

〈論文〉

英國小説の realism 研究 (V)  
—— George Gissing : *Veranilda* (3) ——

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CHAPTER XV YOUNG ROME

characters: Basil, Heliodora, Vivian, Muscula, Gala, Marcian

第拾五章で注目すべきは、Heliodora と Vivian の人物描写であろう。この作家の数多くの人物描写に接して来た者にとって、單的に言えば、遺作に於いても尚極めて 'stereotype' な人物描写しか出来て居ないと言うことである。結論を急ぎすぎる嫌い無きにしも非ずだが、この作家の成長を見守り續けて来た筆者にとっては、失望を禁じ得ないと言うのが本音である。

Heliodora's robe was of hyacinth blue, brodered in silver thread with elaborate designs. Bracelets, chains, and rings shone about her in the wonted profusion. Above the flat coils of her hair lay a little bunch of grapes between two vine leaves, wrought in gold, and at her waist hung a dagger, the silver sheath chased with forms of animals. Standing behind her the little Anglican slave Laetus gently fanned her with a peacock's tail, or sprinkled her with perfume from a vial; the air was heavy with Sabaeon odours.

(*Ibid.*, p. 175)

Sabaeon odours に包まれたこの gorgeous な女性像は、明らかに前章の Gordian の妻 Silvia の清楚さと對稱的に描かれて居て、後者の指にはたった一つの ring しか付けられて居ない質素な美しさを殊更に強調する爲丈に、敢えてこの女性像を創出した意圖が極めて鮮明である。過去幾度となく繰り返して指摘して来たことだが、對稱的な人物像を多用するこの作家の明白な缺點は、餘りに美事に對稱的過ぎて、かえって安易な作り物の印象を

讀者に與えて了うことである。

This youth was the son of a man whose name sounded ill to any Roman patriot — of that Opilio, who, having advanced to high rank under King Theodric, was guilty of frauds, fell from his eminence, and, in hope of regaining the King's favour, forged evidence of treachery against Boethius. His attire followed the latest model from Byzantium: a loose, long-sleeved tunic, descending to the feet, its hue a dark yellow, and over that a long mantle of white silk, held together upon one shoulder by a great silver buckle in the form of a running horse; silken shoes, gold embroidered, with leather soles dyed purple: and on each wrist a bracelet. His black hair was short, and crisped into multitudinous curls with a narrow band of gold pressing it from the forehead to the ears.

(*Ibid.*, p. 176)

衰亡に向ってひた走る The Roman Empire の、本来ならば次代を背負うべきこの拾八歳の若き Roman の、質實剛健を旨とした風習をすっかり捨て去った Byzantium 風の流行の身形の中に、大帝國の末期の姿の一端を垣間見せようとする作家の意圖は理解出来るものの、Basil に對抗する rival としての存在感についての説明は無きに等しく、單なる操り人形としか見えないのは残念である。

さて、こちらは仲々面白くなって來た plot の展開を追って見よう。周囲の忠告に配慮して、然し、Veranilda への變らぬ愛——‘It helped him to fix his thoughts upon Veranilda, and silently he swore that no temptation should prevail against the fidelity due to his beloved.’ (*Ibid.*, p. 172) ——を確信して、Basil は Heliodora 邸に向うが、そこには Vivian と有閑夫人 Muscula 及び Gala という取巻きの先客に囲まれて、騒々しい雰圍氣の中で、女王然として鎮座する Heliodora の姿が在り、その内に他愛のない話題の中での意見の衝突から、二人の有閑夫人の間で諍いが生じ、その鬱憤晴らしの一助として Muscula の口から重大な發言が飛び出して、Basil を驚ろかす。

‘I know well why you were here. Not for this woman's painted cheeks and essence-soaked hair: you had enough of that long ago. You come because she pretends to know a secret which concerns you nearly. It was to discover this secret that she sought friendship with me. But do not imagine, sweet lord, that I tell all I know to Heliodora. I have played with her curiosity and fooled her. From me she has learnt nothing true — and be sure she does

not — she could only mislead you. I alone can discover for you what you wish to know. Give yourself no more trouble in suing to a woman of whom you are weary — a woman evil and dangerous as a serpent. When you choose to seek me, dear lord, I will befriend you. Till that day, fare you well, and beware of other things than the silver-hilted dagger — which she would draw upon me did she dare. But she knows that I too have my little bosom friend, though it does not glitter before every eye.’

(*Ibid.*, p. 178)

結局これ迄思わせ振りの口調で、Veranilda の行方について熟知して居ると Basil の氣を惹いて來た Heliodora の奸計は、この Muscula の告白で總て虚偽であることが判明し、Basil のみならず、讀者も驚くのである。このあたりの plot の展開振りは、流石に永年に亘る作家の營々と續けられて來た storyteller としての面目躍如と褒めて置こう。憤然として踵を返そうとする Basil に對して、あんな ‘harlot’ の言う事を信じてはいけなと、

Her arms were about his neck; her body clung against his; she breathed hotly into his eyes as she panted forth words, Latin, Greek, all burning with shameless desire.

(*Ibid.*, p. 180)

撓垂れかかる悪女を突き飛ばして、Basil は Heliodora 邸を後にする。

憤慢やる方なく立ち寄った Marcian 邸で、彼の口から

‘If you come to tell me what you have heard this afternoon, spare your breath. I know it already. I have seen an angry woman. Angry women are always either very mischievous or very useful. In this case I hope to make use of her. But I can tell you nothing yet, and I would that you were far from Rome. Could I but persuade you to be gone, dear Basil?’

(*Ibid.*, p. 181)

と、これ又意外な報告を聞いて、Basil は再び驚かされる。然し、この二重の衝撃から立ち直るかの様に意を決して、Rome を離れる覺悟を固め、‘Can I trust you, Marcian?’ (*Ibid.*, p. 181) と友情と信賴を確認して去るのである。この確認が、後章の Marcian の行動に對する重要な伏線になることは言う迄もない。

CHAPTER XVI

characters: Marcian, Heliodora, Sagaris

南イタリアの大半は、the Goths に征壓されて、帝國の命運は日増しに滅亡へ向って転がり落ちて行く中で、Byzantium への救援依頼も殆んど効果なく、絶望した Rome の庶民の間からは、‘Let the Goth come quickly!’ (*Ibid.*, p. 183) という自暴自棄な聲迄聞かれる様になって来て居る。そんな状況の中で、Totila とも Belisarius とも交渉の道を保持する Marcian は、‘He was now exerting himself in manifold ways, subtly, persistently, for the supreme achievement of his intrigue, the delivery of Rome from Byzantium tyranny.’ (*Ibid.*, p. 183) という大計画に向って行動を開始する。彼が先ず仕掛けた計略は、Heliodora を利用することであった。彼女を訪ねた Marcian は、‘thrice gracious lady’ (*Ibid.*, p. 185) という呼び掛け方からも推測される様に、この人一倍自尊心が強く pride の高い女性を、徹底的に持ち上げて、巧みに攻略する。Gissing の数多くの作品に見られる ‘plotting’ の集大成と言っても過言ではない程、Marcian の言動は水際立って居る。

‘Alas!’ sighed Marcian, ‘it was too much to hope. How could you be other than cold to him. Had you deigned, thrice gracious lady, to set your beauty, your gifts, in contest with his memory of that other!’

(*Ibid.*, p. 185)

と、貴女こそ Basil と結ばれる運命にあると唆かし、更に、

‘Little chance, dear lady, I hope and believe, but I have confessed to you that I speak as a self-seeker and a faithless friend. It is not enough that Basil may not wed her; I would fain have her for myself.’

(*Ibid.*, p. 186)

と告げて、自分も Veranilda を愛して了ったことを明らかにすることに依って、彼女と親友が親密になる様に本気で画策して居るのだと思わせようとするのである。更に、彼は以下の二つの ‘his invention’ (*Ibid.*, p. 187) を Heliodora に明かして、彼女の度胆を抜く。先ず Veranilda は、Belisarius の手に依って Constantinople の或る城に幽閉されて居ること、次に、Heliodora と敵對關係に在る Muscula は、Belisarius と同棲して、彼を意の儘にして居ること、次いで、彼女は Basil に買収されて、Veranilda を密かに城から連れ出して、

Rome 近郊に潜む Basil の許へ送り届ける計画となるのである。そして、謀略の總仕上げとして、Belisarius が、‘Wore I the purple, Heliodora should be my Empress.’ (*Ibid.*, p. 188) と、事もあろうに Muscula の前で言い放つのを聞いたと話して、Heliodora の pride を擽る。Marcian に負けず劣らず実行力に富む Heliodora は、直ちに Marcian の confidential servant である Syrian の Sagaris を呼び出し、色仕掛けで Muscula 殺害の實行を囁いて約束させ、自らに刃向う憎い女性を始末させて了う。

以後の plot の展開の上で、Marcian の ‘unhappy that he was, he himself loved Veranilda.’ (*Ibid.*, p. 185) と、Heliodora を自らの計略に引き込む一手段として發した言葉が、徐々に現實のものへと變化して行く経緯を重視して行かねばなるまい。

## CHAPTER XVII LEANDER THE POLITIC

characters: Marcian, Heliodora, Leander

この章では、謀略家の Marcian と野心家の deacon Leander との、各々の野望達成へ向けての駆け引き振りが鮮明に描出されて、小説の plot を複雑化し、讀者の興味を物語の更なる發展に強烈に惹き付ける効果を擧げて居る。the Gothic maiden が船で東方 Constantinople へ向うのを目撃したとの噂を聞いて、急いで Heliodora を訪れた Marcian に、彼女は Veranilda は Belisarius の手許には居ないと告げ、彼の想像が正しくなかったことを語る。Marcian は自らの將來設計の實現に向けて、現實の事態の發展を Heliodora に解説する。the Goth King の Totila は、進む處總ての地を掌中に収め、間もなく the Appia Way から Rome へ進駐するであろうこと、Belisarius より Totila の方が Rome 人民に人氣があるらしいこと (‘Not even Belisarius can undo the work of Alexandros and these devouring captains. From end to end of Italy, the name of the Greeks is abhorred; that of Totila held in honour. He will renew the kingdom of Theodoric.’ (*Ibid.*, p. 195)) 等を告げた後、謀略に取り掛かる。即ち、Heliodora から事の外親密な Belisarius に Rome の無血開城を勧めたい、事が成った後その功績は自分から Totila に充分傳えて置く、更に、the Gothic King は非常に寛容な精神の持主なので、the Greek commander の處遇に關しても決して悪い様にはしない筈と持ち掛けるのである。この取引きは opportunist で計算高い Heliodora にとっても得にこそなれ決して損はしない筈で、臆て彼女も納得するであろうとの強かな計算に基づいて居るのである。

暫くして、Marcian の許に Totila から deacon Leander に逢えと言う書簡が届けられ、彼は早速 Leander を訪れる。老朽した the temple of Minerva Chalcedica を取り壊して、新しい教會建立に忙しい Leander と、事態の伸展を急ぐ Marcian との丁々發止の駆け引きが

美事である。何よりも先ず Veranilda の所在を突き止めたい Marcian は、the Goth King が、Basil との関係は水に流して、‘his own people’ である Veranilda を queen として迎えたいと希望して居ると水を向けるが、狡猾な deacon は the Pope Vigilius が密かに Rome を抜け出して身を隠すらしいと話題を變えて了う。法王脱出の後、Leander 自身が the deacon Pelagius として、實権を掌握する筋書きであることは、回轉の速い Marcian の即座に理解出来ることで、

‘Basil I hold dearer to me than my own; but I cannot help him to frustrate a desire of Totila. The King is noble; to serve him is to promote the weal of Italy, for which he fights, and in which name he will conquer.’

(*Ibid.*, p. 199)

と、親友を裏切って迄 Totila の爲に働くのは、唯一途に Rome の又 Italy 全体の weal を願うてのことと力説する。

It was his principle to trust no man unless he were assured of a motive he had not yet discovered in Marcian.

(*Ibid.*, p. 200)

心底から Marcian を信用し切っていない Leander は、彼の申し出が確かに自らの利益に結び付くと知りながらも、‘Be not impatient; great things are not hastily achieved.’ (*Ibid.*, p. 200) と老獪にも逸る若者を宥めて、the Pope の脱出の件も含めて、事態の動向を探ろうとする。‘plotting’ の heroes としての Marcian と Leander の対決は、更に後章に於いて、plot を興味深いものに仕上げて行くのである。

## CHAPTER XVIII PELAGIUS

characters: Marcian, Heliodora, Pelagius

第拾八章は、策謀家 Marcian の失意の状態を鮮明に描き出す。自らのシナリオ通りに動かない Heliodora と deacon Leander に少なからず失望した Marcian は、日頃の過勞も加わって、病の床に就く。家中の者は疫病を恐れて近寄らない。幸い pest 罹患ではない事が判明して、安堵の胸を撫で下しはしたものの、患う前に較べて可成り氣弱になって居る自分に氣付いて、Marcian は驚く。暫く静養した後、漸く元氣を取り戻して、Heliodora の

許を訪れる。何時になく不機嫌な彼女は、自分と Marcian の密議が何故 Belisarius の耳に筒抜けになって居るのかと詰る。‘That is a question to put to your astrologer, your oneirocritic, your genethliac. I profess not to read mysteries.’ (*Ibid.*, p. 205) とその場は躲したものの、‘Liar! How could he have had it but from your own lips?’ (*Ibid.*, p. 205) と罵られて、Marcian は非道く傷付いて了う。更に、Pelagius に対面した際に、

‘Remember, then, how I have dealt with you; remember, also, that no such indulgence will be granted to a renewal of your crime against Rome, your sin against God.’

(*Ibid.*, p. 208)

と痛罵されて、完全に打ちのめされて了うのである。the festival of St. Laurentis の日に、martyr’s grave で祈る Marcian の姿は、彼が決して強氣一邊倒の男ではなく、意外に繊細な神経の持ち主であることを証明して居る。

All Rome streamed out to the basilica beyond the Tibertine Gate, and among those who prayed most fervently at the shrine was Marcian. He besought guidance in an anguish of doubt. Not long ago, in the early days of summer, carnal temptation had once more overcome him, and the sufferings, the perils, of this last month he attributed to that lapse from purity. His illness was perhaps caused by excess of rigour in penitence. To-day he prayed with many tears that the Roman martyr would enlighten him, and make him understand his duty to Rome.

(*Ibid.*, p. 208)

病床に在った時も、‘In his weak, dejected, and humbled state he thought of the peace of a monastery, and passed most of his time in prayer.’ (*Ibid.*, p. 202) と弱氣が顔を覗かせて居たのだが、練り上げた計画が一向に進捗しない状況も相俟って、今や Marcian は失意のどん底に落ち込んで了ったのである。

この様に打ち拉がれた Marcian を立ち直らせたのは、何と deacon Leander であった。‘That for which you have been waiting.’ (*Ibid.*, p. 209) という意味深長な言い廻しで、彼は Marcian に Rome を出立する様に勧める。

With difficulty Marcian dissembled his agitation. Was this the saint’s reply to his

prayer? Or was it a temptation of the Evil Power, which it behoved him to resist?

(*Ibid.*, p. 209)

人智では抗い切れない運命の命ずる儘に、MarcianはSagarisを連れて、Romeを後にする事になるのだが、尚も前途に言い知れぬ不安を抱く彼に向って、‘The travel is planned in every detail, and the letters ready.’ (*Ibid.*, p. 209) と囁く Leander の言葉が、何とも無気味である。

#### CHAPTER XIX THE PRISONER OF PRAENESTE

characters: Marcian, Veranilda, a bishop of Praeneste

第拾七章で詳らかになった二人の謀略家が、その目指す目的に向って、積極的に行動に移る姿を追って見よう。the Pope Vigilius の Rome 脱出は、脱出と言うよりは敗走と言える程惨めなもので、早朝にも拘らず、多数の民衆から石飛礫の洗禮を浴びる體たらくであったが、この Christ 教の敗退を如實に示す行爲こそ、謂う迄もなく deacon Leander の策略に基づくもので、自らの身の安全と the Pope に對する見せかけの忠誠心から、逃避行に同道して居る間に、Totila が Rome を征壓し、その後に戻って Apostle の地位を手に入れようとの算段である。一方、Marcian は、

The thought most active in his mind had nothing to do with the contest of nations or with the fate of Rome: it was that on the morrow he should behold Veranilda. For a long time he had ceased to think of her; her name came to his lips in connection with artifice and intrigue, but the maiden herself had faded into nothingness, no longer touched his imagination. He wondered at that fantastic jealousy of Basil from which he had suffered. This morning, the caress of the warm air, the scents wafted about him as he rode over the great brown wilderness, revived his bygone mood. Again he mused on that ideal loveliness which he attributed to the unseen Veranilda. For nearly a year she had been sought in vain by her lover, by Greek commanders, by powerful churchmen; she had been made the pretext of far-reaching plots and conspiracies; her name excited passions vehement and perilous, had been the cause of death. Now he was at length to look upon her; nay, she was to pass into his gurdianship, and be by him delivered into the hands of the warrior king. Dreaming, dreaming, he rode along the Praeneste Way.

(*Ibid.*, p.p. 211~212)



と、募るばかりの Veranilda への想いを胸に秘めて、本来の目的である ‘the contest of nations or with the fate of Rome’ を等閑にして、一路彼女が幽閉されて居る Praeneste へ向うのである。

Its great walls and citadel towering on the height above told of ancient strength, and many a noble building, within the city and without, monuments of glory and luxury, resisted doom. Sulla’s Temple of Fortune still looked down upon its columned terraces, but behind the portico was a Christian church, and where one abode the priests of heathen sanctuary, the Bishop of Praeneste had now his dwelling.

(*Ibid.*, p. 214)

そして、deacon Leander からの指示通り、Bishop は Veranilda を Marcian の手に託すことになる。

The soft accent made Marcian tremble. He expected to hear a sweet voice, but this was sweeter far than he could have imagined: its gentleness, its sadness, utterly overcame him, so that he all but wept in his anguish of delight.

(*Ibid.*, p. 218)

餘りにも理想化されすぎた女性像の存在は、この作家の多数の作品の中で嫌と言う程繰り返されて来た人物創造の technique ではあるのだが、此の遺作に於いて又しても顕在して居て、realism 作家の本質的な技倆不足を暴露して居るが、この点については他日に譲ることにしたい。

the Gothic King の前衛陣地に向って、人眼を避けて人跡未踏と言っても過言ではない荒地を抜けて、Marcian の故郷に近い Aletrium に辿り着くと、其處は既に遊牧の異教徒に襲われた後で、あらゆる掠奪が行われて居り、村人達は恐怖のどん底に突き落とされて居る。村の bishop に對して、自分達一行は Rome の leading churchmen からの Totila の一日も早い入城を督促する書簡を届ける爲に道を急いで居ると説明する Marcian の言葉に、異教徒に對して反感を抱く村人達も、Rome の教會が認めて居るのなら安心と喜ぶのである。村の教會の mass で一心に祈る Veranilda に ‘You have heard the mass?’ (*Ibid.*, p. 220) に對して、‘I am a Catholic. My religion is that of Basil.’ と答える Veranilda の今後何處へ向うのかとの問いに、胸の奥深くに jealousy の炎の燃えるのを覚えながらも、‘Not far from here

there is a villa. There you shall rest in safty until Basil comes.’ と應え、‘He is near?’ と更に問い掛ける Veranilda に、‘Already I have summoned him.’ (*Ibid.*, p. 221) と心ならずも嘘を吐く Marcian の心境に眞實を告げて彼女を悲しませるよりは東の間でも愛しい女性を安心させたい戀する男性の心情が見て取れて、realism の破片を垣間見る気がするのである。

## CHAPTER XX THE ISLAND IN THE LIRIS

characters: Marcian, Veranilda, Sagaris

親友 Basil と愛する Veranilda に對する Marcian の激しい ‘jealousy’ が表面化する第二拾章は、彼等が漸く落ち延びた Liris の美しく穏やかな自然の中で展開される。Marcian の父の代からの villa は、凡そ五拾年程所有者一族には使用されて居らず、その爲可成り荒廢した状態で、僅かな slaves と peasants に依って辛うじて維持されて居る。Marcian の母が彼の少年時代に死んで、その直後亡霊として姿を現わし、お前もこの villa で ‘at peace with God’ (*Ibid.*, p. 224) の状態で生涯を閉じるだろうと予言し、この言葉が成人した後も Marcian の脳裏に焼き付いて離れず、引退後はきっとこの地で餘生を送る事になるだろうと考えて居る土地である。‘upper gallery’ を Veranilda の居室に定めた Marcian は、途中護衛に當って呉れた Praenestines に Greek pursuers に注意して戻る様にと指示して、この villa で唯一資産價值のある Pluto と Neptune と Proserpine の三像の在る部屋で、初めて Veranilda と二人切りで對面する。Veranilda を nun にする計画があったことを告げた Marcian に、若し Basil が死んだとしたら運命に従ったかも知れないと答えた Veranilda は、Aurelia の消息について聞かれると、誘拐されて船に乗せられた後全く知らないと話し、‘You never feared that he might have forgotten you?’ (*Ibid.*, p. 228) と尋ねる彼に向って、‘Had I dreamt of it, I think I should not live.’ ときっぱり斷言する。‘I thought only of Basil.’ と尚も彼への思慕の念をつのらせる Veranilda を残して villa を出た Marcian は、嘗って叶わぬ戀を悲觀した乙女が身を投じたと謂う傳説の斷崖 Lover’s Leap に立ち寄り、物想いに耽る。

‘Where Basil may be I know not. If he is still Asculum many days must pass before the summons from me could bring him hither. He may already be on his way to join the king, as I bade him in my last message. The uncertainty, the danger of this situation, can be met only in one way. On leaving Rome I saw my duty plain before me. A desire to pleasure my friend made me waver, but I was wrong — if Basil is to have Veranilda for his bride he can only receive her from the hands of Totila. Anything else would mean peril to the friend I love, and

disrespect, even treachery, to the king I honour. And so it shall be; I will torment myself no more.'

(*Ibid.*, p.p. 229~230)

然しこの論理的な苦渋の決心も、Veranilda と一つ屋根の下で過す初めての夜の到来と共に、感情的な行動に駆り立てる。

It came; the silent, lonely night, the warm, perfumed night, the season of fierce temptations, of dreadful opportunity. Never had the passionate soul of Marcian been so manifestly lured by the Evil One, never had it fought so desperately in the strength of religious hopes and fears. He knelt, he prayed, his voice breaking upon the stillness with anguish of supplication. Between him and the celestial vision rose that face which he had at length beheld, a face only the more provocative of sensual rage because of its sweet purity, its flawless truth. Then he flung himself upon the stones, bruised his limbs, lay at length exhausted, as if lifeless.

No longer could he strengthen himself by the thought of loyalty in friendship; that he had renounced. Yet he strove to think of Basil, and, in doing so, knew that he still loved him. For Basil he would do anything, suffer anything, lose anything; but when he imaged Basil with Veranilda, at once his love turned to spleen, a sudden madness possessed him, he hated his friend to the death.

(*Ibid.*, p.p. 231~232)

沸き上る衝動を抑え切れず、Veranilda の寝室近くに忍び足で近付いた Marcian は、不寝番の slave の一人に見咎められると、'Let me find you sleeping again, and your eyes shall be burned out.' (*Ibid.*, p. 232) と、何時もの 'humane' (*Ibid.*, p. 233) な主人の顔をかなぐり捨てて威嚇し、彼等の度胆を抜く始末である。

翌日策謀家としての冷静さを取り戻した Marcian は、the Gothic King に當てて何やら書簡を認めた後 Sagaris を呼び、その書簡を直接 Totila に手渡すこと、他の人間には遥遥 Rome から来たと思わせること、更に、萬一 Basil に出逢ったら自分の主人は Rome に居ると答えて置く様に嚴命する。帝國の命運を左右する運動を画策する策謀家としての顔と、戀慕する女性に對して率直に心情を吐露することを躊躇する 'weak-hearted' な二面性を内包する人物の登場は、Gissing の大作 *New Grub Street* の Jasper Milvain と Edwin Reardon

とを頂点として、延々と續けられて来た個性の一面のみを重視した単純明快な對稱的人物の設定と言うこの作家の常套的技法を識る者にとっては、些かの途惑いと共に、storytellerとしてのこの作家の成長を感じずののだが、この點については、後章での検討に任せることにしよう。

‘It is so long since I was free to walk under the open sky.’ (*Ibid.*, p. 234) と自由を喜ぶ Veranilda を馬の背に乗せる際の、又、彼女を馬から下す時の Marcian の繊細な心の動きは、將に特筆に値する。

For a moment he held her, for a moment felt the warmth and softness of her flesh; then she sat sideways upon the horse, looking down at Marcian with startled gaiety. He showed her how to hold the reins, and the horse went gently forward.

She thanked him winsomely, and then, simply as before, accepted his help. Again Marcian held her an instant, her slim, light body trembling when set her down as if from a burden which strained his utmost force.

(*Ibid.*, p.p. 234~235)

viper を氣遣って、思わず反射的に Veranilda の手を掴んだ彼に、‘It will not be more than a few days?’ (*Ibid.*, p. 235) と、Marcian の突嗟の嘘を信じて居る Veranilda の間に、‘I have hidden the truth so long because I knew not how to utter it. Basil is false to you.’ (*Ibid.*, p. 236) と應じ、‘He loves another woman, and for her sake has turned to the Greeks.’ (*Ibid.*, p. 236) と告げる Marcian の胸中には、直接肌で感じた愛する女性の温もりに挑撥された男性としての sexual desire が潜んで居たのかも知れない。Basil が嘗って夫のある身の Heliodora と愛し合って居て、Veranilda の失踪後に彼女との間に縊りが戻ったと話す Marcian の虚言に、純真無垢な Gothic maiden は、

‘It cannot be true that he would have given me to the Greeks; that he may have forgotten me, that he may have turned to another love, I can perhaps believe — for what am I that Basil should love me? But to scheme my injury, to deliver me to our enemies — Oh, you are deceived, you are deceived!’

(*Ibid.*, p. 237)

と悲痛な叫び聲を上げて走り去るのである。

## CHAPTER XXI THE BETRAYER BETRAYED

characters: Sagaris, Basil, Venantius

この作家の storytelling の常套手段の一つとして特徴的なものに、所謂 ‘rascals’ の暗躍が在ることは、これ迄の數多くの作品で見聞きした處であるが、従來の ‘plotting’ を演ずる脇役達の中には、唯 plot の展開の爲丈に創造された unreal な characters が多數を占めて居たのに對して、この作品に於いては、可成りの reality を賦與された人物が登場する。その一人が Syrian の Sagaris である。この ‘wily and unscrupulous’ (*Ibid.*, p. 240) な Marcian の側近は、Basil を初め Belisarius や Heliodora 等にその行方を尋ねられて居る Veranilda を今自らの手中に収め、その上でこれからの善後策を手探りする爲に、自分に書簡を持たせて、the Gothic King の許に派遣した主人 Marcian の意圖を熟知して居て、

Now to the Syrian this would have been a matter of indiffidence, but for his secret communications with Heliodora and all that had resulted therefrom. Heliodora’s talk was of three persons — of Marcian, of Basil, of Veranilda — and Sagaris, reasoning from all the gossip he had heard, and from all he certainly knew, concluded that the Greek lady had once loved Basil, but did so no more, that her lover had turned to Marcian, and that she either knew or suspected Marcian to be arival of Basil for the love of Veranilda. Thus had matters stood (he persuaded himself) until his own entrance on the scene. That a woman might look with ardent eyes on more than one man in the same moment, seemed to Sagaris the simplest of facts; he consequently found it easy to believe that, even whilst loving Marcian, Heliodora should have conceived a tenderness for Marcian’s slave. That Heliodora’s processions might be mere tricky, he never imagined; his vanity forbade it; at each successive meeting he seemed to himself to have strengthened his hold upon the luxurious woman; each time he came away with a fiercer hatred of Marcian, and a deeper resolve to ruin him.

(*Ibid.*, p. 241)

と、絶えず胸の奥底に燻り續けて來た主人に對する憎惡の念を、今實行に移す決心をするのである。‘Was his master serving the Greeks or the Goths?’ (*Ibid.*, p. 242) と自問する Sagaris は、‘On the whole he himself favoured Totila, heeling sure that the Goth would bring the war to a triumphant end; and on this account he was disposed to do his errand faithfully.’

(*Ibid.*, p. 242) と自答して、愈々実行に移るのである。日に夜を繼いでの強行軍を重ねて、the Goths の前線基地 Aesernia に着いた Sagaris は、旧知の the captain of the Goth の Venantius of Nuceria に面會する。そして、彼の口から思い掛けず Basil が此處に居ると聞かされて吃驚する。南に向う途中で、Basil は pest に罹患しかかるが、運良く Venantius に救われて、彼の麾下の名医の懇切な治療と、Sagaris とは對稱的な ‘good fellow’ (*Ibid.*, p. 243) Felix の文字通り寢食を忘れての手厚い看護とのお蔭で、回復の兆しが見えて来て居るのである。Venantius は、自分の部下が、Marcian 一行を送り届けて Praeneste に戻る途中の六人の servants に偶然出逢い、彼等の口から若い貴族と ‘beautiful, with long yellow hair’ (*Ibid.*, p. 254) の婦人とを護衛して来た歸途であると聞いて来たたと Basil に告げ、今 Sagaris が the Gothic King 宛の書状を携えて基地に到着したと伝える。旅の途次 brigands に襲撃されて、馬と武器を略奪された自分を助ける爲に、行方不明であった Veranilda を探し出して連れて来て呉れたものと Basil は親友の善意の行動と解釋する。

Marcian had discovered her, had rescued her, had brought her thither to rest in safety till her lover could join them — brave Marcian, truest of friend! For this had he sent the summons southwards, perhaps not daring to speak more plainly in a letter, perhaps not being yet quite sure of success. This had he so often promised — O gallant Marcian!

(*Ibid.*, p. 246)

善人 Basil のお人好しの想像を、根底から覆すのが Sagaris である。彼の主人を欺く意圖的な計略を逐って見よう。‘You know very well that the lord Marcian has no secrets from me. With me you can speak in entire confidence. What has come to you, man? Tell me — did your lord leave before or after you?’ (*Ibid.*, p. 247) との Basil の言葉に、主人も同時に Rome を出立したと言い掛けて、旅の疲れでつい言い間違えた風を装って、Marcian は未だ Rome に留まって居ると強調し、更に會話が進むにつれて、‘villa’ を出發してから此處に到着する迄全く休んで居ないと口を滑べらせた振りをし、萬一 Basil に出逢っても、何も話してはいけないと嚴命されたと伝えて、狡猾な Syrian は善良な Basil を自らの邪惡な計略の中へ引き込んで行く。更に、直接見た譯ではないがと前置きしつつ、maid 達から聞いた噂話として、その若い婦人が倅せそうに自分の主人と連れ立って散歩して居たと話し、Basil を疑惑の淵に追いやるのである。

‘I ride straight way for Apinum. Ask me no questions, Venantius. When I return, if I do

return, you shall know what sent me there. I may be back speedily.'

(*Ibid.*, p. 250)

'They speak of her happy mien and gay talk, of her walking with my lord in private.'  
(*Ibid.*, p. 249) と自信あり氣に話す Syrian の言葉に、

His thoughts far outstripped him; he regard at the prospect of long hours to elapse ere he could reach Marcian's villa. With good luck he might arrive before nightfall. If disappointed in that, a whole night must pass, an eternity of torment, before he came face to face with him he had called his dearest friend, now his abhorred enemy.

(*Ibid.*, p. 250)

と決心して、生命の恩人である Venantius の陣地を出発して、Marcian の villa へ向う破目に落ちる Basil の不幸が、この長篇の大團円へと繋って行く事は言う迄もない。途中道を間違えた爲に、廢墟化した山中の temple で一泊せざるを得なくなった Basil の短かい微睡の中に現われるのは、愛する Veranilda の幻で、文字通り 'eternity of torment' の象徴であり、二人の仲睦まじ氣な散策の姿を夢想して、'O villanous Marcian! O frickle, wonton Veranilda!' (*Ibid.*, p. 253) と叫ぶ Basil が、'And in his heart was no desire but of vengeance.' (*Ibid.*, p. 254) と固く決心することになるのである。

## CHAPTER XXII DOOM

characters : Marcian, Gaudiosus, Basil

villa に着いて四日目の午後、Veranilda との參度目の interview に臨む Marcian の心境は複雑この上ないものである。Proserpine の銅像を眺める彼の胸の内には、Jupiter と Ceres の間に産れた四季の女神が、Pluto に連れ去られて天界を離れ下界の女王になったと言うギリシア神話に準らえて、前者が Veranilda 後者が謂う迄も無く自分自身ではと言う想いが在り、これ迄の自らの生き様を 'a double face' と反省する。

When Marcian parted from Veranilda in the peristyle, and watched as she ascended to her chamber, he knew that sombre exultation which follows upon triumph in evil. Hesitancies were now at end; no longer could be distracted between two desires. In his eye, as it pursued the beauty for which he had damned himself, glowed the fire of unholy joy. Not

without inner detriment had Marcian accustomed himself for years to wear a double face; though his purpose had been pure, the habit of assiduous perfidy, of elaborate falsehood, could not leave his soul untainted. A traitor now for his own ends, he found himself moving in no unfamiliar element, and, the irrevocable words once uttered, he thrilled with defiance of rebuke. All the persistency of the man centred itself upon the achievement of this crime, to him a crime no longer from the instant that he had irreversibly willed it.

(*Ibid.*, p. 255)

そして

Unless, indeed, the young king, young and warm-blooded however noble of mind, should himself look upon Veranilda with a lover's eye. It was not the first time that Marcian had thought of this. It made him wince. But he reminded himself that herein lay another safeguard against the happiness of Basil, and so was able to disregard the fear.

(*Ibid.*, p. 256)

と、彼一流の計算高さを示して、自らを正当化しようと試みるのである。

Basil に依る Marcian 刺殺と言う悲劇の立會人となるのが、彼に浸禮を施した Gaudiosus である。

He bade introduce the visitor, and in a moment there entered a white-bearded, shoulder-bowed ecclesiastic, perspiring from the sunshine, who greeted him with pleasant cordiality. This priest it was — he bore the name Gaudiosus — who had baptized Marcian, and had given him in childhood religious teaching; a good, but timid man, at all times readier to praise than reprove, a well-meaning utterer of smooth things, closing his eyes to evil, which confused rather than offended him. From the same newsbearer, who told him of Marcian's arrival at the villa, Gaudiosus had heard of a mysterious lady; but it was far from his thought to meddle with the morals of one whose noble birth and hereditary position of patron inspired him with respect; he came only to gossip about the affairs of the time.

(*Ibid.*, p. 257)

氣輕な世間話をする心算で訪れたこの臆病で事無かれ主義の Gaudiosus の眼前で、思い



も依らぬ惨劇が繰り広げられるとは、實に皮肉な設定である。Veranilda を巡る Marcian と Basil の間の軋轢について全くの無知な Gaudiosus にとって、前者が後者に突然刺殺される光景と、それを見て失神する Veranilda の姿を直視する事は、將に驚天動地の出来事であつたに違いない。親友の突然の訪問を受けた Marcian は、表面上は狼狽を隠して久闊を叙すが、Sagaris から Veranilda の存在を聞いて居る Basil の質問に對して、deacon Leander が the Pope と東方に逃れる際に Veranilda も滞同したと言う眞赤な偽わりの説明で矛先を躲そうとした時、‘Liar, traitor, devil’ (*Ibid.*, p. 260) と叫んだ Basil の dagger の攻撃を受けて、大量の血を流して間もなく息絶える。

‘Man of God! You look upon me with abhorrence, and, perhaps, with fear. Hearken to my vindication. He whom I have slain was the man I held in dearest friendship. I believed him true to the heart’s core. Yesterday — was it but yesterday? — O blessed Christ! — it seems to me so long ago — I learned that his heart was foul with treachery. Long, long, he has lied to me, pretending to seek with me for one I had lost, my plighted love. In secret he robbed me of her. Heard you not his answer when, to catch the lie on his very lips, I asked what news he had give me of her. I know that she was here; his own servant had secretly avowed the truth to me. And you heard him say that she was gone on far travel. Therefore it was that he would not harbour me in his house — me, his friend. In the name of the Crucified, did I not well to lay him so?’

(*Ibid.*, p. 262)

事の次第を Gaudiosus に打ち明けた Basil は、彼に手傳わせて、朱に染って絶命して居る Marcian を運び出させる。そして、‘What is this? His blood is upon me — on my hand, my garment. When did I touch him? Holy father, whither has he gone? Does he live? Oh, tell me if he lives!’ と泣いて哀願する Veranilda を Gaudiosus の手に委ねて、

‘Consider his crime. In the moment when he swore falsely I lifted my eyes, and behold, she herself stood before me. She whom I loved, who had pledged herself to me, who long ago would have been my wife but for the enemy who came between us — she, hidden here with him, become a wanton in his embraces —’

(*Ibid.*, p. 262)

と言う jealousy に驅られた男性の本音を洩らして、villa を後にする。かくして Veranilda には Basil の心は離れたと告げ、親友には平気で出まかせの嘘を吐いた Marcian は、Roman Empire の命運を決する大仕事を達成する前に、愛と言う私事に囚われて、敢えなく最期を遂げたのである。この展開に於いて、飽く迄 straightforward な hero Basil の行動は、この作家の多数の hero 達に共通して見られるもので、特に目新しい譯ではないが、Gaudiosus と言う byplayer を登場させて、hero の懊惱を引き出させると言う技法は、極めて珍らしく且つ成功して居ると断じて宜しかろう。

### CHAPTER XXIII THE RED HAND

characters: Basil, Gaudiosus, Venantius, Veranilda

今や生前の 'desire and intrigue' (*Ibid.*, p. 264) から解き放たれて静かに横たわる Marcian の傍らで、'I have slain Marcian' (*Ibid.*, p. 265) と懊惱する Basil は、

A paralysis of thought and will kept him pacing alone in the courtyard; food he could not touch; of repose he was incapable; and though he constantly lifted up his blood-stained hand, to gaze at it as if in bewildered horror, he did not even think of washing the blood away. At moments he lost consciousness of what he had done, his mind straying to things remote; then the present came back upon him with a shock, seeming, however, to strike on numbed senses, so that he had to say himself, 'I have slain Marcian,' before he could fully understand his suffering.

Veranilda was now scare present to his mind at all. Something vaguely outlined hovered in the background; something he durst not look at or think about; the sole thing in the world that had reality for him was the image of Marcian — stabbed, shrieking, falling dead. Every minute was the fearful scene re-enacted. More than once he checked himself in his walk, seeming to be about to step on Marcian's body.

(*Ibid.*, p.p. 264~265)

と、自らの犯した殺人行爲に改めて戦くのである。苦惱する Basil を更に痛めつけるのが Gaudiosus の言葉である。Veranilda は Praeneste の convent で Marcian に逢ってこの villa に連れて来られる迄僅か四日間 Marcian と起居を共にした丈で、彼も彼女を Totila の手に渡す爲に滞同したに過ぎず、加えて求愛の言葉など隻言片句も口にしては居なかったらしいが、'He spoke much ill. He accused you disloyalty in friendship, saying that he had but

newly learnt how you had deceived him.’ (*Ibid.*, p. 267) と話し, Veranilda は如何にと問う Basil には ‘Of you she said no evil.’ (*Ibid.*, p. 267) と答え,

I remain here to pray by the dead, and I shall despatch a messenger to my brother presbyter, that we may prepare for the burial. Remember that the guilt of blood is upon you, and that no plea of earthly passion will avail before the Almighty Judge. Behold your hand — even so, but far more deeply, have you stained your soul.

(*Ibid.*, p. 267)

と決めつけて, この後永く Basil の魂に残る苦惱を暗示するのである。

突然 villa に手勢を従えて Venantius が姿を現わす。Sagaris から Marcian の書簡を受け取った the Gothic King が ‘the Gothic beauty’ (*Ibid.*, p. 269) を連れて来る様にと命ぜられたと話す Venantius は, Gaudiosus から villa で起った事件の一部始終を聞いた後で,

‘Yonder priest tells me that you were over hasty; that you struck on a mere suspicion. And methinks he may be right. By the Holy Cross, I could well believe this maiden a maiden in very deed. I never looked upon a purer brow, an eye that spoke more innocently. Hark ye, my good Basil, I am told that you have not spoken with her. If you would fain do so before we set forth, I will be no hinderer. Go, if you will, into yonder room and when she descends (I have but to call), you shall see her undisturbed.’

(*Ibid.*, p. 270)

と, Basil が Veranilda と直接話すべきだと強調する。かくして第二拾參章に到って初めて hero と heroine の対話が實現することになるのである。

泣きじゃくる Veranilda に向って ‘Why do you weep? You weep for *him*’ (*Ibid.*, p. 271) と詰め寄る Basil に対して, Veranilda は ‘For him, for you, and for myself, alas! alas!’ と答えるが, 彼は ‘Shed no tears for me. I am cruel of a long folly.’ と突き離す。今後の plot の展開の核となる Basil の誤解とそこから産れる後悔と悔悟の念をより明確にする爲に, ‘Listen then, O Basil, whilst I make known to you what happed before you came.’ (*Ibid.*, p. 271) という彼女の懇願に従って, 少々長い引用文を舉げて置こう。

‘I must go back to the night when I left the convent. No one had told me I was to go

away. In the middle of the night I was aroused and led forth, with me the woman who served me. We had travelled an hour or two, perhaps, when someone standing by the carriage spoke to me, some one who said he was Marcian the friend of Basil, and bade me have no fears, for Basil awaited me at the end of the journey. The next day he spoke to me again, this time face to face, but only a few words. We came to this villa. You have been told, by I know not whom, that I was light of heart. It is true, for I believed what Marcian had said to me, and nothing had befallen to disturb my gladness. I lived with my serving woman privately, in quiet and hope. This morning, yielding to a wish which I thought harmless, I went forth with my attendant to the waterfall. As I stood gazing at it, the lord Marcian came forth on horseback. He alighted to speak with me, and presently asked if I would go to see another fall of the river, across the island. I consented. As we went, he dismissed my servant, and I did not know what he had done (thinking she still followed), until, when we were in a wood at the water's edge, I could no longer see the woman, and Marcian told me he had bidden her go to fetch seats for us. Then he began to speak, and what he said, how shall I tell you?'

Was it evil in his heart that shaped such words? Or had he been deceived by some other? He said that Basil had forgotten me; that Basil loved, and would soon wed, a lady in Rome. More than that, he said that Basil was plotting to get me into his power, his purpose being to deliver me to the Greeks, who would take me to Constantinople. But Marcian, so he declared, had rescued me in time, and I was to be guarded by the King of the Goths. This did he tell me, I went back to the villa to my chamber. I sat thinking, I know not how long; I know not how long. Then, unable to remain any longer alone, driven by my dreadful doubt, I came for to seek Marcian. I descended the stairs to the atrium. You saw me — alas! alas!'

(*Ibid.*, p.p. 271~272)

彼女の側から見た眞實を縷縷訴える Veranilda に對して, 'He had spoken no word of love?' (*Ibid.*, p. 272) と聞き, 更に何故 Marcian は 'these lies, these bellish lies' を口にしたのかと糺す Basil に, 'Alas! Did he still live, the truth might be discovered. His first words to me, in the night when he stood beside the carriage, sounded so kind and true; he named himself the friend of Basil, said that Basil awaited me at the journey's end. How could he speak so, if he indeed then thought you what he afterwards said? Oh, were he live, to stand face to face with me again!' (*Ibid.*, p.p. 272~273) と答える Veranilda に, 'I can well fancy that he spoke honestly at first; but when he had looked into your face, when he had talked with you,

something tempted him to villany.’ (*Ibid.*, p. 273) と邪推の言葉を投げつけた Basil は、更に、‘Eyes red with weeping, and for whom? If you are true to me, would you not rejoice that I have slain my enemy? You say you were joyful in the thought of seeing me agin? You see me — and with what countenance?’ と叫び、‘You see a false lover, an ignoble traitor — the Basil shown you by Marcian. What would it avail me to speak in my own defence? His voice in your ears, its lightest tone outweighing my most solemn oath. “Oh, that he were alive!” That is all you find to say to me.’ (*Ibid.*, p. 273) と罵倒した上で、‘I dreamt of a Veranilda who loved so purely and so constantly that not a thousand slanderers could have touched her heart with a shadow of mistrust. But who are you — you whom the first gross lie of a man lusting for your beauty utterly estranges from your faith? Who are you — who wait for the liar’s death, and shrink in horror from the hand that slew him. I ever heard that the daughters of the Goths were chaste and true and fearless. So they may be — all but one, whose birth marked her for faithlessness.’ (*Ibid.*, p.p. 273~274) と極めつける。謂う迄もなく、Veranilda の ‘Oh, were he alive!’ という嘆きの言葉の真意は、Marcian が生きて居れば彼の口から眞實が説明される筈なのに今はもう誰も自分の潔白を証明して呉れる人は居ないと言う譯だが、直情徑行の hero は、唯々 jealousy に突き動かされて、相手の言葉の眞意を曲解し、深く傷付けて了うのである。この軽はずみな言動が、自業自得とは言え、今後 Basil の魂を悲惨な状態に陥し込んで了う結果となるのである。

この論考は平成 15 年度札幌大學研究助成に依る成果の一部である。