

本間文庫
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Note Book.



Y. H. & Co.



文庫14

A113

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柱の角と田	アリスと二代乙
柱の二社	景とロマンの三人
東洋美術非礼との理	聖教伝書
印と彫刻は世の	現代若手活人
日本美術要評	小説の二社
ドリツ式の我	現代小説家
イオツ式	俳優の白松
若原由と刻の盛の理	劇道用活字
伊右利書風	和口と現代俳優
ロマンとスウの色紙	ハル役
ロマンと書と史の理	1902年の劇作
ダニテ節	1902年の劇壇
キーワの子	コニ、オロの作者
ロマンとスウと書	小説家と代乙
ワートとスウと書	現時の小説家目
ロマンとスウの義	階級
ビヤスのロマンとスウ史記	小説小説の理
テニゾシ節	若のロマンとスウの費用
マシューアード節	宗孝の其他(セームス)
スエドマンの井ノ口活字	セームスの紹介書
活字の代乙	セームス宗孝活字
合上	英風書局の理
合上	ハーデーの活字

ハ-テ-9信
ハ-テ-28乙
ハ-テ-10
美子史月
オ42、オ-ドの~~モ~~4224
ラ77エ、~~前~~の~~通~~話
美子史月
美子史月(古代)
~~美子史参考~~



明治卅五年五月十六日

Outline of History of Art — Luebke.

柱角211D=移 In second golden age of Egyptian arts (2 thousand years before Christ) we see how the square pillars gave place to the octagonal ~~and~~ and then to the sixteen-sided form, for instance the tombs of Beni-Hassan in Central Egypt. (P. 27).

柱角1節=種 埃及, 建築の段々大ニナ
るゝカニ柱頭ト、彫刻、精巧ニ造
造レテ之レヲ柱トシテ、柱頭ニ Lotus 花
ノ形ヲ採リ冠シテ之ヲ柱トシ、其好例
~~Ptolemies~~ Ptolemies 下ニ建テシ
Edfu, 建築也又四角形ニシテ亦
柱トシ、刻ハカニナリ、~~柱頭~~
~~柱頭~~ 向キトシテ行ハレリ entable-
ture 柱トシテ、~~柱頭~~ニ用ヒシコト。
1891 Cleopatra 1 建テシ Denderah
Denderah = 2 柱頭 (P. 35-6)
東洋美術非死を in true Oriental
subjection, they blindly followed

one despotic will, is the deeper reason why the plastic art could not rise in this people from its dependent position. 之ニ埃及ノ彫刻ノ建築ノ多量ニ於テ云々ニテ東洋ノ凡テニ於テ之ガ特色也ト著者ハ論之ニテ如何ノ人ニ學ビテ彫刻ノ建築ヨリ離レシメテ民ガ使用ヨリ離レテ藝術ガ純ニシテ有ルニシテ云々

印度彫刻ニ於テ Most especially does Indian sculpture succeed in the expression of womanly grace; and even in the conception of male figures there ~~are~~ is a touch of this womanly softness. Certainly, almost without ~~any~~ exception, there is a lack of energetic life, of a firm texture of bone and muscle: they were beings rather created for dreamy brooding and soft enjoyment than for the vigorous grasping of life

in thought action. In harmony with this, we find full, swelling, luxuriant softness in the ~~the~~ lines and forms, and easy carelessness of attitude.

時新様式 Thus this (Japanese) art, like that of Chinese, revolves incessantly in a circle between unimaginative naturalism and monstrous fantastic delineation.

ドリス式ノ意味 Perfect coherence and simple clear logicalness 又 strong aspiring, supporting 上ノ如クドリス式ノ建築ノ柱トトニシテ云々モ也之ニ國民ノ個人ガ凡テ是ノ Generalノ下ニ歸合スル意ヲ示スト

イオニク式 Ionic 上ノ如ク及於セ女性ノ如シ Corinthian 其意ノ如クモ寧ニセヨ華的ニシテ

希臘彫刻ニ於テ 希臘人ノ因習トシテ上ノ如ク其意ニ合ヒテ云々人ニ好ム心及ビテ外形ヲ見ヨク外ト見テ外形ノ體ヲ字ニテ又

特気 = 此の如く、故にハ、又個人ヲ支
 回、予 = 昂向、其トハ、精神、花邊、ヨリ、神ト
 ハ、其ト互同、此月、推ニ、(?) 又、此ト、
 Drapery + 此ト、又 Gymnasium = 此ト、
 自由 = 又、予 = 花邊、此ト、此ト、
 又、此ト、此ト、(此ト、此ト、此ト、
 此ト、此ト、此ト、此ト、此ト、
 此ト、此ト、此ト、此ト、此ト、
 少ト、此ト、

Dictionary of Painters — Pilkington.

伊太利畫派 17 近世畫界、在、此、
 此ト、予、此ト、The Florentine. The
 Siennese. The Roman. The Nea-
 politan. The Venethan. The
 Mantuan. The Modenese.
 The School of Parma. The
 School of Cremona. The
 School of Milan. The School
 of Bologna. The School of
 Ferrara. The School of
 Genoa、十三、此ト、此ト、

Florentine, Roman, Bolognese
 Epic grandeur of composition
 = 此ト、Siennese = poetic taste
 = 此ト、Naples = fire = 此ト、
 Venice = deep glory of its
 colouring = 此ト、

History of Romanticism in the Nineteenth Century — Henry A Beers

Romanticism 此ト、此ト、此ト、

Brunetiere = Lyricism + i
 emancipation of the ego + i
 且、Mme. de Staël = 此ト、
 Paganism + Christianity.
 North + South, Antiquity +
 Middle Ages、此ト、此ト、
 此ト、Ep Romanticism = Cla-
 ssicism = 此ト、chivalry +
 Middle Age + North、此ト、
 + Christianity、此ト、
 此ト、此ト、此ト、
 Herford = Wordsworth Age

1 Organising conceptions of Romanticism
ロマンチズムの組織
ロマンチズムの組織
✓ Couper - Naturalist, Shelley
- idealist, Wordsworth - trans-
cendental, realist = 27 Scott,
Coleridge, Keats 27 Romanticism
x - v. If, in an analysis of the romantic ~~movement~~ move-
ment through Europe, any
single element in it can
lay claim to the leading
place, that element seems
to me to be the return of
each country to its national
past; in other words,
medievalism.

歴史小説の歴史 The historical novel
is a "tour de force" ----- But
it is just because they ⁽¹⁹⁵⁵⁾ are strange
to our experience that they are
dear to our imagination.
The justification of romance

is its unfamiliarity — "strange-
ness added to beauty" — "the
pleasure of surprise" as dis-
ⁱⁿtinguished from "the pleasure
of recognition" Again and
again realism returns to
the charge and demands of
art that it give us the
present and the actual;
and again and again the
~~imagination~~ imagination
eludes the demand and
makes an ideal world for
itself in its blue distance.
277 --- its (Dante's) profound
austere, mystical spirituality
was abhorrent to the clear,
shallow rationalism of the
eighteenth century, as well
as to the religious liberalism
of the seventeenth and the
joyous sensuality of the six-
teenth. + 1 277 277 277

Dante

2. 其 亦 = 11 - Chaucer 1. 4 in ...
Boccaccio = ...
Henry Boyd ...
Divine Comedy, ...
Henry Francis Cary ...
"The Vision of Hell, Purgatory, and Paradise"
Coleridge ... Dante ...
Byron, Shelley, Macaulay ...
Shakespeare ...
In 1800 Shakespeare was an English, or at most and English and German poet, and Dante exclusively an Italian. In 1900 they had both become world poets.
Macaulay - ~~Divine Comedy~~ / Picturesque + Paradise Lost / Imaginative ...
Puskin ...
Carlyle, Dante ...

1797 Keats is the poet of romantic emotion, as Scott of romantic action. "Wordsworth," says Lovell, "has influenced most the ideas of succeeding poets; Keats their forms."

Romanticism + Fichte Fichte's "Wissenschaftslehre" is the philosophical cornerstone of the German romanticism. The freedom of the fancy from the thralldom of the actual world; the right of the ego to assert itself fully; the principle formulated by Friedrich Schlegel, that "the caprice of the poet knows no law"; all these ~~literally~~ literary doctrines were corollaries of Fichte's objective idealism.

1792-1812-42 There is a suggestive analogy between the position of the Warton brothers and in England and the Schlegel brothers in Germany.

The Schlegels, like the Wartons, were leaders in the romantic movement of their time and country, and were the inspirers of other men.

1840年 Emotional stress, sensitiveness to the picturesque, love of natural scenery, interest in distant times and places, curiosity of the wonderful and mysterious, subjectivity, lyricism, intrusion of the ego, impatience of the limits of the genres, eager experiment with new forms of art etc. Romantic spirit, 18世紀也. Addison, Swift, Goldsmith, De Quincey, Carlyle, Ruskin, Hume, Macaulay = 18世紀 非 Romantic + Romantic. 18世紀也 (廣漠=失也, 指月, 句語淺義=行, 筆法如=イロト, 文法=イロト, 句語=イロト, 科學=イロト, 18世紀, 是等ト抽象

ト18世紀=2行ト也)
18世紀 以 18世紀 湖上孤舟 = Scott 7
 Romanticism 18世紀ト其真際中心ト
 Medievalism = 11世紀ト12世紀トト半7
~~18世紀~~ 湖上孤舟 / 18世紀ト其真際7 Pre-Raphaelites = 2行トイロト Keats, Rossetti, Rossetti, Morris, Swinburn 等ト之トイロトイロト = 其真際 = Neo-Romanticism トト O'Shaughnessy, Payne, Marginalia 等ト等ト Ruskin ~~Tennyson~~ Tennyson 等ト等トイロトイロトイロトイロトイロトイロトイロト realistic fiction, classical criticism, Queen Anne revival, 18世紀トイロトイロトイロトイロトイロトイロトイロト Thackeray, Eliot, Trollope, Dickens, Meredith 等トイロトイロトイロト Matthew Arnold Arnold, 全馬主義 / 18世紀トイロト Anne 時代 / 復興ト Austin Dobson / 18世紀トイロトイロト (gayety, witty) トイロトイロトイロトイロトイロトイロト As to the absolute value of the great romantic output of the nineteenth century, it

或大子 Wilkes / Encyclopaedia Londinensis
△ Oxford = 1111

1630年 下 其後 Poet Laureate
1630年 Charles I
 Hawkins History of Music 卷十三

Chambers' Encyclopaedia

Poet Laureate = Edward IV =
John Kaye versified
Laurate
△ 或大子 = 羅典, rhetoric
versification = laurel wreath
Laureate
Skelton
"Poeta Skelton Laureat"
Chaucer Petrarcha
Spenser = Queen Elizabeth
1591
Pension

Ben Jonson = Charles I
James II
Pye Laureate
George III
Edmund Spenser (1591-99)
Samuel Daniel (1599-1619)
Ben Jonson (1619-37)
William Davenant (1660-68)
John Dryden (1670-89)
Thomas Shadwell (1689-92)
Naham Tait (1692-1715)
Nicholas Rowe (1715-18)
Lawrence Eusden (1718-30)
Colley Cibber (1730-57)
William Whitehead (1757-185)
Thomas Warton (1785-90)

Henry James Pye (1790 - 1813)
 Robert Southey (1813 - 43)
 William Wordsworth (1843 - 50)
 Alfred Tennyson (1850 - 92) 中絶
 Alfred Austin (1896 -)
 著 W. Hamilton "The Poets Laureate
 of England" 及 Kenyon West
 "The Laureates of England"
 723

Hamilton's The Poets Laureates of Eng.

詩人 Poet Laureate 古一、大
 抵 Drama 1831 選拔也、此列之
 一、漢代詩人、後世、此利、却、
 合、此、此、此、此、此、此、此、此、
 一、是、是、是、是、是、是、是、是、
 戲曲及、選、也、也、也、也、也、也、
 字、也、也、也、也、也、也、也、也、
 例、一、^{Southey} 1813 年止、其、其、其、其、其、其、其、其、
 倫敦、市、又、又、又、又、又、又、又、又、
 紀、一、本、年、City Poet 7 有、二、Ben
 Jonson、以、其、其、其、其、其、其、其、其、
 又 Ben Jonson が、其、其、其、其、其、其、其、其、
 Royal Letters Patent 7 24 年

此、此、此、此、此、此、此、此、
 年、人、漢、代、詩、人、

始、也、其、其、其、其、其、其、其、其、
 2. 著 Volunteer Laureate 1847
 7 年、

1850 Tennyson 詩人、其、其、其、其、其、其、其、其、

Who would not be
 The Laureate bold,
 With his butt of sherry
 To keep him merry,
 And nothing to do but to pocket his gold?
 'Tis I would be the Laureate bold!
 When the days are ~~not~~ hot, and the sun is strong,
 I'd lounge in the gateway all the day long,
 With her majesty's footmen in crimson and gold,
 I'd care not a pin for the waiting-lord;
 But I'd lie on my back on the smooth green
 With a straw in my mouth, and an open ^{sword} vest,
 And the cool wind blowing upon my breast,
 And I'd vacantly stare at the clear blue sky,
 And watch the clouds as listless as I,
 Lazily, lazily!
 And I'd pick the moss and daisies white,
 And chew their stalks with a nibbling bite,
 And I'd let my fancies roam abroad
 In search of a hint for a birth-day ode,
 Crazily, Crazily.

35年) 物ヲ断ト行 拒之ハ Gray也
 拒しハ人ハ自由ニ去リテ 詩ヲト行
 Odeヲ作リカモ一ニ非ズトセリ以テ
 Pie Pieニテ行ハル。 Whitehead (白頭) =
 Gray) 拒之ヲ裁キテ。

The Facts and Poetry of the Century — 35集

1844年ニ著シテ 拒しハ 1835年ニ生ニ 其ノ
 時ニ作 "Randolph" 出シテ 之ヲ拒シハ Poland
 ニ同感ニテ Russia 4年ハ 書キテ メニテ也
 此ノ詩家トシテ 止メテ 之ヲ 之ニ 之ニ

1844 Journalist トシテ 名ナリ
 1844年 "Five Years" トシテ 小説ヲ出シ
 トシテ "Disraeli, Lytton 例ノ 1844年
 其ノ "The Season: a Satire" トシテ 著シテ
 1862年ニ著シテ 大ニ 著シテ 著シテ
 "The Human Tragedy" (人ノ) 著シテ
 1862年ニ著シテ 著シテ 著シテ。 又 Dra-
 ma トシテ "Prince Lucifer" — 1887年トシテ
 著シテ。 又 著シテ Gladstone トシテ 著シテ
 著シテ。 著シテ "Purity of Style" = 著シテ
 著シテ Lyrical 1844年 = 著シテ 著シテ
 著シテ 著シテ 著シテ 著シテ
 21 "The Last Redoubt" ト "Night

"in June" トシテ 著シテ 著シテ 著シテ
 著シテ 著シテ 著シテ 著シテ

A night in June
 Lady! in this night of June,
 Fair, like thee, and holy,
 Art thou gazing at the moon
 That is rising slowly?
 I am gazing on her now;
 Something tells me, so art thou.

Night has been when thou and I
 Side by side were sitting,
 Watching o'er the moonlit sky
 Fleecy cloudlets flitting.
 Close our hands were linked then
 When will they be linked again?

What to me the starlight still,
 Or the moonbeams' splendor,
 If I do not feel the thrill
 Of thy fingers slender?
 Summer nights in vain are clear,
 If thy footsteps be not near.

Roses slumbering in their sheaths
O'er my threshold clamber,
And the honeysuckle wreathes
Its translucent amber
Round the gables of my home:
How is it thou dost not come?

If thou camest, rose on rose
From its sleep would waken;
From each flower and leaf that blows
Spices would be shaken;
Floating down from star and tree,
Dreamy perfumes welcome thee.

I would lead thee where the leaves
In the moon-rays glisten;
And where shadows fall in sheaves,
We would lean and listen
For the song of that sweet bird
That in April nights is heard,

And when weary lids would close
And thy head was drooping,

Then, like dew that steep the rose,
O'er thy languor stooping,
I would, till I woke a sigh,
Kiss thy sweet lips silently.

I would give thee all I own,
All thou hast would borrow,
I from thee would keep alone
Fear and doubt and sorrow.
All of tender that is mine,
Should most tenderly be thine,

Moonlight! into other skies,
I beseech thee wander.
Cruel thus to mock mine eyes,
Idle, thus to squander
Love's own light on this ~~dark~~
~~spot~~
dark spot;

For my lady cometh not!

"Development of English Novel" —

W. Cross

George Eliot 1. Philosophical Realism
Mrs. Harriet Humphrey Ward Thomas Hardy
Romancer Wilkie Collins Romance of crime
Romance of science Elsie Venner — Oliver Wendell Holmes
R. D. Blackmore, W. Black, R. Haggard, W. Morris, Robert Louis Stevenson
Blackmore, Morris, Stevenson
love Adventure a-moral

Edinburgh Review — Centenary number.
Three men have been conspicuous during the 19th Century as writers of sacred poetry — Cardinal Newman, Father Faber, and Mr. Keble.
Mr Watson, Mr. Phillips, and Mr. Kipling.
Stevenson, a born theorist, advocated the importance of plot and surprising incident, and laid down pretty clearly the

the principle — which, like all art-principles, had been instinctively observed long before anyone thought to formulate it — of ~~gradating~~ gradating emotional intensity to a climax, of ~~inserting~~ inserting a chain of situations, closely bound up together, yet each rising above its predecessors. Mr. ~~the~~ Henry James and Mr. Howells, on the other hand, emphasised the importance of the other strand which goes to make up the fabric of the novel; dwelt upon the dissection of motives, the ~~more~~ minute analysis of actions seemingly insignificant. They ~~to~~ dispensed almost entirely with what Stevenson essentially de-

lighted in — the presence of danger, the blow threatened or struck, the discharge of physical energy.

~~to the~~

There are of course plenty of of talented novelists — Mr. Anthony Hope and Mr. Seton Merriman to mention a couple — and Mr. Marion Crawford who, in one little masterpiece, "A Cigarette-maker's Romance" rises out of this class. Rather above these should be ranked three or four very clever ladies — Mrs. Humphrey Ward, Mrs. Clifford, Miss Cholmondeley, and perhaps Mrs. Margaret Woods; but it can scarcely be said that these writers rank with Mr.

Barrie and Mr. Kipling.
 Mr. Meredith and Mr.
 Hardy may for the moment
 be put ~~to~~ out of sight,
 since Mr. Meredith began
 publishing before George
 Eliot, and Mr. Hardy
 belongs ~~to~~ almost to Tro-
 llope's generation.

Mr. Conrad, 又 ~~又~~ 又 ~~又~~ 又 ~~又~~ Mr.
 Hewlett, 歴史小説未だ成らず
 至る

例後 / 化粧の粉 - 化粧

"How to Make-up" - by Fitz-gerald.
 世 粉の粉: 代に Grease Paint...
 2 / 化粧 = 化粧の粉 / 例後 1年 = 成
 化粧の粉 = 化粧の粉 = 化粧の粉
 Mr.
 Charles Fechter 及 Mr. Her-
 mann Verin 1年 = 2行也 ~~化粧~~
 一 ~~好~~ ~~用~~ = 用化粧 = 化粧 / 1879
 年乃至1880年也 = 化粧の粉也
 化粧の粉 / 化粧の粉 / 化粧の粉
 (化粧の粉)

"Character" ~~Part~~ or "Character
 Part." means a curious or
 possibly abnormal nature,
 something anyhow or anyway
 out of the common run.

In an ordinary company
 the "heavies" or the "heavy
 man" would be given such
 parts as Iago and, generally
 speaking, all villains.

Hamlet is the "lead", Lear-
 tes the "leading juvenile",
 and Horatio, though an
 excellent part, is known
 as the "walking gentleman".

Mr. Forbes Robertson, Mr.
 Lewis Waller, Mr. Robert
 Taber, Mr. Kyrle Bellan,
 Mr. Wilson Barrett 及
 Mr. Herbert Waring 等
 "lead" 1行 等也 Mr. George
 Alexander - lead = 2行 等
 F 等の juvenile lead 1行 等

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"low comedian" - rougher, more unctuous humour & "light comedian" - easy air of impudent insouciance of easy grace and bearing & Mr. Charles Wyndham in his early days, before he took to a line now almost exclusively his own, was the best light comedian on the British Stage. The best one now is of course, Mr. Charles Hawtrey, but many other names will occur

Among low-comedians, Mr. J. L. Toole kept alive the old fashion in farces and comedies. A low-comedian pure and simple with all his eccentricities is Mr. Willie Edouin; so is the

facile Mr. Edward Terry with a style of his own, and in comic opera, Mr. Walter Passmore, who has no rival. Mr. Lionel Brough is a ~~speed~~ splendid low-comedian, and so is Mr. G. W. Anson, Mr. W. Cheeseman, Mr. Arthur Williams, Mr. Dumtley Wright, Mr. Fred Wright, Mr. Fred Emney, Mr. Murray King, Mr. James Welch, and Mr. Edmund Payne.

"Old woman" "Chambermaid (a pert servant or waiting miss) 女中 (にやうぢゆう) = 女中 (にやうぢゆう)"
"singing chambermaid" 歌女 (うたにやうぢゆう)
"Comic opera & farce & Pantomime" 喜劇 (きげき) "boy" 少年 (せうねん)
Pantomime 喜劇 (きげき) Principal boy 少年 (せうねん)

"Hyden" - Chambermaid -
 Miss Beatrice Ferrar
 eccentric comedian -
 Edward Terry, Mr. F. Dagnell
 Mr. Arthur, French
 Mome =
Othello (from "The Bra")
 1900年... B. Tree of Franklin
 M'Leay, Iago = Othello
 Donly Lane =
 Lyceum 1876年 =
 Chabel Bateman, Desdemona,
 Mrs. Crome, Brillia, Mr.
 Forrester, Iago =
 Othello =
 88年 Princess = Edwin
 Booth, Irving =
 Othello = Iago =
 Ellen Terry =

Desdemona 7
 124役 ("The Bra" #37)
 W. L. Abington / villain; George
 Alexander / lover; Tree /
 character part; Sir Charles
 Wyndham / hearty ad squire
 1902年 劇作 (全上)
 Pinero / 1902年
 H. A. Jones ... The Prince's Nose
 Ulysses
 Paola and
 Francesca, George
 Alexander =
 Critchton (Duke of York)
 B. Irving,
 Mice & Men

Sweet story 8人 7/3/49 又
 Romantic & Melodramatic, 1人
 1人 7人 Cecil Raleigh, "The
 Best of Friends" 又 J. H. Mc-
 Carthy, "If I were King" 其他
 若干 7人 Miss Netta
 Syrett, Finding of Nancy
 又 Frank Stanton, Mrs.
 Willoughby's Kiss. 又 Captain
 Robert Marshall, The
 Unforeseen 十人 其他
 1人 7人 Monna
 Vanna & Bethlehem 7人
 其他
 Irving, "Merchant of
 Venice" = Shylock 7人 其他
 1人 7人 Tree
 Merry Wives of Windsor 1人
 1人 7人 Forbo Robert-
 son, Othello. 其他
 1人 7人 Miss Lena

Ashwell, Emilia 7人
 Musical play 7人
 A Country Girl; ~~Fore-dore~~
 Toreador; A Chinese
 Honeymoon 7人
 1902年 劇壇 (The Era)
 Bernard Shaw 1人 7人
 Archer 1人 7人
 Pinero 1人
 Alexander 1人
 Monna
 Vanna 1人
 Tree 1人
 Resurrec-
 tion 1人
 Irving 1人
 Daudé
 (by Sardou) 1人
 Alexander
 の Mt Heidelberg (by Forster)
 1人
 Wyndham 1人
 La
 Châtelaine (by A. Capus) 1人
 Musical play 1人

於此等處望に於て其の如く
 又 Willard Stephen Phillips
 の如く劇を撰せしむる Arthur
 Chudleigh 及 Charles Froh-
 man と共に居たり也
 Pinero 及 Henry Arthur Jones も
 此等也 其の如くは ~~non-acting-~~
 non-acting-managers は多し 是れ
 Brecht 等が如く其の如くは
 可笑の Popularity に於て其の如く
 也。 Actor-managers は
 Tree, Irving, Wyndham, Alex-
 ander, Willard Bourchier 等
 其の上の如く其の如くは
 其の人也 Manager 也 其の如く
 其の如くは 其の如くは

Comic Opera 其の如く (其の如く)
 Captain B. Hood 等 - 其の如く
 其の如く 其の如く 其の如く
 其の如く 其の如く 其の如く
 其の如く 其の如く 其の如く
 Musical
 Comedy 其の如く 其の如く W. S. Gilbert
 其の如く 其の如く Absurdity

上 = 其の如く 其の如く 其の如く Hood
 Musical Comedy 其の如く 其の如く
 intelligence in intelligence P
 其の如く 其の如く Rubbish 其の如く
 其の如く 其の如く 其の如く 其の如く
 其の如く (Academical)
 Arthur Symonds 其の如く D'Annunzio
 其の如く 其の如く Alfred Sutra
 其の如く Maeterlinck 其の如く 其の如く
 其の如く 其の如く

其の如く 其の如く Fisher Amwin の
 Academie Goncourt 其の如く 其の如く
 Gosse 其の如く 其の如く 其の如く
 I see them in my mind
 mind's eye:
 Mr. Conrad, Mr. George
 Gissing, Mr. Robert
 Dickens, Mr. George
 Moore, "Mark Rutherford"
 and Mr. Langwill, Mr.
 Wells is chosen president
 president, and then
 They proceed to elect

three more members
with, shall we say, this
result: Mr. Bernard
Capes, Mr. Arthur
Morrison, Mr. Benjamin
Swift, — Edmund
Gosse. (Academy) 演劇

John Davidson (Academy)
John Davidson: Blithabellian
tradition of drama
Phillips: French convention
Classic 演劇

Lord Leonard the Lackless
by W.G. Norris.
The Private Papers of Henry Ryecroft
by George Gissing.

"The Golden Kingdom"
by Andrew Balfour

"The Red House"
by J Nesbit.

"The Countess Lords"
by Guy Boothby.

"The Gates of Wrath"
by Arnold Bennett

"The Circle"
by Katherine Thurston.

"The Riggles and Otters"
by Evelyn B. Rynd.

"Anted's Way"
by Adeline Sergeant.

"A Mixed Marriage"
by Mrs. Frank Penny.

Pantomime (Bra)

1882年 = 1月4日 / 95 Globe /
Covent Garden 演劇
Pantomime = 在 4 万人 1 人
が 演 出 する 演 劇
大工 也 又 - Pantomime
1 費用 2000 円 行 年 々 -

万夫以上が信教中にて
此に用ひらるゝ也云々

宗教心ニ関シテ ("Varieties of Religious Experiences" - James)

○原書ニテハ 現世ニ要アリテ 且
ヲ 現下ノ 犧牲 富貴 幸福ト
得ルニ 此ノ 宗教 感ノ 豊富ハ 生ズ
云々 (P. 50)

○原書ヲ 定義シテ 最モ 廣義ニハ
善ト 不可見ノ Order アリテ 善人ノ
善ノ 條ニ 之ニ 降合スルニ 可ト
也云々 然ルニ 宗教ニ 生ズ云々 (P. 53)

(抱月曰、之レガ 倫理ノ 現時的
的ニ 宗教的 的ニ 方面トシテ 之レ
ドモ 宗教トシテ 又 様々 宗
教ト 爲人ガ 呼ブモ 中ニハ
宗教的 Devoteness ガ 是レガ 不
足也)

○凡テ 感覺 現世 幸福 概念
ガ 一層 強キ 反應 (情カ) ヲ
呼ビ 起スル 欲 凡 諸 實カ
倫理ニハ 大 功 也 云々 (P. 53)
(抱月云、之レガ maybe 也)

ニ 止リテ 又 之レ 在ル 一 例 案
ナキニ 付 ガ 力 考フベシ)

○Healthy-minded / 楽 天 觀 ト
Morbid-minded / 厭 世 觀 ト
○一ニ 他ヲ 不 健 至 ト 化 他ニ 一ヲ
誠 實 ト 化シテ 希ニ 九 争フモ 十ニ
真理 的ニ 一ニ 何レモ 予 實 ト 思フ
只 哲學 的 思 索 上 以テ 人
世ニ 一ニ 實ニ 之レ 階 之
ヲ 考ル 以テ 一層 深キ 人生ニ
入リ 得ル 事ト 思フ 凡
ク 心 外ニ 一層 深キ 事ト 思フ
此 觀 念 者ノ 一ニ 予 實 ト 思フ
又ニ 入リ 得ル 事ト 思フ 一層 深キ
水平ニ 達スル 事ト 思フ 其 甚 人ノ
錯ニ evil ヲ 感セ 其 甚 人ノ
ヲ 感スル 事ト 思フ 予 實 ト 思フ
之レ 予 實 ト 思フ 中ニ 一ニ 之レ
ヲ 解 執スル 事ト 思フ 予 實 ト 思フ
一層 深キ 事ト 思フ 予 實 ト 思フ

○人ノ 性 質ニ One self 一ニ 人
divided self 二ニ 人
(Smith Baker) 之レヲ 祖 宗

~~Thomas Hardy~~

トーマス・ハーディ ("Thomas Hardy")

1862年12月2日 Dorset 州の Bokerly Tarrant に生れた。Eliot の影響を受けた。一般に Hardy は Dorset 州の風景と生活を描いた。代表作は "The Mayor of Mynors" 等。

彼の Wessex = 地方小説 = 地方色の世の中を描いた local sentiment の表現。その味は早稲穂の香りに似ている。情に富み、情に豊か。情に豊か。情に豊か。情に豊か。

又一つは、今世紀 (the 20th) の一大勲力の国民的運動の中心として Hardy は Wessex の精神を White, Selborne = Dorset, Wordsworth, Burns, Ayrshire = Dorset 州の風景と生活を描いた。

Hardy は Wessex の精神を White, Selborne = Dorset, Wordsworth, Burns, Ayrshire = Dorset 州の風景と生活を描いた。

彼の代表作は "Far from the Madding Crowd" である。

"Hardy の Comyns Carr との比較。1882年 = Liverpool Prince of Wales 社 = Marion Terry の演劇 "The Three Wayfars"、"Wessex Tales"、"The Three Strangers" 等。1893年 = 長編小説 "Tess" 等。

代表作 "Desperate Remedies" (1871年) = 匿名で "Saturday Review" に "unpleasant but powerful" と評された。"Far from the Madding Crowd" は最も有名な作品で、popular である。

彼の "Incident" 等の小説は、bold = detail、Precise = 正確、drag = 冗長、bizarre situations = 奇異な状況を描いた。

Hardy 之 心 0 p. v. 2 2
Hardy 之 心 0 p. v. 2 2

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by G. K. Fortesque

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Aestheticism (オキズキドオキズ) 1882年
= オキズキド 一生の志ヲ立テ 近年
此字ヲ = Aestheticism ヲ改稱スル
トテ 異力ヲ 擧ゲ 77 P. 1900 年
也トテ 其之ヲ 心 = Delicate
色ノ 襟飾ヲ 用テ 其ノ 花ノ 羽ヲ 立テ

トカ. Apollo 7 部屋 = 祭壇カ云々
 又ハ Chapel = 聖堂 = 香水
 用カケルイフハ 学校ノ 俸金ヲ
 許ストイフ意 = 其學生ノ 部屋ニ
 敷シユセ也 ~~校~~ 詰リ 日本ノ
 為外ハ ガ之ノ 聖堂也 故ニ
 其 ~~校~~ 詰者ハ Aestheticism
 + ~~Aestheticism~~ athleticism +
 學個人ノ 自由也 氣風主義ガ
 何ノ 理由ナラ College feeling
 7 害セシトイハ ("Tracts of the
 Fine Arts" トイフ 中ノ 一冊也)

P. R. B. 論 是也 ("The Aesthetic
 Movement" by Walter Hamilton
 1848 年頃 of Pre-Raphael-
 lites Brotherhood (20 x 197
 1 Royal Academy 1 學生
 年ニテ 又ハ 2 冊ヲ 見 Hol-
 man Hunt, John Millais,
 Dante Gabriel Rossetti, Thomas
 Woolner (20 冊ノ "P. R. B. 論"
 1 - 人ノ 國ノ 起源) 及セ = 人)

又ハ William Michael Rossetti,
 F. G. Stephens 1 七人ガ 一 巧ニ 住ニ
 ナ 一 派ヲ 托コサニ 2 心ニ 當リ 後ニ
 W. M. Rossetti 住ル 一家ヲ ト
 田ニ 之ニ = P. B. R. 1 者 板ヲ 掛
 ケト 兼 語セニ = W. M. Rossetti
 ガ 其 詩ハ 人ガ Please Ring
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1890年台也

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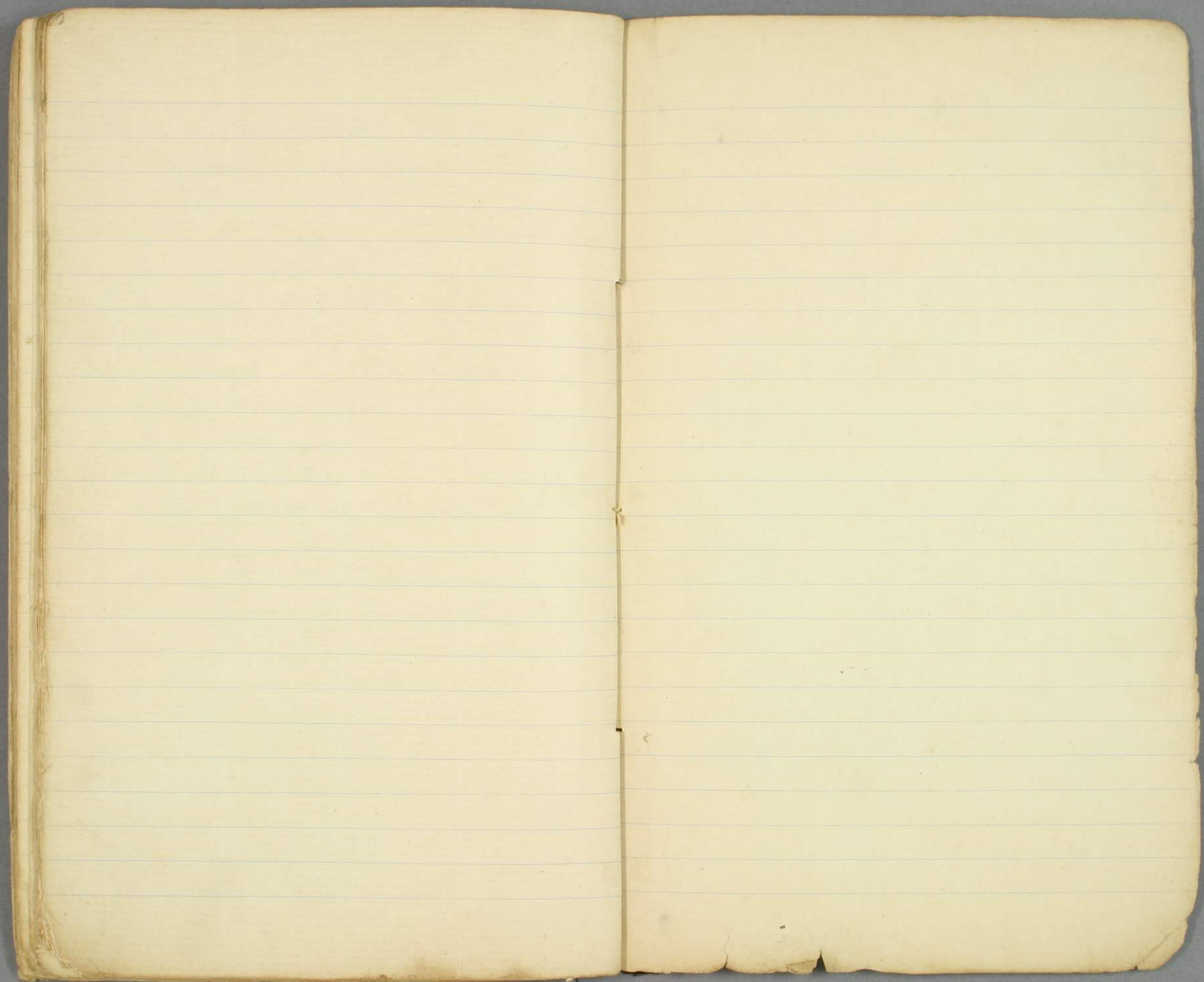
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