の女王（The Faerie Queen）にせよ，後者の場合には特にその第三巻と第四巻においてであるが，いくつもの筋が複雑に絡み合って進行してゆくことであるが，この散文ロマンスにおいても事情は同じである。また，この作品は散文による英雄叙事詩・言釈しいうることは定説になっているが，叙事詩の作者（Gower）に従って，語り手はきなかり物語の核心に入れて（Medea's revenge）ゆき，主人公の二度目の難破から話を始め，手によって徐々に明らかにされてゆく仕掛けになっている。従って，読者が物語の全容を的確に把握し，散在する断片を繋ぎ合わせ，主要人物それぞれの一貫した物語を再構成することが容易なことではない。ルネサンス期の文学理論で叙事詩に求められている長さと多様性の限度を相当に越えているのではないいかということの論争の種になるのも，故にとしない。

他方，文体の面においても，新旧のアルカディアの間には大きな隔たりがある。初稿において，華麗な装飾性はその極までしており，修辞的でない表現はしない，と著者から通言でははない。比較的最近まで「新アルカディア」が，言葉の悪い意味において，修辞のない文体が批評家に好まれていた。そこで，我々の文体は批評家とよびれているのである。

シドニーは実践の段階においては機知をもってあそぶ楽しがあって，あらゆるチャンスを逃さず，あらかじめ華麗な修辞を駆使したのであるから，そのような機知に富んだ修辞的な文体を私は言葉遊びと呼んでいるのであるが，遊び必ずしも価値のない下等なおふざけで
spoil'd: a shipwreck without storme or ill Footing: and a wast of fire in the midst of water: (pp. 9-10)

Fault, when we consider his Crueltie: in summe, a defeat: where the conqueror kept both Field and Visage: which it seemed the sea would not wash away, that it might witnes: it is not always his their bodies were full of Eristy wounds, as their bloud had (as it were) filled the Wiringles of the seas restitute both Elemets Violence, but that the Chiefe violence was gromen of humane Inhumanitie: for not only were many of dead bodies, which likewise did not any no less. And amidst the precious things were a number of dead bodies, which likewise did not any destruction. About it flowed great store of very rich thinges, and many thinges which might promise pitiose strangenes: a ship, or rather the carcasses of the shippe, or rather some few bones of the carcasses, but when they came so neere as their eyes were full masters of the object, they saw a sight full of
しかし、近くまでて彼等の目がその対象の完全な支配者のとなったとき、彼等は泣れに異様な光景を目した。船、いやむしろ船の死体、いやそれどころか死体の何本かの骨といったほうがよいかもしれないが、そういったようなものがそのあたりに漂っていて、あるものは砕け、あるものは潰れていた。死がその破滅のために使った投げ鉄は一本では足けなかった。あたりにはおびただしい量の豪華な品物と、おそれくそれと同程度のものが入っているであろう。多羅の箱が浮かんでいた。そしてそういった高価な品の間には多数の死体があった、これがも二つの元素の狂暴さを証明しているのみならず、人間の非人間性こそもっととも狂暴であることを示していた。というのも、その死体には惨たらしい傷があり、血がいわば海の顔の顔にいっぱい溜まっていたからだ。しかし、海はその血をどうも洗い流したくない模様であった。人間は海の残酷さを非難するけれども、必ずしも海の責任ではないということを、それは証言しているように思えたからだ。つまりそれは、敗者が戦場に踏み止まり掠奪されない難破、北風にあったわけでも岩に乗上ったわけでもない難破、水の真弓中での火による蹂躙であった。
and in summe, the summe of all his curtisie may be to helpe me by some means to seeke my friend.
Florishing beauty: (p. 6)

where we last ( alas that the word last should so long last) did gaze our eyes upon her ever

Reflections: (pp. 7-8)

Run over learned writings. When other mark their sheeps, we to mark our selves? (pp. 7-8)

path not the desire to seeme worthwhile in her eyes made us, when others were running at base, to

...
The Great Fire had driven both him & his friend Farther to commit themselves to the cold

How the winds whistled, as the seas dautent for joy, how the sails did swell with pride...

mercy of the sea, then to abide the horrid cruelty of the fire: (p. 9)
as our remembrance came ever cloathed unto us in the forme of this place, so this place gives newe heate to the feaver of our languishing remembrance. (p. 6)

they brought him to recover both breath the servent, & warmth the companion of living. (p. 8)

a civill warre, which being these two yeares within the bowels of that estate, betweene the gentlemen & the peasants (by them named Helots) hath in this sorte as it were disfigured the face of nature, and made it so unhospitall as now you have found it: (p. 14)
ラコニアの国は食い合わせで腹痛を起こし、激痛に顔が引きつっているのである。もちろんそのくらいで、そんなことにはならない。

それにかくシドニーは徹底的な擬人化を行っており、例を挙げてゆけば際限が無いのであるが、或いは擬人化という言い方は正しくないのかもしれない。彼は、具体的なものであれ抽象的なものであれ、あらゆるものを命

狂暴な悲しみは最初はとても手向かえず、猟猛な獣と同じで、向かっていって倒すよりも後をつけていった

太陽の来訪に備えて朝が天の床にそらとすみれを散き散らしたとき、

in the time that the morning did strow roses & violets in the heavenly floor against the coming of the Sun...

(p. 13)
この例は明喻（simile）であり、これまでの暗喻（metaphor）とは少し異なっていることは認めねばならない。しかしこの場合シドニーの発想の根幹に関わる差異ではないように思われる。先に触れた最初の引用にある'imane inhumanite'は駄洒落であるばかりでなく矛盾語法でもあるが、これらシドニーにとって機知の見せ所であった。

「old merci」についてはすでに述べたが、他のにも物語の冒頭のところから「a heavy kind of delight」や「friendly rivalry」などのといった表現を用いたりして、シドニーは矛盾のない思案ができるだろうか。理想郷アルカディアの家々はその配置も正に理想的であるが、それは次のように矛盾語法で示される。

「they were all scattered, no two being one by the other, & yet not so far off as that it barred mutual succour: a show, as it were, of an accessible solitude, & of a civil wildness.」(pp. 13-14)

しかし、矛盾語法もさることながら、シドニーがとりわけ機知を誇示しているのは、矛盾した状況、或いは
hearts so exalted as to love, a mankind, who is such, that as the GREATEST thing the world can show, is the joy of our being. Let us in such sorte think, that our poor eyes were so intoxicated as to behold, and our low

(p. 6)

Wonder my Clarus, Urania, lighted, the verie horse (me thought) bewrayed to be disturbed:
to those that be slaves to viceousnes. (p. II)

shall those victorious handles of thine be commanued to base offiice? shall vertue become a slave

a dolorful note but a pleasant dittee... (p. 8)

Her beautie, so the least thing that may be praysed in her, is her beatuie. (p. 7)
that did serve. (p. 15)

tested, even in their countenances, that their majesty took a well care to be served, as of the
beautiful. The servants not so many in number, as clean and apparel, and servicable in behaviour,
but that the consideration of the exceeding. Lavishness made the eye believe it was exceeding
as not to be trode on, nor yet shipped up with good fellowship; all more lastinge then beautifull,
not neglected; each place handsome without curiosity, and homely without хотосомне; not so drawn
the use of the Ghost, then to the eye of the Artillerie: and yet as the one (english) heeded, so the other
as an honorable representing of a firms state, The Lighthouses, doores and staires, rather directed to
selfe was built of faire and strong stone, not affecting so much any extraordinary kind of
that provision is the foundation of hospitality, and thrift the jewel of meinflicetnce. The house is
about which they might see (with little consideration both of the airy, the prospect, and the nature

類関連の子器の分配から始める。
it seemed that arte therein would needs be delightful by countering his enemy error, and making order in confusion. (p. 17)
Garden, and orchard: (p. 17)

The backside of the house was neither field, Garden, nor orchard; or rather it was both fields,
...contained in them. (p. 7)

and brooding on his tenderest branishes, and yet are nothing, compared to the day-shining stars.

Certainly as her eyeballs are more pleasant to behold, then two white hides chiming up a fair tree,

...the babes folle, the meaning while the breast burnish. (pp. 17-18)

who seemed (having begun to suck) to leave that, to look upon her faire eyes, which smiled at

place, to set forth the beautifull visions of her body. At her breast she had her babe Aeneas,

the etraer had used such cunning, that the natural plumes of the marble were framed in fittle

and in one of the tickets was a fine fountaine made thus: A naked Venus of white marble, wherein
But the more she assaulted, the more she laugh'd, and the more Parthena
assured her mother, she would first be beded in her grave, then wedded to De
goras...
Demogorgons, she sought all means how to remove him, so much the more, as he manifested himself.

An unremovable suffer to her daughter: (p. 33)

Argalus standing between them, was it that most eclipsed her affection from shining upon defended, the more she made her mother obstinate in the assault: who at length finding, that
これまでの引用ではすでに明らかのように、シドニーは句を好んで多用しているが、呼び出し、A + B =
の最も単純な形は、先に引用した "the sweetest fairestness and fairest sweetness" のよう
れが一つの単語の場合であるが、もっと凝った表現がしばしば現れた。それに、最も重要な言葉遊びのひとつであることは間違いいない。

『僕達が今通っているのは何という国なんだか。眺めが全く違っている。一方は豊かさに欠乏すること
なく、他方は欠乏以外豊かさを持たないように見えるがね。』

behind the thickets against new beds of flowers, which being under the trees, the trees were to
them a Pavilion, and they to the trees a mosial floore. (p. 17)
But a little way off they saw the mast, whose proud pole, height now lay alone; like a widow having lost her make of whom she held her honor: (p. 10)
『アーケラヴィス』（The Arcelian Rhetoric）（一八八〇年）の出版をみたときの当時の文学趣味は、一五九三年に出版したサー・ウィリアム・アレグザンダー（Sir William Alexander）は、シドニーの熱狂的な崇拝者であった。
In modern use, the notion of impassioned utterance is more prominent than in the early examples. Primarily of oral utterance, and hence applied to writing that has the characteristics of oral oratory.
Eloquence is the first part of Rhetorike, concerning the ordering & trimming of speach. It hath also two parts, Congruitie and Brauerie.

Eloquence and gay wordes are not of the substance of wit; it is but the garnish of a nice time, the Ornaments that doe but decke the house of a State, and imitatur publicos mores ... Discretion is the best measure, the rightest foot in what habit soever it runne.
So is that Honey-Flower McKay Elongate appalled, or rather disguised, in a Citizen-like patented affectation.

Now, for the outside of it, which is words, or (as I may term it) the dictionary, it is even well worse.
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false