

# 英 語 青 年

THE RISING GENERATION

Wordsworth, Romanticism, and Canon :

An Interview with Dr. Jonathan Wordsworth / 笠原順路

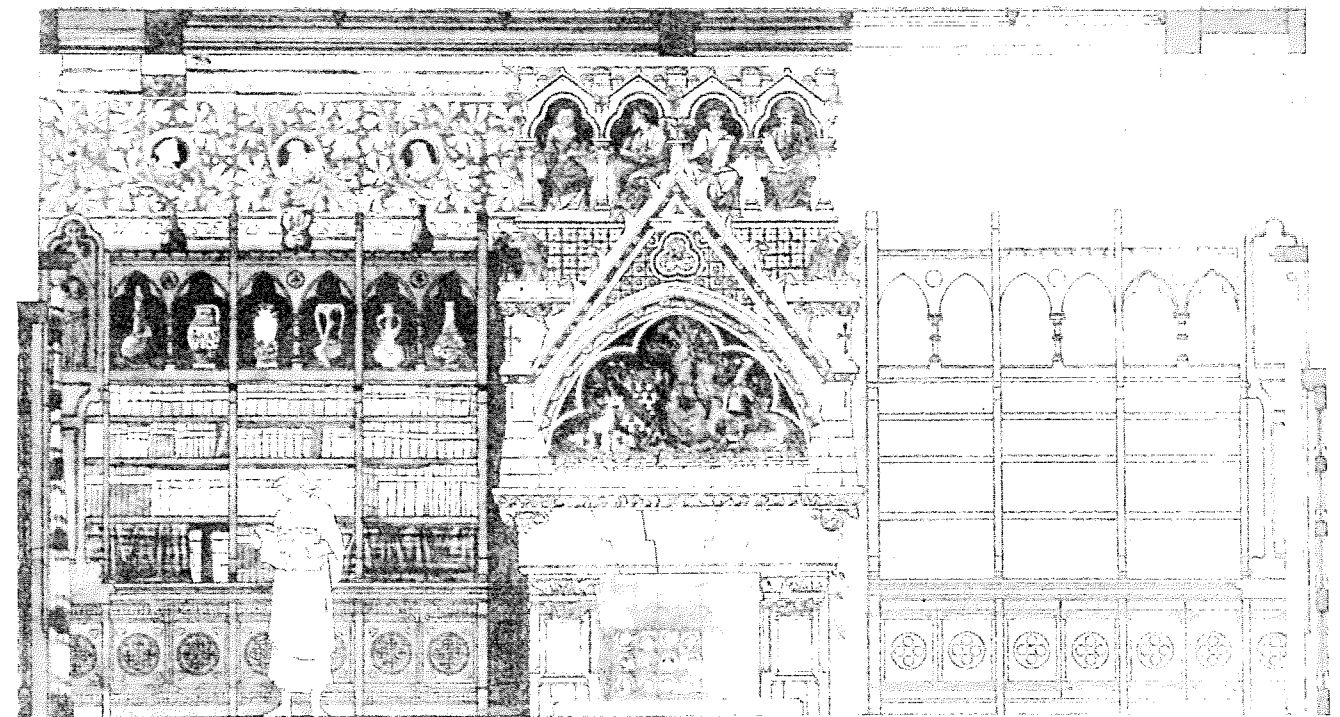
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福田恆存氏追悼 / 中村保男・安西徹雄



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## Wordsworth, Romanticism, and Canon

— An Interview with Dr. Jonathan Wordsworth —

Interviewer: KASAHARA Yorimichi

### The Wordsworth Trust and Its Activities

**Kasahara:** Thank you for agreeing to this interview with *The Eigo Seinen*. I should like to start with questions concerning the Wordsworth Trust and the International Wordsworth Summer Conference, which was where we met two years ago. I gather that you are now Director of the Conference as well as Chairman of the Trust. Would you like to tell our readers what the Conferences are like? How did they begin? What results do they produce?

**Wordsworth:** As you know, my presence in Japan is the result of our meeting at the Wordsworth Conference of 1992. I think this is typical of what the Conference achieves. It brings people together, and spreads a liter-



Dr. Jonathan Wordsworth, Fellow of St. Catherine's College and University Lecturer in Romantic Studies at Oxford, and Chairman of the Wordsworth Trust at Grasmere, visited Japan in the autumn of 1994 as Research Fellow of Japan Society for the Promotion of Sciences and was engaged in nearly twenty academic activities of various forms, including poetry sessions, lectures, and seminars held at Tokyo University, Waseda University, Kyoto University, and other universities.

ary message.

The Conference was founded 25 years ago in 1970, the poet's Bicentenary, by my cousin, Richard Wordsworth, who was an actor with the Royal Shakespeare Company and had a famous one-man show on Wordsworth, called 'The Bliss of Solitude'. In 1980 I arranged with Richard that the Conference should become one of the Trust's educational activities, and he continued to direct it for us until his death in 1993. I think it's fair to say that the stature of the Conference has grown over the past 10 to 15 years. In its early days it was perhaps more a summer school. As you know, we have participants from all over the world. Not as many yet from Japan as we wish, but we are going to have two very distinguished Japanese lecturers in 1995—Professor Deguchi from Waseda University, and Professor Yamanouchi from Todai—and I think there will be five or six Japanese scholars presenting research-papers in addition to these formal lectures. We are expanding what has always been a welcome Japanese presence at the Conference.

**Kasahara:** And the aim of the Conference?

**Wordsworth:** The aim is to bring together lovers of Romantic poetry in the unique setting of the Lake District, where Wordsworth wrote much of his greatest poetry, and his sister Dorothy wrote her famous Journals. As you know, they lived at Dove Cottage, Grasmere, in the years 1799–1808, and later at Rydal Mount, in the next-door valley. But we don't at all restrict ourselves to the Wordsworths. Thomas De Quincey, who wrote *Confessions of an English Opium Eater*, was tenant of Dove Cottage after the poet and his family had to move into a larger house. In the years 1800–1804 Coleridge lived only 14 miles away at Keswick, and Southey lived there till his death in 1843. Lamb, Hazlitt, Shelley and Keats, all came to the Lakes at

one time or another. Grasmere is truly a centre for British Romanticism.

The extraordinary situation of the Wordsworth Trust and the Wordsworth Conference really depends on the fact that in the Library at Grasmere, we have 90% of Wordsworth's poetic manuscripts. Nowhere else in the world can you find such a high proportion of a great writer's manuscripts all in one place—let alone at the place where most of them were composed. And of course Wordsworth's poetry uniquely reflects the landscape where he lived. The Wordsworth Library also has Dorothy's original Journals, highly important Coleridge material, including *Christabel* and two versions of *Dejection: An Ode*, and the only known manuscript of De Quincey's *Opium Eater* (which includes a record of sufferings and opium-dreams endured in Dove Cottage).

**Kasahara:** How important to the Trust are the exhibitions at the Wordsworth Museum?

**Wordsworth:** Exhibitions are a major factor in our life at Grasmere. Fourteen years ago we recreated the Wordsworth Museum, turning the handsome barn near Dove Cottage, which was built in the 1840's as a coach-house for the Prince of Wales Hotel, into a museum with the highest international standards. Since then the Director of the Trust, Robert Wolf, has not only set up a magnificent permanent display, but mounted typically one and occasionally two special exhibitions a year. We've had shows on Coleridge, De Quincey, Tennyson, Arnold, landscape in the Lake District, and much else.

**Kasahara:** What was on this summer?

**Wordsworth:** This summer we've had an exhibition on Romantic women writers, which was outside our normal scope, but an important thing to do. With the firm basis that all this Wordsworth material gives us, we are able to show people what they expect to see, and also introduce them to things that are new and unexpected. As the Director was ill at the time I found myself writing the catalogue for the Romantic women. It had to be done in a hurry, but connected interestingly with some of my other work, and was exciting to do. I learned a lot.



**Kasahara:** You are descended from William Wordsworth, or more precisely from the poet's brother. But I don't think that was how you became a Wordsworthian.

**Wordsworth:** My training originally was in the Middle Ages. I drafted two-thirds of a doctoral thesis on the wonderful Scottish 15th-century poet, William Dunbar, but then put in for a job at Exeter College, Oxford, and unexpectedly got it. That was 1957, and I was 24. I remember laughing in the street because my retirement-date was the year 2000. I thought it would never come, now think it will.

I gave up my thesis on Dunbar, saying to myself pompously that as I'd got the job I didn't need to have a doctorate. I would write a book on the subject instead. Then I got involved in learning how to teach, and decided I'd allow myself a year to write about a great poem that I'd stumbled on, which nobody had ever written about before. This was Wordsworth's *Ruined Cottage*. A version of the poem was in an appendix to De Selincourt and Helen Darbishire's five-volume Oxford *Wordsworth*, and Darbishire implied in a note that there was a better text still lying in manuscript at Dove Cottage. So I went up the Wordsworth Library and transcribed it. This was 1963. My innocent assumption was that I could write a book on it straight away because I knew the beauty of the poetry. It took me six years instead of one, and by that time I'd become a Wordsworthian, which I never intended to be. I'd also become one of the Wordsworth Trustees.

What I found by writing on *The Ruined Cottage* was both the difficulty and the importance of a kind of criticism that brings out implications for the reader, enhances the reader's enjoyment by placing literature within its original context. In a sense this is an historical approach, but though it gives context its full significance it doesn't give history priority over literature. It gives centrality always to the writer's creativity and the writer's creation. My critical work in *The Music of Humanity* and *The Borders of Vision*, and elsewhere in essays and introductions, has always had this tendency. It has been an attempt to give readers a fuller understanding and enjoyment of poetry by placing it in context. It's a patient activity, and a humble one—trying to bring out what is there, not imposing one's self and one's 20th-century viewpoints on the poetry. It's an old-fashioned way of thinking, but one to which literary studies would do well to return after the flurry of critical fashions in the past thirty years.

#### **The Facsimile Series from Woodstock and the Importance of Contemporary Views**

**Kasahara:** You touched on women writers of the Romantic period a few minutes ago. I think it would be appropriate to talk about the Woodstock Books facsimile series, 'Revolution and Romanticism, 1789-1834', in which the series six features 33 women writers. Would you like to tell our readers how this wonderful project began, and what its aim was?

**Wordsworth:** It started six years ago, when I was asked by an English publisher called James Price—who had worked for Penguin Books for a long time, and also had experience with Scolar Press and high-class facsimile-printing—whether I would act as general editor for a series of Romantic facsimile-texts, and organize other people to write the introductions. I said no, it would be quicker to write the introductions myself. He accepted this, and we put out 25 volumes in each of the first three years, bringing us to 75. Then we slowed down, and it took five years to reach our hundredth title, Words-

worth's 1850 *Prelude*. Now we're on series six, which as you say is exclusively women. I'm learning a lot by doing it. There are women in the earlier series too, so we are greatly increasing the number of women writers of the period who are available to scholars.

For the first time in 200 years we've reprinted Catherine Macaulay's *Letters on Education*, which is the source of Wollstonecraft's thinking, and the *Poems* of Ann Yearsley, who is patronized in literary history as "The Bristol Milk-woman", but was a fine poet and a terrific fighter. People can now see for themselves the influence that Joanna Baillie's volumes of 1790 and 1798 had on Wordsworth, and Mary Tighe's *Psyche* had on Keats. They can see what a good poet Anna Laetitia Barbauld is, and Susanna Blamire, and Mary Robinson, and Felicia Hemans (who outsold all the men except Byron and Scott), and Letitia Elizabeth Landon (L.E.L.), and Caroline Norton, and a great many others. And they can read the political writers like Helen Maria Williams (who was in Paris during the Reign of Terror), and feminists like Mary Hays and Elizabeth Inchbald. The list goes on and on. To bring back these neglected writers, who fought so hard to make themselves heard, gives a real sense of achievement.

**Kasahara:** Has your involvement in the Woodstock Series changed your views on the so-called major English Romantic poets?

**Wordsworth:** Yes, it has. But it depends on one's definition of "major". It's not made any difference to the six poets everyone can name: Blake, Coleridge, Wordsworth, Byron, Shelley, Keats. These are astonishingly great writers, and it's no good pretending that at this stage one is going to find other people of their quality. They're not there. What is there is a fascinating period that no one has really explored, in which there are many distinguished writers—men and women—whose names used to be well-known but have now almost disappeared.

The concept of the Romantic Movement, the Romantic Period, is a fiction created by looking back. The assumption is that the six writers whom we most admire were most in-

fluent at the time. They weren't. Byron, of course, was immensely read and admired, and attacked, and copied, during his lifetime. He had immediate success, and remains one of the greatest of English writers. Wordsworth took 20 years or so to establish his reputation. Coleridge came through slowly, and Shelley and Keats were barely read during their lifetimes. Shelley a little more than Keats.

If scholars wish to know what the Romantic period was like—there never was a Romantic movement—they should go back and read the books which were then being read. One gets an entirely different impression. As you know, I've gathered together the first 90 Woodstock introductions, in revised form, as *Ancestral Voices* (1991) and *Visionary Gleam* (1993). It taught me a lot. For the first time one was seeing the books of this astonishing period in sequence, and in the forms in which they originally came out. Did you know, for instance, that 1798, which we think of the year of *Lyrical Ballads*, was in general an incredible year for literature? Readers of the moment were privileged to read book after book of real interest, from Godwin's *Memoirs of Wollstonecraft* in January 1798, right through to the end of year. For some reason the first ten years of the 19th century, up to the publication of Byron's *Childe Harold*, are rather dull—they're dominated by Scott and *The Lay of the Last Minstrel*, 1807, with Campbell and Moore, and Wordsworth chipping in with *Poems in Two Volumes*, 1807. The 1790's are the vital period, teeming with authors who in one way or another were inspired by the French Revolution. Then there's the gap, and another period of 10 years intense activity from 1812 or so. By the time Byron dies in 1824, and Hazlitt sums it all up in his marvelous *Spirit of the Age*, 1825, things have changed again. The new poets are Felicia Hemans and L.E.L., and the verse is beginning to have a quite Victorian look about it.

**Kasahara:** So really what you're doing in the Woodstock Series is put writers back into the context in which they worked, and help us to see them with the eyes of a contemporary?

**Wordsworth:** Yes, I think that's right. In fact of course we have a double viewpoint. We can't help seeing the past with our own 20th-century eyes, but at the same time, if we have the material to work on, we can recreate something equivalent to the viewpoint of 200 years ago. With the great poets, for instance, we have to get beyond the modern editions that group all the poems together, and see the pattern of their work as it first appeared. Coleridge is an example. In the mid-1790's he published volume after volume, but was known chiefly as a political writer. For this reason, when he came to publish 'The Ancient Mariner' with Wordsworth in *Lyrical Ballads*, he advised that the collection should be anonymous. "Wordsworth has no name, and mine stinks!" was what he said about it. *Lyrical Ballads* went through four editions, but it was 20 years before Coleridge's greatest poem was published over his signature. 'Christabel' and 'Kubla Khan', his other masterpieces of the early period, stayed in manuscript till 1816. 'Dejection: An Ode', and many other of his poems, appeared only in newspaper-columns. His verse wasn't collected till 1817. All this time when we assume Coleridge to have been a major poet, and having a major influence, his contemporaries wouldn't have known where to look for his work—even if they'd known it existed. 'Christabel' influenced Scott while still in manuscript, but that's a quirk of literary history.

#### Editorial Principles of Dr. Wordsworth

**Kasahara:** It sounds as if you place great importance on books being published. How about Wordsworth, who decided *The Prelude* shouldn't be published in his lifetime, and kept it in manuscript for half a century?

**Wordsworth:** It's an extraordinary circumstance. In its own time *The Prelude* is an unknown poem. Except to Coleridge, whom it is addressed to, and De Quincey, who reads it in manuscript and is inspired by it when writing about childhood and imagination in the *Opium Eater*. If *The Prelude* had been published, as it could have been, in a shorter two-part form in 1799, or in the full-length



version of 13 books in 1806, it would have been an astounding presence. The second generation Romantics would have grown up with this great poem about human consciousness, and the whole of literary history would have been different.

**Kasahara:** So what did the younger Romantic writers know of Wordsworth?

**Wordsworth:** They knew *The Excursion*, which came out in 1814 and disappointed them (though Keats was inspired by parts of it), and they were very conscious of *Lyrical Ballads*. Also *Poems in Two Volumes* with the 'Immortality Ode' in it. The great poem for them was 'Tintern Abbey', so it wasn't that they didn't know the big Wordsworth. It was that they didn't know the big Wordsworth talking about the psychology of the human mind, the sources of human creativity, the nature of consciousness. In this very modern area of enquiry he had made a great breakthrough, and it was unknown.

In editing early texts of *Prelude*, which I've done for Norton and Cambridge in the past, and am doing again now for Penguin, one is putting the emphasis in a different place. The 'Revolution and Romanticism' series gives a sense of the original context in which poetry and politics and everything else was emerging. Books were coming out, being read. We should know about them, as the writers and their contemporaries knew about them. But that doesn't mean we don't want to know about what wasn't published. In publishing from manuscript one is saying, this great writer, for reasons of his own, chose not to

print at a stage when he might have done so, and it would be our loss if we didn't publish it in that early form.

**Kasahara:** I see. So that's the belief which prompted you to bring out the 'Two-Part Prelude' and the 'Five-Book Prelude'?

**Wordsworth:** Well, the 'Five-Book Prelude' hasn't actually come out. I've reconstructed it, but there's at least one passage where we don't fully know Wordsworth's intentions, and it's not in print—not yet, anyway! The 'Two-Part Prelude', though, I published 21 years ago, so it's now come of age! It's accepted as part of the canon of Wordsworth's poetry, as is *The Ruined Cottage*, which I published a little earlier, in 1969.

It seems to me these two poems have stood the test. People accept that they're Wordsworth at his greatest, and they talk about them as such without asking themselves whether they have a different status from the poems he chose to publish, which, of course, they do. It's a difference of status that we needn't keep commenting on, but it's a fact that a poem made ready for publication by the writer is in some sense distinct from one that is retrieved by an editor from manuscript. It isn't that one is more authentic than another—they have an equal validity as products of the author concerned. It is that publication lays the work before one's contemporaries, and the unpublished work, when printed later for the benefit of posterity, is more slightly connected with its original period.

One thing that should be said in this discussion, and said very firmly, is that providing the earlier texts is a service to scholarship, because it cannot be scholarly to talk about a period in terms of a text that had not yet been written. Many people used to, and some still do, talk about the young Wordsworth of the early 1800's in terms of the 1850 *Prelude*. That is unscholarly. The poem didn't exist, and frequently gives an impression that is contradicted by earlier versions. If you want to know about what Wordsworth was like in old age, go to the 1850 *Prelude*, if you're talking about the writer in his great creative years, go to the texts of 1805 and 1799.

It is sad that Wordsworth should have de-

layed publication of *The Prelude*—and sadder still that he should have gone on to revise it again and again. But it was in his nature to do. He was trying to make it better—trying to bring it into line with his changing self. He finished the poem in two Parts when he was 29. He finished it in its full-length form when he was 36. It was finally published three months after his death at the age of 80. Almost to the end of his life he would pick it up and retouch a passage, a passage there. His last major revision was in 1839. But that was a big one. These later revisions are, if one is honest about it, for the worse. Many human-beings, not just Wordsworth, are less interesting in their 70's than they were at the age of 36. If they're not less interesting, they may well be less vital.

### Revisions in Wordsworth

**Kasahara:** Revision is a subject you've written on a number of times; why does it seem to you important?

**Wordsworth:** Wordsworth's revisions are actually quite an interesting topic. People don't realize that he was a bad reviser even in his greatest days. This is to do with the nature of his poetry. As you know, he talks of the creative act in the Preface to *Lyrical Ballads* in terms of spontaneity. But he makes an important reservation which people tend to forget. The act of writing is not immediate; it results from an imaginative reliving of the original moment of heightened emotion that was the writer's inspiration. Revision too can be an imaginative process, but only if the writer is able a second time to reenter the original state of mind. Nine times out of ten, revision is tinkering. In Wordsworth's case it tended to consist either of tidying-up (fatal, when the power of his verse depends so often upon the strange, the rugged, the unexpected), or of elaboration (which weakened many a great passage from the early *Preludes*). It is tempting to think that all the Romantics would be bad revisers, but one shouldn't generalize. Coleridge on the whole is rather good; Wordsworth was capable of ruining beautiful verse at the height of his powers. If you want an example, look at the sentence



in the Furness Abbey episode of the 1799 *Prelude* beginning "In more than inland peace", and see what he made of it in 1805. Of all things, the tidying-up on that occasion was in the name of accuracy! You can't hear the sea at Furness, and in the early version he'd taken the poetic license of saying one can.

### On the Cornell Wordsworth

**Kasahara:** The Cornell Wordsworth, of which you are an Advisory Editor, has been bringing out the early texts, and showing the stages of revision, for almost 30 years. Have you witnessed any change in Wordsworth scholarship brought about by the Series?

**Wordsworth:** I think there is much greater awareness now of what Wordsworth was really like. It's difficult to say that scholarship and criticism have been greatly changed, because they've been changed in quite small ways. People have been reading better texts, and may be presumed to have been deriving more pleasure from doing so. Certainly they talk in more scholarly terms when they do use a Cornell text.

As one would expect, there's been a backlash, with people saying we should go to the texts that Wordsworth himself published, and read them in the forms in which he published them. I find this tiresome, and not very logical. Who is this Wordsworth they are talking about? Why should we give the name to the person who authorizes a text, rather than the person who wrote it? Logically each text, or version, is written by the Wordsworth of



that particular moment. To the best of my belief one could print 17 different versions of *The Prelude* from the manuscripts preserved at the Wordsworth Library. They have all the same validity because all seemed to the poet, for a time, to be completed versions of his poem.

**Kasahara:** So you give no priority to any one of them?

**Wordsworth:** I give no priority. I observe that some are better than others, and that there is in general a decline. They are all equally Wordsworth, but they are different Wordsworths. If somebody says to me, "Do you think Wordsworth is such and such?", or "What did Wordsworth think about this or that?", I always say "At what date?". People say to me, "Is Wordsworth a Christian writer?", and I say, "Tell me the date, and I'll tell you the answer." [laughs]

#### To the Japanese Readers

**Kasahara:** During your stay in Japan you've met with many Japanese scholars who read English poetry—English Romantic poetry especially. Do you wish to give them any suggestions or advice on their pursuit of English literature?

**Wordsworth:** I wouldn't presume to give advice to established Japanese scholars, but to students I would say, think for yourselves, form your own opinions. Be skeptical of criticism of all kinds. Read the literature in conjunction with the writer's letters and journals, in conjunction with other writers of the period. Take any idea that you have, or read—and especially any method that is suggested to you—back to the literature itself. Test it to see if it is really true to your experience of what you've been reading.

Above all, I should wish students—readers of all kinds—to find in literature the great source of human pleasure and instruction that it has been in the past. We live in an age that has become so visually orientated that it has lost the old power of the story-teller, the old power of song. Wordsworth once said that "poetry is passion; it is the history or science of feelings". We should get back to seeing poetry as embodying truths about the

nature of human existence, and about our own emotions. Modern criticism has been belittling because it has been developed to show the cleverness of the critics. The critics are—and I am one of them—parasitic. They exist on the backs of those who have the grandeur of imagination to be creative. We don't have that, and as critics our task is a humble one. It should be explanatory, and it should be enhancing. Good criticism brings out more than the reader has for himself, or herself, observed. But it brings out what is truly there. . . .

**Kasahara:** . . .intended by the author?

**Wordsworth:** I don't mean intended by the author (though as an editor, I do think intention matters). There must be more in *King Lear*, which I'm rereading at the moment and trying to write about, than Shakespeare intended. He was a hard-working dramatist, and can't conceivably have sat there intending all those densely packed and interacting images. No, "what is truly there"—and I'm not going to take back my phrase—is much of it produced by the unconscious, not the conscious mind. I'm in a corner now, because can't say how the unconscious "truly there" could be known to exist. Wordsworth saw the relation of writer and audience as a sort of bargain. The writer reaches out to the audience, the audience reaches out to the writer. Each must be generous—in a way, selfless. If you give as you read, and have a certain scholarly awareness, you will know—or be able to be shown—what is truly there.

My experience in Japan, short as it has been, is that students here do read imaginatively. They study literature because it is meaningful to them, and are not so easily led astray by fashionable criticism. I hope it will stay that way.

**Kasahara:** Well, thank you so much for your views, comments, and advice. I hope you will keep inspiring the lovers of English poetry in Japan.

**Wordsworth:** I don't know about that, but being here has been a wonderful experience, and I hope very much to come back.

(November 14, 1994)

## 個人消息

(五十音順)

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- ▲ 柘原 知雄氏(元関西学院大教授) 1月7日午後10時9分、急性呼吸不全のため逝去。89歳。
- ▲ 西山 保氏(熊本商科大名誉教授) 住居表示変更: 329-04 栃木県河内郡南河内町祇園 2-19 ダイア 1-209.
- ▲ 橋内 武氏(桃山学院大教授) 来年3月まで研究のため渡豪。連絡先: (2月21日-7月10日) Linguistics Department, Macquarie University, North Ryde, Sydney, N.S.W. 2109, Australia / (7月11日-1996年3月31日) Japanese Studies Centre, Monash University, Clayton, Melbourne, Vic. 3168, Australia.
- ▲ 横川 信義氏(元日本女子大教授) 昨12月11日午前2時35分、肝不全のため、大津市の自宅で逝去。77歳。『アメリカという国』他の著書がある。

## 新刊書一覧

(出版社の五十音順、税込価格)

- 『インド 心と文化のオクターブ』島岩著、1994年12月、四六判220頁、2,060円、明石書店。
- 『無名なるイギリス人の日記』ジョージ & ウィードン グロウスマス著、梅宮創造訳、1994年12月、四六判218頁、1,800円、王国社。
- 『アフリカ系アメリカ人の思想と文学』須田稔著、1994年12月、A5判576頁、4,800円、大阪教育図書。
- 『Temptations' from Ancrene Wisse vol. 1』和田葉子編著、1994年11月、A5判248頁、5,000円、関西大学出版部。
- 『満ち足りた気持ちで』(「ノラ・ロフツ作品集」3) 魚水憲訳、1994年12月、B6判200頁、1,400円、教育プラン(発売所・サリュート)。
- 『老いの坂道』(「ノラ・ロフツ作品

- 集」4) 野崎嘉信訳、1994年12月、B6判230頁、1,400円、教育プラン(発売所・サリュート)。
- 『アメリカ小説に見るアメリカの夢』岩崎健著、1995年1月、四六判174頁、1,500円、近代文藝社。
- 『現代英語教育の諸相——伊藤健三先生喜寿記念論文集』伊藤健三先生喜寿記念出版委員会編、1994年12月、A5判viii+378頁、8,000円、研究社出版。
- 『アットキンの仕事人見聞録』ステュウット・アットキン編著、1995年1月、四六判144頁、1,500円、研究社出版。
- 『ラフカディオ・ハーンの神戸クロニクル論説集』真貝義五郎訳、1994年12月、A5判288頁、2,500円、恒文社。
- 『ことばの音と形』桥杢好弘教授還暦記念論文集刊行会編著、福島彰利編集代表、1994年12月、A5判338頁、3,605円、こびあん書房。
- 『ブロンテ——家族と作品世界』ブライアン・ウィルクス著、白井義昭訳、1994年11月、A5判300頁、3,800円、彩流社。
- 『アメリカの現代詩——後衛詩学の系譜』飯野友幸著、1994年12月、A5判150頁、2,000円、彩流社。
- 『シェイクスピアのイコノロジー』岩崎宗治著、1994年12月、A5判348頁、3,800円、三省堂。
- 『靈魂の探究者小泉八雲——焼津滞在とその作品』村松眞一著、1994年12月、B6判228頁、2,000円、静岡新聞社。
- 『ブロンテ姉妹』(「人と思想」128) 青山誠子著、1994年12月、四六判変型242頁、620円、清水書院。
- 『セル・カステラ・桐の花』安田章一郎著、1994年11月、四六判202頁、2,000円、修学社。
- 『隠喩の消滅』永坂田津子著、1994年12月、四六判254頁、2,781円、

審美社。

- 『ダーウィンの世紀末』富山太佳夫著、1995年1月、四六判428頁、2,600円、青土社。
- 『文学空間』(Vol. III, No. 8) 1994年12月、四六判172頁、1,500円、創樹社。
- 『われたまご——一二三篇の四行詩集』木島始著、1994年11月、A5判変型158頁、3,200円、筑摩書房。
- 『アメリカ生活安全ガイド』カーク・マン著、金利光訳、1994年12月、B6判viii+194頁、1,500円、東京図書。
- 『サンドイッチをどうぞ——イギリス歴史漫歩』小川和彦著、1994年12月、四六判166頁、2,000円、武蔵野書房。

● 編集後記 「兵庫県南部地震」被災地の皆さまに心よりお見舞いを申し上げます。そして亡くなられた多数の方々のご冥福を祈ります。震災の後のような焼跡、倒壊した高速道路などを見ていると、時あたかも敗戦後50年、何か非常に象徴的なものを感じます。強引なこじつけは承知の上、次のこの欄には長すぎる引用からその感じをお察し下さい。「息つくひまなき刻苦勉勵の一生が、ここに完結しました。疾走する長距離ランナーの孤独な肉体と精神が蹴たてていった土埃、その息づかいが、私たちの頭上に舞い上り、そして舞い下りています。」(武田泰淳「三島由紀夫氏の死ののちに」) 忘れられない文章で折にふれては思い出します。ちなみにこの追悼文は「諸行無常屋より。文武両道軒さまへ。」と結ばれます。▲ 荻野昌利氏の連載が完結しました。いずれ推敲加筆の上、小社より刊行の予定です。▲ 4月開巻号では多少お色直しをして、シェイクスピアの小特集を考えています。

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