

漱石から入るラテン語

『猫』に見られるラテン語や西洋古典のエピソードをめぐって

第16回ラテン語の夕べ

2009年8月28日 山下大吾

・作家になる以前の漱石は英文学者。西洋古典を真剣に学んだ形跡は見られない。従って彼の作品に見られるラテン語や西洋古典に由来する話題は、ギリシア・ラテンの原典やその英訳からではなく、彼が読んだ英文学の中から、もしくは辞典などから採られた間接的なものと考えられる。

余が先生の美學の講義を聴きに出たのは、余が大學院に這入った年で、慥か先生が日本へ来て初めての講義だと思つてゐるが、先生は其時から已に斯う云ふ顔であつた。

『ケーベル先生』

オヂセーの二十二巻目に出て居ります。即ち彼のテレマカスがペネロピーの十二人の侍女を絞殺するという条りでございます。<...>彼のテレマカスがユーミアス (Eumaeus) 及びフヒリーシャス (Philoetius) の援を藉りて縄の一端を柱へ括りつけます。

『猫』三

私の小供は彼を珍らしがつて、間がな隙がな玩弄物にした。けれども名がないのでついに彼を呼ぶ事が出来なかつた。所が生きたものを相手にする彼等には、是非とも先方の名を呼んで遊ぶ必要があつた。それで彼等は私に向つて犬に名を命けて呉れとせがみ出した。私はとうとうヘクトーという偉い名を、此小供達の朋友に与へた。

それはイリアツドに出てくるトロイの勇将の名前であつた。トロイと希臘と戦争をした時、ヘクトーはついにアキリスの為に打たれた。アキリスはヘクトーに殺された自分の友達の讐を取つたのである。アキリスが怒つて希臘方から躍り出した時に、城の中に逃げ込まなかつたものはヘクトー一人であつた。ヘクトーは三たびトロイの城壁をめぐつてアキリスの鋒先を避けた。アキリスも三たびトロイの城壁をめぐつてその後を追ひ懸けた。そうして仕舞にとうとうヘクトーを槍で突き殺した。それから彼の死骸を自分の軍車に縛り付けて又トロイの城壁を三度引き摺り廻した。……

『硝子戸の中』三

・原典に拠らなくとも、西洋古典に由来する事柄は我々の生活の間にも間接的に取り入れられている。例：星座、惑星名など固有名詞。逸話、ことわざ等々。

①



『こゝろ』の扉右、表見返し裏朱印

標題の「藝は長し」は、周知のヒポクラテスの言葉の一部であるが、これは、藝能を修得するには長い時間がかかる、長い勉強を要するといふことで、藝術の生命は永遠であるという意味ではないと聞いてゐる。

福原麟太郎『藝は長し』 p. 2

Graecia capta ferum victorem cepit et artes

intulit agresti Latio

ホラーティウス『書簡詩集』2.1.156-157

捕われたギリシアは荒々しい勝者を捕らえた、さらに諸々の術を田野たるラティウムにもたらしただけだ。

Si quis in hoc artem populo non novit amandi,

hoc legat et lecto carmine doctus amet.

arte citae veloque rates remoque moventur,

arte leves currus: arte regendus amor.

オウィディウス『恋の技術』(Ars amatoria) 1.1-4

だれかもし、この民族のうちに愛する術(すべ)を知らない者があれば、これなる詩を読むがいい。そしてこの詩を読んで、術を心得、恋愛を実行するがいい。早い船が帆や櫂で進むのも、技術あつてのことである。軽捷な戦車の走るのも、技術あつてのうえである。恋愛も技術をもって指導されなければならない。(平凡社ライブラリー樋口訳)

ὁ βίος βραχύς, ἡ δὲ τέχνη μακρὴ, ... (ho bios brachys, he de techne makre,...)

ヒポクラテース『箴言』1.1

inde illa maximi medicorum exclamatio est, «vitam brevem esse, longam artem».

医家の中でも最も偉大な人の例の言葉も、この思いに由来する。曰く、「生は短く、術は長い」。

セネカ『生の長さについて』1.1 (セネカ哲学全集大西訳)

*番外: ラテン語で「こころ」と綴ればCocoro. その中にラテン語の「こころ (=cor)」が...

② Quid aliud est mulier nisi amicitiae inimica... 是りや君羅匈語ぢやないか

女子とは何ぞ。友愛の敵にあらずや、

『猫』十一

・イギリスの作家 Thomas Nashe (1567-1601) の作品『愚行の解剖』The Anatomie of Absurditie に見られるラテン語。さらに遡れば、マタイ福音書の 19 章「離縁問答」に題材を得た、金口イオアン(John Chrysostom)の名で流布されるもののは無名氏による説教集の中に見出される。タイトルは Mulieris malae descriptio 「悪しき女の叙述」

Miser Catulle, desinas ineptire,
et quod vides perisse perditum ducas.
fulsere quondam candidi tibi soles,
cum ventitabas quo puella ducebat,
amata nobis quantum amabitur nulla.
ibi illa multa cum iocosa fiebant,
quae tu volebas nec puella nolebat,
fulsere vere candidi tibi soles.
nunc iam illa non vult: tu quoque impotens noli,
nec quae fugit sectare, nec miser vive,
sed obstinata mente perfer, obdura.
vale, puella. iam Catullus obdurat,
nec te requiret nec rogabit invitam.
at tu dolebis, cum rogaberis nulla.
scelestas, vae te, quae tibi manet vita?
quis nunc te adibit? cui videberis bella?
quem nunc amabis? cuius esse diceris?
quem basiabis? cui labella mordebis?
at tu, Catulle, destinatus obdura.

カトウルス『歌集』8

かはいそうなカトウルスよ、つまらぬまねはやめろよ、 / そいでもう駄目とわかつてることは 駄目とあきらめろ。 / かつてはお前に あかあかと 輝いた日々もあつた、 / その女が音頭をとるとこへ かよひつめたころには— / どんな女も愛されまいほど 私からいとほしまれた女が。 / その折に、お前がのぞめばあの女も 拒まなかった、 / 交はされた たくさんまた楽しい たくみのかずかず、 / ほんとうに それらの日々は お前にあかるく輝いた。 / それが今では御免だとよ、お前だって 気はたけらうが、止めろよ、 / 逃げる者は追ふな、また みじめな生き方もよせよ、 / ただ心をかたくとぎして、しつかりと 耐へしのべ。 / 別れ

よう、女よ、もうカトゥルスは ほぞを決めた、/ 進まないお前に 求めもしなければ 乞ひもせぬだらう、/ だがお前は悔いることだらう、誰も 来なくなつたら。/ 極悪の女よ、ええ、どんな生活が お前に残つてゐるのだ、/ 誰がお前をたづねよう、誰の眼に 美人と見えよう、/ 誰をこれから愛しよう、誰のものだと いひ張らうとか、/ 誰にくちづけをし、誰の唇を 噛まうといふのだ。/ だが、お前、カトゥルスは、きつぱりと ほぞを固める。

(岩波文庫呉訳)

- ③ 「<...> 昔アイソクラチスと云ふ人は九十四歳で大著述をした。ソフォクリスが傑作を出して天下を驚かしたのは、殆んど百歳の高齢だつた。シモニヂスは八十で妙詩を作つた。おれだつて.....」 『猫』三

qualem Isocratis, qui eum librum qui Panathenaicus inscribitur quarto et nonagesimo anno scripsisse se dicit, vixitque quinquennium postea; キケロー『老年について』5.13

イソクラテースの老年もそうだ。彼は『パナテーナイア祭演説』と題する作品を九十四歳で書いたと言っているが、その後更に五年生きた。

Sophocles ad summam senectutem tragoedias fecit; quod propter studium cum rem negligere familiarem videretur, a filiis in iudicium vocatus est, ut quemadmodum nostro more male rem gerentibus patribus bonis interdici solet, sic illum quasi desipientem a re familiari removerent iudices; tum senex dicitur eam fabulam quam in manibus habebat et proxime scripserat, Oedipum Coloneum, recitasse iudicibus, quaesissetque num illud carmen desipientis videretur; quo recitato sententiis iudicum est liberatus. num igitur hunc, num Homerum, Hesiodum Simonidem Stesichorum, num quos ante dixi, Isocratem Gorgian, num philosophorum principes Pythagoram Democritum, num Platonem, num Xenocratem, num postea Zenonem Cleanthem aut eum quem vos etiam vidistis Romae, Diogenem Stoicum coegit in suis studiis obmutescere senectus? an in omnibus studiorum agitatio vitae aequalis fuit? id. 7.22-23

ソポクレースは非常な高齡に至って悲劇を作つた。それに熱中するあまり、家政を疎かにするように見えたので、息子たちが彼を呆け老人として家政から引き離してもらおうとした。われわれの習慣で、ちゃんと家の管理ができない父親は禁治産者宣告を受けることになっているが、それと同じだ。ところが、その時老詩人は、最近書き終えたばかりで未提出であった作品、『クロノスのオイディプース』を裁判官に向かって朗読し、この詩が呆け老人の作と見えるか、と尋ねたという。この朗読の結果、裁判官の判決によって彼は放免されたのだ。こういうわけだから、この人が、そしてまたホメーロスやヘーシオドスが、シモーニデース、ステーシコロスが、先ほど述べたイソクラテースやゴルギアースが、あるいは哲学者のピュータゴラスや

デーモクリトスが、プラトーンが、クセノクラテースが、下ってはゼーノン、クレアンテースが、あるいはお前たちもローマで見たストア派のディオゲネースが、それぞれに勤しむ中で、老年のために沈黙を余儀なくされたであろうか。それとも、これら全ての人にあっては、孜々とした営みが寿命のある限り続いたのではなかったかね。 (岩波文庫中務訳)

- ④「彼等は食後必ず入浴致候。入浴後一種の方法によりて浴前に嘔下せるものを悉く嘔吐し、胃内を掃除致し候。胃内廓晴の功を奏したる後又食卓に就き、飽く迄珍味を風好し、風好しければ又湯に入りて之を吐出致候。<...>」 『猫』二

vomunt ut edant, edunt ut vomant

セネカ『ヘルウィアに寄せる慰めの書』10.3

ありとあらゆる海を涉猟するなど必要のないことですし、動物の屍を腹いっぱい詰り、見も知らぬ浜辺で最果ての海の貝を掘り出したりするなど必要のないことです。これほどの恨みを買っている広大な覇権国家の境界を越えてまで珍味を求める奢侈に溺れる者には、神々や女神らの鉄槌が下されればよいのです。彼らはこれ見よがしに贅を尽くした料理に添える珍味佳肴の獲物をパースの彼方にまで涉猟しようとし、いまだに誅罰されていないパルティア人のもとから鳥類を求めて恥じないのです。ありきたりのものに飽きた喉の欲求を満たそうと、世界の至る所からありとあらゆるものを運び集めるのです。美食に萎えた胃が受けつけもしないものが最果ての海から運ばれてきます。彼らは食べるために吐き戻し、吐き戻すために食べ、世界中探し求めて手に入れた食材を消化する価値のないものと考えているのです。 (セネカ哲学全集大西訳)

- ⑤ 禿頭イスキラス、驚に亀を落とされ無残の最後を遂げる段

『猫』八

・西洋古典では、容姿や身なりなど外見的特徴が詳しく描かれることは皆無と言ってよいほどで、大抵短く触れられる程度に過ぎない。ホメーロスのエピセトを参照。古典文学の要点は登場人物の行為、業績、思想を叙述することにある。

esse quam videri bonus malebat.

サルスティウス『カティリーナの陰謀について』54

彼は善人と見られるより善人であることを望んでいた。

which are ascribed to Aeschines, but are the work of late sophists.—*Editions.* In the editions of the Attic orators [DEMOSTHENES], and by Bremi, Zurich, 1823; Franke, 1873; Schultz, 1865.—2. An Athenian philosopher and rhetorician, and a disciple of Socrates. After the death of his master he seems (Hermod. ap. Diog. Laert. ii. 106, iii. 6) to have stayed with Euclid in Megara in company with Plato and others: thence he went to Syracuse, but returned to Athens after the expulsion of Dionysius, and supported himself, receiving money for his instructions. He wrote several dialogues, but the three which have come down to us under his name are not genuine (*περὶ Ἀπεργῆς*, *Axiochus* and *Eryxias*: see Hermann, *de Aeschinis reliq.* 1850).—*Editions.* By Fischer, Lips. 1786; by Böckh, Heidel. 1810; and in many editions of Plato.—3. Of Neapolis, a Peripatetic philosopher, who was at the head of the Academy at Athens, together with Charmades and Clitomachus about B.C. 109 (Cic. *de Orat.* i. 11).—4. Of Miletus, a contemporary of Cicero, and a distinguished orator in the Asiatic style of eloquence (Cic. *Brut.* 95; Diog. ii. 64).

Aeschriion (*Ἀεσχρίων*). 1. Of Syracuse, whose wife Pippa was one of the mistresses of Verres, and who was himself one of the scandalous instruments of Verres.—2. An iambic poet, a native of Samos. There was an epic poet of the same name, who was a native of Mytilene and a pupil of Aristotle, and who accompanied Alexander on some of his expeditions. He may perhaps be the same person as the Samian. (What remains of his poems is printed in Bergk's *Poëtae Lyrici*, 1866.)—3. A native of Pergamum, and a physician in the second century after Christ, was one of Galen's tutors.

Aeschylus (*Ἀεσχύλος*). 1. The great tragic poet, was born at Eleusis in Attica, B.C. 525, so that he was thirty-five years of age at the time of the battle of Marathon, and contemporary with Simonides and Pindar. His father Euphorion was probably connected with the worship of Demeter, and Aeschylus himself was, according to some authorities, initiated in the mysteries of this goddess. At the age of twenty-five (B.C. 499), he made his first appearance as a competitor for the prize of tragedy against Pratinas, without being successful. His chief rival at this period was Phrynichus. He fought, with his brothers Cynaegirus and Aminias, at the battle of Marathon (490), and also at those of Salamis (480) and Plataea (479). In 485 he first gained the prize; and in 472 he gained the prize with the trilogy of which the *Persae*, the earliest of his extant dramas, was one piece. About this time, as is generally supposed, he went to the court of Hiero, and produced his play *Aetnae* to inaugurate the city Aetna [CATANA], which Hiero had founded. It is said that the *Persae* was reproduced there. He remained in Sicily about three years and returned to Athens before the death of Hiero: for in B.C. 468 his play was defeated by the *Triptolemus* of Sophocles. At the same time



Bust of Aeschylus.

there are reasons which may incline us to think that the first visit to Sicily was earlier. The city of Aetna, in honour of which he wrote his play, was actually founded in B.C. 476. Again, the subject of the play *Glaucus Pontius*, which formed part of the trilogy, is such as would more naturally be suggested after a visit to Sicily. Lastly, the tradition, though improbable in itself, that he went to Sicily because he was jealous of Simonides, is not likely to have arisen unless it was known that he quitted Athens before Simonides, i.e. before 477. On the whole we are met with fewer difficulties if we place the first visit between 479 and 472, and suppose that he returned to Athens in or shortly before the year in which he produced the *Persae*, which we shall then date after the *Aetnae*. In the year 477 he was victorious with the *Septem c. Thebas*. At some time later, probably after his victory with the *Oresteia* in B.C. 458, he returned to Sicily, and died at Gela in 456, at the age of sixty-nine. Various traditions are preserved as to the cause of his quitting Athens for Sicily. Some said it was from mortification at a defeat by Sophocles. It may be remarked that the most probable dates for his two journeys to Sicily do not follow a defeat. Others said it was because he had been defeated by Simonides in an elegy on those who died at Marathon. If this was so, it is strange that he should have gone to the court of Hiero only to meet Simonides there after all. Others said that it was because he had divulged the mysteries; others (and this, at any rate, must refer to his second visit to Sicily) because the alarm caused to women and children by the chorus of Furies had raised bad feeling against him. Whatever may have been the cause of his earlier visit to Hiero, the most likely account of his final departure from Athens is that he was disheartened by the failure of his attempt to support the power of the Areopagus by his *Eumenides*, and uneasy at the growing power of the democracy, whose leaders, moreover, must have regarded him with ill will. The well-known story of his death, that an eagle, mistaking the poet's bald head for a stone, dropped a tortoise on it to break the shell, is represented on a gem, which Baumeister thinks was copied from a relief, and suggests that the story came from the relief and was fitted on to Aeschylus. It was held to fulfil an oracle by which Aeschylus was to die by a blow from heaven.—Aeschylus so changed the system of the tragic stage that he has more claim than anyone else to be regarded as the founder of Tragedy. His great change consisted in introducing a second actor, which was done certainly before the *Persae*. Before this there can have been little real dramatic action and a dialogue merely between the single actor and the chorus was of far less importance than the classic odes. Aeschylus first made the dialogue more important than the chorus. He improved the masks and the costumes generally (see *Dict. Antiq.* s.v. *Tragœdia*): it was said (Athen. p. 21, e.) that he in some

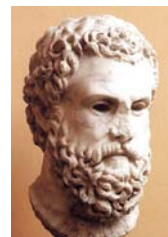
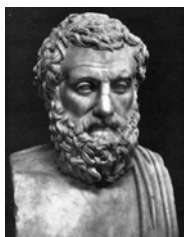
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Aeschylus. (From a gem.)

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A classical dictionary of Greek and Roman biography, mythology and geography by Sir William Smith; revised throughout and in part rewritten by G.E. Marindin, 4th ed. (rev.) 1909 より転載引用。同書は漱石文庫にその名が認められる (1899年刷)。



⑥ many a slip 'twixt the cup and the lip

『猫』二

唇と盃の距離は短きが如くなれども其間にて種々の失敗あるべし

『不言之言』

Ἦ καὶ ἐπ' Ἀντινόω ἰθύνητο πικρὸν οἶστόν.
ἦ τοι ὁ καλὸν ἄλεισον ἀναιρήσεσθαι ἔμελλε,
χρῦσεον ἄμφωτον, καὶ δὴ μετὰ χερσὶν ἐνώμα,
ὄφρα πίει οἴνοιο· φόνος δέ οἱ οὐκ ἐνὶ θυμῷ
μέμβλετο· τίς κ' οἴοιτο μετ' ἀνδράσι δαιτυμόνεσσι
μοῦνον ἐνὶ πλεόνεσσι, καὶ εἰ μάλα καοτερός εἴη,
οἷ τεύξειν θάνατόν τε κακὸν καὶ κῆρα μέλαιναν;
τὸν δ' Ὀδυσσεὺς κατὰ λαιμὸν ἐπισχόμενος βάλεν ἰῶ,
ἀντικρὺ δ' ἀπαλοῖο δι' αὐχένος ἦλυθ' ἀκωκῆ.
ἐκλίνθη δ' ἐτέρωσε, δέπας δέ οἱ ἔκπεσε χειρὸς
βλημένου, αὐτίκα δ' αὐλὸς ἀνά ῥίνας παχὺς ἦλθεν
αἵματος ἀνδρομέοιο

ホメーロス 『オデュッセイア』 22.8-19

こういうと、恐るべき矢をアンティノオスに向けて狙いをつけたが、折しもアンティノオスは、二つの把手のある見事な黄金の盃を掌中に遊びながら、酒を飲むべく口許に近付けようとするところ、殺されようなどとは夢にも思っておらぬ。宴に興ずる多数の間でたったひとり、いかに剛勇の士であろうとも、敢えて己に黒き死の運命をもたらす者があるうとは誰が思おう。オデュッセウスは狙い過たず、アンティノオスの咽喉の辺りを射当て、鏃はしなやかな頸を貫いて先へ抜けた。アンティノオスの体が一方にぐらりと傾くと、撃たれた男の手から盃が落ち、たちまちその鼻からは人血が、太い流れとなって迸り出る。(岩波文庫松平訳)

πολλὰ μεταξὺ πέλει κύλικος καὶ χεῖλεος ἄκρου (polla metaksy pelei kylikos kai cheileos akrou)

ディオニュシオス・トラークスの記すことわざ¹

Inter os et offam

アウルス・ゲッリウス 『アッティカの夜』 13.17

Multa cadunt inter calicem supremaque labra

エラスムス 『格言集』 (Adagiorum veterum collectanea) 1.5.1

¹ 『アッティカの夜』上掲箇所では、Inter os et offamの意味を尋ねられた2世紀ローマの文法学者スルピキウス・アポリナリスがこのことわざを示したことになる。