

英語のなかの杜甫

長谷部 剛

Du Fu in English

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The work of the Tang dynasty Chinese poet Du Fu was introduced to the English-speaking literary world rather late. Two epoch-making collections of classical Chinese poetry in English translation—Ezra Pound's *Cathay* (1915) and Arthur Waley's *One Hundred and Seventy Chinese Poems* (1918) gave pride of place to poems by Li Bai but included none by Du Fu. Thirteen poems by Du Fu included in Amy Lowell and Florence Ayscough's *Fir-Flower Tablets: Poems From the Chinese* (1921) are said to be the earliest translated into English. Lowell was an Imagist poet strongly influenced by Pound, and her English translations of Chinese poetry might be seen as sequels to Pound's *Cathay*. Lowell herself did not read Chinese; she took glosses on the original Chinese poems provided by Ayscough and reworked them into English poetry. Thus it was Ayscough who was responsible for selecting the Du Fu poems—which were samples of his work frequently found in Chinese anthologies of Tang poetry, and still regarded as masterpieces of his poetry.

Fir-Flower Tablets also contains numerous poems by Li Bai; in fact, a greater number than those by Du Fu. This is indicative of the state of the reception of Du Fu's poetry in the English-speaking world in the first half of the twentieth century.

盛唐の杜甫（712-770）——後世、「詩聖」の称号を受け中国を代表する詩人として尊重される詩人——の名が欧文にあらわれたのは、1780年に出版された、北京耶蘇会のフランス人宣教師、Amiot Jean Joseph Marie（1718-1793）による *Memoires concernant les Chinois* の第五巻が、管見のかぎりでは最も早い¹⁾。ただ、これは百科事典中の杜甫の紹介にとどまり、杜甫の文学を英米社会に知らしめるものではない

20世紀に入ると、画期的ともいえる、中国古典詩歌の英訳書が出現する。すなわち、

Pound, Ezra (1885-1972) : *Cathay*. 1915

Waley, Arthur (1889-1966) : *One Hundred & Seventy Chinese Poems*. 1918

の二書である。

まず、Poundの *Cathay* について。同書は、Ernest Fenollosa（1853-1908）が日本の森槐南（1863-1911）による中国詩についての講義を受けることによって作成した詳細なノートに基づいて、Poundが作った中国詩英訳集である²⁾。「采薇歌」に始まり、枚乗（「古詩十九首」第二首）、郭璞、陶淵明、盧照隣、李白、王維らの詩の英訳を収める。そのうち、李白の詩は「長干行」「玉階怨」「古風」第十八首など十二首採られ、同書の大部分を占めるので、*Cathay* はいわば「英訳李白詩集」と言える。

Waleyの *One Hundred & Seventy Chinese Poems* は書名の通り、百七十首の中国詩を英訳した書であるが、屈原・宋玉の『楚辞』、漢代楽府、古詩十九首、魏文帝曹丕、曹植、阮籍・嵇康・陶淵明・鮑照・謝朓・梁武帝蕭衍・簡文帝蕭綱・梁元帝蕭繹・陳子昂・王績・白居易・蘇東坡・陸游らの詩の英訳を収める。そのうち、白居易の詩だけは後半第二部として独立して五十八首が収められており、Waleyの白居易への偏愛が如実にあらわれている。Waley晩年の述懐によれば、1910年代のロンドンの毎週月曜日に催される夕食会でWaleyはT. S. EliotやPoundと交際し³⁾、Waleyに中国詩の英訳を勧めたのもPoundであるという⁴⁾。

1) Hung, William : *Tu Fu : China's greatest poet*. Introduction. Cambridge: Harvard University Press, 1952

2) 高田美一『アーネスト・フェロノサ=エズラ・パウンド芸術論集 詩の媒体としての漢字考』（東京美術、1982年）。

3) 平川祐弘『アーサー・ウェイリー ——「源氏物語」の翻訳者』（白水社、2008年）pp.52

4) Johns, Francis A. "Arthur Waley and Amy Lowell: A Note", *The Journal of the Rutgers University*

イマジズム運動の先導者として著名な Pound が、中国の李白・白居易、あるいは『西遊記』、そして日本の『源氏物語』の英訳で不朽とも言える業績をのこした Waley と、直接的な交流があったことは大変興味深いことであるが、ここで指摘すべきは、両者とも「詩聖」杜甫には一顧だにしていないということである。

二

杜甫詩の英語訳がまとまったかたちで英語文学圏にあらわれるのは、Lowell, Amy, and Ayscough, Florence. *Fir-Flower Tablets* 松花箋: *Poems From the Chinese*, Cambridge: 1921⁵⁾ が管見のかぎりでは最も早いものである。詳しくは後述するが、同書には杜甫詩十三首が英訳されている。

まず、Lowell について、『オックスフォード世界英語文学大事典』（日本語版監修：河野一郎、DHC, 2000年）の記述を引用する。

ローウェル, エイミー (・ローレンス)

LOWELL, Amy (Lawrence) (1874-1925)

アメリカの女性詩人・批評家。マサチューセッツ州ブルックリン（引用者注：原語では“Brookline”であるから、日本語カタカナ表記は「ブルックライン」と書く方がよい）生まれ。ニューイングランドの名家の生まれであり、のちのロバート・ローウェルも同家の出身。ボストンの私立学校に学び、16歳から旅行やボランティア活動に従事したが、1902年に詩に大きな関心を寄せるようになり、その後の人生は詩作に専念した。伝統的手法による叙情詩を集めた最初の詩集 *A Dome of Many-Coloured Glass* (1912) を発表したのち、イングランド旅行の際にエズラ・パウンドと出会い、イマジズムの発展に精力的に関わるようになる。彼女の作品は、自由詩の形式や視覚的で精密な描写といった同主義の特徴を帯びようになり、パウンドが編集した選集 *Des Imagistes* (1914) に収められた。この選集により、イマジストは世間の注目を集めるようになる。ローウェル自身は *Some Imagist Poets* (1915, 1916, 1917) と題する3つの詩集を編集し、パウンドが「エイミジズム」と称した流れの代表的存在となった。「エイミジズム」とは、パウンドによれば、かつて彼が支

Libraries, Vol 44, No 1 (1982)

5) Amy Lowell: Complete Poetical Works and Selected Writings VOL.4, 編集：大西直樹, Eureka Press, 2007.

持した様式の弱々しい再現にすぎなかった。詩集 *Sword Blades and Poppy Seed* (1914) でイマジズムの傾向が確立されると、その実験的試みは *Men, Women, and Ghosts* (1919) にも受けつがれた。この詩集で、作者自身がフランスの詩人ポール・フォールから学んだとするリズムカルで音楽性に富んだ形式「ポリフォニックな散文」を初めてとり入れた。 *Can Grande's Castle* (1918) は、すべて多韻律散文によって書かれた4つの物語からなるものであるが、この様式は、ローウェルの華麗で奇抜な描写方法に適したものだ。 *Pictures of the Floating World* (1919) にみられる洗練された繊細な描写は、部分的には中国や日本の詩への関心から生まれたものであり、彼女の叙情詩の最高傑作となっている。 *Fir-Flower Tablets* (1921) には、ローウェルが翻訳した中国詩が収められている。(以下略)

ここに紹介されるように、LowellはPoundの影響を受けたイマジズム詩人であり、彼女の中国詩の英訳もまたPoundの *Cathay* に追随するものと言える。

Fir-Flower Tablets 松花箋のLowellによる序文には、同書成立の経緯が記される。

Let me state at the outset that I know no Chinese. My duty in Mrs. Ayscough's and my joint collaboration has been to return her literal translations into poems as near to the spirit of the originals as it was in my power to do. It has been a long and arduous task, but one which has amply repaid every hour upon it. To be suddenly introduced to a new and magnificent literature, not through the medium of the usual more or less accurate translation, but directly as one might burrow it out for one's self with the aid of a dictionary, is an exciting and inspiring thing. (中略)

I was lucky indeed to approach Chinese poetry through such a medium. The translation I had previously read had given me nothing. Mrs. Ayscough has been to me the pathway to a new world. No one could be a more sympathetic go-between for a poet and his translator, and Mrs. Ayscough was well-fitted for her task. She was born in Shanghai. Her father, who was engaged in business there, was a Canadian and her mother an American. She lived in China until she was eleven, when her parent returned to America in order that their children might finish their education in this country. It was then that I met her, so that our friendship is no new thing, but has persisted, in spite of distance, for more than thirty years, to ripen in the end into a partnership which is its culmination. Returning to China, in her early twenties, she became engaged

to an Englishman connected with a large importing house in Shanghai, and on her marriage, which took place almost immediately, went back to China, where she has lived ever since. A diligent student of Chinese life and manners, she soon took up the difficult study of literary Chinese, and also accepted the position of honorary librarian of the library of the North China Branch of the Royal Asiatic Society. Of late years, she delivered a number of lectures on Chinese subject in China, Japan, America, and Canada, and has also found time to write various pamphlets on Chinese literature and customs.

(中略)

Our plan of procedure was as follows: Mrs. Ayscough would first write out the poem in Chinese. Not in the Chinese characters, if course, but in transliteration. Opposite every word she put the various meanings of it which accorded with its place in the text, since I could not use a Chinese dictionary. She also gave the analyses of whatever characters seemed to her to require it. The lines were carefully indicated, and to these lines I have, as a rule, strictly adhered; the lines of the translations usually corresponding, therefore, with the lines of the originals. In the few poems in which the ordering of the lines has been changed, this has been done solely in the interest of cadence.

I had, in fact, four different means of approach to a poem. The Chinese text, for rhythm-scheme and rhythm; the dictionary meanings of the words; the analyses of characters; and for the fourth, a careful paraphrase by Mrs. Ayscough, to which she added copious notes to acquaint me with all the allusions, historical, mythological, geographical, and technical, that she deems it necessary for me to know. Having done what I could with these materials, I sent the result to her, when she and her Chinese teacher carefully compared it with the original, and it was returned to me, either passed or commented upon, as the case might be. Some poems crossed continent and ocean many times in their course toward completion; others, more fortunate, satisfied at once. On Mrs. Ayscough's return to America this year, all the poems were submitted to a farther meticulous scrutiny, and I can only say that they are as near the originals as we could make them, and I hope they may give one quarter of the pleasure to our readers that they have to us in preparing them.

になるものである。Lowellはもともと中国語および漢字を解さなかった。父親の仕事の都合で中国・上海で生まれ育ったAyscoughが中国語原詩の読解したノートを作成し、それに基づいてLowellは英語詩を作ったのである。Ayscoughのノートは、Poundが活用したFenollosaのノート（前述）を彷彿とさせるが、Ayscoughのそれは、原詩の音訳をしめし、原詩の語に逐語的に英訳を添えるものであった。したがってAyscough自身が中国語原詩の全体的な英訳を作るということではなかった。

三

Fir-Flower Tablets 松花箋には、李白詩八十三首、杜甫詩十三首、白居易詩一首、劉禹錫詩一首、王維詩三首、孟郊詩一首、韋応詩一首、温庭筠詩一首、南唐後主詞一首、陶淵明詩一首、「折楊柳詩」一首、『詩経』より一首、前漢武帝詩一首、前漢昭帝詩一首、後漢靈帝詩一首、班婕妤詩一首、楊貴妃詩一首などが収められる。

Poundの*Cathay*と同じく、ここでも顕著なのが、李白詩の偏重である。杜甫詩十三首に比べ、*Fir-Flower Tablets* 松花箋の中心を占めている。ただ、それでも杜甫詩の英訳が初めてまとまったかたちで出現したことは重要であり、特筆に値する。*Fir-Flower Tablets* 松花箋は、原詩を載せないために、本稿では英訳された杜甫の原詩の特定を試みた。以下、左にLowell & Ayscoughの英訳、右に杜甫の原詩を掲げる。

[1] A Desultory visit to the Fêng Hsien Temple at the Dragon's Gate

I HAD already wandered away from the People's Temple,
 But I was obliged to sleep within the temple precincts.
 The dark ravine was full of the music of silence,
 The moon scattered bright shadows through the forest.
 The Great Gate against the sky seemed to impinge upon the paths
 of the planets.
 Sleeping among the clouds, my upper garments, my lower garments,
 were cold.
 Wishing to wake, I heard the sunrise bell
 Commanding men to come forth and examine themselves in medita-
 tion.

「遊龍門奉先寺」

更宿招提境
 陰壑生虚籟
 月林散清影
 天闕象緯逼
 雲臥衣裳冷
 欲覺聞晨鐘
 令人發深省

[2] The Thatched House Unroofed by an Autumn Gale

It is the Eighth Month, the very height of Autumn.
 The wind rages and roars.
 It tears off three layers of my grass-roof.
 The thatch flies — it crosses the river — it is scattered about in the open spaces by the river.
 High-flying, it hangs, tangled and floating, from the tops of forest trees;
 Low-flying, it whirls — turns — and sinks into the hollows of the marsh.
 The swarm of small boys from the South Village laugh at me because I am old and feeble.
 How dare they act like thieves and robbers before my face,
 Openly seizing my thatch and running into my bamboo grove?
 My lips are scorched, my mouth dry, I scream at them, but to no purpose.

I return, leaning on my staff. I sigh and breathe heavily.
 Presently, of a sudden, the wind ceases. The clouds are the colour of ink.
 The Autumn sky is endless — endless — stretching toward dusk and night.
 My old cotton quilt is as cold as iron;
 My restless son sleeps a troubled sleep, his moving foot tears the quilt.
 Over the head of the bed is a leak. Not a place is dry.
 The rain streams and stands like hemp — there is no break in its falling.
 Since this misery and confusion, I have scarcely slept or dozed.
 All the long night, I am soaking wet. When will the light begin to

「茅屋為秋風所破」

八月秋高風怒号
 卷我屋上三重茅
 茅飛度江洒江郊
 高者掛胃長林梢
 下者飄轉沈塘坳
 南村群童欺我老無力
 忍能對面為盜賊
 公然抱茅入竹去
 唇焦口燥呼不得，

歸來倚杖自嘆息
 俄頃風定雲墨色
 秋天漠漠向昏黑
 布衾多年冷似鐵
 驕兒惡臥踏裏裂
 床床屋漏無乾處
 雨腳如麻未斷絕
 自經喪亂少睡眠
 長夜沾濕何由徹
 安得廣廈千萬間
 大庇天下寒士俱歡顏
 風雨不動安如山

sift in?

If one could have a great house of one thousand, ten thousand rooms —

A great shelter where all the Empire's shivering scholars could have happy faces —

Not moved by the wind or rain, solid as a mountain —

Alas! When shall I see that house standing before my eyes?

Then, Although my own hut were destroyed, although I might freeze and die, I should be satisfied.

[3] The River Village

The river makes a bend and encircles the village with its current.

All the long Summer, the affairs and occupations of the river village are quiet and simple.

The swallows who nest in the beams go and come as they please.

The gulls in the middle of the river enjoy one another, they crowd together and touch one another.

My old wife pains a chess-board on paper.

My little sons hammer needles to make fish-hooks.

I have many illnesses, therefore my only necessities are medicines;

Besides these, what more can so humble a man as I ask?

「江村」

清江一曲抱村流

長夏江村事事幽

自去自來堂上燕

相親相近水中鷗

老妻畫紙為棋局

稚子敲針作釣鉤

多病所須唯藥物

微軀此外更何求

[4] The Excursion A number of young gentleman of rank, accompanied by singing-girls, go out to enjoy the cool of evening. They encounter a shower of rain.

I

How delightful, at sunset, to loosen the boat!

A light wind is slow to raise waves.

Deep in the bamboo grove, the guests linger;

The lotus-flowers are pure and bright in the cool evening air.

「陪諸貴公子丈八溝
攜妓納涼晚際遇雨二

首」第一首

落日放舡好

輕風生浪遲

竹深留客處

The young nobles stir the ice-water;
 The Beautiful Ones wash the lotus-roots, whose fibres are like silk threads.
 A layer of clouds above our heads is black.
 It will certainly rain, which impels me to write this poem.

II

The rain comes, soaking the mats upon which we are sitting.
 A hurrying wind strikes the bow of the boat.
 The rose-red rouge of the ladies from Yüeh is wet;
 The Yen beauties are anxious about their kingfisher-eyebrows.
 We throw out a rope and draw in to the sloping bank. We tie the boat to the willow-trees.
 We roll up the curtains and watch the floating wave-flowers.
 Our return is different from our setting out. The wind whistles and blows in great gusts.
 By the time we reach the shore, it seems as though the Fifth Month were Autumn.

[5] The Recruiting officers at the Village of the Stone Moat

I SOUGHT a lodging for the night, at sunset, in the Stone Moat Village.
 Recruiting Officers, who seize people by night, were there.
 A venerable old man climbed over the wall and fled.
 An old woman came out of the door and peered.
 What rage in the shouts of the Recruiting Officers!
 What bitterness in the weeping of the old woman!
 I heard the words of the woman as she pled her cause before them:
 "My three sons are with the frontier guard at Yeh Ch'èng. From one son I have received a letter.

荷淨納涼時
 公子調冰水
 佳人雪藕絲
 片雲頭上黑
 應是雨催詩
 雨來露席上
 第二首
 風急打船頭
 越女紅裙濕
 燕姬翠黛愁
 纜侵堤柳繫
 幔卷浪花浮
 歸路翻蕭颯
 陂塘五月秋

「石壕吏」
 暮投石壕村
 有吏夜捉人
 老翁踰牆走
 老婦出門看
 吏呼一何怒
 婦啼一何苦
 聽婦前致詞
 三男鄴城戍
 一男附書至
 二男新戰死

A little while ago, two sons died in battle.
 He who remains has stolen a temporara lease of life;
 The dead are finished forever.
 In the house, there is still no grown man,
 Only my grandson at the breast.
 The mother of my grandson has not gone,
 Going out, coming in, she has not a single whole skirt.
 I am an old, old woman, and my strength is failing,
 But I beg to go with the Recruiting Officers when they return this
 night.
 I will eagerly agree to act as a servant at Ho Yang;
 I am still able to prepare the early morning meal.”
 The sound of words ceased in the long night,
 It was as though I heard the darkness chke with tears.
 At daybreak, I went on my way,
 Only the venerable old man was left.

存者且偷生
 死者長已矣
 室中更無人
 惟有乳下孫
 有孫母未去
 出入無完裙
 老嫗力雖衰
 請從吏夜歸
 急應河陽役
 猶得備晨炊
 夜久語聲絕
 如聞泣幽咽
 天明登前途
 獨與老翁別

[6] Crossing the Frontier

I

WHEN bows are bent, they should be bent strongly;
 WHEN arrows are used, they should be long.
 The bow-men should first shoot the horses.
 In taking the enemy prisoner, the Leader should first be taken;
 Three should be no limit to the killing of men.
 In making a kingdom, there must naturally be a boundary.
 If it were possible to regulate usurpation,
 Would so many be killed and wounded?

「前出塞九首」第六首
 挽弓當挽強
 用箭當用長
 射人先射馬
 擒賊先擒王
 殺人亦有限
 立國自有疆
 苟能制侵陵
 豈在多殺傷

II

AT dawn, the conscripted soldiers enter the camp outside the
 Eastern Gate.

「後出塞五首」第二首
 朝進東門營
 暮上河陽橋

At sunset, they cross the bridge of Ho Yang.
 The setting sunlight is reflected on the great flags.
 Horses neigh. The wind whine — whines —
 Ten thousand tents are spread along the level sand.
 Officers instruct their companies.
 The bright moon hangs in the middle of the sky.
 The written orders are strict that the night shall be still and empty.
 Sadness everywhere. A few sounds from a Mongol flageolet jar the air.
 The strong soldiers are no longer proud, they quiver with sadness.
 May one ask who is their General?
 Perhaps it is Ho P'iao Yao.

落日照大旗
 馬鳴風蕭蕭
 平沙列萬幕
 部伍各見招
 中天懸明月
 令嚴夜寂寥
 悲筋數聲動
 壯士慘不驕
 借問大將誰
 恐是霍嫖姚

[7] The Sorgeress Gorge

JADE dew lies upon the withered and wounded forest of maple trees.
 On the Sorcess Hill, over the Sorceress Gorge, the mist is desolate and dark.
 The ripple of the river increase into waves and blur with the rapidly flowing sky.
 The wind-clouds at the horizon become confused with the Earth.
 Darkness.
 The myriad chrysanthemums have bloomed twice. Days to come — tears.
 The Solitary little boat is moored, but my heart is in the old-time garden.
 Everywhere people are hastening to measure and cut out their Winter clothes.
 At sunset, in the high City of the White Emperor, the hurried pounding of washed garments.

「秋興八首」第一首
 玉露凋傷楓樹林
 巫山巫峽氣蕭森
 江間波浪兼天湧
 塞上風雲接地陰
 叢菊兩開他日淚
 孤舟一繫故園心
 寒衣處處催刀尺

[8] Thinking of Li Po on a Spring Day

THE poems of Po are unequalled.
 His thoughts are never categorical, but fly high in the wind.
 His poems are clear and fresh as those of Yü, the official;
 They are fine and easy as those of Pao, the military counsellor.
 I am North of the river, watching the sunset clouds.
 You are East of the river, watching the sunset clouds.
 When shall we meet over a jug of wine?
 When shall I have another precious discussion of literature with you?

「春日憶李白」
 白也詩無敵
 飄然思不群
 清新庾開府
 俊逸鮑參軍
 渭北春天樹
 江東日暮雲
 何時一樽酒
 重與細論文

[9] At the Edge of Heaven. Thinking of Li T'ai-po

A COLD wind blows up from the edge of Heaven.
 The state of mind of the superior man is what?
 When does the wild goose arrive?
 Autumn water flows high in the rivers and lakes.

 They hated your essay — yet your fate was to succeed.
 The demons where you are rejoice to see men go by.
 You should hold speech with the soul of Yüan,
 And toss a poem into the Mi Lo River as a gift to him.

「天末懷李白」
 涼風起天末
 君子意如何
 鴻雁幾時到
 江湖秋水多
 文章憎命達
 魑魅喜人過
 庾共冤魂語
 投詩贈汨羅

[10] Sent to Li Po as a Gift

AUTUMN COMES,
 We meet each other.
 You still whirl about as a thistle in the wind.
 Your Elixir of Immortality is not yet perfected
 And remembering Ko Hung, You are ashamed.
 You drink a great deal,

「贈李白」
 飛揚跋扈為誰雄
 秋來相顧尚飄蓬
 未就丹砂愧葛洪
 痛飲狂歌空度日

You sing wild songs,
 Your days pass in emptiness.
 Your nature is a spreading fire,
 It is swift and stenuous.
 But what does all this bravery amount to?

[11] A Toast for Méng Yü-ch'ing

ILLIMITABLE happiness,
 But grief for our white heads.
 We love the long watches of the night, the red candle.
 It would be difficult to have too much of meeting,
 Let us not be in a hurry to talk of separation.
 But because the Heaven River will sink,
 We had better empty the wine-cups.
 To-morrow, at bright dawn, the world's business will entangle us.
 We brush away our tears,
 We go — East and West.

「酬孟雲卿」

樂極傷頭白
 更長愛燭紅
 相逢難袞袞
 告別莫匆匆
 但恐天河落
 寧辭酒盞空
 明朝牽世務
 揮淚各西東

[12] Moon Night

To-NIGHT — the moon at Fu chou.
 In the center of the Women's Apartments
 There is only one to look at it.
 I am far away, but I love my little son, my daughter.
 They cannot understand and think of Chang'an.
 The sweet-smelling mist makes the cloud head-dress damp.
 The jade arm must be chilly
 In this clear, glorious shining.
 When shall I lean on the lonely screen?
 When shall we both be shone upon, and the scars of tears be dry?

「月夜」

今夜鄜州月
 閨中只獨看
 遙憐小兒女
 未解憶長安
 香霧雲鬟濕
 清輝玉臂寒
 何時倚虛幌
 雙照淚痕乾

四

杜甫詩のなかから、なぜこの十三首が選ばれたのであろうか。*Fir-Flower Tablets* 松花箋の成書の経緯から見て、この十三首を選んだのは Ayscough であることは疑い無いであろう。また、言及すべきは、李白詩の多さに比べて杜甫詩が極めて少ないことである。Ayscough は *Fir-Flower Tablets* 松花箋において長文の Introduction を著しており、その中で以下のように言う。

Chinese scholars rank their principal poets in the following order: Tu Fu, Li T'ai-po, and Po Chū-i. Realizing that, naturally, in any literature, it is the great poets which another nation wishes to read, I have purposely kept chiefly them, and among them to Li T'ai-po, since his poems are of a universal lyricism. Also Mr. Waley has devoted his energies largely to Po Chū-i. Tu Fu is very difficult to translate, and probably for that reason his work is seldom given in English collections of Chinese poems. Some of his simpler poems are included here, however.

ここで、Ayscough は「杜甫詩は翻訳が極めて難しく、おそらくそれが英語の中国詩選集において杜甫詩を減多にみることができない理由となっている。ここ（引用者注、*Fir-Flower Tablets* 松花箋）では比較的簡明な詩が含まれている」と明言している。

ただし、Ayscough が杜甫詩のうち簡明なものを選んだからこの十三首となった、と考えるとしたらそれは表面的な解釈である。この十三首は、明清時代の唐詩の選集——例えば、『唐詩品彙』『唐詩選』『唐詩三百首』など——にもよく採られる詩であり、今日においても杜甫の作品のなかでも名詩として知られる。Ayscough も杜詩の取舍選択にあたっておそらく明清時代の唐詩の選集を参照したものと推測される。また、李白に関係する詩が三首もあることは、二十世紀始めの英語文学圏での李白詩愛好の風潮に影響されてのことと考えられる。なぜ、ここまで李白が好まれるのか、Ayscough は言う、「李白の詩は普遍的な叙情性を備えている」と。

おそらく、イマジズム詩人 Lowell による中国詩の英訳には、李白詩こそもっともその対象としてふさわしく、杜甫詩はそうではなかったにもかかわらず、Ayscough は敢えて杜甫詩をごく少数に絞ったうえで、音訳と逐語訳を添えて Lowell に供したのであろう。Ayscough にとって杜甫詩は決して無視できるものではなかったのであろう。李白詩についてはすでに Pound が、

白居易詩についてはすでにWaley⁶⁾が、それぞれ英訳をなしており、中国文学通史にある一定の理解を持っていたAyscoughは、自分自身が中国詩の英訳に参加するに当たって、杜甫詩——たとえ翻訳が難しかったとしても——閑却することはできなかつたのであろう。

Hung, William 著 *Tu Fu: China's greatest poet* のIntroductionには、Ayscoughは1921年の *Fir-Flower Tablets* 松花箋ののち、さらに1929年と1934年の二度にわたり、併せて470首あまりの杜甫詩の英訳を刊行したことが紹介されている⁷⁾。この書籍は現在では稀覯本となっており、本稿の執筆時点で筆者は未見である。ただ、少なくとも、1920年代、多数の杜甫詩が英訳されていたということだけは確認でき、英語圏における杜甫詩翻訳史において重要な事実であるといえるので、今後、稿を改めて論じたい。

〔付記〕本稿は平成二十五年度科学研究費補助金・基盤研究（B）「隋唐楽府文学の総合的研究」（研究代表者：長谷部剛、課題番号：24320070）による成果である。

6) 注4) 所掲のJohns論文によると、Ayscoughは1918年上海で、Waleyの *A Hundred and Seventy Chinese Poems* について、コメントを発している。

7) 注1) 所掲。そして、HungはAyscoughの杜甫詩英訳の方法について厳しく批判している。