

My New York

edited with notes by

Shigeo Shimizu

Takako Seito

SANSHUSHA

は し が き

いま、世界でいちばん変化があつて面白い都市を3つあげなさいといわれたらどの町をあげるだろうか。もちろん、ここでは芸術とか文化とか、住んでいる人々のことを考えてのことである。変化があつて面白くなるためには、その都市が経済的に繁栄して、国内・国外から人々が盛んに出入り入ったりする必要がある。そしてそういう人々の刺激によって芸術・文化も活発になる。私なら、まずニューヨークをあげたい。次はロンドンだろうか。そして東京。

ニューヨークはアメリカの顔だ。最近港の先端にある自由の女神像が100年を記念して、新しく磨き直されて式典が行なわれた。ヨーロッパからの移民がアメリカでまず目にしたのはこの女神像だ。そしてブルックリンブリッジを通過してマンハッタンへ。そこに「面白い」ニューヨークが展開する。

この本では、「ハート・クレインのニューヨーク」「アーウィン・ショーのニューヨーク」「スコット・フィッツジェラルドのニューヨーク」「アーサー・ミラーのニューヨーク」というふうに、各作家がそれぞれの作品の中で描いたニューヨークの姿を、一応時代順に並べてある。各作家の描くニューヨーク像が読者にどういう印象を与えるか楽しみである。ドキュメンタリー風のものも入っている。ニューヨークといえばウォール街、1929年の大暴落の様子がわかる。そしてもう少し前のチャップリンの見たニューヨークもでてくる。「エド・マクベインのニューヨーク」はちょっと毛色の変つたものかも知れない。「87分署シリーズ」のさわりを味わってほしい。

詩と短篇小説2篇以外は、各作品の中から部分的にとりあげたものなので多少断片的になる。興味のわいたものがあつたら、どうか思いきつて作品全体を読んでいただきたい。各作品の前に簡単な紹介、注の方に作家の略歴をのせてみた。参考になれば幸いである。

1986年10月

編注者

CONTENTS

Charles Chaplin's New York	
from <i>My Autobiography</i>	1
Hart Crane's New York	
“To Brooklyn Bridge”	5
“Crash!”	
from <i>Only Yesterday</i>	9
Irwin Shaw's New York	
“The Girls in Their Summer Dresses”	19
F. Scott Fitzgerald's New York	
“My Lost City”	31
Arthur Miller's New York	
from <i>Death of a Salesman</i>	45
Ed McBain's New York	
from <i>Ten Plus One</i>	
<i>An 87th Precinct Mystery</i>	57
Notes	69

Charles Chaplin's New York from *My Autobiography*



ハロルド・ロイド，バスター・キートン，そしてチャーリー・チャップリンの3人は，1910年代に始まるアメリカ喜劇映画の黄金時代を担った天才たちである．中でもチャップリンのペースに満ちた作品は，山高帽にドタ靴，チョビ髭のキャラクターと共に，時の流れに浸食されない新鮮な感動を，今なお伝えてくれる．さて，イギリスの青年チャップリンは，新天地を求めてニューヨークへと降り立ったが，そこにいたのはわずか2年足らずで，ようやく映画都市として興隆しつつあったハリウッドへと招かれて彼地の人となる．ニューヨークはいわば彼にとっては通りすがりの街にすぎないのかもしれない．しかし，それはまぎれもなく，以後半世紀におよぶチャップリンの創造の世界への玄関口だったのである．期待と不安の入り混じった青年の目に，この街はどんな顔に映ったのだろうか．

At ten o'clock on a Sunday morning we at last arrived in New York. When we got off the street-car at Times Square, it was somewhat of a let-down. Newspapers were blowing about the road and pavement, and Broadway looked seedy, like a slovenly
5 woman just out of bed. On almost every street corner there were elevated chairs with shoe-lasts sticking up and people sitting comfortably in shirt-sleeves getting their shoes shined. They gave one the impression of finishing their toilet on the street. Many looked like strangers, standing aimlessly about the side-
10 walks as if they had just left the railroad station and were filling in time between trains.

However, this was New York, adventurous, bewildering, a little frightening. Paris, on the other hand, had been friendlier. Even though I could not speak the language, Paris had welcomed me on
15 every street corner with its bistros and outside cafés. But New York was essentially a place of big business. The tall skyscrapers seemed ruthlessly arrogant and to care little for the convenience of ordinary people; even the saloon bars had no place for the customers to sit, only a long brass rail to rest a foot on, and the
20 popular eating places, though clean and done in white marble, looked cold and clinical.

I took a back room in one of the brownstone houses off Forty-third Street, where the Times building now stands. It was dismal and dirty and made me homesick for London and our little flat.
25 In the basement was a cleaning and pressing establishment and

during the week the fetid odour of clothes being pressed and steamed wafted up and added to my discomfort.

That first day I felt quite inadequate. It was an ordeal to go into a restaurant and order something because of my English accent—and the fact that I spoke slowly. So many spoke in a rapid, clipped way that I felt uncomfortable for fear I might stutter and waste their time.

I was alien to this slick tempo. In New York even the owner of the smallest enterprise acts with alacrity. The shoe-black flips his polishing rag with alacrity, the bartender serves a beer with alacrity, sliding it up to you along the polished surface of the bar. The soda clerk, when serving an egg malted milk, performs like a hopped-up juggler. In a fury of speed he snatches up a glass, attacking everything he puts into it, vanilla flavour, blob of ice-cream, two spoonfuls of malt, a raw egg which he deposits with one crack, then adding milk, all of which he shakes in a container and delivers in less than a minute.

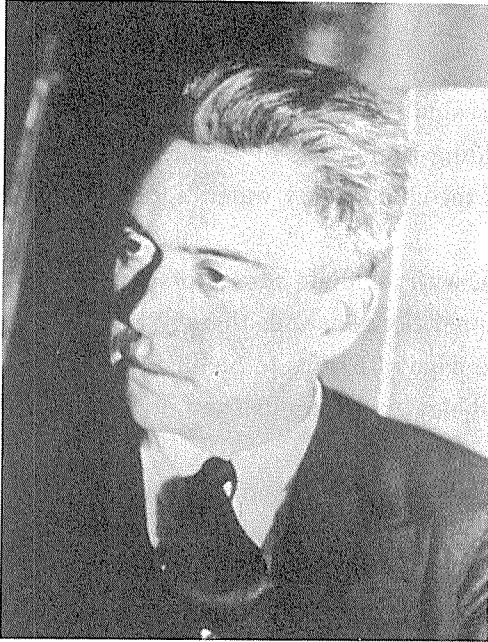
On the Avenue that first day many looked as I felt, lone and isolated; others swaggered along as though they owned the place. The behaviour of many people seemed dour and metallic as if to be agreeable or polite would prove a weakness. But in the evening as I walked along Broadway with the crowd dressed in their summer clothes, I became reassured. We had left England in the middle of a bitter cold September and arrived in New York in an Indian summer with a temperature of eighty degrees; and as I walked along Broadway it began to light up with myriads of coloured electric bulbs and sparkled like a brilliant jewel. And in the warm night my attitude changed and the meaning of America came to me: the tall skyscrapers, the brilliant, gay lights,

the thrilling display of advertisements stirred me with hope and a sense of adventure. 'That is it!' I said to myself. 'This is where I belong!'

Everyone on Broadway seemed to be in show business; actors, 5 vaudevillians, circus performers and entertainers were everywhere, on the street, in restaurants, hotels and department stores, all talking shop. One heard names of theatre-owners, Lee Shubert, Martin Beck, William Morris, Percy Williams, Klaw and Erlanger, Frohman, Sullivan and Considine, Pantages. Whether charwoman, 10 elevator boy, waiter, street-car conductor, barman, milkman or baker, they all talked like showmen. One heard snatches of conversation in the streets, motherly old women, looking like farmers' wives, saying: 'He's just finished three a day out West for Pantages. With the right material that boy should make 15 big-time vaudeville.' 'Did you catch Al Jolson at the Winter Garden?' says a janitor. 'He certainly saved the show for Jake.'

Newspapers each day devoted a whole page to theatre, got up like a racing chart, indicating vaudeville acts coming in first, second and third in popularity and applause, like race-horses. We 20 had not entered the race yet and I was anxious to know in what position we would finish on the chart. We were to play the Percy Williams circuit for six weeks only. After that we had no further bookings. On the result of that engagement depended the length of our stay in America. If we failed, we would return to England.

Hart Crane's New York "To Brooklyn Bridge"



自由の女神像と並んで、ブルックリン・ブリッジはニューヨークの顔のひとつである。メルル・ストリープ主演の映画『ソフィーの選択』にも、この橋のすばらしい夜景がでてきた。19世紀の最高の工学建造物、アメリカの最も美しい工芸品として、1867年から1884年までかかって建てられたこの橋は、全長5,989フィートの吊橋で、マンハッタンとブルックリンを結んでいる。ブルックリンはクレインを始め、数々の芸術家が住んだ土地であるため、当然この橋を題材にした作品が生まれている。アーサー・ミラーの『橋からの眺め』もそのひとつである。クレインは1924年から29年までブルックリンに住んで、毎日この橋を眺めて暮していたが、その結果が『橋』という名の長詩となった。この詩はその序詩として書かれたものである。橋に対するクレインの賛美の思いを味わってほしい。

From *The Bridge*

PROEM: TO BROOKLYN BRIDGE

How many dawns, chill from his rippling rest
The seagull's wings shall dip and pivot him,
Shedding white rings of tumult, building high
Over the chained bay waters Liberty—

5 Then, with inviolate curve, forsake our eyes
 As apparitional as sails that cross
 Some page of figures to be filed away;
 —Till elevators drop us from our day . . .

10 I think of cinemas, panoramic sleights
 With multitudes bent toward some flashing scene
 Never disclosed, but hastened to again,
 Foretold to other eyes on the same screen;

15 And Thee, across the harbor, silver-paced
 As though the sun took step of thee, yet left
 Some motion ever unspent in thy stride, —
 Implicitly thy freedom staying thee!

20 Out of some subway scuttle, cell or loft
 A bedlamite speeds to thy parapets,
 Tilting there momentarily, shrill shirt ballooning,
 A jest falls from the speechless caravan.

Down Wall, from girder into street noon leaks,
A rip-tooth of the sky's acetylene;
All afternoon the cloud-flown derricks turn . . .
Thy cables breathe the North Atlantic still.

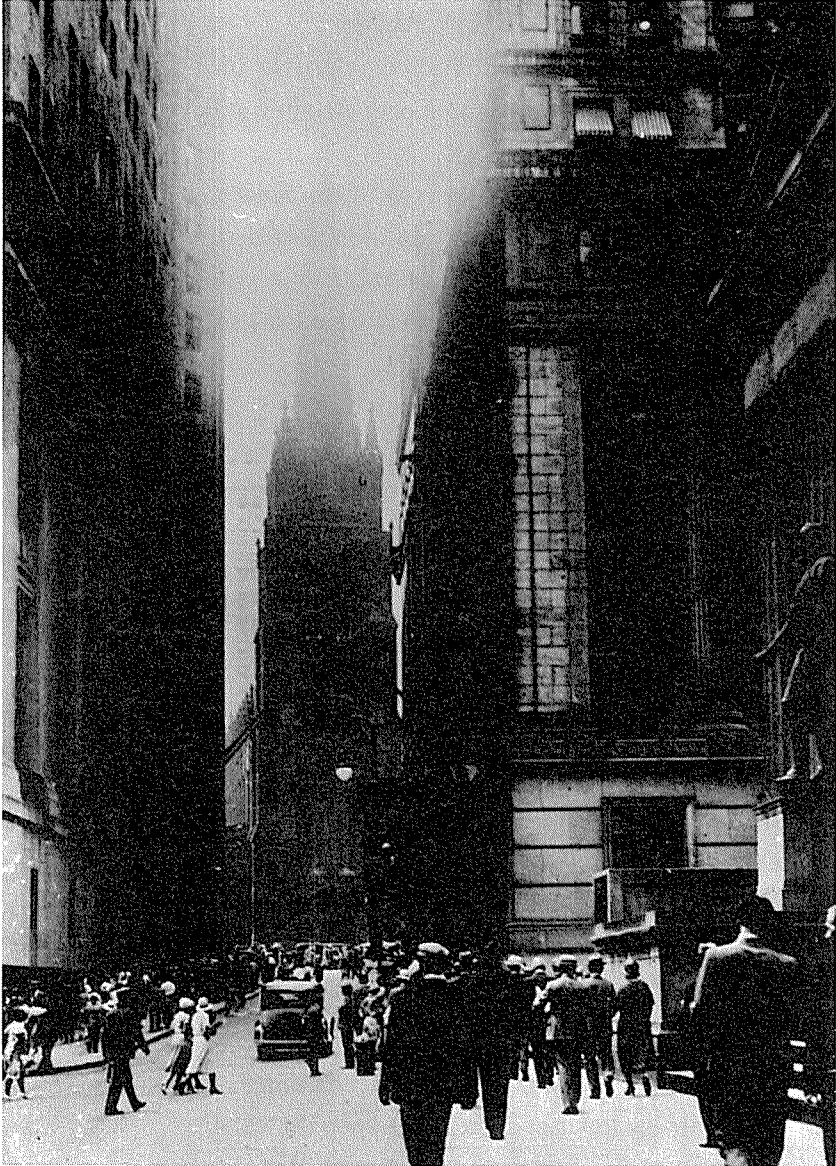
And obscure as that heaven of the Jews, 5
Thy guerdon . . . Accolade thou dost bestow
Of anonymity time cannot raise:
Vibrant reprieve and pardon thou dost show.

O harp and altar, of the fury fused,
(How could mere toil align thy choiring strings!) 10
Terrific threshold of the prophet's pledge,
Prayer of pariah, and the lover's cry, —

Again the traffic lights that skim thy swift
Unfractioned idiom, immaculate sigh of stars,
Beading thy path—condense eternity: 15
And we have seen night lifted in thine arms.

Under thy shadow by the piers I waited;
Only in darkness is thy shadow clear.
The City's fiery parcels all undone,
Already snow submerges an iron year . . . 20

O Sleepless as the river under thee,
Vaulting the sea, the prairies' dreaming sod,
Unto us lowliest sometime sweep, descend
And of the curvship lend a myth to God.



“Crash!”

from *Only Yesterday*



最近、アメリカの貿易赤字、そして経済的な不振が新聞やテレビで話題となっている。一部には1929年の大恐慌前夜に似た状況だという声もあがっている。1929年10月29日に起こった大恐慌は未曾有の大事件で、それは全世界に拡がり莫大な影響を残した。その舞台はニューヨーク、ウォール街の証券取引所である。1928年のうちから一部で不安を訴える声や予測が聞かれたが、政府も学者も、そして当事者の株式専門家たちも大部分は大丈夫だという意見だった。それが突然大暴落、取引所では株価が下がり、売りの申し込みが殺到する。ここではその様子が時間を追ってドキュメンタリー風に描かれている。暴落に対処しようとする人々の努力やそれをさばく仲買人たちの姿を追ってみることにしよう。この日の暴落は金融界の努力でやや持ち直す。暴落はその後何度か起こるが、人々はしのいでいく。しかしアメリカの繁栄を信じ、自分の繁栄を望んでいた人々の夢は消えた。第一次大戦後の繁栄が終わり、ひとつの時代が終わりをむかえたのだ。

The expected recovery in the stock market did not come. It seemed to be beginning on Tuesday, October 22nd, but the gains made during the day were largely lost during the last hour. And on Wednesday, the 23rd, there was a perfect Niagara
5 of liquidation. The volume of trading was over six million shares, the tape was 104 minutes late when the three-o'clock gong ended trading for the day, and the *New York Times* averages for fifty leading railroad and industrial stocks lost 18.24 points—a loss
10 small. Everybody realized that an unprecedented number of margin calls must be on their way to insecurely margined traders, and that the situation at last was getting serious. But perhaps the turn would come tomorrow. Already the break had carried prices down a good deal farther than the previous breaks of the
15 past two years. Surely it could not go on much longer.

The next day was Thursday, October 24th.

On that momentous day stocks opened moderately steady in price, but in enormous volume. Kennecott appeared on the tape in a block of 20,000 shares, General Motors in another of
20 the same amount. Almost at once the ticker tape began to lag behind the trading on the floor. The pressure of selling orders was disconcertingly heavy. Prices were going down. . . . Presently they were going down with some rapidity. . . . Before the first hour of trading was over, it was already apparent that they were
25 going down with an altogether unprecedented and amazing

violence. In brokers' offices all over the country, tape-watchers looked at one another in astonishment and perplexity. Where on earth was this torrent of selling orders coming from?

The exact answer to this question will probably never be known. But it seems probable that the principal cause of the break ⁵ in prices during that first hour on October 24th was not fear. Nor was it short selling. It was forced selling. It was the dumping on the market of hundreds of thousands of shares of stock held in the name of miserable traders whose margins were exhausted or about to be exhausted. The gigantic edifice of prices was ¹⁰ honeycombed with speculative credit and was now breaking under its own weight.

Fear, however, did not long delay its coming. As the price structure crumbled there was a sudden stampede to get out from under. By eleven o'clock traders on the floor of the Stock ¹⁵ Exchange were in a wild scramble to "sell at the market." Long before the lagging ticker could tell what was happening, word had gone out by telephone and telegraph that the bottom was dropping out of things, and the selling orders redoubled in ²⁰ volume. The leading stocks were going down two, three, and even five points between sales. Down, down, down. . . . Where were the bargain-hunters who were supposed to come to the rescue at times like this? Where were the investment trusts, which were expected to provide a cushion for the market by making ²⁵ new purchases at low prices? Where were the big operators who had declared that they were still bullish? Where were the powerful bankers who were supposed to be able at any moment to support prices? There seemed to be no support whatever. Down, down, down. The roar of voices which rose from the floor of the Exchange

had become a roar of panic.

United States Steel had opened at 205½. It crashed through 200 and presently was at 193½. General Electric, which only a few weeks before had been selling above 400, had opened this
5 morning at 315—now it had slid to 283. Things were even worse with Radio: opening at 68¾, it had gone dismally down through the sixties and the fifties and forties to the abysmal price of 44½. And as for Montgomery Ward, vehicle of the hopes of thousands who saw the chain store as the harbinger of the new economic
10 era, it had dropped headlong from 83 to 50. In the space of two short hours, dozens of stocks lost ground which it had required many months of the bull market to gain.

Even this sudden decline in values might not have been utterly terrifying if people could have known precisely what was happen-
15 ing at any moment. It is the unknown which causes real panic.

Suppose a man walked into a broker's branch office between twelve and one o'clock on October 24th to see how things were faring. First he glanced at the big board, covering one wall of the room, on which the day's prices for the leading stocks were
20 supposed to be recorded. The LOW and LAST figures written there took his breath away, but soon he was aware that they were unreliable: even with the wildest scrambling, the boys who slapped into place the cards which recorded the last prices shown on the ticker could not keep up with the changes: they
25 were too numerous and abrupt. He turned to the shining screen across which ran an uninterrupted procession of figures from the ticker. Ordinarily the practiced tape-watcher could tell from a moment's glance at the screen how things were faring, even though the Exchange now omitted all but the final digit of

each quotation. A glance at the board, if not his own memory, supplied the missing digits. But today, when he saw a run of symbols and figures like

R

6.5½. 5.4.

WX

9.8⅞ ¾ ½ ¼. 8.7½. 7.

5

he could not be sure whether the price of “6” shown for Radio meant 66 or 56 or 46; whether Westinghouse was sliding from 189 to 187 or from 179 to 177. And presently he heard that the ticker was an hour and a half late; at one o’clock it was recording the prices of half-past eleven! All this that he saw was ancient 10 history. What was happening on the floor now?

At ten-minute intervals the bond ticker over in the corner would hammer off a list of selected prices direct from the floor, and a broker’s clerk would grab the uncoiling sheet of paper and shear it off with a pair of scissors and read the figures aloud 15 in a mumbling expressionless monotone to the white-faced men who occupied every seat on the floor and stood packed at the rear of the room. The prices which he read out were *ten or a dozen or more points below those recorded on the ticker*. What about the stocks not included in that select list? There was no way of finding 20 out. The telephone lines were clogged as inquiries and orders from all over the country converged upon the Stock Exchange. Once in a while a voice would come barking out of the broker’s rear office where a frantic clerk was struggling for a telephone connection: “Steel at ninety-six!” Small comfort, however, to know what 25 Steel was doing; the men outside were desperately involved in many another stock than Steel; they were almost completely in the dark, and their imaginations had free play. If they put in an order to buy or to sell, it was impossible to find out what became

of it. The Exchange's whole system for the recording of current prices and for communicating orders was hopelessly unable to cope with the emergency, and the sequel was an epidemic of fright.

In that broker's office, as in hundreds of other offices from
5 one end of the land to the other, one saw men looking defeat in the face. One of them was slowly walking up and down, mechanically tearing a piece of paper into tiny and still tinier fragments. Another was grinning shamefacedly, as a small boy giggles at a funeral. Another was abjectly beseeching a clerk for the latest
10 news of American & Foreign Power. And still another was sitting motionless, as if stunned, his eyes fixed blindly upon the moving figures on the screen, those innocent-looking figures that meant the smash-up of the hopes of years. . . .

	GL.	AWW.	JMP.
15	8.7.5.2.1.90.89.7.6.	3. 2½. 2.	6.5. 3. 2½.

A few minutes after noon, some of the more alert members of a crowd which had collected on the street outside the Stock Exchange, expecting they knew not what, recognized Charles E. Mitchell, erstwhile defender of the bull market, slipping
20 quietly into the offices of J. P. Morgan & Company on the opposite corner. It was scarcely more than nine years since the House of Morgan had been pitted with the shrapnel-fire of the Wall Street explosion; now its occupants faced a different sort of calamity equally near at hand. Mr. Mitchell was followed
25 shortly by Albert H. Wiggin, head of the Chase National Bank; William Potter, head of the Guaranty Trust Company; and Seward Prosser, head of the Bankers Trust Company. They had come to confer with Thomas W. Lamont of the Morgan firm. In the space of a few minutes these five men, with George

F. Baker, Jr., of the First National Bank, agreed in behalf of their respective institutions to put up forty millions apiece to shore up the stock market. The object of the two-hundred-and-forty-million-dollar pool thus formed, as explained subsequently by Mr. Lamont, was not to hold prices at any given level, but simply to make such purchases as were necessary to keep trading on an orderly basis. Their first action, they decided, would be to try to steady the prices of the leading securities which served as bellwethers for the list as a whole. It was a dangerous plan, for with hysteria spreading there was no telling what sort of *débâcle* might be impending. But this was no time for any action but the boldest.

The bankers separated. Mr. Lamont faced a gathering of reporters in the Morgan offices. His face was grave, but his words were soothing. His first sentence alone was one of the most remarkable understatements of all time. "There has been a little distress selling on the Stock Exchange," said he, "and we have held a meeting of the heads of several financial institutions to discuss the situation. We have found that there are no houses in difficulty and reports from brokers indicate that margins are being maintained satisfactorily." He went on to explain that what had happened was due to a "technical condition of the market" rather than to any fundamental cause.

As the news that the bankers were meeting circulated on the floor of the Exchange, prices began to steady. Soon a brisk rally set in. Steel jumped back to the level at which it had opened that morning. But the bankers had more to offer the dying bull market than a Morgan partner's best bedside manner.

At about half-past one o'clock Richard Whitney, vice-presi-

dent of the Exchange, who usually acted as floor broker for the Morgan interests, went into the “steel crowd” and put in a bid of 205—the price of the last previous sale—for 10,000 shares of Steel. He bought only 200 shares and left the remainder of
5 the order with the specialist. Mr. Whitney then went to various other points on the floor, and offered the price of the last previous sale for 10,000 shares of each of fifteen or twenty other stocks, reporting what was sold to him at that price and leaving the remainder of the order with the specialist. In short, within the
10 space of a few minutes Mr. Whitney offered to purchase something in the neighborhood of twenty or thirty million dollars’ worth of stock. Purchases of this magnitude are not undertaken by Tom, Dick, and Harry; it was clear that Mr. Whitney represented the bankers’ pool.

15 The desperate remedy worked. The semblance of confidence returned. Prices held steady for a while; and though many of them slid off once more in the final hour, the net results for the day might well have been worse. Steel actually closed two points higher than on Wednesday, and the net losses of most of the other
20 leading securities amounted to less than ten points apiece for the whole day’s trading.

All the same, it had been a frightful day. At seven o’clock that night the tickers in a thousand brokers’ offices were still chattering; not till after 7:08 did they finally record the last sale
25 made on the floor at three o’clock. The volume of trading had set a new record—12,894,650 shares. (“The time may come when we shall see a five-million-share day,” the wise men of the Street had been saying twenty months before!) Incredible rumors had spread wildly during the early afternoon—that eleven specu-

NOTES

My Autobiography

Charles Spencer Chaplin (1889-1977)

1889年ロンドンに生まれる。両親は俳優。幸福な少年時代も長くは続かず、5歳で父を亡くし、7歳で母が発狂、異父兄のシドニーと共に孤児院に送られる。初舞台は5歳で、11歳頃から再び舞台上がり、『ピーターパン』の狼役、『シャーロック・ホームズ』のピリー少年などを演じる。兄と一緒に地方巡業の旅にも加わり、またその間、数々の手間仕事を経験する。18歳の時、名興行師フレッド・カーノの一座に加わり、後の喜劇王チャップリンを生むことになる貴重な修行時代に入る。21歳、カーノ一座と第1回目の渡米。23歳、第2回目の渡米で、アメリカの代表的映画プロデューサーのマック・セネットに引き抜かれ、24歳でハリウッド入り。数々の名作を監督・主演し、相手役の女優たちとの結婚離婚をくり返す。1940年代、右傾化するアメリカにあって、彼の作風や言動は次第に当局のにらむところとなり、再三にわたる非米活動調査委員会からの呼び出しを拒絶し続け、1952年アメリカ法務省から事実上の追放処置を受けて、スイス、ローザンヌに居を定める。1972年、ハリウッドに招待され、20年ぶりにアメリカの土を踏む。1977年、88歳でスイスにて死去。

Page Line

- 2 2 **Times Square** マンハッタン中央部の広場でブロードウェイ劇場街の中心。北側にあるタイムズ・ビルに因む名。cf. circus 「円形の広場」
- 3 **somewhat of a let-down** 「いくぶん失望という感じ」
- 4 **seedy**=shabby.
a slovenly [slɔːvnli] **woman just out of bed** 「だらしない女の寝起きのよう
な」
- 6 **elevated chairs with shoe-lasts sticking up** 「靴型のついた背の高い椅子」
- 7 **getting their shoes shined** 「靴を磨かせている」 cf. have a purse stolen 「サ
イフを盗られる」
- 8 **their toilet** 「身仕たく」
- 15 **bistros and outside cafés** 「酒場やカフェテラス」
- 19 **a long brass rail to rest a foot on** 「足休めの長い真鍮(まがね)のレール」
- 22 **a back room** 「奥の部屋」 cf. rear window 「裏窓」
- 23 **the Times building** デイヴィッド・H・キングによる建造物。
- 25 **a cleaning and pressing establishment** 「クリーニング兼プレスの店」
- 3 3 **ordeal** [ɔːdɪl] 「苦しい経験」
- 8 **I was alien to**=I was not accustomed to.
- 9 **with alacrity** [əlækrɪtɪ] 「てきぱきと」
shoe-black (英)「靴磨き人」 cf. (米) bootblack
- 12 **an egg malted milk** 「卵入りの麦芽ミルク」
a hopped-up juggler 「元気一杯の奇術師」
- 20 **as if to be agreeable ... a weakness** 「まるで愛想よくしたり丁重だったり
すると弱い人間と見られるとでもいうように」
- 25 **Indian summer** 秋の天気の良い暖かい日のこと。
- 26 **myriads of**=a lot of.

- 4 9 **charwoman** [tʃɑ:wʊmən] 「雑役婦」
- 11 **snatches of conversation** 「会話の切れ端」
- 13 **three a day out West for Pantages** 「はるか西ではパンテージ系の興行小屋で1日3回の興行」アレクサンダー・パンテージ (?-1936) はギリシア生まれのボードビリアン・興行主。シアトルからカリフォルニアへと縄張りを広げ、東はアラバマまで勢力を及ぼした。
- 14 **With the right material** 「いい出し物にぶつかりさえすれば」
- 15 **big-time** 《米俗》「一流の」
Al Jolson (1886-1950) アメリカの歌手・俳優。ロシアのユダヤ人迫害から逃れるため、家族と共に4歳で来米。自伝的トーキー『ジャズ・シンガー』(1927) でスターとなる。
- 16 **He certainly . . . for Jake.** 「あの男のおかげであの芝居は救われているのさ」
- 17 **devoted a whole page to theatre** 「一面をすべて芝居にさいた」
got up like a racing chart 「競馬の勝負表みたいになっている」
- 21 **Percy Williams circuit** 「パーシー・ウィリアムズ系の劇場」

To Brooklyn Bridge

Hart [Harold] Crane (1899-1932)

オハイオ州の生まれ。父はクリーブランドのケーキ製造業者で、金持ちだった。クレインは早熟で早くから詩を書いていたが、家庭の不幸などのために、学業は中途で終わってしまった。大学での教育を受けなかったのが、詩人としてのクレインにはよかったと言われている。17歳でニューヨークに出て詩作を重ね、詩の雑誌にいくつか作品が掲載される。最初の詩集『白い建物』(*White Buildings*) (1926) が出版されてから経済的援助が受けられるようになり、やがて長詩『橋』(*The Bridge*) (1929) も出版される。しかしグッゲンハイム助成金でメキシコへ行って詩作をしている時にペラクルツからの帰りの船から身を投げて死んでしまう。

- 6 第1スタンザ： カモメに託して、この鳥が自由の女神像のところを通過してニューヨーク港に入ってゆく場面が描かれる。
- 1 **how many dawns** 「何回も朝をむかえながら」副詞句。
chill from his rippling rest 「さざ波が立つ休み場所で冷えて」 chill from ~ 「~で冷えて」、his 「カモメの」。
- 2 **the seagull's wings** このスタンザの主語。
shall dip and pivot him 「カモメをひたして、方向を変えさせることだろう」 shall=will.
- 3 **shedding white rings of tumult** 「揺れる白い輪を作り」分詞構文。主語は the seagull's wings で、カモメが飛んでいる様子が描かれている。
building high . . . Liberty=over the chained bay waters (with) Liberty building high.

第2スタンザ： 映画のモンタージュ手法のようにカモメの飛ぶ姿から、事務所
で帳簿をつけている事務員の姿へと場面は移ってゆく。

- 5 **with inviolate curve** 「とぎれることのない曲線を作って」
forsake our eyes 「我々の視線を捨てて、視界から遠ざかって」 主語は
the seagull's wings.
- 6 **as apparitional as sails that cross** 「(視界を)横切る帆のように幻影的に」
cross は「視界を横切る」と「数字が帳簿に書きこまれる」の2つの意味を
かけているようである。
- 7 **some page of figures** 「数字の書いてある帳簿のページ」
to be filed away 「(数字などを)書き入れて保管する」
- 8 **till elevators drop us from our day** 事務員が1日の仕事を終えて帰る様子。

第3スタンザ： 第2スタンザの映画の手法のイメージから、映画館にシーンが
移る。熱心に見入る観客、しかし映画の意味はわからない、という現代的イメ
ージ。

- 9 **panoramic sleights** 「パノラマ風景の早変わり」
 - 10 **multitudes** 「多くの観客」
some flashing scene 「ある閃くシーン」
 - 11 **never disclosed, but hastened to again** 「(映画のシーンの意味が)決して明か
されませんが、再び急いで観客は目を向ける」
 - 12 **foretold to other eyes** 「他の人々には明かされる」
- 第4スタンザ： そして目はいよいよ橋に向けられる。太陽が汝の上を歩き…と
いうふうに壮大な橋の様子が描かれる。
- 13 **thee** 「汝」 古い用語で「橋」に呼びかけをしている。cf. thy, thine
silver-paced 「銀色の段をもった」 橋げたの様子。
 - 14 **as though the sun took step of thee** 「あたかも太陽が汝の上を歩いたように」
yet left... stride 「しかも汝の歩みに尽きることのない動きを残して」 橋
の印象がただそこにあるというだけでなく、動きを感じさせるものになっ
ていることを示している。
 - 16 **implicitly thy freedom staying thee!** その動きを freedom という言葉で表わ
し、しかし動きは implicit なのだと述べる。

第5スタンザ： シーンはもっと具体的になって、地下鉄の入口から出てきた狂
人が橋から身を投げ、群衆がそれを見守っている場面になる。

- 17 **subway scuttle** 「地下鉄の入口」 scuttle は「小窓」だが、壮大な橋との対
比がよく出ている。
cell or loft 「(アパートの)小部屋、そうでなかったら屋根裏部屋」
- 18 **bedlamite** 《古》「狂人」 Crane の古語趣味。
parapets 「欄干」
- 19 **shrill shirt ballooning** 「鋭い叫びと一緒にシャツをふくらませて」 Crane の
合成で、with a shrill cry と with his shirt ballooning とをまとめて表現し
ている。
- 20 **a jest falls... caravan** 「無言の人々から冗談のようにして落ちる」 落下す
ることが jest というのは無言の人々の反応。

- 7 第6スタンザ： 落ちることが共通のイメージとなって、視点は光が薄くさす街へ。そして下から見上げた起重機のような橋、その向こうの空へと動いてゆく。
- 1 **down Wall** 「ウォール街を下って」 Wall は「ウォール街」
 - noon leaks** 「昼の光がもれてさす」 このスタンザの始めの2行の主語＋動詞。
 - 2 **a rip-tooth of the sky's acetylene** 「空のアセチレン色の光の鋭い歯」 noon leaks の様子を同格で言いかえている。
 - 3 **the cloud-flown derricks** 「雲が飛びかう起重機」 橋げたののびている様子を起重機にたとえて、その背景には流れる雲がある、というふうに壮大にイメージをふくらませてゆく。
 - 4 **breathe** 「呼吸する」 だが、ここでは thy cables 「汝の鉄索」を擬人化している。「北大西洋を呼吸する」とは鉄索が揺れている様子か。
- 第7スタンザ： 橋をたたえる気持ちが、「汝の褒賞(褒賞)」、「無名の爵位」などという言葉で綴られてゆく。
- 5 **that heaven of the Jews** 「ユダヤ人の天国」 旧約聖書の天国のイメージのように、と例を示して、おぼろげな様子を表現している。
 - 6 **thy guerdon . . . thou dost show thy guerdon** 「汝の褒賞」 古めかしい表現で宗教的雰囲気を出そうとしている。以下はその説明で、thou bestow accolade of anonymity (which) time cannot raise そして thou dost show vibrant reprieve and pardon と続く。いずれも宗教的。
 - accolade . . . of anonymity** 「無名の爵位」 橋を建設した多くの無名の人たちをたたえている。
 - 8 **vibrant reprieve and pardon** 「揺れる救済と容赦」 風に鉄索が揺れている雄大な姿に神を見ていた表現だろうか。
- 第8スタンザ： 宗教的イメージがさらに高揚して続いてゆく。
- 9 **harp and altar, of the fury fused** 「熱狂の溶け合った堅琴と祭壇」 完全に宗教的。
 - 10 **align thy choiring strings** 「汝の聖歌を歌う絃を調える」 harp, strings のように、橋の鉄索の揺れる様子を楽器のイメージでとらえている。
 - 11 **terrific threshold of the prophet's pledge** 「予言者の約束の恐ろしい入口」 聖書の中のイメージ。
 - 12 **prayer of pariah, and the lover's cry** 「下層民の祈りと愛する人の叫び」 機械文明の象徴である橋と人間とのつながりが示されているのだろう。
- 第9スタンザ： 夜の橋のイメージ。橋を通る自動車のライトから空の星の明りへと、美しく壮大に拡がってゆく。
- 13 **the traffic lights that skim thy swift unfractioned idiom** 「汝の速く途切れることのない言葉をかすめる交通の明り」 自動車の通る光と音。そしてそれと一体になった橋のイメージ。
 - 14 **immaculate sigh of stars** 「星たちの完全なためいき」
 - 15 **beading thy path** 「汝の道を珠で飾る」 beading は分詞で、lights, sigh of stars が意味上の主語。具体的な明りのイメージにロザリオの数珠のイメージが重なる。

- 16 **and we . . . in thine arms** 「そしてわれわれは夜が汝の腕にかかえ上げられるのを見てきた」この詩の中で最も有名なイメージ。擬人化の中に壮大さ、やさしさが表現される。
- 第10スタンザ： 詩人の登場、影の中から見える雄大な橋の姿。そして冬、雪に覆われた橋の姿。しかし詩人は何を待ったのか。
- 18 **Only in darkness is thy shadow clear** = Thy shadow is clear only in darkness.
17行目も同じ強調構文。
- 19 **the City's fiery parcels all undone** 「市の燃える包みはすべてほどかれて」
fiery parcels はニューヨークの活発な活動のことか。それが雪に閉ざされて静かになっている。
- 20 **an iron year** 「鉄の年」機械文明によって発展している街と、そこで悩みながら生きている詩人の心がこの言葉に反映されている。
- 第11スタンザ： 再び神に願いをかけるように、橋に向かっての祈りが述べられて詩は終わる。
- 22 **vaulting the sea, the prairies' dreaming sod** 「海と大草原の夢見る土にかかり」 vault の主語はもちろん橋。これも壮大なイメージ。
- 23 **unto us lowliest** 「われわれ低き者たちへ」 unto = to. us と lowliest は同格。
- 24 **and of the curvship lend a myth to God** 「その曲線の中から神に神話を貸せ」 curvship は「曲がっていること」。橋の曲線の雄大さは、人間の持つ機械文明によって作り出された雄大さでもある。その姿で、神話を、そして神を失いかけている人々に新たな神のイメージを与えよと呼びかけている。

Crash!

Frederick Lewis Allen (1890-1954)

ボストン出身の雑誌編集者。 *Atlantic Monthly*, *Century*, *Harper's Magazine* などの編集に携わる。ここにとり上げた“Crash!”は1920年代アメリカの世相研究としては第1級の資料と言われている *Only Yesterday* (1931) の第8章の一部である。続編としては1930年代を扱った *Since Yesterday* (1940) がある。

- 10 1 **the expected recovery in the stock market** 「予想されていた株式市場の回復」10月29日以前にも恐慌は起こっていたが、人々は楽観的だった。
- 4 **a perfect Niagara of liquidation** 「ナイアガラの滝のように大規模な負債の清算」
- 5 **over six million shares** 「600万株以上」
- 10 **margin calls** 「利ぎやの要求」
- 14 **the previous breaks** 「これまでの暴落」
- 18 **Kennecott** Kennecott Copper Corporation のこと。当時世界最大の「ケニカット製銅会社」。
- 20 **the ticker tape** 「チャッカーから自動的に出てくる紙テープ」チャッカーは株式市場、ニュースなどを紙テープに自動的に印字する電信受信機のこと。