學的デナイ (p. 75^o II. 16-54)
- コ、ノ諷刺ハ文學的ナリ (p. 79^o I. 15-1)

Alexander Pope

四六

Sappho to Phaon

(Pope's Works, ed. by R. Carruthers, in Two Volumes, Vol. I.
London: G. Bell & Sons, 1891. "Bohn's Library")

- Climax (p. 50. II. 74-86)
- Antithesis (p. 51. II. 130-2)
- 愛人ヲ慕フ Abelard and Eloisa Pot of Basil ㄝ cf. (p. 52. II. 145-56)
- Cf. Shelley (p. 52. I. 170)

January and May (do. Vol. I.)

- Coarse (p. 56. I. 14. p. 65. II. 383-4. II. 390-1. p. 67. II. 473-4. p. 68. II. 523-4)
- Cf. Tennyson (p. 71. I. 612: "glebe")
- There is exactly the same scene in one of the modern plays. (p. 73. II. 717-8)
- Coarse (p. 74. II. 744-7. I. 763)

The Wife of Bath (do. Vol. I.)

- Wife ノ亭主ニ對スル氣論 (p. 78. II. 70-1)

- Coarse (p. 76. I. 8. p. 79. II. 136-7. p. 80. II. 167-70. p. 82. I. 256. p. 84. I. 335)

Summer: the Second Pastoral (do. Vol. I.)

- 羊飼ノ語ニノミテ (p. 115. II. 63-8)

Autumn: the Third Pastoral (do. Vol. I.)

- 規則正シ (p. 117. II. 15-6)

Windsor Forest (do. Vol. I.)

- Abstract (p. 128. II. 15-6)
- Concrete (p. 128. II. 17-8)
- Conventional (p. 128. II. 19-20)
- Concrete (p. 128. II. 21-2)
- Antithesis (p. 128. II. 23-4)
- 庭園の景色 (p. 128. II. 25-32)
- Conventional (p. 128. II. 33-40)
- 十八世紀ノ nature (p. 129. II. 41-2)
- Cf. Windsor F. 135 et seq.
Pure stream in whose transparent wave

My youthful limbs I wont to lave;
 No torrents stain thy limpid source,
 No rocks impede thy dimpling course,
 That sweetly warbles o'er its bed,
 With white, round, polish'd pebbles spread;
 While, lightly pois'd, the scaly brood
 In myriads cleave thy crystal flood;
 The springing trout in speckled pride;
 The salmon, monarch of the tide;
 The ruthless pike, intent on war;
 The silver eel and mottled par

——Smolett, "Ode to Leven Water"

- Cf. 近松紋景 (p. 134. l. 210)
 ○此邊ヨリ何等ノ興味ナシ (p. 140. l. 325—)

Essay on Criticism (do. Vol. I.)

- As. (p. 195. ll. 9-10)
 ○Critic ノ分類 六號活字ノ悪口ナリ (p. 196. ll. 28-35)
 ○二句ト下ノ句トハ何ノ關係アルカ (p. 203. ll. 233-4)

- 是 Pope ノ實行セル所 (p. 213. ll. 526-9)

The Rape of the Lock (do. Vol. I.)

- Sylph ノ形容精細ヲ極メ (p. 236. Canto II. ll. 56-65)
 ○何等ノ細緻 (p. 238. ll. 123-36)
 ○諷刺 (p. 240. Canto III. ll. 21-2)
 ○コンナ所は Wit ノミナラス滑稽アリ。且字句流暢些の阻礙ヲ見ズ。眞ニ才筆ナリ (p. 250. Canto IV. ll. 150-75)
 ○Bodkin ノ歴史面白シ (p. 253. Canto V. l. 89—)

Eloisa to Abelard (do. Vol. I.)

- Symmetrical ナルヲ見ユ (p. 260. ll. 31-2)
 ○Contrast (p. 263. ll. 99-114. p. 264. ll. 146-7)
 ○コノ擬人法ト冒頭ノ擬人法ヲ比較セヨ 如何ニ其間ニ差アルカヲ見ヨ (p. 264. l. 165)
 ○Symmetry (p. 265. ll. 191-2)
 ○Antithesis (p. 266. l. 226)
 ○Cf. Keats *Isabella* (pp. 266-7. ll. 232-48)
 ○Antithesis (p. 267. ll. 255-6)
 ○Good (p. 268. ll. 271-6)

Essay on Man (do. Vol. I.)

- Pantheistic? (p. 326. Epistle I. II. 267-8)
- 平凡ノ議論何ノ役ニ立ツカ (p. 354. l. 85-)
- Antithesis (p. 364. II. 323-4)
- As. (p. 366. Epistle IV. II. 363-4)

The Dunciad (do. Vol. II.)

- 穿ツテル (p. 99. Book II. l. 61)
- Verse ノツク例 (p. 99. II. 63-4)
- Cutilガ authorヲ捕ヘントスル所滑稽ニモアラズ眞面目ニモアラス。ツマラン。全體ガ此調子デア
(p. 103. l. 113-)
- Line ノツク例 (p. 137. II. 391-2)
- シトニス (p. 189. Book. IV. l. 21-)

Henry Fielding

Joseph Andrews (London: G. Bell & Sons, 1832)

- 日本ノ娼妓ト對照 (p. 204. l. 22-)
- 十八世紀ノ體 (p. 219. II. 14-9)

William Blake

Blind-man's Buff (The Poetical Works of W. Blake, ed. by W. M. Rossetti.

- London: G. Bell & Sons, 1890. "Aldine Edition")
- 平民的 (p. 57)

The Chimney-Sweeper (do.)

平民的 (p. 83)

To Mr. Butts (do.)

Mystic (p. 127)

Broken Love (do.)

Mystic (p. 156)

The Crystal Cabinet (do.)

Mystic (p. 174)

Auguries of Innocence (do.)

原
善生ニ對スル同情 (p. 180)

○短句 (p. 180, II. 1-4)

The Mental Traveller (do.)

Symbolic (p. 184)

William Bond (do.)

Mystic (p. 190)

W. Wordsworth

Ruth

(Poems of Wordsworth, chosen & ed. by M. Arnold. London: Macmillan & Co. 1900. "Golden Treasury Series")

Ocf. Shelley (p. 25, l. 7: "magnotha")

Simon Lee (do.)

OProse! What is the use of this? (p. 34, II. 5-8)

OShorten this into a line and put it in the last. (p. 34, II. 9-16)

Fidelity (do.)

○Good (p. 36. ll. 9-12)

Hart=Leap Well (do.)

○Wordsworthian (p. 42. Part II. ll. 1-4)

The Complaint (do.)

○星落ちて空に聲あり
銀河流れて夢に入る (p. 51. ll. 3-6)

The Leech=Gatherer (do.)

○This is not poetical (p. 60. ll. 15-21)

○I don't like these reflections inserted in narratives. Why this philosophising and moralising?
(p. 61. ll. 5-7)

○Good (p. 61. ll. 8-9)

○quoted by De Quincey in his "Opium Eater" (p. 62. ll. 11-4)

○Wordsworthian (p. 64. l. 16: "Cheerfully uttered")

The Brothers (do.)

○cf. Byron "The Prisoner of Chillon" (p. 67. l. 15)

Michael (do.)

○Prose Poem ノ好例ナリ Pope ト比較ヲ見 (p. 81. ll. 1-5)

○Wordsworthian (p. 92. ll. 16-23)

○Quite classical in treatment. There is order, proportion, and unity of form, with the perfect control over the passionate feelings which are liable to be given vent to in other poets of Romantic School. (p. 95)

Margaret (do.)

○Wordsworth ノ自然觀ハ常ニ斯ノ如シ (p. 98. ll. 9-17)

○Wordsworthian (p. 102. l. 3)

Laodameia (do.)

○cf. Pope, *Abelard to Eloisa* and *Sappho* (p. 178. ll. 2-5)

○For tree-spirit cf. *Virgil Aeneid Spenser Fairy Queen* Bk. I (p. 182. ll. 25-30)

Poetry and Science

(Prose of Wordsworth, ed. by W. Knight, London: W. Scott, "Scott Library")

- Bring out the naked truth and you will find poets are no better than scientists (p. 21. ll. 1-16)
 ○No! (p. 21. ll. 21-2)
-

Sir Walter Scott

Waverley

(London: G. Routledge & Sons, "Sixpenny Edition")

- 紋田舍光景織巧如目暗 (p. 19^a)

The Bride of Lammermoor

(London: Service & Paton, 1838)

- 書家ハ自分デカク思フ (p. 13. ll. 15-21)
-

S. T. Coleridge

Poetical Works

(Ed. by T. Ashe, in Two Volumes, London: G. Bell & Sons, 1890, "Aldine Edition")

〔見返して貼付したる紙片に〕

- Genevieve
 X Epitaph on an Infant
 Monody on the Death of Chatterton (not yet read)
 ○Ancient Mariner
 Fears in Solitude (not like much)
 ○Love
 Lewti
 The Picture, or the Lover's Resolution (not like much)
 ○The Foster-mother's Tale (cf. Shelley's Alastor)

- Lines composed in a Concert Room (cf. Chinese Poems)
 This Lime-tree Bower my Prison (not like much — but read again — nature)
 To William wordsworth (not like — but read again)
 × The Nightingale (read again)
 × Frost at Midnight (Read again)
 The Three Graves
 Dejection (not like, but Read again)
 × Kubla Khan (read again)
 × The Pains of Sleep (cf. De Quincey's Dreams)
 ○ A Day Dream
 × Work without Hope
 First Advent of Love
 Blossoming of the Solitary Date Tree (like it not much — read again)
 Love Hope and Patience in Education (only readable — reasoning)

On the Poetical Tenets and Poetry of Wordsworth

(Passages from the Prose and Table Talk of Coleridge, ed. by W. H. Dircks.
 London: W. Scott, "Scott Library")

○Vague, neither philosophical nor scientific, just like remarks of many other literary men.

(p. 9, ll. 1-9)

- I must confess I cannot understand what Coleridge means here in this section (p. 13, ll. 17-24)
 ○For this opinion of W. cf. Tolstoy and Schopenhauer (p. 25, ll. 1-22)
 ○Good! well driven at. (p. 44, ll. 1-12)
 ○You assume without explaining. (p. 44, l. 23—)
 ○Is there any Japanese who can find such difference as is pointed out by Coleridge in these verses? (p. 98, l. 29—p. 99, l. 28)
 ○Mr. Coleridge is quite right. W. is unintelligible. Not only he but all poets more or less sometimes. (p. 112, ll. 5-18)

On Poesy or Art (do.)

- What is associative power? How does it act? (p. 135, l. 10)
 ○Dogmatic, sweeping
 What is the use of such arguments; nay it is only statements not worth the name of arguments
 (p. 138, ll. 15-30)

Jane Austen

*10

Sense and Sensibility (London: Macmillan & Co. 1898)

[評語の上]

Very tame, insipid, no excitement but very natural, every character well delineated with nice distinction, no moralising as Eliot, yet healthy in tone. Drawing room novel, fit for girls' reading. Style, natural not terse, vigorous, a lady's style no fire, no passion

- P. 85 General opinion about Nature in the time of Jane Austen
P. 237 Disobedience in order to do right held up as integrity. (Contrast between the morals between Japan and England) also cf. 234
Chapter XLIV
P. 276 cf. Jane Eyre and the Cloister and the Hearth
P. 340 Marianne is born to act against her own maxim that no second attachment is excusable
Finished on 18th Jan. 1901

Pride and Prejudice (London. Macmillan & Co. 1899)

[評語の上]

Humorous, easy ^{side}

Calm, serene, never excited

No page either describing nature or passion which may be called 'prose poetry,' dramatic but not poetic nor romantic.

No arrant knave except Wickham, no perfect man, both sides of human nature are never lost sight of.

Little idioms, much less slang for there are no characters who use it

The style so monotonous that it always goes at an even pace regardless of the particular phase of mind or the certain phenomenon of nature which it is the object of the author to describe adequately.

Characters . Elizabeth

Jane

Mr. Bennet

Mrs. "

Lady Catherine

Darcy

All they are drawn with a masterly hand

*11

- 249 Lydia's elopement with Wickham
 cf. The Vicar of Wakefield.
 Chapter LVI Conversation between *Elizabeth* and Lady Catherine
 " XXXIV Darcy's proposal
 V Darcy's letter

Emma (London: Macmillan & Co. 1899)

- Brontë's verdict on Austen's work. Apt and pithy, worthy of her; I am quite of the same opinion with her. Jan 30, 1901 (p. xvi. 1. 4—)

Lord Byron

Childe Harold

(London: J. M. Dent & Co. 1898. "Temple Classics")

○Gram. (p. 81. Canto III. xi. ll. 1-5)

- Conceit (p. 87. xxvii. ll. 2-4)
 ○Wordsworthian (p. 103. lxxii)
 ○Wordsworthian (p. 104. lxxv)
 ○loose construction (p. 125. Canto IV. i. 1. 2)
 ○cf. Paradise Lost, Bk. II. (p. 125. ll. 1. 6.: "the exhaustless East")
 ○Byron's *Manifesto* (p. 157. xcviil)
 ○Macbeth III, iv, 24 (p. 167. cxxvii. 1. 6.: "cabin'd, cribb'd, confin'd")
 ○Congreve *Morning Bride* (p. 173. cxlvi. 1. 4.: "Looking tranquillity")
 ○Virgil *Aeneid* II. (p. 183. clxxiv. 1. 5.: "' Arms' and the Man'")
 ○For lay for lie see Shelley, Passage of the Apennines. (p. 185. clxxx. 1. 9)
 Listen, listen, Mary mine etc.
 ○Yesty waves Macbeth IV, i, 43 (p. 185. clxxxi. 1. 8.: "yeast")

Percy B. Shelley

Laon and Cythna

(Shelley's Poetical Works, ed. by H. B. Forman, in Five Volumes.
Vol. II. London: G. Bell & Sons, 1892. "Aldine Edition")

- cf. Keat's *Hyperion* (p. 72. Canto III. xvi. ll. 1-3)
 ○cf. Byron 'Prisoner of Chillon' (p. 74. xxi. ll. 2-3)
 ○P (p. 81. Canto IV. vii. ll. 4-6. p. 82. ix. ll. 1-2. p. 84. xv. l. 1. p. 85. xvi. ll. 4-7. p. 86. xix. l. 9. p. 95. Canto V. viii. l. 9: "*Forbear, forbear!*" p. 96. ix. l. 9. x. l. 9: "*but they forgive ye now*" xi. ll. 1-9. p. 98. xiv. ll. 3-4. pp. 105-6. xxxiii. p. 106. xxxiv. p. 114. 2. ll. 12-3. 3. ll. 1-2. p. 115. 5. ll. 4-13. p. 126. Canto VI. xvii. ll. 5-6. p. 135. xl. ll. 1-5. p. 139. xlix. l. 1. p. 154. Canto VII. xxxi. ll. 2-9. p. 155. xxxiii. l. 8. p. 160. Canto VIII. v. ll. 1-7. p. 163. xii. l. 7. p. 164. xv. l. 1. p. 165. xvii. l. 1. p. 167. xxii. ll. 7-9. p. 172. Canto IX. iv. l. 6. l. 9. p. 173. vii. l. 2. pp. 180-1. xxiv. p. 181. xxvi. ll. 4-9. pp. 181-2. xxvii. p. 198. Canto X. xxx. l. 2. p. 199. xxxii. l. 1. p. 202. xxix. ll. 1-2. p. 213. Canto XI. xix. l. 4. p. 214. xxi. l. 2. p. 216. xxiv. l. 8. p. 231. Canto XII. xxxvii. ll. 8-9)

Rosalind and Helen (do. Vol. II.)

- Loveliness of the snake cf. Coleridge *Ancient Mariner* (p. 243. ll. 113-9)
 ○P (p. 244. ll. 156-7. p. 264. ll. 851-4)
 ○シムロイ標本 (p. 268. ll. 975-87)
 ○cf. Laon and Cythna
 裸體畫的 (p. 269. ll. 1027-32)

Lines among the Euganean Hills (do. Vol. II.)

○Ph (p. 287. ll. 280-4)

Hymn to Intellectual Beauty (do. Vol. II.)

○Ph (p. 291. Stanza 4. ll. 3-5. p. 292. St. 5. ll. 11-2. St. 6. ll. 9-11. p. 293. St. 7. l. 12)

John Keats

Keat's Poetical Works

(Ed. by Lord Houghton. London: G. Bell & Sons, 1899. "Aldine Edition")

〔見返しに貼付けたる紙片に〕

- Keats ○1, 2, ⊕F
 × Hyperion (Book I — is interesting the rest — I do not like)
 ○ Ode to a Nightingale

- ⊕ Ode to a Grecian Urn (not like)
 × Sonnet IX
 × Woman! when I behold thee flippant, vain
 × Imitation of Spenser
 ○ To Hope
 ○ Calidore
 × Specimen of an Induction to a Poem
 ○ I stood tip-toe upon a little hill
 ⊕ Sleep and Poetry
 Stop and consider! — (stanza, very fine)
 ⊕ Endymion (Book I)
 ○ Eve of St. Agnes
 ○ To Autumn
 × Isabella The Pot of Basil
 ○ Lamia
 ○ In a drear-nighted December
 ○ La Belle Dame Sans Merci

Endymion (do.)

- 是迄不用ナリ (p. 86. Book I. l. 33)
 ○ 日本支那ニテハ是迄ヲ序トス詩ノ中ニ收メズ 可ナリ 去レテ必要ヲ見ズ (p. 87. l. 82)
 ○ Beautiful (p. 104. ll. 663-5)
 ○ 日本ノ傳説ニマリス (p. 111. l. 896)
 ○ Cf. St. Agnes' Eve (p. 126. Book II. l. 443: "Ariadne")
 ○ Cf. Pope "Rape of the Lock" (p. 128. ll. 507-10)
 ○ Cf. Shelley "Prometheus Unbound" (p. 131. ll. 611-29)
 ○ Rather ludicrous! 滑稽ナリ 馬鹿々シイ (p. 133. ll. 712-3)
 ○ 西洋ノクドキ例ノ模範ナリ (p. 135. l. 753-1)
 ○ 是等キ頗ルクドシ且何遍モ同ジ感ヲ繰返スノミ (p. 140. l. 936-1)
 ○ Apostrophe to the Moon (p. 144. Book III. l. 52)
 ○ Address to the Moon cf. p. 144. (p. 146. l. 142-1)
 ○ Quoted by Gayly in his Classic Myths in Eng. Lit. p. 218 (p. 153. ll. 380-92)
 ○ Circe and her own 醜ナル例 (p. 157. l. 495-1)
 ○ 象ノ訴頗ル滑稽ナリ (p. 158. l. 551)
 ○ 字 (p. 164. l. 749: "northern"; l. 12: "character")

Hyperion (do.)

- Cf. Milton (p. 286. Book I. l. 1-1)

- 佳 (p. 287, ll. 35-6)
 - Good simile (p. 287, ll. 36-41)
 - Sub (p. 288, ll. 83-6, p. 292, ll. 222-6)
 - cf. Milton (p. 299, Book II, l. 107, "Enceladus")
-

Bulwer Lytton

Rienzi (Cassell's "Red Library")

- 如讀韓非說難 (p. 88, l. 11-)
 - 讀此一節余亦開愁眉 (p. 314, ll. 13-31)
-

W. H. Ainsworth

The Tower of London (London: Cassell & Co. 1903)

- 此邊局面轉換ノ處頗ル急劇粗硬ニシテ本邦ノ劇曲ヲ讀ムガ如シ (p. 83)
 - 是モ日本ノ芝居ナリ (p. 101, ll. 23-5)
 - Axe (p. 144, ll. 23-35)
 - Promise kept (p. 281, ll. 10-30)
 - 間接敘法 結果思フ如クナラズ (p. 293, ll. 9-39)
 - 此所佳 (p. 293, l. 43-)
 - 感應 (p. 379, ll. 6-7, p. 381, ll. 22-32)
-

Alfred Tennyson

In Memoriam

(London: J. M. Dent & Co. 1899, "Temple Classics")

○bad (p. 14, xii, II, 17-20)

○About pantheism (p. 31, xxxiii, I, 1-1)

Charles Dickens

A Tale of Two Cities

(London: The Walter Scott Publishing Co.)

○Dickens 流ナカキカタナリ。Hunger チ寫スニコノ筆ヲ以テスルハ上乘ト云フベカラズ (p. 26, I, 7-1)

○是ガ著者ノ癖ナリ (p. 134, II, 22-9)

○是等モ西洋小説ノ陳腐ナ趣向ナリ。コンナ事ヲカイテ威張ツテ居レバ世話ハナイ (p. 127, I, 9-1)

○一人ノ女ニ二人ノ男ガ惚レル趣向杯ハ愚ノ極デアル。然モ其惚レサセ方ガ頗ル拙デアルカラ駄目だ、コトニ此カートンノ惚レ方ニ至ツテ齒ハノウク様ナ惚レカタデアル。讀賣新聞ノ小説ノホレカタデアル。 (p. 140, I, 1-1)

○コノ所面白シ。探偵ノ葬式ハコンナ目ニ逢ふガ當然ナリ (p. 143, I, 1-1)

○親ガ泥棒ニ出ルアトチ子ガ好奇心デツケテ行クノハ面白イ趣向ダ (p. 147, I, 1-1)

○面白イ (p. 164, II, 1-6)

○結構上ヨリウマク出来テ居ル。 (p. 243, I, 15-1)

○Wine shop ノ親方ノ Defarge ガ全篇ヲ通ジテカク prominent part ヲ play セネバナラヌト云所ガ普通ノ小説デアル。親方トシテ play スルニアラズ革命者トシテ play スル所ガ普通ノ小説デアル。普通ノ小説ハ必ず最初に出シタ人物ヲ仕舞迄利用シタガル。無理デモ利用シタガル。不自然デモ突飛デモ利用シタガル。革命者トシテ Manette ヲ利用スル所ハ巧妙ナリ。Defarge チ應用スル所ハ只ムダチ出サヌ趣向ト云フ迄デアル。アマリ無駄ガナクナルト作ツタ様ニナル。従ツテ普通ノ小説ニナル (p. 246)

○コレモ自然ナリ (p. 251, II, 1-13)

○是等モ普通ノ小説家ノ手段ナリ。アマリウマ過ギル (p. 275, II, 1-9)

○是モ小説ダ因果ガアマリ強過ギル (p. 315, I, 34-1)

○Carton ガ Darnay ノ代リニ死ヌノハ小説トシテ結構デアルガ motive ガ弱イカラ不自然ナ氣持ガスル (p. 327)

Robert Browning

卅11

Sordello

(The Poetical Works of Robert Browning, in Two Volumes. Vol. I. London: Smith, Elder & Co. 1900)

- gro. (p. 115^e ll. 26-9)
- address to the reader
- narrative (reasoning) narrative
- philosophy
- remarks (p. 121)
- ムツカシキ例 (p. 129^e ll. 14-22)
- 例 心理學書ノ如シ (p. 136^e ll. 8-20)

Paracelsus

(London: J. M. Dent & Co. 1899. "Temple Classics")

- Common Christian error (pp. 12-3. Part I. ll. 341-6)
- The degradation to which Japanese Scholars of the day are apt to fall. (p. 78. Part III. ll. 783-92)
- A favourite theory with the Western literary men. It is not so sound as they profess to be (p. 80. ll. 827-45)

Charlotte Brontë

Jane Eyre

(New York: W. L. Allison. 1889)

- Natural! (p. 31. ll. 5-9)
- Kind-heart (p. 31. ll. 22-6)
- Too cruel; hard to read — (p. 65. l. 1—)
- What shame! (p. 65. ll. 39-44)
- Bad, bad, bad, bad man! (p. 68. ll. 14-28)
- Good consolation (p. 70. ll. 34-6)
- Natural, I would do the same (p. 76. ll. 9-14)
- True Christian (p. 83. ll. 35-44)

Shirley

(London: Service & Paton. 1897)

卅111

- 如斯事が西洋人ノ癖也 (p. 4. l. 11)
- Unreal. So unlike the child of ten (p. 129. ll. 37-43)
- Not like a boy's speech (p. 131. ll. 26-37)
- コンナ長イ獨言ヲ言フ者ガアル者カ (p. 335. l. 15)
- 男女ノ態度ヲ見ヨ (p. 489. l. 22)

Charles Reade

The Cloister and the Hearth (London: Chatto & Windus. 1900)

[複製ノリ]

Begun on Jan. 2, 1901

- P 7 bottom
- P 53
- P 80 following

326 following *Fortification*

425 Description of the Bohemians

P. 556 cf. Jane Eyre

P 595 Washing pilgrims' feet as penance

Chapt. LXXXVII

P 614 cf. P 556

P 619 cf. P 556

Chapt LXXXVII

P 709

XCIV

XCV

XCVI

Oscar Wilde

The Picture of Dorian Gray (Leipzig: B. Tauchnitz, 1908. "Tauchnitz Edition")

〔原〕

近代のヒーローのうちにて解すべからざるもの曰ク死の勝利の主人公曰クドリアン・グレイ曰ク煤烟の要吉。彼等は要するに氣狂也。しかるも左も通常人であるかの如き權威を以て至當の如く敘述するが故に變也。

肖像がドリアン・グレイの上に斯様の影響を與ふる事既に愚也。少なくとも書き方が愚なり。ホーソンの流の不可思議也。次に其影響で畫家を殺す事尤も愚也。最後ニシギルゼーンの兄弟にイーストエンドで逢つて殺されさうになる所は芝居也。此偶然の出來事がなぜ芝居に近いかといふにシギルゼーンの復讐的行動の發展を毫も描かずして突然東倫敦でグレイに逢はしむるが故に此偶然の出來事がさも作者に都合のよく挿入されてあるかの感を起す故也。但し復讐を受けて殺されざる所が芝居にならずしてよし。

後半は因果の様な、徴象の様な、神祕の様な、浪漫的な様な、妙な空氣しかも、遂に因果にも徴象にも神祕にもなり得ざる鶴の様な空氣を以て充滿す。前半の方平明にしてよし。それで澤山也

Salome (English Translation, London: J. Lane, 1906)

〔見返し〕

讀ミ初メテ何等ノ奇ナシ。只退屈ヲ覺フ。末段ニ至ツテ全篇皆振フ。漸ク作者ノ技倆ヲ見ル

Rudyard Kipling

Plain Tales from the Hills (London: Macmillan & Co. 1900)

○壯快、滑稽、瑰奇 (p. 48. "False Dawn." 1. 1-)

Kim (London: Macmillan & Co. 1901)

○cf. Hedda Gabler (p. 198. II. 9-25)

○cf. Scott (p. 345. II. 24-30)

George Meredith

The Ordeal of Richard Feverel (London: Constable & Co. 1902. "Colonial Library")

○Richard - Farmer Blaize (p. 53)

- Bノ氣風 Rノpride
- 格言 Meredithian (p. 61. II. 34)
 - 格言 Meredithian (p. 66. II. 34-7)
 - Meredithian (p. 74. II. 17-20)
 - 格言 (p. 149. II. 29-30)
 - 格言 Nature (p. 159. II. 29-36)
 - 此邊ノhumour 頗る佳なり (p. 205. I. 1-)
 - Just like Meredith (p. 232. I. 4—p. 233. I. 2)
 - 結婚ニ就キ { 自己ノ意志
親ニ對スル義務 } 西洋ノ風 (p. 312. I. 26-)

Rhoda Fleming (London: Constable & Co. 1897)

【脚線ノ下】

- P. 1, 2nd paragraph a new style
- 94 Some remarks about the English stage
- 179 Some resemblance to Eliot
- 191 Robert Eccles' letter of challenge to Edward Blencove
- 195 Some sarcastic remarks about English soldiers
- 248 Some remarks about Algernon's foolishness

264

237-98 Consideration of money in the Eng. minds Edward, Algernon, Sedgett. Everybody seems to beget the desire of going to colonies, when he has done some mischief and has got into a scrape. Judge then what sort of people we have to deal with in Japan.

313 & 314 Compare Edward with the hero of *Silas Marner*

Chap. XXXIV. Mark the conversation between Sir W^m and Edward and judge how the common English gentleman is educated.

- 314-315 Edward's opinion of Eng. society girls
- 348
- XL Anthony Hackbut is like one of Dickens' characters.
- 372 Rhoda exults over the idea that she is free from the mesh of love
- 380 Style
- 386 Contrast Rhoda's firm principle with Dahlia's tender love.
- 393 Father W^m Fleming's principle
- 397 "
- 399 "

【尾次ニ付】

S style

M manner
Ph phrase
V views of life

- OS (p. 1. II. 12-5. p. 35. II. 6-8. p. 84. II. 11-2. p. 154. II. 7-11. p. 207. II. 3-5. p. 380. I. 16)
 OM (p. 2. I. 20)
 OPh (p. 2. I. 41: "the ragged elbow." p. 9. I. 27: "made head against its old enemy." p. 129. II. 13-4: "kill the fattest calf and take a lesson from Scripture." p. 144. I. 17: "woman-and-fog-and-walnut-tree." I. 21: "the Pythian arrow." p. 162. I. 23: "not to be soaked." p. 163. I. 36: "he's black-blooded." p. 237. II. 16-7: "his making head against the food." p. 240. II. 2-3: "I should be sitting in ashes." p. 246. I. 30: "ask pardon of all the Jack Cades of Letters." p. 415. I. 31: "paid for such wild oats as she had sown in youth")
 OV (p. 179. II. 3-7. II. 8-39. p. 248. II. 1-7. p. 264. II. 28-33. p. 313. II. 15-6. p. 314. II. 6-24. I. 28—. p. 348. II. 1-8. p. 367. II. 30-35. p. 372. II. 1-7. p. 386. II. 23-31. p. 397. II. 21-4. p. 400. II. 21-6)

〔訳題〕
The Tale of Chloe and Other Stories

(London: Constable & Co. 1898)

P 6. Meredith against Mediaevalism and Hellenism

- O Ph. (p. 9. I. 12: "avring her accomplishments." p. 18. II. 19-20: "fetches me a bow of the exact middle nick." p. 159. I. 27: "in one body." p. 183. II. 11-2: "reached from pricks to pokes." p. 201. I. 2: "under the cold stone." p. 211. I. 4: "for the sack of a town")

Vittoria

(London: Constable & Co. 1902)

- 著者ノ態度 (p. 10. II. 15-21)
 ○Indirect (p. 15. II. 25-39. p. 43. II. 12-32)
 ○女ニ手ヲ出サヌ所ヲ見ヨ (p. 253. I. 11—)

Beauchamp's Career

(London: Constable & Co. 1902)

- 此ノ Renée の變化面白シ。但シ反對の變化も起り得べく。一樣に面白くかく事も出來ルナラン (p. 5. II. 23—31)
 ○正直 (p. 409. I. 26)
 ○カ、ル 結末は容易になし 餘音と云ふは此事なり (p. 527. II. 1-7)

The Tragic Comedians

(London: Constable & Co. 1902)

〔訳題〕

西洋ノ男ト西洋ノ女ガ惚レタ時ノ言葉バ西洋料理ノ如ク。コテ／＼シタル者ナリ。アマツタルコツクツテゲンナリスル丈ナラ我慢スルガ到底馬鹿氣テ居テ讀マレナイ。ソレヲ直譯スルカラ妙ナ小説ガ出來ル。日本人ガアンナ。イヤラシイノヲノベツノツベラボーニ喋舌ルモノカ Alvan ト云フ男ハ四十デアル。

此 Alvan と Clotilde ノアマイ會話ハ固ヨリ後段ノ separation ノ effect ナ heighten スル爲ニハ相違ナシ。然シベラ棒ナリ

○此 scene ハ日本人ニ興味アリ。比較研究ノ材料ニナル (p. 75. 1. 26-1)

The Amazing Marriage (London: Constable & Co. 1902)

○メレヂスの書中ニハ必ズドコカニコンナ篇ガアル。情中ニ景ヲ寫シ景中ニ情ヲ描ク 頗ル詩趣アリ

(p. 35. Chapter IV.)

○此篇モ前ト同ジ傾向ヲ有ス (p. 45. Chapter V.)

○Woodseer ノ日記 (p. 84. II. 89. p. 85. II. 6-10)

○美人ノ形容。普通ノモノト如何に異なるかを見よ (p. 104. 1. 6-1)

○再ビ美人ノ形容 (p. 111. II. 7-16)

○萬事如意ナル人貴子ガアル situation ニ於テ己レノ尊敬セヌ wife ヨリ命令ヲ受ケタル場合 (p. 347. II. 27-31)

Sandra Belloni (London: Constable & Co. 1902)

○女月下ニハープヲ彈ズ (p. 9. 1. 10-1)

○Good (p. 37. II. 26-41)

○Phil (p. 173. 1. 17-1)

○Crisis ハ書キニクキ者ナリ (p. 212. II. 17-33)

Thomas Hardy

Far from the Madding Crowd

(The Wessex Novels. Vol. II. London: Harper & Brothers. 1902)

○This theory does not hold good. (p. 11. 1. 30: "Fitness being the basis of all beauty")

○True (p. 19. II. 25-30)

○The best and the worst have no sins and no indecorums. Only the average know them

(p. 21. II. 35-6)

○The whole passage is a scene typical of the Western courting. Much difference in manner between the East and West. The woman is too ungrateful and too independent (p. 36)

- A startling figure! (p. 40. ll. 25-7)
- Clever! (p. 42. ll. 13-7)
- Apotheosis ends (1) in infatuation, in which case all is well (2) in pulling down which is too often the case with married couples. Idols should be broken sooner or later, especially female idols. (p. 142)
- Both are silly. (p. 145. l. 27-)
- The girl is indeed silly, to tease a man in this way. The man is equally silly to take such slight token in earnest. (p. 146. l. 10-)
- Man often falls in love with a fair woman at her sight and calls it prophetic instinct, just to avoid the censure of his being too hasty. Silly! (p. 146. l. 35: "prophetic instinct")
- The greatest fool is he who loves a woman that does not return your love. (p. 148)
- Funny a man who can lecture in this way should love the very person whom he reprimands so much (p. 155. ll. 5-12)
- Good! (p. 155. ll. 31-2)
- There are such women in the West whose name is legion. They don't know what female virtue is. (p. 155)
- Right (p. 161. ll. 1-2)
- Dif of Taste (p. 188. l. 6-)
- No gentleman in Japan would say such a thing to a girl whom he saw for the first time.

Except to his inferior in joke.

- Some women are very skilful in shedding artistic tears. (p. 232)
- You have lost nothing! (p. 240. l. 28)
- A man of forty talking in this childish fashion is really amusing (p. 241. ll. 17-21)
- This fool of a farmer is indeed a pitiable character (p. 275)
- Pathetic indeed! (p. 455. ll. 12-15)

The Woodlanders

(The Wessex Novels. Vol. VII. London: Harper & Brothers, 1901)

○The sacred name of the *Lord of Lords* and *King of Kings* should not be used in this way and it is not only wrong but in very bad taste Mr. Hardy. (p. 154. l. 8: "*Jehovah*")

A Group of Noble Dames

(The Wessex Novels. Vol. XV. London: Osgood, McIlvaine & Co. 1896)

- Good! (p. 126. l. 62-)
- Well paid out! (p. 127. l. 9-)
- The position of man and woman is reversed (p. 164. ll. 15-25)
- Rather too extraordinary situation. The thing will not happen in Japan unless the position of the sexes is reversed. (p. 166. ll. 14-28)
- You foolish woman! (p. 203. l. 15)

Ofoolish husband and foolish wife (p. 205. ll. 12-4)
 OThis cousin of Laura is an incorrigible simpleton. No sensible person would care to claim a woman whose heart has been won by another (p. 248. l. 24)

R. L. Stevenson

The Dynamiter (London: Longmans, Green & Co. 1907. "Pocket Edition")

[詞類上]]

Cycle and epicycle orb in orb. Kaleidoscopic in change. Surprise awaits us on every side. Kind, genial, half humorous even in distress, so unlike *English*, to which epithet I always attach something of stolid tenacity and obtuse stubbornness. Stevenson is champagne, light, sparkling and exhilarating. That English heaviness which we find in stout ale is quite absent in every word he puts down

Kidnapped (London: Cassell & Co. 1899)

[詞類上]

107 Alan's father gave all the money he had had from the king to the porter when he went out of the palace
 117 Example of short periods
 142 The Highlanders forbidden to wear their natural costume
 209 about the fiery cross

OPh (p. 3. ll. 24-5: "*were in my shoes.*" p. 35. l. 2: "*fell in buckets.*" p. 69. l. 14: "*in a trice.*" p. 72. l. 21: "*at the stick's end.*" p. 77. l. 15: "*a true-blue Protestant.*" p. 161. l. 16: "*with flying colours.*" p. 203. l. 10: "*heart in mouth.*" p. 235. l. 26: "*seemed deep water for Alan.*" p. 265. l. 5: "*money was now run to so low an ebb.*" p. 273. l. 27: "*in dudgcon.*" p. 279. l. 3: "*kept us in hot water.*" p. 296. l. 10: "*gave him the cold shoulder.*")
 OStyle (p. 117. ll. 15-7)
 OM (p. 142. ll. 1-8)

Catriona (London: Cassell & Co. 1898)

[詞類上]

3 caddies, cf. Humphrey Clinker

- Chap. V the latter part. Balfour before the ladies, reminds one of——
 108 and further. Conversation between Catriona and Balfour. C. looks like a Japanese samurai's girl.
 151 See the description
 156 Geese fishing cf. Cormorant fishing
 212 Catriona rescues her father from the prison
 XX Miss Grant tantalizes David Balfour. Her forwardness and want of modesty her laughs, jokes womanly intrigues. Compare her with a Japanese woman.
 253 Catriona's narration of her early life
 XXII Masterly description of Catriona's passage into the boat from the merchant during high seas.
 297
 231 XXXVIII "Coward!" said Catriona to Balfour who seemed to her to shun the duel with her father.
 356 Honour
 362
 363 Notice Catriona's harsh words to her father

- OPh (p. v. l. 3: "to kick his heels for more than a lustre." p. l. ll. 13-4: "the ball directly at my foot." p. 4. l. 5: "I was like." p. 43. l. 11: "at a stick." p. 51. l. 32: "often in the beards of." p. 62. ll. 31-2: "put a shoulder to the wheel." p. 64. l. 12: "has a finger in the pie." p. 94. l. 32: "fetch and carry." p. 146. l. 27: "The devil any other sign." p. 148. ll. 1-2: "crew the least thing nearer." p. 194. l. 10: "cut-and-come-again." p. 195. l. 11: "seemed all a hair set back." ll. 15-6: "it is an ill bird that fouls his own nest." p. 210. ll. 3-4: "to make a silk purse of a sow's ear." p. 216. l. 8: "with the long nose." p. 219. l. 13: "Tamson's near." p. 222. l. 31: "dressed to the nines." p. 233. ll. 22-3: "being out of the body." p. 274. l. 24: "but what." p. 276. ll. 14-5: "make neither head nor tails." p. 291. l. 27: "see no way out of the pickle." p. 333. l. 14: "to have a queer firm to wind." p. 339. l. 14: "need of a long spoon who subs with the devil." p. 341. l. 5: "I cannot make head nor tail of it." l. 30: "it goes against the grain." p. 350. ll. 22-3: "held me on true coats")
 OM (p. 3. l. 13: "a caddie." p. 28. l. 7: "dipped in tar")
 OG— (p. 58. l. 30: "was no such ass but what." p. 152. l. 1: "at the best of times." p. 192. l. 32: "the way." p. 199. l. 4: "not so unobservant but what." p. 201. l. 28: "but what." p. 253. l. 14: "Not but what." p. 304. l. 21: "no mistake but what." p. 351. l. 1: "but what")

The Black Arrow (London: Cassell & Co. 1901)

- 調子 (p. 4. ll. 15-8)
 ○Dick + Matcham の會話ヨロシ Dick の小供然タルMノ女トシテ大人ビタル (p. 6)
 ○梁山伯 (p. 60)
 ○Good (p. 81. ll. 5-25)
 ○Swearing の西洋ニ於テ斯ノ如ク重大ナル者ナリ (p. 110. l. 4)

○Ainthworth ^{site} / Tower of London / passage / 邊ト比較セヨ (p. 126)

○Archaic (p. 130 l. 8: "what make ye?")

○Archaic again (p. 131. l. 1: "put me your hand")

The Master of Ballantrae (London: Cassell & Co. 1898)

○此問答ハ Ballad ナ讀ム如シ (p. 7)

○Objective dramatic (p. 93. l. 5)

The Wrecker (London: Cassell & Co. 1899)

○A favorite expression with Stevenson (p. 54. l. 12: "bit the dust")

H. A. Jones

The Crusaders (New York: Macmillan & Co. 1893)

〔見返り〕

此脚本ハ作品トシテ Second Mrs Tangueray ニ劣ルヲ遠シ。去レテ巧ミニ世態ト人間ノ弱點を描き出して、其下ニ一貫せる主義ヲ示セリ。去レテ性格的脚本トシテハ上乘ノモノナラズ。事件ノ脚本トシテハ不自然アルヲ免カレズ

此一篇ニ伏在セル主意ハ開化ニ厭キナガラ開化ヲ癢スル能ハザル十九世紀末の人心の不安とアキラメト希望トヲヨク示セリ

隆々タル希望ト熱烈ナル情操ト青春の意氣ニ充チタル世ノ中ニハコンナ色合ノ脚本ハ出デ來ラザルベシ悲シムベキ徴候ヲホノメカセル脚本ナリ

○此心的變化一寸目につく (p. 73)

The Manœuvres of Jane (London: Macmillan & Co. 1904)

〔見返り〕

結構巧ならざるにあらず。只全篇を通じて眞個の滑稽なし。一道の光明なし。半點自然の氣なし。是を都會の文學といふ。澆季の世の文學と云ふ。輕薄の文學といふ。二十世紀初期に於る倫敦一般の風尚は此一篇にて察するに難からず。

日本人はやゝもすれば英國々々といふ。英國の人間は生れから高尚の様に思ふ。豈計らんや彼等は愚物と奸物と俗物の大部分よりなる國民なる事を。其俗と奸と愚を學んで揚々得々たるものは世界中只一の日本人あるのみ。

The Liars (London: Macmillan & Co. 1904)

〔原書〕

Falkner ハ他人ノ女房ニ惚れて横取りをしやうとして平氣な男である。是は狂人だ

Lady Jessica ハ Falkner ニ惚れて Sir Christopher ノ説諭デスグ志ヲ翻ヘス 甚だ安直ノモノナリ

Sir Christ ハ終ノ幕では大變面白い男らしい氣性であるが。全篇を通じて一様でない

あとの人物は frivolous 極まつた。文明的虚偽的の俗物の集會である。

劇として深厚なる趣も何もない。Jessica ノ爲に寄つてたかつて嘘を製造してやる所へ Gilbert が来て皆を詰問する所、夫から最後に Jessica が思ひ切つて Tell him the truth と云ふ所は一篇の山であつて而も此J.ノ一言は心機の一轉を示す自然ノ語である、此脚本中に意味のある句があるとすれば只此一句である。

所謂社會劇を見れば見る程 love trick や女房が亭主を翻弄する事や、喧嘩をする事や、ゴマコス事や虚榮心や自惚心ばかりでいやな感じ許り残る。

今の様な太平の世にはハムレットの様なもの沙翁が出て書けないのである。

○此 Falkner ナル人物ハ日本人カラ見レバ狂人デアル (p. 34)

Henry James

The Golden Bowl (London: Methuen & Co. 1905. "Colonial Library")

○カ、ル精細ナル女ノ記述は古人ノ夢想セザル所ナリ。此傾向ノ得失價値及ビ發達如何 (pp. 22-3)

○此人ノ文ハ分ルヲワカリニクキ言語デカクノヲ目的ニスルナリ (p. 103. II. 18-23)

A. W. Pinero

The Second Mrs. Tanqueray (London: W. Heinemann. 1904)

〔原書〕

此脚本ハ構造自然ニシテ然モ事件が作者ノ自由ニ發展ス。頗る巧妙ニ出來て居る
日本の現代の脚本作者ハコンナ者デモ研究スレバヨイノデアル

○此幕ノ構造甚ダ巧ナリ 事件ガ作者ノ思ハク通りニ發展シテ然モ寸毫ノ不自然ヲ感ゼズ。餘程考ヘヌト此位ニハ出來ヌ

且Pノ性質描キ得テ深刻ナリ。現時ビヨコ／＼出ル本郷座邊の作ハ此十分一ニモ出來テ居ラヌ insightガ足ラヌカラデアアル (p. 101)

○是ハ妙ナ言葉だ (p. 116, II 6-7)

○Eilean ナ世話スルハ Mrs. C. ヨリ以外ニナク、

P、Eilean ナ Mrs. C. ニハ世話ヲサセタクナイ、 } 此衝突ガ自然ニ出來テ居ル (p. 123)

○新事件、Eilean ノ急ニ巴理ヨリ歸ル理由ニモ 彼等ガ手紙ヲ出シタ理由にもなる (p. 133, I 2-1)

○又山 (p. 147, II 14)

○第一回ニ照應スル 巧 (p. 167)

○第一幕ニ照應 (p. 194, I 16: "Killed—herself?")

The Benefit of the Doubt (London: W. Heinemann, 1896)

〔見返ル〕

此脚本に美しくいと云ふ感少なし。妙な所を捉へたと云ふが取り所なるべし。然し夫も深刻といふ程にもあらず。セコンド・ミツシス・タンカレーに劣る事遠し。是も十九世紀以來の社會劇なり、どう見ても前世紀のものにあらず

Trelawny of the Wells (London: W. Heinemann, 1894)

〔見返ル〕

此脚本は上出來なり。ベナフィット・オフ・ダウトの比にならず。結構は多少不自然の所なきにあらずるも大體の上に於てよく纏つて居る。夫からある所は詩的で美しくして、然も深い感じを起させる。

The Times (London: W. Heinemann, 1900)

〔見返ル〕

此脚本ハ「ゴマカシ」の到底世ノ中デ續クベキモノデナイト云フ主意ヲ發揮シタ點ニ於テ面白ク讀マレル。而シテ所謂世ノ中ハコンナゴマカシデ充滿シテ居ル。或ル者ハ已ヲ得ズシテゴマカシ。アル者ハ已ヲ得テモゴマカシ。又アル者ハゴマカシテ得々タル風デアアル。此輩ニ一大打撃ヲ加フルニハコンナ脚本ヲカカネバナラス。此打撃ガアルト云フ點ニ於テ此脚本ハ痛快デアアル。同時に此等ノ俗物共デ世間的以外ニ何等ノ見識もなき奴原ガ集合シテ劇ヲ構成シテ居ルノガイやナ氣持デ「ア」ル。ダカラシテ一人ノ Betty ノ如キ正直ナ娘ガ出テクルト非常に愉快デ敬慕スベキ念ガ出テクル。Betty ノ如キハ他ニ何等ノ取ルベキ所モナイ只正シイのである。親、子、親類ガミナ胡魔化シ主義ヲ信仰シテ失敗スル中に、其失敗セザル前カラ正直一方デ通ス方ガ大ニ觀客ノ同情ヲ惹クノデアアル。然シ事實上カ、ル俗物共ノ間にコンナ正シイ娘ガ一人デモ出テクレバ此娘ハ父母朋友ノ歡心ヲ得ザルノミカ變物トシテ疎外セラル、デアラウ。ソナ Case ハ随分アルヲヂヤ。

- 落語家の一席料 (p. 21)
- 女役者ノ地位 (p. 22)

Letty (London: W. Heinemann, 1904)

[読後ノコト]

Epilogue ハ無暗にシツコクなくてよろしい。且頗る美しい感じがある。是がもう少し書き過ぎると切角の感じが壊れる所である。前篇のいやな感じが最後に洗ひ落される様でよい。
他の acts ハうまいが餘り感心せぬ所が多い。

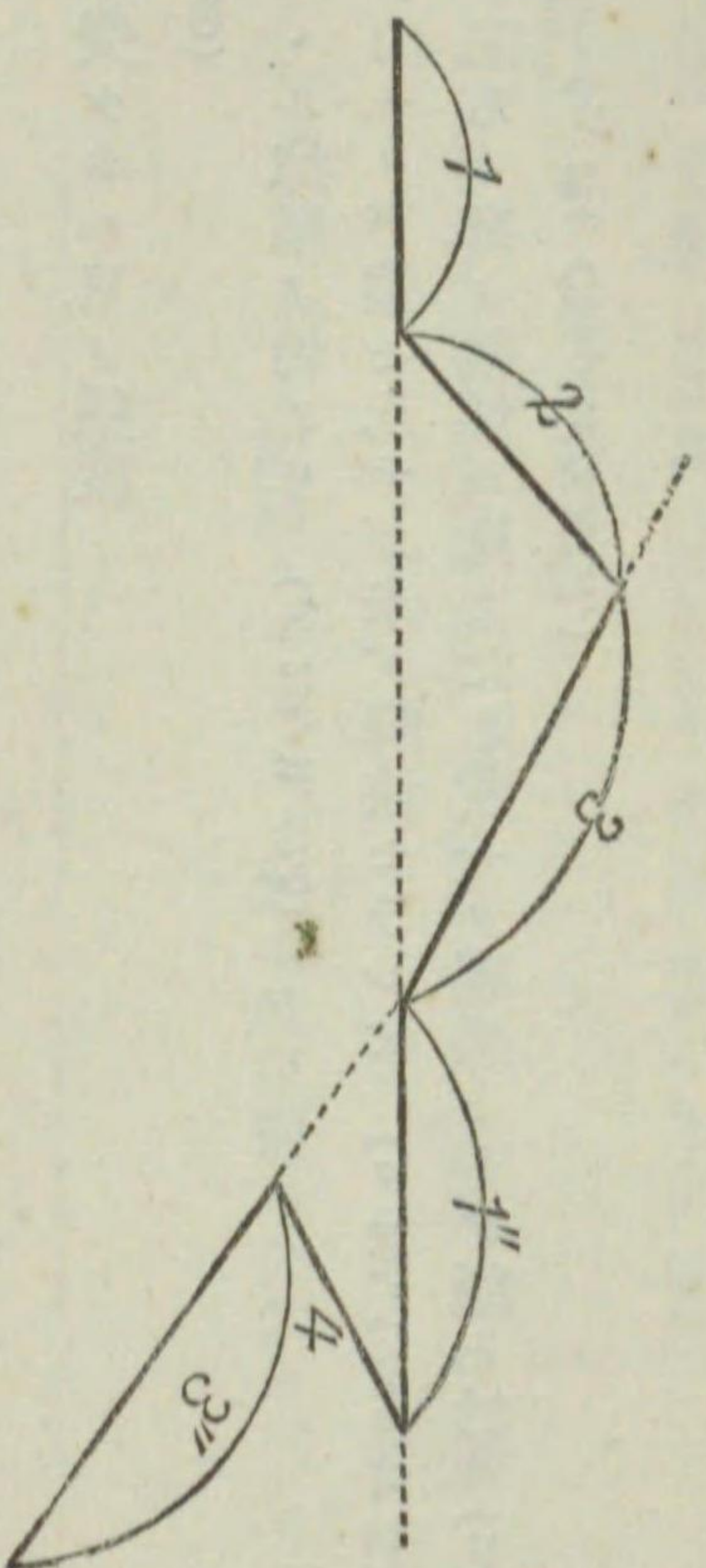
Letchmere 家の性質を伏線にして照應をとつた所は面白い。

○此 Letty ノ態度を英國婦人の當世氣質と見るべし。少なくとも表面はあらはれたる社會一般からは認められたる態度と見るべし。沙翁のテンペスト中にあるミランダのフアーデナンドに説く所と照對せよ。非常な差違なり。(p. 104)

George Gissing

Veranilda (London: Constable & Co. 1904)

[読後ノコト]



- 副波 (p. 7, 1, 30-)
- Aurelia & Maximus ノ會見 主波 (p. 9, 1, 32-)
- 波 (p. 15, II, 10-3, p. 16, II, 25-31, p. 19, I, 21, p. 31, II, 11-3, p. 94, II, 32-4)
- 波 (p. 31, II, 24, p. 55, II, 35-6)
- 波 (p. 33, II, 7-13)
- 波 (p. 46, II, 36-7)
- 波中波 (p. 56, I, 8-)
- 佳 (p. 56, II, 17-23)

- 二波 (p. 96, l. 9-1)
- 三波 (p. 98, l. 1-1)
- 急波 (p. 143, l. 37)
- 此篇色彩アリ繪畫的芝居的ナリ (p. 173, Chapter XV.)
- 波 (p. 193, ll. 11-3)
- 波 (p. 204, l. 20, p. 234, ll. 23-8, p. 237, ll. 18-24)
- critical (p. 236, ll. 19-20)
- 此篇ハ crisis ナリ。Marcian ノ陰謀始メテ讀者ニアラハレ。V. ノ如何ニ Basil ナ愛スルカモアラハル、
(p. 239, Chapter XX.)

打撃(虚構)ヲ受ケタルV.ノ態度

- 波 (p. 249, ll. 19-20)
- 此人ノ作ヨクカ、ル掉尾ノ句アリ (p. 254, ll. 27-8)
- 此篇ハ此小説ノ山ナリ。然モ凡テガ未ダ解決セラレズ (p. 263, Chapter XXII.)
- V. B. ニ過去ヲ語る。M. ノ親切ニ見エたる所一ノ疑惑トシテ頗る妙 (p. 271, l. 23-1)
- 山ノ引キツマキ (p. 274, Chapter XXIII.)
- B. トV. ノ對話
- 安心ノ解釋
- 此篇ハ照應トシテ有効ナリ。一種ノ人生觀ヲ有ス (p. 287, Chapter XXV.)

此篇ノ空氣本邦ノ佛刹及僧侶ノ空氣ニ似タリ (p. 297, Chapter XXV.)

○此結末モ繪ニナル (p. 333, ll. 29-32)

New Grub Street (London: Smith, Elder & Co. 1904)

- Gissing 自身ノ經驗ニアラザルカ (p. 24, l. 6-1)
- Gissing 自身モ Tottenham Court R. ニ住居セリト記憶ス 矢張り此ノ如キ生活ヲ送リタルナリ (p. 49, l. 37-1)
- カ、ルーハ澤山アルベシ。余ノ經驗ニモアリ。然シ此反對モ亦アルベシ (p. 180, ll. 23-43)

Joseph Conrad

The Nigger of the "Narcissus" (London: W. Heinemann. 1898)

- 何が故ニ The Nigger of the Narcissus ト云フや。仰セノ如ク Nigger ハ出テ來ル。然モ pregnant

future ヲ有スルカノ如クニ出デ來ル。シカモ遂ニ何ノ爲ス所ナシ。龍頭ニシテ登場蛇尾ニシテ退場。

○航海ノ記述、船夫ノ生活トシテハ立派ナル作物ナリ。コトニ暴風雨ノ敘寫ノ如キハ決シテ素人ニカケルモノニアラズ。

○是丈ニテ澤山ナリ。然ルニモ拘ハラズ物ニナラヌ Nigger ヲ雇ヒ來ツテ左モ物ニナリサウニ胡魔化シカカリタルタメ如何ニモ物足ラヌモノニナリタリ可惜。

○Gorky ニハカ、ル敘述ノ才ナカルベシ。然シ是ヨリモ小説ラシキモノヲ書キ得ベシ

○Nigger ヲ Hero トシテ取り扱ハズ他ノ水夫共ト同一表面ニ置キ讀者ノ注意ヲ海ノ記述丈ニ注ガシムベシ。サウスレバ結構ニナル。サウシテ是ハ航海ト暴風雨ヲ描キタル小説ダト標榜スベシ。夫デ澤山ナリ。

○此書中ニ描寫サレタルハ nature ト人間ノ will デアル。will ハ itself ニ於テ美ナリ(廣義ニ云フ)。去レテ無暗ニ英國人ヲ例ニトリテ will ノ權化デアルカノ如クエラサウニ書ク。御國自慢カ己惚カ。快感ヲ減ズルヲ五割強。

C. H. Chambers

The Tyranny of Tears (London: W. Heinemann, 1902)

[見返ルニ]

Woodward ノ性格一寸面白キ所あり。但し全體脚色の上ニ於テ不自然ノ痕迹あるは惜むべし
所々寫實的の所あるはうれし

Mrs Parbury ハ exaggeration デアル

○西洋人ノ妻ニ對シテ遠慮スルヲ見ヨ cf. p. 38 丸デ客に對スル如シ
凡テ此邊ヲ一讀スベシ (p. 5, 101)

○西洋人ノ妻ニ對スルヲ見ヨ

日本人ナラバスグ too ノ意味ヲ説明スベシ (p. 38, 122)

○是ハ作り過ギタリ (p. 36, II, 246)

此事件ガ波瀾ニナル大切ノ所デアルガ不自然ナルハ可惜

○此ノ邊ヲ見ルト兩人ガ喧嘩をして居る様だ。西洋人は一方では非常に鄭重かと思ふとこんな點もある
わからぬ (p. 84, 111)

Honoré de Balzac

Old Goriot (Trans. by F. Marriage. London: J. M. Dent & Co. 1901)

- No, every woman runs after a man of success. (p. 113. ll. 25-31)
 ○This is a paradox. Ten to one they prefer a milk-sop. They never like nor can ever like a Cromwell (p. 113. ll. 31-4)
 ○Not always. If genius persists, they crush it sometimes. (p. 117. ll. 2-3)
 ○A man who prides himself on going in a graceful curve is likewise an idiot who believes in beauty. (p. 122. ll. 21-3)
 ○Many do not believe in virtue and are not virtuous (p. 125. ll. 13-4)
 ○Yes (p. 126. ll. 30-2)
 ○Pshaw! man you don't know yourself (p. 147. ll. 21-2: "Everything or nothing")
 ○To love a married woman! This is French indeed! (p. 155. ll. 7-12)
 ○This woman as well as this man are the best example of fools (p. 156. ll. 11-9)
 ○All this is nonsense (p. 159. ll. 1-6)
 ○There are many wives who wish to be rid of their husbands and many husbands to be rid of their wives (p. 246)

○Your husband will be only too glad to give you to this gentleman. (p. 247)

Shorter Stories (Trans. by Wilson and Stenbock. London: W. Scott. "Scott Library".)

〔見返しに〕

- 平等ハ平等ナ人間ヲ生ズ——試験
 権門ノ犬 自立ノ紙屑商
 Chance 多キハ selective principle 不完全ナル故ナリ
 Public opinion — justice 此ニヨリ來ル justice ハ着々行ハル
 嫉妬——甲ニナレザルヨリ甲ノ地位ヲ change セントス
 嫌惡——乙ノ地位ヲ嫌惡スル故ニ乙ノ地位ヲ change セントス、キタナイ首ヲ見テ目ヲ背ケルノ類
 ナリ

The Unknown Masterpiece (Honoré de Balzac, trans. by G. B. Ives. New York: Putnam's Sons, 1903. "Little French Masterpieces".)

此篇ノ落處ハ余ノ解スル所ニアラズ只一種ノ畫狂ヲ描出シタル者カ (p. 63)

A Seashore Drama (do.)

トール^原の Child Spy。メリメの Falcone 及ビ此篇ハ皆同一ノ趣向ナリ。而モ二篇共各其特性ヲ發揮シテ愉快カギリナシ。

Alexandre Dumas

The Black Tulip (London: Greening & Co. 1907)

〔見返しに〕

萬事都合よく出来てゐる所が舊式の小説也。舊式の小説とは小説の爲の小説にて人生の爲の小説にあらざるをいふ。

作者の天地と實際の天地と隔離するをいふ。夫にも拘はらず作者は之を實際の天地なりと讀者に強るをいふ。

Dumas は *Black Tulip* なる世界を創造せり其構造は自然以上に具合よく出来たり。しかして Dumas は之を自然なりと偽はる。巧妙にして拙劣なり。老練にして幼稚なり。彼は小説術に於ける下級の巧妙と老練を心得たれども高級のそれ等を未だ曾て夢想し得ざるが爲に此下級の意味に於て巧妙老練の小説を作り。菊人形の巧妙なるが如く操人形の老練なると一般也。高き眼より見れば巧妙なればなる程拙劣にて、老練なればなる程幼稚なるに過ぎず。かゝる作物を出して全歐の文名を一身に負へる著者は眞に幸運なり。

Alfred de Musset

Barberine (Comedies by Alfred de Musset, trans. by S. L. Gwynn. London: W. Scott. "Scott Library")

○遠キ人ノ心ヲ照ラス鏡 (p. 26. II. 16-27)

○沙翁劇ニ此仕組アリ (p. 30. I. 16-1)

○Imogen ヲ引用 (p. 40. I. 4)

Fantasio (do.)

○此 scene 尋常ノ作家ニハ出来ズ。Fantasio ヲ創造セル人ハ平凡ナ人デハナイ (p. 67. Act I. Sc. II.)

Gustave Flaubert

A Simple Heart

(Gustave Flaubert, trans. by G. B. Ives. New York: Putnam's Sons, 1903. "Little French Masterpieces")

冷靜ナルカキ振りナリ。冷靜ナル事實ニハアラス。去レ厄一篇ヲ通ジテ人間ガ無暗ニ死ニ、鸚鵡モ死ニ、最後ニ主人公モ死ヌト云フヨリ外ニ何等ノ人ノ心ヲ引キ立ツル山ナキ點ヨリ云ヘバ是亦冷靜ナル事實ト云フモ不可ナキガ如シ。

余ノ如キ刺激ヲ好ム者ニハカ、ル書キブリトカ、ル事實トハ餘リニ平板ニシテ一讀ノ後何トナク物足ラヌ心地ス。

實ハ今ニ何カ起ルノダラウダラウと思フテツイニ仕舞迄讀ンデ、オヤ是丈カト思ツタ。

但一事ノ敬服スベキ事ハ表題ノ非常ニ適切ナルヲナリ。此表題デ此事實ヲカイテアル以上ハ、是以外ニ出デズトモ不平ハ云ハレナイ (p. 2)

○小兒ハカクノ如キ者ナリ。只此小兒ニ餘計ナヲ教ヘルガ爲メニ金ヲ化シテ鐵トナス。金ヲ化シテ鐵トナシテ得々タル者アリ。昔ノ人ハ之ヲ小人ト云フ。今ノ人ハ之ヲ賢人ト云フ。未來ノ人ハ之ヲ何ト云フカ知ラス。 (p. 27. II. 1-19)

○佳謔 (p. 38. I. 4—p. 39. I. 9)

○Dickens カカ、ル光景ヲ描キタリト假定セヨ。是丈デハ決シテ濟マサルベシ (p. 44. I. 17—p. 45. I. 23)

○Holy Spirit ヲ patrot. ニ似タ者ト思フ。コイツハ面白イ (p. 65. II. 11-7)

○Simple (p. 70. II. 17-9)

○結末多少ノシマリアリ (p. 76. II. 17-9)

Herodias (do.)

○Good (p. 142. I. 3—p. 146. I. 4)

○Good (p. 146. I. 21—p. 148. I. 21)

瑰麗琦華光彩陸離トシテ人ノ目ヲ奪フ。名篇ナリ。

カ、ル文篇ハ一字一句ゴトニ念ヲ入レテユルリト讀マザル可カラズ。其點ニ於テ詩ト同様ノ價値アル者ナリ (p. 207)

Salambo

(London: Sisley's. "Sisley Books")

【見返り】

Monumental work.

戰爭ハアマリ澤山過ギル

ヘルンに此 Poetry アリ。此雄大ノ構想ナシ。

サランポーは單ニ天才ノ作ニアラズ。非常ナル歴史的研究ノ努力ヲ待ツテ始メテナル。ロモラヲ作ルヨ

リモ困難ナリ。

英國ノ作者ニテ此種ノ作ニ於テサランボー以上ノモノヲ書ケルモノナシ。
只アル所ハ *poetical* ニ過ギテ *weird* ナリ *bizarre* ナリ。
人間ヲ寫セルモノトシテ見ルベカラズ

Alphonse Daudet

The Beaucaire Diligence

(Alphonse Daudet, trans. by G. B. Ives, New York: Putnam's
Sons, 1903, "Little French Masterpieces")

○此バラグラフで全篇活動ス。實ハ此前ノ節迄ヨンデ是デハ物ニナラヌト思ツタラ。最後ノ一節ニ至ツテ
成程ト感心シタ。流石ハ文豪デアアル (p. 12, II, 11-9)

Master Cornille's Secret

(do.)

モシ此篇ガ(23)頁ノ終デ結末ヲ告ゲタナラ、夫デツママリハツクカモ知レヌガ平凡ナ作ニナツテシマフ。

所ガ一步開拓シテ一種ノ對照ヲ構造シタカラ此篇モ亦活動シテ來タ。矢張り名作デアアル (p. 26)

The Pope's Mule

(do.)

○愉快々々 (p. 64, II, 20-3)

The Cure of Cucugnan

(do.)

コレモ短詩ノ材料ナリ。英人ナラバ *verse* ニスルナラン (p. 94)

Old Folks

(do.)

此人ノ作ハ往々ニシテホト、ギス派ノ寫生文ニ似タル所アリ。カノ寫生文ヲ作り出セル人ハ此等ノ文章
ヲ模範ニセルニアラズ。全ク他ノ方面ヨリ獨立シテ此領分ヲ開拓セルナリ。

此篇ノ如キハ尤モ普通ノ小説ニ遠ク尤モ普通ノ寫生文ニ近キ者ナリ。但シコレニテモ普通ノ寫生文ヨリ
モ幾分か小説ニ近キ所アリ。如何トナレバ敘事其物ハ半日カ一日ノ出來事ニテ紀行文ノ一節ノ如キ者ニ過
ギザレ其ヨリ受クル感情ハ是ニテ完キモノナリ。

ホト、ギス派ノ寫生文ハ人間ノ手一本、足一本ヲウマク畫ケル畫ノ如キ場合多シ。其丈デ技巧ハ充分ナ
レドモ吾人ガソレヨリ受クル感じハ藝術的ニ完キモノニアラズ (p. 80)

○輕妙 (p. 105, I, 17—p. 106, I, 3)

The Death of the Dauphin (do.)

此篇ノ落所ハ Irony ナルニアリ。左レモ其面白キ所ハ pathos ニ存ス。小供ニシテ Dauphin ノ死ヌ時ハサモカウアリサウナリ。立派ナル手腕ナリ (p. 114)

Ogood (p. 118, II. 12-7, p. 119, II. 1-4, II. 10-5, II. 17-21)

The Last Class (do.)

カツテ、アル讀本ヲ校訂シテ非常ナ名文ニ出合^原ツテ少々驚ロイテ結末ニ至ルト Daudet ト署名シテアツタノデ成程ト思ツタ

余ガ其時ニ感心シタ文章ハ即チコレデア^ル (p. 197)

The Game of Billiards (do.)

此篇ハ日本ノ講釋師ノヤルベキ一席モノニ似タリ。佛人ト日本人ハ多少カ、ル點ヲ喜ブ所ニ於テ相似タリ (p. 210)

The Child Spy (do.)

メリメの作ニ親子ノ關係ノ之ニ似タル者アリ 彼ニ在ツテハ父、子ヲ銃殺シ。是ニ在ツテハ父自ラ死ニ赴ク。而シテ名譽ノ爲メニスルハ兩者共ニ一ナリ (p. 228)

Mothers (do.)

此篇モ一種ノ寫生文ニ近キ者ナリ。憐レナレモ涙ヲ流スニ至ラズ。涙ヲ流スニ至ラザレモ憐ナリ。結構モ簡單極マレモノナリ。

寫生文ノ上乘ナル者ニ至ツテハ優ニ之ト拮抗スルニ足ル (p. 230)

The Siege of Berlin (do.)

趣向チ一轉スレバ宛然タル落語ナリ。 (p. 239)

Sapho (Trans. by G. F. Monkshood. London: Greening & Co. 1905)

[見返シに]

一、結構ノ巧妙ナルヲ見ヨ。自然を失スル程ニモ巧妙を極めたり。是單ナル思索の結果ニアラズ。佛人固有ノ artistic sense アルニモル。

二、Sapho ノ character ニ斯程ノ曲折アラントハ最終ノ頁ヲ讀ム迄モ遂ニ氣ガ付カヌ程ナリ。Genius ニシテ始めて之ヲ conceive シ得ベシ。之ヲ寫シ得テ巧妙ナルヲ見ヨ。自然ヲ失スル程ニモ巧妙ヲ極メタリ。

三、極メテ loose ナル社會ヲ描ケリ。然レドモ終ニ一人ノ刻薄冷酷ナル人間ナシ。如何ニ男女ノ關係ガ自由ニテモ有夫ノ妻ニ姦シテヒソカニ其夫ノ愚ヲ笑フガ如キ不愉快ノ分子ナシ。此點ニ於テ此書ハカノ Restoration Drama 扱ト同日ニ論ズベキ下等ノモノニアラザルヲ知ルベシ。タゞ男女ノ關係ガ自由ナ

ル迄ナリ。而シテ之ヲ公言スルコトヲ憚カラヌ迄ナリ。日本ノ元祿時代ナリ乃至ハ王朝時代ナリ。但シ罪惡ノ時代ニアラズ。其放肆ナルウチニ濫カキ人情アレバナリ。(一種ノ道義アレバナリ。) 此點ニ於テ余ハ Madame Bovary ヨリモ此篇ヲ好ム。何トナク tone ガ濫カキ故ナリ。但シ出來榮ヨリ云フモ Bovy 以上ナルベシ。
春水流ノ小本ヲ極端ニ發達セシメタラバ茲ニ達スベキヤ??

○ See Alice's episode is not a mere episode. It is really a warp in the history of Gausin (p. 189)
○ Just like uncle Césaire (p. 209)

The Nabob

(Trans. by H. Blanchamp, London: Greening & Co. 1902)

〔冒険小説〕

結構ト性格ニ一種人巧ノ臭味アル處アリ。可惜。此 false note ハ Dickens ノソレトヨク似タリ。去レドモ Dickens ノヨクシ得ザル佳所ヲモ含ム。

此 artificiality アルガ爲ニ Sapho ニ比スレバズト幼稚ナリトモ評シ得ベシ。去レドモ Sapho ニ比スレバ、アル人トアル物トアル意味トヲ描カント力メタルハ争フ可カラズ。只此アル人ト此アル物ト此アル意味ニ囚ハレタルガ故ニ Sapho ニ劣ルニ至リタルナリ。
末段ノ結構ニテ篇中ノ人物ト interest トヲテ出來ル丈綜合シテ不自然ナラザルハ大手腕ナリ。

○ Dickensianism or Yennyism (p. 73. 1. 8—)

○ 此 process ハ眞ニ近シ (p. 228. 1. 1—)

Théophile Gautier

The Fleece of Gold

(Théophile Gautier, trans. by G. B. Ives, New York: Putnam's Sons, 1903. "Little French Masterpieces")

○ 此雨景ヨシ (p. 14. 1. 9—)

○ 落所巧ナラザルニアラズ未ダ天籟ノ妙音ト云フベカラズ (p. 100. 1. 20—p. 101. 1. 7)

Aria Marcella (do.)

○ 敘景ノ筆妙ナリ。單ニ華麗ナル語ヲ陳列セズ皆寫生ナリ。(p. 110. 1. 5—)

○ 女ノ形容うまし (p. 152. 9. 16—)

○ 山 (p. 160. 1. 20—p. 161. 1. 9)

○ 此理ウマク言現ハサレタリ (p. 161. II. 14-23)

結構モ、思想モ、措辭モ共ニウマイ者デアル。コンナ者ヲ書カウノト思フテ居ルウチ、イツノ間ニヤ
ラ此男ガ製作シテ居タ。(p. 172)

The Dead Leman (do.)

- 女ノ鼻ノ穴ヲ絞スルノハ新ラシイ (p. 182. I. 21)
- 妙ナヲ書イタ、此作家ノカキカタハ HEYVOUS デアル英國人ノカキカタハ遲鈍デアル (p. 221. II. 18-22)
- 奇想 (p. 236. I. 14-1)

美シキ奇想ナリ、キーツノレミヤニ似タリ、
幽遠ノ趣アリテ然モ主意明晰ナリ、

平凡ナル者ハ美ナラザルヲアリ、故ニ奇ヲ求ム、奇ヲ求メテ已マザレバ怪ニ陥ル、怪ニ陥レバ美ヲ失ス、
詩人ハ此呼吸ヲ知ル、

鏡花ハ此呼吸ヲ知ラズ。

詩人ノ想ハ詩想デアル、鏡花ノ如キハ狂想デアル (p. 244)

〔見返しに〕

現代日本の小説家は概して短篇作者なり 去れども未だ一人も此著者の如き程度に達せるものなし

Prosper Mérimée

Carmen

(Prosper Mérimée, trans. by G. B. Ives, New York: Putnam's
Sons, 1908. "Little French Masterpieces")

Carmen は有名ナル作品ニモ關ラズ。結構の點ヨリ云ヘバ寧ロ loose ナリ。主ナル篇ハ(三)ニアリ。(四)
ハ丸デ不必要ナリ。(一)ト(二)ハ主要ナル話シト關係ナキニアラザレドモ話題ノ中心ヲ亂ス點ニ於テ却ツテナ
キガヨシト思ハル、位ナリ。

話ノ性質カラ云ヘバ日本ノ艸草紙的ナル者ヲ十九世紀ノ空氣ニツ、ンダ位ノモノニ過ギズ。只鬼神ノ御
松の如キ Carmen ナルジブシーの性格ガウマク描〔寫〕サレタル所ガ艸草紙ノ及バザル所ナリ。

(一)ニアツテハ旅客ガ主ニシテ José ガ客ナリ(二)ニアツテモ旅客ガ主ニシテ Carmen ガ客ナリ(三)ニアツ
テハ José ト Carmen ガ連結セラレタル便宜ハアレモ旅客ハ單ニ listener トシテ後景ノウチニ隠ル、ガ
故ニ吾心ノ注意ガ

故ニ此篇ハ短篇ニ於テ尤モ腕前ヲ見スベキ點ニ於テ全く不注意ナリ

(三)丈ヲ今少シ expand シテ他ヲ省ケバ完璧トナルベシ

○奇 (p. 28, II, 13-23)

○Carmen チ殺スニ至ル邊ヨシ、 (pp. 119-20)

The Taking of the Redoubt (do.)

現今ノ英人ナラバトニカク メリメ時代ニ此單純ナル出來事ヲ散文ニスル英人ハアルベカラズ。彼等モシ此問題ヲ捕ヘタリトスレバ其表現ハ必ず詩形ヲカルベシ (p. 130)

○是ハ昔ノバラッドヲ今様ニシタル様ナ感じガアル (p. 138, I, 15—p. 139, I, 5)

Mateo Falcone (do.)

此悲劇ハ situation ヲ以テ勝ル。結構モマトマツタモノナリ。日本人ハコンナ際ドイモノヲカクヲガスキナレド、大概ハメロドラマニテ終ルナリ。

此篇ハ是デ充分「ナ」レド主人公ノ性格ニ前後ノ照應ト發展ナキ爲メ、最後ノ一曲ニ於テ必勢ト云フ大活力ヲ認ムル能ハズ。

因果ヲ脱却シテ突然其主人公ガ義烈ナ振舞ヲシタリ悲壯ナ行爲ヲヤルヲハ日本ノ昔ノ作者ノ常ニナシタ所ナリ。此篇モ此點ニ於テ彼我相似タリ。

一步進メテ論ズレバ日本人ハ只當面ノ事實ノ詩的ナルヲ好ム、戯曲的ナルヲ好ム。悲壯的ナルヲ好ム。其源因ノ徐々と發展シテ自然ニクライマックスに達スルト云フ點ニ於テ技術ヲ有セズ。又眼識ヲ有セズ。

又無頓着ナリシガ如シ。今ノ日本「ノ」作家モ多少コノ傾向アリ (p. 137)

○是モ日本ノ戰國時代ニアル話ナリ (p. 163, II, 10-5)

○是モ多少日本のテアル (p. 175, I, 4—)

The Venus of Ille (do.)

此篇ハ Art トシテハ申分ナク發展シテ毫モ手落ガナイ所ガ感心デアアル。然シミスチツクナル所ガ餘リ想像ニ過ギル様ナリ。Gautier ノ神祕的ナルハ遙カニヨキ感じヲ起ス。是ハ末段ノ頂點ニ至ツテ切角「ノ」詩趣ヲウチ崩シテ weird ナル ugly ナモノトナス

思想ハ鏡花ニ似タリ。然シ技巧ハ鏡花ヨリモ十數等上ナリ (p. 180)

Edmond and Jules de Goncourt

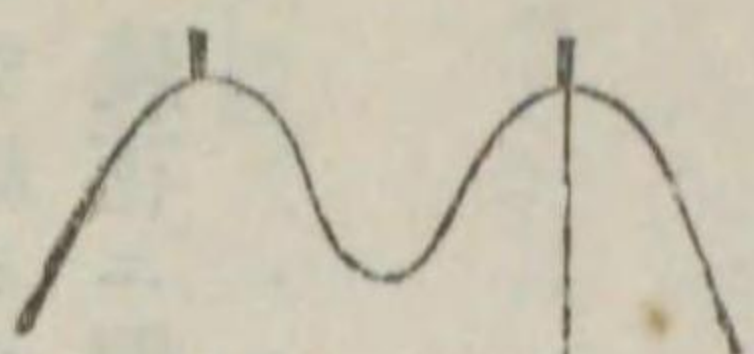
La Faustin (Trans. by G. F. Monkshood and E. Tristram. London: Greening & Co. 1906)

〔見返〕〕

Héro 前半ニ出デ來ラズ。他ノ character ハ途中デ消エテ仕舞フ。從ツテ characters ノ arrangement ト evolution ヨリ云ヘバ文句多シ

Heroine ノ主人ガ自殺スル杯ハ安ツボイ。丸デ作りモノナリ 然シ是モ Act トシテハ有効ナリ。He-toine カ之ヲ聞イテ安心スル程 *Wm* ヲ愛スルト云フヲアラハス Act ナリ

叶戀ノ
不満足



此第二ノ山アル爲ニ新シキ小説トナル 第一ノ山丈デハ如何ニ立派ニカイトモ陳腐也

叶戀

然シ第二ニ屬スル chapter ハ何ダカ粗末ニ讀マレル即チアマリ短カキ爲ト概說的記事多クシテ第一ニ屬スル chapter ト鈞合ガトレヌ爲ナラン

從ツテ第二ニ屬スル chapter ヲ讀ミ始メタ片ハ餘波ヲ描キタルモノト云フ感ヲ起ス 擊劍ノ先生トノ場ハ Act トシテ有効ナレドモ猥褻ナリ英人ナラバ避ケテ書カザルベシ

風呂場ノ處ハ寧ロ非人情ナリ然シ英人ナラバ女優ヲ寫ストスルモカ、ル所迄ハカ、ザルベシ 今一ト際ドキ所ハ "corne" ト云フ所ナリ

○ウソナリ (p. 212. II. 8-11)

○*Co.* (p. 214. II. 12-8)

○結末甚佳 (p. 250. II. 14-24)

Renée Mauperin

(Ed. by F. Gosse, with a Critical Introduction by J. Fitzmaurice-Kelly. London: W. Heinemann, 1902)

〔見返〕〕

○總ジテ氣ノ乘ラヌ小説ナリ。其理由ハヨク考ヘテ解剖セネバ分ラネドモ、

○構造アシキ爲ナリ。此人ハ殆ンド構造ノ何者タルヲ解セザル様ニ思ハル。

○Scene アリテ發展ナシ。Scene ノ斷篇ヲツギ合セタリ。銀座通りノ店ヲ一軒々々覗イテ歩クガ如シ

○會話アリテ性格ナシ。從ツテ上滑リスル心地ナリ。

○女主人公ヲ描キタル者ニヤ、何ヲ描キタル者ニヤ纏マラズ。

○悲シカルベキ様子ヲ寫シタリ。成程悲シカルベシトハ思ハズ

○稍統一アルハ後半ナレドモ、悲シカルベシト感ゼザルガ爲ニ役ニ立たズ。

○色々ナ點ヨリ見テ死セル小説ナリ。

○エヂターハ何改ニ *La Faustin* ヲ撰バザリシカ

Guy de Maupassant

The Horla

(Guy de Maupassant, trans. by G. B. Ives. New York: Putnam's Sons, 1904. "Little French Masterpieces.")

愚作ナリ (p. 59)

Little Soldier (do.)

是モ愚作ナリ (p. 78)

A Coward (do.)

是モ愚作ナリ (p. 99)

Vain Beauty (do.)

面白イ。然シ要スルニ愚作ナリ。モーバサンは馬鹿ニ違ナイ。

コンナ愚ナヲ考ヘツク者ハ輕薄ナル佛國ノ現代ノ社會ニ生レタ文學者デナケレバナラナイ。毫モ眞摯ナ所ガナイ。シカモ毫モ滑稽ナ所ガナイ。只人ヲ釣り込メ讀マセル技術ト之ヲ釣り込ム夫婦ノ關係アルノミデアアル而シテ其夫婦ノ關係タルヤ、馬鹿氣テ居テ毫モ人生ノ大問題ニワタラナイ。西洋ノ夫婦ハ夫婦ヲ大事ニスルト公言シナガラ其口ノカハカヌ内ニコンナ輕薄ナイタヅラヲ到ル所ニ演ジテ居ル。英國デモサウデ「ア」ル。佛國ハ尤モ甚シイ。——日本ナラバ嘶家ノヤリサウナラダ。何等ノ趣味モナイ考モナイ寄席ヘ行ツテ手ヲバチ／＼叩ク連中ガ歡迎スルノミデアアル。文學ハコ、ニ至ツテ墮落デアアル。此技術アル

文學者ガ墮落シタノハ尤モ厭ナ感じデアアル。容色ノイ、女デオキヤンナノト同様デアアル。

英國ノ貴夫人杯ト云フ者ハ之ヲヨンデ拍手スル連中バカリデアアル。要スルニ高尚ナ趣味モ何モ分ラナイノデアアル (p. 146)

The Piece of String (do.)

○モーバサンは何時でもい、迄かくからいけない。こゝ迄かけば不自然ニナツテ、折角ノ話ヲ打壞して仕舞ふ。 (p. 164. II. 4-9)

Moonlight (do.)

是ハヨシ (p. 178)

The Necklace (do.)

○此落チガ、嫌デアアル。コ、ニ至ツテ今迄ノイ、感じガ悉ク打チ壞サレテ仕舞フ。ナゼモーバサンはかうだらう。此一節ガナケレバ夫婦ノ辛苦シタノハ全く義理堅イ美德デ輕薄ナル細君モ此出來事ノ爲メニ眞正ナル人間トナツタノダカラ、讀者モ非常ニ同情ヲモツテ讀ンデ行カレルノニ、此結末ノ一節ノ爲メニ夫婦ハ丸デ馬鹿ニサレテ仕舞フ。ツマリ毫モ利目ノナイ美德ヲツクシテ居タノデアアル。

天下ニ何ガ愚ダト云ツテ、人ニ馬鹿ニサレナガラ善ヲ骨ヲ折ツテ汲々爲シツ、アル程愚ナラハナイ。換言スレバ其人ノナス善行ガ善行トシテ寸毫ノ結果モ生ジナイ程愚ナラハナイ。モシ運命ガ相手(此話ノ場合ノ如キ)デアアルナラバ讀ミ了ツテ馬鹿々々シイ感じガスル。モシスレカラシノワル者ガ相手ナラバ讀ミ

了ツテ其相手がニクラシクナル。相手がニクラシクナルノハ、夫婦ニ同情ヲ増ス譯ダカラ少シモ構ハナイ。

相手ガ運命デアル、其ニハ夫婦自身ガ馬鹿々々シク感ズル程讀者モ馬鹿〔々々〕シク感ズル。
モーバサンは何ヲ苦シンデ此夫婦ノ美德ヲ殺シテ仕舞ツタカ分ラナイ。ツマリ佛國ノ現代ノ社會ニ生

Tallow-Ball (do.)

息シテ其冷刻ナ、皮肉ナ空氣デ自身ガ臭クナツテ居ルカラデアル。(p. 200. II. 5-7)
是ハ立派ナル作物ナリ。
但シ後段ノ食物ヲ馬車中ニ食フ人々ガ賣春婦ノ恩ヲ忘レテ、一片の肉ヲモ與ヘザル所ハ、著者得意ノ所ニシテ却ツテ不自然ナリ。其前迄ニテ澤山ナリ (p. 291)

A Woman's Soul (Trans. by H. Blanchamp. London: Greening & Co. 1907)

〔原註〕

- 完全ナル藝術的作品ニアラズ
- 作者ハ Jeanne ノ一生ノ運命ヲ描ケリ。一生ノ運命ニハ continuity ナキコト多シ
- 一生ノ運命ハカ、ル小冊ニテ書キ了セベキモノニアラズ。モシ書キ了セントセバ冒頭ヨリ其心組ニテ掛ラザル可カラズ。作者ハ普通ノ小説ト同ジク筆ヲ著ケ始メタリ。
- 從ツテ簡ナルベキ筈ノ處却ツテ密ニ密ナルベキ筈ノ所(後半)ハ却ツテ粗ナリ。前半ノクダクダ敷ニ反シテ終リノ方ノ如何ニ急ギ足ナルカヲ見ヨ
- 事件ニ連續アリ。事件ニ中心ナシ。河ハ平面ヲウネリ行クニ過ギズ。途切レヌト云フ迄ナリ。此故ニツ

ヅクト雖局部局部ノ見所ガ違フ。即チドレガ主眼ナルヤヲ辨ゼズ。此點ニ於テ興味散漫ニ傾ク。

モシ主人公ノ一生ノ運命ソノモノガ興味〔ノ〕中心ナリト云ハ、夫迄ナリ

○Jeanne ノ夫ハ下女ト通ジ。其上有夫姦ヲ犯ス。Jeanne ノ父モ母モ不品行ナリ。コトサラニ斯ル人物ヲ集メテ小説ヲ作ル必要ヲ認メズ

○Jeanne ノ叔母サンアリ何ノ爲ニ出デ來ルヤ

○Characterization トシテハ人物ノイヅレモガ入神ナラズ。是ガ物足りヌ大原因カモ知レズ

○作者ハ只事件ノ推移ニヨリテ Jeanne ノ運命ノミヲ描カントアセリ過ギタルニハアラザルカ。

○安價 (p. 15. I. 1-1)

此二三頁書キ過ギタリ。モット墨ヲ惜ムベシ。

○Good (p. 78. II. 25-31)

○Good (p. 79. II. 17-26)

○Too much (p. 79. II. 29-33)

Pierre and Jean (Ed. by E. Gosse, with a Critical Introduction by the Earl of Crewe. London: W. Heinemann, 1902)

〔見返し〕

名作ナリ。Une Vie の比ニアラズ

Anatole France

Thaïs

(Trans. by E. Tristan. London: Greening & Co. 1902)

○ Good (p. 247, ll. 3-22)

○ 此節アリテ始メテ佛蘭西現代ノ人ノ作ナルヲ證ス (p. 249, l. 6—p. 250, l. 16)

The Red Lily

(Trans. by W. Stephens. London: J. Lane. 1908)

〔見返しに〕

ある意味にて非常ニ refine ナル作なり。他の意味にて甚だ gross なる作なり。此 gross ナル所は決して佛人の眼に映ぜざる所也。

藝術的作品としては上なり。頁 60 其他に書き込みたる評を見るべし

○ p. 60 ノ評ヲ見ヨ (p. 58, l. 10—)

○ 是等ノ會話ハ後段二人ノ交情ニ急變化ヲ來ス爲ニアラカジメ故意ニ用意ヲナセル如クニテ、反ツテ痕迹アリ。夫ヨリモ二人ノ交情ノ眞ノ愛ニアラザルヲ事實ニ證明シ置カネバナラヌ所ナリ。紙數不足ト云ヘバ夫迄ナリ。 (p. 60, ll. 7-22)

○ 此所ヲ見ルハ是等ハテレサノ性格ナリト思ヘリ。XXI に至ツテ始メテレサトロバートの關係ヲアラハス爲ト知レリ。 p. 69 (p. 60)

○ p. 60 ノ評ヲ見ヨ (p. 62 ll. 4-7)

○ p. 60 ノ評ヲ見ヨ (p. 63, ll. 4-7)

○ たゞ ennuï ノ爲ニ Love シタル婦人ヲコトサラニ描イテ、後段ヲ生カサントカメタル所却ツテワロシ。 ennuï ノ爲ニ Love スルハ可ナリ。 ennuï ノ爲ニ Love シタル如キ様子ヲワザ々。lover ニ示シテ置クノハ不自然ナリ。lover ニハ素振モ見セネド、又自分デモ判然ト分ラザレド中心ハ何トナク Love ニ満足セズ。Love ナケレバ猶満足セズト云フ風ニ書キタシ。

カウ書クナラ一層 Robert ニ厭氣ガサシテ既ニ Dechartre ニ氣ガ移ツテ仕舞ツタ様ニシタラ、マダ自然デアル。 (p. 69)

○ 此一篇甚ダ佳 但シ

Dechartre ノテレサヲ捕獲スルヲ突然ノ様ナリ

篇首カラ多少下ゴシラヘテ爲ス方ヨロシ。一篇ニ gradual ナ歩調ヲ與ヘテ中途ヲアブラプトニ飛躍セシムル恐ナキ故ナリ。

Robert ニ就テハ下拵アレドモ痕迹アリ。Dechartre ニ就テハ大波瀾ヲ起セドモ下拵ナシ。

故ニ前半ガ丸デ引キ立タヌ感アリ。全然會話丈デ持チ切ツテゐる様ニ思ハレル。(p. 201)

The Garden of Epicurus (Trans. by A. Allinson. London: J. Lane, 1908)

〔見返しに〕

久シ振デ此種の文學ヲ讀ンダ。love hatred アラユル七情の迸バシル小説ニ中毒サレタモノニハ愉快ナル讀物である。

○Science and moral nature モウ少シ考ヘベキナリ (p. 50)

○モウ少シ考フベシ (p. 186, II. 17-28)

○Good! (p. 190, II. 27-8)

The Crime of Sylvestre Bonnard (Trans. by L. Hearn. London: J. Lane, 1909)

〔見返しに〕

スターンを思ひ出す事あり。Man of Feeling を思ひ出す事あり。調子が似タレバナリ
スヰフトを思ひ出す事あり。Fairy ノ敘述ある爲なり。しかも調子が異なればなり
スチーヴンソンを思ひ出す事あり。Adventure がロマンチックなればなり。けれどもボナールの ad-
venture ニハトボケた分子多を占むる故ニ異なれり。
ボナールはよく描かれたり。テレサもよく描かれたり。此内の淡なる調子はフランスの特有なるべし。
枯れたものなり。何が故ニ Pathos や感投詞澤山の reflection ヲ使ひ過ぎるや。最後の pathetic なる一

節は全體に關して何の用をなすか

偶然の出來事を點出する時讀者は之を見て故意わざとらしいの感を起す場合と、こいつは不思議で、振
つてゐて、思ひ切つて飛び離れてゐて、未練氣がないと感ずる場合と二つある。ロマンスの美は此後者に
存してこそ面白味があるのである。篇中の偶然の出來事はいづれに屬するや讀者考へ見るべし。

Paul Bourget

Monica and Other Stories (Trans. by W. Marchant. New York: C. Scribner's Sons, 1902)

〔中原に〕

- モニカ 始ノウチハ日本ノ昔話を讀ム様ナ心持ス。後段ニ至ツテ複雑ニナル。細君ノ性格ヨシ。然レドモ遂ニ天才ノ作物ニアラズ
- アチチユード 甚ダ面白キ思付ナリ。但シ書方ニハ異存アリ。ドウモ切實デナイ所ガアル
- グラチチユード 大したものにあらず。然しさら／＼して好し。趣向はシルエストル・ボナールの前半を思ひ出さしむ。

○軍事小品

- (1) 小供ノ時の親友を敵味方になつて普佛軍のときに殺す話也
 (2) 戦争ノ時犬ばかり育て、るる畸人を寫したるものなり
 (3) 女役者にはまつた士官がある日兵隊の馬の取扱方を見て鞭を加へて辱しめたのを兵隊が將軍に訴へぬ話也。此將軍は兵隊に敬愛せられてゐる。此士官は又將軍に愛されてゐる。だから兵隊が將軍に免じて黙つてゐる。それを將軍が聞いて自分で兵隊に謝罪するといふ武士氣質をかけたものなり。兵卒を無暗に毆打する日本の軍人は之をよんだら妙に思ふだらう。日本だつて兵士が何時迄こんな壓制を受けてゐるものか。もう少し氣を付けるがいゝ。今に〇〇〇〇になる。

The Weight of the Name (Trans. by G. B. Ives. Boston: Little, Brown & Co. 1908)

〔見返しに〕

父ノ執事がわるくて破産しやうとする。父の友達が死んで莫大な遺産を得る。と同時に此友達は母と密通してゐた事が分る。母と此友達の往復の艶書を無名で父に送つたものは執事である。執事は父の家財を賣り拂ふ用意をして其コンミッションを取らんと思ふ折柄だから、もし父が此遺産を受ければコンミッションに有付く事が出来なくなる。だから此遺産は密通して出来た子に傳はるものだと知らせれば父は之〔を〕辭するに違ない。さうすれば自分に利得がある。執事の思はくは斯うである。

自分が眞の子と思つて居たものが間男の子であつたといふ事を發見してから父の心的状態——子を見「る」に忍びなくなる所から、愈子供が外國へ行くといふ間際に急にもとの愛情が出て再び眞の親子の様な情合が出る變化が甚だ面白い。

前半はプロットが巧妙である丈それ丈、くさい所がある。けれども全然偽構のプロットだと非難する程でもない。自然的構設的の論は置いてかゝるプロットを組み立てるといふ事が既に手際である。

René Bazin

The Coming Harvest (Trans. by E. K. Hoyt. New York: C. Scribner's Sons, 1908)

〔見返しに〕

コレハ一流の作ニアラズ。寧ろ庸才ノ産物ナリ。

Redemption (London: G. Bell & Sons, 1908. "Bell's Indian and Colonial Library")

〔見返しに〕

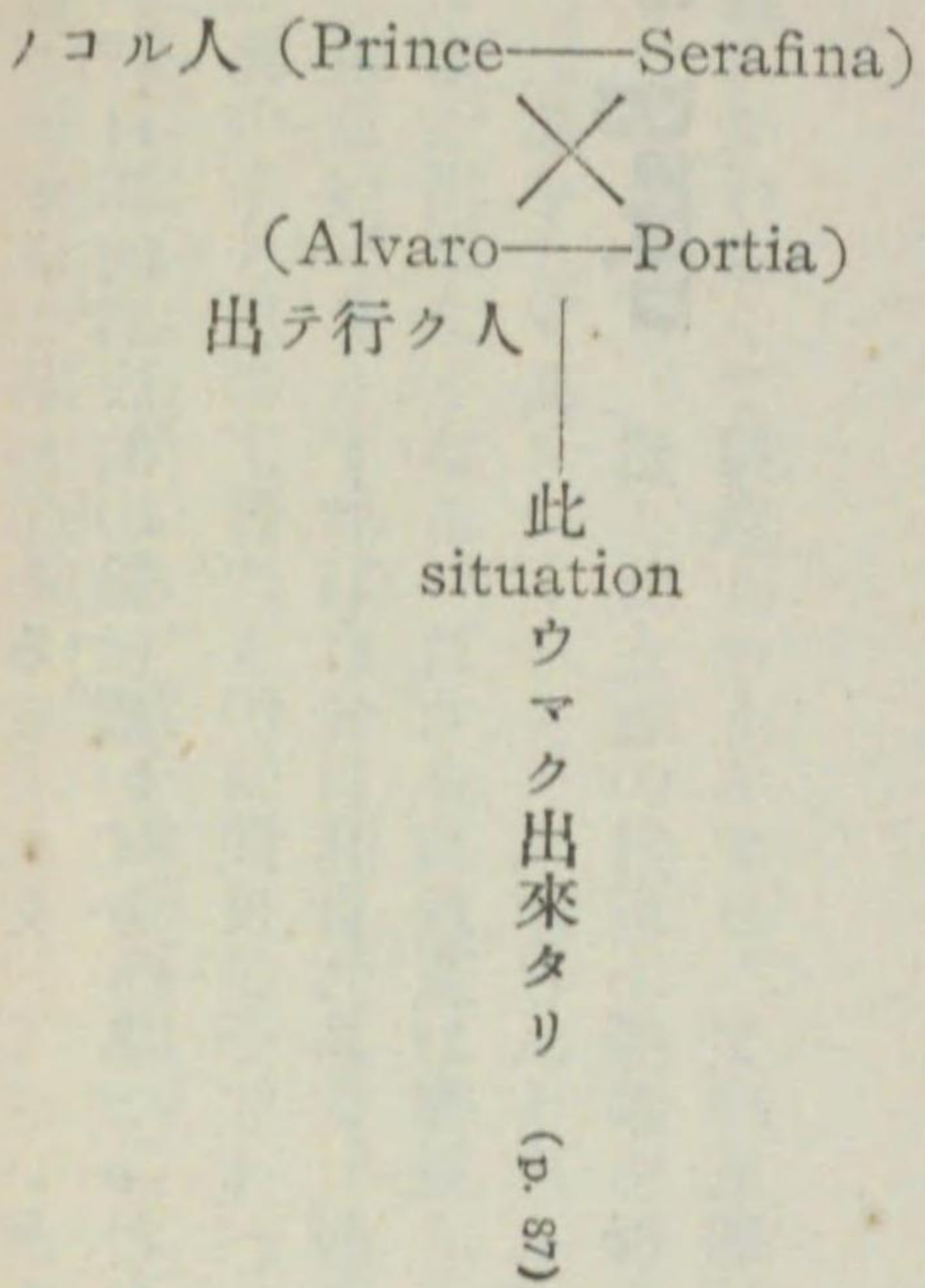
百二十三頁迄讀ンデ何等の天才ノ痕迹ナシ。小杉天外と同程度ナリ。アトヲ讀ム勇氣アリや否ヤ覺束ナシ。

Calderon

The Painter of his own Dishonour

(Six Dramas of Calderon, trans. by E. Fitzgerald. London: A. Moring, 1903. "King's Classics")

- カ、ル場ハ讀者ノ考ヘ様ニテ不自然ナリ。又観客ノ見様ニテモ不自然ナリ。古來カラ劇ニハコンナ場ガヨクアル者ナリ。日本ノ劇ニハ尤モ多キ様ナリ (p. 72, l. 1-11)
- サキニ Alvaro ガ Serafina ノ家ニテ戸棚ニ隠れる場アリ コ、ニ又 Prince ノかくれる場あり。聊カ重複 (p. 86, l. 7)



- Juan 畫工ニ姿ヲヤツス、是ハ倫マレタ妻ノ行末ヲ探ル爲ナリ。此趣向モ日本ニ澤山アリ 然シ寶ノ詮議、カタキノ在所ヲサガス爲メ、モシクハ忠トカ孝トカニ限ルガ如シ (p. 89, Act III, Sc. III.)
- 此照應妙ナリ (p. 94, l. 10)

Keep your own Secret (do.)

- Shakespeare ノ fools ト比較セヨ (p. 114)
- Prince ノ Cesar ト Lazaro ナ弱ラセル所面白シ 然シ是モ日本ノ講談落語ニアル事ナリ (p. 133)
- 佳 (p. 134, l. 14; "Oh nearness!")
- Laz. ノ困シキレノ口上 是モ日本ニアル (p. 135, ll. 2-6)
- 此話面白シ (p. 140, l. 10-1)
- 妙 (p. 134, ll. 19-20)
- 佳 (p. 158, l. 17)
- of. Henry IV. Falstaff (p. 159, l. 17)
- 佳 (p. 165, Act III, Sc. i, ll. 9-10)
- 自然ヲ缺ク 然レト佳 (p. 178, ll. 10-5)
- Solution (p. 183, ll. 4-5)

Gil Perez, the Gallician (do.)

此劇ハ水滸傳ニ似タリ。日本ノ講釋ニ似タリ (p. 188)

I IIII

- Cf. Scott's Ivanhoe (p. 195. ii. 16-8)
○ 友ノ爲ニ公吏ニ抗ス 壯快。是等ハ日本ニモアル (p. 197. 1. 11)
○ Ped. Gil. ニ話シカケル、Gil 氣ガツカズ獨リ言ヲ云フ。是不自然ニテ寧ロ陳腐ノ手段ナリ (p. 211. 1. 14)
○ Ped. 到ル所 Gil ニ逢ふ 此趣向ハ一寸工夫せんと出来ぬ (p. 244. 1. 81)
○ 古來カラ惡人は死ヌ時必ズ懺悔ス。是は作の上ニ都合ヨキ爲カ或ハ事實上ソシナ場合ガ多イノカ、

(p. 248. 1. 31)

Three Judgments at a Blow (do.)

- 自ら赦免ヲ請ヒテ赦罪ヲ得タル人ヲ再ビ罪センコトヲ乞フ。此ヲウマク handle スレバ一寸面白イ irony ガ出来ル。カルデロンハ失敗ト云フ程デハナイガ非常ナ成功デハナイ (p. 311. 1. 31)
○ 兄弟ノ愛。知ラズシテ相戀フ。日本ニモアル (p. 325)

The Mayor of Zalamea (do.)

- コンナ再會モ現今デハ芝居ニナリカネル (p. 387)

Beware of Smooth Water (do.)

- Coach 1 (p. 427. 1. 12)

Dante Alighieri

The Inferno (London: J. M. Dent & Co. 1901. "Temple Classics")

- 憂の國に行かんとする者は此門をくゞれ
永劫の呵責に遭はんとする者は此門をくゞれ
迷惑の人と伍せんとするものは此門をくゞれ
正義は高き主を動かし、神威われを作る、最上智、最初愛。
我前に物なし只無窮あり、われは無窮に忍ぶものなり、此門を過ぎんとするものは一切の望をすてよ

(p. 27. Canto III. ll. 1-9)

Gabriele D'Annunzio

I IIII

The Triumph of Death

(Trans. by G. Harding. London: W. Heinemann, 1898)

【見返し】

結末よし。此結末に達する筋道よろしからず。人間の手にて是より以上書けぬかと思へば小説も頼母しからぬ心地す。

此人は美しくしき物に非常に神経鋭どき人也。

此人は男女のイチャツキ方に多大の興味を有する人也。但し終日終夜イチャツク故鼻について一向難有からず。始末には嘔吐を催ふすに至る。

篇首の方却つて人間らしき人間を描けり。讀むべき價あり。

事件の連續 錦畫の畫帖をはぐり行くが如し。陳列なり。道中にあらず。そこが厭氣のさす大原因也。

主人公は何の爲に生きる人なるや。たゞ云へ愛の爲めにと。此一語以て貴重なる人生の内容を代表するも耻かしからず。されども此人は遂に愛の爲に生きたりと云ひ得ず。しかも花の爲めにも月の爲にも、シヤンパンの爲にも生きたるにあらず。憐むべき人間也。他人にも自己にも満足を與ふる能はざる egoist 也。たゞ酒を飲み、花を嗅ぎ、歌を聞き、女を近づけて、しかも酒を解し花を解し、花を解し、歌を解し、女を解する能はずんば、かれ其 egoist たるの點に於て何の得る所ぞや。

The Child of Pleasure

(Trans. by G. Harding. London: W. Heinemann, 1898)

【見返し】

A series of love affairs and nothing but love affairs. Love begot of the heavy air, highly

charged with the artificial perfume of decadent civilization. Love that filters from this flower to that, seeking this and forsaking that, like butterflies. But those gold variegated wings of his are not made by nature; they are the gratuitous product of elaborate artifice, with the specious appearance of reality. Such is the skill of the juggler!

A love, all brilliant and hot, set in an intoxicating aromatic scene. Another love, equally sensuous and glowing with colour, set in another earthly paradise. That scarcely over, a third one in the midst of roses, violets, brocade, and damask curtains. So on *ad nauseum*. There is no phrase in English so fit for the title of the book as "The Child of Pleasure." Only the child is not the child of nature, and too spoiled to pursue pleasure with innocence. Nor is he even for a moment conscience stricken, being too refined and civilized for that. He is a doomed child, never realising the horror and misery of his doom.

An Italian it is that has written the book. Was he conscious, when he wrote it, of the effect wrought upon him, by the climate, the art, the society, and the so-called civilization of his own country.

○Not the end! (p. 311. The End 乃其終也)

Hermann Sudermann

The Undying Past (Trans. by B. Marshall. London: J. Lane, 1906)

〔見返し〕

事件が層々累々として續出する所既ニ凡手にあらず。Scene 及び Situation も亦之に従つて陸離として變化す。一章既に一章の要點を具し各自の情趣を具ふ(嚴刻に云へば情趣皆強烈なるが爲め感興を惹く事深きと共に幾分か作爲の痕を留む)。而して此累々たるものが相互に關連し援護して全篇を構成して中心たる趣向の大發展を促がし來る。同時に篇中の性格は境に應じ景に觸れて變化し抽開し相倚り相待つて集散離合して全精神の面目を根底の深奥なる極所より發揮し來る。觀察の精密なる、剖解の綿密なる、活躍面の多様なる複雑なる、しかも錯綜のうちに整然として一絲を亂さずして全體を瞭然たらしむる。驚嘆の外なし。大作なり、又傑作なり

豐富なる想像と豐富なる理性を具する事かくの如きは羨むべし。萬事に貧弱なる吾等は之を手本とすべし。

Uncle 某最初に出で、遂に埋没し去る。是遂ニ Leo の爲に uncle を借ルモノカ、Felicitas ノ性格ハ分化綜合ノ極度(今日の所)に達したる model character ナリ。生涯に一度かゝる性格を描くを得ば遺憾なし。題を Undying Past と云ふ。Felicitas は undying character ナリ Meredith と雖モ描いて茲に至る能はず。Felicitas ナ create シ得る小説家は天才ナリ

○此 Chapter ハ前ノ Chapter ト反照シ前々ノ Chapter ト呼應ス 按排頗ル可。(p. 139. Chapter XV.)
○此 scene モ對照アリ面白シ (p. 145)

Dame Care (Trans. by B. Overbeck. New York: Harper & Brothers, 1905)

〔見返し〕

是ハ talent ノ作物也 Genius ノ作物ニアラズ。(アクヌケ)ノセヌ面白味ヲ有ス。二十代ノ人ノ喜ブモノナリ。英國流ノ趣味ナリ。

“Undying Past”ノ方遙カニ優レリ

此篇ハ巧ナレドモ何トナク幼稚ノ感アリ。“Frau Sorge” 杯ヲ一貫セシムル所巧ニ似テ非ナリ。Paul ノ性質ハ半眞半僞ノ creation ナリ。アル所ハ大ニ活躍ス。去レ凡何ダカ Job ノ様ナ misfortune ナ重ネル所ガイヤニナル。其虚勢的ナル破戒ノ丑松ニ似タリ。何トナク馬鹿ラシクシテウソラシイ。幼稚ノ讀者ハ之ヲ妙ト云フベシ。

其他ノ character モ皆人形ニイキテ吹キ込ンダ様ナモノナリ。總體ガ作りモノナリ。然シ作りモノモ是位ナレバマツ佳ナラン。冗長ナルハ矢張(破戒)ト同ジ

Regina (Trans. by B. Marshall. London: J. Lane, 1899)

〔見返し〕

- 一 道德ノ自然ニ抵抗シガタキヲ結末ニ點綴ス。是一篇ノ主意ナリ
- 二 自然ノ愛ト形式ニ束縛セラレタル愛ヲ對照ス。Reginaト Helene是ナリ。余モ此頃コレニ似タル戀ノ比較ヲ寫サント思ヒツ、アリシニ此篇ヲ見テ先テ越セシタル如キ感アリ。やメ様カ。ヤツテ見様カ。
- 三 Reginaハ驚クベキ originalナル characterナリ。之ヲ createシ得ルモノハ天才ナリ
- 四 Bolestavト Reginaノ情ノ濃カニナリ行ク徑路ヲ層々ト順次ニ描寫シ去ル手際ハ慥カニ名手ナリ。順次ノ變化ヲカ様ニ敘述シ得ルモノ日本ニ一人モナシ
- 五 イブセンヲ讀ムトキヨリモ難有キ心持アリ。Ibsenハ未ダセンチメントニナラザル、若シクハ、ナリカケツ、アル哲學ヲ骨子トシテ成ルガ故ナリ。心根ヲ傾ケテ感興シガタキ餘地アルガ故ナリ
- 六 一章毎ニ強キ刺激ヲ有スルガ故ニセンセイシヨナルニ陥ラントスルヲ屢ナリ。去レ厄斯克刺激ヲ重キテ自然ト事件ヲ運ビ去ルハ非常ノ苦心ナカルベカラズ
- 七 Plotハ深く考ヘテ遺滲^原ナク作り上ゲタルモノナリ

四十一年四月

○此 Chapterニ凡庸ノ氣アリ。Fran Sorgeヲ讀ムルノ感じト同様也 (p. 143, Chapter IX.)
 ○ [p. 347, II, 4-13. 鉛筆にて縦横に抹殺あり]

Magda (Trans. by C. E. A. Winslow. New York: S. French. 1895. "French's Standard Library")

○平凡 (p. 147, II, 1-6)

○成程平凡ニアラス (p. 150, I, 1—p. 152, I, 9)

The Joy of Living (Trans. by E. Wharton. London: Duckworth & Co. 1903)

[譯文]

“Friedensfest”ノあとにこれを讀んだら知らぬ他郷から本國へ歸つた様な心持がした。

○姦通ノ哲學 (p. 55, II, 11-15)

Gerhart Hauptmann

The Weavers (Trans. by M. Morison. London: W. Heinemann. 1899)

[見返し]

タム weaverト manufacturerトノ關係ヲ寫セル者トナリ了ル。personalナ interestガ一貫セザル故ナリ。作者モシコ、ニ注意ヲ拂ヒシナラバ立派ナル作品タリシヲ得ン。惜ムベシ

此篇ヲ讀ンデウマク出來テ居ルト思ヒナガラ何ダカ物足ラヌ様ナ感ガアルノハ全ク是ガ爲ナリ。換言スレバ其源因ノ大部分ハ last act ニ基因スルガ如シ。猶ヨク研究スベシ

The Coming of Peace

(Trans. by J. Achurch & C. E. Wheeler. London: Duckworth & Co. 1900)

〔見返し〕

變なり。

アマリニ type チ離れて、あまりに個性的なる人間多きが故ニ變なり。

Ivan Turgenev

Rudin

(Trans. by C. Garnett. London: W. Heinemann. 1906)

○Rudin ニ對スル諸人ノ評アリテ始メテ佳。然ラザレバ R.ハ一個ノ idiot ニナリ了ル。

冒頭ノ R ト Pigasov ノ問答ニテ P ガ始終ヤリ込メラル、所ナゾハ何トナク幼稚ノ感アリ。

(一) 普通ノ人ガアンナ場合ニア、迄議論ハセヌ者ナリ

(二) 議論ヲスレバ R ガ必ズ勝ツ。P ハカタナシナリ。P ハシカク馬鹿ニアラズ

(三) カウ判然ト勝負ノツク迄議論サセルノハ如何ニモ R チエラクセントノ不自然ナル art ト見ユ

(四) 議論ノ勝負ハ此場合ニ左程 R ノ人格チアグル方便ナラズ (p. 99)

○佳 (p. 105. II. 1-4)

○Character ガ互テ説明スル方法ハ最モ佳ナリ。カクシテ相互ノ缺點ハ明白トナル。作者ハ此法ヲ解セリ。 (p. 109)

○此二三頁ヲ讀ンデ余ノ「虞美人草」ガコ、ラカラアル hint チ得タ様ニ思フ人ガアルカモ知レヌト感ジタ。驚イタ。「虞美人草」チカク前ニ Rudin チ讀メバヨカツタ。コンナ嫌疑ノ起ラヌ様ニカイタモノチ。

L ガ R チ批評スル言葉ハ少ナクトモ宗近サンガ小野サンチ見ル眼ト同ジデアル (p. 111)

○佳 (p. 134. II. 1-4)

○此答ハ R. ノ性格ヲ發揮ス (p. 170. II. 9-19)

Anton Tchekhoff

The Black Monk

(The Black Monk and Other Stories, trans. by R. E. C. Long, London: Duckworth & Co. 1903)

第三流ノ作ナリ (p. 51)

Sleepyhead (do.)

○此所迄カケバモーバサンニナツテ仕舞フ。不賛成ナリ (p. 188. II. 3-10)

Ward No. 6 (do.)

Black Monk ナドトハ比較ニナラヌ名作ナリ (p. 302)

Maxim Gorky

Three of Them

(Trans. by A. Linden, London: T. Fisher Unwin, 1905)

〔見返しに〕

- 末段ノ一解イブセンニ似タリ
- 多數ノ人物ノ往來錯綜ス。而シテ彼等ノ利害得失モ亦往來錯綜ス。是丈ノモノヲ作ルニハ頭腦が要ル。哲學が要ル。觀察が要ル。平凡ニアラズ。庸劣ニアラズ。
- 寫實ナリ、而シテ又芝居ナリ。此二面ヲ兼有スル所ニ長短ヲ併セ得タリ。

Dmitri Merejkowski

The Death of the Gods

(Trans. by H. Trench, London: Constable & Co. 1904)

【見返(一)】

- (一) 話トシテハ少シク incoherent ナルヲ免カレズ。continuity チカク。diffuse ナリ。不要の章ヲ拔キ去ルベシ
- (二) Characterization トシテハ少シク crude ナルヲ免カレズ。タゞ Julian ノ latter half ハ描寫シ得テヨシ。(continuous unfolding アル爲(一))
- (三) 人間ヲカキタルモノトセズ Hellenism ト Hebraism トノ争ヒツ、アリシ age チ描ケル小説トセバ是ニテヨロシ
- (四) 恐ラクハ Quo Vadis 以下ノ出來ナリ。然レモ Quo Vadis 以上ノ philosophy ナリ Quo Vadis 以上ノ grand conception ナリ。Art ノ點ヨリ見テ Salambo ニ劣ルハ勿論ナリ

Ogood (p. 125. II. 29-31. p. 227. II. 1-28. p. 251. II. 11-2)

○此收束ハ不自然ナリ (p. 426)

Ogood (p. 463. II. 10-1)

The Forerunner (Trans. by H. Trench. London: Constable & Co. 1905. "Colonial Library")

【脚(一)】

- (一) 前半ハ gigantic scale ニ拘ハラズ層々發展の希望アリ。中途ヨリ又 diffuse トナリ compactness チ失ヒ incoherent トナリ了ス。其何ノ爲ナルヤチ知ラズ。
- (二) 一篇を貫イテ主ナル story ハ Vinci ト Gioconda ノ話ナラザル可カラズ。而シテ此話ハ last book ノ

一部ヲカザルニ過ギズ。可惜。

(三) 作者ハ Vinci ノ生涯ヲ描ケリ。生涯中ニ起リタル首尾アル話ヲ描カズ。是小説ト云ハンヨリハ寧ロ傳記ナリ

(四) 作者ハ Vinci ノ生涯ヲ描キタランヨリモ當時ノ文藝復興ヲ描ケリ。故ニ傳記ト云ハンヨリハ寧ロ Renaissance ノ panoramic picture ナリ

Ocf. p. 28 & p 27 (p. 396. II. 28-40)

Peter and Alexis (Trans. by H. Trench. London: Constable & Co. 1905)

【見返(一)】

- (1) Terrible romance
- (2) Construction ヨリ云ヘバ trilogy 中ノ尤モ卓絶セル者ナリ。中心アリ發展アリ歸着アリ。而シテ悉篇皆 organic whole ヲ構成ス
- (3) 但シ Tichon ノ話ハ episode トシテ單ニ篇首ニノミ置クベキモノ必ズシモ之ヲ收束スルヲ須ヒズ。Tichon ノ話ニ收束ヲツケタルハ artistically ニ不必要ナルノミナラズ。肝要ナル中心話頭ヲ擦過シテ徒ラニ強弩ノ末勢ヲ人ニ誇ルノ愚ヲ敢テセルモノナリ。一ノ膳モ二ノ膳モ順序ヨク満足ニ馳走セルアトニ、カケ離レタル平凡ノ三ノ膳ヲ供スルガ如シ
- 尤モ著者ノ宗教的主義ヨリ云ヘバ Tichon ノ vision チ以テ局ヲ結ブヲ以テ大團圓ト稱シ得ベキガ如シ。但此場合ニ此終局ガ construction トシテノ art チ沮礙スルハ明カナリ

Peter と Alexis を描ケルトシカ思ハレヌ小説ノ局ヲ結ブニ、Christ と Antichrist を對照シテ成レル
 小説ニシテ始メテ首肯シ得ベキ結末ヲ附シタルガ故ニ artistic ナラスト云フナリ
 Art ノ見解ヨリスレバ Afrossinia ノ結末ヲツケヌハ缺點也
 (4) 必竟スルニ great novel ナリ。

Henrik Ibsen

The Pillars of Society (The Pillars of Society and Other Plays, ed. by H. Ellis.
 London: W. Scott. "Scott Library")

- 照應 (p. 60. ll. 19-20. p. 61. l. 7-1)
- A bad man cannot be a pillar of society — this is nonsense Mr. Ibsen! Worm-eaten decayed wood crumbles — pillars are not made of sand — (p. 62)
- 社會ノ爲杯云フ人間如斯耳 (p. 101. ll. 21-2)
- Well done Mr. Ibsen — (p. 114. l. 28)
- True, indeed — (p. 114. ll. 31-2)

Ghosts (do.)

- Ghosts! (p. 157. l. 16)
- Artful (p. 157. ll. 16-24)
- Gos. those whose deeds are evil. (p. 157. l. 24)

An Enemy of Society (do.)

○Splendid! (p. 315, l. 3)

【見渡しの】

| | |
|-----------------------|---------------------|
| Gabler | } 妙な女ナリ |
| Regina —— Ghosts | |
| Dina —— P. of Society | |
| Mrs Alving —— Kon [ナ] | } progressive ナ女ハナイ |
| 母トシテハ日本ニモアル | |
| 妻トシテモ アル | |

The Master Builder (Trans. by E. Gosse and W. Archer. London: W. Heinemann, 1901.)

【見渡しの】

全ク Symbolic ナリ
 Hilda ノ如キ少女ヲ create スル想像ハトニカク。之ヲ活動シテ人間ラシクスル手際ハ感服ナリ。
 Master Builder ノ madness モ然リ、
 百尺竿頭。一步ヲ進ムレバ落ツ。進メザレバ元ノ空阿彌ナリ。速カニ道へ。
 Hilda 聲ニ應ジテ曰ク一步ヲ進メテ速カニ落チ來レ。頭骨粉摧。

○Borkman, first act. pp. 49, 50 (p. 39, ll. 10-3)

Little Eyolf (Trans. by W. Archer. London: W. Heinemann, 1897)

【見渡しの】

アマリ面白カラズ。コレ丈ノ idea ガアレバモットウマク書イテ見セル

When We Dead Awaken (Trans. by W. Archer. London: W. Heinemann, 1900)

○Goncourt ノ La Faustin (p. 54, l. 6—p. 55, l. 5)

○Borkman ノ Elia Rentheim ナ見ヨ (p. 65, ll. 2-4)

○Master Builder (p. 99, ll. 3-11)

V. Hugo : **William Shakespeare** (London : G. Routledge & Sons, "Universa Library")

- Hugo ハ自分ノ言フテ居ルコトヲ解スルヤ否や (p. 77. 1. 5—)
- Hugo ノ文ハエラサウで少しも判然しない。(p. 96)
- 名著の公衆を動かす力??? (p. 240. 1. 1—)

J. Dennis : **The Age of Pope** (London : G. Bell & Sons, 1901)

- Pope 訴ヲ恐レテ策ヲ講ズ。ホープハイヤナ奴ナリ (p. 49. 1. 13—)

J. Morley : **Voltaire** (London : Macmillan & Co, 1885)

○I shall rather draw back than press forward in that climacteric. (p. 44. 1. 8—p. 45. 1. 3)

F. Brunetière : **Honoré de Balzac** (Ed. by A. Jessup, Philadelphia : J. B. Lippincott Co, 1907)

- モデル論類ナル今日面白キ事實也 (p. 145. l. 24-8)
 ○何故に題目ヲ無視シ得ルカヲ説カズ。余ノ文學論ノ方根本ニ觸レタリ。自然派ヲ説クハ甚佳。然レドル
 自然派ト浪漫派ノ區別ヲ説クニ表現取材ノ兩面ニワタラズ且其何故ニ雙方共ニヒトシテ成立シ得ルカヲ
 論ゼズ。故ニ徹底セズ (p. 155)
 ○贊成 (p. 198. ll. 13-5)

Tourguéneff and His French Circle

(Ed. by E. Halperine-Kaminsky and trans. by E. M. Arnold. London: T. Fisher Unwin, 1898)

- Yes! (p. 106. ll. 2-7)
 ○Foreign language (p. 193. ll. 4-12)

Essays of William Hazlitt

(Ed. by F. Carr. London: W. Scott. "Scott Library")

- Genius reaches involuntarily his desired result: he is unconscious of the merits of his work
 (p. 111. ll. 3-13. "Genius and Its Powers")
 ○What he says about America is partly applied to Japan of today (p. 145. ll. 11-20. "On Reading New Books")
 ○cf. Schopenhauer (p. 150. ll. 12-3. "On Reading Old Books")

Essays of Sainte-Beuve

(Trans. by E. Lee. London: W. Scott "Scott Library")

- It is the same in one nation when compared with another. It is different among individuals in one nation. Else a history or psychology of a people would be impossible (p. 229. ll. 37-44. "Taine's 'English Literature'")
 ○cf. (p. 239. l. 2: "permanence of a certain refinement." ll. 25-30. *ibid.*)
 ○"Pilgrim's Progress" is placed much higher than "Hudibras" even in England (p. 243. l. 37. *ibid.*)
 ○Evanescent ideas, coming no one knows whence, and going no one knows whither.
 Coleridge's *Kubla Khan* (p. 252. ll. 18-27. *ibid.*)
 ○His favourable opinion about Pope (p. 254. ll. 6-13. *ibid.*)
 ○Often quoted (p. 259. ll. 28-31. *ibid.*)

B. Wendell: The XVIIIth Century in English

Literature (London: Macmillan & Co. 1904)

- Donne! Donne (p. 124. ll. 7-18)
 ○Milton \ greatness \ 他 \ greatness \ 差 此議論ハ當レルガ如クニシテ實ハ妙ナ議論ナリ
 (p. 315. l. 18 — p. 316. l. 15)

H. A. Beers : History of Romanticism in the XVIIIth Century
(London : Kegan Paul, Trench, Trübner & Co. 1899)

○特性 數句善悉せり (p. 294. II. 16-25)

H. A. Beers : History of Romanticism in the XIXth Century
(London : Kegan Paul, Trench, Trübner & Co. 1902)

○此二ハ比較スベキ性質ノ者ニアラス故ニ軒輊スベカラス著者ノ意ノ那邊ニアルカヲ疑フ (p. 68. II. 7-10. II. 14-5)

L. Stephen : English Literature & Society in the XVIIIth Century
(London : Duckworth & Co. 1904)

○? why (p. 14. I. 24-)

○This is true enough but the treatment is not scientific and leaves much to be said (p. 24. II. 11-6)

○日本ノ士流ト一般カ (p. 40. II. 15-8)

○The Wits' faults good (p. 85. I. 14- p. 86. I. 25)

○Some of Blake's poems, are, I think, influenced by the Ossian. (p. 214. I. 4-)

W. L. Phelps : The Beginnings of the English Romantic Movement
(Boston : Ginn & Co. 1902)

○此譯ハ前ト對照スルニ classical spirit ナ見ルニ最モ便ナリ (p. 21. I. 5-)

○Wordsworthian 然リ (p. 26. I. 31- p. 27. I. 8)

○Mediaevalism 然リ (p. 27. II. 16-21)

○Squire of Dames 此詩ノ結構面白シ (p. 78. I. 17)

○ミルトンノ影響 是亦グレー式ナラスヤ (p. 93. II. 25-34)

○Gray ノ影響ト云ハンモリ Ossian ノ影響ナリ (p. 98. II. 26-33)

E. Dowden : The French Revolution & English Literature
(London : Kegan Paul, Trench, Trübner & Co. 1897)

○此書亦改革派ニ屬ス理ヲ情ノ上ニオク故ナリ
改革ハ慣習、傳風、威例、ニ對スル道理ノ反抗ナレバナリ (p. 84)

J. Oliphant : Victorian Novelists
(London : Blackie & Son. 1899)

- 然り御同意 (p. 28. II. 35-6)
 ○是モ御同意ナリ (p. 35. II. 3-9)
 ○是ハ大ニ不費成ナリ (p. 35. II. 22-3)
 ○然り彼ノ小説ノ influence ハ negative ニシテ positive ナラズ去レテ是一種ノ小説ナリ去ルガ故ニツ
 マラヌ小説ト云ヒ難キナリ (p. 62. II. 25-6)
 ○僕モ左様思フ genius 程濫用セラル、字ハナシ genius 程不明瞭ナル字ハナシ (p. 71. II. 16-9)

G. White : *Outline of the Philosophy of English*

Literature Part I. (Boston : Ginn & Co. 1895)

- Asceticism of the time 佛敎ト比較 (p. 118. I. 11-1)
 ○有爲轉變 無常迅速 (p. 126. II. 9-18)

J. Bascom : *Philosophy of English Literature* (New York : Putnam's Sons, 1903)

- Form トハ如何ナル者ヲ指ス意カ (p. 2. I. 28)
 ○是モ解ミガタシ (p. 2. I. 30 : "certainty")

G. Saintsbury : *History of Criticism* Vol. I. (Edinburgh : W. Blackwood & Sons, 1900)

○These theories as are based on the given facts are generally narrow and not exhaustive. In appraising them we must always bear in mind this fact that we may give them their due value. (p. 192. I. 19-1)

G. Saintsbury : *The Later Nineteenth Century* (Edinburgh : W. Blackwood & Sons, 1907)

- Yes! (p. 43. II. 17-8)
 ○This attack on Naturalism may serve as the best example of the author's muddy-headedness. So puerile and so authoritative! (p. 90. I. 20-1)
 ○Too harsh! (p. 145. I. 11)
 ○This man's criticism has all the conclusions, without any arguments leading to them; and those conclusions almost always harsh and sweeping. This is a man full of matter; yet not endowed with the power of arranging an depressing it, to the reader's as well as to his own satisfaction. (p. 145)
 ○In a sense, Shakespeare's characters are as obsolete as Ibsen's are. Saintsbury judges but does not criticize. (p. 325. II. 2-16)

○What are *morals, mind and speech*? Weak in what way? (p. 325. II. 19-21)
 ○Gentleman! What is a gentleman? Who is a gentleman? The most ungentlemanlike English people never tire of harping on this everlasting string. (p. 342. I. 4)

H. James: *Notes on Novelists* (London: J. M. Dent & Sons, 1914)

○私は何時もゾラに就て斯う考へてゐた。(p. 26. II. 16-23)

G. Brandes: *Main Currents in XIXth Century*

Literature Vol. I. *Emigrant Literature* (London: W. Heinemann, 1901)

- pretty! (p. 19. II. 15-20)
- Sickly sentimental (p. 60. I. 22-1)
- 此女ハ馬鹿ナリ生意氣ナリ不品行ナリ (p. 95. I. 1-1)
- 佛、獨英文學ノ特性、然ルカ? (p. 121. II. 16-23)
- 然リ (p. 136. II. 17-22)
- 是佛國ニ限ラヌナリ天下皆然リ (p. 139. II. 30-1)
- Taine モ亦斯ノ如キ説ヲ述ベシヤニ覺ユ
- 果シテ此ノ如キカ、日本人ト比較セバ如何 (p. 141. II. 21-2)

○是等ヲ文人ノ文ト云フ何ノ事ダカ分ラン、今少シ哲學的ニ書クベシ (p. 171. II. 22-4)

Vol. II. *The Romantic School in Germany* (London: W. Heinemann, 1902)

- Schlegel ノ婦人論 M. Wollstonecraft ト比較セヨ雙方トモ Rousseau 反對也 (p. 84. I. 22-1)
- No nature! (p. 164. I. 31)
- 英國ニ如此詩ナシ是狂人ノ作ナリ (p. 192. I. 13-1)

Vol. IV. *Naturalism in England* (London: W. Heinemann, 1905)

[見解ナシ]

面白ク書キコナシタリ。或場所ハ殆ンド一種ノ美文ヲ讀ム感アリ。去レル自然主義ノ四字ノモトニ此等ノ諸家ヲアツメテ論ジ去リタルハ如何ナル主意ナルカ了解シ難シ。ブランドスの自然主義トハ普通人ノ思考シ得ザル一種マトマリノツカザル意味ヲ有スルガ故ニ自然主義ト云フハ自然主義ト云ハザルノ自然ナルニ若カズ

- カ、ル大袈裟ナコト云フ必要ハ毫モナシ (p. 48. I. 21-1)
- 此思想面白シ (p. 78. II. 13-39)
- ~* (p. 79. I. 30: "natural sea")
- 是ハヨシ (p. 87. II. 28-36)
- 此 anecdote ハ有名ナリ。近頃アル批評家コトサラニ此話ヲ引イテ Scott ノ眞詩人ニアラザルヲ辯ジタリ Symons ト駁フ (p. 113. II. 30-8)

- Emmeti 余ハエメットノ傳ヲ作ラントス。 Emmeti (p. 173)
- ○ ○ ハ古來カクノ如ク野卑ナル者ナリ。平民ト ○ ○ ト個人トシテ毫モ異ナルナクンバ個人トシテ平民ハ
- ○ ○ チ尊敬スルノ理由アルナシ。況ンや貴族ヲや、況ンや素封家ヲや。但渠レ漫ニ自己ヲ高シトシテ下ニ
- 臨ム。渠等ハ人間ノ根本義ヲ解セザルナリ故ヲ以テ百年ニ一度若クハ五十年ニ一度大打撃ヲウク (p. 28)
- 是ハドコヘデモ出ル語ナリ (p. 261, II. 34)
- 小説的ナ旅行ナリ (p. 272, I. 30-1)

Vol. VI. Young Germany (London: W. Heinemann, 1905)

- 此比較ヨシ (p. 143, II. 13-6, II. 21-5)
- 36 Letters (p. 219, I. 9)
- コンナ女房ハヨシ、アシ、。幸カ不幸カ (p. 268, I. 11-1)
- コンナ夫婦ハ珍ラシイ (p. 334, I. 28-1)

R. A. Scott-James: Modernism & Romance (London: J. Lane, 1908)

[原註]

- 前二三十頁ト最後ノ一章面白シ中間ニハ無用ノ贅辯多シ
- 此章ハ何ノ爲カ (p. 35, Chapter IV.)

○ ツマラヌ (p. 57, Chapter V.)

E. Gosse: French Profiles (London: W. Heinemann, 1905)

○ 是ヲ事實トスレバ天下英國人ヨリ高尚ナルハナク之ヲ事實ナラズトセバ天下英人ヨリニハナクナルハナシ。 Irony ヲ用ヒレバ、英人ハ必ズ其 Irony ヲ用イタル人ニ背クト。英國國民上ハエドワードヨリ下カツプマンに至ツテ悉ク相互ニ背キ合ヒタルルイヅクニ英人ノ存在スルヲアラシヤ。英人ハ Irony アルガ爲ニ存在スル國民ナリ。 (p. 196, I. 24-1)

O. Heller: Studies in Modern German Literature (Boston: Ginn & Co. 1905)

- e- (p. 16, II. 23-5)
- Yes! (p. 17, I. 13)
- No! (p. 25, II. 7-9)

V. M. Crawford: Studies in Foreign Literature (London: Duckworth & Co. 1908)

- Is this logical? (p. 30, II. 4-15)

Thomas à Kempis : Imitation of Christ (London : W. Scott)

- Those aphorisms bear a close resemblance to the sayings of ancient Chinese sages. (p. 3. II. 16-8, p. 4. II. 1-2, II. 20-1. p. 5. II. 5-6)
- This is living truth attained only by intuition, incommunicable to others by words or figures. (p. 5. II. 7-9)
- This is rather Buddhistic in idea (p. 6. II. 5-7)
- This is the state of mind only attained by Religion (p. 6. II. 14-21)
- These are all beautiful gems; I wonder whether Emerson ever studied the author (p. 6. II. 29-30, p. 7. II. 1-3)
- Conscience moves and virtues change according to time and place. They are not absolute, yet necessary factors in making one's life happy, for they are given. (p. 17. I. 12)
- 是從天命ノ意ナリ (p. 8. II. 15-6)
- These are all contained in Chinese classics. Only we have to change *God for Providence* (p. 9. Chapter VI.)
- That's why I am dead (p. 11. II. 1-3)
- No struggle? (p. 11. I. 15: "by resisting our passions")
- These are all good. The question is how far we can carry them out. Else they are mere

words. Even I can compose something like these. (p. 12. II. 25-9)

- ? What is the meaning of "familiar"? (p. 13. I. 8)
- Because they are not genuine good (p. 13. II. 18-20)
- What if others do not tell? (p. 14. II. 19-20)
- Quite so (p. 15. II. 1-3)
- This is rather too narrow and ascetic (p. 15. II. 4-10)
- Franklin, I think, makes the same remarks somewhere in his autobiography. 田川智ノ翁 (p. 32. II. 19-26)
- 宋智翁 (p. 35. II. 17-21)
- So were Buddha and Confucius (p. 60. II. 20-9)
- A true man and a good man always despises himself. (p. 61. 5)
- It is only great men that are up to this. Their lives prove it. We small creatures are constantly vexed, irritated and terrified — no peace!
- "Forget thyself" is the best thing we can attain in this world. Self-consciousness always destroys the charm of every object though worth admiration. (p. 61. II. 19-24)
- "Know thyself" is the Greek motto. One who really knows oneself can only forget oneself. (p. 62)
- One of our poets says: — "Have a good conscience and God will defend thee, even if you do not pray" (p. 62. II. 11-2)

○ This the art of conquering by stooping. Our proverb says:— The weak conquers the strong (p. 62. II. 22-4)

○ What is glory? It is only happiness, peace and sweet contentment with one's lot. There is no glory outside ourselves. Look inward, then you shall find glory if thou canst. (p. 63. I. 4)

○ Learning has not much to do with good, one can do. Schopenhauer was not a good man. Kant was not good enough. Spinoza was great because he acted what he thought. His philosophy of Pantheism influenced the thoughts of Goethe and others in Germany. Because it is poetical. (p. 63. II. 13-4; "well learned")

○ I have this bad tendency. I hope I have done with it now. (p. 63. II. 15-6)

○ True! (p. 63. II. 19-20)

○ Good! (p. 64. II. 9-10)

○ Yes, it is surely a manly thing. (p. 64. I. 22: "manly thing")

○ I am one of those? (p. 64. II. 25-8)

○ Good (p. 65. II. 4-6)

○ What is the meaning? (p. 70. I. 9)

○ Replace *Jesus* by *Truth* and religion becomes philosophy. Truth is abstract: but Jesus is concrete. The former is intellectual, the latter emotional therefore more poetical. (p. 70. I. 11: "*Jesus*")

○ This protest against sensuousness has been preached so much practised so little. Why? because (p. 71. II. 7-9)

○ Much depends upon the interpretation of Jesus. (p. 72)

○ "The love of God" is nothing more than "the love of man." If not interpreted in this sense the phrase itself is devoid of any meaning whatever. (p. 75. I. 10)

○ Create spiritual comfort within yourself by your own merit. Why ask it of God as a gift? It is only a slave who would do that. (p. 75. I. 28)

○ The conception of an ideal God, perfect and immaculate and the conception of self full of defects necessarily beget humility. Thus humility is the product of an Ideal, not necessarily of the recognition of the actual existence of God. Our actual self is man: our ideal Self is God. (p. 96)

○ Self-denial. The doctrine of renunciation was common both in the East and West at this time (p. 114. II. 26-30)

○ Renunciation again (p. 116. II. 21-8)

○ This is the concentration of thought in one object (p. 117. II. 4-6)

○ Ren. (p. 124. II. 1-2)

○ This is admirable but not in itself: admirable in the eyes of others who receive benefit from him and give injuries in return. The reason why they admire such characters is simply the result of selfishness, which is innate in man (p. 126. II. 16-22)

- *Simplicity* cf. Tolstoy (p. 25. ll. 1-3. "On Authorship and Style")
 ○ quite so! (p. 45. ll. 10-4. "On Reading and Books")
 ○ Do you like men to be true and genuine? (p. 145. ll. 24-32. "Psychological Observations")
 ○ Strange I have often experienced this. But whenever I have mentioned it to my friends, they have never been able to understand (p. 162. ll. 26-31. *ibid.*)
 ○ Yes (p. 171. ll. 3-6. "Metaphysics of Love")
 ○ true! (p. 182. ll. 24-30. *ibid.*)
 ○ very suggestive (p. 192. ll. 19-32. *ibid.*)
 ○ Is this truly acting for the welfare of the future generation? (p. 201. ll. 11-4. *ibid.*)
 ○ No! (p. 211. ll. 18-23. "Physiognomy")
 ○ Oh dear me! (p. 211. ll. 24-32. *ibid.*)

R. W. Emerson : Representative Men (London: G. Routledge & Sons.)

- 實然實然 (p. 20. l. 28-1)
 ○ 詞句雄拔 (p. 23. ll. 4-9)
 ○ 妙々 (p. 24. ll. 12-6)
 ○ 善ク分ラズ讀返ス必ヨ (p. 73. ll. 1-31)

F. Nietzsche : Thus Spake Zarathustra (Trans. by A. Tille. London: T. Fisher Unwin. 1899)

- Cf. Shelley "Revolt of Islam" (p. 21. ll. 11-6)
 ○ He who maketh no secret of himself is the wisest fool. Fool he is because clothing makes him look other than he really is. Wisest he is, because no one can hide himself by clothing. (p. 74. l. 14)
 ○ For love is personal and in woman's love. She concentrates all the love she is capable of in one object. She has nothing to give towards other things. That's why it is precious to the person who has it (p. 75. l. 20-1)
 ○ Old stuff in new apparel (p. 77. ll. 8-11)
 ○ Valuation begins when the importance of a thing as contributing toward the preservation of society and individuals is recognised. What is most valuable to a person is the least valuable when possessed by him. Fools we are, for we value most those qualities which are least valuable in us. Conscience is the reflection of others' valuation in us. Befooled by them we have transplanted it in our minds and have called it our own. (p. 78)
 ○ Of course (p. 79. ll. 1-3)
 ○ Naturally (p. 79. ll. 4-7)
 ○ What is this? (p. 80. ll. 15-6)

- nonsense mere jargon (p. 81. ll. 14-6)
- Create out of your neighbours an ideal man. Love your neighbours; but worship this ideal man. Worship this ideal man and lo! he is a god. Try to be he and you are "Uebermensch." Buddha is "Uebermensch," so is Christ. Nietzsche's "Uebermensch" is the worst phase of this ideal man. (p. 83. l. 13-)
- Solitude is not a crime, it is a punishment. Think why we have formed a society. It is simply to avoid this punishment (p. 84. ll. 4-5)
- Disconnected thoughts strung together without making a whole. (p. 89. ll. 10-1)
- true (p. 90. ll. 3-5)
- true too (p. 90. ll. 6-7)
- This is oriental. Strange to find such an idea in the writings of an European. (p. 90. l. 12-)
- What significance is there in this jargon? All is nonsense (p. 96. l. 11-)
- Our saying is

"It is dishonour not to die at the right time"

The question is to find out the right time. Moralists say that it is not one's life and therefore it is immoral to take away one's life by oneself. Very well, but our parents gave birth to us without our consent. Thus we find no reason why we should feel any obligation toward anybody as regards our lives. Our lives are our own and we are perfectly free to kill ourselves the moment we think it is the right time. Consider whether it is right time or not and decide

for yourselves (p. 98. l. 1-)

- Try if you can and you will find that you fare the worse for it. Try again you may beat them all. Society is always a creator but you cannot always be one. (p. 107. ll. 17-20)
- good (p. 108. ll. 9-12)
- good (p. 119. ll. 3-8)
- What is an unreasonable world? (p. 119. l. 15)
- "Love one and pity all" says the woman.
- "Love all and pity thyself" says man and there is Christianity
- "Love all and love thyself too" says man again and there is Buddhism
- "Love thyself only" says man again and there is Nietzsche's "Uebermensch" (p. 125)
- "Surrender thyself and God will save thee" says the Christian. "Assert thyself and thou shalt save thyself" says the Buddhist. Thus there is only one Christ on earth and so many Buddhas in the world. Think if thou art made an object of worship or a subject of worship.
- Choose (p. 125)
- For some to be virtuous means to avoid punishment by society. For others it means to obtain the sanction of conscience. Either materially or immaterially a reward is the object of "to be virtuous" and a reward is always personal. Know ye virtuous ones ye are not so unselfish and disinterested as your conceit would have it. (p. 130. ll. 10-2)
- The free spirits have lived both in deserts and in town. Freer they are, fonder of town

○He who makes law for others must abide by it himself. He who commands others, commands himself withall (p. 163. ll. 3-5) (p. 146. ll. 1-4)

○Men are equal: men are not equal. Start from the former and you reach Buddhism and Christianity. Start from the latter you reach Carlyle, Huxley, Nietzsche and many others.

Worship a woman and you become a milk-sop

Worship a God and you become an idolator

Worship a hero and you become a slave

Do away with any form of worship and then you will see the truth of equality. (p. 182. ll. 4-6)

○All of us are lyers: of all the lyers poets are the greatest. Only they lie in truth. That's the only difference. The sword is made to cut, the dagger to drink blood. They are always thirsty. Men are made to lie. Some lie for their own sake others for others' sake. Third lie without knowing what they lie for. They say we are not made to speak truth. Well, the razor serves as well the purpose of cutting as that of shaving. (p. 183. ll. 7-8)

○All women are silly: most men are silly too. Of all men poets are the most feminine, so they are the silliest among men. They create their own world and live in it, and think that it is an actual and existing world. Sometimes they hit the mark by random shafts and are proud of their intuition. They are vain dreamers. What is worse, they want to make realities of their dreams. (p. 185. ll. 4-11)

○Good (p. 187. ll. 9-10)

○Yes (p. 190. ll. 26-8)

○Greatest nonsense ever uttered by human beings (p. 203. ll. 9-10)

○Good, but how could you effect it. Try if you can. The world is not made for you. You are a monster, — an one eyed monster like a Cyclop. (p. 203. ll. 17-9)

○Mere willing often imprison us in stead of delivering (p. 203. ll. 23-4)

○Every willer becomes a prisoner too! (p. 204. ll. 7-8)

○Punishment is preventive, not retributive (p. 205. ll. 15-8)

○'It was' is a fragment: but this fragment begets 'it will be' Apart from 'it was' there will be no 'it will be.' Without 'it will be,' you can never identify 'Thus I would have it' with 'thus I could have it' and therefore will can never become the liberator. (p. 205. ll. 22-8)

○Why are you favourable and sympathetic towards a modest person? because he does not encroach upon your interests. You like modesty because you are selfish. Analyze your mind and you will get this truth at the bottom of it. (p. 210. ll. 5-6)

○Foolish thapsody (p. 211. ll. 26-8)

○Man has conquered every animal not by his courage, but by his tricks. For man is the most cunning of all animals. (p. 228. l. 18: "courage")

○Submission is prudence as well as cowardice. For it is the safest way, as it pleases others most. It is a woman's virtue. Rather die a man than live a woman. They would sometimes

have us submit to them by some indirect means — by playing upon us. This is worse than the frank demand for submission by force. They are more cowardly than the submissive ones. Spit upon them in order that they might know they are no better than dogs. (p. 249. l. 14: "submission")

○You might as well say: 'Innocent of its greatness is everything great.' (p. 275. ll. 13-4)

○good (p. 286. ll. 13-5)

○Love unto oneself is primary; that unto neighbours is secondary. Mature reflection will show it to every one; science will prove it to every student. Confusion arises when the secondary love becomes the primary by custom and tradition. And once amalgamation takes place one cannot sift them and distinguish one from the other. The only practical question is to love oneself with wisdom. And it comes to the same thing as 'loving one's neighbours' in most cases. (p. 287. ll. 3-4)

○good.

We are all our own creators. What we have created has significance for us only but not for others. What they have created has meaning and value for others only but not for us. Creation is not difficult but it is difficult to let our creation have the same significance for others as it has for us. Here is the struggle; here is life and here is death. Those who have no creative faculty lie in mud, contended with any creation. Fortunate for heroes that there are so many pigs in the world. (p. 293. ll. 4-6)

○The happiest man in the world is he for whom necessity becomes freedom itself. This is the

practical end for which so many Zen priests and many Confucian students have worked. And they have reached far higher stage of perfection than any ever attained by occidental students. Christians have never dreamt that there is such a freedom. It is the religion for many, for the weak, for the woman and for the slavish and helpless. And they call it the very religion of the most civilized nations! Their conceit seems to know no bounds. Let them preach *humbleness* to themselves every morning and they will know what *humbleness* is in a hundred years' time.

(p. 294. l. 16)

○There is deep sense in this.

Christian sense of 'Redemption' is nonsense itself. (p. 295. ll. 16-23)

○good (p. 297. l. 1)

○One third of what they call good and evil is nothing but illusion but the rest is not (p. 300. l. 4)

○All is fate and all is freedom at the same time. Great men attain this. But there have not been such great men in Christian countries. (p. 300. l. 8. l. 12)

○The holiness of such words rests simply on the fact that they are against truth. Monsters are holy sometimes because they are untruth.

Break the old tables and then you will have new tables. See whether they be better than the old. (p. 301. ll. 4-6)

○There is no redemption in the true sense of the word. What we have done, we have done and what we have said, we have said. How can we redeem it? It is Christian effeminacy that

preach this redemption. The redemption not through ourselves but through an idol whose name is Christ. (p. 303. ll. 15-6)

○Wherefore die? Even death itself is vanity (p. 303. l. 17)

○The most unworthy enemy of all is one who attacks us in an underhand manner, giving us no handle to deal with. He is truly despicable for he dodges the responsibility of what he has done. It is not so much the sense of pain caused by his stings as that of loathsomeness which we feel at the sight of filth, that we hate him. And when his stings are of no effect, that feeling of contempt and disgust remains all the same. The world contains such mean creatures and they are too many. I have seen many in Japan, and I have met more in England. I wonder where is the pride of these countries? They have no sense of honour. Their foreheads are branded with the mark of 'meanness'. Religion? Where is your religion? you have no sense of what moral shame is. I despise you, I pity you, you religious people! (p. 312. ll. 1-20)

○True (p. 316. ll. 22-3)

○Good. quite so (p. 317. ll. 1-3)

○There is fine poetry in these seven pieces. (p. 341)

○Go to England to see what is meant by good manners. They say this is nice, that is nice. Everything seems to them nice enough. Strange to say, however, it is those who use the word most that do not know its meaning. Go along dirty streets of London, and you may pick up any quantity of 'nice.' There is no place where 'nice' is sold at such a cheap rate and in

such abundance. And what for? merely to please others! They do not know a person may be offended by being called nice by those who do not know what 'nice' is. (p. 362. l. 24: "Good

manners.")

○True! (p. 362. ll. 26-7)

○Good! (p. 369. l. 28—p. 370. l. 1)

○If the loving one loves beyond reward and retaliation, the hating one hates beyond revenge and punishment. Their love and hatred are beyond the control of others sometimes of themselves, above all, of God. This abnormal phenomenon appears when — (p. 385. ll. 24-5)

○Look within yourself and you will find two Gods. God of love and God of anger. Project the former from yourself and you have Christian God. Project the latter and you have Nemesis. Both are shadows for they have no real existence without you. Both are idols as they are objectified by you. God of Love becomes sometimes superannuated; that of anger sometimes assumes not only the shape of beasts but of their ferocious characters. Both develop and degenerate as they are only the shadows cast by ourselves which vary from time to time. (p. 386)

○What is best always belongs to the strongest (p. 425. ll. 23-6)

○In the presence of God, we are equal, except that God is not present. In the presence of the mob we *are not equal*. (p. 427. ll. 15-20)

○The nation who has not God has no ideal: the nation who has an ideal may have no God (p. 428. ll. 1-3)

- Yes petty folk have become master. But petty folk looked in one light, is the great folk looked in another light, as woman who is the weaker vessel in a sense, is the stronger in another. The struggle for ascendancy is by the greatness we possess, not by the pettiness we are endowed with. (p. 429. II 7-10)
- Much depends upon the definition of evil (p. 430. I 12)
- Everybody pretends to be virtuous beyond his ability — especially woman (p. 435. I 11)
- half-truth (p. 451. II 11-2)
- The innocent are liked, not because they are innocent but because they are free from artificialness which means a very dangerous thing sometimes. Fools are companionable in so far as they are innocent. Women are uncompanionable, as they are always conscious of what they are doing and saying. They are never innocent, very often too artificial. Confucius said many centuries ago: "Don't give shelter to women and small men." Let Europeans read this and reflect. I wonder whether they will admit this truth. For all they are slaves of women; they do everything for the sake of silly women, wicked women and conceited women, and spare no pains to spoil them. (p. 466. II 15-6)

R. Eucken : The Meaning & Value of Life

(Trans. by L. J. & W. R. B. Gibson.
London : A. & C. Black. 1909)

- コレガ分つてゐれば何にもグヅ／＼云フ必要ハナイジヤナイカ (p. 39. I 11 : "one mode of human activity")
- Why? (p. 44. II 20-1)
- Is it so? (p. 57. II 28-33)
- A great deal? (p. 58. I 4)
- 一體此人ノ Life = a meaning ナ與ヘルト云フ。 a meaning といふ語が分らない。 (p. 68. I 6)
- Sophistry (p. 72. II 24)
- Independent ト云フ而モ *in man* ト云フ。 然ラバ如何ナル spiritual life カト云ハバマダ説明セズ、何ダカ要領ヲ得ルニ苦シム (p. 93)
- ? 例デモ擧ゲテ呉レ。 漠々トシテ困ル (p. 96. II 14-6)
- ソレダカラ? (p. 97. II 25-7)
- 如何ナル spontaneity モ causal necessity ノ one form ナリスヤ (p. 98)
- 此雙方ヲ同様ト見做ス事モ出來ルデハナイカ。 サウスレバ同ジ物ニ違ツタ名ヲ付ケテ喜ブト同ジ事ニ歸着スル (p. 98. II 1-6)
- *Independent* トハ phenomena カラカ、 nature カラカ、 everyday life カラカ、 man カラカ? (p. 99)
- Life ノ meaning ト云フハ(1)自分ノ will ナ freely exercise スル(2)此 will ガ宇宙ノ建設ニ與ツテ力ルニ歸着スルニ似タリ。 是ハ當然ニテ陳腐ナリ。 只問題ハ此兩者ガドノ點迄行ケルカニアリ。 著者モシ absolutely ニト云フ意ナラバ fact ナ neglect セルモノナリ。 (p. 99. II 12-22)
- 例 理窟ヂヤ不可ないと云ふに過ぎず。 理窟ハ resultant ノ analysis デアル。 夫デ人間ヲ活躍行動セシムルタメニアラズ。 當り前ヂヤナイカ (p. 104)

- 何ヲサスノカ (p. 110. II. 18-23)
- concrete デナイカラ明瞭でない (p. 128. I. 18: "A society so concerned")

W. James : The Varieties of Religious Experience (London : Longmans, Green & Co. 1902)

- Ribot モ亦功能ヲ述ベタリ (p. 22. I. 10-1)
- 然リ (p. 237. II. 24-6)
- conversion ヲ受メ人ニテモ同様ノ natural goodness ヲ有スルナリ (p. 239. II. 3-8)
- Photisms 無盡燈論ニ所謂幻境ナル者カ (p. 251. I. 29)
- Saints ハ Ideal Society ニ adapt スルナリ (p. 374. II. 29-30)
- James ノ解釋、普通ノ consciousness ハ意識ノ一種ナリ (p. 388. II. 3-7)
- Bucke ノ cosmic consciousness 禪者ノ口吻ト似ルニ甚シ (p. 398. II. 16-28)

H. Bergson : Time & Free Will (Trans. by F. L. Pogson. London : Sonnenschein & Co. 1910)

〔原〕

文學書ノ面白イモノヲ讀ンデ美シイ感じノスルノハ珍ラシクナイガ哲理科學ノ書ヲ讀ンデ美クシイト思フノハ殆ンドナイ。此書ハ此殆ンドナイモノ、ウチノ一ツデアアル。第二篇ノ時間空間論ヲ讀ンダ時余ハ眞ニ美クシイ論文ダト思ツタ

○余ハ常にシカ考ヘ居タリ、ケレドモ斯ウシシステムヲ立テ、遠イ處カラ出立シ此所ヘ落チテ來ヤウトハ思ハザリシ (p. 154. I. 6-1)

J. B. Crozier : History of Intellectual

Development Vol. I. (London : Longmans, Green & Co. 1897)

- 學論ナリ (p. 14. II. 28-30)
- So? (p. 74. II. 27-9)
- 譯本〇論 (p. 84. I. 28-1)
- Does this reasoning hold good if it is known that disciples of Buddhism look up to Buddha as their ideal just as Christians to Christ (p. 116. II. 15-20)
- and Buddhism? (p. 116. I. 24)
- So does Buddhism (p. 117. II. 11-2)

○This chapter is the best specimen of sophistry and inaccurate reasoning

It is not Buddhism that has promoted science but neither can it be said of Christianity that it has helped in any way the advancement of science. On the contrary history shows that it has been a great obstacle to the evolution of it.

If they at present utilise the result of science for the welfare of people, why should not the

- Buddhist? (p. 119)
- Against evolution (p. 139, II. 1-12)
- 我々ハ公等ノ生活スル耶蘇教國コソ權利義務一點張ノ國ト思ツテ居ルヨ (p. 156)
- 道徳ハ發展ノ中心ノ一 此ヘージの説ハ余ト同じ考也 (p. 192, I. 1-1)
- 是モ尤ナレレ論ジ方ガ逆也 God ノ conception ハ ethical and intellectual development ニ depend スト説クベシ 其故ハ God ハ人間ノ理想を project セル者ナレバナリ 且 moral code ノミテ God ノ concept. ナルハ間違ヘリ intellectual side ナ見ネバナラヌ (p. 193, II. 23-5)
- Schopenhauer ノ Metaphysics of Love 参照 (p. 250, II. 16-9)
- 現今宗教家ノ愚昧 贊成一 (p. 256, I. 23-1)
- 耶蘇ノ宗教ノ融通ノキク處 (p. 258, II. 30-3)
- 此點デハ耶蘇教ノ牧師ナドヨリ禪家ノ坊サンノ方ガ遙カニ上デスヨ (p. 259, I. 5-1)
- 佛教ダツテ左様ダ (p. 260, II. 1-3)
- 左様? (p. 263, II. 3-13)
- ソナナ者ヂヤナイヨ (p. 263, II. 17-22)
- ナゼソナナ^ルガ言ヘルカ (p. 264, II. 1-2)
- 耶蘇ハカクノ如キ^原思想家カ (p. 307, II. 13-8)
- 君ハ resurrection ト云^ル ascension ト云^ル miracles ト云^ルヒ毫モ之ヲ怪シマヌ様子デア^ルガ實際信^トジテ居ルノカキ (p. 330, I. 10)
- 清淨ナル人ニシテ死ヲ免カル此何デモナシ

- 清淨ナル人ニシテ他ノ罪業ヲ滅スル爲ニ好^クンデ死ニ就クコレ世道ニ大關係アリ
 此段ノ Logic ノ面白キヲ見ヨ (p. 347, II. 9-18)
- Christianity ト Roman political interests ノ衝突 日本ト比較セヨ (p. 409, I. 20-1)
- 愚論ナリ何ノ事カ分ラン (p. 460, I. 22-1)

Vol. III. (London: Longmans, Green & Co. 1901)

- 好喻 (p. 10, II. 17-21)
- 道徳ノ變移ヲ見ヨ note down (p. 22, II. 2-4)
- 英國ニ liberty, equality, fraternity ノ主義ノ入ラザル所以 Suggestivity ノ^原狀參考 (p. 47, I. 1-1)
- 此説不徹底 (p. 96, II. 13-6)
- 否々左様ハ限ラス (p. 97, I. 18)
- 大勢進歩ノ原則 是單ニ人間ノ私慾ナル動物ナルヲ證スルノミ (p. 132, I. 34-1 p. 133, I. 2)
- Anglo-Saxon Race ノ義務、難有キ仕合セナリ (p. 135, II. 4-7)
- 御尤ナリ然シ Caste ハ chance ナ防グナリ (p. 161, I. 27-1)
- 英國人ノ Character ニ就テ有スル Ideal 參考セヨ (p. 172, II. 9-16)
- 前ト衝突シテ居ルヨ (p. 228, II. 26-31)
- 日本教育ノ現況ト同シ (p. 261, II. 13-8)

J. B. Crozier: Civilization & Progress (London: Longmans, Green & Co. 1898)

- e. (p. 2. II. 34-5: "like nets into the sea of history")
- 文學的ノ敘法ナリ、讀過ノ際頗ル興味アリ (p. 15. I. 11)
- 歴史ハ變遷ヲ教フト 勿論ノ事ヂヤ (p. 19. I. 17)
- 余ニ多少ノ議論アリ (p. 25. II. 1-2)
- Institution ハ same effects ヲ有スト 是ハ疑モナク human mind ナ古今同一ト見テノ議論ナリ human mind ガ same ナリ (古今東西) トハ證明シ得ルカ (p. 25. I. 34)
- History ハ true ideal ノ標本ヲ與ヘズ 余モ固ヨリ然リト思フ歴史中ノ偉人ト云フ物ノ半以上ハ性ノ知レヌ物ナリ (p. 28. I. 9)
- essential? — What is essential? and accidental? (p. 34. I. 18)
- Ke past ト present ト coincide スルガ爲ナリ experiences ハ past ト present トヲ含ムナリ何故ニ present ナ主トスルカト云ハ、過去ハ信ジ難ケレバナリト云フ外ノ道理アル可ラズ著者ノ説ノ如キハ好ニテ經驗ノ範圍ヲ狭ムル者ナリ (p. 35. II. 23)
- 何故歴史ノ功ヲ茲ニ限ルカ 頗ル不理論ナリ (p. 36. I. 3)
- コハ歴史ノドノ方面ニモ應用シ得ベキニアラズヤ (p. 36. II. 47)
- ethnography ナ見ヨ君ガ信ジ得ヌ事實續々アラハレ來ルベシ此時ニ當ツテ君ノ態度如何 (p. 36. I. 18)
- 今日起リ得ヌコガ過去ニ起リシハ人性ノ變遷ニアラズヤ (p. 37. I. 21)
- Miracle ガ過去ニ起リシト miracle ノ belief ガ過去ニ起リシトハ別物ナリ 此 belief ガ過去ニ起リシハ君モ疑ハザル可シ之ヲ疑ハズンバ過去ノ歴史ハ矢張吾人ノ研究ニ材料ヲ給スルナリ (p. 38. I. 9)

- 現在ノ智識ニテ過去ノ一時代ヲ標準トスル場合ハ矢張り過去ガ標準ナリ、此邊ニ至ツテ此人ノ歴史ト云フハ科學史又ハ智識發達歴史ト同一物ナルヤノ感アリ、而〔モ〕此等ノ例證ハ毫モ他ノ諸家ノ歴史的研究ノ社會學若クハ開化史ヲ打破スルニ足ラザルナリ (p. 38. I. 5)
- 此弊ハアリ然シ metaphysician ニ尤モ多カラン又君ノ云フ insight 連ニ尤モ多カラン (p. 31. II. 1-11)
- 此 hypothesis ニ在ツテ勿論ノコナリ凡テノ hypothesis ハ probability ナレバナリ (p. 40. II. 24-34)
- No! 吾人ノ insight トハ experience ノ generalisation ナリ past モ present モ此 experience 中ノ者ナリ且 Past ト present トイツレノ處ニテ判然タル區別ヲツケ得ルカ吾人ノ經驗智識ハ皆 past ナリ (p. 41. I. 31)
- 贊成 (p. 46. II. 27-30)
- Uniformity of the laws of N. ハ necessary certainty ナラザルハ勿論ナリ、belief ハ何故ニ necessary certainty ナルカ (p. 69. I. 12)
- 勿論ナリ (p. 75. II. 12-5)
- 然リ (p. 76. II. 4-5)
- because 此 because 頗ル薄弱ナリ余云フ certainty トハ experience ノ sanction ヲ得タル者ヲ云フ之ヲ certain ニアラズト云フ人ハ他ニ certain ナル者アルヲ主張スル權利ナキナリ experience ナ離レテ certainty アルコト云フハ視覺ヲ離レテ色アリト主張スルガ如シ色ハ sight ノ function ナルヲ忘レタルナリ (p. 78. I. 20)
- コト revelation トシ得ベキカ (p. 105. II. 7-8)
- 問題ハ此 belief ガ成立スルカ否カニアリ (p. 107. I. 28)

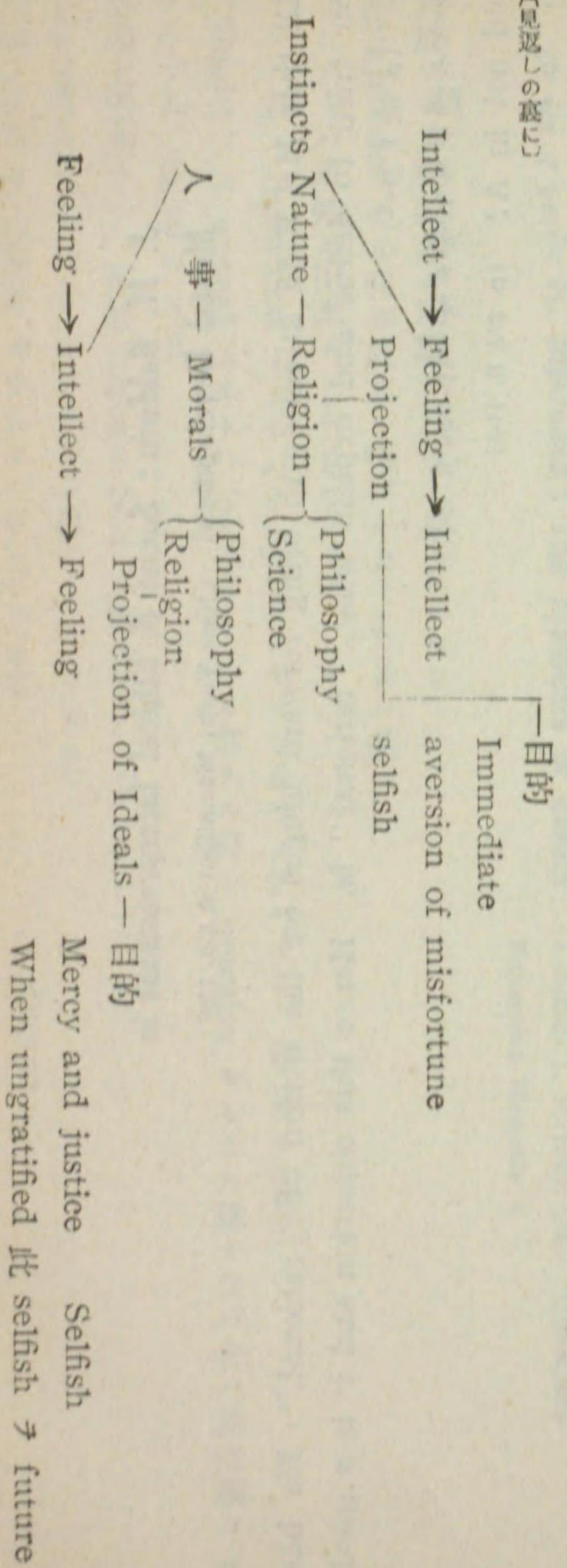
- 此邊ハ余ノ説ト異ナルナシ (p. 113. I. 6-1)
- 然リ余モ同意見ナリ (p. 120. II. 29-32)
- Self-interest the basis 然リ余モ左様思フ (p. 128. II. 17-21)
- 何故ニ開化スルカ (p. 129. II. 1-2)
- 何故此 conscience ノ出處ヲ説カザル 余ニ一ノ説アリ (p. 129. II. 24-6)
- 然リ 此困難ヲ如何ニ解釋スルカ (p. 133. II. 17-9)
- 然リ 同時ニ order モ nature ノ end ナルヲ如何ニセン (p. 136. II. 34-5)
- 是外國ノ例ナリ東洋ノ例ニアラス (p. 137. I. 18)
- 君ノ所謂 laws of honour モ duty ナラスヤ (p. 139. I. 5)
- Duty ノ idea ハ move スルヲ許ス故ニ斯様ナリナシ (p. 140. II. 1-6)
- 此篇ハ少々感服仕ラズ literary ニテ scientific ナラス (p. 141)
- Higher animals ト society ノ差 社會モ fixed ナリ (其時々ニ) animal structure モ時ヲ經レバ變化スルニアラスヤ (p. 148. I. 34-1 p. 149. I. 4)
- Coe II 變化セバ動物モ變化スベシ如何 (p. 149. II. 14-5)
- コハ possibility ヲ云フノミ實際ハ職業々ニテ開化ノ進ム程 function ガ定マルナリ只 free choice アルカナキカノ差ノミ (p. 149. II. 24-8)
- 至極ノ御議論ナリ (p. 151. I. 17)
- 然リ (p. 155. II. 20-1)
- 英雄ノ變化 然リ余モ御同説ナリ (p. 164. I. 6-1)

- 然リ (p. 177. II. 20-1)
- 謹デ御説ヲ承ハルベク候 (p. 180. I. 27-1)
- harmony トハ何ゾ (p. 182. I. 21)
- 余ハ之ヲ projection ノ結果ト云フ belief ニアラス便宜上ノ假定ナリ (p. 183. I. 10-1)
- 余ハ之ヲ inference ト云フ勿論 hypothetical inference ナリ (p. 183. I. 25-1)
- Om. v. matter ノ superiority トハ何ノ意タルヲ解セス heroism 云々ハ過去ノ經驗ノ valuation ニ過ギズ (p. 184. I. 1-1)
- No. It is a fact and as such requires no explanation or is beyond explanation (p. 190. II. 29-30)
- Cause トハ phenomena ニ付テ云フコトナリ此意義ヲ擴大シテ現象以外ニ cause アリト云ヘバワカラヌ世界ニ cause ナル字ヲ運ビ去ルナリ用ウベカラザル處へ cause ノ idea ヲ持込ムナリ
Phenomena 界ニ住スル人間ガ Phenomena 以外ノ事ヲ彼是云フハ水中ニアル魚ガ太氣中ノコトヲ論ズルガ如シ論スベキ權能ナキナリ、若シ hypothesis ナリトセバ入ラザル hypothesis ナリ若シ宗教心ノ爲ト云ハゞ吾人ハ experience ノ許サマル處ニアル者ヲ律シ安慰ヲ得ルノ勇氣ナキ者ナリト斷ズ、幻象外ニ實體アリト云フハ correlative ヲ製造セルニ過ギズ (p. 191. I. 9-1)
- 諸家ノ attributes of God 皆吾人ノ personality ヲ押付タルニ過ギズ (p. 193. I. 11-1)
- 是既ニ自己 will ヲ project セル者ナリ、説明スベカラザル者ヲ捉ヘテ己レノ意志ヲ附着シテ説明シ得タリトスルナリ (p. 195. II. 5-6: "an intelligent Will as the Cause of things")
- 是ヲ harmony ト云フハ self ヲ project シテ他ヲ interpret スル上ニ於テ harmony ナリ去レバ此方法ニテ interpret ス可ラザル處ニ此方法ヲ應用スルニ於テ何ノ harmony カ之レ有ン (p. 195. I. 18)

- 前チ Believe スルハヨク夫故ニ Deity チ believe スルトハ申サレヌナリ (p. 198. II. 19-21)
- ロンナ Logic ガ何處カラクル (p. 201. II. 19-23)
- 此論頗ル悪シ (p. 202. II. 23-9)
- ソレハ「コント」ノ隨意デアル (p. 203. I. 20-1)
- ソナ Beauty ガアル者カ (p. 206. I. 16)
- コト Carlyle ト同説ナリスバ愚論ノミ (p. 207. I. 1-1)
- ツマラヌ論ナリ (p. 209. I. 3-1)
- 何ノ事ダカ分ラヌ (p. 212. II. 8-9)
- ロンナ結論ハドコカラ出ル (p. 212. II. 22-5)
- 論得ヨシ (p. 221. I. 15-1)
- 余モ同説 (p. 233. II. 7-9)
- 然リ (p. 240. II. 18-9)
- Emerson ノ Compensation チ cf. ヤモ (p. 242. I. 1-1)
- Religion ハ stern reality ノ compensation ト balance ニナレバ結構ナリ ナリ得ベキヤ否ヤ (p. 244. I. 35-1 p. 245. I. 1)
- Future ノ assurance チ得ンガ爲ト云ハバ方便ナリ 理義ノ辯ニアラズ (p. 261. I. 18)
- カ・ル信仰チ Divine Will ニオクハ愚ナリ 己レノ力ニテ成就スベキナリ (p. 263. II. 15-6)
- Groups ト Individuals チ支配スル principle 異ナリト 勿論ナリ (p. 277. I. 2-1)
- 御尤ナリ (p. 278. II. 1-2)

- 英國人ニシテカ、ルーヲ云フ頗フ奇異ノ思アリ (p. 287. II. 18-9)
- 是ハ然ルベシ (p. 287. II. 26-9)
- 然リ (p. 339. II. 27-8)
- 然リ (p. 390. II. 16-20)
- 成程 (p. 399. II. 24-6)
- 左様ナ事が出来ルカ (p. 411. I. 10)
- 何故之ヲ説明セザル (p. 437. II. 1-2)
- コト Hegel ノ説ナリスバ (p. 437. II. 15-6)

【(原)6種D】



J. M. Baldwin : Social & Ethical Interpretations in Mental Development (New York: Macmillan & Co. 1897)

○All that Mr. Kidd attempts to bring forward hinges on the notion of "rational." He has never tried to define and explain what "rational" is. Hence this objection and it is a good one. (p. 88. l. 27.-)

○コンナ時ガアツタカネ (p. 216. ll. 15-21)

○and not in A? (p. 379. ll. 11-3)

○... (p. 489. ll. 5-11)

H. Sidgwick : The Methods of Ethics (London: Macmillan & Co. 1901)

○アル程度迄ハ Will ハ free ナリアル程度ヲ超ユレバ free ナラズ Sidgwick ノ此説真ナリ日常ノ經驗之ヲ證ス吾人ハ又 mind ノ evolution ヨリ scientifically ニ之ヲ證明スルヲ得ベシ (p. 76)

○Taste ノ上ニテ good ト pleasant トヲ分ツハ何ニテ分ツヤ、美的判斷ハ pleasure ヲ閑却スル能ハザルニアラスヤ (p. 108. l. 6-)

○good ト pleasure ノ比較 此説如何 (p. 109. l. 1-)

○此 subjective ニ考ヘタル good ト objective good ノ合セザルノミ 何ノ議論ヲ要セン (p. 110. ll. 10-5)

○quality ノ異ナル者ニ less トカ more トカニ得ルカ? (一種ノ意味ニ於テノ外) (p. 128. ll. 8-9)

○此説誤マニリ (p. 128. ll. 24-9)

○然ルカ (p. 138. ll. 21-4)

○此事實ハ psychologically ニモントヨク説明ガ出來ル (p. 139. ll. 29-35)

○Yes! (p. 144. ll. 12-6)

J. H. Muirhead : The Elements of Ethics (London: J. Murray. 1901. "University Extension Manuals")

○賛成ナレモ御説未ダ明瞭ナラズ (p. 31. ll. 27-34)

○Metaphysics ナル者ガ成立シ得ベキカ (p. 32. l. 24)

○コンナノハ承知ガ出來ヌ (p. 33. l. 22)

○コレハ君ノ definition トスレバイ、昔カラキマツタモノデハナイ (p. 105. ll. 4-10)

○"Ought" ニ appeal スルトハ convince スル意ナル可シ practise セシムル意ナラバ余ハ其空論タルチアヤブム (p. 158. ll. 19-24)

○議論上差支ナシ 何故 highest Self ヲ定メザル (p. 163. ll. 7-14)

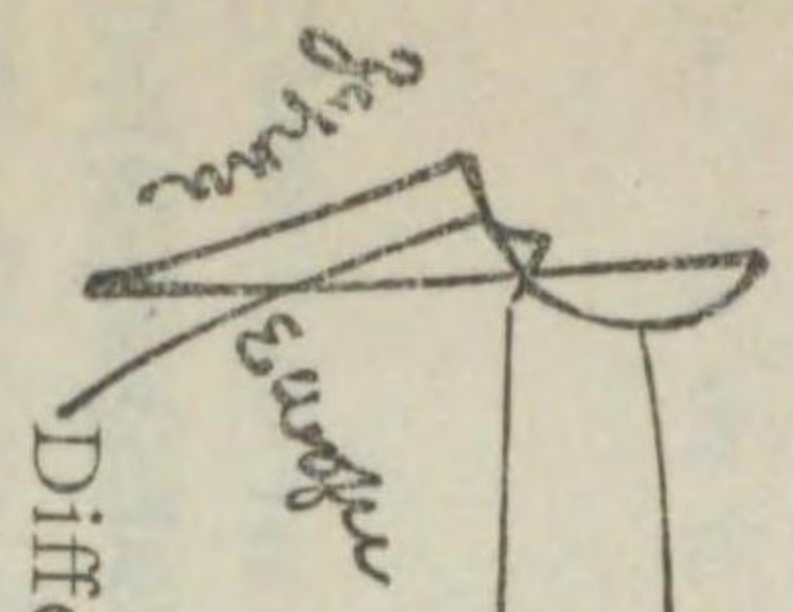
○Representative Men ニアリシト思フ (p. 170. ll. 3-4)

○何故 good ヲ define セザルヤ (p. 172. ll. 10-1)

- マダ説明シテナイ (p. 173. II. 21-2)
- Given? Yes but without consent! シテラヌ議論哉 (p. 177. I. 13-1)
- 何故 Moral and Intellectual ト分ツカ 便宜ト云ハシキ Philosophical ト云ハシキ誤テリ (p. 201)
- form ト essence トハ同ニ視シ得ズ principle 同ジト云フベキナリ (p. 212 II. 15-6)
- 頗ルマヅイ議論ナリ within トカ without トカ何ナ云フカ (p. 237. I. 1-1)
- 是モワカラヌ議論ナリ (p. 238. I. 19-1)

〔長瀬コジ〕

New factors — new Ethics 9
Modern time, antithese



- Assimilation taking place
- Law of the conquest of the stronger
- Selective principle choose F F = European.

Doubt of Sophist — 日本々ノ比較

Athens ト日本ト異ナル所

Theoretical interest — Intellectual necessity } reflection ナキ
 Stimuli — data of contradiction }

A—a
 next generation (A'—a') — (A''—a') (A''—a'')

學者、A''
 行フニ躡踏
 セン又言行
 背馳セシ

學者兼躬踐
 實行者

甲 乙

甲ノ action ハ乙ニ對シテ moral ナリ
 " " ハ乙以外ニ immoral ナリ