

トマス・ハーディ

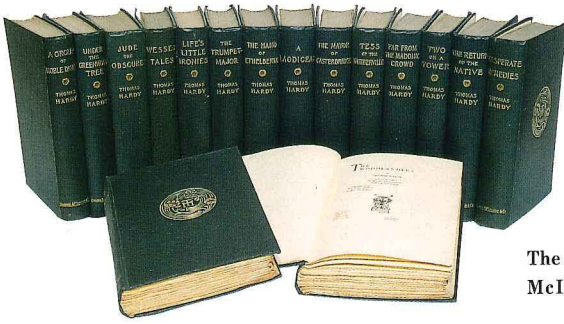
その作品の変遷

中央大学図書館ハーディ・コレクション
解題目録

A DESCRIPTIVE CATALOGUE
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中央大学図書館

トマス・ハーディ
その作品の変遷



The Wessex Novels (Osgood, McIlvaine & Co.)



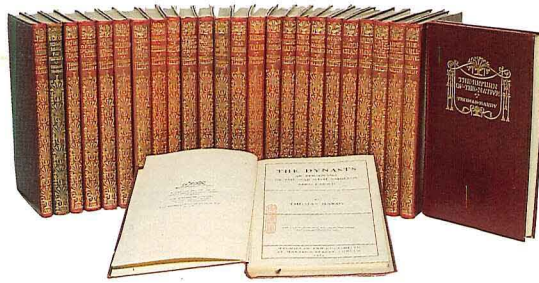
Thin Paper Edition (Harper & Brothers, New York)



Wessex Edition (Macmillan and Co., Ltd.)



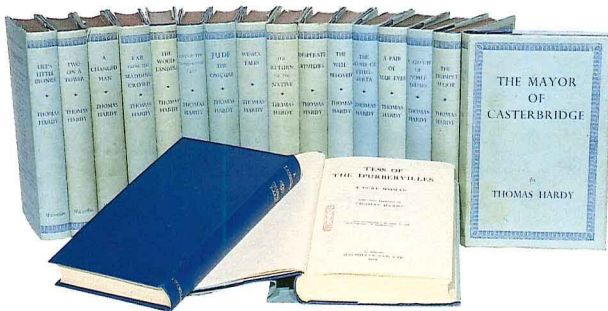
The Mellstock Edition (Macmillan and Co., Ltd.)



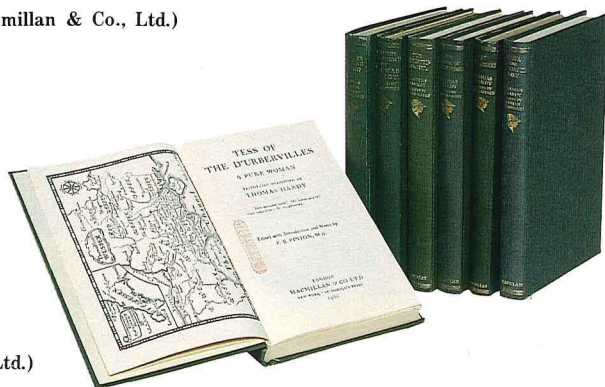
Pocket Edition (Macmillan's Pocket Hardy)



Pocket Edition (Florence Hardy 寄贈本)



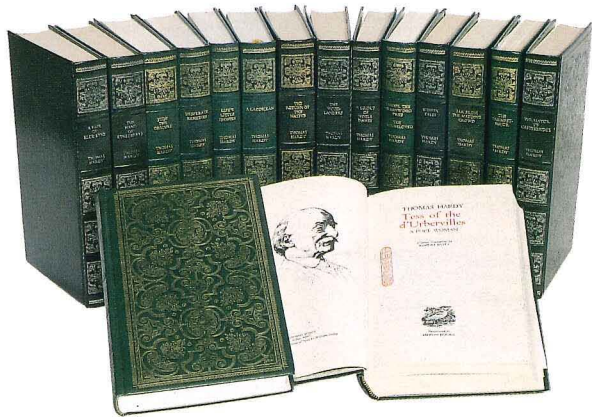
Library Edition (Macmillan & Co., Ltd.)



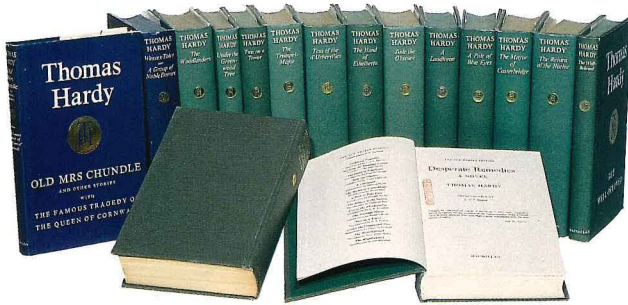
The Scholar's Library
(Macmillan & Co., Ltd.)



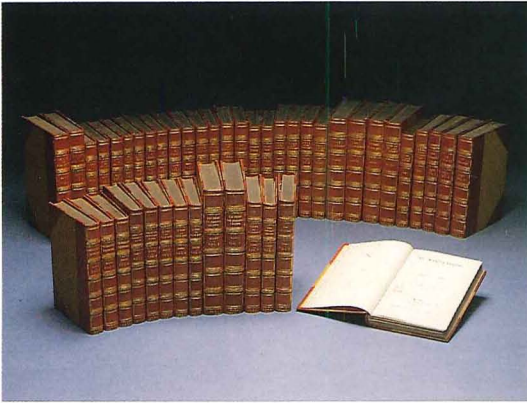
The Greenwood Edition (Macmillan)



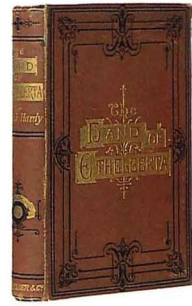
Heron Books 版



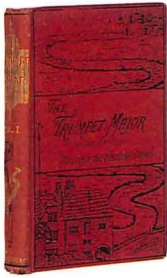
The New Wessex Edition (Macmillan)



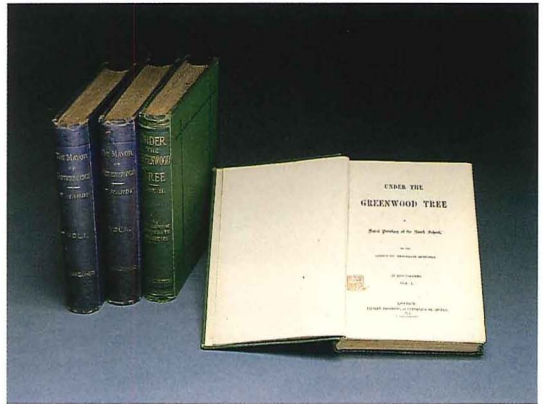
Riviere 製本初版本集



*The Hand of Ethelberta*初版本(No.81)



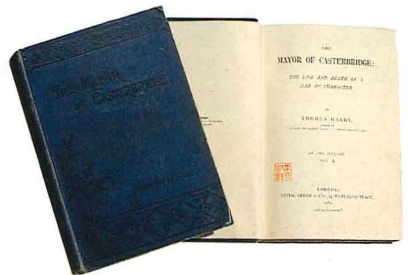
*The Trumpet-Major*初版本(No.117)



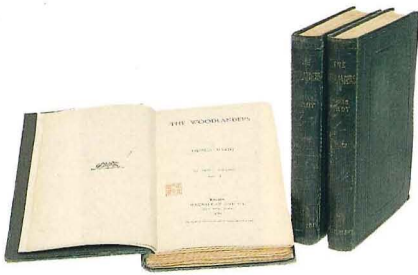
*Under the Greenwood Tree*初版本など(No.16, No.169)



*The Return of the Native*初版本(No.97)



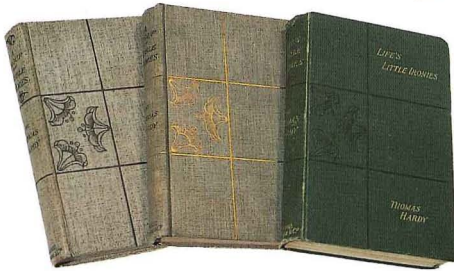
*The Mayor of Casterbridge*初版本(No.169)



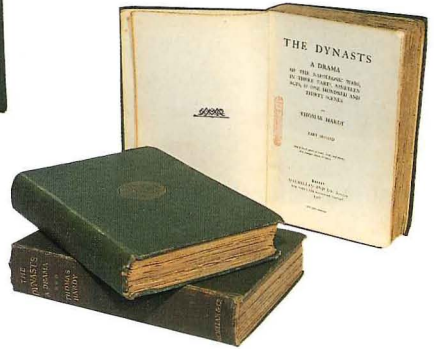
*The Woodlanders*初版本(No.188)



*Tess of the d'Urbervilles*初版本(No.212)



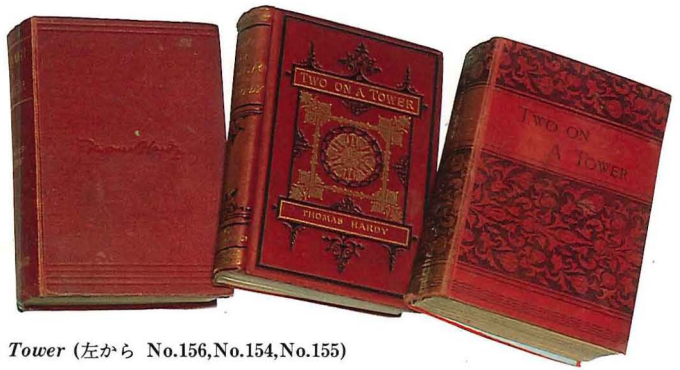
左から *A Group of Noble Dames* 初版2(No.277),
同初版1(No.276), *Life's Little Ironies* 初版(No.293)



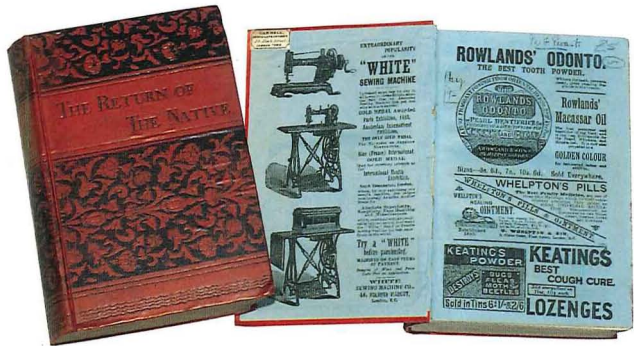
*The Dynasts*初版本
(No.348, No.350, No.352)



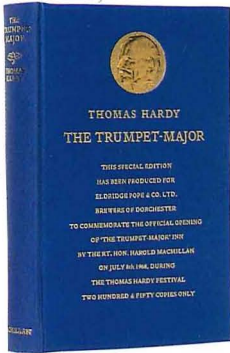
特製版(上左から No.109, No.366 二冊,
下左から No.230, No.366)



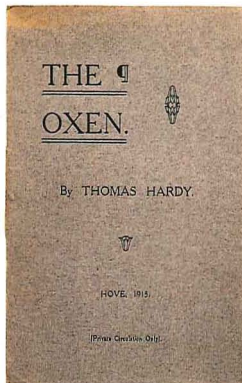
いろいろな *Two on a Tower* (左から No.156, No.154, No.155)



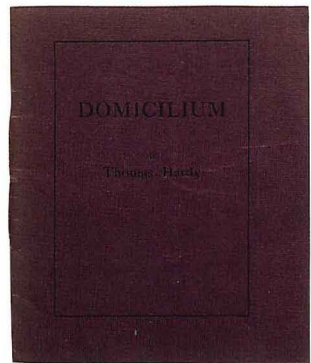
Sampson Low, Marston 廉価版



The Trumpet-Major 特製版 (No.133)



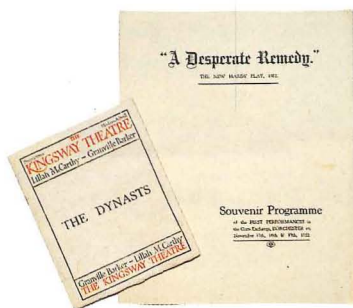
The Oxen (No.387)



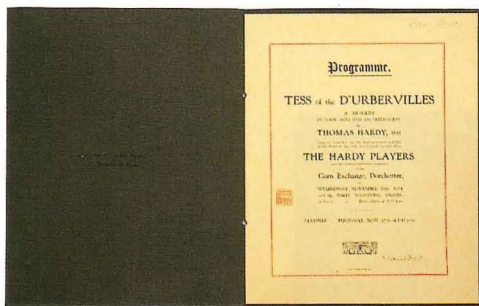
Domicilium (No.388)



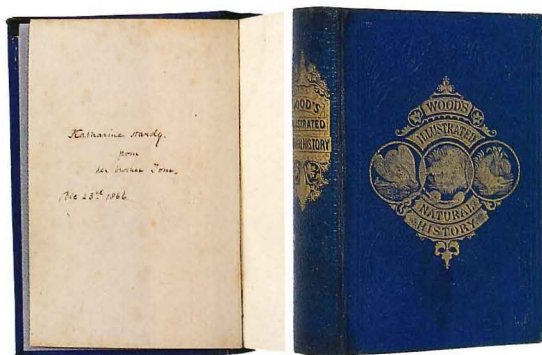
作品のパンフレット類 No.511, No.411, No.389, No.326, No.380, No.379, No.410



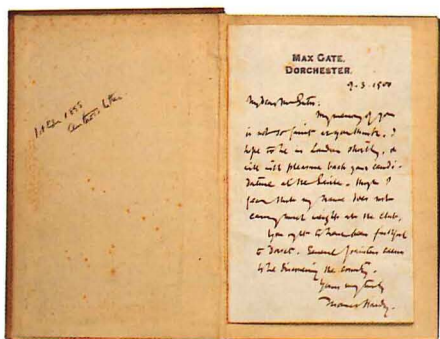
上演プログラム (No.459, No.460)



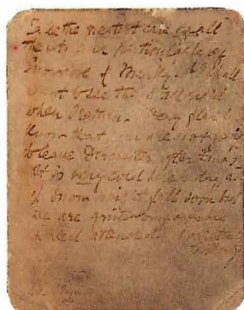
Tessの上演プログラム (No.461)



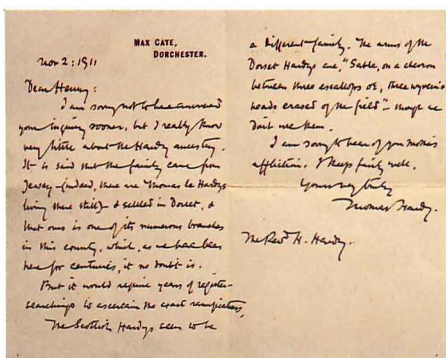
Hardyが妹に贈った本 (No.462)



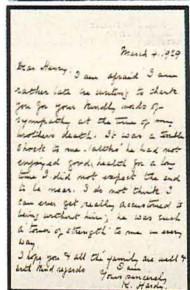
Thomas Hardyの書簡(No.451)



Emma Hardyの書書(No.452)



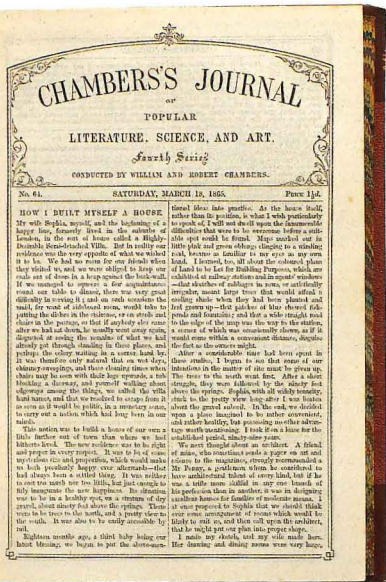
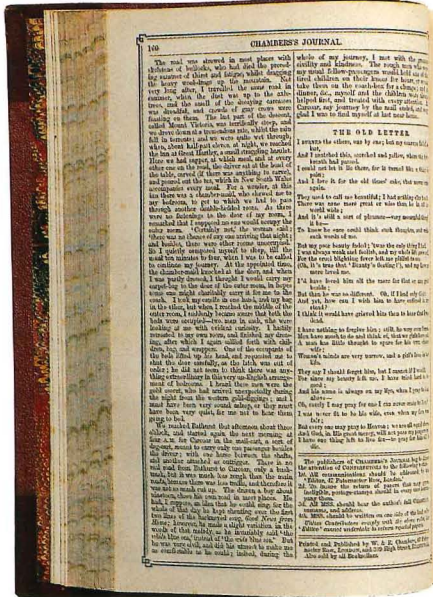
Thomas Hardyの書簡(No.453)



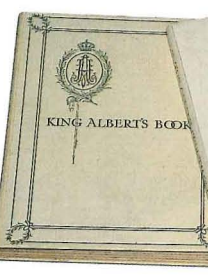
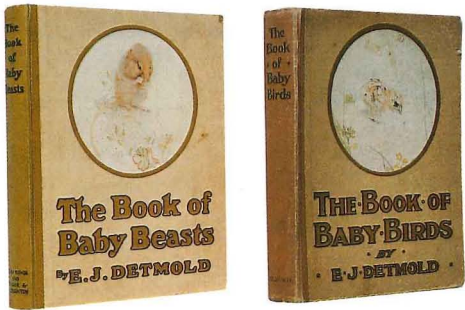
Kate Hardyの書簡(No.456)



作品の初出雑誌



'How I Built Myself a House'(No.491)



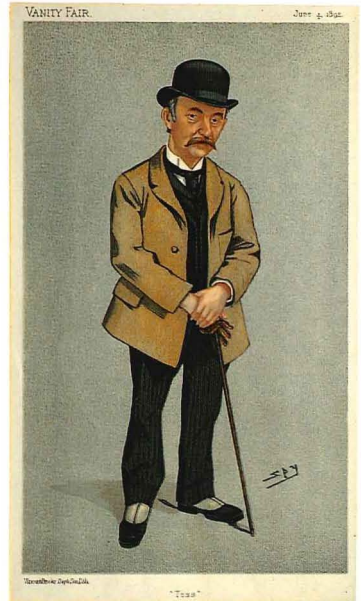
寄稿した本



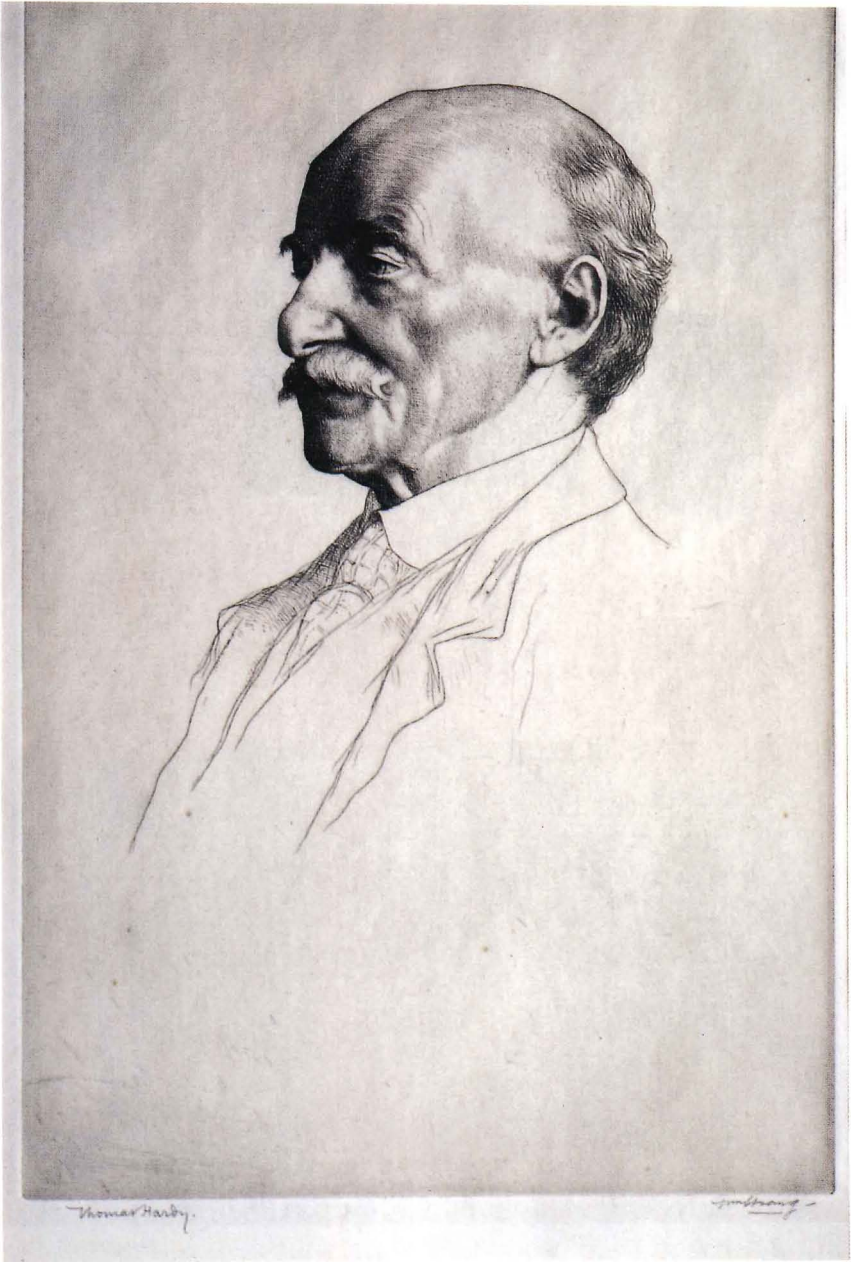
詩集いろいろ



Augustus John 筆肖像画



Spy (Lesley Ward) 筆肖像画



William Strang 筆

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目録の発刊にあたって

本目録に記載されているハーディ・コレクションは、ハーディ研究家として著名なイギリスのジェイムズ・ギブソン博士が約 30 年間かけて収集・愛蔵された蔵書で、本学図書館の昭和 61 年度高額図書費で購入されたものである。このコレクションは、ハーディ (1840-1928) の初版本、初出雑誌、改訂本、限定版、各種全集などのほか、署名入り本、手書き書簡、パンフレットなどから成っている学術研究上極めて貴重な資料である。

本学は現在、日本ハーディ協会の事務局を持ち、ハーディ研究者が複数在籍しておられ、また本図書館が、このような碩学の生涯を通して蒐められた世界でも類を見ないコレクションを、受入れたことと相俟って、この道の同学の方からはその目録化と公刊が強く要望されていた。

この度、このコレクションの当館への収蔵に寄与された本学法学部深澤俊教授の編集・執筆により、研究者諸氏の利用に供しうるような目録として刊行の運びとなったことは、私どもの大きな喜びである。ここに改めて関係各位に対して感謝と敬意を表するとともに、本目録作成に関して熱心にご協力下さった諸先生に対しても、心から御礼を申し上げたい。

この目録が英文学研究者はもちろん、広く各界の方々にご活用をいただければ幸甚の至りである。

昭和 63 年 1 月

中央大学

図書館長 中 田 易 直

はじめに

Thomas Hardy は推敲する作家だった。雑誌連載から単行本へ、また、決定版といわれる Wessex Edition への推敲のあとは、より完成した芸術作品を目指すハーディの精神やら、当時の出版事情やそれを支配していた社会やら、いろいろなことを私たちに伝えてくれる。そしてこれらの作品につけられた挿絵は、その時代の読者が抱いたイメージを表すものであろうし、本の装丁そのものでさえ、その時代の文化的風土を表している。

このたび中央大学図書館は、世界でも有数のハーディ・コレクションを所蔵することとなった。収集者はハーディの詩の編著者として名高い James Gibson 博士である。博士がこの収集に費やした時間は約 30 年間で、ハーディの没後 60 年を迎えた今の状況からすると、収集に都合のよい時期がそろそろ終わろうとしていた時期であったといえる。だが、博士の目配りのよさと情報把握のおかげで、集められたものはきわめて包括的なものとなった。このコレクションに接することができるのは、ハーディの研究者や愛好家にとって、またその周辺の文学状況に興味を抱くものにとって、恵みの雨を得るようなものであろう。

このコレクションは、中央大学関係者のみのための秘蔵物であってはなるまい。貴重書には管理上の制約が伴うのは止むを得ないことであろうが、中央大学図書館ではその情報の公開について種々準備中である。本書はこの流れに沿うものとして、コレクションのエッセンスを伝えるように意図されたものである。

本書には、まず、コレクションの目録としての意味がある。しかし、たんなる蔵書目録や、一般の解題目録ではなく、書誌学的な使用にも耐えるようにしてある。ただ、ハーディの初版本については Webb から Purdy までの研究があることでもあり、また、書誌学的な知識を持たぬ読者の便宜をも考え、本のサイズは横×縦×厚さを cm で表し、そのうえ装丁などの記述を加えたものにしてある。このサイズは表紙のサイズであり、特別の場合を除き中の頁のサイズではない。本のサイズをミリ単位まで記しているのは、製本の誤差が出る実情からしておかしなことであるが、読者にはあくまで一つのサンプルとして見ていただけたらと思う。装丁については、編集者や業者のあいだで使われてい

る言葉を借用した。見出しはタイトル頁（本扉）を示し、行の切れ目には斜線を、次頁にまたがる場合には切れ目に二本斜線を入れてある。その必要のないものは、書名、発行所、発行年を示すにとどめてある。タイトル頁の活字は原本と同じものを用いるのが理想ではあるけれども、日本での印刷事情の制約もあり、オールド・イングリッシュ系の活字はウェディング・テキストに統一せざるをえなかった。それでも、全体の感じは十分に伝わっていると思う。

本書には、コレクションの内容である情報を伝える意味もある。コレクションに含まれている手紙の全文を載せたのもそのためである。また、雑誌掲載時と現在一般に読まれている単行本となった作品とのあいだには、テキストに異同が見られるが、本書では *A Pair of Blue Eyes*, *Jude the Obscure*, *The Well-Beloved* の3作品について、異同を収載してある。*The Well-Beloved* は単行本として発行のさい大幅に改訂された作品であり、細かい異同も本書に収めた。*A Pair of Blue Eyes* はハーディが破棄した処女作 *The Poor Man and the Lady* と同一テーマを扱ったものであり、この問題にたいする作者の心のねじれが顕著なものである。第一章に大きな異同が見られるほか、注目すべき異同があり、本書にはおもな、あるいは重要な異同を収めた。*Jude the Obscure* は二度の題名変更をして現在に至っているものであり、作者の意図と雑誌掲載の制約とが問題とされる作品である。*Arabella* が妊娠を理由に *Jude* と結婚するに至った部分が雑誌ではある男からの偽手紙になっていたり、*Jude* と *Sue* の同棲の記述を当時の社会道徳に合わせて弱めたりしているが、前者の場合は雑誌の方が文の流れがよく、単行本の方に不自然さが見られるほどだ。ほんらいの意図はともかくとして、改変するときの制約のようなものが感じられるという皮肉な面がある。この作品では *Vilbert* の使い方など、注目すべき変更がある。この作品についても、細かな、重要度の薄い異同は省略してある。

テキストの異同で苦労したことは、現行の *Wessex Edition* 以降の版で、頁や行数を示せるほどに一般的な版を決めることができなかったことだ。テキストそのものはほとんどすべてが *Wessex Edition* に基いているが、現在刊行されている *The New Wessex Edition* も今後いつまで刊行されるのかも分からず、しかもハードカバー版とペーパー版で頁数が一致しない有様である。*Wessex Edition* そのものは同じ版を *The Library Edition*, *The Greenwood Edition* と使っているのをこれを底本に頁数や行数を示すのもよいと思われるが、これをお持ちでない読者には不便である。そのため結果的にはパラグラフの順序と文の順序で示すこととした。したがって読者は手もとの本を利用して、テキストの異同がチェックできるものと思われる。パラグラフは、段落改

はじめに

行があれば、機械的にパラグラフが改まったものとして数えてある。場合によって段落そのものに異同がある場合もあると思われるので、読者には該当箇所が見つからない場合、その前後をも見ていただけたらと思う。

本書にはかなり多くのカラーグラビア頁と挿絵を入れた。このグラビアによって、初版本・限定本などの原物の様子が分かっていただけであろうし、また雑誌連載時の挿絵は始めにも述べたように、その当時のイメージを知らせる貴重な資料である。*The Mayor of Casterbridge*, *Tess of the d'Urbervilles*, *The Well-Beloved* は *The Graphic*, *The Illustrated London News* という、写真や挿絵の多い雑誌に連載されたものであり、挿絵も数多くあるが、本書には頁数の関係もあり重要と思われるものを選んで収めた。

校務や学会の仕事をはさんでの約一年間、筆者は本書の執筆のために精一杯の努力をしたつもりではあるが、思わぬ誤りがあるかもしれぬ。大方のご叱責をいただけたらと思う。そう言うものの、本書が完成したのは図書館長をはじめ図書館職員各位のご協力のお陰である。日本のハーディ学に本書が多少の貢献をするものとするれば、よい環境作りをしてくれた職員各位の功績であって、筆者に帰すべきものではない。

1988年1月

深 沢 俊

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長編小説

DESPERATE REMEDIES (1871)

1. DESPERATE REMEDIES. / *A Novel*. / (横線) / "Though a course of adventures which are only connected with each other by / having happened to the same individual is what most frequently occurs in / nature, yet the province of the romance-writer being artificial, there is more / required from him than a mere compliance with the simplicity of reality." / SIR W. SCOTT. / (横線) / IN THREE VOLUMES. / VOL. I. / LONDON: / TINSLEY BROTHERS, 18, CATHERINE ST., STRAND. / 1871. / [*The Right of Translation is Reserved.*]

12.3^{cm} × 18.3^{cm} × 2.5^{cm} 背およびコーネル: 茶モロッコ革, 5本バンド。
ひら: 黄土色カンバス。天金, 背金文字。Riviere 製本。vi+304頁。第 I - VIII 章。(初版)

第II巻: タイトル頁の VOL. I. を VOL. II. に。12.1^{cm} × 18.3^{cm} × 2.4^{cm} × 2.3^{cm} vi+292頁。第 I - V 章。(初版)

第III巻: タイトル頁の VOL. I. を VOL. III. に。12.2^{cm} × 18.3^{cm} × 2.3^{cm} vi+274頁。第 I - VIII 章+Epilogue。(初版)

2. DESPERATE REMEDIES / *A Novel* / BY / THOMAS HARDY / AUTHOR OF 'FAR FROM THE MADDING CROWD,' ETC. / 'Though an unconnected course of adventures is what most frequently / occurs in nature, yet the province of the romance-writer being artificial, / there is more required from him than a mere compliance with the simplicity / of reality.' / SIR W. SCOTT / WITH A FRONTISPIECE BY F. BARNARD / NEW EDITION / LONDON / WARD AND DOWNEY, PUBLISHERS / 12, YORK STREET, COVENT GARDEN / 1889

12.8^{cm} × 19.6^{cm} × 3.1^{cm} 緑灰色布クロス赤の模様, 金文字。viii+384頁。
p. [v]: PREFATORY NOTE, *January* 1889 付。

3. DESPERATE REMEDIES. Popular Edition (London: William Heinemann, 1892)

12.8^{cm} × 19.7^{cm} × 3.0^{cm} 赤の布クロス, 金文字。viii+384+広告16頁。

4. DESPERATE REMEDIES / A NOVEL / BY / THOMAS HARDY / WITH AN ETCHING BY / H. MACBETH-RAEBURN AND A MAP OF WESSEX / (2 と同じ Scott の引用) / (出版社マーク) / ALL RIGHTS / RESERVED // OSGOOD, M^cILVAINE and CO. / 45 / Albemarle Street / LONDON, / 1896

13.9^{cm} × 20.8^{cm} × 3.8^{cm} 緑黒色布クロス, 天金。表紙に金マーク, 背に金文字。The Wessex Novels Volume XII. 黒のエッチング (The “Knapwater House”) を口絵に。[ii]+x+476 頁。pp. v-[vi]: PREFATORY NOTE, *January* 1889 付, *February* 1896 付。p. [475]: The Wessex of The Novels (地図)

5. DESPERATE REMEDIES. (London: Macmillan and Co., Limited, 1903)

12.7^{cm} × 19.5^{cm} × 3.2^{cm} 紺の布クロス。表紙に金マーク, 背金文字。The Wessex Novels Volume XII. [ii]+x+476+広告 8 頁。

6. DESPERATE REMEDIES. (New York and London: Harper & Brothers Publishers, [1910])

装丁は 25 を参照。[iv]+x+476 頁。

7. DESPERATE REMEDIES (赤文字) / A Novel / BY / THOMAS HARDY / (2 と同じ Scott の引用) / MACMILLAN AND CO., LIMITED (赤文字) / ST. MARTIN'S STREET, LONDON / 1912

14.7^{cm} × 22.9^{cm} × 3.2^{cm} えび茶布クロス, 背金文字。Wessex Edition, Prose Vol. XV. The Wessex Novels III.—Novels of Ingenuity. 口絵: Knapwater House の写真。xii+454+広告 2 頁。Map of the Wessex of the Novels and Poems, 本文最後に貼付。pp. vii-viii: PREFATORY NOTE, *January* 1889, *February* 1896, *August* 1912 付。

8. DESPERATE REMEDIES. (London: Macmillan and Co., Limited, 1920)

装丁など 227 参照。The Mellstock Edition. In two volumes. VOL. I.: viii+256 頁。XI The Events of Five Days 5 まで。VOL. II.: [ii]+vi+232 頁。XII The Events of Ten Months 1 から。

Desperate Remedies (1871)

9. DESPERATE REMEDIES. (London: Macmillan and Co., Limited, 1922)
365 参照。Macmillan's Pocket Hardy, The Wessex Novels Volume XII の増刷版。[ii]+x+476 頁。
10. DESPERATE REMEDIES. (London: Macmillan and Co., Limited, 1923)
7 の増刷版。Wessex Edition.
11. DESPERATE REMEDIES. (London: Macmillan and Co., Limited, 1929)
74 参照。青版ポケット版。増刷版。Florence Hardy の寄贈本。viii+452 頁。
12. DESPERATE REMEDIES. (London: Macmillan & Co., Ltd, 1951)
14.1^{cm} × 22.0^{cm} × 2.8^{cm} 青の布クロス, 背金文字, 天えんじ色。見返しに Wessex 版の Map of the Wessex of the Novels and Poems を青印刷で。ジャケットは薄青の紙に青印刷。Library Edition (Wessex Edition の組版使用)。x+454 頁。
13. DESPERATE REMEDIES. (Macmillan/St Martin's Press, 1971)
318 参照。The Greenwood Edition. x+454 頁。
14. THE NEW WESSEX EDITION / Desperate Remedies / A NOVEL / THOMAS HARDY / INTRODUCTION BY / C.J.P. Beatty / (2 と同じ Scott の引用) / MACMILLAN // Introduction, notes and all editorial matter / © Macmillan London Ltd 1975 / The text and Thomas Hardy's prefaces are copyright in all / countries which are signatories to the Berne Convention. / Typography © Macmillan London Ltd 1975 / All rights reserved. No part of this publication may be reproduced or transmitted, / in any form or by any means, without permission. / SBN Boards: 333 17766 5 / SBN Paper: 333 17760 6 / First edition published elsewhere 1871 / The New Wessex Edition first published in paperback 1975 / and in hardback 1976 by / MACMILLAN LONDON LTD / London

and Basingstoke Associated companies in New York Dublin / Melbourne Johannesburg & Delhi / CO-ORDINATING EDITORS / Caroline Hobhouse / Edward Lesson / Filmset in Photon Imprint 11 on 12 pt by / Richard Clay (The Chaucer Press) Ltd, Bungay, Suffolk / and printed in Great Britain by / Fletcher & Son Ltd, Norwich

14.3^{cm} × 22.2^{cm} × 3.8^{cm} 灰緑色布クロス，表紙に TH の組み字金マーク，背金文字，天緑。緑のジャケット。416 頁。pp. [7]–8: Biography. p. [9]: Hardy's Major Works with year of book publication. p. [10]: Acknowledgements. pp. [11]–31: Introduction. p. [34]: Thomas Hardy's Wessex (地図). pp. [35]–36: Prefatory Note. pp. [37]–390: 本文。pp. [391]–403: Notes. pp. [404]–405: Note on the Text. pp. [406]–407: Poems by Hardy Associated with *Desperate Remedies*. pp. [408]–410: The Song 'The Seven Trades'. pp. 411–415: General Preface to the Wessex Edition of 1912. p. [416]: Glossary of Place-names.

15. DESPERATE REMEDIES. (London: Heron Books, 1977)
234 参照。xii+474+2 頁。Original illustrations by Peter Whiteman.

UNDER THE GREENWOOD TREE (1872)

16. UNDER THE / GREENWOOD TREE / A / Rural Painting of the Dutch School. / BY THE / AUTHOR OF 'DESPERATE REMEDIES.' / IN TWO VOLUMES. / VOL. I. / LONDON: / TINSLEY BROTHERS, 18 CATHERINE ST. STRAND. / 1872. / [All rights reserved.]

12.8^{cm} × 19.6^{cm} × 2.5^{cm} 緑の布クロス，黒で四角の枠押し，背金文字。London: Robson and Sons 印刷。vi+216 頁。Part I Chapter I – Part II Chapter IV. (初版) 第 II 巻: タイトル頁の VOL. I. を VOL. II. に。
12.7^{cm} × 19.6^{cm} × 2.5^{cm} vi+216 頁。Part II Chapter VII – Part V Chapter II. (初版)

17. UNDER THE GREENWOOD TREE. (London: Tinsley Brothers, 1872)
Riviere 製本で 1 と同じ。(初版)
第 I 巻: 12.8^{cm} × 19.3^{cm} × 2.3^{cm} vi+216 頁。

Under the Greenwood Tree (1872)

第 II 卷: 12.7^{cm} × 19.3^{cm} × 2.2^{cm} vi+216 頁。

18. UNDER THE / GREENWOOD TREE. / A / Rural Painting of the Dutch School. / BY THOMAS HARDY, / AUTHOR OF 'FAR FROM THE MADDING CROWD,' 'A PAIR OF BLUE EYES,' ETC. / (二人が二輪馬車に乗って森の中を進む図) / ILLUSTRATED EDITION. / LONDON: / TINSLEY BROTHERS, 8 CATHERINE ST., STRAND. / 1876. / [All rights reserved.]

12.4^{cm} × 18.8^{cm} × 3.4^{cm} 緑布クロス, 黒と金で押し。面取り。小口金。viii + 342 頁。p. [i]: ハーフタイトル。p. [ii]: LONDON / ROBSON AND SONS, PRINTERS, PANCRAS ROAD, N. W. 口絵: 帽子をかぶった Fancy を中心に, 鐘, 馬車, 音楽隊などが周りを囲んでいるイラスト。p. [iii]: タイトル頁。p. [iv]: 白。pp. [v] - vii: CONTENTS. p. [viii]: 白。序文なし。pp. [1] - 342: 本文。R. Knight が engraving.

19. UNDER / THE GREENWOOD TREE / A Rural Painting of the Dutch School / BY / THOMAS HARDY / AUTHOR OF 'FAR FROM THE MADDING CROWD' ETC / (二人が二輪馬車で森の中を行く図) / A NEW EDITION, WITH A PORTRAIT OF THE AUTHOR / AND FIFTEEN ILLUSTRATIONS / London / CHATTO & WINDUS, PICCADILLY / 1891

12.6^{cm} × 19.4^{cm} × 3.2^{cm} 濃灰緑色のレザークロス。黒で幾何学的飾り, 背金文字。広告 ii + viii + 344 + 広告 32 頁。口絵: Fradelle の写真に基き, Hardy の肖像 engraving. 序文なし。

20. UNDER THE GREENWOOD TREE. (London: Chatto & Windus, 1893)

11.6^{cm} × 18.0^{cm} × 3.0^{cm} えび茶の布クロス。背金文字。viii + 344 + 広告 32 頁。序文なし。

21. UNDER / THE GREENWOOD TREE / A RURAL PAINTING OF THE / DUTCH SCHOOL / BY / THOMAS HARDY / WITH AN ETCHING BY / H. MACBETH-RAEBURN / AND A MAP OF WESSEX / (出版社のマーク) / ALL RIGHTS / RESERVED // OSGOOD, M'ILVAINE

and CO. / 45 / Albemarle Street / LONDON, / 1896

13.9^{cm} × 20.8^{cm} × 3.1^{cm} 緑黒色布クロス, 天金。表紙に金マーク, 背に金文字。The Wessex Novels Volume XVI. セピアのエッチング (“Melstock Church”) を口絵に。xii+276 頁。pp. v-[vii]: PREFACE, August 1896 付。p. [275]: The Wessex of The Novels (地図)

22. UNDER THE GREENWOOD TREE. (New York: Harper & Brothers, [発行年不記載])

13.4^{cm} × 20.1^{cm} × 3.2^{cm} 21 と同じ装丁, 出版社名のみ異同。各頁も同じ。ただし口絵不鮮明で説明なし。p. [iv]: Hardy の作品一覧, その下に PRINTED IN THE UNITED STATES OF AMERICA / A-R. p. [275]: 地図は右が天となり, 21 と左右が逆。

23. UNDER THE / GREENWOOD TREE (2行赤文字) / A RURAL PAINTING OF THE / DUTCH SCHOOL / BY / THOMAS HARDY / AUTHOR OF “FAR FROM THE MADDING CROWD,” ETC. / (舟と植物と水のデザイン) / FINE-PAPER EDITION / LONDON / CHATTO & WINDUS (この行赤文字) / 1902

10.5^{cm} × 16.3^{cm} × 1.4^{cm} 紫の布クロス, 全面に花模様の空押し, 金文字。天金。The St. Martin's Library. viii+216 頁。

24. UNDER THE GREENWOOD TREE (London: Chatto & Windus, 1907)

14.8^{cm} × 22.2^{cm} × 0.9^{cm} 緑のペーパーバック版。Popular Edition. 110+ 広告2頁。

25. UNDER THE / GREENWOOD TREE (2行赤文字) / A RURAL PAINTING OF / THE DUTCH SCHOOL / BY / THOMAS HARDY / (マーク) / HARPER & BROTHERS PUBLISHERS (この行赤文字) / NEW YORK AND LONDON

12.1^{cm} × 17.6^{cm} × 1.9^{cm} 赤のモロッコ革装, 表紙に TH をデザインしたマーク。背に金文字, 金マーク。天金。Thin Paper Edition of Books by Thomas Hardy. 口絵: 22 と同じ。[ii]+xii+276 頁。本文・地図も 22 と同じ。

Under the Greenwood Tree (1872)

26. UNDER THE / GREENWOOD TREE (2行赤文字) / OR / THE MELLSTOCK QUIRE / A RURAL PAINTING OF THE DUTCH / SCHOOL / BY / THOMAS HARDY / MACMILLAN AND CO., LIMITED (赤文字) / ST. MARTIN'S STREET, LONDON / 1912
14.8^{cm} × 23.0^{cm} × 3.0^{cm} えび茶布クロス, 背金文字。Wessex Edition, Prose Vol. VII. The Wessex Novels I. - Novels of Character and Environment. xii+212+広告2頁。口絵: セピア色写真 (Mellstock Church)。pp. vii - x: PREFACE, April 1912 付。p. [212]: Printed by R. & R. CLARK, LIMITED, Edinburgh. 広告の前に Map of the Wessex of the Novels and Poems 貼付。
27. UNDER THE GREENWOOD TREE. (London: Macmillan and Co., Limited, 1920)
12.6^{cm} × 19.4^{cm} × 2.7^{cm} 薄青色の布クロス。表紙に金マーク (21に同じ), 背文字金。The Wessex Novels Vol. XVI. xii+274+広告2頁。p. [274] に貼付する形で見開きの Map of the Wessex of the Novels and Poems.
28. UNDER THE GREENWOOD TREE or THE MELLSTOCK QUIRE. (London: Macmillan and Co., Limited, 1920)
The Mellstock Edition. [ii]+x+288頁。装丁など 227 参照。
29. UNDER THE GREENWOOD TREE or THE MELLSTOCK QUIRE. (London: Macmillan and Co., Limited, 1920)
26の増刷版。Wessex Edition.
30. UNDER THE GREENWOOD TREE or THE MELLSTOCK QUIRE. (London: Macmillan and Co., Limited, 1920)
29と同じ。Wessex Edition.
31. UNDER THE GREENWOOD TREE or THE MELLSTOCK QUIRE. (London: Macmillan and Co., Limited, 1922)
365参照。Macmillan's Pocket Hardy. 増刷版。The Wessex Novels Vol. XVI. xii+276頁。

32. UNDER THE GREENWOOD TREE or THE MELLSTOCK QUIRE.
(London: Macmillan and Co., Limited, 1929)
74 参照。青版ポケット版。増刷版。Florence Hardy の寄贈本。xii+276
頁。
33. UNDER THE GREENWOOD TREE or THE MELLSTOCK QUIRE.
(London: Macmillan and Co., Limited, 1931)
26 の増刷版。Wessex Edition. 白のジャケット付。
34. UNDER / THE GREENWOOD TREE / OR / THE MELLSTOCK
QUIRE / *A Rural Painting of the Dutch School / by / THOMAS HARDY /*
with wood engravings by / CLARE LEIGHTON / (木陰に二人の人物のいる
図) / LONDON / MACMILLAN & CO. LTD / 1940
18.6^{cm} × 25.2^{cm} × 2.4^{cm} 緑の布クロス。背の黒地模様金文字。[ii]+x+
238+白2頁。62枚の版画。
35. UNDER THE GREENWOOD TREE or THE MELLSTOCK QUIRE.
(London: Macmillan & Co. Ltd, 1949)
Library Edition. [ii]+x+212頁。12 参照。
36. UNDER THE GREENWOOD TREE or THE MELLSTOCK QUIRE.
(London: Macmillan & Co Ltd / New York: St Martin's Press, 1964)
The Greenwood Edition. 青の布クロス, 天紫。見返しの地図, 紺色印刷。
[ii]+x+212頁。他は 318 参照。
37. UNDER THE GREENWOOD TREE. (London &c: Macmillan / New
York: St Martin's Press, 1968)
233 参照。The Scholar's Library. Edited by Adrian Alington. [xxii]+
284頁。pp. 275-284: 註など。うち広告2頁。緑紙クロス。
38. UNDER THE GREENWOOD TREE / THE WELL-BELOVED. (Lon-
don: Heron Books, 1970)
234 参照。Original Illustrations by Patricia Ludlow. xii+vi+432+[ii]
+4頁。p. 212 まで *Under the Greenwood Tree*。

A Pair of Blue Eyes (1873)

39. UNDER THE GREENWOOD TREE or THE MELLSTOCK QUIRE.
(London: Macmillan, 1975)
14 参照。The New Wessex Edition. Introduction by Geoffrey Grigson.
208 頁。

A PAIR OF BLUE EYES (1873)

40. A PAIR OF BLUE EYES. / *A Novel.* / By THOMAS HARDY, /
AUTHOR OF / 'UNDER THE GREENWOOD TREE,' 'DESPERATE
REMEDIES,' ET. / 'A violet in the youth of primy nature, / Forward,
not permanent, sweet, not lasting, / The perfume and suppliance of a
minute; / No more.' / IN THREE VOLUMES. / VOL. I. / LONDON: /
TINSLEY BROTHERS, 8 CATHERINE ST. STRAND. / 1873. / [*The
right of translation and reproduction is reserved.*]
12.8^{cm} × 19.2^{cm} × 2.3^{cm} 背およびコーネル: 茶モロッコ革, 5本バンド。
ひら: 黄土色カンバス。天金, 背金文字。Riviere 製本。vi+304 頁。第 I
- XIII 章。(初版)
第 II 巻: タイトル頁の VOL. I. を VOL. II. に。5 行目の ET. を ETC. に。
12.8^{cm} × 19.2^{cm} × 2.3^{cm} vi+312 頁。第 I - XIV 章。(初版)
第 III 巻: タイトル頁の VOL. I. を VOL. III. に。5 行目の ET. を ETC. に。
12.8^{cm} × 19.2^{cm} × 2.2^{cm} 第 I - XIII 章。(初版)

41. A PAIR OF BLUE EYES. / *A NOVEL.* / BY / THOMAS HARDY, /
AUTHOR OF "FAR FROM THE MADDING CROWD," ETC. / (引用
40 参照) / LONDON: / SAMPSON LOW, MARSTON, SEARLE &
RIVINGTON / LIMITED / *St. Dunstan's House,* / FETTER LANE,
FLEET STREET, E. C. / 1890.
11.8^{cm} × 18.0^{cm} × 3.1^{cm} 赤の布クロス。黒で抜いて花模様浮出し。表紙黒
文字, 背金文字。裏表紙に出版社マーク。見返し: 広告付水色紙。Low's
Standard Novels. vi+310 頁。pp. [iii] - iv: CONTENTS. p. [v]: The
Persons. 序文なし。pp. [1] - 309: 本文。p. [310]: 白。

42. A PAIR OF BLUE EYES. (London: Sampson Low, Marston, and

Company, Limited, 1893)

11.8^{cm} × 18.0^{cm} × 3.3^{cm} えび茶布クロス (統一装丁)。vi+310 頁。

43. A / PAIR / OF BLUE EYES / BY / THOMAS HARDY / WITH AN
ETCHING BY / H. MACBETH-RAEBURN / AND A MAP OF WESSEX /
(引用 40 参照) / (出版社マーク) / ALL RIGHTS / RESERVED // OSGOOD,
M^cILVAINE and CO., / 45 / Albemarle Street / LONDON, / 1895

14.1^{cm} × 20.7^{cm} × 3.2^{cm} 緑黒色布クロス, 天金。表紙に金マーク, 背に金
文字。The Wessex Novels Volume IV. 黒のエッチング (The “Castle
Boterel”) を口絵に。viii+456 頁。pp.v-[vi]: PREFACE, March 1895
付。p.[vii]: THE PERSONS, THE SCENE. p.[455]: The Wessex of
The Novels (地図)

44. A PAIR OF BLUE EYES / BY / THOMAS HARDY / AUTHOR OF
“TESS OF THE D'URBERVILLES,” / “LIFE'S LITTLE IRONIES,”
ETC. / WITH AN ETCHING BY / H. MACBETH-RAEBURN / AND
A MAP OF WESSEX / (引用 40 参照) / NEW YORK / HARPER &
BROTHERS, PUBLISHERS / FRANKLIN SQUARE

13.5^{cm} × 20.1^{cm} × 3.6^{cm} 緑黒色布クロス, 43 と同一装丁。天金なし。p.
[iv]: 広告 (Hardy の本のリスト), 下に PRINTED IN THE UNITED
STATES OF AMERICA / C-Q. viii+456 頁。p.[455] の地図は右が天。

45. A PAIR OF BLUE EYES. (London: Macmillan and Co., Limited /
New York: The Macmillan Company, 1902)

12.9^{cm} × 19.5^{cm} × 3.7^{cm} 緑黒色布クロス。43 と同一装丁。ただし背に花の
マークなし。表紙の金マークは 3.9^{cm} 径に縮小。The Wessex Novels
Volume IV. viii+456+広告 8 頁。

46. A PAIR OF BLUE EYES. (New York and London: Harper & Brothers
Publishers, [1910])

25 参照。Thin Paper Edition. [ii]+viii+456 頁。

47. A PAIR OF BLUE EYES. (London: Macmillan and Co., Limited, 1911)

12.8^{cm} × 19.5^{cm} × 3.4^{cm} 青の布クロス, 表紙に金マーク, 背金文字。viii+

A Pair of Blue Eyes (1873)

456+広告 32 頁。The Wessex Novels Volume IV.

48. A / PAIR OF BLUE EYES (2 行赤文字) / BY / THOMAS HARDY / (引用 40 参照) / MACMILLAN AND CO., LIMITED (赤文字) / ST. MARTIN'S STREET, LONDON / 1912

14.9^{cm} × 22.9^{cm} × 3.3^{cm} えび茶布クロス, 背金文字。Wessex Edition, Prose Vol. X. The Wessex Novels II.—Romances and Fantasies. xii+436+ 広告 2 頁。口絵: セピア色写真 (Harbour of Castle Boterel)。pp. vii - [ix]: PREFACE, *March* 1895 付, *June* 1912 付。広告の前に Map of the Wessex of the Novels and Poems 貼付。

49. A PAIR OF BLUE EYES. (London: Macmillan and Co., Limited, 1920)

Wessex Edition. 48 の増刷版。

50. A PAIR OF BLUE EYES. (London: Macmillan and Co., Limited, 1920)

227 参照。The Mellstock Edition. In two volumes. VOL. I.: [ii]+x+228 頁。XIX 章まで。VOL. II.: [ii]+vi+244 頁。XX 章以降。

51. A PAIR OF BLUE EYES. (London: Macmillan and Co., Limited, 1923)

365 参照。Macmillan's Pocket Hardy の増刷版。The Wessex Novels Volume VI. viii+456 頁。

52. A PAIR OF BLUE EYES. (London: Macmillan and Co. Limited, 1929)

74 参照。Pocket Edition 増刷版。Florence Hardy の寄贈本。viii+438 頁。

53. A PAIR OF BLUE EYES. (London: Macmillan & Co. Ltd, 1952)

12 参照。Library Edition. x+436 頁。

54. A PAIR OF BLUE EYES. (London: Macmillan & Co Ltd / New York: St Martin's Press, 1965)

318 参照。The Greenwood Edition. 青の布クロス, 天紫色。見返しの地図: 紺印刷。x+436+白2頁。p.435 下に PRINTED BY R. & R. CLARK, LTD, EDINBURGH.

55. A PAIR OF BLUE EYES. (London: Heron Books, 1970)

234 参照。Original Illustrations by Graham Brownridge. xii+436+8頁。

56. A PAIR OF BLUE EYES. (London: Macmillan, 1976)

14 参照。The New Wessex Edition. Introduction by Ronald Blythe. 398+白2頁。編集助手 Caroline Hobhouse からの寄贈本。

FAR FROM THE MADDING CROWD (1874)

57. FAR FROM THE MADDING CROWD. / BY THOMAS HARDY, / AUTHOR OF / "A PAIR OF BLUE EYES," "UNDER THE GREENWOOD TREE," ETC. / WITH TWELVE ILLUSTRATIONS. / IN TWO VOLUMES. / VOL. I. / LONDON: / SMITH, ELDER & CO., 15, WATERLOO PLACE. / 1874. / (*All rights reserved.*)

13.8^{cm} × 21.4^{cm} × 3.2^{cm} 背およびコーネル: 茶モロッコ革, 5本バンド。ひら: 黄土色カンパス。天金, 背金文字。Riviere 製本。iv+334頁。第I-XXX章。(初版訂正版) 口絵: "Do you happen to want a shepherd, Ma'am?" pp. [iii]-iv: CONTENTS OF VOL. I.

第II巻: タイトル頁のVOL. I. をVOL. II. に。13.9^{cm} × 21.5^{cm} × 3.3^{cm} iv+342頁。第I-XXVII章。口絵: Bathsheba flung her hands to her face. (初版初刷)

58. FAR FROM THE MADDING CROWD. (London: Smith, Elder & Co., 1874)

57のタイトル頁に, 発行所の上に SECOND EDITION, が記載。初版改訂版。13.6^{cm} × 22.0^{cm} × 3.2^{cm} (第II巻は3.3^{cm}厚) 濃緑の布クロス, 押し模様。背金文字。薄黄緑の見返し。第I巻: iv+344頁。第II巻: iv+342頁。

Far from the Madding Crowd (1874)

59. FAR FROM THE MADDING CROWD / BY / THOMAS HARDY / AUTHOR OF / 'A PAIR OF BLUE EYES' 'THE HAND OF ETHEL-BERTA' ETC. / NEW EDITION / WITH SIX ILLUSTRATIONS / LONDON / SMITH, ELDER, & CO., 15 WATERLOO PLACE / 1877 / [All rights reserved]

13.6^{cm} × 20.5^{cm} × 3.6^{cm} 緑の布クロス, 黒で文字や家と木立を描く。背金文字。灰色の見返し。viii+408頁。口絵: 'Do you happen to want a shepherd, ma'am?' pp. [v]-vii: CONTENTS. p. [viii]: LIST OF ILLUSTRATIONS.

60. FAR FROM THE MADDING CROWD. (London: Sampson Low, Marston, Searle, & Rivington, 1882)

11.8^{cm} × 18.1^{cm} × 3.5^{cm} 面取り, 赤の布クロス。金と黒で模様。金文字。背金文字。黒の見返し。New Edition. viii+408+広告 32頁。pp. [v]-vii: CONTENTS.

61. FAR FROM THE MADDING CROWD. (London: Sampson Low, Marston, Searle & Rivington, Limited, 1889)

11.7^{cm} × 18.1^{cm} × 2.8^{cm} 赤の布クロス, 黒で花模様と文字。背金文字。針金とじ。見返し: 広告を印刷した水色紙。Low's Standard Novels. New and Cheaper Edition. viii+408頁。p. [ii]: NEW ISSUE OF LOW'S STANDARD NOVELS (広告). p. [iv]: BY THE SAME AUTHOR (広告). pp. [v]-vii: CONTENTS.

62. FAR FROM THE MADDING CROWD. (London: Sampson Low, Marston & Company, Limited, 1894)

11.6^{cm} × 18.0^{cm} × 3.0^{cm} えび茶布クロス, Thomas Hardyの署名を空押し。背金文字。New and Cheaper Edition. viii+408+広告 2頁。口絵に Hardyの肖像画 (From a photograph by Wheeler, Weymouth.), 作者の署名フックシミリ。

63. FAR FROM / THE MADDING CROWD / BY / THOMAS HARDY / WITH AN ETCHING BY / H. MACBETH-RAEBURN / AND A MAP OF WESSEX / (出版社のマーク) / ALL RIGHTS / RESERVED // OSGOOD,

M^oILVAINE and CO., / 45 / Albemarle Street / LONDON, / 1895

14.0^{cm} × 20.8^{cm} × 3.5^{cm} 緑黒色布クロス。表紙に金マーク，背金文字。天金。The Wessex Novels Volume II. [ii]+xii+478+白2頁。口絵：セピアのエッチング (The “Weatherbury” of the Story)。pp. v-vii: PREFACE, *February* 1895 付。pp. ix-xii: CONTENTS. p. [477]: The Wessex of The Novels (地図)

64. FAR FROM / THE MADDING CROWD / BY / THOMAS HARDY / WITH A MAP OF WESSEX / (出版社のマーク) / LONDON AND NEW YORK / HARPER & BROTHERS / 45 ALBEMARLE STREET, W / MDCCCC

12.6^{cm} × 19.0^{cm} × 3.7^{cm} 暗緑色布クロス，題名および花模様空押し。背金文字。pp. v-vii: PREFACE, *February* 1895 付。pp. ix-xii: CONTENTS. p. [477]: The Wessex of The Novels (地図)。左が天。

65. FAR FROM THE MADDING CROWD. (London and New York: Harper & Brothers, 1901)

14.7^{cm} × 21.8^{cm} × 0.8^{cm} 肌色のペーパーバック。表2，表3，表4は広告。144頁。p. [i]: タイトル頁。pp. iii-iv: PREFACE, *February* 1895 付。pp. v-vi: CONTENTS. pp. 7-144: 本文。二段組み。

66. FAR FROM THE MADDING CROWD. (London: Harper & Brothers, 1901) / TESS OF THE D'URBERVILLES. (London: Harper & Brothers, 1900)

14.4^{cm} × 21.5^{cm} × 2.4^{cm} 2冊のペーパーバックを，コーネルおよび背：赤革5本バンド，ひら：赤布クロスの特製本。中は13.8^{cm} × 20.8^{cm} × 1.5^{cm} とともに144頁。二段組み。

67. FAR FROM THE MADDING CROWD. (London: Macmillan and Co., Limited, 1908)

12.8^{cm} × 19.5^{cm} × 3.5^{cm} 青の布クロス，63と同じ金マークを3.9^{cm} 径に縮小。背金文字。The Wessex Novels Volume II. 増刷版。xii+478+広告32頁。pp. v-vii: PREFACE, 1895-1902.

Far from the Madding Crowd (1874)

68. FAR FROM THE MADDING CROWD. (New York and London : Harper & Brothers Publishers, [1910])
Thin Paper Edition. 25 参照。[iv]+xii+482 頁。
69. FAR FROM THE / MADDING CROWD (2 行赤文字) / BY / THOMAS HARDY / MACMILLAN AND CO., LIMITED (赤文字) / ST. MARTIN'S STREET, LONDON / 1912
14.6^{cm} × 22.8^{cm} × 3.3^{cm} えび茶の布クロス。背文字金。Wessex Edition, Prose Vol. II. The Wessex Novels I.—Novels of Character and Environment. xii+464+広告 2 頁。口絵：セピア色写真 (Village of Weatherbury)。pp. vii-ix : PREFACE, 1895-1902. pp. xi-[xii] : CONTENTS.
70. FAR FROM THE MADDING CROWD. (London : Macmillan and Co., Limited, 1912)
69 と同一。
71. FAR FROM THE MADDING CROWD. (London : Macmillan and Co., Limited, 1919)
Wessex Edition. 69 の増刷版。
72. FAR FROM THE MADDING CROWD. (London : Macmillan and Co., Limited, 1919)
227 参照。The Mellstock Edition. Two Volumes. VOL. I. : [ii]+x+240 頁。Chapter XXX まで。VOL. II. : [ii]+vi+248 頁。Chapter XXXI より。
73. FAR FROM THE MADDING CROWD. (London : Macmillan and Co., Limited, 1922)
365 参照。Macmillan's Pocket Hardy の増刷版。The Wessex Novels Volume II. xii+478 頁。
74. FAR FROM / THE MADDING CROWD / BY / THOMAS HARDY / WITH A MAP OF WESSEX / MACMILLAN AND CO., LIMITED /

ST. MARTIN'S STREET, LONDON / 1930

10.8^{cm} × 17.5^{cm} × 1.5^{cm} 濃紺の総革装, 背文字金。天金。表紙に TH をデザインしたマーク空押し。しおりつき。ジャケット: 淡クリーム色の紙に紺で印刷。見返しに To Dr W. Rayner Thrower from Florence Hardy Max Gate 1937 と献呈の署名あり。xii+478 頁。ハーフタイトル裏 p. [ii]: Hardy の作品一覧。Pocket Edition の増刷版。pp. v-[vii]: PREFACE, 1895-1902 付。pp. ix-xi: CONTENTS. p. [xii]: 白。pp. 1-[476]: 本文。p. [476] に *Printed in Great Britain by R. & R. CLARK, LIMITED, Edinburgh.* p. [477]: Thomas Hardy's Wessex (地図)。p. [478]: 白。

75. FAR FROM THE MADDING CROWD. (London: Macmillan and Co., Limited, 1947)

233 参照。The Scholar's Library. Edited with Introduction and Notes by Cyril Aldred. [xxvi]+492 頁。pp. 477-492: Notes など。

76. FAR FROM THE MADDING CROWD. (London: Macmillan & Co. Ltd, 1949)

12 参照。Library Edition. [ii]+x+464 頁。

77. FAR FROM THE MADDING CROWD. (London: Macmillan & Co Ltd / New York: St Martin's Press, 1965)

318 参照。The Greenwood Edition. x+464 頁。青の布クロス。天紫。見返しは同シリーズ紙クロス版より濃い紺で印刷。

78. FAR FROM THE MADDING CROWD. (London: Heron Books, 1970)

234 参照。General Introduction by Kenneth Allsop (pp. vii-xvi). Original Illustrations by Leonora Box. xxii+464+4 頁。

79. FAR FROM THE MADDING CROWD. (London: Macmillan, 1975)

14 参照。The New Wessex Edition. Introduction by John Bayley. Notes by Christine Winfield. 424 頁。

THE HAND OF ETHELBERTA (1876)

80. THE HAND OF ETHELBERTA / *A COMEDY IN CHAPTERS* / BY / THOMAS HARDY / AUTHOR OF 'FAR FROM THE MADDING CROWD' ETC. / (横線) / *VITÆ POST-SCENIA CELANT—Lucretius* / (横線) / *WITH ELEVEN ILLUSTRATIONS* / IN TWO VOLUMES / VOL. I. / LONDON / SMITH, ELDER, & CO., 15 WATERLOO PLACE / 1876 / [All rights reserved]

13.9^{cm} × 21.4^{cm} × 2.9^{cm} (I, II 巻とも) 背およびコーネル: 茶モロッコ革, 5本バンド。ひら: 黄土色カンバス。天金, 背金文字。Riviere 製本。viii+322 頁。口絵: “She stopped, like a clock”. I-XXIX 章。(初版)

第II巻: タイトル頁の VOL. I. を VOL. II. に。viii+318 頁。口絵: So Ethelberta went. XXX-XLIX 章および SEQUEL. (初版)

81. THE HAND OF ETHELBERTA. VOL. II. (London: Smith, Elder, & Co., 1876)

14.0^{cm} × 21.7^{cm} × 3.2^{cm} 茶色の布クロス, 黒で縁飾り。金地から題字を抜く。背金文字。タイトル頁 80 参照。viii+318+広告2頁。pp. [v]-vi: CONTENTS OF THE SECOND VOLUME. p. [vii]: LIST OF ILLUSTRATIONS. p. 318 下に LONDON: PRINTED BY / SPOTTISWOODE AND CO., NEW-STREET SQUARE / AND PARLIAMENT STREET. (初版)

82. THE HAND OF ETHELBERTA. (London: Sampson Low, Marston, Searle & Rivington, Limited, 1888)

11.8^{cm} × 18.2^{cm} × 3.3^{cm} 面取り, 赤の布クロス。表と背: 金と黒で飾り, 金文字。viii+412+広告32頁。口絵: Round her, leaning against branches, or prostrate on the ground, were two or three individuals. 序文なし。pp. [v]-vi: CONTENTS. p. [vii]: LIST OF ILLUSTRATIONS. New Edition with six illustrations. 見返しは黒。

83. THE HAND OF ETHELBERTA. (London: Sampson Low, Marston &

Company (Limited), 1892)

11.7^{cm} × 18.0^{cm} × 3.1^{cm} 赤の布クロス, 黒字。黒を地に花模様を抜く。背金文字。統一装丁。見返し: 黄。New and Cheaper Edition. iv+412頁。pp. [iii] - iv: CONTENTS.

84. THE HAND OF ETHELBERTA. (London: Sampson Low, Marston & Company (Limited), 1893)

11.6^{cm} × 17.9^{cm} × 2.4^{cm} えび茶布クロス。統一装丁。New and Cheaper Edition. iv+412頁。pp. [iii] - iv: CONTENTS.

85. THE HAND OF ETHELBERTA / A COMEDY IN CHAPTERS / BY / THOMAS HARDY / WITH AN ETCHING BY / H. MACBETH-RAEBURN / AND A MAP OF WESSEX / 'Vitæ post-scenia celant.'—LUCRETIVS. / (出版社マーク) / ALL RIGHTS / RESERVED // OSGOOD, M^{rs}ILVAINE and CO. / 45 / Albemarle Street / LONDON / 1896

13.9^{cm} × 20.7^{cm} × 3.7^{cm} 緑黒色布クロス。天金。背金文字。表に金のマーク。The Wessex Novels Volume X. [ii]+x+482+白2頁。口絵: 黒のエッチング (The "Corvsgate Castle" of the Story)。pp. v - [vi]: PREFACE, December 1895付。pp. vii - [x]: CONTENTS. p. [481]: The Wessex of The Novels (地図)

86. THE HAND OF ETHELBERTA. (London: Macmillan and Co., Limited / New York: The Macmillan Company, 1903)

12.9^{cm} × 19.3^{cm} × 3.2^{cm} 青布クロス。背金文字。表に金のマーク。The Wessex Novels Volume X. [ii]+x+482+広告10頁。pp. v - [vi]: PREFACE, December 1895付。pp. vii - [x]: CONTENTS. p. [481]: The Wessex of The Novels (地図)

87. THE HAND OF ETHELBERTA. (New York and London: Harper & Brothers Publishers, [1910])

25参照。Thin Paper Edition. [iv]+x+484頁。

88. THE HAND / OF ETHELBERTA (2行赤文字) / A COMEDY IN CHAPTERS / BY / THOMAS HARDY / " Vitæ post-scenia celant."—

The Hand of Ethelberta (1876)

LUCRETIVS. / MACMILLAN AND CO., LIMITED (赤文字) / ST. MARTIN'S STREET, LONDON / 1912

14.7^{cm} × 23.0^{cm} × 3.0^{cm} えび茶布クロス, 背金文字。Wessex Edition. Prose Vol. XVI. The Wessex Novels III.—Novels of Ingenuity. xii+460+ 広告2頁。口絵: セピア色写真 (Corvesgate Castle)。pp. vii - viii: PREFACE, December 1895, August 1912 付。pp. ix - xi: CONTENTS. 広告の前へ Map of the Wessex of the Novels and Poems 貼付。

89. THE HAND OF ETHELBERTA. (London: Macmillan and Co., Limited, 1920)

227 参照。The Mellstock Edition. In two volumes. VOL. I.: viii+244 頁。I-XXVII 章。VOL. II.: [ii]+vi+256 頁。XXVIII 章以降。

90. THE HAND OF ETHELBERTA. (London: Macmillan and Co., Limited, 1923)

Wessex Edition. 88 の増刷版。

91. THE HAND OF ETHELBERTA. (London: Macmillan and Co., Limited, 1923)

365 参照。Macmillan's Pocket Hardy の増刷版。[ii]+x+482 頁。The Wessex Novels Volume X.

92. THE HAND OF ETHELBERTA. (London: Macmillan and Co., Limited, 1928)

74 参照。Florence Hardy の寄贈本。増刷版。[ii]+x+484 頁。

93. THE HAND OF ETHELBERTA. (London: Macmillan & Co. Ltd, 1951)

12 参照。Library Edition. x+460+白2頁。

94. THE HAND OF ETHELBERTA. (London: Heron Books, 1970)

234 参照。Original Illustrations by Alan Lee. [ii]+xii+460+4 頁。

95. THE HAND OF ETHELBERTA. (London: Macmillan, 1973)

318 参照。The Greenwood Edition. x+460+白 2 頁。(天：白のまま)

96. THE HAND OF ETHELBERTA. (London: Mcmillan, 1976)

14 参照。The New Wessex Edition. Introduction by Robert Gittings.
414+白 2 頁。

THE RETURN OF THE NATIVE (1878)

97. THE / RETURN OF THE NATIVE / BY / THOMAS HARDY /
AUTHOR OF / 'FAR FROM THE MADDING CROWD' 'A PAIR
OF BLUE EYES' ETC. / 'To sorrow / I bade good morrow, / And thought
to leave her far away behind; / But cheerly, cheerly, / She loves me
dearly; / She is so constant to me, and so kind. / I would deceive her, /
And so leave her, / But ah! she is so content and so kind / IN THREE
VOLUMES—VOL. I. / LONDON / SMITH, ELDER, & CO., 15 WATER-
LOO PLACE / 1878 / [*All rights reserved.*]

12.5^{cm} × 19.3^{cm} × 2.4^{cm} 茶色布クロス, 金と黒で印刷。[vi]+304 頁。Book
I Chapter I—Book II Chapter V. pp. [v]—vi: CONTENTS. 口絵に
Sketch map of the scene of the story.

第 II 巻: 12.5^{cm} × 19.3^{cm} × 2.2^{cm} タイトル頁 6 行目: EYES' 15 行目: so
kind' と訂正。16 行目: VOL. II. vi+298+広告 2 頁。Book II Chapter
VI—Book IV Chapter III. (初版)

第 III 巻: 12.5^{cm} × 19.3^{cm} × 2.4^{cm} 第 II 巻と同様の訂正。16 行目: VOL.
III. vi+320 頁。Book IV Chapter IV—Book VI Chapter IV. (初版)
Spottiswoode and Co. 印刷。

98. THE RETURN OF THE NATIVE. (London: Smith, Elder, & Co.,
1878)

黄土色カンバス, 背・コーネル革。天金。Riviere による統一装丁。VOL.
I.: 12.8^{cm} × 18.7^{cm} × 2.3^{cm} vi+304 頁。VOL. II.: 12.7^{cm} × 18.7^{cm} × 2.3^{cm}
vi+298 頁。VOL. III.: 12.6^{cm} × 18.7^{cm} × 2.4^{cm} vi+320 頁。(初版)

99. THE RETURN OF THE NATIVE. (London: C. Kegan Paul & Co.,

The Return of the Native (1878)

1880)

12.5^{cm} × 19.2^{cm} × 3.4^{cm} 濃緑の布クロス, 面取り。黒で植物模様, 金文字, 金でヒースの群生模様。焦げ茶色の見返し。New Edition, with Frontispiece. viii+412+広告 32 頁。口絵: “I was a pretty sight in my soldiering days.” pp. [v]-vi: CONTENTS. p. [viii]: Sketch Map of the Scene of the Story.

100. THE RETURN OF THE NATIVE. (London: Sampson Low, Marston, Searle & Rivington, Limited, 1890)

11.8^{cm} × 18.0^{cm} × 2.7^{cm} 赤の布クロス, 黒の題字, 黒地に花模様浮出し。背金文字。Low's Standard Novels. (New edition) [ii]+vi+412 頁。p. [ii]: シリーズの広告。pp. [v]-vi: CONTENTS. 序文なし。

101. THE RETURN OF THE NATIVE. (London: Sampson Low, Marston & Company, Limited, 1893)

11.7^{cm} × 17.9^{cm} × 3.0^{cm} えび茶の布クロス, 表紙に Hardy の署名を空押し。背金文字。統一装丁。New Edition. vi+412 頁。p. [ii]: 広告。pp. [v]-vi: CONTENTS.

102. THE / RETURN OF THE NATIVE / BY / THOMAS HARDY / WITH AN ETCHING BY / H. MACBETH-RAEBURN / AND A MAP OF WESSEX / (引用 97 参照)...so kind.' / (出版社マーク) / ALL RIGHTS / RESERVED // OSGOOD, M^eILVAINE and CO., / 45 / Albemarle Street / LONDON, / 1895

13.9^{cm} × 20.8^{cm} × 3.7^{cm} 緑黒色布クロス。表紙に金マーク, 背金文字, 天金。The Wessex Novels Volume VI. [ii]+x+510+白 2 頁。口絵: セピアのエッチング (The “Egdon Heath” of the Story)。p. v: PREFACE, July 1895 付。pp. vii-x: CONTENTS. p. [509]: The Wessex of The Novels (地図)

103. THE RETURN OF THE NATIVE. (New York and London: Harper & Brothers Publishers, [1910])

25 参照。Thin Paper Edition. [x]+510 頁。

104. THE RETURN OF THE NATIVE. (London: Macmillan and Co., Limited, 1912)

12.9^{cm} × 19.6^{cm} × 3.1^{cm} 青の布クロス, 表紙に金マーク, 背金文字。The Wessex Novels Volume VI. New Edition. 増刷。[ii]+x+510+広告 32頁。p.v: PREFACE, July 1895付。pp.vii-x: CONTENTS. p.[509]: The Wessex of The Novels (地図)

105. THE RETURN OF / THE NATIVE (2行赤文字) / BY / THOMAS HARDY / 'To sorrow / I bade good morrow, / And thought to leave her far away behind ; / But cheerly, cheerly, / She loves me dearly ; / She is so constant to me, and so kind. / I would deceive her, / And so leave her, / But ah! she is so constant and so kind.' / MACMILLAN AND CO., LIMITED (赤文字) / ST. MARTIN'S STREET, LONDON / 1912

14.9^{cm} × 23.0^{cm} × 3.1^{cm} えび茶布クロス, 背金文字。Wessex Edition, Prose Vol. IV. The Wessex Novels I. - Novels of Character and Environment. xii+486+広告2頁。口絵: セピア色写真 (Egdon Heath)。pp.vii-viii: PREFACE July 1895, POSTSCRIPT April 1912付。pp.ix-[xi]: CONTENTS. 広告の前に Map of the Wessex of the Novels and Poems.

106. THE RETURN OF THE NATIVE. (London: Macmillan and Co., Limited, 1920)

105の増刷版。Wessex Edition.

107. THE RETURN OF THE NATIVE. (London: Macmillan and Co., Limited, 1920)

227参照。The Mellstock Edition. In two volumes. VOL. I.: viii+248頁。Book I, 1-Book III, IV. VOL. II.: [ii]+vi+256頁。Book III, v-Book VI, IV.

108. THE RETURN OF THE NATIVE. (London: Macmillan and Co. Limited, 1922)

365参照。Macmillan's Pocket Hardy. 増刷版。The Wessex Novels Volume V. [ii]+x+510頁。

The Return of the Native (1878)

109. THE RETURN / OF THE NATIVE (2行赤文字) BY / THOMAS HARDY / WITH ILLUSTRATIONS FROM WOODCUTS BY / CLARE LEIGHTON / (105の引用部分) / MACMILLAN AND CO., LIMITED / ST. MARTIN'S STREET, LONDON / M · CM · XXIX (赤文字)

16.3^{cm} × 24.7^{cm} × 5.0^{cm} 肌色に暗緑色の細かいジグザグ模様の紙, 背は白い皮紙で装丁。背金文字, 天金。[ii]+xiv+486+白4頁。ハーフタイトル (p. [i]) 前に貼付: This edition is limited to fifteen hundred copies, of which five hundred copies are for sale in England and one thousand copies in the United States of America. (Clare Leightonの署名, ブルーブラック・インク) p. [iv]: 口絵貼付: He musingly surveyed the scene, as if considering the next step that he should take. p. [vi]: THE RETURN OF THE NATIVE / COPYRIGHT, 1929, BY HARPER & BROTHERS / PRINTED IN THE U.S.A. / *First Edition with Woodcuts by* / CLARE LEIGHTON / A-D pp. vii - [viii]: PREFACE, July 1895 付, POSTSCRIPT, April 1912 付。pp. ix - [xi]: CONTENTS. p. [xiii]: ILLUSTRATIONS.

110. THE RETURN OF THE NATIVE. (London: Macmillan and Co., 1929)

74 参照。Florence Hardy の寄贈本。ポケット版。増刷版。[ii]+x+484 頁。

111. THE RETURN OF THE NATIVE. (London: Macmillan & Co. Ltd, 1949)

12 参照。Library Edition. x+486 頁。

112. THE RETURN OF THE NATIVE. (London: Macmillan & Co Ltd / New York: St Martin's Press, 1964)

318 参照。青の布クロス, 天紫。見返しの地図: 濃紺で印刷。The Greenwood Edition. x+486 頁。

113. THE RETURN OF THE NATIVE. (London: Heron Books, 1970)

234 参照。Original Illustration by Peter Whiteman. xii+486+4 頁。

114. THE RETURN OF THE NATIVE. (London: Macmillan, 1975)
 14 参照。The New Wessex Edition. Introduction by Derwent May.
 430+白 2 頁。
115. THOMAS HARDY / (緑色横線) / THE RETURN / OF THE NA-
 TIVE / (小川と木のある風景, 黒・緑二色刷) / ILLUSTRATED BY ROY
 ANDERSEN / *A Limited Edition* (緑文字) / THE FRANKLIN LIBRARY /
 Franklin Center, Pennsylvania / 1978
 15.2^{cm} × 23.1^{cm} × 4.3^{cm} 草状のビニール系表紙 (灰緑色), バンド 3 本。金
 の模様つき, 小口すべて金。1.6^{cm} 幅のしおり (緑色)。見返し: 紙で裏打
 ちした豪華な緑の布地。[ii]+xiv+486+白 2 頁。p. [iii]: This limited
 edition of / THE RETURN OF THE NATIVE / is published exclu-
 sively for / subscribers to / The Franklin Library / collection / The 100
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THE TRUMPET-MAJOR (1880)

116. THE TRUMPET-MAJOR / *A TALE* / BY / THOMAS HARDY / IN
 THREE VOLUMES / VOL. I. / LONDON / SMITH, ELDER, & CO., 15
 WATERLOO PLACE / 1880 / [*All rights reserved.*]
 12.6^{cm} × 18.7^{cm} × 2.2^{cm} 黄土色カンバス, 背・コーネルは茶モロッコ革。
 天金。背金文字。Riviere 製本。vi+296 頁。I-XV 章。(初版)
 第 II 巻: 12.6^{cm} × 18.7^{cm} × 2.2^{cm} vi+276 頁。XVI-XXVIII 章。(初版)
 第 III 巻: 12.6^{cm} × 18.7^{cm} × 2.0^{cm} vi+260 頁。XXIX-XLI 章。(初版)
117. THE TRUMPET-MAJOR. A Tale. (London: Smith, Elder, & Co.,
 1880)
 12.6^{cm} × 19.1^{cm} × 2.0^{cm} 真赤な布クロス, 黒でキャンプ (テント) と水車小
 屋のある風景。中央に黒で題字など。背: 金で文字とラッパの絵, 黒で剣。
 見返し: 黄色の紙。VOL. I. のみ。vi+296 頁。p. [i]: ハーフタイトル。
 p. [ii]: 白。p. [iii]: タイトル頁。p. [iv]: 白。pp. [v]-vi: CONTENTS.
 序文なし。pp. [1]-295: 本文。p. 295 下に LONDON: PRINTED BY /
 SPOTTISWOODE AND CO., NEW-STREET SQUARE / AND PAR-

LIAMENT STREET (初版)

118. THE TRUMPET-MAJOR. Tale. (London : Sampson, Low, Marston, Searle, & Rivington, 1881)
11.7^{cm} × 18.2^{cm} × 3.7^{cm} 面取り, 赤の布クロス。表と背: 金と黒で飾り, 金文字。iv+428+広告 32 頁。pp. [iii] - iv: CONTENTS. p. 428 下に PRINTED BY GILBERT & RIVINGTON, LIMITED, ST. JOHN'S SQUARE, LONDON.
119. THE TRUMPET-MAJOR. A Tale. (London : Sampson Low, Marston, Searle, & Rivington, Limited, 1890)
11.7^{cm} × 18.1^{cm} × 2.8^{cm} 赤の布クロス, 黒で花模様浮出し。表の題字黒。背金文字。見返し: 広告つき水色紙。New and Cheaper Edition. iv+428 頁。ハーフタイトルと序文なし。p. [ii]: New Issue of Low's Standard Novels (広告)。pp. [iii] - iv: CONTENTS. pp. 1 - 428: 本文。
120. THE TRUMPET-MAJOR. A Tale. (London : Sampson Low, Marston & Company, Limited, 1893)
11.8^{cm} × 18.1^{cm} × 3.2^{cm} えび茶布クロス。統一装丁。New and Cheaper Edition. iv+428 頁。pp. [iii] - iv: CONTENTS.
121. THE TRUMPET-MAJOR / JOHN LOVEDAY / A SOLDIER IN THE WAR WITH BUONAPARTE / AND / ROBERT HIS BROTHER / FIRST MATE IN THE MERCHANT SERVICE / A TALE / BY / THOMAS HARDY / WITH AN ETCHING BY / H. MACBETH-RAEBURN / AND A MAP OF WESSEX / (出版社マーク) / ALL RIGHTS / RESERVED // OS-GOOD, M^eILVAINE and CO. / 45 / Albemarle Street / LONDON, / 1896
14.1^{cm} × 20.8^{cm} × 3.3^{cm} 緑黒色布クロス, 表紙に金マーク, 背金文字。天金。The Wessex Novels Volume IX. [ii]+x+388 頁。口絵: 黒のエッチング (The "Budmouth Harbour" of the Story)。pp. v - vi: PREFACE, October 1895 付。pp. vii - [ix]: CONTENTS. pp. 1 - [385]: 本文。p. [385] 下に *Printed by* BALLANTYNE, HANSON & CO. / *Edinburgh and London.* p. [387]: The Wessex of The Novels (地図)
この版以降, タイトル頁の題名が長くなる。

122. THE TRUMPET-MAJOR. (London: Macmillan and Co., 1896)
 12.1^{cm} × 18.6^{cm} × 2.4^{cm} 濃緑色布クロス。Macmillan's Colonial Library.
 [ii]+x+388+広告 8 頁。pp. 1 - [385]: 本文。p. [387]: The Wessex of
 The Novels (地図)
123. THE TRUMPET-MAJOR. (New York and London: Harper & Brothers
 Publishers, [1910])
 25 参照。Thin Paper Edition. [iv]+x+388 頁。
124. THE TRUMPET-MAJOR (赤文字) / JOHN LOVEDAY / A SOLDIER
 IN THE WAR WITH BUONAPARTE / AND / ROBERT HIS BROTHER /
 FIRST MATE IN THE MERCHANT SERVICE / A TALE / BY /
 THOMAS HARDY / MACMILLAN AND CO., LIMITED (赤文字) / ST.
 MARTIN'S STREET, LONDON / 1912
 14.8^{cm} × 23.0^{cm} × 3.1^{cm} えび茶布クロス, 背金文字。Wessex Edition, Prose
 Vol. XI. The Wessex Novels II. - Romances and Fantasies. xii+374+
 広告 2 頁。口絵: セピア色写真 (Budmouth Harbour)。pp. vii - ix: PREF-
 ACE, *October* 1895 付。pp. xi - xii: CONTENTS. pp. 1 - [374]: 本文。
 広告の前に Map of the Wessex of the Novels and Poems 貼付。
125. THE TRUMPET-MAJOR. (London: Macmillan and Co., Limited,
 1912)
 124 と同一。Wessex Edition.
126. THE TRUMPET-MAJOR. (London: Macmillan and Co., Limited,
 1920)
 227 参照。The Mellstock Edition. In two volumes. VOL. I.: [vi]+x+
 208 頁。I - XXI 章。VOL. II.: [ii]+vi+216 頁。XXII - XLI 章。
127. THE TRUMPET-MAJOR. (London: Macmillan and Co., Limited,
 1921)
 365 参照。Macmillan's Pocket Hardy 増刷版。The Wessex Novels
 Volume IX. [ii]+ix+388 頁。

The Trumpet-Major (1880)

128. THE TRUMPET-MAJOR. (London: Macmillan and Co., Limited, 1925)

12.8^{cm} × 19.6^{cm} × 3.0^{cm} 青布クロス, 表紙金マーク, 背金文字。Thomas Hardy's Works, The Wessex Novels Volume IX. 増刷版。[ii]+x+386+広告2頁。pp. v-vi: PREFACE, October 1895 付。pp. vii-ix: CONTENTS. pp. 1-[385]: 本文。広告の前に Map of the Wessex of the Novels and Poems 折込み。

129. THE TRUMPET-MAJOR. (London: Macmillan and Co., Limited, 1928)

74 参照。青いポケット版。改版。Florence Hardy の寄贈本。viii+376 頁。

130. THE TRUMPET-MAJOR. (London: Macmillan and Co., Limited, 1929)

11.2^{cm} × 17.3^{cm} × 1.2^{cm} えび茶布クロス, 背金文字。表紙に葉模様空押し。Abridged by Christina F. Knox, with Introduction and Notes by J. H. Fowler. English Literature Series, No. 122. xvi+168 頁。pp. vii-xiv: EDITOR'S INTRODUCTION. pp. xv-xvi: AUTHOR'S PREFACE. pp. 1-164: 本文。pp. 165-166: NOTES. p. 167: QUESTIONS AND EXERCISES. p. [168]: HELPS TO FURTHER STUDY.

131. THE TRUMPET-MAJOR. (London: Macmillan & Co. Ltd, 1950)

12 参照。Library Edition. x+374 頁。

132. THE TRUMPET-MAJOR. (London: Macmillan & Co. Ltd / New York: St Martin's Press, 1961)

233 参照。The Scholar's Library. Edited by Mrs. F. S. Boas. xx+382+広告2頁。pp. 373-379: NOTES.

133. THE TRUMPET-MAJOR. (London · Melbourne · Toronto: Macmillan / New York: St Martin's Press, 1966)

14.1^{cm} × 22.1^{cm} × 3.5^{cm} 面取りして青の布クロス。表にハーディ肖像メダル (直径 4^{cm})。The Greenwood Edition の特装版。表のメダル下に THOMAS HARDY / THE TRUMPET-MAJOR / THIS SPECIAL EDI-

TION / HAS BEEN PRODUCED FOR / ELDRIDGE POPE & CO.
LTD. / BREWERS OF DORCHESTER / TO COMMEMORATE THE
OFFICIAL OPENING / OF 'THE TRUMPET-MAJOR' INN / BY
THE RT. HON. HAROLD MACMILLAN / ON JULY 8th 1968,
DURING / THE THOMAS HARDY FESTIVAL / TWO HUNDRED
& FIFTY COPIES ONLY. 見返し: Map of the Wessex of the Novels.
しおりつき。x+374頁。pp. v-vii: PREFACE, *October* 1895. pp. 1-
[374]: 本文。Harold Macmillan の署名入りカードつき: ANNUAL
DINNER. Friday December 20th 1968 at six-thirty PM The Windsor
Room, The Corner House, Coventry Street W1. 主催は Macmillan and
Co Ltd.

134. THE TRUMPET-MAJOR. (London · Melbourne · Toronto: Mac-
millan / New York: St Martin's Press, 1966)

133 と同一。タイトル頁に Harold Macmillan の署名。

135. THE TRUMPET-MAJOR. (London: Heron Books, 1970)

234 参照。Original Illustrations by Patricia Ludlow. xii+374+4 頁。

136. THE TRUMPET-MAJOR. (Macmillan / St Martin's Press, 1972)

318 参照。The Greenwood Edition. 天白。x+374 頁。

137. THE TRUMPET-MAJOR. (Macmillan, 1975)

14 参照。The New Wessex Edition. Introduction by Barbara Hardy.
Notes by Laurel Brake and Ernest Hardy. 352 頁。

A LAODICEAN (1881)

138. A LAODICEAN; / OR, / THE CASTLE OF THE DE STANCYS. /
A STORY OF TO-DAY. / BY / THOMAS HARDY, / AUTHOR OF /
"FAR FROM THE MADDING CROWD," "A PAIR OF BLUE EYES,"
ETC. / IN THREE VOLUMES. / VOL. I. / LONDON: / SAMPSON LOW,
MARSTON, SEARLE & RIVINGTON, / CROWN BUILDINGS, 188,

A Laodicean (1881)

FLEET STREET. / 1881. / (*All rights reserved.*)

12.6^{cm} × 18.7^{cm} × 2.4^{cm} 黄土色カンパス, 背・コーネル: 茶色モロッコ革。
5本バンド。天金。背金文字。Riviere製本。iv+312頁。Book I, 1-Book
II, iv章。(初版)

第II巻: 12.6^{cm} × 18.7^{cm} × 2.3^{cm} iv+276頁。Book II, v-Book IV, v章。
(初版)

第III巻: 12.5^{cm} × 18.7^{cm} × 2.1^{cm} iv+270頁。Book V, 1-Book VI, v章。
(初版)

139. A LAODICEAN. (London: Sampson, Low, Marston & Company,
Limited, 1893)

11.6^{cm} × 17.9^{cm} × 2.8^{cm} えび茶の布クロス。New Edition. vi+374頁。
p. [i]: ハーフタイトル。p. [ii]: 白。p. [iii]: タイトル頁。p. [iv]:
LONDON: / PRINTED BY WILLIAM CLOWES AND SONS, LIMIT-
ED, / STAMFORD STREET AND CHARING CROSS. p. [v]: CON-
TENTS. p. [vi]: 白。pp. [1]-374: 本文。

140. A LAODICEAN / A STORY OF TO-DAY / BY / THOMAS HARDY /
*WITH AN ETCHING BY / H. MACBETH-RAEBURN / AND A MAP
OF WESSEX /* (出版社マーク) / *ALL RIGHTS / RESERVED* // OSGOOD,
M^cILVAINE and CO., / 45 / Albemarle Street / LONDON, / 1896

13.9^{cm} × 20.8^{cm} × 4.1^{cm} 緑黒色布クロス。表紙に金マーク, 背金文字。天
金。The Wessex Novels Volume XI. viii+502+白2頁。口絵: 黒のエ
ッチング (A View near the Scene of the "Stancy Castle" of the Story).
pp. v-[vi]: PREFACE, *January* 1896付。pp. vii-[viii]: CONTENTS.
pp. 1-[500]: 本文。p. [501]: The Wessex of The Novels (地図)

141. A LAODICEAN. (London: Macmillan and Co., Ltd. / New York:
Macmillan & Co., 1896)

12.3^{cm} × 18.7^{cm} × 2.9^{cm} 緑黒色布クロス。背金文字。Macmillan's Colonial
Library. viii+504+広告8頁。p. [ii]: This Edition is intended for
circulation only in India and the British Colonies. pp. v-[vi]: PREF-
ACE, *January* 1896付。pp. vii-[viii]: CONTENTS. pp. 1-[500]:
本文。p. [501]: The Wessex of The Novels (地図) pp. [503]-[504]:

The Eversley Series の広告。

142. A LAODICEAN. (London: Macmillan and Co, Limited / New York: The Macmillan Company, 1903)

12.8^{cm} × 19.5^{cm} × 3.2^{cm} 紺の布クロス。表紙金マーク、背金文字。The Wessex Novels Volume XI. viii+502+広告 10 頁。pp. v-[vi]: PREFACE, *January* 1896 付。pp. vii-[viii]: CONTENTS. pp. [1]-[500]: 本文。p. [501]: The Wessex of The Novels (地図) pp. [503]-[512]: 広告。

143. A LAODICEAN. (New York and London: Harper & Brothers Publishers, [1910])

25 参照。Thin Paper Edition. [iv]+viii+502 頁。ハーフタイトルの前に、口絵とタイトル頁を貼付。

144. A LAODICEAN (赤文字) / A STORY OF TODAY / BY / THOMAS HARDY / MACMILLAN AND CO., LIMITED (赤文字) / ST. MARTIN'S STREET, LONDON / 1912

14.6^{cm} × 24.0^{cm} × 3.3^{cm} えび茶布クロス、背金文字。Wessex Edition, Prose Vol. XVII. The Wessex Novels III.—Novels of Ingenuity. [ii]+x+482+広告 2 頁。口絵: セピア色写真 (Stancy Castle)。pp. vii-viii: PREFACE, *January* 1896, *October* 1912 付。p. ix: CONTENTS. pp. 1-[481]: 本文。広告の前に Map of the Wessex of the Novels and Poems 貼付。

145. A LAODICEAN. (London: Macmillan and Co., Limited, 1920)

227 参照。The Mellstock Edition. In two volumes. VOL. I.: viii+248 頁。Book I, 1-Book III, 14 章。VOL. II: [ii]+vi+264 頁。Book III, 1-Book VI, 14 章。

146. A LAODICEAN. (London: Macmillan and Co., Limited, 1923)
Wessex Edition. 144 の増刷版。

147. A LAODICEAN. (London: Macmillan and Co., Limited, 1923)

Two on a Tower (1882)

365 参照。Macmillan's Pocket Hardy. 増刷版。viii+504 頁。The Wessex Novels Volume XI.

148. A LAODICEAN. (London: Macmillan and Co., Limited, 1926)
74 参照。青いポケット版。増刷版。Florence Hardy の寄贈本。viii+504 頁。The Wessex Novels Volume XI.
149. A LAODICEAN. (London: Macmillan & Co. Ltd, 1951)
12 参照。Library Edition. viii+482+白 2 頁。
150. A LAODICEAN. (Macmillan / St Martin's Press, 1972)
318 参照。The Greenwood Edition. viii+482+白 2 頁。
151. A LAODICEAN. (Macmillan, 1976)
14 参照。The New Wessex Edition. Introduction by Barbara Hardy. Notes by Ernest Hardy. 432 頁。
152. A LAODICEAN. (London: Heron Books, 1977)
234 参照。Original Illustrations by Peter Whiteman. x+500+2 頁。

TWO ON A TOWER (1882)

153. TWO ON A TOWER. / *A Romance.* / BY / THOMAS HARDY, / AUTHOR OF "FAR FROM THE MADDING CROWD," / "THE TRUMPET MAJOR," ETC. / IN THREE VOLUMES. / VOL. I. / *London:* / SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON, / CROWN BUILDINGS, 188, FLEET STREET. / 1882. / [All rights reserved.]

12.4^{cm} × 18.7^{cm} × 2.6^{cm} 黄土色カンバス, 背・コーネル: 茶色モロッコ革。5 本バンド。天金。背金文字。Riviere 製本。iv+248 頁。I-XIV 章。(初版)

第 II 巻: 12.4^{cm} × 18.7^{cm} × 2.4^{cm} iv+240 頁。I-XV 章。(初版)

第 III 巻: 12.6^{cm} × 18.7^{cm} × 2.2^{cm} iv+224 頁。I-XII 章。(初版)

154. TWO ON A TOWER. / *A Romance.* / BY / THOMAS HARDY, / AUTHOR OF "FAR FROM THE MADDING CROWD," / "THE TRUMPET MAJOR," ETC. / "Ah, my heart! her eyes and she / Have taught thee new astrology. / Howe'er Love's native hours were set, / Whatever starry synod met, / 'Tis in the mercy of her eye / If poor Love shall live or die." / CRASHAW: / *Love's Horoscope.* / THIRD EDITION. / London: / SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON, / CROWN BUILDINGS, 188, FLEET STREET. / 1883. / [All rights reserved.]

11.7^{cm} × 18.1^{cm} × 3.1^{cm} 面取りして赤の布クロスに黒と金で飾り。表と背: 金文字。iv+348+広告2+広告32頁。p. [i]: ハーフタイトル。p. [ii]: 白。p. [iii]: タイトル頁。p. [iv]: 広告。pp. [1]-346: 本文。序文・目次なし。p. [347]: LONDON: / PRINTED BY GILBERT AND RIVINGTON, LIMITED, / ST. JOHN'S SQUARE. p. [348]: 白。

155. TWO ON A TOWER. (London: Sampson Low, Marston & Company, Limited, 1891)

11.7^{cm} × 18.0^{cm} × 3.2^{cm} 赤の布クロス, 黒で花模様浮出し。表の題字黒。背金文字。見返し: 広告つき水色紙。New and Cheaper Edition. そのほか版元の小異同を除いて 154 と同じ。iv+348頁。pp. 1-346: 本文。

156. TWO ON A TOWER. (London: Sampson Low, Marston & Company, Limited, 1894)

11.7^{cm} × 18.0^{cm} × 3.1^{cm} えび茶の布クロスによるシリーズ統一装丁。背金文字。New and Cheaper Edition. iv+348頁。

157 TWO / ON A TOWER / BY / THOMAS HARDY / WITH AN ETCHING BY / H. MACBETH-RAEBURN / AND A MAP OF WESSEX / (Crashaw の引用。154 参照) / (出版社マーク) / ALL RIGHTS / RESERVED // OSGOOD, M^cILVAINE and CO., / 45 / Albemarle Street / LONDON, / 1895

13.9^{cm} × 20.7^{cm} × 3.0^{cm} 緑黒色布クロス, 表紙に金マーク, 背金文字。天金。The Wessex Novels Volume V. [ii]+vi+336頁。口絵: セピア色エッチング (The "Welland House and Park" of the Story)。pp. v-

Two on a Tower (1882)

- [vi]: PREFACE, *July* 1895 付。 pp. 1 - [333]: 本文。 p. [335]: The Wessex of The Novels (地図)
158. TWO ON A TOWER. (New York and London: Harper & Brothers Publishers, [1910])
25 参照。Thin Paper Edition. [iv]+vi+336 頁。
159. TWO ON A TOWER. (London: Macmillan and Co., Limited, 1911)
12.7^{cm} × 19.4^{cm} × 3.4^{cm} 青の布クロス, 表紙に金マーク, 背金文字。The Wessex Novels Volume V. [ii]+vi+336+広告 32 頁。 pp. v - [vi]: PREFACE, *July* 1895 付。 pp. 1 - [333]: 本文。 p. [335]: The Wessex of The Novels (地図)
160. TWO ON A TOWER (赤文字) / BY / THOMAS HARDY / (Crashaw の引用。154 参照) / MACMILLAN AND CO., LIMITED (赤文字) / ST. MARTIN'S STREET, LONDON / 1912
14.7^{cm} × 23.0^{cm} × 3.3^{cm} えび茶布クロス, 背金文字。Wessex Edition, Prose Vol. XII. The Wessex Novels II.—Romances and Fantasies. viii+314+広告 2 頁。口絵: 薄くセピアをかけた黒写真 (Welland House and Tower)。 pp. vii - [viii]: PREFACE, *July* 1895 付。 pp. 1 - [314]: 本文。広告の前に Map of the Wessex of the Novels and Poems 貼付。
161. TWO ON A TOWER. (London: Macmillan and Co., Limited, 1920)
Wessex Edition. 160 の増刷版。
162. TWO ON A TOWER. (London: Macmillan and Co., Limited, 1920)
227 参照。The Mellstock Edition. [ii]+vi+340 頁。
163. TWO ON A TOWER. (London: Macmillan and Co., Limited, 1922)
365 参照。Macmillan's Pocket Hardy. 増刷版。The Wessex Novels Volume VII. [ii]+vi+336 頁。
164. TWO ON A TOWER. (London: Macmillan and Co., Limited, 1929)
74 参照。青いポケット版。増刷版。Florence Hardy の寄贈本。[ii]+vi+

312 頁。

165. TWO ON A TOWER. (London: Macmillan & Co. Ltd, 1952)

12 参照。Library Edition. vi+314 頁。

166. TWO ON A TOWER. (Macmillan / St Martin's Press, 1971)

318 参照。The Greenwood Edition. vi+314 頁。

167. TWO ON A TOWER. (Macmillan, 1976)

14 参照。The New Wessex Edition. Introduction by F. B. Pinion. 302+
白 2 頁。

168. TWO ON A TOWER. (London: Heron Books, 1977)

234 参照。Original Illustrations by Rosemary Honeybourne. viii+310+
6 頁。

THE MAYOR OF CASTERBRIDGE (1886)

169. THE /MAYOR OF CASTERBRIDGE: / *THE LIFE AND DEATH
OF A / MAN OF CHARACTER. / BY / THOMAS HARDY, / AUTHOR
OF / "FAR FROM THE MADDING CROWD," "A PAIR OF BLUE
EYES," ETC. / IN TWO VOLUMES. / VOL. I. / LONDON: / SMITH,
ELDER & CO., 15 WATERLOO PLACE. / 1886. / [All rights reserved.]*

12.7^{cm} × 19.5^{cm} × 2.7^{cm} 濃青布クロス, 黒文字, 黒模様。背金文字。見返
し: 灰色花模様。iv+314+広告 2 頁。I-XXIII 章。(初版)

第 II 巻: 12.7^{cm} × 19.5^{cm} × 2.8^{cm} iv+312+広告 4 頁。I-XXII 章。(初版)

170. THE MAYOR OF CASTERBRIDGE. (London: Smith, Elder & Co.,
1886)

169 の特装本。黄土色カンバス, 背・コーネルは茶モロッコ革。天金。背
金文字。Riviere 製本。VOL. I.: 12.7^{cm} × 19.2^{cm} × 2.6^{cm} iv+314 頁。VOL.
II.: 12.7^{cm} × 19.2^{cm} × 2.5^{cm} iv+312 頁。(初版)

The Mayor of Casterbridge (1886)

171. THE / MAYOR OF CASTERBRIDGE / A STORY OF A MAN OF CHARACTER / BY THOMAS HARDY / NEW EDITION / LONDON / SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON / CROWN BUILDINGS, 188 FLEET STREET, E. C. / 1887 / [All rights reserved]
11.7^{cm} × 18.2^{cm} × 3.2^{cm} 赤の布クロス, 黒で花模様浮出し。表の題字黒。背金文字。見返し: 広告を印刷した水色紙。Low's Standard Novels の統一装丁。432 頁。p. [1]: ハーフタイトル。p. [2]: Ballantyne Press / BALLANTYNE, HANSON AND CO. / EDINBURGH AND LONDON. p. [3]: タイトル頁。p. [4]: 広告。pp. [5] - 432: 本文。
172. THE MAYOR OF CASTERBRIDGE. (London: Sampson Low, Marston, and Company, Limited)
11.7^{cm} × 17.8^{cm} × 3.2^{cm} えび茶の布クロス。表紙中央にハーディの署名を空押し。New and Cheaper Edition. 発行年記載なし。432 頁。pp. [5] - 432: 本文。
173. THE / MAYOR OF CASTERBRIDGE / A STORY OF / A MAN OF CHARACTER / BY / THOMAS HARDY / WITH AN ETCHING BY / H. MACBETH-RAEBURN / AND A MAP OF WESSEX / (出版社マーク) / ALL RIGHTS / RESERVED // OSGOOD, M^oILVAINE and CO., / 45 / Albemarle Street / LONDON, / 1895
13.9^{cm} × 20.7^{cm} × 3.9^{cm} 緑黒色布クロス, 表紙に金マーク, 背金文字。天金。The Wessex Novels Volume III. viii+408 頁。口絵: セピアのエッチング (The High Street Casterbridge)。pp. v - vii: PREFACE, February 1895 付。pp. 1 - [406]: 本文。p. [407]: The Wessex of The Novels (地図)
174. THE MAYOR OF CASTERBRIDGE. (London: Macmillan and Co., Limited, 1906)
365 参照。Pocket Edition 初版。Constance Dugdale の筆で, ハーディから貰ったことが見返しに記載。viii+408+広告 2 頁。
175. THE MAYOR OF CASTERBRIDGE. (New York and London: Harper & Brothers Publishers, [1910])

25 参照。Thin Paper Edition. [ii]+viii+408 頁。

176. THE LIFE AND DEATH / OF THE / MAYOR / OF CASTER-
BRIDGE (2行赤文字) / A STORY OF A MAN OF CHARACTER /
BY / THOMAS HARDY / MACMILLAN AND CO., LIMITED (赤文字) /
ST. MARTIN'S STREET, LONDON / 1912

14.8^{cm} × 23.0^{cm} × 3.2^{cm} えび茶布クロス。背金文字。Wessex Edition, Prose
Vol. V. The Wessex Novels I. - Novels of Character and Environment.
[ii]+x+386+広告2頁。口絵：セピア色写真 (Looking up the High
Street of Casterbridge)。pp. vii - [ix]: PREFACE, *February 1895 - May*
1912 付。pp. 1 - [386]: 本文。広告の前に Map of the Wessex of the
Novels and Poems 貼付。

177. THE MAYOR OF CASTERBRIDGE. (London: Macmillan and Co.,
Limited, 1919)

12.7^{cm} × 19.5^{cm} × 3.5^{cm} 青の布クロス，表紙金マーク，背金文字。The
Wessex Novels Volume III. viii+406+広告2頁。pp. v - vii: PREF-
ACE, *February 1895* 付。広告の前に見開きで Map of the Wessex of the
Novels and Poems 貼付。

178. THE MAYOR OF CASTERBRIDGE. (London: Macmillan and Co.,
Limited, 1920)

Wessex Edition. 176 の増刷版。

179. THE MAYOR OF CASTERBRIDGE. (London: Macmillan and Co.,
Limited, 1920)

227 参照。The Mellstock Edition. In two volumes. VOL. I.: viii+198
頁。I - XXIII 章。VOL. II.: iv+208 頁。XXIV - XLV 章。

180. THE MAYOR OF CASTERBRIDGE. (London: Macmillan and Co.,
Limited, 1922)

365 参照。Macmillan's Pocket Hardy. 増刷版。The Wessex Novels
Volume III. viii+408 頁。

The Mayor of Casterbridge (1886)

181. THE MAYOR OF CASTERBRIDGE. (London: Macmillan and Co., Limited, 1929)
74 参照。青いポケット版。増刷版。Florence Hardy の寄贈本。viii+408 頁。
182. THE MAYOR OF CASTERBRIDGE. (London: Macmillan & Co. Ltd, 1950)
12 参照。Library Edition. viii+386+白 6 頁。
183. THE MAYOR OF CASTERBRIDGE. (London: Macmillan & Co Ltd / New York: St Martin's Press, 1958)
233 参照。The Scholar's Library. Edited with an Introduction and Notes by Vivian de Sola Pinto. [xxii]+404 頁。pp. 385 - 400: Notes ほか。pp. [401] - [404]: 広告。
184. THE MAYOR OF CASTERBRIDGE. (London · Melbourne · Toronto: Macmillan / New York: St Martin's Press, 1968)
318 参照。The Greenwood Edition. 青の布クロス, 背金文字。天紫。見返しに紺で地図印刷。viii+386+白 6 頁。
185. THE MAYOR OF CASTERBRIDGE. (London: Heron Books, 1970)
234 参照。Original Illustrations by Peter Whiteman. x+386+2 頁。
186. THE MAYOR OF CASTERBRIDGE. (Macmillan, 1975)
14 参照。The New Wessex Edition. Introduction by Ian Gregor. Notes by Bryn Caless. 360 頁。
187. THE MAYOR OF CASTERBRIDGE. (London: Macmillan London Ltd, 1975)
14.1^{cm} × 22.1^{cm} × 2.8^{cm} 暗緑色の紙クロス。背文字: 上から下へ金文字。
ジャケット: 黒地にカラー写真。見返し: 緑。The New Wessex Edition から註などを除いたもの。304 頁。pp. [5] - 6: Preface, February 1895 - May 1912. pp. [7] - 303: 本文。

THE WOODLANDERS (1887)

188. THE WOODLANDERS / BY / THOMAS HARDY / IN THREE VOLUMES / VOL. I. / London / MACMILLAN AND CO. / AND NEW YORK / 1887 / *The Right of Translation and Reproduction is Reserved.*

12.9^{cm} × 19.8^{cm} × 2.3^{cm} 濃緑の布クロス, 黒で枠模様, 背金文字。見返し: 茶黒。iv+304頁。I-XVI章。pp. [303]-[304]: 広告。(初版)

第II巻: 12.8^{cm} × 19.8^{cm} × 2.7^{cm} iv+328頁。I-XVII章。(初版)

第III巻: 12.8^{cm} × 19.8^{cm} × 2.4^{cm} iv+316頁。I-XV章。(初版)

189. THE WOODLANDERS. (London: Macmillan and Co., 1887)

188の特装本。黄土色カンバス, 背・コーネルは茶モロッコ革。天金。背金文字。Riviere製本。VOL. I.: 13.0^{cm} × 19.3^{cm} × 2.3^{cm} [ii]+302頁。

VOL. II.: 12.9^{cm} × 19.2^{cm} × 2.5^{cm} iv+328頁。VOL. III.: 13.0^{cm} × 19.3^{cm} × 2.4^{cm} iv+316頁。(初版)

190. THE WOODLANDERS. (New York: Harper & Brothers, [1887])

11.9^{cm} × 17.4^{cm} × 2.4^{cm} 茶色の地に黒・薄茶・金の大理石模様の紙を貼り, 背は紺の布クロス。[ii]+370頁。p. [1]: タイトル頁。pp. 3-364: 本文。pp. [365]-[368]: 広告。

191. THE WOODLANDERS. (London: Macmillan and Co, 1887)

12.7^{cm} × 19.4^{cm} × 3.0^{cm} 濃緑の布クロス。黒と金で横線模様。背金文字。見返し: 濃緑。初の一冊本。iv+352頁。序文・目次なし。pp. [1]-352: 本文。

192. THE WOODLANDERS. (London: Macmillan and Co, 1887)

12.8^{cm} × 19.3^{cm} × 2.8^{cm} 赤の布クロス, 表に出版社金マーク。背金文字。iv+352頁。

193. THE WOODLANDERS. (London: Macmillan and Co, 1889)

12.6^{cm} × 19.3^{cm} × 2.8^{cm} 赤の布クロス, 表に金マーク。背金文字。iv+352

The Woodlanders (1887)

頁。

194. THE WOODLANDERS. (London : Macmillan and Co., 1889)

193と同じ。

195. THE / WOODLANDERS / BY / THOMAS HARDY / WITH AN
ETCHING BY / H. MACBETH-RAEBURN / AND A MAP OF WESSEX /
'Not boskiest bow'r, / When hearts are ill affin'd, / Hath tree of pow'r /
To shelter from the wind!' / (出版社マーク) / ALL RIGHTS / RESERV-
ED // OSGOOD, M^oILVAINE and CO., 45 / Albemarle Street / LONDON, /
1896

13.9^{cm} × 20.8^{cm} × 3.3^{cm} 緑黒色布クロス, 表紙に金マーク, 背金文字。天
金。The Wessex Novels Volume VII. [ii]+vi+464頁。口絵: 黒のエッ
チング (The Country of "the Woodlanders")。pp. v-vi: PREFACE,
September 1895付。pp. 1-[460]: 本文。p. [461]: The Wessex of The
Novels (地図)

196. THE WOODLANDERS. (New York and London : Harper & Brothers
Publishers, 1904)

12.4^{cm} × 19.3^{cm} × 3.5^{cm} 緑の布クロス, 黒で題字と花模様。背金文字。364
+白4頁。ハーフタイトルなし。タイトル頁前に森のある風景の口絵。p.
[1]: タイトル頁。p. [2]: 白。pp. [3]-364: 本文。序・目次なし。

197. THE WOODLANDERS. (New York and London : Harper & Brothers
Publishers, [1910])

25参照。Thin Paper Edition. [iv]+ii+364頁。

198. THE WOODLANDERS (赤文字) / BY / THOMAS HARDY / 'Not
boskiest bow'r, / When hearts are ill affin'd, / Hath tree of pow'r / To
shelter from the wind!' / MACMILLAN AND CO., LIMITED (赤文字) /
ST. MARTIN'S STREET, LONDON / 1912

14.7^{cm} × 23.0^{cm} × 3.1^{cm} えび茶布クロス。背金文字。Wessex Edition, Prose
Vol. VI. The Wessex Novels I.—Novels of Character and Environ-
ment. [ii]+x+444+広告2頁。口絵: セビア色写真 (The Country of

- the Woodlanders). pp. vii - [ix]: PREFACE, *September 1895, April 1912* 付。pp. 1 - [444]: 本文。広告の前に Map of the Wessex of the Novels and Poems 貼付。
199. THE WOODLANDERS. (London: Macmillan and Co., Limited, 1913) 12.8^{cm} × 19.5^{cm} × 3.5^{cm} 青の布クロス, 表紙に金マーク, 背金文字。[ii] + vi + 462 + 広告 34 頁。pp. v - vi: PREFACE, *September 1895* 付。pp. 1 - [460]: 本文。p. [461]: The Wessex of The Novels (地図) pp. [463] - [464]: 広告。そのあと 32 頁の広告。
200. THE WOODLANDERS. (London: Macmillan and Co., Limited, 1920) Wessex Edition. 198 の増刷版。
201. THE WOODLANDERS. (London: Macmillan and Co., Limited, 1920) Wessex Edition. 198 の増刷版。200 と同じ。
202. THE WOODLANDERS. (London: Macmillan and Co., Limited, 1920) 227 参照。The Mellstock Edition. In two volumes. VOL. I.: viii + 228 頁。I - XXV 章。VOL. II.: iv + 232 頁。XXVI - XLVIII 章。
203. THE WOODLANDERS. (London: Macmillan and Co., Limited, 1923) 365 参照。Macmillan's Pocket Hardy. 増刷版。The Wessex Novels Volume VIII. [ii] + vi + 464 頁。
204. THE WOODLANDERS. (London: Macmillan and Co., Limited, 1929) 74 参照。青いポケット版。増刷版。Florence Hardy の寄贈本。viii + 464 頁。
205. THE WOODLANDERS. (London: Macmillan and Co., Limited, 1929) 204 と同じポケット版 1929 年版の特装版。茶色の子牛革装。天金。見返し: 薄茶。
206. THE WOODLANDERS. (London: Macmillan and Co., Limited, 1944) 233 参照。The Scholar's Library. Edited with Introduction and Notes

Tess of the d'Urbervilles (1891)

by Cyril Aldred. [xviii]+476+広告4頁。pp. [1] - [460]: 本文。

207. THE WOODLANDERS. (London: Macmillan & Co Ltd, 1955)
12 参照。Library Edition. viii+444 頁。
208. THE WOODLANDERS. (London: Heron Books, 1970)
234 参照。Original Illustrations by Graham Brownridge. x+444+2 頁。
209. THE WOODLANDERS. (Macmillan / St Martin's Press, 1972)
318 参照。The Greenwood Edition. viii+444 頁。
210. THE WOODLANDERS. (Macmillan, 1975)
14 参照。The New Wessex Edition. Introduction by David Lodge.
400 頁。
211. THE WOODLANDERS. (Oxford: Clarendon Press, 1981)
14.1^{cm} × 22.2^{cm} × 3.3^{cm} 灰色がかった黒の布クロス。背金文字。ジャケット:
灰色, ビニール引き。Edited by Dale Kramer. x+440 頁。pp. [v] -
vi: ACKNOWLEDGEMENTS. pp. [vii] - viii: CONTENTS. p. [ix]:
REFERENCES AND ABBREVIATIONS. pp. [1] - 25: INTRODU-
TION. pp. [26] - 51: HARDY'S REVISIONS. pp. [52] - 58: THE
EDITED TEXT. pp. [59] - 61: THE MANUSCRIPT. pp. [62] - 71:
DESCRIPTIVE LIST OF EDITIONS. pp. [73] - 339: 本文。pp. [340] -
439: Appendix.

TESS OF THE D'URBERVILLES (1891)

212. TESS / OF THE D'URBERVILLES / A PURE WOMAN / FAITHFUL-
LY PRESENTED BY / THOMAS HARDY / IN THREE VOLUMES /
VOL. I / '... Poor wounded name! My bosom as a bed / Shall lodge
thee.'—W. SHAKSPEARE. / (出版社マーク) / ALL RIGHTS / RESERVED //
JAMES R. OSGOOD, / M^eILVAINE and CO., / 45 / Albemarle Street /
LONDON, / 1891

15.6^{cm} × 19.6^{cm} × 2.4^{cm} 黄土色の布クロス。表紙を縦に2本のスイカズラの模様。背金文字。タイトル頁の SHAK[E]SPEARE は誤記のままのもの版でも使われているものがある。viii+264頁。p. [v]: EXPLANATORY NOTE, November 1891 付。p. [vii]: CONTENTS. I-XX 章。(初版)
第II巻: 厚さ 2.3^{cm} viii+278+白2頁。p. [v]: CONTENTS. 序文なし。XXI-XXXIX 章。(初版)

第III巻: 厚さ 2.4^{cm} [ii]+vi+278頁。p. [vii]: CONTENTS. pp. 1-[277]: 本文。p. [278]: Printed by R. & R. CLARK, Edinburgh. XL-LIX 章。(初版)

213. TESS OF THE D'URBERVILLES. (London: James R. Osgood, McIlvaine and Co., 1891)

黄土色カンバス装。背・コーネル: 茶モロッコ革。背金文字。天金。212の Riviere 特装本。VOL. I.: 12.6^{cm} × 19.2^{cm} × 2.3^{cm} viii+264頁。VOL. II.: 12.5^{cm} × 19.3^{cm} × 2.4^{cm} viii+278+白2頁。VOL. III.: 12.6^{cm} × 19.3^{cm} × 2.5^{cm} vi+278+白2頁。(初版。VOL. III. は2刷訂正版1892年。)

214. TESS / OF THE D'URBERVILLES / A PURE WOMAN / FAITHFULLY PRESENTED BY / THOMAS HARDY / '...Poor wounded name! My bosom as a bed / Shall lodge thee.'—W. SHAKSPEARE. / (出版社マーク) / ALL RIGHTS / RESERVED // JAMES R. OSGOOD / McILVAINE and CO., / 45 / Albemarle Street / LONDON, / 1892

12.6^{cm} × 19.6^{cm} × 3.0^{cm} 灰色に薄茶を交ぜ織りしたような布クロス。縦1本、横2本の金の線があり、左中央に金で3つの花模様。背: 線と花模様を金で、文字は焦茶色。[ii]+xii+522頁。口絵: ハーディの肖像画、署名ファクシミリ (From a Photograph by Elliot and Fry)。p. v: EXPLANATORY NOTE TO THE FIRST EDITION, November 1891 付。pp. vii-x: PREFACE TO THE FIFTH EDITION, July 1892 付。pp. xi-xii: CONTENTS. pp. 1-519: 本文。

215. TESS OF THE D'URBERVILLES / A PURE WOMAN / FAITHFULLY PRESENTED / BY THOMAS HARDY / AUTHOR OF / "A GROUP OF NOBLE DAMES" "THE WOODLANDERS" ETC. / "Poor wounded name! My bosom, as a bed, / Shall lodge thee." / W. SHAKESPEARE

Tess of the d'Urbervilles (1891)

SPEARE. / ILLUSTRATED / NEW AND REVISED EDITION / (出版社の、
灯火を手渡す楕円のマーク) / NEW YORK / HARPER & BROTHERS,
FRANKLIN SQUARE / 1892

12.4^{cm} × 19.1^{cm} × 3.6^{cm} 茶色の布クロス, 黒のクローバー模様, 金の題字。
右頁の挿絵は、イギリス版と比べ天地逆。viii+456頁。口絵: テスにいち
ごを食べさせようとするアレック。p. [v]: CONTENTS. p. [vii]: IL-
LUSTRATIONS. 序文なし。pp. 1-455: 本文。

216. TESS OF THE D'URBERVILLS. (New York: Harper & Brothers,
1893)

12.4^{cm} × 18.9^{cm} × 3.4^{cm} 茶色の布クロス, 黒のクローバー模様, 金の題字。
NEW AND COMPLETELY REVISED EDITION. xii+458+広告2頁。
p. [iii]: CONTENTS. p. [v]: ILLUSTRATIONS. p. [vii]: EXPLANA-
TORY NOTE TO THE FIRST EDITION. pp. ix-xii: PREFACE TO
THE FIFTH (ENGLISH) EDITION. pp. 1-457: 本文。

217. TESS OF THE D'URBERVILLS. (London: James R. Osgood
McIlvaine and Co., 1893)

12.5^{cm} × 19.5^{cm} × 3.1^{cm} 214と同じ装丁, 同じ内容。増刷版。

218. TESS OF THE D'URBERVILLS. (London: George Bell & Sons,
1894)

12.0^{cm} × 18.9^{cm} × 2.5^{cm} 薄茶色(肌色)のペーパーバック。茶文字。217の
版を使った Bell's Indian and Colonial Library. xii+520頁。p. [ii]:
This Edition is issued for circulation in India and the Colonies only.

219. TESS / OF THE D'URBERVILLS / A PURE WOMAN / FAITHFUL-
LY PRESENTED BY / THOMAS HARDY / WITH TWO ETCHINGS
BY / H. MACBETH-RAEBURN / AND A MAP OF WESSEX / '... Poor
wounded name! My bosom as a bed / Shall lodge thee.'—W. SHAK-
SPEARE. / (出版社マーク) / ALL RIGHTS / RESERVED // OSGOOD, M^CIL-
VAINE and CO., / 45 / Albemarle Street / LONDON, / 1895

14.0^{cm} × 20.7^{cm} × 3.7^{cm} 緑黒色布クロス, 表に金マーク, 背金文字。天金。
The Wessex Novels Volume I. [iv]+xiv+520頁。タイトル頁の前にハ

ーディの肖像のエッチング (セピア), それに面して署名ファクシミリ。 p. [v]: EXPLANATORY NOTE TO THE FIRST EDITION. pp. vii - xii: PREFACE TO THE FIFTH AND LATER EDITIONS, *July 1892, January 1895* 付。 pp. xiii - xiv: CONTENTS. pp. 1 - 519: 本文。 p. [520]: *Printed by BALLANTYNE, HANSON & Co. Edinburgh and London.*

220. TESS OF THE D'URBERVILLES. (London: Osgood, McIlvaine and Co., 1897)

219 の増刷版。

221. TESS OF THE D'URBERVILLES / A PURE WOMAN / FAITHFULLY PRESENTED BY / THOMAS HARDY / "... Poor wounded name! My bosom as a bed / Shall lodge thee."—W. SHAKESPEARE / (鐘をデザインした出版社のマーク) / LONDON / GEORGE BELL AND SONS / 1900 / *All rights reserved*

12.3^{cm} × 19.4^{cm} × 4.6^{cm} 赤の布クロス, 表に題名空押し, 背金文字。xiv + 522 + 広告 16 頁。 p. [iv]: This Edition is issued for circulation in India and the Colonies only. p. [v]: EXPLANATORY NOTE TO THE FIRST EDITION, *November 1891* 付。 pp. vii - xii: PREFACE TO THE FIFTH AND LATER EDITIONS, *July 1892, January 1895* 付。 pp. xiii - [xiv]: CONTENTS. p. [1] - [519]: 本文。 p. [521]: The Wessex of The Novels (地図) Ballantyne, Hanson & Co. 印刷。

222. Tess of / The D'Urbervilles / A Pure Woman / FAITHFULLY PRESENTED BY / THOMAS HARDY / "... Poor wounded name! My bosom as a bed / Shall lodge thee."—W. SHAKESPEARE. / London / MACMILLAN AND CO., LIMITED / NEW YORK: THE MACMILLAN COMPANY / 1903 / *All rights reserved*

12.9^{cm} × 19.5^{cm} × 3.5^{cm} 紺の布クロス, 表に金マーク。背金文字。The Wessex Novels Volume I. [ii] + xiv + 522 + 広告 8 頁。 p. v: EXPLANATORY NOTE TO THE FIRST EDITION, *November 1891* 付。 pp. vii - xii: PREFACE TO THE FIFTH AND LATER EDITIONS, *July 1892, January 1895* 付。 p. [xiii]: CONTENTS. pp. 1 - 519: 本文。 p. [521]: The Wessex of The Novels (地図)

Tess of the d'Urbervilles (1891)

223. TESS OF THE D'URBERVILLES. (New York and London: Harper & Brothers Publishers, [1910])

25 参照。Thin Paper Edition. [ii]+xvi+458 頁。

224. TESS OF / THE D'URBERVILLES (2行赤文字) / A PURE WOMAN / FAITHFULLY PRESENTED BY / THOMAS HARDY / '... Poor wounded name! My bosom as a bed / Shall lodge thee.'—W. SHAKESPEARE. / MACMILLAN AND CO., LIMITED (赤文字) / ST. MARTIN'S STREET, LONDON / 1912

14.6^{cm} × 22.9^{cm} × 3.6^{cm} えび茶布クロス。背金文字。Wessex Edition, Prose Vol. I. The Wessex Novels I.—Novels of Character and Environment. xxiv+508+広告2頁。口絵: セピア色写真 (The Froom Meadow)。pp. vii—xiii: GENERAL PREFACE TO THE NOVELS AND POEMS, *October* 1911 付。p. xv: EXPLANATORY NOTE TO THE FIRST EDITION, *November* 1891 付。pp. xvii—xxi: PREFACE TO THE FIFTH AND LATER EDITIONS, *July* 1892, *January* 1895, *March* 1912 付。p. xxiii: CONTENTS. pp. 1—[508]: 本文。広告の前に Map of the Wessex of the Novels and Poems 貼付。

225. TESS OF THE D'URBERVILLES. (London: Macmillan and Co., Limited, 1917)

224 の増刷版。Wessex Edition.

226. TESS OF THE D'URBERVILLES. (London: Macmillan and Co., Limited, 1919)

13.0^{cm} × 19.7^{cm} × 3.6^{cm} 青の布クロス、表紙に金マーク、背金文字。The Wessex Novels Volume I. [ii]+xiv+518+広告2頁。タイトル頁の Shakspeare の誤記そのまま。p. v: EXPLANATORY NOTE TO THE FIRST EDITION, *November* 1891 付。pp. vii—xii: PREFACE TO THE FIFTH AND LATER EDITIONS, *July* 1892, *January* 1895. pp. 1—[517]: 本文。広告の前に Map of the Wessex of the Novels and Poems 折込み貼付。

227. TESS OF / THE D'URBERVILLES (2行赤文字) / A PURE WOMAN /

FAITHFULLY PRESENTED BY / THOMAS HARDY / IN TWO
VOLUMES / VOL. I / MACMILLAN AND CO., LIMITED (赤文字) /
ST. MARTIN'S STREET, LONDON / 1919

15.7^{cm} × 23.6^{cm} × 3.4^{cm} 紺の布クロス, 表の中央に丸い金マーク (直径 6.1^{cm}),
背金文字と模様。[iv]+xxii+256 頁。ハーフタイトルの前に貼付: THIS
EDITION CONSISTS OF FIVE HUNDRED COPIES SIGNED BY
THE AUTHOR (ハーディの署名)。p. [i]: *The Mellstock Edition* (赤文
字) / THE WORKS / OF / THOMAS HARDY (赤文字) / IN / THIRTY-
SEVEN VOLUMES / VOLUME I / p. [ii]: Shakespeare の引用。次に W.
Strang 筆のハーディの肖像画 (エッチング)。p. [iii]: タイトル頁。p. [iv]:
COPYRIGHT。pp. v-xi: GENERAL PREFACE TO THE NOVELS
AND POEMS, *October* 1911 付。p. xiii: EXPLANATORY NOTE TO
THE FIRST EDITION, *November* 1891 付。pp. xv-xix: PREFACE
TO THE FIFTH AND LATER EDITIONS, *July* 1892, *January* 1895,
March 1912。pp. xxi: CONTENTS。pp. 1-254: 本文 (XXIX 章まで)。
最後に *Printed by R. & R. CLARK, LIMITED, Edinburgh*。p. [255]: The
Mellstock Edition of the works of Thomas Hardy consists of five
hundred copies, printed by R. & R. Clark, Edinburgh, and published
by Macmillan and Company, Limited, London. The contents of this
edition are protected by copyright. (すべて大文字。最初の 1 字赤)
VOL. II.: [ii]+vi+280 頁。最後に Map of Wessex of the Novels and
Poems を見開きで貼付。

228. TESS OF THE D'URBERVILLES. (London: Macmillan and Co.,
Limited, 1920)

224 の増刷版。Wessex Edition.

229. TESS OF THE D'URBERVILLES. (London: Macmillan and Co.,
Limited, 1922)

・ 365 参照。Macmillan's Pocket Hardy. 増刷版。タイトル頁の Shakspeare
の誤記踏襲。The Wessex Novels Volume I.

230. TESS OF / THE D'URBERVILLES / A PURE WOMAN / FAITH-
FULLY PRESENTED BY / THOMAS HARDY / WITH FORTY-ONE

Tess of the d'Urbervilles (1891)



Face p. 232.

1926年発行特製版(230)の挿絵から

WOOD / ENGRAVINGS BY / VIVIEN GRIBBLE / '... Poor wounded name! My bosom as a bed / Shall lodge thee.'—W. SHAKESPEARE. / MACMILLAN AND CO., LIMITED / ST. MARTIN'S STREET, LONDON / 1926

19.6^{cm} × 28.8^{cm} × 4.8^{cm} 青グレー基調の大理石模様。背は白の皮紙 (vellum)。背金文字。手漉紙使用。[iv]+ix+508 頁。ーフタイトル前に: THIS IS ONE OF THREE HUNDRED AND TWENTY-FIVE COPIES PRINTED ON LARGE PAPER IN 1926 (ハーディの署名)。口絵: 乳をしぼりおえたテス。p. v: EXPLANATORY NOTE TO THE FIRST EDITION, November 1891 付。pp. vii-xi: PREFACE TO THE FIFTH AND LATER EDITIONS, July 1892, January 1895, March 1912 付。p. xiii: CONTENTS. pp. 1-[508]: 本文。最後に *Printed in Great Britain by R. & R. CLARK, LIMITED, Edinburgh.* Map of the Wessex of the Novels and Poems 貼付。

231. TESS OF THE D'URBERVILLES. (London: Macmillan and Co., Limited, 1930)

74 参照。青いポケット版。増刷版。Florence Hardy の寄贈本。タイトル頁の Shakspeare の誤記踏襲。[ii]+xiv+520 頁。

232. TESS OF THE D'URBERVILLES. (London: Macmillan & Co. Ltd, 1949)

12 参照。Library Edition. [ii]+xiv+508+白 4 頁。

233. TESS OF / THE D'URBERVILLES / A PURE WOMAN / FAITHFULLY PRESENTED BY / THOMAS HARDY / ... Poor wounded name! My bosom as a bed / Shall lodge thee. / W. SHAKESPEARE. / Edited with Introduction and Notes by / F.B. PINION, M.A. / LONDON / MACMILLAN & CO LTD / NEW YORK · ST MARTIN'S PRESS / 1960

11.3^{cm} × 17.8^{cm} × 1.9^{cm} 緑の布クロス, 背金文字。xxiv+538+白 2 頁。p. [i]: THE SCHOLAR'S LIBRARY *General Editor*:—GUY BOAS, M. A. と記載。p. [ii]: Thomas Hardy's Wessex (地図) pp. v-xix: INTRODUCTION. pp. xxi-xxii: EXTRACTS FROM AUTHOR'S PREFACES. p. xxiii: CONTENTS. pp. [1]-[517]: 本文。pp. 519-537:

Jude the Obscure (1896 [1895])

NOTES. 増刷版 (1959年初版)。

234. THOMAS HARDY / *Tess of the d'Urbervilles* (2行赤文字) / A PURE WOMAN / *Original Illustrations by* / ROBERT BATES / (鷺の絵) / *Distributed by* / HERON BOOKS

12.4^{cm} × 20.6^{cm} × 3.0^{cm} 黒をまだらに交ぜて革の感じにした緑色紙表紙、ビニール引き、こぼおれ。金模様、背金文字。見返し：薄緑の紙に緑で Map of the Wessex. xvi+510+白2頁。しおりつき。p. [iv]: ハーディの肖像画 (From a pencil drawing of 1919 by William Strang)。p. [v]: タイトル頁。p. [vii]: EXPLANATORY NOTE TO THE FIRST EDITION, November 1891 付。pp. [ix]–[xiii]: PREFACES, July 1892, January 1895, March 1912 付。p. [xv]: CONTENTS. p. [xvi]: Shakespeare の引用。p. [1]–[508]: 本文。p. [509]: This book is a production of Heron Books, London / Printed and bound by Hazell Watson & Viney Ltd, Aylesbury, Bucks.

235. TESS OF THE D'URBERVILLES. (Macmillan / St Martin's Press, 1972)

318 参照。The Greenwood Edition. [ii]+xiv+508+白4 pp.

236. TESS OF THE D'URBERVILLES. (Macmillan, 1975)

14 参照。The New Wessex Edition. Introduction by P. N. Furbank. 448 頁。

66 も参照のこと。

JUDE THE OBSCURE (1896 [1895])

237. JUDE THE OBSCURE / BY / THOMAS HARDY / WITH AN ETCHING BY / H. MACBETH-RAEBURN / AND A MAP OF WESSEX / "The letter killeth." / (出版社マーク) / ALL RIGHTS / RESERVED // OSGOOD, M^eILVAINE and CO., / 45 / Albemarle Street / LONDON, / 1896

13.8^{cm} × 20.3^{cm} × 3.6^{cm} 黄土色カンバス、背・コーネルは茶モロッコ革。

天金。背金文字。Riviere 製本。viii+518+白2頁。(初版) 238 参照。

238. JUDE THE OBSCURE. (London: Osgood, McIlvaine and Co., 1896)
13.8^{cm} × 20.8^{cm} × 4.0^{cm} 緑黒色布クロス, 表金マーク, 背金文字。天金。
The Wessex Novels Volume VIII. viii+518+白2頁。口絵: 黒のエッ
チング (The “Christminster” of the Story)。p. [iii]: タイトル頁 (237
参照)。pp. v-[vi]: PREFACE, August 1895 付。pp. vii-[viii]: CON-
TENTS. pp. 1-[516]: 本文。p. [517]: The Wessex of The Novels (地
図) (初版)

239. JUDE THE OBSCURE. (New York and London: Harper & Brothers
Publishers, [1910])

25 参照。Thin Paper Edition. [ii]+vi+488 頁。

240. JUDE THE OBSCURE (赤文字) / BY / THOMAS HARDY / ‘The
letter killeth’ / MACMILLAN AND CO., LIMITED (赤文字) / ST. MAR-
TIN’S STREET, LONDON / 1912

14.8^{cm} × 23.0^{cm} × 3.3^{cm} えび茶布クロス。背金文字。Wessex Edition,
Prose III. The Wessex Novels I.—Novels of Character and Environ-
ment. [ii]+ix+494+広告2頁。口絵: セピア色写真 (Christminster)。
pp. vii-xii: PREFACE TO THE FIRST EDITION, August 1895.
POSTSCRIPT, April 1912 付。p. [xiii]: CONTENTS. pp. 1-[494]: 本
文。Map of the Wessex of the Novels and Poems 貼付。

241. Jude the Obscure / BY / THOMAS HARDY / “The letter killeth” /
WITH A MAP OF WESSEX / MACMILLAN AND CO., LIMITED / ST.
MARTIN’S STREET, LONDON / 1914

12.8^{cm} × 19.4^{cm} × 3.5^{cm} 青布クロス, 表に金マーク, 背金文字。The Wessex
Novels Volume VIII. 増刷版。viii+518+広告2頁。pp. v-vi: PREF-
ACE, 1895-1902 付。pp. vii-[viii]: CONTENTS. pp. [1]-[516]: 本
文。p. [517]: The Wessex of The Novels (地図)

242. JUDE THE OBSCURE. (London: Macmillan and Co., Limited, 1920)
240 の増刷版。Wessex Edition.

The Well-Beloved (1897)

243. JUDE THE OBSCURE. (London: Macmillan and Co., Limited, 1920)
227 参照。The Mellstock Edition. In two volumes. VOL. I.: xii+248 頁。Part I - Part III. VOL. II.: [ii]+vi+272 頁。Part IV - Part VI.
244. JUDE THE OBSCURE. (London: Macmillan and Co., Limited, 1922)
365 参照。Macmillan's Pocket Hardy. 増刷版。The Wessex Novels Volume IV. viii+518 頁。
245. JUDE THE OBSCURE. (London: Macmillan and Co., Limited, 1929)
74 参照。青いポケット版。増刷版。Florence Hardy の寄贈本。xii+492 頁。
246. JUDE THE OBSCURE. (London: Macmillan & Co. Ltd, 1949)
12 参照。Library Edition. xii+496 頁。
247. JUDE THE OBSCURE. (London: Heron Books, 1970)
234 参照。Original Illustrations by Robert Bates. xiv+494+4 頁。
248. JUDE THE OBSCURE. (Macmillan / St Martin's Press, 1973)
318 参照。The Greenwood Edition. xii+494+白6 頁。
249. JUDE THE OBSCURE. (Macmillan, 1975)
14 参照。The New Wessex Edition. Introduction by Terry Eagleton with Notes by P. N. Furbank. 432 頁。

THE WELL-BELOVED (1897)

250. THE WELL-BELOVED / A SKETCH / OF A TEMPERAMENT / BY / THOMAS HARDY / WITH AN ETCHING BY / H. MACBETH-RAE-BURN / AND A MAP OF WESSEX / 'One shape of many names.' / P. B. SHELLEY / (出版社マーク) / ALL RIGHTS / RESERVED // OSGOOD, M^oILVAINE and CO. / 45 / Albemarle Street, / LONDON, / 1897
13.9^{cm} × 20.7^{cm} × 3.5^{cm} 緑黒色布クロス, 表紙に金マーク, 背金文字。天

金。The Wessex Novels Volume XVII. [ii]+x+340 頁。口絵：黒のエッチング (The "Isle" of the Story)。pp. v-[vi]: PREFACE, *January* 1897 付。pp. vii-[ix]: CONTENTS. pp. [1]-[338]: 本文。p. [339]: The Wessex of The Novels (地図) (初版)

251. THE WELL-BELOVED. (London: Osgood, McIlvaine and Co., 1897)
13.8^{cm} × 20.3^{cm} × 3.4^{cm} 黄土色カンバス, 背・コーネルは茶モロッコ革。
天金。背金文字。Riviere 製本。250 の特装本。[ii]+x+340 頁。p. 1: Part
First A Young Man of Twenty. p. [81]: Part Second A Young Man
of Forty. p. [221]: Part Third A Young Man Turned Sixty. (初版)

252. The Well-Beloved / A Sketch of a Temperament / BY / THOMAS
HARDY / WITH A MAP OF WESSEX / 'One shape of many names.'—
P. B. SHELLEY / London / MACMILLAN AND CO., LIMITED / 1903 / All
rights reserved
12.7^{cm} × 19.5^{cm} × 2.9^{cm} 紺の布クロス, 表紙に金マーク, 背金文字。The
Wessex Novels Volume XVII. [ii]+x+340+広告 8 頁。

253. THE WELL-BELOVED. (New York and London: Harper & Brothers
Publishers, [1910])
25 参照。Thin Paper Edition. [iv]+vi+342 頁。

254. THE WELL-BELOVED (赤文字) / A SKETCH OF A TEMPERA-
MENT / BY / THOMAS HARDY / 'One shape of many names.'—P. B.
SHELLEY. / MACMILLAN AND CO., LIMITED (赤文字) / ST. MARTIN'S
STREET, LONDON / 1912
14.8^{cm} × 23.0^{cm} × 3.0^{cm} えび茶布クロス。背金文字。Wessex Edition,
Prose Vol. XIII. The Wessex Novels II.—Romance and Fantasies.
[ii]+x+218+広告 2 頁。口絵：セピア色写真 (The Isle of Slingers)。
pp. vii-viii: PREFACE, *August* 1912 付。pp. ix-x: CONTENTS. pp.
1-[218]: 本文。Map of the Wessex of the Novels and Poems 貼付。

255. THE WELL-BELOVED. (London: Macmillan and Co., Limited, 1920)
227 参照。The Mellstock Edition. viii+232 頁。pp. 1-230: 本文。

The Well-Beloved (1897)

256. THE WELL-BELOVED. (London: Macmillan and Co., Limited, 1922)
254 の増刷版。Wessex Edition.
257. THE WELL-BELOVED. (London: Macmillan and Co., Limited, 1922)
365 参照。Macmillan's Pocket Hardy. 増刷版。The Wessex Novels
Volume XVII. [ii]+x+340 頁。
258. THE WELL-BELOVED. (London: Macmillan and Co., Limited, 1927)
74 参照。青いポケット版。増刷版。Florence Hardy の寄贈本。x+340
頁。
259. THE WELL-BELOVED. (London: Macmillan & Co. Ltd, 1952)
12 参照。Library Edition. viii+218+白 2 頁。
260. THE WELL-BELOVED. (Macmillan / St Martin's Press, 1971)
318 参照。The Greenwood Edition. viii+218+白 2 頁。
261. THE WELL-BELOVED. (Macmillan, 1976)
14 参照。The New Wessex Edition. Introduction by J. Hillis Miller.
Notes by Edward Mendelson. 240 頁。
- 38 も参照のこと。

中・短編集

WESSEX TALES (1888)

262. WESSEX TALES / *Strange, Lively, and Commonplace* / BY / THOMAS HARDY / AUTHOR OF 'THE WOODLANDERS,' ETC. / IN TWO VOLUMES / VOL. I / *London* / MACMILLAN AND CO. / AND NEW YORK / 1888 / *All rights reserved*

12.1^{cm} × 18.2^{cm} × 2.3^{cm} 黄土色カンバス装。背・コーネル：茶モロッコ革。背金文字。天金。Riviere 特装本。viii+248 頁。pp. [1]-247: 本文 ('The Three Strangers,' 'The Withered Arm,' 'Fellow-Townsmen')。(初版) 第 II 卷: 12.1^{cm} × 18.2^{cm} × 2.3^{cm} 同一装丁。viii+212 頁。pp. [1]-212: 本文 ('Interlopers at the Knap,' 'The Distracted Preacher')。(初版)

263. WESSEX TALES / *Strange, Lively, and Commonplace* / BY / THOMAS HARDY / AUTHOR OF / 'THE WOODLANDERS,' 'THE MAYOR OF CASTERBRIDGE,' ETC. / *London* / MACMILLAN AND CO. / AND NEW YORK / 1889 / *All rights reserved*

12.6^{cm} × 19.3^{cm} × 2.8^{cm} 赤の布クロス, 金マーク, 金文字。New Edition. 一冊本。[ii]+vi+280 頁。pp. 1-276: 本文。pp. 277-80: 広告。

264. WESSEX TALES / THAT IS TO SAY: / AN IMAGINATIVE WOMAN / THE THREE STRANGERS / THE WITHERED ARM / FELLOW-TOWNSMEN / INTERLOPERS AT THE K NAP; AND / THE DISTRACTED PREACHER / BY / THOMAS HARDY / WITH AN ETCHING BY / H. MACBETH-RAEBURN / AND A MAP OF WESSEX / (出版社マーク) / ALL RIGHTS / RESERVED // OSGOOD, M^oILVAINE and CO. / 45 / Albemarle Street / LONDON, / 1896

13.9^{cm} × 20.7^{cm} × 3.2^{cm} 緑黒色布クロス, 表に金マーク, 背金文字。天金。The Wessex Novels Volume XIII. viii+294 頁。口絵: 黒のエッチング ("Higher Crowstairs" in "The Three Strangers")。pp. v-[vi]: PREFACE, April 1896 付。pp. vii-[viii]: CONTENTS. pp. [1]-[291]: 本文。p. [293]: The Wessex of The Novels (地図)

265. WESSEX TALES. (New York and London: Harpers & Brothers Publishers, [1910])
 25 参照。Thin Paper Edition. 264 と同一内容。[iv]+viii+294 頁。
266. WESSEX TALES. (London: Macmillan and Co., Limited, 1911)
 12.8^{cm} × 19.5^{cm} × 3.2^{cm} 青の布クロス, 表に金マーク, 背金文字。The Wessex Novels Volume XIII. viii+296+広告 32 頁。pp. v-[vi]: PREFACE, *April* 1896 付。pp. vii-[viii]: CONTENTS. pp. [1]-[291]: 本文。p. [293]: The Wessex of The Novels (地図) pp. [295]-[296]: 広告。
267. WESSEX TALES (赤文字)/THAT IS TO SAY/THE THREE STRANGERS · A TRADITION /OF EIGHTEEN HUNDRED AND FOUR /THE MELANCHOLY HUSSAR · THE /WITHERED ARM · FELLOW-TOWNSMEN /INTERLOPERS AT THE KNAP · THE /DISTRACTED PREACHER /BY /THOMAS HARDY /MACMILLAN AND CO., LIMITED (赤文字) /ST. MARTIN'S STREET, LONDON /1912
 14.8^{cm} × 23.0^{cm} × 3.1^{cm} えび茶布クロス, 背金文字。Wessex Edition, Prose Vol. IX. The Wessex Novels I.—Novels of Character and Environment. xii+288 + 広告 2 + 白 2 頁。pp. vii-x: PREFACE, *April* 1896 - *May* 1912 付。p. [xi]: CONTENTS. pp. 1-[287]: 本文。p. [288]: 白。Map of the Wessex of the Novels and Poems 貼付。広告。
268. WESSEX TALES. (London: Macmillan and Co., Limited, 1920)
 267 の増刷版。Wessex Edition.
269. WESSEX TALES. (London: Macmillan and Co., Limited, 1920)
 227 参照。The Mellstock Edition. [ii]+x+304 頁。267 と同一内容。
270. WESSEX TALES. (London: Macmillan and Co., Limited, 1921)
 365 参照。Macmillan's Pocket Hardy. 264 と同一内容。The Wessex Novels Volume XIII. 増刷版。viii+294 頁。

A Group of Noble Dames (1891)

271. WESSEX TALES. (London: Macmillan and Co., Limited, 1930)
74 参照。青いポケット版。増刷版。Florence Hardy の寄贈本。267 と同一内容。[ii]+x+300 頁。
272. WESSEX TALES. (London: Macmillan & Co. Ltd, 1952)
12 参照。Library Edition. x+288+白 2 頁。
273. WESSEX TALES. (London: Heron Books, 1970)
234 参照。Original Illustrations by David Parry. xii+288+4 頁。
274. WESSEX TALES. (Macmillan, 1975)
318 参照。The Greenwood Edition. Printed in Hong Kong by Bright Sun Printing Press Co., Ltd. x+288+白 2 頁。
- 446, 448 も参照のこと。

A GROUP OF NOBLE DAMES (1891)

275. A GROUP OF / NOBLE DAMES / BY / THOMAS HARDY / THAT IS TO SAY / THE FIRST COUNTESS OF WESSEX / BARBARA OF THE HOUSE OF GREBE / THE MARCHIONESS OF STONEHENGE / LADY MOTTISFONT THE LADY ICENWAY / SQUIRE PETRICK'S LADY / ANNA, LADY BAXBY THE LADY PENELOPE / THE DUCHESS OF HAMPTONSHIRE / AND / THE HONOURABLE LAURA / '...Store of Ladies, whose bright eyes / Rain influence.'—L'ALLEGRO. / (出版社マーク) // JAMES R. OSGOOD, / M^eILVAINE, and CO., / 45 / Albemarle Street, / LONDON, / 1891.

12.7^{cm} × 19.3^{cm} × 2.3^{cm} 黄土色カンバス装。背・コーネル：茶モロッコ革。背金文字。天金。Riviere 特装本。[ii]+vi+272 頁。(初版)

276. A GROUP OF NOBLE DAMES. (London: James R. Osgood, McIlvaine, and Co., 1891)

12.8^{cm} × 19.5^{cm} × 2.5^{cm} 茶色の糸も織りまぜている感じの灰色の布クロス。

縦に1本横に2本の線で分割し、左中央に金の花模様。背に茶色の文字。
vi+272+白2頁。p. [iii]: タイトル頁, 275 参照。pp. [v] - [vi]: CON-
TENTS. pp. [1] - 271: 本文。(初版)

277. A GROUP OF NOBLE DAMES. (London: James R. Osgood, Mc-
Ilvaine, and Co., 1891)

12.7^{cm} × 19.5^{cm} × 2.6^{cm} 細かい茶色をふりかけた灰色の布クロス。縦に1
本, 横に2本の線, 左中央に花模様, 背文字, すべてえび茶色印刷。[ii]+
vi+272 頁。(初版)

278. A GROUP OF NOBLE DAMES. (New York and London: Harper
& Brothers Publishers, 1891 [1910])

25 参照。Thin Paper Edition. vi+292 頁。

279. A GROUP OF NOBLE DAMES. (New York: Harper and Brothers,
1891)

No. 704 Extra. July 1891. [ii]+viii+ii+292+広告4頁。本文の前に
BEFORE DINNER の前扉。口絵: “She Beheld the Object of her
Search Sitting on the Horizontal Bough of a Cedar.” Amelia E.
Barr, *A Border Shepherdess, A Romance of Eskdale* (New York: Dodd,
Mead & Company) iv+325+広告7頁と合本製本。11.9^{cm} × 18.3^{cm} × 4.5^{cm}
赤を基調の大理石模様の紙張り, 背・コーネルは茶色の子牛革。

280. A GROUP OF NOBLE DAMES. (London: Macmillan and Co., 1894)

12.4^{cm} × 18.7^{cm} × 1.9^{cm} 緑黒色の布クロス, 背金文字。Macmillan's Co-
lonial Library. vi+272 頁。p. [v]: CONTENTS. pp. [1] - 271: 本文。

281. A GROUP OF / NOBLE DAMES / *THAT IS TO SAY* / THE FIRST
COUNTESS OF WESSEX / BARBARA OF THE HOUSE OF GREBE /
THE MARCHIONESS OF STONEHENGE / LADY MOTTISFONT /
THE LADY ICENWAY / SQUIRE PETRICK'S LADY / ANNA, LADY
BAXBY / THE LADY PENELOPE / THE DUCHESS OF HAMPTON-
SHIRE; AND / THE HONOURABLE LAURA / BY / THOMAS
HARDY / *WITH AN ETCHING BY / H. MACBETH-RAEBURN / AND*

A Group of Noble Dames (1891)

A MAP OF WESSEX / '...Store of Ladies, whose bright eyes / Rain influence.'—L'ALLEGRO. / (出版社マーク) / *ALL RIGHTS / RESERVED* // OSGOOD, M^{rs}ILVAINE and CO. / 45 / Albemarle Street / LONDON, / 1896
14.0^{cm} × 20.6^{cm} × 3.0^{cm} 緑黒色布クロス, 表紙に金マーク, 背金文字。天金。The Wessex Novels Volume XV. viii+274頁。pp. v-[vi]: PREFACE, *June* 1896付。pp. vii-viii: CONTENTS. pp. [1]-[271]: 本文。p. [273]: The Wessex of The Novels (地図)

282. A GROUP OF NOBLE DAMES. (London: Macmillan and Co., Limited, 1903)

12.8^{cm} × 19.3^{cm} × 3.1^{cm} 青布クロス, 表紙に金マーク, 背金文字。The Wessex Novels Volume XV. New Edition. viii+274+広告32頁。281と頁が一致。

283. A GROUP OF NOBLE DAMES. (London: Macmillan and Co., Limited, 1903)

282と同一物。

284. A GROUP / OF NOBLE DAMES (2行赤文字) / THAT IS TO SAY / THE FIRST COUNTESS OF WESSEX / BARBARA OF THE HOUSE OF GREBE / THE MARCHIONESS OF STONEHENGE / LADY MOTTISFONT · THE LADY / ICENWAY · SQUIRE PETRICK'S LADY / ANNA, LADY BAXBY · THE LADY / PENELOPE · THE DUCHESS OF HAMP- / TONSHIRE · THE HONOURABLE LAURA / BY / THOMAS HARDY / '...Store of Ladies, whose bright eyes / Rain influence.'—L'ALLEGRO. / MACMILLAN AND CO., LIMITED (赤文字) / ST. MARTIN'S STREET, LONDON / 1912

14.9^{cm} × 23.0^{cm} × 3.3^{cm} えび茶布クロス, 背金文字。Wessex Edition, Prose Vol. XIV. The Wessex Novels II.—Romances and Fantasies. [ii] +x+236+広告2頁。口絵: セピア色写真 (Wintoncester Cathedral in "Lady Mottisfont"). pp. vii-viii: PREFACE, *June* 1896付。pp. ix-x: CONTENTS. pp. 1-[236]: 本文。広告の前に Map of the Wessex of the Novels and Poems 貼付。

285. A GROUP OF NOBLE DAMES. (London: Macmillan and Co., Limited, 1920)
227 参照。The Mellstock Edition. viii+252 頁。
286. A GROUP OF NOBLE DAMES. (London: Macmillan and Co., Limited, 1922)
284 の増刷版。Wessex Edition.
287. A GROUP OF NOBLE DAMES. (London: Macmillan and Co., Limited, 1922)
365 参照。Macmillan's Pocket Hardy. 増刷版。The Wessex Novels Volume XV. viii+272 頁。
288. A GROUP OF NOBLE DAMES. (London: Macmillan and Co., Limited, 1929)
74 参照。青いポケット版。増刷版。Florence Hardy の寄贈本。viii+274 頁。
289. A GROUP OF NOBLE DAMES. (London: Macmillan & Co. Ltd, 1952)
12 参照。Library Edition. viii+236 頁。
290. A GROUP OF NOBLE DAMES. (London: Heron Books, 1970)
234 参照。Original Illustrations by Patricia Ludlow. x+236+2 頁。
291. A GROUP OF NOBLE DAMES. (London · Melbourne · Toronto: Macmillan / New York: St Martin's Press, 1972)
318 参照。The Greenwood Edition. viii+236 頁。
- 446, 448 も参照のこと。

LIFE'S LITTLE IRONIES (1894)

292. LIFE'S / LITTLE IRONIES / A SET OF TALES / WITH / SOME

Life's Little Ironies (1894)

COLLOQUIAL SKETCHES / ENTITLED / A FEW CRUSTED CHARACTERS / BY / THOMAS HARDY / (出版社マーク) / ALL RIGHTS / RESERVED // OSGOOD, / M^cILVAINE and CO., / 45 / Albemarle Street / LONDON, / 1894

12.4^{cm} × 18.9^{cm} × 2.7^{cm} 黄土色カンバス装。背・コーネル：茶モロッコ革。背金文字。天金。293 の Riviere 特装本。vi+302 頁。(初版)

293. LIFE'S LITTLE IRONIES AND A FEW CRUSTED CHARACTERS.
(London: Osgood, McIlvaine and Co., 1894)

12.6^{cm} × 19.3^{cm} × 3.0^{cm} グレーがかったウグイス色の布クロス。縦に1本、横に2本の線で分割し、左中央に茶色の花模様。表と背に金文字。[ii]+vi+304 頁。pp. [iii]-[iv]: 292 のタイトル参照。pp. [v]-[vi]: CONTENTS. pp. [1]-301: 本文。p. [302]: 広告。(初版)

294. LIFE'S LITTLE IRONIES AND A FEW CRUSTED CHARACTERS.
(New York: Harper & Brothers Publishers, 1894)

12.5^{cm} × 19.0^{cm} × 3.0^{cm} 薄緑色の布クロス、金文字。iv+270 頁。p. [1] と p. [185] に前扉。p. [iii]: CONTENTS. pp. [1]-268: 本文。pp. 269-270: 広告。

295. LIFE'S LITTLE IRONIES AND A FEW CRUSTED CHARACTERS.
(London: Osgood, McIlvaine and Co., 1894)

12.6^{cm} × 19.7^{cm} × 3.0^{cm} 濃いウグイス色布クロス。293 と同一装丁。Fourth Edition. [ii]+vi+302+白2 頁。pp. [v]-[vi]: CONTENTS. pp. [1]-301: 本文。p. [302]: 広告。

296. LIFE'S LITTLE IRONIES AND A FEW CRUSTED CHARACTERS.
(London: Osgood, McIlvaine and Co., 1894)

12.7^{cm} × 19.7^{cm} × 3.1^{cm} 渋いウグイス色布クロス。293 と同一装丁だが、表面は砂状。Fifth Edition. [ii]+vi+302+白2 頁。

297. LIFE'S / LITTLE IRONIES / A SET OF TALES / WITH / SOME
COLLOQUIAL SKETCHES / ENTITLED / A FEW CRUSTED CHARACTERS / BY / THOMAS HARDY / WITH AN ETCHING BY / H.

MACBETH-RAEBURN / AND A MAP OF WESSEX / (出版社マーク) /
ALL RIGHTS / RESERVED // OSGOOD, M^cILVAINE and CO. / 45 /
Albemarle Street / LONDON, / 1896

13.9^{cm} × 20.7^{cm} × 3.4^{cm} 緑黒色布クロス, 表紙に金マーク, 背金文字。天
金。The Wessex Novels Volume XIV. viii+304 頁。口絵: 黒のエッチ
ング (A View in "Melchester")。pp. v-[vi]: PREFACE, June 1896
付。pp. [vii]-[viii]: CONTENTS. pp. [1]-[301]: 本文。p. [303]:
The Wessex of The Novels (地図)

298. LIFE'S LITTLE IRONIES AND A FEW CRUSTED CHARACTERS.

(New York: Harper & Brothers Publishers)

13.3^{cm} × 20.1^{cm} × 3.2^{cm} 緑黒色布クロス, 表紙に金マーク, 背金文字。297
と同一装丁だが天金はなし。p. [ii] に Copyright, 1894, by HARPER &
BROTHERS. A-R とあり。口絵つき。iv+268 頁。p. [iii]: CONTENTS.
序文・地図なし。

299. LIFE'S LITTLE IRONIES AND A FEW CRUSTED CHARACTERS.

(London: Macmillan and Co., Limited, 1910)

12.7^{cm} × 19.5^{cm} × 3.2^{cm} 青い布クロス, 表紙に金マーク, 背金文字。The
Wessex Novels Volume XIV. New Edition 増刷版。[ii]+vi+304+広
告 32 頁。p. [v]: CONTENTS. pp. [1]-301: 本文。p. [303]: The
Wessex of The Novels (地図)

300. LIFE'S LITTLE IRONIES AND A FEW CRUSTED CHARACTERS.

(New York and London: Harper & Brothers Publishers, [1910])

25 参照。Thin Paper Edition. vi+268 頁。

301. LIFE'S / LITTLE IRONIES (2 行赤文字) / A SET OF TALES / WITH
SOME COLLOQUIAL SKETCHES / ENTITLED / A FEW CRUSTED
CHARACTERS / BY / THOMAS HARDY / MACMILLAN AND CO.,
LIMITED (赤文字) / ST. MARTIN'S STREET, LONDON / 1912

14.8^{cm} × 23.0^{cm} × 2.9^{cm} えび茶布クロス, 背金文字。Wessex Edition,
Prose Vol. VIII. The Wessex Novels I.—Novels of Character and En-
vironment. [ii]+x+260+広告 2 頁。口絵: セピア色写真 (The White

Life's Little Ironies (1894)

Hart at Casterbridge) 。 p. vii: PREFATORY NOTE, *May* 1912 付。 p. [ix]: CONTENTS. 従来のものから “The Melancholy Hussar of the German Legion” および “A Tradition of Eighteen Hundred and Four” を削除し “An Imaginative Woman” を加える。 “An Imaginative Woman,” “The Son’s Veto,” “For Conscience’ Sake,” “A Tragedy of Two Ambitions,” “On the Western Circuit,” “To Please his Wife,” “The Fiddler of the Reels,” “A Few Crusted Characters.” pp. 1–259: 本文。 広告の前に Map of the Wessex of the Novels and Poems 貼付。

302. LIFE’S LITTLE IRONIES AND A FEW CRUSTED CHARACTERS.
(London: Macmillan and Co., Limited, 1920)

301 の増刷版。 Wessex Edition.

303. LIFE’S LITTLE IRONIES AND A FEW CRUSTED CHARACTERS.
(London: Macmillan and Co., Limited, 1920)

227 参照。 The Mellstock Edition. viii+280 頁。

304. LIFE’S LITTLE IRONIES AND A FEW CRUSTED CHARACTERS.
(London: Macmillan and Co., Limited, 1922)

365 参照。 Macmillan’s Pocket Hardy. 増刷版。 The Wessex Novels Volume XIV. vi+304 頁。

305. LIFE’S LITTLE IRONIES AND A FEW CRUSTED CHARACTERS.
(London: Macmillan and Co., Limited, 1925)

304 の特装版。 茶色の子牛革装, 天金。 見返し: 薄茶の紙。 The Wessex Novels Volume XIV. 増刷版。 viii+304 頁。

306. LIFE’S LITTLE IRONIES AND A FEW CRUSTED CHARACTERS.
(London: Macmillan and Co., Limited, 1929)

74 参照。 青いポケット版。 新版増刷版。 Florence Hardy の寄贈本。 viii+272 頁。

307. LIFE’S LITTLE IRONIES AND A FEW CRUSTED CHARACTERS.

(London: Macmillan & Co. Ltd, 1952)

12 参照。Library Edition. viii+260 頁。

308. LIFE'S LITTLE IRONIES AND A FEW CRUSTED CHARACTERS.

(Macmillan / St Martin's Press, 1971)

318 参照。The Greenwood Edition. viii+260+白 4 頁。

309. LIFE'S LITTLE IRONIES AND A FEW CRUSTED CHARACTERS.

(London: Heron Books, 1977)

234 参照。Original Illustrations by Hugh Marshall. x+260 頁。

446 も参照のこと。

A CHANGED MAN AND OTHER TALES (1913)

310. A CHANGED MAN / THE WAITING SUPPER / AND OTHER
TALES / CONCLUDING WITH / THE ROMANTIC ADVENTURES /
OF A MILKMAID / BY / THOMAS HARDY / MACMILLAN AND CO.,
LIMITED / ST. MARTIN'S STREET, LONDON / 1913

13.9^{cm} × 20.7^{cm} × 3.6^{cm} 緑黒色布クロス，表紙に金マーク，背金文字，天
金。The Wessex Novels Volume XVIII. 統一装丁。viii+414+広告 2 頁。
口絵：セピア色写真 (The Castle of Mai-Dun)。p. [iii]: タイトル頁。
p. v: PREFATORY NOTE, August 1913 付。p. vii: CONTENTS. pp.
1-[413]: 本文。広告の前に見開きの Map of the Wessex of the Novels
and Poems 貼付。(初版)

311. A CHANGED MAN AND OTHER TALES. (London: Macmillan
and Co., Limited, 1913)

12.8^{cm} × 19.6^{cm} × 3.4^{cm} 灰青色布クロス，紺の模様，金文字。Macmillan's
Empire Library. The Wessex Novels Volume XVIII. viii+414+広告
8 頁。広告を除き，310 の組版を使用。

312. A CHANGED MAN (赤文字) / THE WAITING SUPPER / AND

A Changed Man and Other Tales (1913)

OTHER TALES / CONCLUDING WITH / THE ROMANTIC ADVENTURES / OF A MILKMAID / BY / THOMAS HARDY / MACMILLAN AND CO., LIMITED (赤文字) / ST. MARTIN'S STREET, LONDON / 1914

14.7^{cm} × 22.9^{cm} × 3.7^{cm} えび茶布クロス, 背金文字。Wessex Edition, Prose Vol. XVIII. The Wessex Novels IV.—Mixed Novels. [ii]+x+400+広告2頁+白2頁。口絵: セピア色写真 (The Castle of Maidun)。p. vii: PREFATORY NOTE, *August* 1913. p. ix: CONTENTS. pp. 1-[399]: 本文。広告の前に Map of the Wessex of the Novels and Poems 貼付。

313. A CHANGED MAN AND OTHER TALES. (London: Macmillan and Co., Limited, 1920)

227 参照。The Mellstock Edition. In two volumes. VOL. I.: viii+240 頁。“A Changed Man,” “The Waiting Supper,” “Alicia’s Diary,” “The Grave by the Handpost,” “Enter a Dragoon,” “A Tryst at an Ancient Earthwork,” “What the Shepherd Saw.” VOL. II.: [ii]+vi+220 頁。“A Committee-Man of ‘The Terror,’” “Master John Horseleigh, Knight,” “The Duke’s Reappearance,” “A Mere Interlude,” “The Romantic Adventures of a Milkmaid.”

314. A CHANGED MAN AND OTHER TALES. (London: Macmillan and Co., Limited, 1920)

365 参照。Macmillan’s Pocket Hardy. 増刷版。The Wessex Novels Volume XVIII. viii+416 頁。

315. A CHANGED MAN AND OTHER TALES. (London: Macmillan and Co., Limited, 1926)

312 の増刷版。Wessex Edition.

316. A CHANGED MAN AND OTHER TALES. (London: Macmillan and Co., Limited, 1927)

74 参照。青いポケット版。増刷版。Florence Hardy の寄贈本。The Wessex Novels Volume XVIII. viii+416 頁。タイトル頁の茶色の枠と黒

文字にずれ。

317. A CHANGED MAN AND OTHER TALES. (London: Macmillan & Co. Ltd, 1951)

12 参照。Library Edition. viii+400 頁。

318. A CHANGED MAN / THE WAITING SUPPER / AND OTHER TALES / CONCLUDING WITH / THE ROMANTIC ADVENTURES / OF A MILKMAID / BY / THOMAS HARDY / MACMILLAN / (横線) / ST MARTIN'S PRESS

14.0^{cm} × 22.2^{cm} × 2.5^{cm} 青の紙クロス, 背金文字。天は白, ただしこのシリーズには, 天を紫にしたものが多数ある。見返し: Map of the Wessex of the Novels and Poems の青刷り。viii+400 頁。p. [i]: ハーフタイトル。The Greenwood Edition の表示。p. [iii]: タイトル頁。p. [iv]: *This book is copyright in all countries which / are signatories to the Berne Convention / All rights reserved. No part of this publication may be reproduced or / transmitted, in any form or by any means, without permission. / SBN Boards: 333 09212 0 / First Edition 1913 / Library Edition 1951 / Reprinted 1962 / Reprinted and renamed The Greenwood Edition / 1966 / Reprinted 1971 / Published by / MACMILLAN LONDON LTD / London and Basingstoke / Associated companies in New York Toronto / Dublin Melbourne Johannesburg & Madras / Printed in Great Britain by / R. & R. CLARK LTD / Edinburgh.* p. v: PREFATORY NOTE, August 1913 付。p. vii: CONTENTS. pp. 1 - [399]: 本文。ジャケット: 全体に黒地に白で森と人の様子を描き, 表題部分は赤地に白文字。

446 も参照のこと。

OLD MRS. CHUNDLE (1929)

319. Old Mrs. Chundle / *A Short Story* / BY / THOMAS HARDY / (跪いている絵) / New York / CROSBY GAIGE / 1929

An Indiscretion in the Life of an Heiress (1934)

15.5^{cm} × 21.8^{cm} × 0.8^{cm} 草花の模様と黒緑色の線を縦に3本ずつ並べたデザインの紙張り表紙。背は濃緑色の布クロス, 金文字。viii+32頁。pp. [i]–[ii]: 白。p. [iii]: ハーフタイトル。p. [iv]: 白。p. [v]: タイトル頁。p. [vi]: COPYRIGHT, 1929, BY CROSBY GAIGE / PRINTED IN THE UNITED STATES OF AMERICA. p. [vii]: 前扉。p. [viii]: 白。p. 1–[27]: 本文。p. [28]: 白。p. [29]: *Of this story—written about 1880–1890 and probably intended to be included in the volume entitled “Life’s Little Ironies,” or “Wessex Tales,”—742 copies have been printed on Zanders hand-made paper, and 13 on gray French Ingres paper, by D. B. Updike, The Merrymount Press, Boston, January, 1929. Of these, 700 copies, numbered from 1 to 700, inclusive, are for sale, and will be distributed by Random House. This is copy number 76* (ブルーブラック・インクの手書き)。pp. [30]–[32]: 白。(初版)

449 も参照のこと。

AN INDISCRETION IN THE LIFE OF
AN HEIRESS (1934)

320. An Indiscretion in the / Life of an Heiress / BY / THOMAS HARDY / HARDY’S “LOST NOVEL” / Edited with Introduction and Notes / BY CARL J. WEBER / New York / RUSSELL & RUSSELL / 1965

14.5^{cm} × 22.1^{cm} × 2.0^{cm} えび茶の布クロス, 背金文字。viii+146+白4頁。

321. THOMAS HARDY / *An Indiscretion in the Life of an Heiress* / EDITED AND WITH AN INTRODUCTION / BY TERRY COLEMAN / HUTCHINSON OF LONDON

14.0^{cm} × 22.1^{cm} × 1.7^{cm} 青の紙クロス。ジャケット: 一組の男女が, 教会の見える田園風景を背景にしている絵, 多色刷り。1976年発行。126+白2頁。pp. 5–[24]: Introduction. p. [25]: Note. p. [26]: 白。pp. 27–[125]: 本文。p. [126]: 白。

OUR EXPLOITS AT WEST POLEY (1952)

322. OUR EXPLOITS AT / WEST POLEY / by / THOMAS HARDY / *With an Introduction by / Richard L. Purdy /* (帽子に蠟燭の立った水色の絵) / GEOFFREY CUMBERLEGE / OXFORD UNIVERSITY PRESS / London New York Toronto / 1952

12.4^{cm} × 19.2^{cm} × 1.2^{cm} 水色の布表紙。ジャケット：水色に黒の洞穴の絵。xii+100頁。pp. vii-xii: Introduction. pp. 1-98: 本文。p. [99]: *Of this first edition in book form of / OUR EXPLOITS AT WEST POLEY / published in September 1952 / with wood engravings by Lynton Lamb / one thousand and fifty copies have been printed / of which 1000 are for sale / This is copy No. 770.* (初版)

323. OUR EXPLOITS / AT WEST POLEY / THOMAS HARDY / *Illustrated by / LYNTON LAMB / Geoffrey Cumberlege / OXFORD UNIVERSITY PRESS / 1952*

13.2^{cm} × 20.3^{cm} × 1.3^{cm} えび茶の布クロス。ジャケット：薄紫地に二人の少年のいる光景。1952年10月刊行。viii+110頁。pp. [v]-[vi]: Introduction (from the introduction by Richard L. Purdy to the first (limited) edition, published in September 1952).

324. OUR EXPLOITS AT WEST POLEY. (Oxford, New York, Melbourne: Oxford University Press, 1978)

14.0^{cm} × 22.1^{cm} × 1.2^{cm} 青の紙クロス，ベージュ色の見返し。ジャケット：白地に水車小屋の前に人物のいる多色刷り版画。Illustrated by John Lawrence. An Introduction by Richard L. Purdy. xii+80+白4頁。pp. [1]-78: 本文。p. 80: 挿絵。

詩・劇

THE THREE WAYFARERS (1893)

325. *The Three Wayfarers / A Play in One Act / By / THOMAS HARDY / Dramatized from his story "The Three Strangers" / Illustrated by WILLIAM H. COTTON / (植物模様) / NEW YORK: The Fountain Press / LONDON: The Cayme Press / 1930*

19.6^{cm} 25.6^{cm} × 1.3^{cm} 黒布クロス, 背は赤い革。天金。金文字。viii+40頁。
口絵: テーブルを囲む4人(カラー)。p. [iii]: タイトル頁。p. [v]: Characters. p. [vii]: Details of the Dance in The Three Wayfarers. pp. [1] - [35]: 本文。p. 8, p. 16, p. 28に面して挿絵。p. [37]: *Of this book five hundred and forty-two copies, of which five hundred are for sale, were printed by D. B. Updike, The Merry-mount Press, Boston, U. S. A., in February, 1930. Distributed in America by Random House, and in Great Britain by Humphrey Toulmin at the Cayme Press, Ltd. / This is Number 447.* pp. [38] - [40]: 白。

326. *The Three Wayfarers / A Play in One Act / DRAMATISED BY / THOMAS HARDY / FROM HIS STORY ENTITLED "THE THREE STRANGERS" / IN THE VOLUME CALLED "WESSEX TALES" / 1935 / PRINTED BY HENRY LING LTD. / AT DORCHESTER, DORSET*

17.1^{cm} × 21.9^{cm} 白の紙表紙をつけて太い糸でとじてある。表紙 *The Three Wayfarers / by Thomas Hardy* / 24頁。p. [1]: ハーフタイトル。p. [3]: タイトル頁。p. [4]: Characters. pp. [5] - 21: 本文。p. [23]: *Two hundred and fifty copies of this play, / the first English Edition, were printed for / Mrs. Thomas Hardy in April, 1935 by / Henry Ling Ltd., The County Press, / Dorchester, of which this Number 56*

WESSEX POEMS (1898)

327. *WESSEX POEMS / AND OTHER VERSES / BY / THOMAS HARDY / WITH THIRTY ILLUSTRATIONS / BY THE AUTHOR / (出版社マ-*

ク) // LONDON AND NEW YORK / HARPER & BROTHERS / 45
ALBEMARLE STREET, W. / MDCCCXCVIII

14.2^{cm} × 20.8^{cm} × 3.2^{cm} 緑黒色布クロス。表紙に金マーク，背金文字。天金。The Wessex Novels と同一装丁。[xii]+228頁。口絵：黒のスケッチ画 (“ At mothy curfew-tide / They’ve a way of whispering to me.”—*Friends Beyond*, p. 155.)。pp. vii – viii: PREFACE, September 1898 付。pp. ix – xi: CONTENTS. pp. [1] – 228: 本文。最後に Printed by BALLANTYNE, HANSON & Co / Edinburgh & London とあり。(初版)

328. WESSEX POEMS AND OTHER VERSES. (London and New York : Harper & Brothers, 1898)

328 と同一本。(初版)

329. WESSEX POEMS AND OTHER VERSES. (London and New York : Harper & Brothers, 1898)

13.6^{cm} × 20.2^{cm} × 3.4^{cm} 白のバックラム，小口をすべて金にした 327 の特装本(初版)。表の見返し右頁に書簡貼付。グレーの紙に灰青色の浮出し文字 MAX GATE / DORCHESTER とある二つ折便箋。9. 3. 1900 / My dear Mr Sutro: / My memory of you / is not so faint as you think. I / hope to be in London shortly, & / will with pleasure back your candi- / dature at the Savile—though I / fear that my name does not / carry much weight at the Club. / You ought to have been faithful / to Dorset. Several painters seem / to be discovering the county. / Yours very truly / Thomas Hardy

330. WESSEX POEMS AND OTHER VERSES. (London and New York : Harper & Brothers, 1898)

13.7^{cm} × 20.4^{cm} × 3.3^{cm} 黄土色カンバス，背・コーネル：茶色モロッコ革。5本バンド。天金。背金文字。Riviere 製本。327 の特装本。(初版)

331. WESSEX POEMS / and Other Verses / By / THOMAS HARDY / Author of “Tess of the D’Urbervilles” etc. / With / 30 Illustrations by the Author / (出版社マーク) / NEW YORK AND LONDON / HARPER & BROTHERS PUBLISHERS / 1899

Wessex Poems (1898)

14.3^{cm} × 20.8^{cm} × 2.6^{cm} ウグイス色布クロス。表紙に田園風景と金文字。天金。背金文字。見返しに Mary Hardy の署名、その下に Kate Hardy の手で Given to John Antell in memory of the / above, who died Nov. 24th 1915. K. H. とある。アート紙使用。x+210+広告2頁。pp. v-[vi]: PREFACE, *September* 1898 付。pp. vii-[viii]: CONTENTS. p. [ix]: 前扉。pp. 1-210: 本文。

332. WESSEX POEMS AND OTHER VERSES. (London: Macmillan and Co., Limited / New York: The Macmillan Company, 1903)

12.7^{cm} × 19.5^{cm} × 3.2^{cm} 薄紺色布クロス, 表紙に金マーク, 背金文字。Thomas Hardy's Works Volume XVIII. xii+228+広告8頁。327 と各頁一致。

333. WESSEX POEMS AND OTHER VERSES / POEMS OF THE PAST AND THE PRESENT. (London: Macmillan and Co., Limited, 1908)

11.1^{cm} × 17.6^{cm} × 1.6^{cm} 赤い革表紙の上装版。Macmillan's Pocket Hardy, Volume XVIII. 増刷版。xiv+492頁。見返しに Mrs Alexander Pope / August 9. 1910 / Thomas Hardy と署名あり。

334. WESSEX POEMS AND OTHER VERSES. (London: Macmillan and Co., Limited, 1911)

12.7^{cm} × 19.5^{cm} × 3.0^{cm} 青の布クロス, 表紙に金マーク, 背金文字。xii+228+広告32頁。332の増刷版。

335. WESSEX POEMS (赤文字) / AND OTHER VERSES / POEMS OF THE PAST / AND THE PRESENT (2行赤文字) / BY / THOMAS HARDY / MACMILLAN AND CO., LIMITED (赤文字) / ST. MARTIN'S STREET, LONDON / 1912

14.7^{cm} × 22.9^{cm} × 3.2^{cm} えび茶布クロス, 背金文字。Wessex Edition, Verse Vol. I. xvi+276+広告2+白2頁。口絵: ハーディのセピア色写真および署名ファクシミリ。p. vii: PREFACE TO WESSEX POEMS, *September* 1898 付。p. ix: PREFACE TO POEMS OF THE PAST AND THE PRESENT, *August* 1901 付。pp. xi-xvi: CONTENTS. pp. 1-[275]: 本文。広告の前に Map of the Wessex of the Novels and Poems

貼付。

336. WESSEX POEMS AND OTHER VERSES / POEMS OF THE PAST AND THE PRESENT. (London: Macmillan and Co., Limited, 1920)

335 の増刷版。Wessex Edition.

337. WESSEX POEMS AND OTHER VERSES / POEMS OF THE PAST AND THE PRESENT. (London: Macmillan and Co., Limited, 1920)

227 参照。The Mellstock Edition. [ii]+xiv+284 頁。

338. WESSEX POEMS AND OTHER VERSES / POEMS OF THE PAST AND THE PRESENT. (London: Macmillan and Co., Limited, 1921)

365 参照。Macmillan's Pocket Hardy, Volume XVIII. 増刷版。xiv+492 頁。

339. WESSEX POEMS AND OTHER VERSES. (London: Macmillan and Co., Limited, 1923)

13.0^{cm} × 19.7^{cm} × 2.9^{cm} 薄青の布クロス。332 の増刷版。

340. WESSEX POEMS AND OTHER VERSES / POEMS OF THE PAST AND THE PRESENT. (London: Macmillan and Co., Limited, 1928)

74 参照。青いポケット版。増刷版。Florence Hardy の寄贈本。xiv+492 頁。

詩集の項も参照のこと。

POEMS OF THE PAST AND THE PRESENT

(1902 [1901])

341. POEMS OF THE PAST / AND THE PRESENT / BY / THOMAS HARDY / (出版社マーク) // LONDON AND NEW YORK / HARPER & BROTHERS / 45 ALBEMARLE STREET, W. / MDCCCCII / *All rights reserved*

13.8^{cm} × 20.3^{cm} × 3.1^{cm} 黄土色カンバス、背・コーネル：茶色モロッコ革。

Poems of the Past and the Present (1902 [1901])

背金文字。天金。Riviere 製本。342 の特装本。(初版)

342. POEMS OF THE PAST AND THE PRESENT. (London and New York: Harper & Brothers, 1902 [1901])

14.0^{cm} × 20.7^{cm} × 3.2^{cm} 緑黒色布クロス, 表紙に金マーク, 背金文字, 天金。統一装丁。見返しに Horace Wm. Newland November 22nd 1901. N. B. This is the correct date of publication, not 1902 as on title page. H. W. N. とペン書き。xii+260+広告2+白2頁。pp. [iii]-[iv]: タイトル頁 (341 参照)。pp. [v]-vi: PREFACE, August 1901 付。pp. vii-xi: CONTENTS. pp. [1]-260: 本文。p. 260 の最下段に Printed by BALLANTYNE, HANSON & Co./Edinburgh & London (初版)

343. POEMS OF THE PAST AND THE PRESENT. (London and New York: Harper & Brothers, 1902 [1901])

342 と同一物。(初版)

344. POEMS OF THE PAST AND THE PRESENT. (London and New York: Harper & Brothers, 1902)

13.9^{cm} × 20.7^{cm} × 3.7^{cm} 342 と同一装丁。数箇所訂正を除き各頁も一致。Second Edition. xii+260+広告2+白2頁。

345. Poems of the / Past and the Present / BY / THOMAS HARDY / London / MACMILLAN AND CO., LIMITED / NEW YORK: THE MACMILLAN COMPANY / 1903 / *All rights reserved*

13.0^{cm} × 19.5^{cm} × 3.1^{cm} 薄紺色布クロス, 表紙に金マーク, 背金文字。Thomas Hardy's Works Volume XIX. xii+264+広告32頁。pp. [v]-vi: PREFACE, August 1901. pp. vii-xi: CONTENTS. pp. [1]-260: 本文。pp. [261]-[264]: 広告。

346. POEMS OF THE PAST AND THE PRESENT. (London: Macmillan and Co., Limited, 1919)

12.7^{cm} × 19.5^{cm} × 2.5^{cm} 薄青の布クロス, 表紙に金マーク, 背金文字。345 の増刷版。xii+260+広告4頁。p. 260: 印刷所の前に THE END が加わる。

333, 335, 336, 337, 338, 340 および詩集の項も参照のこと。

THE DYNASTS (1903 [1904] - 1908)

347. THE DYNASTS / A DRAMA / OF THE NAPOLEONIC WARS, / IN THREE PARTS, NINETEEN / ACTS, & ONE HUNDRED AND / THIRTY SCENES / BY / THOMAS HARDY / PART FIRST / *And I heard sounds of insult, shame, and wrong, / And trumpets blown for wars. / London* / MACMILLAN AND CO., LIMITED / NEW YORK: THE MACMILLAN COMPANY / 1904 / *All rights reserved*

12.9^{cm} × 19.5^{cm} × 2.5^{cm} 黄土色カンバス, 背・コーネル: 茶モロッコ革。
5本バンド。背金文字。天金。Riviere 製本。xxii+228+vi 頁。pp. v-xii: PREFACE, *September* 1903 付。p. xiii: 前扉。pp. xv-xvii: CONTENTS OF THE FIRST PART. pp. xix-xxii: CHARACTERS OF PART FIRST. pp. 1-228: 本文。pp. i-v ([229]-[233]): CONTENTS OF SECOND AND THIRD PARTS (*Subject to revision*). この予告にはかなりの変更が出る。PART SECOND ACT FIRST Scene I. The Streets of Berlin. II. London. III. Jena. The French position. IV. The Same. The Prussian Army. V. Berlin. VI. The Same. ACT SECOND Scene I. King George's Watering-place, South Wessex. II. The Shore of Portugal. III. Vimiera. IV. Fontainebleau. V. Koenigsberg. VI. Erfurth. VII. The Same. VIII. The Same. IX. London. ACT THIRD Scene I. Road between Bembibre and Lugo. II. Road near Astorga. III. Before Coruña. IV. Valladolid. V. An English Port. VI. Petersburg. VII. Vienna. ACT FOURTH Scene I. Road out of Vienna. II. The Field of Wagram. III. The Same. IV. London. V. Talavera. VI. The Same. ACT FIFTH Scene I. Schönbrunn. II. Torres Vedras. III. Fontainebleau. IV. Vienna. V. Paris. The Tuileries. VI. London. VII. The Village of Courcelles. VIII. Petersburg. IX. St. Cloud. ACT SIXTH Scene I. Paris. The Tuileries. II. Albuera. III. London. Carlton House. PART THIRD ACT FIRST Scene I. Dresden. II. Salamanca. III. Borodino. IV. Moscow. V. The Same. VI. Near Moscow. VII. The Bridge of the Beresina. VIII. An English Town. IX. Paris. The Tuileries. X. Cadiz. ACT SECOND Scene

The Dynasts (1903 [1904] - 1908)

I. The Plain of Vitoria. II. The Same. III. The Same. IV. The Same. V. London. Vauxhall. ACT THIRD Scene I. Vienna. II. London. III. Leipzig. IV. The Same. V. The Same. VI. London. VII. The Rhine. VIII. Rheims. IX. Paris. X. Fontainebleau. XI. Avignon. XII. Malmaison. XIII. London. The Opera House. ACT FOURTH Scene I. Elba. The Quay, Porto Ferrajo. II. Vienna. III. Near Grenoble. IV. London. On 'Change. V. Schönbrunn. VI. London. The House of Commons. ACT FIFTH Scene I. The Belgian Frontier. II. A Ballroom at Brussels. III. Charleroi. IV. The Streets of Brussels. V. Ligny. VI. Quatre Bras. VII. Hôtel de Ville, Brussels. VIII. The Road to Waterloo. ACT SIXTH Scene I. The Field of Waterloo. II. The Same. III. The Same. IV. Planchenoit. V. House of the Baron Capellen, Brussels. VI. The Field of Waterloo. VII. The Same. VIII. The Same. IX. The Same. X. Near the Field of Waterloo. XI. London. St. James's Square. ACT SEVENTH Scene I. Rochefort. II. A Wessex Village. After Scene. The Overworld.
(初版)

348. THE DYNASTS, PART FIRST. (London: Macmillan and Co., Limited / New York: The Macmillan Company, 1904)

13.1^{cm} × 19.9^{cm} × 3.1^{cm} ウグイス色布クロス, 表紙に金マーク, 背金文字。

347 のオリジナル本。[ii]+xxii+228+vi+広告 2 頁。(初版)

349. THE DYNASTS / A DRAMA / OF THE NAPOLEONIC WARS, / IN THREE PARTS, NINETEEN / ACTS, & ONE HUNDRED AND / THIRTY SCENES / BY / THOMAS HARDY / PART SECOND / *And I heard sounds of insult, shame, and wrong, / And trumpets blown for wars.* / London / MACMILLAN AND CO., LIMITED / NEW YORK: THE MACMILLAN COMPANY / 1906 / *All rights reserved*

13.0^{cm} × 19.5^{cm} × 3.0^{cm} 黄土色カンバス, 背・コーネル: 茶モロッコ革。

5本バンド。背金文字, 天金。Riviere 製本。[ii]+xiv+304頁。350 参照。(初版)

350. THE DYNASTS, PART SECOND. (London: Macmillan and Co., Limited / New York: The Macmillan Company, 1906)

13.0^{cm} × 19.7^{cm} × 3.5^{cm} ウグイス色布クロス, 表紙に金マーク, 背金文字。
[ii]+xiv+304頁。p. [iii]: タイトル頁 (349 参照)。pp. v-vii: CON-
TENTS OF THE SECOND PART. pp. ix-xiii: CHARACTERS OF
PART SECOND. pp. 1-302: 本文。pp. [303]-[304]: EXTRACTS
FROM REVIEWS OF PART FIRST. (初版)

351. THE DYNASTS / A DRAMA / OF THE NAPOLEONIC WARS, /
IN THREE PARTS, NINETEEN / ACTS, & ONE HUNDRED AND /
THIRTY SCENES / BY / THOMAS HARDY / PART THIRD / *And I
heard sounds of insult, shame, and wrong, / And trumpets blown for wars. /*
MACMILLAN AND CO., LIMITED / ST. MARTIN'S STREET, LON-
DON / 1908

12.8^{cm} × 19.5^{cm} × 3.3^{cm} 黄土色カンバス, 背・コーネルは茶モロッコ革。
5本バンド, 背金文字。天金。Riviere 製本に合わせて Bumpus, Ltd.
Oxford St. W. で製本。[iv]+xiv+356+白4頁。(初版)

352. THE DYNASTS, PART THIRD. (London: Macmillan and Co.,
Limited, 1908)

12.8^{cm} × 19.6^{cm} × 3.8^{cm} ウグイス色布クロス, 表紙に金マーク, 背金文字。
[ii]+xiv+356頁。p. [iii]: タイトル頁 (351 参照)。pp. v-viii: CON-
TENTS OF THE THIRD PART. pp. ix-xiii: CHARACTERS OF
PART THIRD. pp. 1-355: 本文。p. [356]: 白。(初版)

353. THE DYNASTS / AN EPIC-DRAMA / OF THE WAR WITH NA-
POLEON, IN / THREE PARTS, NINETEEN ACTS, & / ONE HUN-
DRED & THIRTY SCENES / THE TIME COVERED BY THE ACTION /
BEING ABOUT TEN YEARS / BY / THOMAS HARDY / *And I heard
sounds of insult, shame, and wrong, / And trumpets blown for wars. /*
MAC-
MILLAN AND CO., LIMITED / ST. MARTIN'S STREET, LONDON /
1910

13.0^{cm} × 19.6^{cm} × 4.3^{cm} 緑の布クロス, 背金文字。初の一巻本。xvi+528+
広告32頁。p. [iii]: タイトル頁。p. [v]: 前扉。pp. vii-xi: PREFACE,
September 1903付。pp. xiii-xv: PART FIRST CHARACTERS. pp.
[1]-525: 本文。pp. [527]-[528]: 広告。この本は書き込みや貼付が多

The Dynasts (1903 [1904] - 1908)

く, p. [xvi] に PROLOGUE Written for this production by THOMAS HARDY が, p. [526] に EPILOGUE Written for this production by THOMAS HARDY が貼付。p. [527] に MR. HARDY ON A WAR CONTRAST. (*Times*, Dec. 9. 1916) が貼付。

354. THE DYNASTS (赤文字) / AN EPIC-DRAMA / OF THE WAR WITH NAPOLEON, IN / THREE PARTS, NINETEEN ACTS, AND / ONE HUNDRED AND THIRTY SCENES / THE TIME COVERED BY THE ACTION / BEING ABOUT TEN YEARS / BY / THOMAS HARDY / PARTS FIRST AND SECOND / *And I heard sounds of insult, shame, and wrong, / And trumpets blown for wars.* / MACMILLAN AND CO., LIMITED (赤文字) / ST. MARTIN'S STREET, LONDON / 1913

14.8^{cm} × 22.9^{cm} × 3.7^{cm} えび茶布クロス, 背金文字。Wessex Edition, Verse Vol. II. xvi + 404 + 広告2 + 白2頁。口絵: セピア色写真 (The English Channel from Ridgeway Hill)。p. [v]: タイトル頁。pp. vii - xii: PREFACE, *September* 1903 付。pp. xiii - xvi: CONTENTS. pp. 1 - [404]: 本文。広告の前に Map of the Wessex of the Novels and Poems 貼付。

355. THE DYNASTS (赤文字) / AN EPIC-DRAMA / OF THE WAR WITH NAPOLEON, IN / THREE PARTS, NINETEEN ACTS, AND / ONE HUNDRED AND THIRTY SCENES / PART THIRD / TIME'S LAUGHINGSTOCKS (赤文字) / AND OTHER VERSES / BY / THOMAS HARDY / MACMILLAN AND CO., LIMITED (赤文字) / ST. MARTIN'S STREET, LONDON / 1913

14.6^{cm} × 22.8^{cm} × 3.1^{cm} えび茶布クロス, 背金文字。Wessex Edition, Verse Vol. III. xii + 426 + 広告2頁。口絵: セピア色写真 (Wynyard's Gap in "A Trampwoman's Tragedy)。p. [v]: タイトル頁。pp. vii - xii: CONTENTS. pp. 1 - 425: 本文。p. [426]: *Printed by R. & R. CLARK, LIMITED, Edinburgh.* 広告の前に Map of the Wessex of the Novels and Poems 貼付。

356. THE DYNASTS, PART THIRD / TIME'S LAUGHINGSTOCKS AND OTHER VERSES. (London: Macmillan and Co., Limited, 1913)

355 と同一物。

357. THE DYNASTS. (London: Macmillan and Co., Limited, 1919)
13.1^{cm} × 19.7^{cm} × 4.1^{cm} 緑の布クロス, 背金文字。353 の増刷版。The Poetical Works of Thomas Hardy in Two Volumes, Vol. II. [ii]+xvi +528 頁。口絵: ハーディの肖像画, 署名のファクシミリ (From a painting by Miss Mary Hardy)。
358. THE DYNASTS, PARTS FIRST AND SECOND. (London: Macmillan and Co., Limited, 1920)
354 の増刷版。Wessex Edition.
359. THE DYNASTS, PART THIRD / TIME'S LAUGHINGSTOCKS AND OTHER VERSES. (London: Macmillan and Co., Limited, 1920)
355 の増刷版。Wessex Edition.
360. THE DYNASTS, PART FIRST. (London: Macmillan and Co., Limited, 1920)
227 参照。The Mellstock Edition. [iv]+xii+184 頁。
361. THE DYNASTS, PART SECOND. (London: Macmillan and Co., Limited, 1920)
227 参照。The Mellstock Edition. viii+244 頁。
362. THE DYNASTS, PART THIRD. (London: Macmillan and Co., Limited, 1920)
227 参照。The Mellstock Edition. viii+272 頁。
363. THE DYNASTS. (London: Macmillan and Co., Limited, 1923)
12.2^{cm} × 18.4^{cm} × 2.4^{cm} 濃紺モロッコ革。353 と同じ。The Poetical Works of Thomas Hardy in Two Volumes, Vol. II. First Thin Paper Edition. [ii]+xxii+528 頁。pp. [526]-[528]: 白。
364. THE DYNASTS, PARTS I AND II. (London: Macmillan and Co.,

Limited, 1924)

365 参照。First Pocket Edition. xx+324 頁。James Gibson の署名入り。

365. THE DYNASTS / AN EPIC-DRAMA / OF THE WAR WITH NAPOLEON / PART III / THE FAMOUS TRAGEDY / OF / THE QUEEN OF CORNWALL / BY / THOMAS HARDY / MACMILLAN AND CO., LIMITED / ST. MARTIN'S STREET, LONDON / 1925

10.9^{cm} × 17.6^{cm} × 1.3^{cm} えび茶草装。表紙表と背に金模様，金文字。天金。しおりつき。James Gibson の署名入り。viii pp.+pp. 323-570. p. [i]: ハーフタイトル。p. [ii]: 出版社名および所在地。p. [iii]: タイトル頁。茶色の枠つき。p. [iv]: COPYRIGHT *First Pocket Edition* 1924 / *Reprinted* 1925 / PRINTED IN GREAT BRITAIN. pp. v-vii: CONTENTS. p. [viii]: 白。pp. 323-569: 本文。終りに *Printed in Great Britain by R. & R. CLARK, LIMITED, Edinburgh.* p. [570]: 白。

366. THE DYNASTS (赤文字) / AN EPIC-DRAMA OF THE WAR WITH NAPOLEON, / IN THREE PARTS, NINETEEN ACTS, AND ONE HUNDRED AND THIRTY SCENES, THE TIME COVERED / BY THE ACTION BEING ABOUT TEN YEARS / BY / THOMAS HARDY / PART FIRST / *Desine fata Deûm flecti sperare precando.* / *And I heard sounds of insult, shame, and wrong,* / *And trumpets blown for wars.* / MACMILLAN AND CO., LIMITED (赤文字) / ST. MARTIN'S STREET, LONDON / 1927

20.0^{cm} × 27.9^{cm} × 2.6^{cm} 肌色に濃緑の渦巻き状模様の紙張り表紙，背は白い皮紙 (vellum)。背金文字。[ii] + xii + 168 頁。ハーフタイトルの前に: THIS IS ONE OF FIVE HUNDRED AND TWENTY-FIVE / COPIES PRINTED ON LARGE PAPER / *Thomas Hardy* (ブルーブラック・インクの署名)。p. [i]: ハーフタイトル。p. [ii]: 白。口絵: Francis Dodd によるハーディの肖像 (エッチング), 1927. 鉛筆で Dodd の署名。p. [iii]: タイトル頁。p. [iv]: Copyright / PRINTED IN GREAT BRITAIN. / CHISWICK PRESS: CHARLES WHITTINGHAM AND GRIGGS (PRINTERS), LTD. / TOOKS COURT, CHANCERY LANE, LONDON. pp. v-ix: PREFACE, *September* 1903 付 (見出しは赤文字)。p. [x]: 白。pp. xi-xii: CONTENTS OF THE FIRST PART (見出

しは赤). pp. 1-165: 本文。p. [166]: 白。p. [167]: HERE ENDS THE FIRST OF THREE VOLUMES OF / THE DYNASTS, COMPOSED IN THE BASKERVILLE / FOUNT AND PRINTED ON HAND-MADE PAPER / AT THE CHISWICK PRESS, LONDON, / IN THE YEAR 1927. p. [168]: 白。

367. THE DYNASTS, PART SECOND. (London: Macmillan and Co., Limited, 1927)

20.0^{cm} × 28.0^{cm} × 2.8^{cm} 366 と同一装丁。[ii]+vi+212 頁。p. [i]: ハーフタイトル。p. [iii]: タイトル頁 (366 参照。8 行目 PART SECOND に)。pp. v-vi: CONTENTS OF THE SECOND PART (見出しは赤)。pp. 1-211: 本文。p. [212]: 366 の [167] 頁の文に準ずる。

368. THE DYNASTS, PART THIRD (London: Macmillan and Co., Limited, 1927)

20.0^{cm} × 27.9^{cm} × 3.4^{cm} 366 と同一装丁。viii+240 頁。p. [i]: ハーフタイトル。p. [iii]: タイトル頁 (366 参照。8 行目 PART THIRD に)。pp. v-vii: CONTENTS OF THE THIRD PART (見出しは赤)。pp. 1-235: 本文。p. [236]: 白。p. [237]: 366 の [167] 頁の文に準ずる。pp. [238]-[240]: 白。

369. The Dynasts / An Epic-Drama of the Napoleonic Wars / By / Thomas Hardy / *Scenes Selected and Edited by / J. H. Fowler / 'Desine fata Deum flecti sperare precando' / 'And I heard sounds of insult, shame, and wrong, / And trumpets blown for wars.'* / MACMILLAN AND CO., LIMITED / ST. MARTIN'S STREET, LONDON / 1928

11.1^{cm} × 17.3^{cm} × 1.0^{cm} えび茶布クロス，背金文字。表紙に葉の模様を空押し。English Literature Series, No. 121. xviii+122+広告 2 頁。pp. vii-xii: EDITOR'S INTRODUCTION. pp. xiii-xvii: AUTHOR'S PREFACE. pp. 1-116: 本文。pp. 117-119: NOTES. p. 120: QUESTIONS AND SUBJECTS FOR ESSAYS. p. [121]: HELPS TO FURTHER STUDY.

370. THE DYNASTS, PARTS I AND II. (London: Macmillan and Co.,

The Dynasts (1903 [1904] - 1908)

Limited, 1928)

74 参照。364 の増刷版。Florence Hardy の寄贈になる青いポケット版。
xx+324 頁。

371. THE DYNASTS, PART III / THE FAMOUS TRAGEDY OF THE
QUEEN OF CORNWALL. (London: Macmillan and Co., Limited, 1929)

74 および 365 参照。青いポケット版。増刷版。Florence Hardy の寄贈本。
viii pp.+pp. 323 - 570.

372. THE DYNASTS / AN EPIC-DRAMA / OF THE WAR WITH NA-
POLEON, IN / THREE PARTS, NINETEEN ACTS, AND / ONE HUN-
DRED AND THIRTY SCENES / THE TIME COVERED BY THE
ACTION / BEING ABOUT TEN YEARS / BY / THOMAS HARDY /
And I heard sounds of insult, shame, and wrong, / And trumpets blown
for wars. / M

14.2^{cm} × 22.2^{cm} × 4.3^{cm} 赤紫の布クロス。表紙に直径 4.0^{cm} の金のマー
ク、背金文字。天は赤、ジャケット：紫色で文字白抜き。見返し：紫。
The New Wessex Edition. Edited by Harold Orel. xxviii+764 頁。
p. [iii]: タイトル頁。p. [iv]: 著作権の表示のあと *The New Wessex
Edition first published in Great Britain 1978 by MACMILLAN LONDON
LTD 4 Little Essex Street London WC2R 3LF and Basingstoke As-
sociated companies in Delhi, Dublin, Hong Kong, Johannesburg, Lagos,
Melbourne, New York, Singapore and Tokyo. Printed in Great Britain by
FLETCHER & SON LTD Norwich.* p. [v]: CONTENTS. pp. [vii]-
xxvii: INTRODUCTION (Harold Orel). p. [1]: 前扉。pp. 3-707:
Preface および本文。pp. 709-719: The Historical Background. pp. 721-
752: Notes on the Major Historical Personages. pp. 753-755: Drama-
tised Versions of *The Dynasts*. pp. 757-762: Note on the Text. pp.
763-764: Bibliography.

TIME'S LAUGHINGSTOCKS (1909)

373. TIME'S/LAUGHINGSTOCKS/AND OTHER VERSES/BY/THOMAS HARDY/MACMILLAN AND CO., LIMITED/ST. MARTIN'S STREET, LONDON/1909

13.0^{cm}×19.8^{cm}×2.9^{cm} ウグイス色布クロス, 表紙に 3.8^{cm} 径の金マーク, 背金文字。ジャケット: 淡オレンジ色の紙に濃いオレンジ色でマクミラン社マークを連続印刷して地模様とし, その上に黒で文字等印刷。[ii]+x+212 頁。p. [iii]: タイトル頁。p. v: PREFACE, *September* 1909 付。pp. vii-x: CONTENTS. pp. [1]-[208]: 本文。pp. [209]-[212]: 広告・書評。(初版)

374. TIME'S LAUGHINGSTOCKS AND OTHER VERSES. (London: Macmillan and Co., Limited, 1910)

12.9^{cm}×19.8^{cm}×2.8^{cm} 373 の増刷版。広告等も同一頁。

375. TIME'S LAUGHINGSTOCKS AND OTHER VERSES. (London: Macmillan and Co., Limited, 1915)

13.0^{cm}×19.9^{cm}×2.7^{cm} 灰緑色布クロス。表紙金マーク。Second Edition. [ii]+x+212 頁。pp. [209]-[210]: 広告。pp. [211]-[212]: 白。他は 373 と同じ。

376. TIME'S LAUGHINGSTOCKS AND OTHER VERSES. (London: Macmillan and Co., Limited, 1919)

365 参照。Macmillan's Pocket Hardy 初版。[ii]+x+208 頁。

377. TIME'S LAUGHINGSTOCKS AND OTHER VERSES. (London: Macmillan and Co., Limited, 1920)

227 参照。The Mellstock Edition. [ii]+x+180 頁。

378. TIME'S LAUGHINGSTOCKS AND OTHER VERSES. (London: Macmillan and Co., Limited, 1928)

Song of the Soldiers (1914) / Satires of Circumstance (1914)

74 参照。青いポケット版。増刷版。Florence Hardy の寄贈本。[ii]+x+208 頁。

355, 356, 359 および詩集の項も参照のこと。

SONG OF THE SOLDIERS (1914)

379. SONG OF THE SOLDIERS / BY / THOMAS HARDY / (飾り) / HOVE, 1914 / (横線) / *Published in "The Times" 9th September, / Reprinted at Hove by permission 16th September.*

13.1^{cm} × 20.5^{cm} 二つ折りにした4頁の冊子。p. [2]: 白。p. [3]: 本文。
p. [4]: 白。(Hove 版初版)

380. SONG OF THE SOLDIERS / BY / THOMAS HARDY / (飾り) / HOVE, 1915. / (横線) / *Reprinted from the "Times" of the 9th September, 1914.*

13.3^{cm} × 21.0^{cm} 焦げ茶の紙表紙、飾り模様の枠をつけて印刷。茶色の太糸とじ。8頁。p. [1]: タイトル頁。表紙と同じ。p. [3] と p. [5] に本文を分けて印刷。他は白。同一物2部あり。

SATIRES OF CIRCUMSTANCE (1914)

381. SATIRES / OF CIRCUMSTANCE / LYRICS AND REVERIES / WITH MISCELLANEOUS PIECES / BY / THOMAS HARDY / MACMILLAN AND CO., LIMITED / ST. MARTIN'S STREET, LONDON / 1914

13.1^{cm} × 19.8^{cm} × 2.5^{cm} グレーがかかったウグイス色布クロス。表紙金マーク、背金文字。ジャケット: オレンジ色でマクミラン社の合わせ字を連続印刷した下地に文字を印刷。[ii]+x+232 頁。p. [iii]: タイトル頁。pp. v-ix: CONTENTS. pp. 1-230: 本文。最後に *Printed by R. & R. CLARK, LIMITED, Edinburgh.* pp. [231]-[232]: 広告。(初版)

382. SATIRES OF CIRCUMSTANCE. (London: Macmillan and Co.,

Limited, 1919)

13.0^{cm} × 19.4^{cm} × 2.8^{cm} 薄青布クロス。Uniform Edition. [ii]+x+232
頁。

383. SATIRES / OF CIRCUMSTANCE (2行赤文字) / LYRICS AND REV-
ERIES / MOMENTS OF VISION (赤文字) / AND MISCELLANEOUS
VERSES / BY / THOMAS HARDY / MACMILLAN AND CO., LIMITED
(赤文字) / ST. MARTIN'S STREET, LONDON / 1919

14.5^{cm} × 23.0^{cm} × 2.8^{cm} えび茶布クロス, 背金文字。Wessex Edition,
Verse Vol. IV. xvi+410+広告2頁。口絵: セビア色写真 (“When I set
out for Lyonesse... the rime was on the spray.”—Page 18.)。p. [v]:
タイトル頁。pp. vii-xvi: CONTENTS. pp. 1-[410]: 本文。広告の前
に Map of the Wessex of the Novels and Poems 貼付。

384. SATIRES OF CIRCUMSTANCE. (London: Macmillan and Co.,
Limited, 1919)

365 参照。Macmillan's Pocket Hardy 初版。[ii]+x+232 頁。

385. SATIRES OF CIRCUMSTANCE. (London: Macmillan and Co.,
Limited, 1920)

227 参照。The Mellstock Edition. viii+212 頁。

386. SATIRES OF CIRCUMSTANCE. (London: Macmillan and Co.,
Limited, 1928)

74 参照。青いポケット版。増刷版。Florence Hardy の寄贈本。[ii]+x
+232 頁。

詩集の項も参照のこと。

THE OXEN (1915)

387. THE (飾り) / OXEN. / By THOMAS HARDY. / (模様) / Published in
“The Times,” 24th December, 1915. / Reprinted at Hove, 28th December,
1915.

Domicilium (1916) / *To Shakespeare After Three Hundred Years* (1916)

13.4^{cm} × 20.8^{cm} グレーの紙表紙。太糸とじ。表紙はタイトル頁の最終2行が Hove, 1915. / [Private Circulation Only]. 4頁。p. [1]: タイトル頁。p. [3]: 本文。他は白。(初版)

DOMICILIUM (1916)

388. DOMICILIUM / BY / Thomas Hardy

19.3^{cm} × 23.0^{cm} 濃紫色の紙を白い紙で裏打ちした表紙、四角の枠で囲んで上記の文字を黒印刷。紫の太糸とじ。[ii]+10頁。p. [1]: タイトル頁(四角の枠つき。表紙と同じ)。p. 3: THIS, the earliest discoverable poem written by Mr. Thomas / Hardy, presents the environment of his boyhood. He / generously permits me to add it to this privately printed series, / but with the express condition that it is not to be published in / any book or newspaper. / C. K. S. / April 5, 1916. p. [4]: 白。pp. 5-7: 本文。最後に (Not to be published.) とあり。p. [8]: *Of this Poem by Thomas Hardy, twenty-five / copies have been privately printed by Clement / Shorter for distribution among his friends.* pp. [9]-[10]: 白。(私家版)

TO SHAKESPEARE AFTER THREE HUNDRED YEARS (1916)

389. TO SHAKESPEARE AFTER / THREE HUNDRED YEARS / BY
THOMAS HARDY / (飾り)

18.1^{cm} × 22.7^{cm} グレーがかった薄青の紙表紙に、タイトル頁と同じ印刷。糸とじ。8頁。pp. [1]-[2]: 白。p. [3]: タイトル頁。p. [4]: 白。pp. [5]-[6]: 本文(36行)。最後に 14 February 1916. p. [7]: 白。p. [8]: *Fifty copies printed for Florence Emily Hardy / at the Chiswick Press, London, E. C. 1916 / This is No. 48 / F. E. H.* (署名)

MOMENTS OF VISION (1917)

390. MOMENTS OF VISION / AND / MISCELLANEOUS VERSES / BY / THOMAS HARDY / MACMILLAN AND CO., LIMITED / ST. MARTIN'S STREET, LONDON / 1917

13.1^{cm} × 19.8^{cm} × 2.7^{cm} グレーがかったウグイス色布クロス, 表紙金マーク, 背金文字。ジャケット: 赤文字を印刷した落ちついた黄色。xii+256+広告4頁。p. [iii]: タイトル頁。pp. v-xi: CONTENTS. pp. 1-256: 本文。最後に *Printed by R. & R. CLARK, LIMITED, Edinburgh.* (初版)

391. MOMENTS OF VISION AND MISCELLANEOUS VERSES. (London: Macmillan and Co., Limited, 1919)

365 参照。Macmillan's Pocket Hardy 初版。xii+256 頁。

392. MOMENTS OF VISION AND MISCELLANEOUS VERSES. (London: Macmillan and Co., Limited, 1920)

227 参照。The Mellstock Edition. [ii]+x+224 頁。

393. MOMENTS OF VISION AND MISCELLANEOUS VERSES. (London: Macmillan and Co., Limited, 1929)

74 参照。青いポケット版。増刷版。Florence Hardy の寄贈本。xii+260 頁。

383 および詩集の項も参照のこと。

LATE LYRICS AND EARLIER (1922)

394. LATE LYRICS / AND EARLIER / WITH MANY OTHER VERSES / BY / THOMAS HARDY / MACMILLAN AND CO., LIMITED / ST. MARTIN'S STREET, LONDON / 1922

13.0^{cm} × 19.7^{cm} × 3.0^{cm} ウグイス色布クロス, 表紙金マーク, 背金文字。ジャケット: 薄茶色の紙に紺で印刷。xxiv+288 頁。p. [iii]: タイトル頁。pp. v-xviii: APOLOGY, *February* 1922 付。pp. xix-xxiv: CON-

Late Lyrics and Earlier (1922)

TENTS. pp. 1-288: 本文。最後に *Printed in Great Britain by R. & R. CLARK, LIMITED, Edinburgh.* (初版: 5月刊行)

395. LATE LYRICS AND EARLIER. (London: Macmillan and Co., Limited, 1922)

13.0^{cm} × 19.7^{cm} × 3.2^{cm} ウグイス色布クロス, 表紙金マーク, 背金文字。
394の1922年8月増刷版。xxiv+288頁。

396. LATE LYRICS AND EARLIER. (London: Macmillan and Co., Limited, 1922)

13.0^{cm} × 19.7^{cm} × 3.1^{cm} 薄青の布クロス, 表紙金マーク, 背金文字。394
の1922年12月増刷版。xxiv+288頁。

397. LATE LYRICS AND EARLIER. (London: Macmillan and Co., Limited, 1923)

365参照。Macmillan's Pocket Hardy 初版。xxiv+288頁。

398. LATE LYRICS / AND EARLIER (2行赤文字) / WITH MANY OTHER VERSES / AND / THE FAMOUS TRAGEDY / OF THE / QUEEN OF CORNWALL (3行赤文字) / BY / THOMAS HARDY / MACMILLAN AND CO., LIMITED (赤文字) / ST. MARTIN'S STREET, LONDON / 1926

14.7^{cm} × 22.9^{cm} × 3.1^{cm} えび茶布クロス, 背金文字。Wessex Edition, Verse Vol. V. [ii]+xxii+276+広告2+白2頁。口絵: "The Famous Tragedy of the Queen of Cornwall" Imaginary View of Tintagel Castle at the Time of the Tragedy drawn by the Author. p. [v]: タイトル頁。pp. vii-xv: APOLOGY, LATE LYRICS AND EARLIER, February 1922付。pp. xvii-xxii: CONTENTS. pp. 1-[275]: 本文。広告の前に Map of the Wessex of the Novels and Poems 貼付。

399. LATE LYRICS AND EARLIER. (London: Macmillan and Co., Limited, 1928)

74参照。青いポケット版。増刷版。Florence Hardy の寄贈本。xxiv+288頁。

THE FAMOUS TRAGEDY OF THE QUEEN OF CORNWALL (1923)

400. THE FAMOUS TRAGEDY / OF THE / QUEEN OF CORNWALL /
AT TINTAGEL IN LYONNESSE / A NEW VERSION OF AN OLD
STORY / ARRANGED AS A PLAY FOR MUMMERS / IN ONE ACT /
REQUIRING NO THEATRE OR SCENERY / BY / THOMAS HARDY /
“Isot ma drue, Isot m’amie, / En vos ma mort, en vos ma vie!” /
GOTTFRIED VON STRASSBURG. / MACMILLAN AND CO., LIMITED /
ST. MARTIN’S STREET, LONDON / 1923

15.6^{cm} × 21.0^{cm} × 1.4^{cm} 濃いウグイス色の布クロス, 表紙: 円の中に城の
絵。その下に題名など金文字。ジャケット: 白い紙に赤文字。[ii]+vi+
80頁。口絵: Imaginary View of Tintagel Castle, at the Time of the
Tragedy. T. H. May 1923. p. [iii]: タイトル頁。p. [v]: IN AFFEC-
TIONATE REMEMBRANCE / OF THOSE WITH WHOM I FOR-
MERLY SPENT / MANY HOURS AT / THE SCENE OF THE TRA-
DITION, / WHO HAVE NOW ALL PASSED AWAY / SAVE ONE. /
E. L. H. / C. H. / H. C. H. / F. E. H. pp. 1- [77]: 本文。p. [78]: *Printed*
in Great Britain by R. & R. CLARK, LIMITED, Edinburgh. pp. [79]-
[80]: 白。(初版)

365, 398, 449 も参照のこと。

HUMAN SHOWS (1925)

401. HUMAN SHOWS / FAR PHANTASIES / SONGS, AND TRIFLES /
BY / THOMAS HARDY / MACMILLAN AND CO., LIMITED / ST.
MARTIN’S STREET, LONDON / 1925

13.0^{cm} × 19.5^{cm} × 3.2^{cm} ウグイス色布クロス, 表紙に金マーク, 背金文字。
ジャケット: 薄茶の紙に紺で印刷。[ii]+x+280+広告3+白1頁。p.
[iii]: タイトル頁。pp. v-x: CONTENTS. pp. 1-279: 本文。p. [280]:

Human Shows (1925)

Printed in Great Britain by R. & R. CLARK, LIMITED, Edinburgh. (初版)

402. HUMAN SHOWS. (London: Macmillan and Co., Limited, 1925)
12.9^{cm} × 19.6^{cm} × 3.0^{cm} 401 と同じ。1925年11月増刷版。
403. HUMAN SHOWS. (London: Macmillan and Co., Limited, 1925)
13.0^{cm} × 19.6^{cm} × 3.2^{cm} 401 と同じ。1925年12月増刷版。
404. HUMAN SHOWS / FAR PHANTASIES / SONGS, AND TRIFLES /
BY / THOMAS HARDY / NEW YORK / THE MACMILLAN COM-
PANY / 1925 / *All Rights Reserved*
13.4^{cm} × 19.4^{cm} × 2.8^{cm} つやのある明るいウグイス色の布クロス。表紙に
模様で菱形の枠、そのなかに題名等（濃緑色）。背金文字。xii+280頁。p.
[iii]: タイトル頁。p. [iv]: Copyright, 1925, / BY THE MACMILLAN
COMPANY. / — / Set up and electrotyped. / Published December,
1925. / *Printed in the United States of America by* / THE FERRIS PRINT-
ING COMPANY, NEW YORK. pp. v-x: CONTENTS. p. [xi]: 前
扉。pp. 1-279: 本文。
405. HUMAN SHOWS. (London: Macmillan and Co., Limited, 1927)
74 参照。青いポケット版、初版。Florence Hardy の寄贈本。[ii]+x+
280頁。
406. HUMAN SHOWS. (London: Macmillan and Co., Limited, 1927)
365 参照。えび茶のポケット版、初版。[ii]+x+280頁。
407. HUMAN SHOWS. (London: Macmillan and Co., Limited, 1927)
えび茶布クロス、背金文字。天金のポケット版。405, 406 の並製。Las-
cellas Abercrombie の署名つき（ブルーブラック・インク）。[ii]+x+
280頁。
408. HUMAN SHOWS (赤文字) / AND / WINTER WORDS (赤文字) / BY /
THOMAS HARDY / MACMILLAN AND CO., LIMITED (赤文字) / ST.
MARTIN'S STREET, LONDON / 1931

14.7^{cm} × 22.8^{cm} × 2.7^{cm} えび茶布クロス, 背金文字。Wessex Edition, Verse Vol. VI. xv+368頁。口絵: Facsimile reproduction from page of original MS. of *Winter Words*. Written 1927. p. [v]: タイトル頁。pp. vii-[xv]: CONTENTS. pp. 1-[367]: 本文。p. [368]: 白。Map of the Wessex of the Novels and Poems 貼付。

YULETIDE IN A YOUNGER WORLD ([1927])

409. YULETIDE / IN A / YOUNGER WORLD / (カット) / BY THOMAS HARDY / Drawings by ALBERT RUTHERSTON

12.2^{cm} × 18.6^{cm} 糸とじ後緑色のラジャ紙を張った表紙, タイトル頁を兼ねる。白で裏張り。内容8頁。pp. [1]-[2]: 白。p. [3]: 表題なく, 1927 ALBERT R のサインのある黒い線の風景のなかの人物画。緑・赤・グレーで色つけ。pp. [4]-[5]: 本文。p. [6]: このシリーズの目録(1-8まで)。p. [7]: *This is Number 1 of / THE ARIEL POEMS / Published by Faber & Gwyer Limited / at 24 Russell Square, London, W. C. 1 / Printed at The Curwen Press, Plaistow* p. [8]: *This edition on Zanders' handmade / paper is limited to 350 copies / This is No. 300* (手書き) (私家版)

410. YULETIDE IN A YOUNGER WORLD. (London: Faber & Gwyer Limited, [1927])

12.0^{cm} × 18.4^{cm} 409のペーパー版。がんだれ。4頁。p. [1]: 1927 ALBERT R のサインのある絵。pp. [2]-[3]: 本文。p. [4]: 目録。裏表紙に409の7頁の文。

CHRISTMAS IN THE ELGIN ROOM (1927)

411. CHRISTMAS IN THE ELGIN ROOM / BRITISH MUSEUM / EARLY LAST CENTURY / BY / THOMAS HARDY / (飾り)

18.6^{cm} × 24.2^{cm} ちりめん状のグレーの紙表紙, 黒でタイトル頁と同じに印刷。8頁。p. [1]: タイトル頁。p. [2]: 白。pp. [3]-[6]: 本文。最後に THOMAS HARDY / 1905 and 1926. p. [7]: *Printed privately by Hy.*

Winter Words (1928)

Ling Ltd., Dorchester, / January, 1928. p. [8]: 白。限定版 (1927年12月) に続く印刷。

WINTER WORDS (1928)

412. WINTER WORDS / IN VARIOUS MOODS AND METRES / BY / THOMAS HARDY / MACMILLAN AND CO., LIMITED / ST. MARTIN'S STREET, LONDON / 1928

12.9^{cm} × 19.7^{cm} × 2.3^{cm} ウグイス色布クロス, 表紙金マーク, 背金文字。
ジャケット: グレーの紙に紺で印刷。xii + 204頁。p. [iii]: タイトル頁。
pp. v - vi: INTRODUCTORY NOTE. pp. vii - xi: CONTENTS. pp. 1 - 202: 本文。p. [203]: *Printed in Great Britain by R. & R. CLARK, LIMITED, Edinburgh.* p. [204]: 白。(初版)

413. WINTER WORDS. (London: Macmillan and Co., Limited, 1928)

12.9^{cm} × 19.6^{cm} × 2.4^{cm} 412の増刷版(同じ10月に再刷)。

414. WINTER WORDS / IN VARIOUS MOOD AND METRES / BY / THOMAS HARDY / THE MACMILLAN COMPANY / NEW YORK MCMXXVIII

13.0^{cm} × 19.6^{cm} × 2.1^{cm} 明るいつやのあるウグイス色布クロス。背金文字。
表紙に四角の押し枠。xii + 184頁。p. [iii]: タイトル頁。p. [iv]:
PRINTED IN THE UNITED STATES OF AMERICA / COPYRIGHT,
1928, / BY FLORENCE E. HARDY AND SYDNEY E. COCKERELL /
— / Set up and electrotyped. Published November, 1928. / ~~Norwood~~
~~Press~~ / J. S. Cushing Co.—Berwick & Smith Co. / Norwood, Mass.,
U.S.A. pp. v - vi: INTRODUCTORY NOTE. pp. vii - xi: CONTENTS.
PP. 1 - 184: 本文。

415. WINTER WORDS. (London: Macmillan and Co., Limited, 1930)

74参照。青いポケット版, 初版。Florence Hardyの寄贈本。xii + 204頁。

408, 545 および詩集の項も参照のこと。

詩 集 (全集)

416. COLLECTED POEMS / OF / THOMAS HARDY / WITH A POR-
TRAIT / MACMILLAN AND CO., LIMITED / ST. MARTIN'S STREET,
LONDON / 1919

13.2^{cm} × 19.7^{cm} × 4.0^{cm} 緑の布クロス, 背金文字。The Poetical Works of Thomas Hardy in Two Volumes, Vol. I. xx+522+広告2頁。口絵: ハーディの写真, 署名ファクシミリ。p. [iii]: タイトル頁。pp. v-xx: CONTENTS. pp. 1-521: 本文。(初版)

417. COLLECTED POEMS. (London: Macmillan and Co., Limited, 1920)

416 の増刷版。同一装丁。

418. COLLECTED POEMS. (London: Macmillan and Co., Limited, 1923)

12.2^{cm} × 19.3^{cm} × 4.7^{cm} 紫色のモロッコ革装。5本バンド。背金文字。小口金。見返し: 緑を加え紫のぼかし模様。The Poetical Works of Thomas Hardy in Two Volumes, Vol. I. Second Edition. xxiv+676頁。口絵: ハーディの写真, 署名ファクシミリ。p. [iii]: タイトル頁。pp. v-xxiv: CONTENTS. pp. 1-661: 本文。pp. 663-676: INDEX TO FIRST LINES.

419. COLLECTED POEMS. (London: Macmillan and Co., Limited, 1923)

12.3^{cm} × 18.5^{cm} × 2.5^{cm} 濃紺のモロッコ革装(柔らか), 金文字, 小口金。しおりつき。418 と同一内容。First Thin Paper Edition May 1923 の10月増刷版。

420. COLLECTED POEMS. (London: Macmillan and Co., Limited, 1925)

12.2^{cm} × 18.4^{cm} × 2.5^{cm} 青の布クロス(縦縞状), 背金文字。419 の増刷並装版。

421. COLLECTED POEMS. (London: Macmillan and Co., Limited, 1928)

詩集(全集)

- 12.5^{cm} 19.0^{cm} × 4.4^{cm} 緑の布クロス, 背金文字。第三版。xxviii+810+広告2頁。口絵: E. O. Hoppé 撮影のハーディの写真, 署名ファクシミリ。pp. v-xxviii: CONTENTS. pp. 1-791: 本文。pp. 793-809: INDEX TO FIRST LINES.
422. COLLECTED POEMS. (London: Macmillan and Co., Limited, 1928)
12.5^{cm} × 18.4^{cm} × 2.8^{cm} 濃紺のモロッコ革, 小口金。419と同一装丁。
Second Thin Paper Edition 初刷。421と同一内容。
423. COLLECTED POEMS. (London: Macmillan and Co., Limited, 1930)
12.6^{cm} × 19.2^{cm} × 4.3^{cm} 緑の布クロス, 背金文字。第四版。xxxii+920頁。
pp. v-xxxi: CONTENTS. pp. 1-887: 本文。pp. 889-907: INDEX TO FIRST LINES. pp. 909-918: INDEX TO TITLES. p. [919]: *Printed in Great Britain by R. & R. CLARK, LIMITED, Edinburgh.*
424. *The* / COLLECTED POEMS / *of* / THOMAS HARDY / MACMILLAN
12.4^{cm} × 19.0^{cm} × 4.8^{cm} 赤の紙クロス。1972年発行増刷版。xxxii+918+白10頁。タイトル頁に James Gibson の黒ボールペン署名。氏が研究用のチェックに使った本。
425. *The* / COLLECTED POEMS / *of* / THOMAS HARDY / MACMILLAN
12.4^{cm} × 18.7^{cm} × 4.6^{cm} 緑の紙クロス。ジャケット: グレー地にオレンジ色の縦線縞。1974年発行, 第四版増刷版。xxxii+918頁。
426. THE NEW WESSEX EDITION / *The Complete Poems* / *of* / THOMAS HARDY / EDITED BY / James Gibson / M
14.1^{cm} × 22.2^{cm} × 5.5^{cm} 赤の布クロス, 背金文字。表紙にハーディの顔マーク。天は赤。見返しおよびジャケットは赤茶色。Macmillan社1976年発行, 増刷版。James Gibson の黒ボールペン署名入り。xxxvi+1002+白2頁。pp. [xxxv]-xxxvi: INTRODUCTION by James Gibson. pp. [1]-954: 本文。pp. [955]-971: NOTES. pp. [972]-982: INDEX OF TITLES. pp. [983]-1002: INDEX OF FIRST LINES.
427. *The Complete Poems* / *of* / THOMAS HARDY / Edited by / JAMES

GIBSON / MACMILLAN PUBLISHING CO., INC. / New York

14.3^{cm} × 21.4^{cm} × 4.7^{cm} 紺の布張り，背金文字。ジャケット：黄色に青文字。1978年発行。James Gibson の署名入り。xxxvi+1002+白2頁。頁は426と一致。

428. THE Variorum Edition OF / THE Complete Poems OF / THOMAS / HARDY / EDITED BY / James Gibson / M

19.1^{cm} × 25.4^{cm} × 4.9^{cm} 赤の布クロス，TH合字金マークつき。背金文字，天は赤。タイトル頁に *Best Wishes from James Gibson* のブルー水性ボールペン署名。Macmillan社1978年発行。xxxvi+972頁。pp. [xix]-xxxii: Introduction, 15 April 1978, James Gibson. pp. [955]-960: Index of Titles. pp. [961]-969: Index of First Lines. pp. [970]-[972]: 白。

429. THE NEW WESSEX EDITION / *The Complete Poems / of / THOMAS HARDY* / EDITED BY / James Gibson / M

13.7^{cm} × 21.5^{cm} × 4.1^{cm} 濃緑の表紙(紙)に金文字，白抜き文字，ビニール引き。426のペーパー版。First published in 1981 by PAPERMAC. xxxvi+1002+白2頁。

詩 集 (選集)

430. SELECTED POEMS / OF / THOMAS HARDY / (台座に乗ったハーデ
ィの顔の影像：写真) / By Hamo Thornycroft R. t. / MACMILLAN AND
CO., LIMITED / ST. MARTIN'S STREET, LONDON / 1916

10.7^{cm} × 16.2^{cm} × 1.8^{cm} 青の布クロス，表紙中央に金でGTSのデザイン文字，背金文字。ジャケットはレモン色の紙に紺で印刷。Golden Treasury Series. [ii]+x+214+広告2頁。p. [iii]: タイトル頁。pp. v-ix: CONTENTS. pp. 1-214: 本文。最下段に *Printed by R. & R. CLARK, LIMITED, Edinburgh.* (初版)

431. SELECTED POEMS. (London: Macmillan and Co., Limited, 1916)

430の10月増刷版。

詩集(選集)

432. SELECTED POEMS. (London: Macmillan and Co., Limited, 1917)
430の増刷版。
433. SELECTED POEMS OF THOMAS / HARDY WITH PORTRAIT & TITLE / PAGE DESIGN ENGRAVED ON THE / WOOD BY WILLIAM NICHOLSON / (本の上に鷹が羽を広げる図) / PHILIP LEE WARNER, PUBLISHER TO / THE MEDICI SOCIETY LTD., LONDON, / LIVERPOOL AND BOSTON. MDCCCXXI
16.5^{cm} × 23.3^{cm} × 2.3^{cm} グレーの紙張り, 背は白い厚手の布クロス。表題を印刷した紙を表紙と背に貼付。ジャケット: 青の文字を印刷した薄青紙。
[ii]+x+148頁。p. [i]: THE RICCARDI PRESS BOOKS. p. [ii]: ¶ Of this edition of the SELECTED / POEMS OF THOMAS HARDY have / been printed in the Riccardi fount on / hand-made Riccardi Paper 1025 copies, / of which 1000 only are for sale, and upon / Vellum 14 copies, of which 12 are for sale. / ¶ Paper copy Number 174 p. [iv]: ハーディの肖像木版画。p. [v]: タイトル頁。p. [vi]: First published in The Golden / Treasury Series 1916. Reprinted / in the Riccardi Press Books 1921 pp. vii - x: CONTENTS. pp. [1] - 144: 本文。p. [145]: HERE END THE SELECTED POEMS OF / THOMAS HARDY, O. M., NOW PRINTED IN / THE RICCARDI PRESS FOUNT AT THE / CHISWICK PRESS BY ARRANGEMENT / WITH MESSRS. MACMILLAN & CO. LTD. / PUBLISHED BY PHILIP LEE WARNER / FOR THE MEDICI SOCIETY, LTD. / AT VII GRAFTON ST., LONDON / & AT DCCLV BOYLSTON / STREET, BOSTON / MCMXXI p. [146]: 白。p. [147]: THE RICCARDI PRESS の飾りマーク。p. [148]: 白。
434. SELECTED POEMS. (London: Macmillan and Co., Limited, 1925)
430の増刷版。表紙に豎笛を吹く少年の図を楕円形の金マークに。青の布クロス等従来のまま。pp. [215] - [216]: 白。
435. SELECTED POEMS. (London: Macmillan and Co., Limited, 1925)
434の茶モロッコ総革特装版。10.9^{cm} × 16.4^{cm} × 2.0^{cm} 焦げ茶色と金で装飾, 金文字。見返し: 薄茶の霜降り紙。

436. CHOSEN POEMS / OF / THOMAS HARDY / (台座に乗ったハーディの顔の彫像: 写真) / *By Hamo Thornycroft R. t.* / MACMILLAN AND CO., LIMITED / ST. MARTIN'S STREET, LONDON / 1929

10.1^{cm} × 15.5^{cm} × 1.9^{cm} 濃青モロッコ革装, 角丸。小口金。表紙に豎笛を吹く少年の図を金で。Selected Poems の改題版。Golden Treasury Series. xii + 278 + 広告 2 頁。pp. 1-272: 本文。pp. 273-277: INDEX OF FIRST LINES.

437. CHOSEN POEMS / OF / THOMAS HARDY / (豎笛を吹く少年の図) / MACMILLAN AND CO., LIMITED / ST. MARTIN'S STREET, LONDON / 1929

10.0^{cm} × 15.7^{cm} × 1.3^{cm} 赤の布クロス, 背金文字。ジャケット: 赤で印刷した白紙。MACMILLAN'S CARDINAL SERIES のラベルを貼った箱入り。School Edition. xii+278+広告 2 頁。

438. CHOSEN POEMS. (London: Macmillan and Co., Limited, 1931)

装丁は 434 参照。内容は 436 の増刷版。

439. SELECTED POEMS / OF / THOMAS HARDY / Edited / with an Introduction by / G. M. YOUNG / (豎笛を吹く少年の図) / MACMILLAN AND CO., LIMITED / ST. MARTIN'S STREET, LONDON / 1950

10.4^{cm} × 15.8^{cm} × 1.5^{cm} 青の布クロス, 笛吹く少年の金マーク, 背金文字。クリーム色の紙に印刷した青いジャケット。1940年初版。1950年 The Golden Treasury Series. xxxiv+204+白 2 頁。pp. ix-xxxiv: INTRODUCTION. pp. 1-199: 本文。pp. 201-204: INDEX TO FIRST LINES.

440. POEMS BY / THOMAS HARDY / Selected & edited / with an introduction by / TREVOR JOHNSON / Wood-engravings by / JACQUES HNIZDOVSKY / (出版社マーク) / LONDON / FOLIO SOCIETY / 1979

12.5^{cm} × 19.2^{cm} × 2.3^{cm} 緑布クロス, 背は濃緑の合成皮革。背金文字。見返し: 茶。箱入り。272 頁。p. [1]: ハーフタイトル。p. [2]: ハーディの肖像版画。p. [3]: タイトル頁。p. [4]: 著作権表示。p. [5]: FOR JAMES GIBSON / TO WHOSE DEVOTED / LABOURS ON THE TEXT / ALL READERS OF HARDY'S / POEMS ARE SO MUCH / INDEBTED

詩 集 (選集)

その下に黒ボールペンで *James Gibson Canterbury 1979* と署名。 pp. 7-12: CONTENTS. pp. 13-[24]: INTRODUCTION. pp. 25-257: 本文。 pp. 259-261: *Glossary*. pp. 262-263: *Notes*. pp. 264-268: *Index of first lines*. p. [269]: Set in 10 point Baskerville type leaded 1 point / and printed by W & Mackay Limited, Chatham / on Dalmore Laid paper. / Bound by W & J Mackay Limited / using Cabra art leather and / Redbridge Chelsea cloth. pp. [270]-[272]: 白。

ハーディの手になる編集
作品集そのほか

ハーディの手になる編集

441. SELECT POEMS OF / WILLIAM BARNES / CHOSEN AND EDITED / WITH A PREFACE AND GLOSSARIAL NOTES / BY / THOMAS HARDY / LONDON / HENRY FROWDE / 1908

11.7^{cm} × 17.4^{cm} × 1.6^{cm} 濃緑色の布クロス, 天金。しおりつき。表紙に金模様, 背金文字。xvi+196頁。口絵: William Barnes の肖像写真 (Emery Walker Ph. sc.)。p. [i]: タイトル頁。p. [ii]: OXFORD: HORACE HART / PRINTER TO THE UNIVERSITY pp. [iii] - xii: PREFACE, *September* 1908 付。pp. [xiii] - xvi: CONTENTS. pp. [1] - 192: 本文 (138 篇の詩)。pp. [193] - 196: INDEX OF FIRST LINES.

作品集そのほか

442. THREE NOTABLE STORIES / LOVE AND PERIL / TO BE, OR NOT TO BE / THE MELANCHOLY HUSSAR / RESPECTIVELY BY / THE MARQUIS OF LORNE, K. T. / MRS. ALEXANDER / THOMAS HARDY / LONDON / SPENCER BLACKETT / 35, ST. BRIDE STREET, LUDGATE CIRCUS, E. C. / 1890 / [*All rights reserved.*]

12.3^{cm} × 18.3^{cm} × 2.5^{cm} 黄土色カンバス, 背・コーネル: 茶モロッコ革。5本バンド。背金文字, 天金。Riviere 製本。viii+212頁。p. [i]: ハーフタイトル。p. [iii]: タイトル頁。p. [v]: CONTENTS. p. [151]: THE MELANCHOLY HUSSAR 前扉。pp. 153 - 211: 同本文。

443. THREE NOTABLE STORIES. (London: The Standard Library Company, [発行年不記載])

12.0^{cm} × 18.4^{cm} × 2.5^{cm} 薄青の布クロス, 手の込んだ押し模様。表と背に金文字。viii+212頁。pp. [151] - 211: THE MELANCHOLY HUSSAR.

444. PAGES FROM / THE WORKS OF / THOMAS HARDY / ARRANGED BY / RUTH HEAD / WITH AN INTRODUCTION BY / HENRY HEAD, M. D., F. R. S. / LONDON / CHATTO & WINDUS / 1922

13.1^{cm} × 19.5^{cm} × 2.4^{cm} 黒ずんだ赤の布クロス, 背金文字。x+244頁。p. [iii]: タイトル頁。pp. v-viii: INTRODUCTION. pp. ix-x: CONTENTS. pp. 1-243: 本文。

445. LIFE AND ART BY / THOMAS HARDY / ESSAYS NOTES AND / LETTERS COLLECTED / FOR THE FIRST TIME / WITH INTRODUCTION BY / ERNEST BRENNECK JR / GREENBERG PUBLISHER / NEW YORK MCMXXV

15.3^{cm} × 24.4^{cm} × 1.8^{cm} グレーがかかった茶色布クロス, 背に紙を貼って題字。ジャケット: 霜降り状に茶がかかった薄茶紙。焦げ茶文字印刷。viii+140頁。p. [vi]: THIS EDITION, PRINTED FROM TYPE, IN THE / UNITED STATES OF AMERICA, IS LIMITED / TO TWO THOUSAND NUMBERED COPIES. / *This is Copy Number* (記入なし)。pp. 1-6: The Introduction, *September* 1924付。“How I Built Myself a House” 以下 ESSAYS 7編, THE NOTES 7編, LETTERS 10編を集めたもの。

446. THE SHORT STORIES / OF / THOMAS HARDY / MACMILLAN AND CO., LIMITED / ST. MARTIN'S STREET, LONDON / 1928

12.6^{cm} × 19.1^{cm} × 4.0^{cm} えび茶布クロス, 背金文字。見返しに Thomas Hardy's Wessex (地図) を黒で印刷。ジャケット: グレー紙に青印刷。viii+1078+広告2頁。pp. v-vii: CONTENTS (Wessex Tales, Life's Little Ironies, A Group of Noble Dames, A Changed Man and Other Tales)。pp. [1]-1076: 本文。

447. STORIES AND POEMS OF THOMAS HARDY. (London: Macmillan and Co., Limited, 1947)

233参照。The Scholar's Library. Edited by N. V. Meeres. xx+252頁。

448. THE NEW WESSEX EDITION / Wessex Tales / and / A Group of Noble Dames / THOMAS HARDY / EDITED BY / F. B. Pinion / M

14参照。装丁は紺布クロス, 見返しも紺, 天も青に変わる。p. [2]: ハーディの肖像画。384頁。1977年発行。The New Wessex Edition of the Stories of Thomas Hardy, Volume One.

449. THE NEW WESSEX EDITION / Old Mrs Chundle and / Other Stories / with / The Famous Tragedy of the / Queen of Cornwall / THOMAS HARDY / EDITED BY / F. B. Pinion / M

14 参照。装丁は緑を紺に変えたもの。ジャケットも同様。448 参照。p. [2]: 'Our Exploits at West Poley' の口絵。240 頁。1977 年発行。The New Wessex Edition of the Stories of Thomas Hardy, Volume Three.

450. THOMAS HARDY / *Friends Beyond* (ウグイス色) / (風景版画) / with a woodengraving by / Peter Reddick / THE GRUFFYGROUND PRESS / SIDCOT / 1984

13.0^{cm} × 20.0^{cm} × 0.2^{cm} ウグイス色の紙でくるんだ表紙，糸とじ。画家の署名入り限定版。iv+4 頁。p. [i]: ハーフタイトル。p. [iii]: タイトル頁。pp. [1] - [3]: 本文。p. [4]: *Designed, handset in Blado & Poliphilus, and printed on Chester hand-made paper by Michael Mitchell at the Libanus Press, at Marlborough in Wiltshire, for Anthony Baker of the Gruffyground Press, Ladram, Sidcot, Winscombe, Somerset. The engraving by Peter Reddick is printed from the original block. The cover is Mingei & the edition is limited to two hundred copies.* この下に鉛筆で Peter Reddick の署名。

書簡・上演プログラム

—そのほか珍しいもの—

書 簡

451. 1900年3月9日付 Thomas Hardy から Mr. Sutro あて書簡
329 参照。

452. 1903年11月26日消印 Emma Hardy から Miss Churchill あて葉書
11.5^{cm} × 9.0^{cm} 角の丸い白葉書。表: CALAIS / PAS DE ○ / 23 35 / 26-
1○ / 03 の消印。切手を剥いだあとあり。Miss Churchill / at Max Gate /
Dorchester / Dorset. / Angleterre 裏: (縦長に使用) Take the greatest
care of all / the Cats and particularly of / Snowdove & Marky. I
shall / want to see them all right / when I return. Very glad to / know
that you are not going / to leave Dorchester after Xmas— / It is very
cold here & dry, as if snow might fall soon, but / we are quite com-
fortable / & well attended. Yours truly / E Hardy. / Hotel ○ / Calais
○

453. 1911年11月2日付 Thomas Hardy から The Revd. Henry Hardy あ
て書簡。

封筒: 12.0^{cm} × 9.5^{cm} 表: DORCHESTER / 11. 45 AM / NO 2 / 11 の消
印。One penny 切手。The Rev.^d Henry Hardy / The Parsonage / Burnt-
island / Fife / Scotland 裏: BURNTISLAND / 6⁴⁵ AM / NO 3 / 11 の消
印。便箋: 22.3^{cm} × 17.7^{cm} 白い紙で横長に2頁として使用。1頁目右肩に
MAX GATE, / DORCHESTER. の黒色の浮かし文字つき。

Nov 2: 1911

Dear Henry:

I am sorry not to have answered / your inquiry sooner, but I really
know / very little about the Hardy ancestry. / It is said that the family
came from / Jersey—(indeed, there are Thomas le Hardys / living there
still)—& settled in Dorset, & / that ours in one of its numerous
branches / in this country, which, as we have been / here for centuries,
it no doubt is.

But it would require years of register- / searchings to ascertain the

exact ramifications. / The Scottish Hardys seem to be // a different family. The arms of the / Dorset Hardys are, “Sable, on a chevron / between three escallops or, three wyvern’s / heads erased of the field”— though we / don’t use them.

I am sorry to hear of your mother’s / affliction. I keep fairly well.

Yours very truly

Thomas Hardy.

The Rev^d H. Hardy

454. 1912年3月付 Mary Hardy から Augustus Hardy あて書簡。

19.1^{cm} × 15.2^{cm} 青い繊維の入ったグレーの便箋。右肩に UPPER BOCK-HAMPTON, / DORCHESTER. の色なし浮かし文字つき。横に二つ折り。2枚。

March 1912.

My dear Cousin Gus,

This is a line / to thank you for a nice card and / kind letter with good wishes which / you sent to us at Xmas. In re- / -turn we wish you and M^{rs} / Hardy health wealth and hap- / -piness for many a year to / come. I hope the letter keeps / tolerably well for she has a / great deal to bear in not / being able to use her eyes // as she used to do. She must have / been very active when her / children were growing up / or she would not have trained / them so well. I have thought of / her of late as my eyes are / very weak and I can’t use / them to read or sew for any / length of time. The Play / you mentioned as being / put on the Stage was taken / to London and acted before / the Society of Dorset Men in // in London. You would like to / have seen it I know, as the / actors were Dorchester people / and they spoke in the Dorset / dialect. Tom does not get / any thing by these plays. / All the money that is taken / after expenses are paid, goes / to charity. But it pleases / him that the Dorchester people / like the plays and that they / bring visitors into the town. / Theresa has been here today. / She finds the winter long and / the walk to and from Church // rather trying. But she is such / an excellent walker and / she plays so nicely in Church / that I hope she will not give /

書 簡

up her work there yet, par- / -ticularly as her health con- / -tinues good. I enclose you / a copy of the inscription which / Tom has put up in Stinsford / Church to the memory of our / Grandfather, your Father and / our Father. I thought you / would like to have it as your / Father's name is mentioned & / as you know the Church / and the road they took to go to // to it every Sunday, after having / worked very hard all the week. / People in those days used to / work harder than they do / now, don't you think so? / The inscription on the brass / is simply in Latin. The / English words underneath / which I send to you are that / you may see exactly how it stands. I would rather / it had been an English // inscription and no Latin / and I daresay you would / also, but you know how / fond Tom is of books and / languages and I think / he could not feel satisfied / unless there was some / show of learning in this. / He said it was not necessary / for every stranger to be / able to read it. The brass // is on a slab of Purbeck / marble and it is inserted / in the Church wall near / the christening font. I / hope I have not made / the account of this too / long and perhaps M^{rs} / Hardy would like you / to read, what I have said, / to her. I hope all your / children and their families / are getting on well in // their different business / and that they are all well. / Tom hears sometimes from / Henry in Scotland and I / think he must be very / highly respected there. What / a blessing that all of your / children are steady and / seem to go the right way in / life. I hope Emily is well / and happy for she must have / had a good deal of trouble. / With all good wishes to you all

I am

Your affect^{ed} cousin

Mary Hardy. //

Theresa has told / us about your / letter to her. / I am sorry / you have / not been / well.

同封の別紙: 32.6^{cm} × 20.3^{cm} の横罫紙 (20 罫) 横に二つ折り。1 頁のみ使用。Memorial Brass in Stinsford Church, Dorset.

455. 1928年2月28日付 Kate Hardy から The Revd. Henry Hardy へ

Memorial Brass in Stairsford Church, Dorset.

MEMORIAE SACRUM THOMAE HARDY PATRIS JACOBI				
to the memory	as a sacred thing	of Thomas	Hardy	the father of James
2	1	3	4	5 6
ET THOMAE FILIORUM QUI OLIM IN HAC ECCLESIA				
and	of Thomas	the sons	who formerly	in this Church
7	8	9	10 11 12 13	14
PER ANNOS QUADRAGINTA (MDCCCII. MDCCCXLI)				
for	years	forty	(1802	1841)
15	17	16	18	19
FIDICINIS MUNERE SUNT PERFUNCTI PONENDUM				
of violinist	the office.	performed		to be erected.
21	21	20		33
CURAVERUNT THOMAE JUNIORIS FILII ET FILIAE				
caused (this)	Thomas	of the junior	the sons	and daughters
32	31	36	27 28	29
THOMAS HENRICUS MARIA CATHARINA MDCCCIII.				
Thomas	Henry	Mary	Katharine	1903.
23	24	25	26	34

a sacred (monument) to the memory of Thomas Hardy the father, of James and of Thomas the sons, who formerly in this Church for forty years (from 1802 to 1841) performed the office of violinist. - Thomas, Henry, Mary, Katharine, the sons and daughters of the junior Thomas, caused (this) to be placed (here) 1903.

Mary Hardy の書簡 (454) から

書 簡

書簡 (カード)

封筒: 12.1^{cm} × 9.4^{cm} 黒枠つき。表: 波線消印。Three halfpence 切手。
The Rev.^d H. Hardy / Suffield Rectory / N^r Norwich. 裏: 記載なし。カ
ード: 11.3^{cm} × 8.8^{cm} 黒枠つき, 横長に使用。

Talbothays Lodge N^r Dorchester, Feb^y 28, 1928

Dear Henry,

As my brother Henry is unable to / write to you at present, I am
commissioned to / do so for him at the same time thanking you many /
times for the kind letter you wrote him at the / time of my brother's
death. I remember you & / Albert coming to Bockhampton quite
well, now / many years ago. Since then you have made / great strides
in family matters, among other / things! I am sorry to tell you that
your / Aunt Theresa is ill & a doctor is attending her / Her heart is
not at all strong & she is in a // very weak state. Yesterday we heard
she / was very ill. She is 64 years old & of course / at that time of
life there is not much "fight" / left in anybody. I hope you, and
all your / family, are well. Every body one meets seems / to glory in
the fine weather we are having for / awhile, & I can just imagine
peoples feelings when / we get more rain & yet more rain for days
& days! / I am sorry your letter was not acknowledged / sooner than
this, but there are so many to write.

Yours truly

K. Hardy

456. 1929年3月4日付 Kate Hardy から The Revd. Henry Hardy へて書
簡

封筒: 12.1^{cm} × 9.4^{cm} 黒枠つき。表: DORCHESTER / 8.30 PM / 4 MAR
29 の消印 (波線つき)。Three halfpence 切手。The Rev.^d H. Hardy /
Suffield Rectory / N^r Norwich. 裏: 記載なし。便箋: 黒枠つき, 横に二
つ折り1頁のみ使用。11.3^{cm} × 17.8^{cm} (1頁の大きさ) 右上に浮出し文字,
TALBOTHAYS LODGE, / N.^R DORCHESTER, / DORSET.

March 4, 1929

Dear Henry,

I am afraid I am / rather late in writing to thank / you for your

kindly words of / sympathy at the time of my / brother's death. It was a terrible / shock to me— altho' he had not / enjoyed good health for a long / time I did not expect the end / to be near. I do not think I / can ever get really accustomed to / being without him; he was such / a 'tower of strength' to me in every / way.

I hope you & all the family are well & with kind regards

Yours sincerely

K. Hardy.

3 頁目に別の筆蹟で Death of Henry Hardy / brother of the late / Thomas Hardy of / Talbothays Lodge. / West Stafford / Dorchester / Dec. 9th 1928. Aged 77 yrs / Estate = £40,628 / Kate his sister is / the sole surviving / member of the family / H. H.

457. 1936年9月6日付 Basil A. Hardy から Florence Hardy あて書簡
13.2^{cm} × 17.5^{cm} のグレーの便箋。左上に斜めに ELSTREE 1536 , 右肩に横に ELSTREE LODGE / ELSTREE / HERTS. の3行が、ともに藍色の浮かし文字で。

Sept. 6th 1936

Dear M^{rs} Hardy,

I feel I ought to write / and explain my visit yesterday. / I was returning from a holiday in / Cornwall and passing through / Dorchester decided to make your / acquaintance if possible.

Among my most treasured / possessions are letters from Thomas Hardy / to my late Father, Henry Hardy / the second son of Augustus Hardy. / Augustus was a cousin and / school-fellow of Thomas, and // Henry was a well-read admirer.

Under the circumstances / I felt justified in trying to / see you but if I trespassed / please forgive me.

[Believe me to be] (抹消の線)

After leaving Max Gate I paid / my respects at Stinsford

Believe me to be

Yours truly

Basil A. Hardy.

上演プログラム

458. 1936年9月7日付 Florence Hardy から The Rev. Basil Hardy あて
書簡

封筒: 14.4^{cm} × 9.3^{cm} グレーの色 表: Dorchester / Dorset / 9³⁰ PM / 7
SEP / 1936 の消印。Three halfpence 切手。The Rev. Basil Hardy, /
Elstree Lodge, / Elstree, / Herts. 裏: ふたの部分紛失。記載なし。便箋:
27.8^{cm} × 17.9^{cm} を横に二つ折り。グレーの紙で、1頁中央に青味がかった
濃グレーの斜体文字印刷: Max Gate, / Dorchester, Dorset. / Telephone,
Dorchester 43.

7th September.

1936.

Dear Mr Hardy,

I was most / disappointed on Saturday, / when I returned to Max /
Gate from lunching out, to / find that I had missed / your visit. It
was most / kind of you & Mrs Hardy // to call, & had I known / be-
forehand I would gladly / have cancelled my engagement / in order
to have the / pleasure of meeting you. / I fear there is not / likely
to be any chance of / your passing through // Dorchester again this
year— / but if so do please let / me know. I should be / most de-
lighted if you would / have lunch with me.

I have heard much / of your father from my / late husband, & also
of / your grandfather—Augustus / Hardy. In fact I feel // almost as if
I had / actually known them. I / hope there may be some / other op-
portunity of making / your acquaintance.

Yours very truly,

Florence Hardy.

上演プログラム

459. THE DYNASTS. (The Kingsway Theatre, [1914 - 15])

13.1^{cm} × 16.0^{cm} 8頁の冊子に白の表紙をつけたもの。針金とじ。Gran-
ville Barker 脚色演出。Part First Trafalgar, Part Second The Penin-
sula, Part Third Waterloo.

460. A DESPERATE REMEDY. (Corn Exchange, Dorchester, November 15, 16, 17, 1922)

22.2^{cm} × 27.7^{cm} 8頁の冊子に薄クリーム色表紙つき。針金とじ。T. H. Tilley 脚色の3幕もの。The Hardy Players 出演。

461. TESS OF THE D'URBERVILLES. (Corn Exchange, Dorchester, November 26 - 29, 1924)

22.8^{cm} × 28.6^{cm} 8頁の冊子にグレーがかかった茶色の表紙つき。表2に No. 1 of First Edition / limited to 25 Copies とある。糸とじ。p. [1] (扉) に Florence Hardy (右上) および Thomas Hardy (右下) の署名。Hardy 自身の脚色による4幕+1場もの。The Hardy Players 出演。Act First Marlott Village, Act Second Talbothays Dairy, Act Third Wellbridge Old Manor House, Act Fourth Sandbourne, After-Scene Stonehenge.

妹への贈り物

462. A / NATURAL HISTORY. / BY THE / REV. J. G. WOOD, M. A. F. L. S. ETC. / AUTHOR OF "THE ILLUSTRATED NATURAL HISTORY," ETC. / WITH FOUR HUNDRED AND EIGHTY ORIGINAL DESIGNS, / BY WILLIAM HARVEY, / *New Edition*, / REVISED AND CONSIDERABLY ENLARGED. / LONDON: / GEORGE ROUTLEDGE AND SONS, / BROADWAY, LUDGATE HILL. / NEW YORK: 416, BROOME STREET. / 1866.

12.4^{cm} × 18.5^{cm} × 3.7^{cm} 紫のレザー・クロス, 小口金。表紙に鷹・ライオン・ワニの絵をデザインして金印刷。表題は表・背とも金地に紫文字。xx + 444頁。口絵: Wapiti. 見返しはグレー, その裏に Katharine Hardy. / from / her brother Tom. / Dec 23rd 1986. のハーディの筆がある。

寄稿雑誌など

長編小説

463. TINSLEYS' MAGAZINE. Vol. XI. August 1782 - January 1873. (London: Tinsley Brothers)

内 14.2^{cm} × 22.3^{cm} × 4.1^{cm} 青の布クロスで合本。viii+712頁。 *A Pair of Blue Eyes* 連載。

September 1872	pp. 121 - 145	Chaps. I - V
October 1872	pp. 241 - 262	Chaps. VI - VIII
November 1872	pp. 361 - 382	Chaps. IX - XI
December 1872	pp. 481 - 500	Chaps. XII - XIV
January 1873	pp. 601 - 620	Chaps. XV - XVIII

464. TINSLEYS' MAGAZINE. Vol. XI. August 1872 - January 1873. (London: Tinsley Brothers)

463 と同内容。14.0^{cm} × 22.2^{cm} × 4.9^{cm} 青の大理石模様紙，牛革背継ぎ，コーネル付けで合本。viii+712頁。

465. TINSLEYS' MAGAZINE. Vol. XII. February - July 1873. (London: Tinsley Brothers)

14.0^{cm} × 22.1^{cm} × 4.9^{cm} 青の大理石模様紙，牛革背継ぎ，コーネル付けで合本。[viii]+712頁。 *A Pair of Blue Eyes* 連載。

February 1873	pp. 1 - 21	Chaps. XIX - XXI
March 1873	pp. 121 - 142	Chaps. XXII - XXV
April 1873	pp. 241 - 260	Chaps. XXVI - XXVIII
May 1873	pp. 361 - 382	Chaps. XXIX - XXXI
June 1873	pp. 481 - 501	Chaps. XXXII - XXXVI
July 1873	pp. 601 - 620	Chaps. XXXVII - XL

A PAIR OF BLUE EYES

Wessex Edition 以降の現行流布本と雑誌掲載との間には、かなりの異同が認められる。Mr. Swancourt の地位は vicar であり、Castle Boterel は

Stranton であった。

Chapter I. 現行のテキスト最初の 7 paragraphs の部分は:—

CONCERNING the beings categorised above it may be premised that of the aim and meaning of their appearance upon the earth, of what, in its highest sense, they came into the world to do—if much, if little, or whether to be only lookers-on and to do nothing at all—no analysis will be given. Even from their social life—a congeries of significant phenomena—we sip but a sweet or bitter here and there in flying along. In other words, on the subject only of some nodes in the orbits of their lives is it the province of this narrative to be diffuse.

Though the whole material and vehicle of the story is here before us *in parvo*, who shall put limits to the possible extent of good, bad, or indifferent circumstance that, in connection with these few persons and this narrow scene, may have arisen, declined, and been finally deposited in the Past as mere matter for inspection by eyes who know or care where to find it? If the reader has taken the trouble to look down the list with anything like kindly curiosity, and given a minute of his time to the idle imagination of why such a company was ever brought together by Fate, Chance, Law, or Providence, so much the better. He will perceive from their general standing, that three or four of them may have been capable characters, whose emotional experiences deserve record.

Elfride Swancourt is reading a romance.

She is sitting alone in the drawing-room of a remote country vicarage, hoping for a kindly ending to the story, or, as it is put in homely phrase, that it may end well.

It happened that she was to be disappointed. The title of the novel it is not worth while to give, but it detailed in its conclusion the saddest *contretemps* that ever lingered in a gentle and responsive reader's mind since fiction has taken a turn—for better or for worse—for analysing rather than depicting character and emotion.

Elfride was just dismissing the second volume—its crimson covers making one pale pink hand that clasped them as intensely white by

their contrast as the pallid leaf underlying the other caused that to tinge itself almost rosy. She read on with a pulse which, as each leaf was turned, quickened with misgiving. She began to suspect the trick of the issue, and dreaded it—as an inexorable fate with regard to the imaginary beings therein concerned—as she dreaded a wasp's sting in regard to herself.

She takes up the third volume, and opens it. The list of contents was disclosed, in which the author had, somewhat indiscreetly, too plainly revealed the sorrow that was impending. Elfride was too honest a reader to resolve her suspense into a more endurable certainty by taking a surreptitious glance at the end, yet too much of a woman to be satisfied with going straight on. Her eye strayed to the contents page to scan it, and so help her prognostication. No, even that was hardly fair: she would not look. She put her little palm over the relentless chapter-headings—to lift it after all, and look under at the suspicious group of terse phrases which meant so much to the initiated. Misgiving increased like Genevieve's at her lover's ditty of the Miserable Knight. Her heart still librating between hope and fear, fear permanently prevailed. Her hero died.

Elfride smothered an inward sigh and murmured, 'What a weak thing I am!'

She never forgot that novel, and those minutes of sadness. Not that the story was the most powerful she had ever read; not that those tears were the bitterest that had ever flowed. But for this reason: that it was the last time in her life that her emotions were ever wound to any height by circumstances which never transpired; that the loves and woes, expectations and despairs, of imaginary beings were ever able so much to emulate her own experiences as to make a perceptible difference to her state of mind for a whole afternoon.

Thus it will be seen that Elfride was at this time a young creature whose emotions lay very near the surface: their nature more particularly, and as modified by the creeping hours of time, example will illustrate.

Personally she was the combination of very interesting particulars,

whose rarity, however, lay in the combination itself rather than in the individual elements combined. Will it be necessary to thrust her forward in the garish daylight, and describe her points as categorically as Cleopatra's messenger described Octavia's? Hardly. It might vulgarise her, and rob her of some of the sweetness which the stolen glimpses only that will for the present be taken may serve to heighten. For instance, the height of her forehead; the shape of her nose. These things may never be learnt to the very last page of this narrative.

There is, however, something more than the respect and love of her biographer to prompt this reticence. As a matter of fact, you did not see the form and substance of her features when conversing with her; and this charming power of preventing a material study of her externals by an interlocutor originated not in the invisible cloak of a well-formed manner (for her manner was childish and scarcely formed), but in the attractive crudeness of the remarks themselves. She had lived all her life in retirement—the *monstrari digito* of idle men had not flattered her, and at the age of nineteen or twenty she was no farther on in social consciousness than an urban young lady of fifteen.

One point in her, however, you did notice: that was her eyes. In them was seen a sublimation of all of her; it was not necessary to look farther: there she lived.

These eyes were blue: heavenly blue.

At least heavenly blue in High Parnassian. But at the risk of lapsing into that unpleasant sin, realism in narrative art, let it be said in sly prose that her eyes were, more truly, blue as autumn distance—blue as the blue we see between the retreating mouldings of hills and woody slopes on a sunny September morning. A misty and shady blue, that had no beginning or surface, and was looked *into* rather than *at*.

Of the two, indeed, perhaps this earthly blue is the more beautiful.

As to her Presence, it was not powerful; it was weak. Some women can make their personality pervade the atmosphere of a whole banqueting hall; Elfride's was no more pervasive than that of a kitten.

Notice, as Elfride's own, the thoughtfulness which appears in the face of the Madonna delle Sedia, without its rapture: the warmth and

spirit of the type of woman's feature most common to the beauties—mortal and immortal—of Rubens, without their prominence of fleshly tone. The characteristic expression of the female faces of Correggio—that of the yearning human thoughts that lie too deep for tears—was hers sometimes, but seldom under ordinary conditions.

Four hours after the above-named romantic concern for a hero of fiction, Elfride was standing, in the character of hostess, face to face with a man she had never seen before—moreover, looking at him with a Miranda-like curiosity and interest that she had never yet bestowed on a mortal.

The meaning and reasons of the meeting will disclose themselves amid the following details.

Chapter II. 現行の第22パラグラフのところは:—

'Well, Charleses be as common as Georges. 'Tis perfect madness to break up a man's story in the way you do.'

'There isn't a man in England would put up with Charles the Fourth, even from the lips of his dearest friend. I only took Charles the Third out of civility to you.'

'Now, look here: take Charles the Third, and say no more about it, and I'll knock out Charles the Fourth altogether. There, that's fair... Ah, well, as the saying is. 'Tis the funniest world ever I lived in—upon my life 'tis. Ah, that such should be!'

Chapter II. 24パラグラフ: The parish their destination... Cam Beak and Tintagel. は雑誌にはなし。

Chapter III. 26パラグラフ最後の文: Next she took 'Should he... in voice and mien. は雑誌にはなし。

Chapter III. 28パラグラフは:—

'Yes, I do much,' said Stephen—words he would have uttered, and sincerely, to anything on earth, from glee to requiem, that she might have chosen.

Chapter IV. 44パラグラフは:—

Has the reader ever seen a winsome girl in a pulpit? Perhaps not. Nor has the writer; but he knows somebody who has, and who can

never forget that sight.

Elfride leant over the side.

Chapter V. 3 パラグラフの後に:—

When, in an English country house, our different fractions of consciousness are reduced to their lowest terms, rain or no rain is after all found to be the *primum mobile* of mood, apart from great afflictions; and mental conclusions affecting our humours at such times, which seem drawn from independent incident, are really but extreme corollaries of one of those atmospheric conditions. (のちに削除)

Chapter V. 41 パラグラフ:—first to Parrett Down— は雑誌段階で—the wheels nearly silent, 50 パラグラフ *The Court of King Arthur's Castle: a Romance of Lyonesse* は雑誌段階で *the Court of Kellyon Castle; a romance of the fifteenth century*

Chapter VII. 冒頭部分:—

The history of the first wooing of our impressionable young heroine being to a great extent preliminary to the main story, we hurry through it as rapidly as possible. In order, however, that the future position may be adequately understood, it is necessary to give the facts of the case seriatim. (のちに削除)

Chapter VII. 45 パラグラフ:—

'Let me kiss you—only a little one,' he said, with his usual timidity, and without reading the factitiousness of her manner. (のちに timidity が delicacy に変更)

同章 57 パラグラフの地名 Tidmouth Beach は, のちに the cliffs beyond Targan Bay に変更。

Chapter VIII. 60 パラグラフは 'No; a cottager and journeyman mason.' のちに journeyman mason が working master-mason となる。67 パラグラフは, 'Very—the best mother in the world. She was a dairy-maid.' のみ。84 パラグラフは, 'Your mother *there!* I have been imagining her and your father living far away.' 91 パラグラフ 6 番目の文は, This was done, partly by the efforts of Knight, and partly through the interest of Lord Luxellian, who likes my father, and thinks a great deal of him.

Chapter IX. 24-25 パラグラフ:—

‘I have heard,’ said Mr. Swancourt, not noticing Stephen, ‘that he has a son in London—a very promising young fellow—who has been helped forward a little by Lord Luxellian.’

‘Is he really so much hurt?’ repeated Stephen.

Chapter IX. 70 パラグラフの最後から二つ目の文: Though John Smith has saved lots of money, and is better off than we are, they say, or he couldn’t have put his son to such an expensive profession. は、雑誌にはない。

Chapter X. 3 パラグラフ (イタリックは変更される部分):—

The doctor had *been* and gone, and the hand had been pronounced as injured but slightly, though it would of *course* have been considered a far more serious case if Mr. Smith had been a *richer* man. Stephen’s anxious inquiry drew *forth expressions of regret at the inconvenience that would be occasioned* by doing nothing for the next two days, rather than of concern for the pain of the accident. Together they entered the house.

同じく第8パラグラフの後半部分は:—

She retained her personal freshness even now, in the prosy afternoon-time of her life; but what her features *were* primarily *indicative of* was a sound common sense behind them; *and* as a whole, *she appeared* to carry with *her a sort of* argumentative commentary on *her own existence*.

Chapter XI. 地名 St. Launce’s は雑誌では St. Kirr’s. 牧師館からこの駅までの距離も雑誌は the twelve or fourteen miles とある。(のちには the fourteen or sixteen miles.)

Chapter XII. 65 パラグラフ: He sat as one *in a dream, perfectly motionless, . . . to mitigate the heart-sickness* that increased with the thought of the parting now so near. 119 パラグラフ最後の Mrs. Troyton の年齢: She is *twenty* years older than myself, for one thing. が、のちに half a dozen と変更される。この章終りから 1/4 にある RIGHT HAND の説明の最終行: by ten little twinkling *diamonds, &c.* が emeralds となる。

Chapter XIII. 4 パラグラフ後半: ‘Mr. Henry Knight’ [—‘Barrister-at-law’ being understood but not expressed]. [] 部分はのちに加筆。

Chapter XIV. 冒頭部分: It has now to be *not only supposed but clearly*

realised that nearly three-quarters of a year have passed away. In place of the autumnal scenery *that* formed a setting to the previous enactment, we have *now before us* the summer of the year following.

同章 19 パラグラフ: ‘Why, to bear on their faces, as plainly as on a phylactery, the inscription, “Do, pray, look at the coronet on my panels;” or, “Look at the leaves and pearls in my coronet;” or, “Look at the leaves pure and unmixed in mine. I don’t say;” they seem to go on saying to the shabby people, “that I wish you to think us connected with the Norman Conquest of you, wretched Nobody-knows-who,” or whatever the word of the season is for the poorer inhabitants of the country, “but we are, and there is our crest and significant motto.”’

‘O Mrs. Swancourt!’ said Elfride.

‘But I much prefer the manners of my acquaintance of that class to the way some of us, with no title but much wealth, look at the strugglers for gentility. There’s a specimen—there’s another. The glance in them is modified to “O, moneyless ones, this bracelet I wear, weighing three-quarters of a pound, is real gold! Solid, you know—s, o, l, i, d,—right through to the middle and out at the other side.”’ (イタリック部分はのちに削除)

同章終わりから 8 つ目のパラグラフ: ‘Lady Luxellian; very weakly, Elfride says. [My husband is remotely connected with them; but there is not much intimacy on account of—.] ([]の部分はのちに加筆)

Chapter XV. の冒頭部分: SHEER and intelligible griefs are not charmed away by being confided to mere acquaintances.

The species of trouble which, like a stream, get shallower by the simple operation of widening it in any quater, is vexation that has for its chief ingredient perplexity. (のちに変更)

同章 7 パラグラフ: Elfride had hastily read... to Mrs. Swancourt’s dressing-room, to *palliate* her vexation by *the means above commented upon*.

Chapter XVII. 最後から 2 つ目のパラグラフの終わり: which had been *kept back two hours* later than the usual time of that meal.

Chapter XVIII. の見出し: ‘*THE MOOD OF WOMAN WHO CAN TELL?*’ 1 パラグラフ 2 つ目の文: It was to be replaced by a new one. のみ。



Elfride's freak on Endelstow Tower.

Chapter XIX. 4 パラグラフ後半: *for the distance between her reason and her feeling is proverbially short.* 69 パラグラフ最後の部分: 'Very well; . . . , precisely *as the lad in after years becomes renowned, or, with the power to become so, does not.*'

Chapter XX. 終わりから4つ目のパラグラフ, 2つ目の文: *The next morning but one he brought an inland letter from Stephen.* 4つ目の文: *Stephen said [that, having executed a commission in Liverpool,] he should . . . (のちに加筆).* 最後の部分: [To guard against . . . for the interview.] (雑誌にはなし)。

Chapter XXI. 49 パラグラフ: 'Heavens, what an altitude!' said Knight, *between his pants, and looking far over the sea.* The cascade *at the bottom of the slope* appeared a mere span in height from where they were now. 77 パラグラフ終わりの部分: *Not least singularly, neither hill, chasm, nor precipice has a name, or the merest tradition of a name.* On this account *we will call* the precipice the Cliff without a Name. 最終パラグラフ: Knight felt himself *alone in a terrible loneliness.*

Chapter XXII. 見出し: '*LOVE WILL FIND OUT THE WAY.*' 12-13 パラグラフ: To those *hardy* weather-beaten *individuals* who pass the greater part of their days and nights out-of-doors, Nature seems to have moods in other than a poetical sense: *moods literally and really*—predilections for certain deeds at certain times, without any apparent law to govern or season to account for them. *They read her* as a person with a curious temper. *Thus: she* does not scatter kindnesses and cruelties alternately, impartially, *or in order*—*shining on them one day, raining on them the next*—but heartless severities or overwhelming kindnesses in lawless caprice. *Their* case is always that of the prodigal's favourite or the miser's pensioner. In her unfriendly moments there seems a *cruel* fun in her tricks—*a feline playfulness* begotten by *an anticipated* pleasure in swallowing the victim.

This way of thinking had been *foreign* to Knight, but he began to adopt it now. He was first spitted on to a rock. New tortures followed *after a while.* The rain increased, and persecuted him with exceptional persistency, *the reason of* which he was moved to believe *to be because* he was in such a wretched state already. An entirely new order of

things *had* been observed in this introduction of rain upon the scene. It rained upwards instead of down. The strong ascending *current* of air...

Chapter XXIII. 42 パラグラフ中ほど: 'Tis a flower I like very much, though so simple. *Having them is like asking your relations to a party—they count up for a show, and you haven't the trouble of complimenting 'em.* (のちにイタリック部分削除)。章の 2/3 ほどに出てくる人名 Grammer Cates および Andrew Candle は、のちに Grammer Bate および Andrew Stainer に変更される。終わりから14番目のパラグラフ: 'He's dead and gone now, *nevertheless, poor man, as we all shall,*'... 次のパラグラフ最後: ...fried in onions, were then *turned from the pan into a dish on the table*, each piece steaming and *frizzling* till it reached their very mouths.

Chapter XXIV. 15 パラグラフ: At the expiration of that time *a clear soft laugh* came out to his ears through an open window behind the corner of the house. It was the laugh of Elfride.

Chapter XXV. 12 パラグラフ終わり: His heart *sank within him; he dreaded to know* the meaning he sought. 16 パラグラフ前半: The cadence of that voice—he *seemed to recognise* its peculiarity, *as he had recognised* some notes... 18 パラグラフ前半: The scratch of a striking light was heard, and a *bright glow* radiated from the interior of the building. The light *was the mother of a thousand new existences.* It gave birth to...

Chapter XXVI. 20 パラグラフ最初: 'Too much,' said John Smith. (のちに *observed Martin* となる。)

Chapter XXVII. 2 パラグラフ後半: To girls *like her*, poverty is not, as to the more *fibrous* masses of humanity, a sin in itself; but it is a sin, because graceful and dainty manners seldom *abide* in such an atmosphere. *No woman of refinement* can be thoroughly taught that a *genius* may wear a smock-frock, and an admittedly common man in one is but a worm to her eyes. John Smith's rough hands and clothes, his wife's *dialect*, the necessary narrowness of their ways, being constantly under Elfride's notice, were not without their *effect.* 33 パラグラフ: Still, *not entirely so.* (のちに *there were shadows.*)

Chapter XXVIII. 39 パラグラフ: [The girl only *expostulated now.*] (のちの加筆) 40 パラグラフ, 4つ目の文: *And, look here, Miss Swancourt,*

she continued, drawing closer; 'you have put it in my power to do unto you as you did to me. 42 パラグラフ最終: *but I know more than any of them, and my time will come.*' 終わりから32番目のパラグラフ: Knight was as honourable a man as was ever loved and deluded by woman. It may be said that his blindness in love proved the point, for *keenness* in love *generally* goes with meanness in general. Once the passion had mastered him, *the intellect had gone for naught.* Knight, as a lover, was *more single-minded and* far simpler than his friend Stephen, who in general *capacity* was shallow beside him.

Chapter XXIX. 2 パラグラフ: a large hotel near *London Bridge.* 3 パラグラフ: by way of *Weymouth, Jersey, and St. Malo.* 74 パラグラフ: The woman whose presence had so disturbed her was [much like] Mrs. Jethway... Elfride decided to think that [, if it were the widow,] the encounter was accidental. 79 パラグラフ: Elfride *looked* [glanced] stealthily to the other end of the vessel. Mrs. Jethway [, or her double,] was sitting at the stern—her eyes steadily regarding Elfride. 85 パラグラフ: Elfride partly undressed [herself] and lay down,... she *became cognisant* [seemed to have a sense] of a whispering in her ear. 次のパラグラフ後半: *but my time will come* [I shall win], you will find.' That was [seemed to be] the utterance, or words to that effect. 次の第87パラグラフ: Elfride became broad awake, and terrified. She knew the words [, if real,] could be only those of one person, and that person the widow Jethway. [But she might have been dreaming only.] 88 パラグラフの最後に、雑誌では *Impossible.* が加わる。29章最後のパラグラフ、2番目の文以降: Elfride looked furtively around for Mrs. Jethway, but could discern no *sign of her form.* Afterwards, in the bustle of landing, she looked again with the same result, *by which time* the woman had *probably* glided upon the quay unobserved. Expanding...

Chapter XXX. 章の 2/3 あたりの Elfride の手紙中ほど: Do not, I beseech you, Mrs. Jethway, let any one know *I ran away from home!* It would ruin me *with him,* and break my heart. この章終わりから2つ目のパラグラフ: *Heaven save Elfride, notwithstanding her inconstancy!* *It was surely one of the cruelest contrivances of destiny* that Knight should have been thus constituted: that *her* second lover should not have been

one of the great mass of bustling *males*, less given to introspection, whose good-nature might have compensated for any lack of appreciativeness. That her throbbing,...

Chapter XXXI. 11 パラグラフ:—

A duplicate of her original arrangement with Stephen. Some fatality must be hanging over her head.

Had Elfride been a little more fickle than she really was, it would have been better for her by far. Morbidly-conscientious sentiments of this water would have been powerless to trouble the mind of a perfect jilt, who would have carried this engagement with Knight to a triumphant issue in the face of twice as many complications. Elfride had still too lively a sense of the past to enjoy the idea of imitating to the letter peculiar actions she had lately gone through with another lover and other hopes.

同31章終わりから24番目のパラグラフ: But Knight did care. *How much he cared few who have failed to realise the man's nature will be able to imagine.*

Chapter XXXII. 4 パラグラフ最後: —the tomb of *Felix Jethway*. 7 パラグラフ: *She breathed slowly. 'Yes,' she said.* 同章最後のパラグラフの後半: Or whether the *mere smashing* of any bright illusion, however *unjustified its existence*, depreciates *ipso facto* the unexaggerated and proper brightness which *justly belongs* to its basis, one cannot say. Certain it was that Knight's disappointment at finding himself second, at Elfride's momentary equivocal, and at her reluctance to be candid, brought him to the verge of cynicism.

Chapter XXXIII. 43 パラグラフ最後: She was a farmer's wife, very well educated—a *governess originally, I believe.*'

Chapter XXXIV. 4 パラグラフ: She took a letter from the lid of her workbox, and handed it to him. (改行) Knight took the missive, *turned cold*, murmured a few words, and left the room. Elfride の手紙については前出。次のパラグラフ 2 番目の文: The ground rose *rapidly on nearing* the shrubbery... 手紙のあと 23 番目のパラグラフ: 'Are you going to act fairly by me?' said Knight, *with rising anger*; 'or are you not?... その 2 つあと: 'What have *I* done?' she faltered, *with the utmost distress in her eyes.*

Chapter XXXVI. は方言の言いかえを始め、かなりの書きかえがある。主な異同を拾うと、7パラグラフ3つ目の文 ... the pavement with them. の次に長い省略。

There's that Joakes's wife—knew me a girl—married a poor little calico-needles-and-pins sort of drapery man, with nothing between him and starvation but his counter and yard measure. They scrimped and they pimped in that mite of a shop; entreated for my custom; and so they got on, till he's now Lord Mayor of St. Kirrs; and as for she, she's Lord—'

'Lord knows what, you may as well say.'

'Well, that woman, after talking to me by the half-hour in her shop, and getting her shop-maids to push all sorts of rubbish into my hands, which I have bought only to oblige them many a time, has met me an hour after, when sunning herself among her dress acquaintance on the pavement, looked as if she'd been shot at catching sight of me, with my honest bundles and baskets a-coming along, and edged all in a consternation round the corner, to escape meeting and speaking to me. You see they can't afford very well to do the stranger to your face, for fear of losing your custom, so they wamble off.

このパラグラフ最後は: *Hand in glove when out of sight with you; but ready to spend money rather than speak when cutting their dash outside the door.*' 9パラグラフの中ほど *the Castle ruins* は雑誌で *Benvill Lane*. そのパラグラフ最後は *What's the meaning on't?'* 11パラグラフ: *and fifty years to live* は雑誌になし。12パラグラフ最後: *Ay, and there were Porphinham.*' 14パラグラフ: '*Why, the music man in North-street, who d'sell drums, trumpets, and fiddles, and grate varnished pehanners. He was talking to Tinkleton, ... from men of that class when I was in my working clothes—*' 16パラグラフ: 人名 *Porphinham* が *Werrington* に変更したことは前出。このパラグラフの後半: *as if I'd met 'em in some deep hollow, where nobody could have seen him speak at all. 'Twas odd; for Porphinham is one of the very ringleaders of the uppish class.*' 17パラグラフ後半: *Mrs. Smith immediately rose and opened it.* 18パラグラフ中ほど: *and I took Mrs. Trigg upon my arm directly my assistant came back from tea, and out we came.* 21パラグラフ: '*Actually*

Mr. Trigg, the gentleman-barber, and his lady. *Till to-day they'd have fallen over us afore they'd have spoke, even out here in the country, leave alone on the pavement.* 22 パラグラフ中ほど: A distinguished-looking female, with a demeanour somewhere between that of a duchess and an honourable, reclined within. 25 パラグラフ: Out rushed Mrs. Smith from behind a laurel-bush, where she had *squatted, listening.* 29 パラグラフ: 'Public-house! The ignorance of the Smith family, I never! You might say the proprietor of the Falcon Hotel's lady, and cost no more. The St. Kirrs people... 31 パラグラフ: And in justice... of larger communities. はのちに加筆。39-40 パラグラフ: Our worthy mayor alluded to it in a speech at the dinner last night of the Every-Man-his-own-Hero Club, which lately presented him with a beautiful silver smoking service and embossed set of spittoons, for his able support of the Soul-above-Shops Association; which I am happy to say we have started in opposition to the old Honour-your-Betters Society, kept up by the country squires.'

'And what about Stephen? screamed Mrs. Smith ecstatically, cutting a caper.

43 パラグラフの部分にはかなりの省略がある。

'Tis in yesterday's Kirrs Chronicle; and our worthy mayor in the chair introduced the subject into his speech last night in a masterly manner. "Yes," said he, "St. Kirrs has her glories, gentlemen. And I blush with pleasure when I find recorded in to-day's paper the intellectual and artistic prowess of our friend Mr. Stephen Smith, son of Mr. John Smith, so well known to us all. Stratford has her Shakespeare, Penzance has her Davy, Bristol has her Chatterton, London has her Heaven-knows-who, and St. Kirrs has her Smith. Yes, fellow townsmen," he went on in the chair, "we may well be proud to find that Mr. John Smith, to whom, humble in life as he is, *I am related on the mother's side*, was a native of this town—"

'Not at all!' said John. 'I wer born in Snoke's Hut, Duddlecome-lane, half a mile out of St. Kirrs; I'll take my oath I wer!'

'Half a mile's nothing where glory's concerned; don't be so foolish particular, John! Quarrel wi' your own bread and cheese—that's you.

'Twas very good of the worthy mayor in the chair, I'm sure.' [said stephen's mother. . . . Some woman will hook him.']

45 パラグラフ 2 番目の文: There will be . . . , as you know there has been for years, . . .

Chapter XXXVII. 5 パラグラフ: Two men with weather-stained faces met by accident . . . 終わりから13番目のパラグラフ: 'Stephen, you pass all the bounds of ordinary courtesy . . .

Chapter XXXVIII. 63 番目のパラグラフ: 'Do you mind telling on?' he said, *steadying his manner as by a gymnastic feat*. 終わりから 3 つ目のパラグラフ: *We must remember that Stephen's opinions . . .* 最後のパラグラフ中ほど: in which he had rooted himself nullified *all suckers of derivation from peasant ancestors*.

Chapter XXXIX. 27 パラグラフ中ほど: who were shifting a dark and richly-finished van from the rear of the train, . . . 31 パラグラフ: At Plymouth, Smith *partook of a little refreshment*, and then went round to the side from which the *Stranton* train started. 雑誌の *Stranton* はのちにいろいろに変えられる場合がある。終わりから 28 番目のパラグラフ: *Knight's manner of returning . . .* では *Endelstow* に。終わりから 22 番目のパラグラフ: He wearily looked out . . . では *Camelton* に。終わりから 18 番目: 'I know that . . . の最終行も *Camelton* に。

Chapter XL. 章の 1/3 ほどにある coffin-plate の文字の最終行 *Died February 10, 1867*. と日付が明記してある (活字はウェディング・テキスト)。そこから 12 番目のパラグラフ: They *proceeded to retrace their steps towards Stranton, and wandered on in silence for many minutes . . .* 終わりから 13 番目のパラグラフ最後: when she was taken very ill [with a miscarriage,] and couldn't be moved, and there she died.' (雑誌には死因不明記)

466. THE CORNHILL MAGAZINE. Vol. XXIX. January - June, 1874.
(London: Smith, Elder & Co.)

14.3^{cm} × 22.3^{cm} × 5.0^{cm} 赤基調の紙張り, 背・コーネルは深紅の子牛革で
合本。viii+760 頁。 *Far from the Madding Crowd* 連載。

January 1874 pp. [1] - 26 Chaps. I - V

February 1874 pp. [129] - 153 Chaps. VI - VIII



She took up her position as directed.

March 1874	pp. [257] - 279	Chaps. IX - XIV
April 1874	pp. [385] - 408	Chaps. XV - XX
May 1874	pp. [513] - 534	Chaps. XXI - XXIV
June 1874	pp. [641] - 661	Chaps. XXV - XXIX

467. THE CORNHILL MAGAZINE. Vol. XXIX. January - June, 1874.
(London: Smith, Elder & Co.)

466 参照。赤基調の円形くさび模様岩目状の紙張り、背を茶色の子牛革で継ぎ。コーネル付けなし。viii+760 頁。

468. THE CORNHILL MAGAZINE. Vol. XXX. July - December, 1874.
(London: Smith, Elder & Co.)

14.2^{cm} × 22.5^{cm} × 4.7^{cm} 粗めの岩目状模様で赤基調の紙張り、背・コーネルは茶色の子牛革で合本。viii+760 頁。

July 1874	pp. [1] - 22	Chaps. XXX - XXXIII
August 1874	pp. 233 - 256	Chaps. XXXIV - XXXVIII
September 1874	pp. [257] - 280	Chaps. XXXIX - XLII
October 1874	pp. 490 - 512	Chaps. XLIII - XLVII
November 1874	pp. [617] - 640	Chaps. XLVIII - LI
December 1874	pp. [641] - 673	Chaps. LII - LVII

469. THE CORNHILL MAGAZINE. Vol. XXX. July - December, 1874.
(London: Smith, Elder & Co.)

468 参照。押し模様つき赤布クロスで合本。viii+760 頁。

470. FAR FROM THE MADDING CROWD EXCERPTED FROM THE
CORNHILL MAGAZINE. (London: Smith, Elder & Co.)

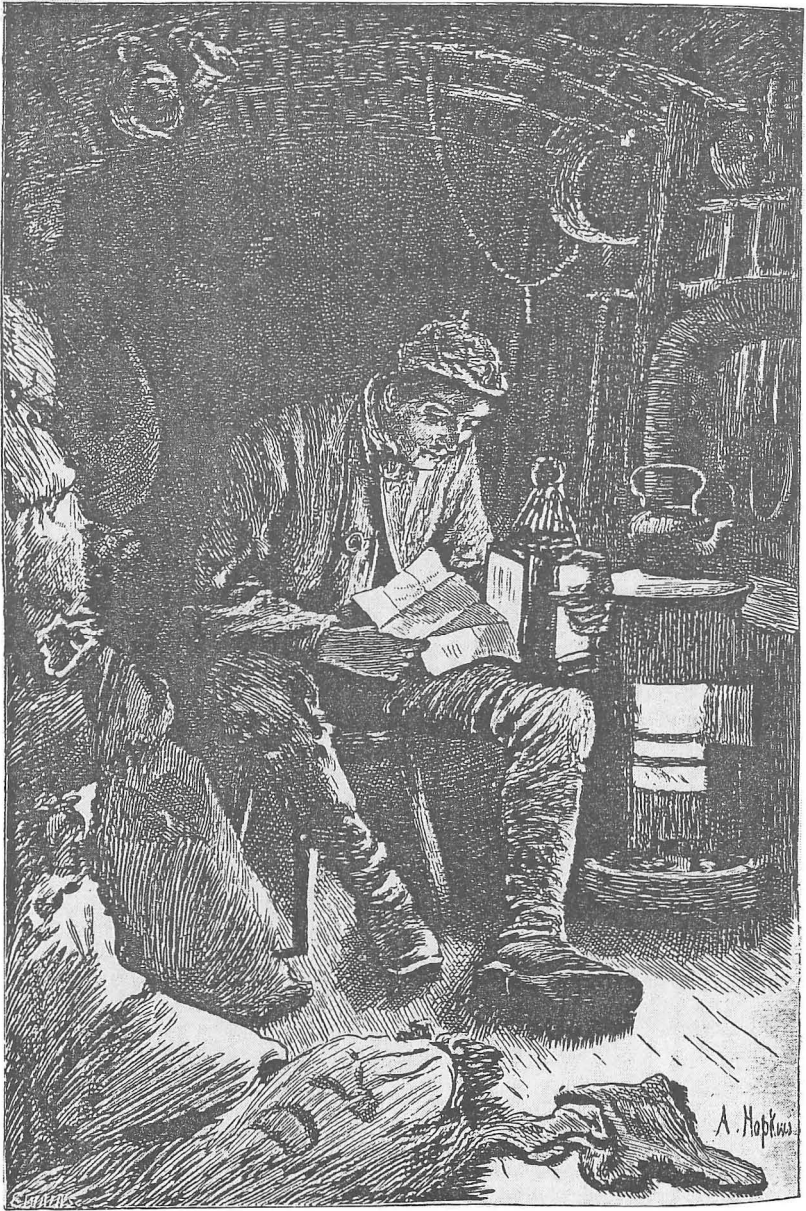
13.8^{cm} × 22.6^{cm} × 2.4^{cm} 淡青の布クロス、青の子牛革で背継ぎ、コーネル付け。5 本バンド。466, 468 の雑誌から、作品だけ抜き出して製本したものの。

471. THE CORNHILL MAGAZINE. Vol. XXXI. January - June, 1875.
(London: Smith, Elder & Co.)

14.3^{cm} × 22.6^{cm} × 4.8^{cm} 赤を基調とした紙張り、濃紺の牛革で背継ぎ、コーネル付け、4 本バンドで合本。viii+760+白 2 頁。



Her tears fell fast beside the unconscious pair.



The redleman re-reads an old love-letter.

長編小説

472. THE CORNHILL MAGAZINE. Vol. XXXII. July - December, 1875.
(London: Smith, Elder & Co.)

13.9^{cm} × 22.0^{cm} × 4.3^{cm} えび茶布クロス張り、濃紺の牛革で背継ぎ、コーネル付け、バンドなしで合本。viii+760頁。*The Hand of Ethelberta* 連載。

July 1875	pp. [1] - 27	Chaps. I - IV
August 1875	pp. 233 - 256	Chaps. V - IX
September 1875	pp. [257] - 282	Chaps. X - XV
October 1875	pp. 490 - 512	Chaps. XVI - XXI
November 1875	pp. 513 - 539	Chaps. XXII - XXVI
December 1875	pp. 733 - 760	Chaps. XXVII - XXX

473. THE CORNHILL MAGAZINE. Vol. XXXIII. January - June, 1876.

14.1^{cm} × 22.5^{cm} × 4.2^{cm} 471 と同一装丁。viii+760頁。*The Hand of Ethelberta* 連載。

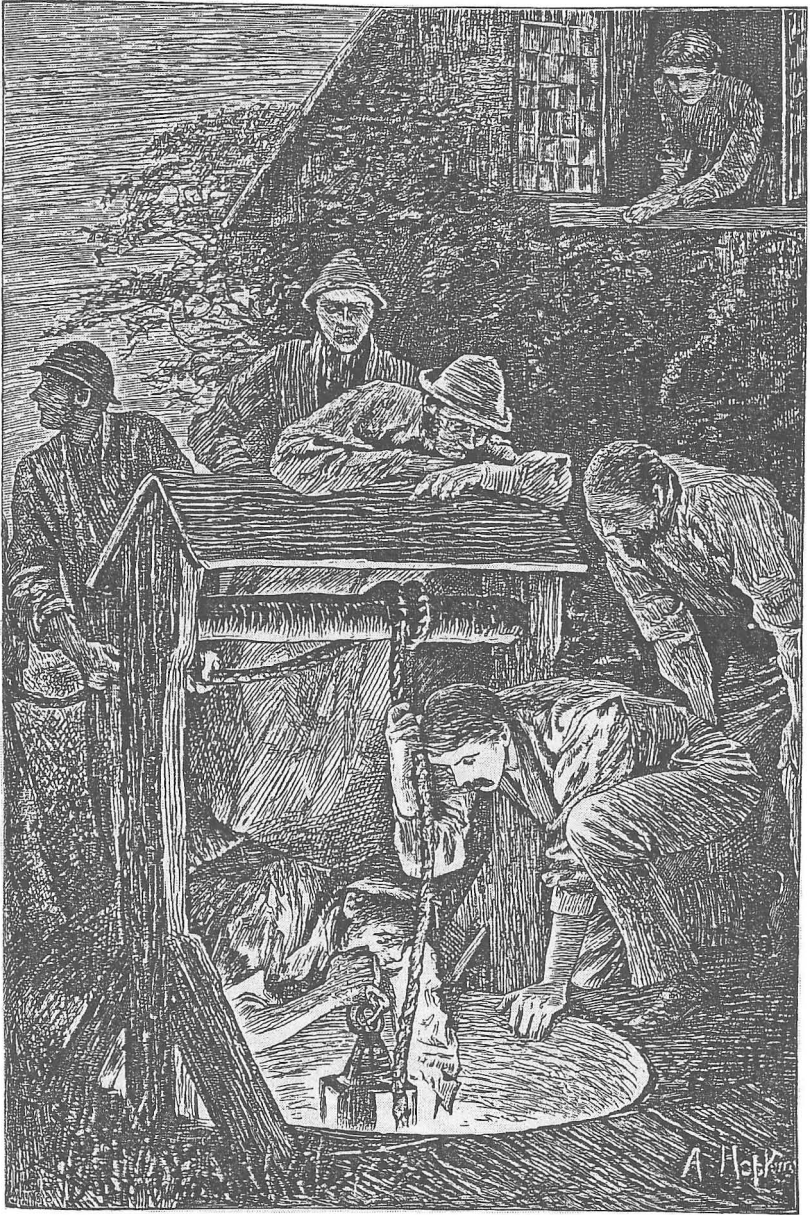
January 1876	pp. [1] - 26	Chaps. XXXI - XXXIV
February 1876	pp. 230 - 256	Chaps. XXXV - XXXVIII
March 1876	pp. 358 - 384	Chaps. XXXIX - XLII
April 1876	pp. [385] - 412	Chaps. XLIII - XLVI
May 1876	pp. 609 - 640	Chaps. XLVII - L

474. BELGRAVIA. Vol. XXXV. March - June, 1878. (London: Chatto and Windus)

13.6^{cm} × 21.6^{cm} × 5.3^{cm} 赤の岩目模様紙張り、薄茶の革で背継ぎ、コーネル付けで合本。January - February 1878 を含む。iv+(257-508)+iv+508頁。*The Return of the Native* 連載。

January 1878	pp. [257] - 287	Chaps. I - IV (Book I)
February 1878	pp. 481 - 508	Chaps. V - VII
March 1878	pp. [1] - 27	Chaps. VIII - XI
April 1878	pp. 230 - 255	Chaps. I - V (Book II)
May 1878	pp. [257] - 281	Chaps. VI - VIII
June 1878	pp. 480 - 508	Chaps. I - IV (Book III)

475 BELGRAVIA. Vol. XXXVI. July - October, 1878. (London: Chatto



'Tie a rope round him; it is dangerous.'

and Windus)

13.7^{cm} × 21.6^{cm} × 4.8^{cm} 474 と同一装丁。November - December を加えて合本。[ii]+iv+508+256 頁。 *The Return of the Native* 連載。

July 1878	pp. [1] - 29	Chaps. V - VIII
August 1878	pp. 228 - 256	Chaps. I - IV (Book IV)
September 1878	pp. [257] - 281	Chaps. V - VIII
October 1878	pp. 484 - 508	Chaps. I - IV (Book V)
November 1878	pp. [1] - 26	Chaps. V - VIII
December 1878	pp. 225 - 256	Chaps. IX, I - IV (Book VI)

476. BELGRAVIA. Vol. XXXV. March - June, 1878. (London: Chatto and Windus)

14.0^{cm} × 21.8^{cm} × 4.6^{cm} 金と黒で飾った赤の布クロスで合本。小口、金。iv+508 頁。

477. GOOD WORDS FOR 1880. (London: Isbister and Company)

16.9^{cm} × 24.4^{cm} × 4.5^{cm} 赤黒布クロス, えび茶モロッコ革で背継ぎ, コーネル付けで合本。[vi]+862+64 頁。 *The Trumpet-Major* 連載。

January 1880	pp. 1 - 14	Chaps. I - IV
February 1880	pp. 105 - 115	Chaps. V - VII
March 1880	pp. 145 - 158	Chaps. VIII - X
April 1880	pp. 249 - 260	Chaps. XI - XIV
May 1880	pp. 321 - 333	Chaps. XV - XVII
June 1880	pp. 361 - 372	Chaps. XVIII - XXI
July 1880	pp. 433 - 445	Chaps. XXII - XXIV
August 1880	pp. 505 - 517	Chaps. XXV - XXVII
September 1880	pp. 577 - 588	Chaps. XXVIII - XXX
October 1880	pp. 649 - 662	Chaps. XXXI - XXXIV
November 1880	pp. 721 - 734	Chaps. XXXIV - XXXVII
December 1880	pp. 793 - 807	Chaps. XXXVIII - XLI

478. HARPER'S MONTHLY MAGAZINE. Vol. I. December 1880 - May 1881. (London: Sampson Low, Marston, Searle, & Rivington)

17.2^{cm} × 25.1^{cm} × 4.7^{cm} 黒灰色布クロス, 黒モロッコ革で背継ぎ, コーネ

ル付け, 5本バンドで合本。viii+960頁。A *Laodicean* 連載。

December 1880	pp. [129] - 143	Bk I, i - iv
January 1881	pp. [289] - 306	Bk I, iv - viii
February 1881	pp. [449] - 464	Bk I, ix - xiii
March 1881	pp. [609] - 625	Bk I, xiii - Bk II, ii
April 1881	pp. [769] - 783	Bk II, iii - vii
May 1881	pp. [929] - 943	Bk II, vii - Bk III, iii

479. HARPER'S MONTHLY MAGAZINE. Vol. II. June - November, 1881. (London: Sampson Low, Marston, Searle, & Rivington)

17.0^{cm} × 24.8^{cm} × 5.3^{cm} 紫布クロス張り, 紫色牛革で背縫ぎ, コーネル付け, 5本バンドで合本。960+160頁。Christmas号つき。A *Laodicean* 連載。

June 1881	pp. [129] - 143	Bk III, iv - vii
July 1881	pp. [289] - 303	Bk III, viii - xi
August 1881	pp. [449] - 464	Bk IV, i - v
September 1881	pp. [609] - 624	Bk V, i - v
October 1881	pp. [769] - 784	Bk V, vi - x
November 1881	pp. [929] - 943	Bk V, xi - xiv

480. HARPER'S MONTHLY MAGAZINE. Vol. III. December 1881 - May 1882. (London: Sampson Low, Marston, Searle, & Rivington)

17.2^{cm} × 25.1^{cm} × 4.8^{cm} 背の飾りを除き 479と同じ装丁。viii+960頁。A *Laodicean* 掲載。

December 1881	pp. [129] - 147	Bk VI, i - v
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481. HARPER'S MONTHLY MAGAZINE. (London: Sampson Low, Marston, Searle, and Rivington)

17.1^{cm} × 25.1^{cm} の白のオリジナル・カバー誌。No. 368 (January 1881) - No. 378 (November 1881)

482. THE ATLANTIC MONTHLY. Vol. XLIX. January - June, 1882. (Boston: Houghton, Mifflin and Company)

15.8^{cm} × 24.6^{cm} × 5.0^{cm} 赤基調の石目模様紙張り, 青黒色モロッコ革背継

長編小説

ぎ, コーネル付けで合本。iv+860頁。 *Two on a Tower* 連載。

May 1882	pp. [577] - 595	Chaps. I - IV
June 1882	pp. 722 - 740	Chaps. V - IX

483. THE ATLANTIC MONTHLY. Vol. L. July - December, 1882. (Boston: Houghton, Mifflin and Company)

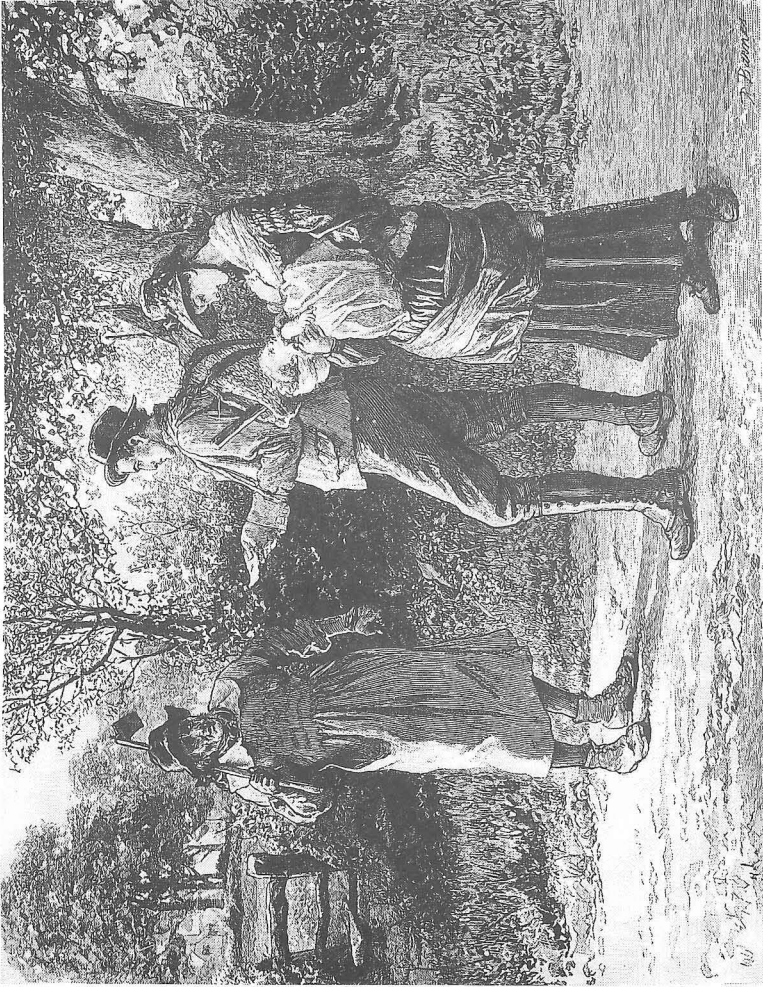
15.6^{cm} × 24.7^{cm} × 4.8^{cm} 482 と同一装丁。iv + 860 + Supplement 16 頁。
Two on a Tower 連載。

July 1882	pp. [1] - 19	Chaps. X - XV
August 1882	pp. [145] - 164	Chaps. XVI - XXI
September 1882	pp. [289] - 308	Chaps. XXII - XXVII
October 1882	pp. [433] - 450	Chaps. XXVIII - XXXII
November 1882	pp. [577] - 595	Chaps. XXXIII - XXXVII
December 1882	pp. [721] - 740	Chaps. XXXVIII - XLI

484. THE GRAPHIC. Vol. 33. January - June, 1886. (London: Office 190 Strand)

30.0^{cm} × 41.3^{cm} × 4.7^{cm} 赤基調の岩目模様紙張り, 青黒色モロッコ革背継ぎ, コーネル付けで合本。iv+708頁。 *The Mayor of Casterbridge* 連載。
Robert Barnes 筆の大きな挿絵つき。土曜日発行。

Jan. 2, 1886	pp. 17 - 19	Chaps. I - II
Jan. 9, 1886	pp. 41 - 43	Chaps. III - V
Jan. 16, 1886	pp. 69 - 71	Chaps. V - VII
Jan. 23, 1886	pp. 101 - 103	Chaps. VIII - IX
Jan. 30, 1886	pp. 133 - 135	Chaps. X - XII
Feb. 6, 1886	pp. 161 - 163	Chaps. XIII - XV
Feb. 13, 1886	pp. 189 - 191	Chaps. XV - XVII
Feb. 20, 1886	pp. 217 - 219	Chaps. XVIII - XIX
Feb. 27, 1886	pp. 241 - 243	Chaps. XX - XXI
March 6, 1886	pp. 269 - 271	Chaps. XXII - XXIII
March 13, 1886	pp. 293 - 294	Chaps. XXIV - XXV
March 20, 1886	pp. 317 - 319	Chaps. XXVI - XXVII
March 27, 1886	pp. 341 - 343	Chaps. XXVII - XXIX
April 3, 1886	pp. 373 - 375	Chaps. XXX - XXXII



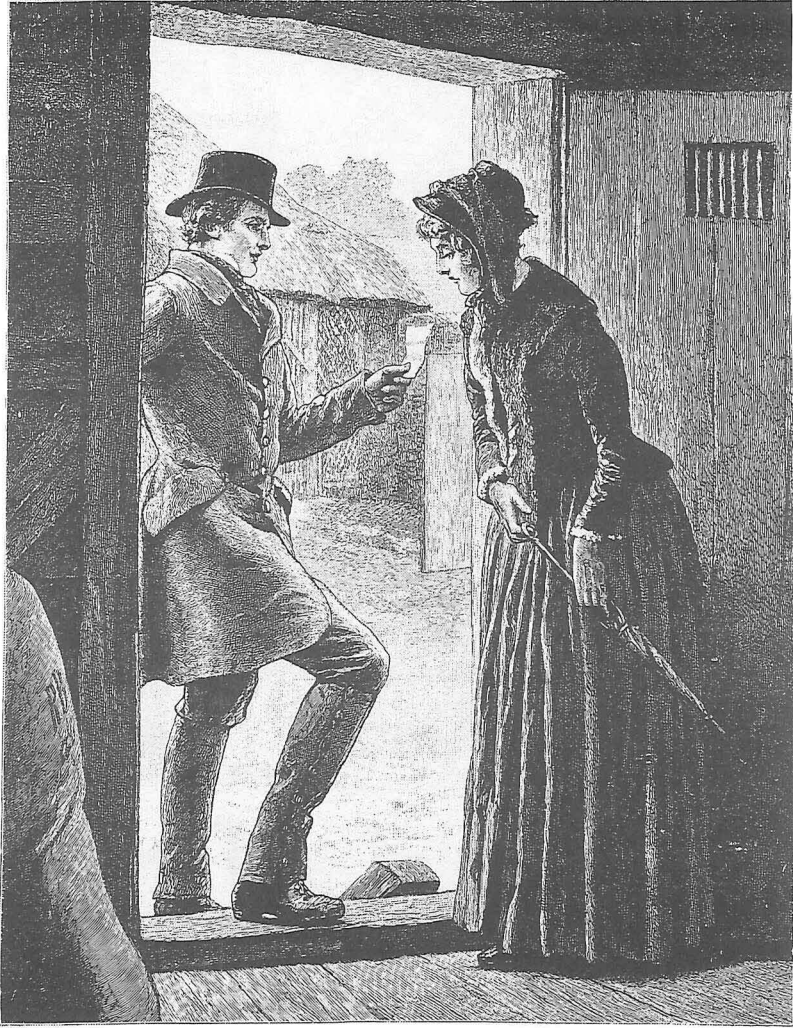
“‘Hay-trussing—?’ said the turnip-hoer, who had already begun shaking his head.
‘O no.’” (Jan. 2, 1886)



“The hag opened a little basket behind the fire, and, looking up silyly, whispered, ‘Just a thought o’ rum in it?’” (Jan. 9, 1886)



“Young Farfrae repeated the last verse. It was plain that nothing so pathetic had been heard at the King of Prussia for a considerable time.” (Jan. 23, 1886)



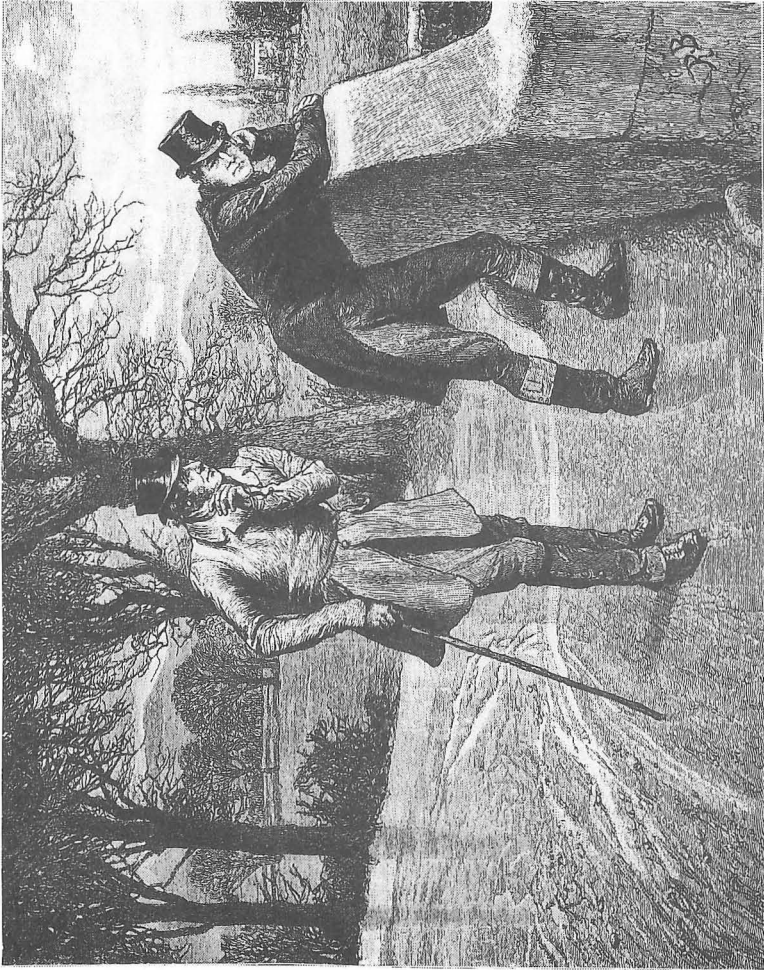
"Then it's somebody wanting to see us both." (Feb. 6, 1886)



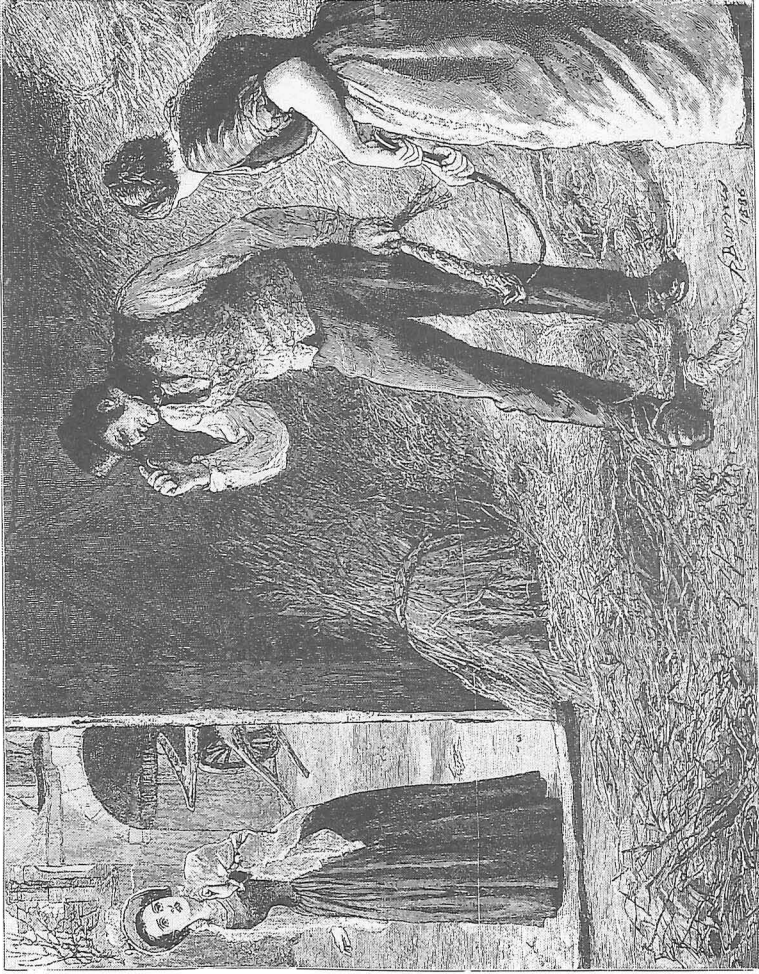
"The man before her was not Henchard." (March 6, 1886)



"In answer to the knock Fall came to the door, candle in hand."
(March 20, 1886)



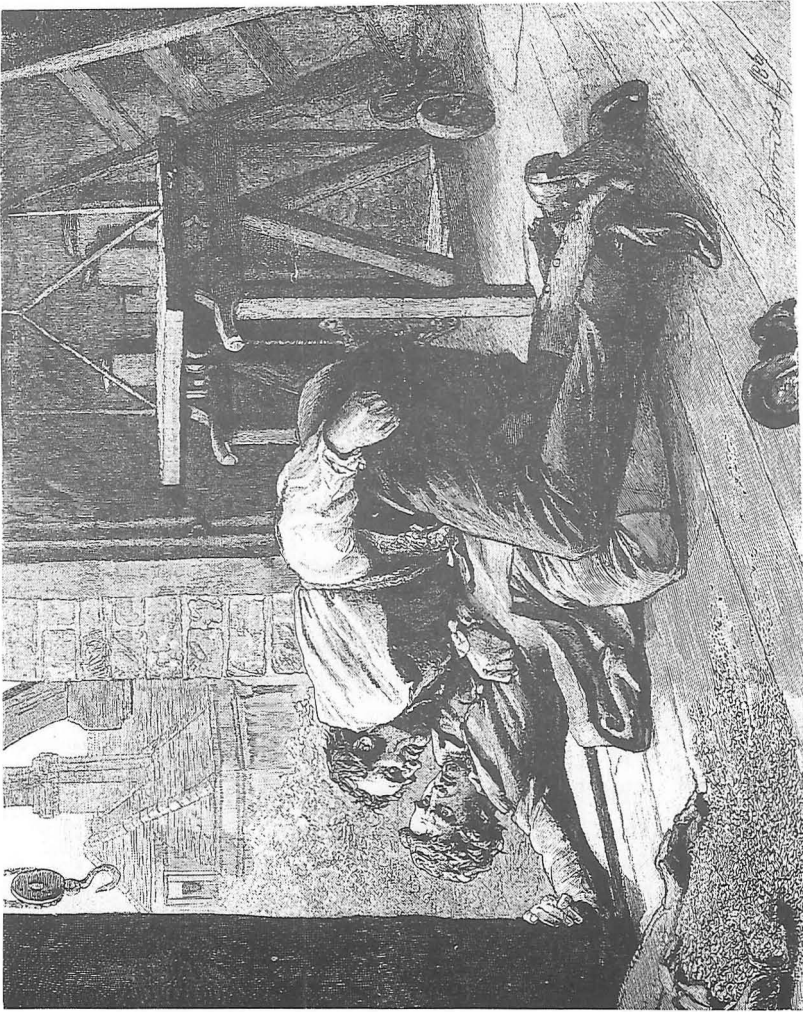
*“Henchard turned slightly, and saw that the comer was Jopp, his old foreman.”
(April 3, 1886)*



“Henchard, with withering humility of demeanour, touched the brim of his hat to her.”
(April 10, 1886)



“‘Well, Lucetta, I’ve a bit of news for ye,’ he said gaily.” (April 17, 1886)



“‘Now,’ said Henchard between his gasps, ‘Your life is in my hands.’” (April 24, 1886)

April 10, 1886	pp. 397 - 399	Chaps. XXXIII - XXXIV
April 17, 1886	pp. 421 - 423	Chaps. XXXV - XXXVI
April 24, 1886	pp. 449 - 450	Chaps. XXXVII - XXXVIII
May 1, 1886	pp. 477 - 479	Chaps. XXXIX - XLI
May 8, 1886	pp. 509 - 511	Chaps. XLI - XLIII
May 15, 1886	pp. 529, 539, 542	Chaps. XLIV - XLV

485. MACMILLAN'S MAGAZINE. Vol. LIV. May - October, 1886. (London: Macmillan and Co.)

15.1^{cm} × 23.2^{cm} × 2.9^{cm} 押し模様つき赤の布クロスで合本。[viii] + 480 頁。The Woodlanders 連載。

May 1886	pp. 63 - 80	Chaps. I - IV
June 1886	pp. [81] - 99	Chaps. V - VIII
July 1886	pp. 222 - 240	Chaps. IX - XIII
August 1886	pp. 301 - 320	Chaps. XIV - XVIII
September 1886	pp. 385 - 400	Chaps. XIX - XXII
October 1886	pp. 466 - 480	Chaps. XXIII - XXV

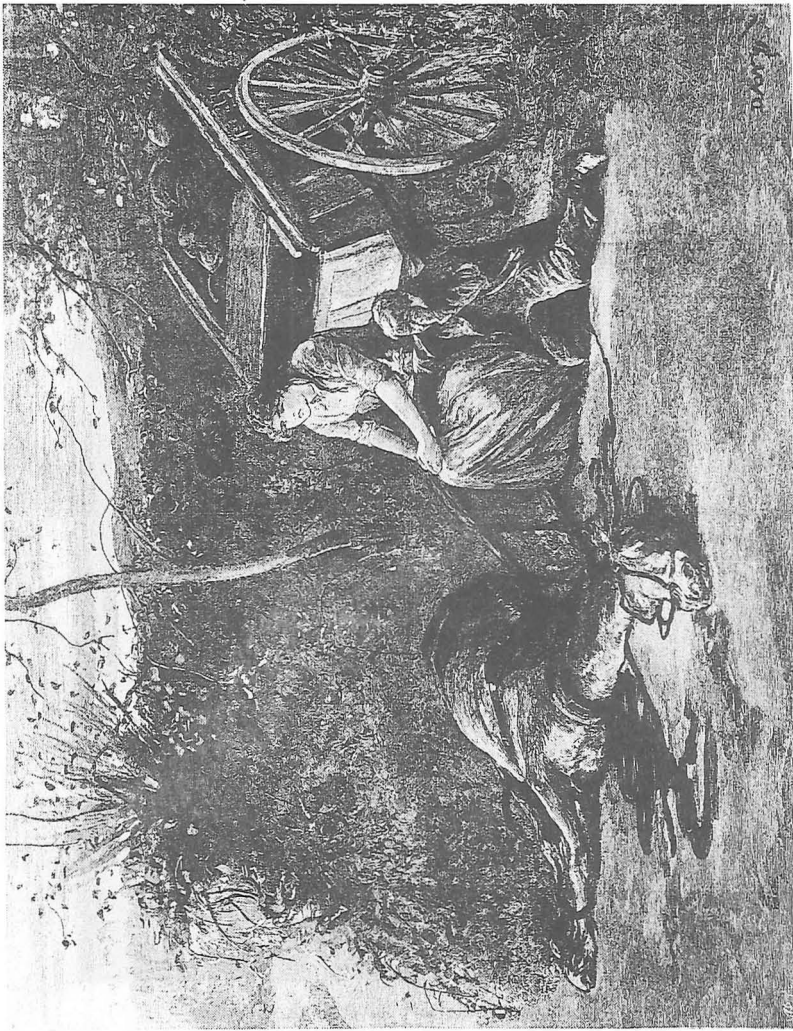
486. MACMILLAN'S MAGAZINE. Vol. LV. November 1886 - April 1887. (London: Macmillan and Co.)

14.8^{cm} × 22.3^{cm} × 3.1^{cm} グレー基調の大理石模様紙張り，茶の子牛革で背継ぎ，コーネル付け，5本バンドで合本。[ii] + [viii] + 480 + 白2頁。The Woodlanders 連載。

November 1886	pp. [1] - 18	Chaps. XXVI - XXIX
December 1886	pp. [81] - 96	Chaps. XXX - XXXIII
January 1887	pp. 224 - 240	Chaps. XXXIV - XXXVII
February 1887	pp. 306 - 320	Chaps. XXXVIII - XL
March 1887	pp. 385 - 400	Chaps. XLI - XLIII
April 1887	pp. 407 - 428	Chaps. XLIV - XLVIII

487. THE GRAPHIC. Vol. 44. July - December, 1891. (London: Office 190 Strand)

30.1^{cm} × 41.0^{cm} × 6.0^{cm} 赤を基調に青・オレンジ色などのまざった大理石模様の紙張り，赤子牛革背継ぎ，コーネル付けで合本。iv + 776 + 30 + 4頁。Tess of the D'Urbervilles 連載。Hubert Herkomer, Wehrs Schmidt, John-



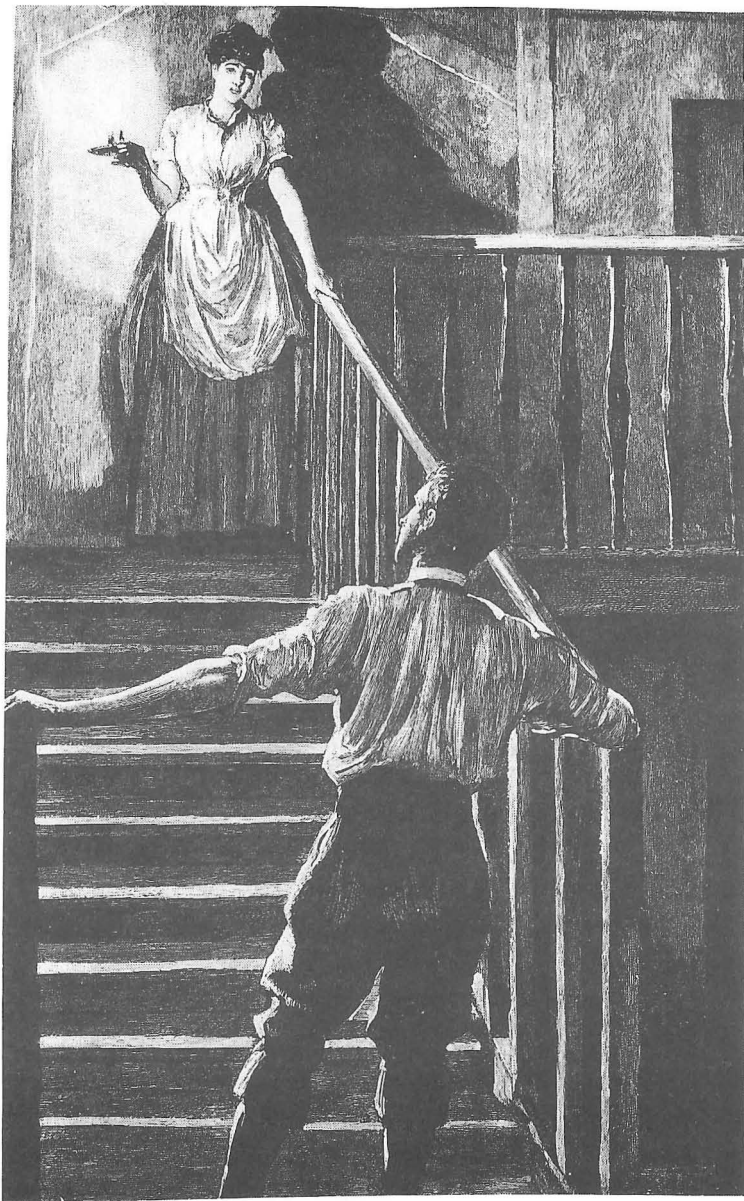
“In stagnant blackness they roited through an interval which seemed endless.” (July 18, 1891)



"I would rather take it, sir, in my own hand." (July 25, 1891)



“This here stooping do fairly make my back open and shut,” exclaimed the dairyman. (Aug. 29, 1891)



"Clare came down from the landing above in his shirt-sleeves, and put his arm across the stair-way." (Sep. 26, 1891)



“‘You be going to marry him?’ asked Marian.” (Oct. 3, 1891)



“As he passed them he kissed them in succession where they stood, saying ‘Good-bye’ to each as he did so.” (Oct. 10, 1891)



“The three o’clock sun shone full upon him, and the strange enervating conviction which had been gaining ground in Tess ever since she had heard his words distinctly, was at last established as a fact indeed. The preacher was Alec D’Urberville.” (Nov. 14, 1891)



“It was not till about three o’clock that Tess raised her eyes and gave a momentary glance round. She felt but little surprise at seeing that Alec D’Urberville had come back, and was standing under the hedge by the gate.” (Nov. 28, 1891)



“‘ You be the woman they call Mrs. Durbeyfield, I reckon ?’ he said to Tess’s mother, who had remounted.” (Dec. 12, 1891)



“Something seemed to move on the verge of the dip eastward—a mere dot. It was the head of a man approaching them from the hollow beyond the Sun-stone. Clare wished they had gone onward, but in the circumstances decided to remain quiet. The figure came straight towards the circle of pillars in which they were.” (Dec. 26, 1891)

長編小説

son, Sydal の挿絵入り。毎週土曜日発行。

July 4, 1891	pp. 11 - 14	Book First	I - III
July 18, 1891	pp. 73 - 76	"	III - VI
July 25, 1891	pp. 101 - 103	"	VI - VIII
Aug. 1, 1891	pp. 133 - 136	"	IX - XI
Aug. 8, 1891	pp. 161 - 162	"	XII - Book Second XIV
Aug. 15, 1891	pp. 189 - 192	Book Second	XV - XVI
Aug. 22, 1891	pp. 217 - 219	"	XVII - XVIII
Aug. 29, 1891	pp. 245 - 248	"	XIX - XXI
Sep. 5, 1891	pp. 273 - 274	"	XXII - XXIII
Sep. 12, 1891	pp. 301 - 303	Book Third	XXIV - XXV
Sep. 19, 1891	pp. 329 - 330	"	XXVI - XXVII
Sep. 26, 1891	pp. 357 - 359	"	XXVIII - XXX
Oct. 3, 1891	pp. 389 - 391	"	XXXI - XXXIII
Oct. 10, 1891	pp. 421 - 423	Book Third	XXXIII -
			Book Fourth XXXV
Oct. 17, 1891	pp. 449 - 451	Book Fourth	XXXV - XXXVII
Oct. 24, 1891	pp. 481 - 483	"	XXXVII - XXXIX
Oct. 31, 1891	pp. 509 - 511	"	XL - XLI
Nov. 14, 1891	pp. 573 - 577	"	XLII - XLIV
Nov. 21, 1891	pp. 601 - 603	Book Fifth	XLV - XLVI
Nov. 28, 1891	pp. 633 - 634	"	XLVII - XLVIII
Dec. 5, 1891	pp. 665 - 668	"	XLIX - L
Dec. 12, 1891	pp. 693 - 695	"	LI - LII
Dec. 19, 1891	pp. 725 - 727	Book Fifth	(sic) LIII - LV
Dec. 26, 1891	pp. 759 - 761	"	LVII - LIX

488. THE PURSUIT OF THE WELL-BELOVED. (The Illustrated London News, Oct. 1, 1892 - Dec. 17, 1892)

30.0^{cm} × 40.0^{cm} × 1.2^{cm} 緑の布クロスで抜き出した頁を製本。[50]頁。

Oct. 1, 1892	pp. 424 - 427	Chaps. I - IV
Oct. 8, 1892	pp. 457 - 459	Chaps. IV - VII
Oct. 15, 1892	pp. 480 - 482	Chaps. VII - X
Oct. 22, 1892	pp. 513 - 515	Chaps. X - XII

Oct. 29, 1892	pp. 545 - 547	Chaps. XIII - XVI
Nov. 5, 1892	pp. 577 - 579	Chaps. XVI - XVIII
Nov. 12, 1892	pp. 609 - 611	Chaps. XIX - XXI
Nov. 19, 1892	pp. 641 - 643	Chaps. XXI - XXIII
Nov. 26, 1892	pp. 673 - 675	Chaps. XXIV - XXV
Dec. 3, 1892	pp. 709 - 711	Chaps. XXVI - XXVIII
Dec. 10, 1892	pp. 741 - 743	Chaps. XXVIII - XXX
Dec. 17, 1892	pp. 773 - 775	Chaps. XXXI - XXXIII

テキストの異同については後出。

489. HARPER'S MONTHLY MAGAZINE. (European Edition.) Vol. XXIX. December 1894 - May 1895. (London: Osgood, McIlvaine & Company).

15.8^{cm} × 24.9^{cm} × 5.1^{cm} 薄焦げ茶色布クロスで合本。viii+[978]頁。 *Jude the Obscure* (原題 *The Simpletons*. 改題 *Hearts Insurgent*) 連載。

Dec. 1894	pp. 65 - 81	The Simpletons I - VI
Jan. 1895	pp. 188 - 203	Hearts Insurgent VII - XI
Feb. 1895	pp. 349 - 365	XII - XVI
March 1895	pp. 566 - 582	XVII - XXI
April 1895	pp. 727 - 737	XXII - XXV
May 1895	pp. 940 - 957	XXVI - XXIX

490. HARPER'S MONTHLY MAGAZINE. (European Edition.) Vol. XXX. June - November, 1895. (London: Osgood, McIlvaine & Company)

16.9^{cm} × 24.9^{cm} × 4.6^{cm} 装丁 489 に同じ。viii+[972]頁。 *Jude the Obscure* (*Hearts Insurgent*) 連載。

June 1895	pp. 117 - 129	Chaps. XXX - XXXII
July 1895	pp. 251 - 267	Chaps. XXXIII - XXXVI
August 1895	pp. 410 - 426	Chaps. XXXVII - XL
September 1895	pp. 585 - 602	Chaps. XLI - XLIV
October 1895	pp. 753 - 767	Chaps. XLV - XLVIII
November 1895	pp. 894 - 903	Chaps. XLVIII - LI

HEARTS INSURGENT と JUDE THE OBSCURE の主な異同

(イタリックが変更部分)

Chapter VI. で Jude が投げつけられたものは: *a piece of flesh, portion of a recently killed pig* 同6章第36パラグラフ: They met in the middle of the plank, and Jude *held out his stick with the fragment of pig dangling therefrom, looking elsewhere the while.*

She, too, looked in another direction, and took the piece as though ignorant of what her hand was doing. She hung it temporarily on the rail of the bridge, and then, by a species of mutual curiosity, they both turned.

“You don't think I threw it?”

“Oh no.”

“It belongs to father, and he med have been in a taking if he had wanted it. He makes it into dubbin.”

同6章最後のパラグラフ中ほど: I could see *that* as you courted on the bridge, *wi' the piece o' pig hanging between ye—hau-haugh!* What a proper thing to court over in these part! Well,...

Chapter VII. 終わりから5つめのパラグラフ以降: “Well, such as he, of course. *It's some unholy witch trick, I swear!*”

Arabella's companions *nodded.*

“The plan is,” said the one who had spoken last, “to invent another young man that you've thrown over for him, though he's willing to have you back again. And you show the letter.”

“Show the letter?”

“Yes. The letter from him, offering to marry you right off. I'll write it for 'ee. You could do it easily, as you have been away to Aldbrickham. You could say he lives there, and courted you there. You must tell it trembling, and have a good watery cry.”

“Ah!” said Arabella, smiling. “I own I didn't think of it. But suppose he *finds out 't isn't true?* A woman had better not have tried it *then.*”

Chapter VIII. 10パラグラフ以降大幅な変更がある。(イタリックにせず、雑誌からそのまま掲載)

Relinquishing her hold of Jude's hands as if with relief, she sat down on the sod under a stunted thorn, and remained some time in reverie,

her form heaving and falling in quick pants, her face flushed, her full red lips parted, and a fine dew of perspiration upon her skin. Jude stood before her, looking sometimes into the distance, sometimes back into her face.

“You look tired, dear,” he said.

“I am not so very tired; only out o’ breath,” she murmured.

“You seem out of spirits, or something, then. What is it?” He bent down to kiss her.

“No, Jude; you mustn’t. It has to do with that. I mean what makes me seem down and melancholy. I’ve got to tell ’ee; and I don’t like to.”

“But do, dear Arabella,” he urged, anxiously.

She looked far away at the solitude, which was absolute. They were, in fact, on one of the summits of the county, and could discern the remote landscape around Christminster (which Jude did not think of as being attractive then), till she glanced gloomily at her pocket, and at her hand that held something white partially withdrawn from it.

“What have you there?” said he.

“A letter. Oh, never mind.” She thrust the letter back into her pocket again.

“Is it that which troubles you?”

“Yes, partly. I don’t know how to answer it.”

“I cannot advise you unless I know what it is about.”

“And if I tell you, you’ll be angry with me.”

“I promise not to be.”

“Very well, then. It is about another young man.”

“Another?” Jude felt the beginning of a cold sweat supervening on his hot one. Till this moment Arabella had never hinted a word of another lover, or done anything to cause him the least jealousy.

“When I was at Aldbrickham,” she went on, “I was followed up by two or three; and one in particular I rather liked. He was a rather nice young gentleman, and is still. Oh, I did serve him bad, poor chap!”

“Why was that?”

“How stupid you be!” she said, crossly. “I came home, and then

I saw you, and—gave him the cold shoulder—”

“You were a dear!”

“But that isn’t all. He forgives everything; offers to marry me off-hand, even now, if I’ll say yes. To think that he is so constant, after all! I don’t deserve it. I am unworthy of such.”

She drew out the letter and unfolded it, expecting Jude to ask to see it. He merely said.

“Is that the offer of marriage?”

“Yes,” said she.

Jude sighed. “Of course,” he said, mournfully, “if you think so much about him, and think you ought to have him, I must bear the loss of you. But I didn’t expect such a blow as this. However, I won’t reproach you. But as long as I live I shall never forget you. I was going to ask for one last kiss. Perhaps I have no right to. You ought to have told me of this before. . . . So I am to take it as being all over between us?”

Arabella remained a moment longer, looking nettled. Then, with a slight curl of her lip, she sprang to her feet, and exclaiming abruptly “I must mizzle!” walked off quickly homeward. Jude followed heavily, and rejoined her.

“Just one!” he coaxed. “Though I ought not, I suppose, now?”

“Sha’n’t!” she said.

He, surprised and hurt: “You needn’t answer like that, dear, even if I did ask for what I have no longer a right to expect. I didn’t know till now—”

She kept her two lips resentfully together, and Jude followed her like a pet lamb, till she slackened her pace and walked beside him, talking calmly on indifferent subjects. Then they descended to the precincts of her father’s homestead, and Arabella went in, merely nodding good-by to him with a supercilious, affronted air.

“Shall I see you once more?” he faltered.

“Yes, once, if you like. Sunday evening,” said she, with suppressed ire.

“I ought not to have tried to kiss her after what she had told me,”

Jude murmured to himself sadly as he went on to Marygreen.

On Sunday morning the interior of Arabella's house was, as usual, . . .
このあと 8 つのパラグラフにあまり異同はないが、そのあと章の終わりまで変更する。

"Nothing. Only I want the house to myself. He's shy; and I can't get un to come in when you be here. I shall let him slip through my fingers if I don't mind. I've had what seems bad advice. I wish I had never come back from Aldbrickham. 'Tis horrid to have not enough young men to play 'em off against one another!"

"If it is fine we med as well go. I don't mind."

In the afternoon Arabella was on the watch for Jude, with a feeling of considerable anxiety, for her scheme had somewhat miscarried thus far. He came; and they wandered with divided minds till they reached the green track along the ridge, which they followed to the circular British earthwork adjoining, Jude thinking of the great age of the track-way, and of the drovers who had frequented it, probably before the Romans knew the country. From the level lands below them floated up the chime of church-bells. Presently they were reduced to one note, which quickened and stopped.

"Now we'll go back," said Arabella, who had observed the sounds.

Jude assented. So long as he was near her he minded little where he was.

When they arrived at her house he said, lingeringly: "I won't come in. Why are you in such a hurry to go in to-night? The last, too, I suppose?"

"Well, then, wait a moment," said she. She tried the door-handle, and found it locked. "Ah, they are gone to church," she added. Searching behind the scraper, she found the key, and unlocked the door. "Now you may come in a moment, if you want to," she said, bitterly.

"It is good of you," said Jude.

In-doors they went. She asked, listlessly, if he wanted tea. No, he did not care about it; he would rather sit and talk to her. She sank down in a chair, remained silent for a minute or more, and then burst into tears.

“What is it?” said Jude, much distressed.

“He’s coming!” she said. “Look on the chimley-piece!”

He looked, and saw a letter, directed to a man at Aldbrickham whose name was strange to him, in Arabella’s handwriting.

“What is it—acceptance of him?” said Jude, pale as death.

“I’ve been drove to it!” she sobbed. “He says he shall come for me willy-nilly, and father and mother say I must have him! But I don’t want to—because—because—I love *you* best! But I must give you up, because you be not ready, and he is!”

“I *am* ready!” said Jude, passionately. “I can’t let you go! Tell your father and mother that I am as ready as he! When is he coming?”

“He tells father he’s coming in three weeks.”

“We’ll be married by that time! Will you tear up that letter?”

“Will you? It will mean to father and mother that you take his place if I tell them *you* tore it up.”

Jude rushed and tore up the letter, and kissed her more than once; and she said, with real gladness, “And you won’t desert me?”

“You *know* I won’t desert you, Arabella! It is true I have next to no wages as yet, or perhaps I should have thought of this before. But, of course, now you are in a corner like this, we will marry. What other thing do you think I could dream of doing?”

“I thought—I thought, deary, perhaps you would go away—when you found I had been so—wicked as to give another man leave to come for me—and marry me!”

“You knew better. Of course I never dreamt six months ago, or even three, of marrying. It is a complete smashing up of my plans—I mean my plans before I knew you, my dear. But what are they, after all? Dreams about books and degrees and impossible scholarship and all that. Certainly we’ll marry; I *must* have you!”

Chapter IX. は Vilbert とのエピソードがなく、12パラグラフの That night he went out alone... から始まる。29パラグラフから38パラグラフの途中まで、偽結婚話を削除したため変更される。

“I *be*,” said Mrs. Fawley, quietly.

“And when *be you going to tell him there was no other young man in*

the case?"

"'S-sh! Not at all."

"Afraid to? You think he'll be in a taking, and give it to 'ee Saturday nights."

"Pooh! he won't care. I'd own to it for that matter. He'll shake down, bless 'ee—men always do. What can 'em do otherwise? Married is married."

Nevertheless, it was with a little uneasiness that Arabella *thought of the matter sometimes, and foresaw that in the natural intimacy of husband and wife he would be sure to find out the mythical character of the urgent suitor, sooner or later.*

The occasion came one evening...

50-61 パラグラフにも同様の異同がある。

"And then you met with that rival who frightened me lest I should lose you. When are you going to tell me all of that story?"

"Tell you?"

"Yes. Did you ever hear more of him?"

"Oh, there's nothing to tell. I made a mistake."

"What?"

"It was a mistake about his seriously wanting me."

He sat up in bed and looked at her. "How can that be?"

"People fancy wrong things sometimes."

Chapter X. 49 パラグラフ以下:—

"Howsomever, 'twas I put her up to it; if I hadn' wrote the sham letter, she'd no more have been his mis'ess now than I."

"'Tis my belief she had tried others before...."

What had Arabella been put up to by this woman, so that he should make her his "mis'ess," otherwise his wife? "A sham letter." The suggestion was horridly unpleasant,...

Chapter XIV. (Part Second III) 6 パラグラフ:—

The singers went on with the third and fourth parts of the same psalm, Adhocsit pavimento:

"My soul cleaveth to the dust: O quicken thou me."

That evidently referred to what he had felt after his evening visit to the

milestone and onwards. He wondered if the quickening had come now, and if the quickening influence was this sweet cousin, for whom he was beginning to nourish an extraordinary tenderness.

She was at this time...

Sue の名は Susan となっている。

Chapter XV. (Part Second IV) 2 パラグラフ: *The next time... one of the churches—adding the name of a wife to that of her husband on the monument she had erected to his memory. There was...*

固有名詞の変更があり、Jack Stagg はのちに Uncle Joe, St. Luke's はのちに St. Silas となる。

Chapter XVI. (Part Second V) の終わりから7番目、6番目のパラグラフは、変更した形で9番目のパラグラフ(これも多少の変更あり)の前に入る。

“I can't go on with my teaching today,” she added, presently. “I wish you hadn't told me about the inspector's surprise visits—and that one is imminent! I feel so afraid of his coming in suddenly, and saying, ‘Oh, you are no good, you stupid girl!’ that it quite paralyzes me.”

“He won't say that. You are the best teacher ever I had.”

Chapter XVII. (Part Second VI) 40 パラグラフ後半: *On second thoughts Jude felt that he could not go up and address him; but he was sufficiently influenced by the incident to sit down and write a letter to the old gentleman when he got home, stating his difficulties, and asking the Master's opinion on his situation.* その次のパラグラフは雑誌にはない。Jude が受取った手紙の発信場所は SEPULCHRE COLLEGE であり、あて先人は To Mr. J. FAWLEY, Stone-cutter であった。

Chapter XIX. (Part Third I) 14 パラグラフ第2文以降: *All her bounding manner was gone; her curves of motion had become right lines. The screens and shelters of convention had likewise disappeared, and the bare woman was revealed, her face flushed with gladness. Jude was quite overcome with emotion at the sight of her.* 16 パラグラフ: *“Oh, no no! You said enough to let me know what had caused it. I have never had the least doubt of your worthiness, dear, dear Jude! How glad I am you have come!”* 18 パラグラフ:—

She had come forward so impulsively that Jude felt sure a moment later that she had half-unconsciously expected him to kiss her. He was burning

to kiss her, indeed, but under other colors than those of cousinship ; and a sense of the wrong-doing that would lie in his taking advantage of her open feeling to indulge his stifled one enabled him to withstand the temptation. He could not perceive the least sign that Sue regarded him as a lover, or ever would do so, even *supposing that he had* . . .

Chapter XXIII. (Part Third V) 終わりから 15 番目のパラグラフ : *The sense that their sex was dividing them caused them to regard each other with a mutual distress.*

Chapter XXIV. (Part Third VI) 2 パラグラフ以下, 長い Shaston の描写があり, のちに Part Fourth I の冒頭部分に移される。終わりから 12 番目のパラグラフ最後 : *despite a previous exercise of petty womanly humors on impulse ; a woman with not a throb more of the animal in her than was necessary to give her sex.*

Chapter XXVI. (Part Third VIII) 10-11 パラグラフ : *However, here he was ; and in fulfilment of his intention he went on to his former lodging in "Capernaum," near the ceremonial church of St. Silas. The old landlady who opened the door seemed glad to see him again, and bringing some lunch, informed him that, a few weeks before this time, a "sort of lady" had called and inquired for him by name. Judy asked what the lady was like, but the housewife's notions were vague, and she could only describe the casual caller as good-looking, and rather showily dressed. She had not seemed particularly anxious to see Jude, and had apparently only called from curiosity. His informant believed she was in some situation in Christminster.*

Jude dismissed her with the thought that she might have been some acquaintance of Sue's, and went on to the stone-yard where he had worked.

Chapter XXVIII. はのちに Part Third X と Part Fourth I とに分かれ, Part Fourth I の冒頭に前述の Chapter XXIV. の一部が入る。

Chapter XXX. (Part Fourth III) 1 パラグラフ : *Her husband was distasteful to her ; that was the obvious fact, and it recurred to Jude's mind all the night as being a very serious fact indeed.* 2 パラグラフ最後の文 : *An incident had occurred which would bear two readings. Jude had chosen the flattering one.* 5 パラグラフ中ほど : *whatever Sue's feelings, as long as he nourished this unlicensed tenderness it was glaringly inconsistent for*

him to pursue *any longer* the idea of becoming a *clergyman of the Church of England*. What Sue had said... 終わりから 35 番目 - 30 番目のパラグラフ:—

“But domestic laws should be made according to temperaments, which should be classified, *each class having its special laws in all matters of emotion and affection, differing from the laws of other classes*. If people are at all peculiar in character they have to suffer from the very *regulations* that produce comfort in others... What is the use of thinking of laws and ordinances if they make you miserable, when you know you are committing no sin? *There is only one law on this subject in Nature, or in God's eye—whichever expression you like best for the same thing—and that is that for a man and woman who don't love each other to live on intimate terms is wrong-doing* in any circumstances.”

“*And for two who do love each other?*”

“*It is not wrong-doing.*”

“*Good Heavens, Susan!*”

Chapter XXXI. (Part Fourth IV) 40 パラグラフ:—

“Not a bit. *Besides, he's only her cousin.*” (*In adding this moderative Phillotson was aware of his own cowardice, his belief in the implication being small.*) “*Of course I cannot pronounce upon the precise shade of feeling between them. But, to the best of my understanding, it is not an ignoble feeling between the two; therefore I think their affection permissible. I did not mean...*”

44 パラグラフ後半: *And yet, if it comes to argument, I don't see why society shouldn't be reorganized on a basis of Matriarchy—the woman and the children being the unit without the man, and the men to support the women and children collectively—not individually, as we do now.*” 終わりから 7 番目のパラグラフ前に、のちに削除される部分:—

“*She'll come back again all right,*” said Gillingham. “*I think it is only a skittish girl's freak. There's nothing between her and that cousin!*”

Phillotson did not answer. There was a stability, a ballast, in his manner which restrained his friend's further comment.

Chapter XXXII. (Part Fourth V) 初めの手紙第 3 文: you are on the platform to meet me *by the train arriving at a quarter to nine, and take*

me to the place you have got for me. Then you can go your ways. I know... 32-43 パラグラフは、雑誌では2つのパラグラフになっている:—

“Aldbrickham. You didn't give me much time, but I ran up there yesterday, and got a lodging for you exactly opposite the place I have got for myself, so that we shall be able to talk across the street.”

“That's good of you. I feel as well as you that, having received permission, I have a perfect right to live as I choose from this moment. But partly, perhaps, because it is by his generosity that I am now free, I would rather not be other than rigid. If there had been a rope-ladder in the business, and he had run after us with pistols, it would have seemed different, and I may have acted otherwise.” このあと7つ目のパラグラフ途中から30行あまりの加筆があり (She added in hurt tones... から “Very well: there'll be some other one open, no doubt. まで), その後4パラグラフで雑誌の章は終わる。現行の版で “I am very bad and unprincipled— 以降, 章の終わりまで, 雑誌には存在しない。

Chapter XXXIV. (Part Fifth I) 冒頭の *When the unpractical man turns away from his unpracticalness he often does surprising things.* 削除。3パラグラフ最後: Sue kept house, and managed everything, Jude having a room exactly opposite, the street being so narrow that they could call to each other across it. 次のパラグラフも, 前のパラグラフに含まれる。15-19 パラグラフ:—

“Oh yes—I think so. We were not obliged to prove anything. That was their business. I don't know that you would have been free if we had.”

“That's what I mean. So that isn't it rather a ruse?”

“I don't see it as such. One thing is certain, that, however brought about, a marriage is dissolved when it is dissolved...”

Chapter XXXV. (Part Fifth II) 61-62 パラグラフ:—

“Or if you were, dear. Now come; why won't you be? Will you be my wife, and put an end to this state of things? If you'll promise that, I'll stay, and let her go her ways.”

“Oh—I—if I must, I must—if you make me! You are the strongest, and I am the weak one!”

“No; I sha'n't have you on those terms. No compulsion, but voluntarily.”

“Very well, then, since you will have it so, I agree. Only I didn't

mean to *marry again*! But yes—I agree, I agree! I ought to have known that you would conquer in the long-run, living like this!”

Chapter XXXVI. (Part Fifth III) Arabella の手紙の 5 つ前のパラグラフ: Whilst they were postponing and postponing thus, a letter and a newspaper arrived one morning from Arabella, *both being, as usual, delivered at the house with his name on the door, and where his stone-yard was, and not where he slept.* Sue, who had come down from her little room to breakfast with him as usual, opened the newspaper; Jude the letter. . . .

終わりから 21 番目のパラグラフ以降:—

He found the way to the little *street*, and knocked at the door of Jude's house. *Sue and Jude had just retired to their respective quarters, but they had not gone to bed.* Sue heard the knock, and came down.

“Is this where father lives?” asked the child.

“Who?”

“Mr. Fawley; that's his name.”

She called Jude from opposite by throwing a little gravel at his window, this being their method of signalling. He came almost immediately, though, to her impatience, he seemed long.

“What—is it he—so soon?” she *faltered, aside, to her cousin.*

章の最後の部分: and to be a mother to him; and our *marrying* might make it easier for me.”

Chapter XXXVII. (Part Fifth IV) 30 パラグラフ: After this exhilarating tradition from the widow on the eve of *their wedding*, they rose, and wishing *each other* good-night, retired, *Jude crossing the street to his room—“for the last time,” as he said tenderly to Sue.*

Chapter XXXIX. (Part Fifth VI) 1 パラグラフ最後の部分: . . . , together with rumors of the undefended cases in the law courts, *had only the sound of scandal to plain ears, and led to inferences that something was wrong about them somewhere. Nobody dreamt of a woman so quixotic as not to defend her own innocence.* 3-4 パラグラフは雑誌にはなく、2, 5 パラグラフが一つに連続する。

Chapter XL. (Part Fifth VII) Arabella の問いにたいし、Sue は Jude と結婚はせず、近くに住んでいると答える。終わりから 23 番目の後半に大き

な変更がある：He is better than he was, but it has been a long, weary time! *He has an old widow friend from Marygreen to nurse him, for I have enough to do with teaching his boy, and another little child I have adopted, whose parents died, and left him at the mercy of the world.*"

"Well, well—to think you didn't marry, after all!"

"Fortunately for us, we didn't. Jude might have felt hampered now if he had married me; while I can act for him now of my own free will."

Chapter XLI. (Part Fifth VIII) 15 パラグラフ：“He's more mine than hers!” she burst out. “What right has she to him, I should like to know? *They haven't married yet, because his health has been bad for a long time. But they will; for he'll get well enough, never fear; his constitution is as sound as a bell. I'd take him from her if I could!*”

終わりから 6-5 パラグラフ：—

“Well,” said Jude, “perhaps it is for the best that we have almost decided to move on. I feel much better to-day, and shall be well enough to leave in a week or two. Then Mrs. Edlin can go home again. *Will you keep near me, Sue, when I get all right, or will you leave me?*”

“You know I sha'n't leave you!”

He looked into her eyes. “You are my Ruth,” he murmured. “‘Whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God.’”

“Where do you think to go to?” she asked, a *tearfulness* in her tones.

Chapter XLIII. (Part Sixth II) 22-30 パラグラフ (Sue に子供ができていたことを Father Time に語る場面) は雑誌にはない。55 パラグラフ：Thus they waited, and she went back again to her room. *The comprehensive maternity that was instinct in her—possibly precursive of the future of her sex—had made her love the unprotected children as her own; and the baby's frock, shoes, and socks,...* なお、この前後には細かい変更、順序の入れかえなどが見られる。章の最後 7つのパラグラフは、雑誌に存在しない (When Jude had seen the two little boxes 以降)。

Chapter XLIV. (Part Sixth III) 21 パラグラフ：“It is your weakness—a sick fancy, without reason or meaning. Don't let it trouble you. *Our*

probationary shilly-shallying engagement, or rather my trying time of waiting while a woman's feelings turn from friendship to love, are almost over; and then you've got to marry me!” この章にはかなりの加筆が見られる。

Chapter XLV. (Part Sixth IV) 18-20 パラグラフ:—

“In a ve-ry strange way—ve-ry strange! *She's not going to marry him, after all.* I only heard of it as a certainty just before I left; though I had thought things were drifting that way from their manner when I called on them.”

“Not going to marry him? *Whom would she marry, then?* Why, I should have thought 'twould have united them more.”

“He's not *fired her fancy* at all. *You see, she has never really cared for him, although they have played at becoming man and wife so long.* And now, instead of this sad event, *and the queer suspicion it causes about their relations,* making 'em hurry up and get the thing done, she's took in a queer religious way,...

この章および次章には細かい変更が多数見られる。

Chapter XLVII. (Part Sixth VI) 終わりから10番目のパラグラフ:—

They had reached her father's house, and she softly unfastened the door.

“*Father will be only too glad to welcome you, I'm sure, after so many years. He always sticks to his friends, particularly when they've been members of the family, and I expect he's sitting up still.*”

この章は次のパラグラフで終わっている。最後の8つのパラグラフはない。

Chapter XLIX. (Part Sixth VIII, IX) 現行のVIII章終わりから18番目のパラグラフ: “*You are the completest, most melancholy wreck of a promising human intellect that it has ever been my lot to behold—besotted with a fearful mysticism which has led you on to a sickening degradation. It was deplorable cowardice in you that began it—that's all.* Where is your scorn of convention gone? *I would have died game!*” 終わりから16-7番目のパラグラフは載っていない。IX章の段落以降(32パラグラフ以降)は雑誌にない。

Chapter L. (Part Sixth X) 12パラグラフ以降のMrs. Edlinの訪問、Vilbertの往診の部分は、雑誌にはない。

Chapter LI. (Part Sixth XI) 12-21パラグラフ(『ヨブ記』の引用の部

分) は雑誌に載っていない。38 パラグラフ後半—42 パラグラフ (Vilbert の部分) もない。48 パラグラフ: At the narrow gangway where the people ascended from the *Towing Path* to the bridge the crowd was literally jammed into one hot mass—Arabella [and Vilbert] with the rest;... ([] 内は雑誌にはない) 最後の 11 のパラグラフ (Sue への言及) も存在しない。

散文小品

491. CHAMBERS'S JOURNAL. 1865. (London & Edinburgh: W. & R. Chambers)

17.3^{cm} × 25.6^{cm} × 5.0^{cm} 紫布クロス, 紫子牛革背継ぎ, コーネル付け。viii + 832 + 32 頁。pp. [161] - 164: "How I Built Myself a House." (Saturday, March 18, 1865. No. 64)

492. LONGMAN'S MAGAZINE. Vol. I. November 1882 - April 1883. (London: Longmans, Green, and Co.)

13.5^{cm} × 21.3^{cm} × 4.3^{cm} 青基調の大理石模様紙張り, 緑子牛革背継ぎ, コーネル付け。[ii] + [iv] + 696 + 白 2 頁。pp. 569 - 588: "The Three Strangers." (March 1883)

493. LONGMAN'S MAGAZINE. March 1883. (London: Longmans, Green, & Co.)

13.9^{cm} × 21.5^{cm} × 0.9^{cm} 薄緑色のオリジナル表紙。広告 16 + ([477] - 588) + 広告 12 頁。pp. 569 - 588: "The Three Strangers."

494. LONGMAN'S MAGAZINE. Vol. II. May - October 1883. (London: Longmans, Green, and Co.)

13.8^{cm} × 21.4^{cm} × 3.9^{cm} 492 と同一装丁。[iv] + 668 頁。pp. 252 - 269: "The Dorsetshire Labourer." (July 1883)

495. LONGMAN'S MAGAZINE. Vol. III. November 1883 - April 1884. (London: Longmans, Green, and Co.)

散文小品

492, 494 参照。[iv]+684 頁。

496. THE ENGLISH ILLUSTRATED MAGAZINE. 1883 - 1884. (London: Macmillan and Co.)

16.8^{cm} × 25.4^{cm} × 3.7^{cm} 灰緑色布クロス。viii+784 頁。pp. [501] - 514: "Interlopers at the Knap." (May 1884)

497. THE ENGLISH ILLUSTRATED MAGAZINE. No. 8. May 1884. (London: Macmillan & Co.)

17.7^{cm} × 26.1^{cm} 薄緑紙表紙(大きめ)。広告 8+(467 - 528) 頁。pp. [501] - 514: "Interlopers at the Knap."

498. MURRAY'S MAGAZINE. Vol. III. January - June, 1888. (London: John Murray)

14.2^{cm} × 22.3^{cm} × 5.2^{cm} 青黒色布クロスで合本。viii+864 頁。"The Waiting Supper" 連載。January, pp. 42 - 67 (Chaps. I - V), February, pp. 199 - 218 (Chaps. VI - VIII)

499. HARPER'S MONTHLY MAGAZINE. European Edition. Vol. XIX. December 1889 - May 1890. (London: Sampson Low, Marston, Searle, & Rivington)

16.9^{cm} × 24.5^{cm} × 4.9^{cm} オレンジ色布クロス張り, 黄褐色の子牛革で背継ぎ, コーネル付け。[ii]+viii+[976] 頁。pp. [20] - 43: "The First Countess of Wessex." (December 1889)

500. THE NEW REVIEW. Vol. II. January - June, 1890. (London: Longmans, Green and Co.)

15.0^{cm} × 23.5^{cm} × 4.0^{cm} 濃青の布クロス, 牛革背継ぎ, コーネル付け。viii + 568 頁。pp. 6 - 21: "Candour in English Fiction." そのうち pp. 15 - 21 は Hardy の執筆。

501. THE GRAPHIC. Vol. 42. July - December, 1890. (London: Office 190 Strand)

30.7^{cm} × 41.0^{cm} × 6.0^{cm} 赤基調の大理石模様紙張り, 赤の子牛革で背継ぎ,

コーネル付け。iv+740+14頁。A *Group of Noble Dames*. 掲載。Christmas Number pp. 4-5, 8-9, 12-13, 16, 20, 24.

502. HARPER'S MONTHLY MAGAZINE. European Edition. Vol. XXI. December 1890 - May 1891. (London: Sampson Low, Marston, Searle, & Rivington)

16.5^{cm} × 24.3^{cm} × 4.7^{cm} 赤基調の岩目模様紙張り, 赤の子牛革背継ぎ, コーネル付け。[ii]+viii+974頁。“Wessex Folk”連載。

March, 1891 pp. [587] - 599

April, 1891 pp. [698] - 705

May, 1891 pp. [890] - 897

503. HARPER'S MONTHLY MAGAZINE. European Edition. Vol. XXII. June 1891 - November 1891. (London: Sampson Low, Marston, Searle, & Rivington)

16.5^{cm} × 24.3^{cm} × 4.7^{cm} 502と同一装丁。viii+972頁。“Wessex Folk”掲載。

June, 1891 pp. [121] - 127

のちに“A Few Crusted Characters”に。

504. HARPER'S MONTHLY MAGAZINE. European Edition. Vol. XXI. December 1890 - May 1891. (London: Sampson Low, Marston, Searle, & Rivington)

16.7^{cm} × 24.2^{cm} × 4.8^{cm} 紺の布クロス, 紺の牛革で背継ぎ, コーネル付けで合本。502と同内容。

505. THE NEW REVIEW. Vol. IV. January - June 1891. (London: Longmans, Green and Co.)

15.1^{cm} × 23.6^{cm} × 3.6^{cm} 青布クロス, 濃紺牛革背継ぎ, コーネル付けで合本。viii+568頁。pp. 304 - 319: “The Science of Fiction.” うち pp. 315 - 319: III を Hardy が執筆。

506. THE ENGLISH ILLUSTRATED MAGAZINE. 1891 - 1892. (London: Macmillan and Co.)

散文小品

- 16.7^{cm} × 25.2^{cm} × 5.0^{cm} 薄灰緑色クロス。[viii]+928頁。pp. [275] - 288:
“On the Western Circuit.” (With illustrations by Walter Paget)
507. SCRIBNER'S MAGAZINE. Vol. XIII. January - June 1893. (New
York: Charles Scribner's Sons / London: Sampson Low, Marston & Co.
Limited)
16.7^{cm} × 24.9^{cm} × 4.4^{cm} 赤の布クロスで合本。vi+824頁。pp. [597] - 609:
“The Fiddler of the Reels.”
508. THE ENGLISH ILLUSTRATED MAGAZINE. 1893 - 1894. (London:
Illustrated London News Office)
16.7^{cm} × 24.1^{cm} × 3.6^{cm} えび茶布クロス張りで合本。viii+646頁。pp.
281 - 288: “Ancient Earthworks at Casterbridge.” (December 1893)
509. THE ENGLISH ILLUSTRATED MAGAZINE. 1894. (London: Il-
lustrated London News Office)
508と同サイズ, 同一装丁。(649 - 1528)頁。
510. THE PALL MALL MAGAZINE. Vol. II. November 1893 - April
1894. (London: George Routledge & Sons, Limited)
2冊に分けて合本。第I巻: 16.3^{cm} × 24.0^{cm} × 3.7^{cm} 赤の布クロス。xvi+
540頁。第II巻: 16.3^{cm} × 24.0^{cm} × 3.3^{cm} 赤の布クロス。8+(541 - 1064)
頁。pp. 951 - 969: “An Imaginative Woman.”
511. THE PRESERVATION OF ANCIENT COTTAGES. (London: The
Royal Society of Arts, [1927])
16.6^{cm} × 21.0^{cm} グレーの紙表紙, 針金とじ。24頁。pp. 13 - 17: Note by
Thomas Hardy, O. M. 本文は The Rt. Hon. Stanley Baldwin, M. P. の
“an appeal.”
512. THE LONDON MAGAZINE. Vol. 5, No. 11. November 1958.
(London: William Heinemann Ltd)
13.9^{cm} × 21.5^{cm} 茶色の紙表紙。96頁。pp. 33 - 45: Plots for Five Un-
published Short Stories: 1. 1871年のもの, 2. Scheme of Short Story,

3. How I Won at Monte Carlo, 4. The Vauxhall Fiddler, 5. For Want of a Word.

詩

513. THE GENTLEMAN'S MAGAZINE. Vol. XV. July - December 1875. (London: Grant & Co.)

13.4^{cm} × 21.8^{cm} × 6.2^{cm} 赤カンパス張り, えび茶子牛革で背継ぎ, コーネル付けで特装。viii+772+154頁。pp. 552 - 555: "The Fire at Tranter Sweatley's." (November 1875)

514. THE GENTLEMAN'S MAGAZINE. November 1875. (London: Grant & Co.)

14.0^{cm} × 21.5^{cm} グレーの紙に茶色の模様の囲み, 黒文字の表紙。ii+(513-640)+広告4頁。pp. 552 - 555: "The Fire at Tranter Sweatley's." のちに "The Bride-Night Fire" として *Wessex Poems* に収録。

515. THE GRAPHIC (December 23, 1899 - November 1, 1902) および THE SPHERE (January 27, 1900) の合本。

30.7^{cm} × 40.3^{cm} × 5.5^{cm} 黒の布クロス。The Graphic はかなりの欠号あり。The Sphere の p. 18 に, "At the War Office After a Bloody Battle" のファクシミリ。

516. THE QUEEN'S CHRISTMAS CAROL. (London, Manchester & Paris: The "Daily Mail," 1905)

22.3^{cm} × 29.0^{cm} × 1.4^{cm} クリーム色布クロス。120頁。49人の小説家・詩人・音楽家などの寄稿集。p. 58: "Orphaned (A Point of View)." のちに "Unrealized" として *Time's Laughingstocks* 所載。

517. THE NEW QUARTERLY. Vol. II, No. 5. January 1909. (London: J. M. Dent & Co.)

16.3^{cm} × 23.8^{cm} 紫がかったグレーの表紙。xii+148頁。p. 124: "The House of Hospitalities" のちに *Time's Laughingstocks* に収録。

詩

518. THE POETRY REVIEW. Vol. V, No. 4. October 1914. (London: The Poetry Review, 16 Feather-stone Buildings)
18.2^{cm} × 24.6^{cm} 青灰色の紙表紙。(143-172) 頁。 p. 152: “A Song of the Soldiers.” のち “Men Who March Away” として *Moments of Vision* に収録。
519. KING ALBERT'S BOOK. (London: The Daily Telegraph, [1914])
22.0^{cm} × 28.3^{cm} × 2.7^{cm} クリーム色布クロス。238 人の寄稿集。188 頁。 p. 21: “Sonnet on the Belgian Expatriation.” のちに *Moments of Vision* に収録。
520. THE SPHERE. Vol. LXV. Nos. 852-864. May 20-August 12, 1916. (London: The Sphere Office)
28.3^{cm} × 40.3^{cm} × 2.7^{cm} えび茶布クロスで合本。No. 853, May 27, 1916 号 p. 190: “Two Poems” I. The Wound II. A Merrymaking in Question のちに *Moments of Vision* に収録。
521. REVEILLE. No. 2, November, 1918. (London: His Majesty's Stationery office)
15.3^{cm} × 24.2^{cm} 青灰色紙表紙。([175]-357) 頁。 p. [175]: “The White-washed Wall.” のちに *Late Lyrics and Earlier* に収録。
522. THE LONDON MERCURY. Vol. I. November 1919-April 1920. (London: The Field Press Ltd)
17.5^{cm} × 25.2^{cm} × 6.6^{cm} えび茶の布クロス。viii+768 頁。 p. 7: “Going and Saying.” (November 1919) のちに *Late Lyrics and Earlier* に収録。 p. 122: Bibliographies of Modern Authors (Hardy の詩集あり) p. 263: Literary Intelligence (Mellstock Edition のこと) p. 265: “A Glimpse from the Train.” (January 1920) のちに “Faintheart in Railway Train” として *Late Lyrics and Earlier* に収録。
523. THE LONDON MERCURY. Vol. I, No. 1. November 1919. (London: The Field Press Ltd)
18.1^{cm} × 26.3^{cm} × 1.1^{cm} オレンジ色紙表紙。xx+128 頁。 p. 7: “Going

and Staying.” のちに *Late Lyrics and Earlier* に収録。

524. THE LONDON MERCURY. Vol. III, No. 18. April 1921. (London: The Field Press Ltd)

18.0^{cm} × 25.5^{cm} オレンジ色紙表紙。xvi+([577]-688)+4 頁。pp. 584-586: “The Woman I Met.” のちに *Late Lyrics and Earlier* に収録。

525. THE LONDON MERCURY. Vol. V, No. 26. December 1921. (London: The Field Press Ltd)

18.0^{cm} × 26.0^{cm} オレンジ色紙表紙。xxviii+([113]-224)+4 頁。pp. 119-120: “Voices from Things Growing.” のちに *Late Lyrics and Earlier* に収録。

526. THE DORSET YEAR-BOOK. 1924. (The Society of Dorset Men in London)

18.2^{cm} × 24.7^{cm} × 1.1^{cm} ベージュ色の紙表紙。204+広告10+地図1 頁。p. 3: “In the Evening.” のちに *Human Shows* に収録。

527. A CENTURY OF WORK FOR ANIMALS, by Edward G. Fairholme and Wellesley Pain. (London: John Murray, 1924)

12.6^{cm} × 19.3^{cm} × 3.2^{cm} 青の布クロス。xx+300 頁。pp. xv-xvi: “COMPASSION AN ODE In Celebration of the Centenary of the Royal Society for the Prevention of Cruelty to Animals.” のちに *Human Shows* に収録。

528. THE FLYING CARPET, designed by Cynthia Asquith. (London: Partridge & Co., [1925])

19.0^{cm} × 25.5^{cm} × 3.5^{cm} 薄ベージュの布クロス張り。200 頁。24 人の寄稿集。pp. 9-10: “A Popular Personage at Home.” のちに *Human Shows* に収録。

529. THE LONDON MAGAZINE. Vol. 3, No. 1. January 1956. (London: William Heinemann Ltd)

13.8^{cm} × 21.5^{cm} ピンクの紙表紙。96 頁。pp. 28-39: Evelyn Hardy,

合作ほか

“Some Unpublished Poems by Thomas Hardy.” 1. The Unplanted Primrose 2. To a Bridegroom 3. The Hatband 4. She Would Welcome Old Tribulations 5. Thoughts from Sophocles (*Oed. Col.* 1200-1250)

合作ほか

530. In Scarlet and Grey / STORIES OF SOLDIERS AND OTHERS BY / Florence Henniker / AND / THE SPECTRE OF THE REAL BY / Thomas Hardy and Florence Henniker / LONDON: JOHN LANE, VIGO ST / BOSTON: ROBERTS BROS., 1896

12.0^{cm} × 19.0^{cm} × 2.6^{cm} 赤の布クロス, 黒印刷。viii+208+広告 14+白2頁。p. [i]: ハーフタイトル頁。Nurse Sylvia with very kind regard from F. Henniker Feb. 1909 の署名あり。pp. 164-208: The Spectre of the Real.

531. THE / BOOK OF BABY BEASTS / PICTURES IN COLOUR BY / E. J. DETMOLD / DESCRIPTIONS BY / FLORENCE E. DUGDALE / LONDON / HENRY FROWDE / HODDER & STOUGHTON

23.1^{cm} × 29.0^{cm} × 3.5^{cm} 薄茶色を地にカラー印刷の紙張り, 黄土色布クロスで背継ぎ。120頁。各章のはじめに詩がつく。p. 105 の The Calf の詩は Hardy の作とされる。1911年発行。

532. THE / BOOK OF BABY BIRDS / PICTURES IN COLOUR BY / E. J. DETMOLD / DESCRIPTIONS BY / MRS. THOMAS HARDY / (FLORENCE E. DUGDALE) / HUMPHREY MILFORD / OXFORD UNIVERSITY PRESS / LONDON, EDINBURGH, GLASGOW / TORONTO, MELBOURNE, CAPE TOWN, BOMBAY

22.8^{cm} × 28.5^{cm} × 4.0^{cm} 薄茶色を地にカラー印刷の紙張り, 黄土色布クロスで背継ぎ。120頁。各章のはじめに詩がつく。p. 75 の The Yellowhammer の詩は Hardy 作。1912年発行。

533. THE / BOOK OF BABY PETS / ILLUSTRATIONS BY / E. J. DET-

MOLD / DESCRIPTIONS BY / FLORENCE E. DUGDALE / HUM-
PHREY MILFORD / OXFORD UNIVERSITY PRESS / LONDON,
EDINBURGH, GLASGOW / TORONTO, MELBOURNE, CAPE TOWN,
BOMBAY

19.5^{cm} × 26.6^{cm} × 3.2^{cm} 灰青色布クロス。120頁。各章のはじめに詩がつく。p. 75 の About Lizards が Hardy の作。1915年発行。

關連資料

534. THE / *History and Antiquities* (赤文字) / OF / THE COUNTY OF DORSET: (赤文字) / COMPILED FROM / THE BEST AND MOST ANCIENT HISTORIANS, INQUISITIONES POST MORTEM, AND OTHER / VALUABLE RECORDS AND MSS. IN THE PUBLIC OFFICES AND LIBRARIES, / AND IN PRIVATE HANDS. / WITH A COPY OF / *Domesday Book and the Inquisitio Gheldi for the County* : / INTERSPERSED WITH / SOME REMARKABLE PARTICULARS OF NATURAL HISTORY; / AND ADORNED WITH A CORRECT MAP OF THE COUNTY, AND VIEWS OF ANTIQUITIES, SEATS OF / THE NOBILITY AND GENTRY, &c. / BY JOHN HUTCHINS, M. A. (赤文字) / RECTOR OF THE HOLY TRINITY IN WAREHAM, AND OF SWYRE, IN THE COUNTY OF DORSET. / (横線) / *Nescio quâ natale solum dulcedine captos / Ducit, et immemores non sinit esse sui. / — Reliquiae Trojâ ex ardente receptae.* / (横線) / THE THIRD EDITION, CORRECTED, AUGMENTED, AND IMPROVED, / BY WILLIAM SHIPP AND JAMES WHITWORTH HODSON. / VOLUME THE FIRST. / WESTMINSTER: / PRINTED BY JOHN BOWYER NICHOLS AND SONS, 25, PARLIAMENT STREET. / (横線) / 1861.

25.2^{cm} × 41.6^{cm} × 6.8 赤を基調とした大理石模様紙張り, 薄灰茶色牛革で背継ぎ, コーネル付け。5本バンド。[ii]+xxiv+cxvi+722頁。pp. [1]-705: 本文。pp. 707-721: Addenda et Corrigenda. p. 722: Supplemental Addenda.

VOLUME THE SECOND.

25.0^{cm} × 41.6^{cm} × 6.5^{cm} 1863年発行。[ii]+862頁。pp. [1]-856: 本文。pp. 857-862: Addenda et Corrigenda.

VOLUME THE THIRD.

25.1^{cm} × 41.6^{cm} × 5.9^{cm} 1868年発行。[ii]+756頁。pp. [1]-751: 本文。pp. 753-755: Addenda et Corrigenda.

VOLUME THE FOURTH.

25.0^{cm} × 41.5^{cm} × 5.3^{cm} 1870年発行。[ii]+534+clxiv頁。pp. [1]-531: 本文。pp. 533-534: Addenda et Corrigenda. pp. [i]-li: A Dissertation on Domesday Book. pp. lii-lix: Observations on the Inquisitio Gheldi. pp. lx-lxiii: Scutagia R. Henrici Secundi. pp. lxiv-lxx: Testa de Nevill. pp. lxxi-lxxvi: Kirkby's Inquest. pp. lxxvii-lxxx:

Extracts from the Calendar of Inquisitiones ad Quod Damnum, respecting Persons and Places in the County of Dorset. pp. lxxxi - lxxxii: Drayton's Polyolbion. Second Song. pp. lxxxiii - xcvi: Index of Places. pp. xcvi - cx: Index of Pedigrees. pp. c - cxlv: Index of Persons. pp. cxlv - clviii: Index of Arms. pp. cxlix - clxii: Glossarial Index; with References to a Few Miscellaneous Matters. pp. clxiii - [clxix]: Hundreds, Places, and Other Contents of Volume the Fourth, embracing the Town of Sherborne.

535. English Worthies / EDITED BY ANDREW LANG / (横線) / RALEIGH / BY / EDMUND GOSSE, M. A. / CLARK LECTURE IN ENGLISH LITERATURE AT TRINITY COLLEGE / CAMBRIDGE / LONDON / LONGMANS, GREEN, AND CO. / 1886 / *All rights reserved*
12.1^{cm} × 18.6^{cm} × 2.0^{cm} 灰緑色布クロス, 金文字。背は黒文字。[viii] + 248頁。表の見返しに FROM THE LIBRARY / OF / THOMAS HARDY, O. M. / MAX GATE のラベル。ハーフタイトル頁に Thomas Hardy from his friend The Author の自筆献辞。

536. SOME / DORSET MANOR HOUSES: (2行赤文字) / WITH THEIR / LITERARY AND HISTORICAL ASSOCIATIONS. (赤文字) / BY / SIDNEY HEATH, / *Author of "Our Homeland Churches and How to Study Them," etc., etc.* / AND / W. DE C. PRIDEAUX. / WITH A FOREWORD BY / R. BOSWORTH SMITH. / ILLUSTRATED WITH FORTY DRAWINGS BY SIDNEY HEATH, AND / RUBBINGS FROM SEPULCHRAL BRASSES BY W. DE C. PRIDEAUX. / (門から中を眺める図) / LONDON: BEMROSE AND SONS LIMITED, 4 SNOW HILL, E. C.; / AND DERBY. / 1907. / [*All rights reserved.*]
25.7^{cm} × 32.8^{cm} × 5.3^{cm} えび茶布クロス, 面取り, 金文字, 天金。xlii + 280頁。p. [vii]: Acknowledgments. pp. [ix] - x: Foreword. pp. [xi] - xxxvi: Introduction, W. de C. Prideaux. p. [xxxix]: Contents. pp. [xli] - [xlii]: List of Illustrations. p. [1] - 240: 本文。pp. [241] - 268: Appendix I, Appendix II. pp. [269] - 280: Index of Persons.

537. ARTHUR / HENNIKER (2行赤文字) / A LITTLE BOOK FOR / HIS

関連資料

- FRIENDS / LONDON: / ARTHUR L. HUMPHREYS, (赤文字) / 187
PICCADILLY, W. / 1912
14.5^{cm} × 21.5^{cm} × 1.4^{cm} 濃紺の布クロス, 中央をえび茶の布クロスで継ぎ。
viii+136頁。新聞記事あるいは思い出を, Florence Henniker が編集した
もの。p. 58 に Hardy の “A. H., 1855-1912” あり。
538. THOMAS HARDY'S WESSEX, by Hermann Lea. (London: Mac-
millan and Co., Limited, 1913)
14.8^{cm} × 23.1^{cm} × 2.9^{cm} えび茶布クロス, Wessex Edition と同一装丁。
xxiv+318+広告2頁。
539. THE FIRST EDITIONS OF THE WRITINGS OF THOMAS HARDY
AND THEIR VALUES, by Henry Danielson. (London: George Allen &
Unwin Ltd., 1916)
12.7^{cm} × 19.0^{cm} × 0.8^{cm} 紺の布クロス。薄緑のジャケット。40頁。
540. THE FIRST EDITIONS OF THE WRITINGS OF THOMAS HARDY
AND THEIR VALUES, by Henry Danielson. (London: George Allen &
Unwin Ltd., 1916)
539 と同一物。ジャケットなし。
541. A BIBLIOGRAPHY OF THE WORKS OF THOMAS HARDY.
1865-1915, by A. P. Webb. (London: Hollings, 1916)
14.0^{cm} × 20.7^{cm} × 2.0^{cm} 緑黒色の布クロス, 天金。Osgood, McIlvaine 版
全集と同一装丁。[ii]+xiv+128+広告1+白1頁。
542. The Thomas Hardy / Calender / A QUOTATION FROM / THE
WORKS OF / THOMAS HARDY / FOR EVERY DAY IN THE YEAR /
COMPILED BY C.P. / (人が歩いている版画) / LONDON / CECIL PALM-
ER / OAKLEY HOUSE, BLOOMSBURY ST., W.C. 1
12.0^{cm} × 17.3^{cm} × 1.0^{cm} (中の頁の大きさ) 多色刷り紙表紙。The Perpetual
Book-Calenders の一つ。1921年初版発行。136頁。pp. [5]-[7]: 序文。
pp. 9-133: 本文。

543. THE LONDON MERCURY. Vol. XVII, No. 100. February 1928.
 18.0^{cm} × 26.5^{cm} 赤い紙表紙の100号記念号。xlviii + ([337] - 496) + 4頁。
 pp. [337] - 340: Hardyの葬儀に言及 (Editorial Notes)。
544. YALE UNIVERSITY LIBRARY / (横線) / THOMAS HARDY, O.M. /
 1840 - 1928 / *Catalogue of a Memorial Exhibition of First Editions,
 Autograph Letters and Manuscripts* / Prepared by / RICHARD L. PUR-
 DY / (横線) / *New Haven 1928*
 14.1^{cm} × 21.4^{cm} × 0.4^{cm} 薄ページュの紙表紙。[2] + 42頁。pp. 5 - 41: 本
 文。
545. THE BOOK LEAGUE MONTHLY. Vol. I, No. 2. December 1928.
 (New York: The Book League of America, Inc.)
 16.0^{cm} × 24.4^{cm} 薄茶の紙表紙。新たに茶色布クロス張りで製本。WINTER
 WORDS号。222頁。Padraic Colum, "The Poetry of Thomas Hardy." Richard
 Bennett, "Wessex, Four Wood Blocks." John Macy, "The
 World of Thomas Hardy." Autobiographical Fragments, 1. How I
 Built Myself a House (Thomas Hardy) 2. Conversations with Hardy
 (William Archer) 3. Talks with Hardy (Vere H. Collins) をつけ、pp.
 [9] - 142 に、*Winter Words in Various Moods and Metres* を順序を変
 えて収録。
546. *A Descriptive Catalogue of the GROLIER CLUB CENTENARY
 EXHIBITION / 1940 of the Works of THOMAS HARDY, O.M. / 1840 -
 1928 / (マーク) / GOLBY COLLEGE LIBRARY / Waterville, Maine /
 1940*
 15.5^{cm} × 23.6^{cm} × 1.4^{cm} えび茶布クロス、金文字。[x] + 80 + 白2頁。267
 点の目録。
547. THE HOUSE OF MACMILLAN (1843 - 1943), by Charles Morgan.
 (London: Macmillan & Co. Ltd., 1944)
 12.6^{cm} × 19.2^{cm} × 2.5^{cm} 緑の布クロス、天金。xii + 248頁。pp. 87 - 100 に
 ハーディとマクミラン社との関係。

関連資料

548. THOMAS HARDY. A BIBLIOGRAPHICAL STUDY, by Richard Little Purdy. (London, New York, Toronto: Geoffrey Cumberlege, Oxford University Press, 1954)
14.2^{cm} × 22.2^{cm} × 3.7^{cm} 灰緑色布クロス。グレーのジャケット。見返しに Howard Bliss with the author's Gratitude の筆 (ブルーブラック・インク)。[ii]+xiv+388 頁。
549. LETTERS TO MACMILLAN, Selected and edited by Simon Nowell-Smith. (Macmillan / St Martin's Press, 1967)
14.0^{cm} × 22.2^{cm} × 2.9^{cm} えび茶の布クロス, 白のジャケット。384 頁。pp. 129 - 134 に, Thomas Hardy の書簡。
550. THOMAS HARDY AND THE MODERN WORLD, Edited by F. B. Pinion. (Dorchester: The Thomas Hardy Society Ltd, 1974)
14.8^{cm} × 21.0^{cm} × 1.2^{cm} 白の紙表紙。1973 年 Summer School 講演集。x+162 頁。James Gibson Weymouth / Budmouth 1973 lecture の署名入り。
551. BUDMOUTH ESSAYS ON THOMAS HARDY, Edited by F. B. Pinion. (Dorchester: The Thomas Hardy Society Ltd., 1976)
15.6^{cm} × 21.6^{cm} × 1.4^{cm} オレンジ色の紙表紙。1975 年 Summer School 講演集。228 頁。
552. SOME RECOLLECTIONS BY EMMA HARDY. Edited by Evelyn Hardy and Robert Gittings. (Oxford, New York, Toronto, Melbourne: Oxford University Press, 1979)
13.2^{cm} × 20.5^{cm} × 1.0^{cm} こげ茶紙クロス, 黄・茶 2 色刷りのジャケット。xviii+64+白 4 頁。pp. [ix] - xvii: Introduction (Robert Gittings).
553. THE FIRST MRS THOMAS HARDY, by Denys Kay-Robinson. (Macmillan, 1979)
14.0^{cm} × 22.2^{cm} × 2.6^{cm} 黄色の紙クロス, 黄色のジャケット。x+278 頁。
554. THE SECOND MRS HARDY, by Robert Gittings and Jo Manton. (London: Heinemann / Seattle: University of Washington Press, 1979)

15.8^{cm} × 23.9^{cm} × 1.5^{cm} えび茶布クロス, えび茶印刷のジャケット。x+
150頁。

肖像画

肖像画

555. Augustus John 筆の鉛筆画。

20.5^{cm} × 26.2^{cm} 現在 Cambridge の Fitzwilliam Museum にある油絵を制作するためのスケッチの一つと思われる。

556. William Strang のエッチング試し刷り。

23.7^{cm} × 45.0^{cm} The Mellstock Edition の口絵として使われたもの。50刷りの1枚。William Strang と Thomas Hardy の署名入り。

557. Spy (Lesley Ward) の多色刷り肖像画。

18.8^{cm} × 31.8^{cm} “Tess” と記されている。Vanity Fair, June 4, 1892 に載ったもの。

THE PURSUIT OF THE
WELL-BELOVED

The Pursuit of the Well-Beloved

読者は The Wessex Edition 以降の現行の版を手元に置いて、対照しながら読んでいただきたい。何れの版でも対照可能なように、頁や行数ではなく、パラグラフで示してある。数字は現行のパラグラフ数（順序）を示している。異同を示すためにテキストを掲げた部分では、イタリックの部分雑誌掲載時のものであり、[]内が現行テキストにあって雑誌には記載のない部分である。大文字・小文字の異同、句読点の異同といった小さなものは除いてある。

PART FIRST.

A YOUNG MAN OF TWENTY.

CHAPTER I.

RELICS.

ONCE—and that not long ago—there was a young sculptor who had not quite made a great name; and pending that event he lived on a small income allowed him by his father, an inartistic man of trade and commerce merely.

The sculptor was not engaged in his art on one particular midnight in the summer season, when, having packed up such luggage as he might require for a sojourn in the country, he sat down in his temporary rooms in a London square to destroy a mass of papers that he did not wish to carry with him and objected to leave behind.

Among them were several packets of love-letters, in sundry hands.

He took the first bundle, laid it in the grate, lit a match under it, and waited. The bundle of hard, close-lying note sheets would not burn.

He cut the string, loosened the letters, and kindled another match. The flames illuminated the handwriting, which sufficiently recalled to his knowledge her from whom that batch had come, and enabled him to read tender words and fragments of sentences addressed to him in his teens by the writer. Many of the sentiments, he was ashamed to think, he had availed himself of in some attempts at lyric verse, as having in them that living fire which no lucubration can reach. The edges of some of the sheets began to be browned by the flame; but they would not in this cold grate light up and consume as he had expected.

By this time he had begun to experience a sentimental feeling for the

letters, though, till the present evening, he had not once thought of them for a twelvemonth. He had no longer heart to burn them. That packet, at least, he would preserve for the writer's sake, notwithstanding that the person of the writer, wherever she might be, was now but as an empty shell which had once contained his ideal for a transient time. He drew the letters from the grate, shook them clean, and laid them aside.

The next package was in a contrasting hand—thick and rotund, generated by a scratching quill. A school-girl she: he had never much cared for her; and her effusions were unceremoniously tumbled in.

The young man repeated the match-lighting process, stirring the letters with the poker. Some flamed, but the majority remained clean and legible as when written. Her handwriting had been so large and inky that she had spread over a multitude of sheets a very small quantity of thought and affection; and the bundle, made up of only a short correspondence, was enormous. There was no destroying it in a hurry, unless a fiery furnace into which to thrust it could have been improvised.

Suddenly there arose a little fizzle in the dull flicker: something other than paper was burning. It was hair—*her* hair.

“Good heavens!” said the budding sculptor to himself. “How can I be such a brute? I am burning *her*—part of her form—many of whose curves as remembered by me I have worked into statuettes and tried to sell. I cannot do it—at any rate, to-night.”

All that remained of the bundle—by far the greater part—he hastily withdrew from the grate, shook the feathery black scales of paper-ash from the pages, refastened them, and put them back for preservation also.

He looked at the other packages. One signed in round-hand, one in long-hand, one in square-hand, one in pointed-hand, crippled and pinched. She had been much older than he. They all showed affection which once had lived, though now it was past and gone. No, he could not burn them here and alone.

What could he do with them? He would take them with him, and reconsider their existence. But all his luggage was packed; in his portmanteaus and hand baggage not a square inch of room remained. At last he took his summer overcoat, which he would certainly not require

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to use till wet weather recommenced, rolled it hastily round the lumps of undying affection, strapped the whole compactly together, and, flinging it down beside his portmanteaus, went to bed.

CHAPTER I. は改版では削除され、CHAPTER II. が I 章となる。

CHAPTER II.

A SUPPOSITITIOUS PRESENTMENT OF HER.

About two o'clock the next day he was ascending the steep roadway which led from the village of Slope-way Well to the summit of the rocky peninsula, called an island, that juts out like the head of a flamingo into the English Channel, and is connected with the mainland of Wessex by a long, thin beach of pebbles, representing the neck of the bird.

He recollected that it was two years and eight months since he had paid his last visit to his father at this, his birthplace, the intervening time having been spent amid many contrasting scenes at home and abroad. パラグラフを改めずに、3に続く。What had seemed *natural* in the isle when he *left it now* looked quaint and odd *amid these* later impressions. 次の文なし。[The towering rock,] The houses above houses, . . . , the gardens hung up by one *hedge* to the sky, [the vegetables growing on apparently almost vertical planes,] the unity . . . single block of [lime-]stone four miles long, . . . All now stood dazzlingly *clean* and white against the *blue* sea, the sun *flashing* on the stratified *façades* of *rock*—

The melancholy ruins

Of cancelled cycles. . . *Prodigious shapes*

Huddled in grey annihilation.

4. After a laborious clamber he reached the top, and walked along the plateau towards *East Wake*. The road was glaring and dusty *as always*, and, drawing near to his father's house, he sat down in the sun.

5. 第3文 . . . temperature [when in its afternoon sleep as now]. He listened, and heard sounds: *nick-nick*, saw-saw-saw. Those were the island's *voice*— . . .

6. 第2文 *pig-sties* [sty]

7. 第1文後半 the same *family* [pedigree]

8. 第1文後半 and *there* an old-fashioned greeting took place [between them]. 第2文 a young girl of about seventeen . . .

9. 第2文 *And running up to him, she seized his hand and kissed him before he was aware of her intention.*
10. 第2文 *But it was so sudden, so unexpected [by a man fresh from towns],...*
11. 第2文 *With a pained face she turned to her daughter severely—*
12. *Mr. Pearston [Pierston]* (以下, この人名のみの変更は省略)
13. 第3文 *other [otherwise] than*
14. 第1文 *astonished [amazed]* 第2文 *the Continent [foreign cities]*
18. 第3文以降 19 パラグラフまで存在せず,がある。
19. *Meanwhile Jocelyn Pearston [Pierston, the sculptor of budding fame,] had gone onward to his father's; but [the house of his father, an inartistic man ... the famous days to come. But] the latter [elder], ... 第3文 Jocelyn looked round the familiar premises, glanced across the way [Common] at the great yard [yards]...*
25. 第2文 [*He grieved at the] The incident which... innocent soul [; and yet it] was now beginning to be a source of considerable [vague] pleasure to him. 第3文前半 his young neighbour's grief [sorrow] ... called his Love [who, ever since... number of times,] was going to...*

CHAPTER III [II].

THE INCARNATION IS ASSUMED TO BE A TRUE ONE.

1. 第1文最後 *encountering [meeting]* 第2文後半 *their propinquity [near neighbourhood], he could not meet [encounter] her, ... 第3文—that is が [;] に改訂。*
2. 第1文 *recent [unintentional]*
12. *He had hardly left the door when Mrs. Caro's servant ran out to ask him if he had left his coat behind him when he called on the day of his arrival. They had found it in the house, and had not been sure whose it was.*

“O, yes, it is mine,” said Jocelyn, hastily. “I forgot it.”

The great coat was strapped up round the letters just as he had arranged it; but he wondered as he walked on whether Mrs. Caro or Avice had looked inside as a means of identification. Determining to run no further risks, he set about destroying the letters there and then. To burn them in a grate was an endless task. He went into the garden, threw them down, made a

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loose heap of a portion, and put a match to the windy side.

By the help of a pitchfork to stir them about he was fairly successful, though as soon as he ceased to stir they ceased to burn. He was deeply occupied in the business of feeding the fire from the adjoining heap [He was stopping to look at the old-fashioned flowers under the garden walls] when he heard a voice behind him.

13. 第1文 with you *just now*.

14. the blushing *face* of Avice

15. said he, *impulsively*, as he threw down the pitchfork, and [,] seizing her hand, set upon her cheek the [kind of] kiss that...

16-18. "Darling Avice!" he said, "forgive me for the slight that day! Say you do. Come, now!"

She blushed, looked rather than spoke her forgiveness, and shrank away, sitting down upon a squared stone, around which the unburnt sheets of paper were strewn, With some embarrassment at her presence he withdrew another handful from the collection and threw it on the flames.

"What are you burning?" she asked.

"O, only some papers I hadn't time to destroy before I left town, and which I forgot till to-day that I had brought with me."

"Ah, that was the parcel you left at our house, perhaps?"

"Yes."

She scanned more closely the packets scattered round her. "They are letters, in different handwritings."

"Yes."

"O, Joce—Mr. Pearston—they are in women's hands; they are love-letters?"

He did not answer for a moment, during which interval a sudden sadness overspread her face, which had just before blushed so significantly under his caress. She bent her head and covered her eyes with her hands. "I see—I see now!" she whispered, "I am—only one—in a long, long row!"

From the white sheets of paper round about her seemed to rise the ghosts of Isabella, Florence, Winifred, Lucy, Jane, and Evangeline—each writer from her own bundle respectively—and Maud and Dorothea from the flames. He hardly knew what to say to the new personality in the presence of the old. Then a sudden sense of what a good and sincere girl Avice was over-

powered the spectres, and, rushing up to her and kneeling down upon the letters, he exclaimed, "Avice, dear Avice!—I say to you what I have never said to one of them, or to any other woman, living or dead, 'Will you have me as your husband?'"

"Ah!—I am only one of many!"

"You are not, dear. You knew me when I was young, and they didn't—at least, not many of them. Still, what does it matter? We must gain experience."

19. 最後の部分 as his *old* companion.

20. They rambled on to the lighthouses, where they would have lingered longer if Avice had not suddenly remembered *that she had* to recite poetry from a platform that very evening at *Slopeway Well*, one of the villages on the island—the village that *had* advanced to be almost a town.

21. 最後の方 *silent* [speechless]

22. ...intellectual now," *she said*. "In the winter..."

24. 第1文 into his face; and they hastened back together. 第2文 she could never have believed at the time of her despair on the day of his coming that she would ever be so happy [with him]. 第3文 the east side of the isle they were compelled to part [parted] at once,... 第4文 when he thought it would be [was] about the hour... 最後 *Slopeway Well* [the Street of Wells] (以下この地名変更は省略)

25. 第2文 rather one of friendship [comradeship] than love;... 第3文 Not that either [any] of the [more sophisticated and accomplished] women... 第4文 his mind of the old-fashioned assumption that the idol of a man's [his] fancy was... in which it might be located [had sojourned] for...

26. 第1文 To his intrinsic Well-Beloved... 第2文 *Florence* [Flora] 第5文以下次のパラグラフにかけ、雑誌のテキストは God only knew what she really was; *Pearston* did not. He knew that he loved the *Protean* creature wherever he found her, whether with blue eyes, black eyes, or brown; whether presenting herself as tall, fragile, or plump. She was never in two places at once; but hitherto she had never been in one place long. *She was indescribable, unless by saying she was a mood of himself.*

28. By making this clear to himself [his mind] some time before *this*

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date [to-day],... of ugly [self-]reproach which he might otherwise have incurred from his own judgment, as being the very embodiment of fickleness. 第2文最後 *throughout* [in] her career so far. 第3文最後 *settle down into one*, he could not say.

29. 第1文 Had he felt that she *had now taken up her abode* [was becoming manifest] in Avice,... 第2文 But did he *love Avice*—see the Well-Beloved *made manifest* in Avice at all?

30. 第1文 descended towards *Slopeway* [the village], where in the long straight [Roman] street he soon... 第2文 *slope* [mound] 第5文 *pretty* [attractive] 同最後 *nearly to nil* [zero].

32. 第1文 *Pearston* [Pierston] dragging... by the *iron* [wayside] hand-rail, ... 第2文 *Reaching* [At] the top, ... 第3文 and *in* [under] their front, ... 第4文 It was Deadman's Bay, ... the pebble *bank* [dyke].

33-34. 雑誌には存在せず。

35. 第1文 The kiss *that evening* was *not* [by no means] on Avice's initiative [this time]. 次のパラグラフも 35 に含まれる。

36. 第1文 *However, to-day* [The day] was... each other's society *by the pair*.

37. 第1文前半 *isle* [island];

39. 第2文 *Pearston* thought of the *local* [native] custom... in *both* his and her family... 第3文 (as strangers [from the mainland of Wessex] were called) 最後は *she expected any such ceremony as a formal ratification of their betrothal*, according to the precedent of their sires and grandsires.

このあとの1パラグラフ, 次の章の最初の3パラグラフが, のちに削除される。

To scent her views on the point he asked her to meet him in the old Hope churchyard one evening at seven o'clock.

CHAPTER IV.

THE LONELY PEDESTRIAN.

The Hope churchyard lay in a dell formed by a landslip ages ago, and the church had long been a ruin. At the hour appointed she descended the rocks and found him waiting at the foot of them.

They wandered hither and thither in the shades, and the solemnity of

the spot and the absence of daylight assisted him in sounding her mind on a subject which could not be approached with levity.

He found that, in common with all the islanders born, she knew of the observance. But it was obvious that, in view of herself as a modern young woman, she had never expected it to arise as a practical question between him and her. Some of the working quarriers kept it up, but nobody else, she said. Jocelyn hastened to inform her that he only wished to consult her desires as to the terms of their engagement, and not knowing how far she respected the island's history, felt bound to mention it: though urge it he did not.

1. 第2文 which I have *thought not* worth coming to see for *more than two* years,...

3-4. "Yes." *He reflected*, and decided that instead of leaving in the daytime he would defer his departure till the night mail-train from Budmouth. *He had hardly looked into his father's quarries*, and this would give him time to *do so*, and enable her, if she chose, to *accompany him a little way*. *If she would agree*, he *purposed to send on his luggage to the aforesaid watering-place*, and ask her to walk with him along the beach as far as to Henry the Eighth's Castle above the sands, where they could stay and see the moon rise over the sea. *He would see her nearly all the way back*, and there would be ample time after that for him to catch the last train.

"You can reserve your answer till to-morrow," he added.

She hesitated. "I understand you to mean, dear Jocelyn," she said, "that my accompanying you to the castle would signify that I conform to the custom of working the spell?"

"Well, yes," he answered.

"I will think it over to-morrow, and ask mother if I ought to, and decide," said she. "I fear it is heathen and ungodly."

5. 最初 [So] After spending... 第1文最後... the spot of their *proposed* tryst.

6. 最後 the *wedding* will be soon?"

9. 最後 He don't seem *an islander*."

10. 第2文最後 East *Wake* [Quarriers]. (この変更は以後省略) 第3文 a

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stylish young body, whose mother, a widow [woman],... 第5文 *His* [This] son is *doing* [doen]... そして *stone* [stwon] が2箇所。

11. 第2文の次に *She meant, then, to conform to the custom.*

次の章で現行の版と雑誌の章が一致する。

CHAPTER IV. (*Continued.*)

THE LONELY PEDESTRIAN.

2-5. 手紙は5を除き全面書きかえ。

When the boy had gone Jocelyn retraced his steps to the last lamp, and read, in Avicé's hand—

“My Dearest,—I shall be sorry if I grieve you at all, *but I have thought over your inquiry, and cannot agree to conform to the old pagan custom (or whatever it is) of the isle. I did not expect you to ask me so suddenly, or I should have been more positive at the time it was mentioned. As I am quite aware that you merely asked, and did not press me, I know that this decision will not disturb you for long, that you will understand my feelings, and, above all, think the better of me in time to come.*

“*And if we were unfortunate in the trial of it we could never marry, could we, honourably? This is an objection which I am sure you have not thought of, and will, I know, share with me.*

“*I am sorry that the custom, uncivilised as it is, which has prevailed in our families on both sides for so many centuries should thus be brought to an end by me, and I am the more sorry in that it prevents my bidding you farewell. However you will come again soon, will you not, dear Jocelyn? and then the time will soon draw on when no more farewells will be required.—Always and ever yours,*

“AVICÉ.”

6-8. Jocelyn, having read the letter, *pondered awhile: and then, [was surprised... more than forty years ago.]*

9. 雑誌では上記から続いて *finding that..., yet feeling indisposed to go...*

15. 最後 *the dressing-table at home.*”

18. 第2文 *The drops, which [had] at first hit...*

21. 中ほど *the distant riding lights [of the ships] now dim... 最後 till they reached a house by the [precarious wood] bridge, a mile farther [further] on, Henry the Eighth's Castle being a little farther [further] still.*

22. 第3文 *in* [from] a distant view. 第5文 *overhung* the bank [on props] to leeward,...

CHAPTER V.

A CHARGE.

2. They sat [crouched] so close...

6. 最後 we shall have to *return* [go back]."

11. "Oh, [but] you know me

13. 第2文 I am *an* [a real] islander

17. 第4文 *the New* [Sylvania] Castle

21. 第3文 He said I go shopping [in town] to...

27. it ceases [stops]."

29. 第1文最後 quite close to *each other* [together]: 第2文 as *time* [quarter-hour after quarter-hour] went on,...

30. I [can] stay

34. 最後 [The 'Island' was an island still.]

35. 第2文中ほど something of a *spectral quality* [supernatural power] 最後 after *any* [such] disruption [, like Satan's form ... / Not long divisible.]

36. 第1文は前のパラグラフ。

37. 雑誌ではこの前のアキがなく、前のパラグラフから改行で続く。第1文—he became *distinctly* conscious... 同最後 to *her* [his new friend] under the *litteret*. 第2文最後 felt *considerably* alarmed [—even dismayed]. 第4文 *It* [The thing] had not,... how soft and warm *she* [the lady] was...

38. 第2文 far behind them [trod mile after mile till they] drew near...

39. 第2文 (which *it* [the station] was at this date) 第3文 a little *temperance hotel* [inn] 同最後 *boat* [boats]. 第4文最後 *the modern world* [passage].

40. 第1文最後 she was *not much more than* a school-girl in years [but in the bloom of young womanhood].

41. 第2文 you must go *on* [up] to...

48. 第2文以降 Then Jocelyn opened proceedings, overhauling the *mystic* robes and extending them one by one. As the steam went up he fell into a *delicious* reverie, and regarded the fair white linen that screened his face from the fire with a curious interest. His eyes traced the pattern of the wondrous flowers and leaves in the delicate lace-work, the wheels, rockets,

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quatrefoils, and spirals of the embroidery, all the while that their owner above was little thinking of the care he was taking that she should not get cold. The fabrics seemed almost part and parcel of her queenly person. He again become conscious of the germ with which he had been impregnated. The Well-Beloved was moving house—had gone over to the wearer of this attire.

He kissed each of the articles of apparel, and in the course of ten minutes adored her.

51. 第1文 the *Well-Beloved* [real Beloved]

52. *But he must carry out his engagement to marry Avice. True, she had not kept her engagement to meet him this evening, and the irrevocable ratification of their betrothal had not been reached. Still, he was bound to marry her.*

CHAPTER VI.

ON THE BRINK.

1. 第1文 *station* [railway] 同最後 at hand [, and had only... for this event]. 第2文 she wrote a *telegram* [message]...

5. 第1文 Drawing near *Waterloo Bridge Station* [the great London station] was... 第2文 終わり a *London* [crowded city] street?

18. *She* [His companion] looked at him long.

19. 第1文 最後 *replied* [continued].

25. 第1文 and soon ensconced themselves as *Mr. and Miss Pearston* in one of the *establishments off that thoroughfare* [venerable old taverns of... West-country people].

26. 終わり a great *square* [smeared] palette on his left thumb.

27. 第4文 glad to see you [of this]. 第5文 an American *customer*,...

31. 第2文 addressing it rather to Somers'[s] [Gothic] chimney-piece, and Somers'[s] *antique* [Gothic] clock, and Somers'[s] *Persian* [Gothic] rugs,...

34-36. "No, you don't. [It is a sort... But I forget—] This is [not] to be [a deprecatory wail, but a defence—] a sort of *Apologia pro vitâ meâ*."

CHAPTER VII.

HER EARLIER INCARNATIONS.

1. 第1文 who continue in *bondage to the gigantic cosmopolitan* [to indulge

- in the world-wide, fond] superstition..., [cares to] remains in one... any great length of time [, however much he may wish her to do so].
2. “Suppose you say [the Beloved of] some men, not [of] any man.”
3. 第2文はなし。第4文 Each shape, ..., *into* which she has entered, lived in *a while* [awhile],... [, worse luck!] 第5文 that the *correct and conventional* public...
5. 第3文 ...; and , *in short*, was... 第5文 under a *Chinese* [blue gingham] umbrella,...
6. 最後 my *Best-Beloved*.
8. 第3文 quite a [grown] young woman’s
9. 第2文は独立したパラグラフ。Somers *was in a mood to reserve* [reserved]...
17. 第2文 over a cup of tea in a *restaurant of the aforesaid* [confectioner’s at the very same] watering-place
19. the soft *dark* [fine] eyes
24. 第1文および, 前のアキなし。第5文 a tall, fine girl. *More* [, but more] often...
26. 最後 such *activity, such open-eyed perceptiveness*.”
27. 第1文 “*My dear Somers*, [Surely] fickle is not the word [?] 第2文の次に *But I am faithful to what I fancy each woman to be till I come to close quarters with her*. 第3文 [But] I have *ever* [always] been faithful to the elusive *ideal* creature... 第5文 *Somers*, to see the creature *whom you have thought* perfect, ...from a radiant vitality to a *corpse* [relic],... a racking spectacle *for me* [to my sight]. 第7文 I have been *ready to weep* [absolutely miserable]...
29. “*Then no man ought*.” / “*No man ought—there you’ve hit it*,” replied the painter.
30. 第2文 A friend’s advice *not to embark on matrimony is just the feather-weight required to turn the scale and make a man do it*.
31. 最後 she *moaned tearfully, leaning her face against his shoulder* [said with a show of impatience].
32. 第3文-37までなし。(第2文でこの章終わり。)

CHAPTER VIII.

A MISCALCULATION.

The pair had been married two months, and had just returned from a Continental trip to Pearston's house in Hintock Road, Kensington. They were getting through the heavy task of opening a heap of letters and papers which had accumulated since the last batch had been forwarded.

Pearston was filled with zest for availing himself to the utmost of the artistic stimulus afforded by London—that great and enlightened city, which dedicates its squares, streets, and parks to figure-heads and *fainéants*, and a lane at the East-End to Shakspeare; and, with a view to showing its sympathy with a more rapid form of mental elevation than results from the tedious process of picture-gazing, makes its taverns the Sunday resort by closing its museums. Nevertheless, for them it was London or nowhere, and here they were going to make the best of their recent matrimonial plunge.

Marcia's parents, finding from the newspapers what had happened, put as hopeful a face as they could on the matter, but did not communicate with the truants. In birth the pair were about equal, but Marcia's family had gained a start in the accumulation of wealth and in the initiation of social distinction, which lent a colour to the feeling that the advantages of the match had been mainly on one side. Nevertheless, Pearston was a sculptor rising to fame by fairly rapid strides; and potentially the marriage was not a bad one for a woman who, beyond being the probable successor to a stone-merchant's considerable fortune, had no exceptional opportunities.

Among their letters was one for her, in which she was informed that her father and mother had gone to spend the winter in the Riviera and Italy. On this particular morning, as on most mornings, the London atmosphere was of a neat drab with the twenty-ninth fog of the season, and Marcia looked out of the window as far as she could see, which was two feet, and sighed. She had been eight weeks Pearston's wife.

"I should have been in the City of Flowers by this time if"—

"You hadn't been so foolish as to marry me," laughed Jocelyn.

見出しを含め、上記部分が削除され、代わりに1-14(第1文)が加えられる。

14. 第2文 She opened *another letter*. / “Good gracious!” she exclaimed, and burst into laughter.

15. *her husband* [Pierston]

16. 第2文 *an old* [faithful] lover of hers, *an army man* [a youthful Jersey gentleman], who stated that he was *on his way home* [soon going to start for England]...

18. 第2文 [My dear girl,] It seems... 最後 *already married* [just on the point of marriage].”

19. *She accordingly* [Marcia thereupon]... to *make* [shape] the phrases as *gentle* [gently] as possible.

20. 第1文 *the* [her] letter 第3文 *my* [intended] husband

21. 後半 *the last* [few words. They are rather an extra] *stab at* [for] *the poor fellow* [boy].”

22. 第1文 *Stab, indeed!* [?] 第2文 *It isn't such a thing*. 第3文 *Why does he* [want to]... 第4文 *I have put it in* [you in my letter at all]. 第5文 *You said the other day* [yesterday that]... *I spoke of;* [told you of.]

23-27. *He, impatiently,* “Well, *no more* about that. To my mind this is a decidedly unpleasant *degrading business*, though you treat it so lightly. *Making a fool of a man!* *You ought to have remembered.*”

“*H'm—or ought to have married him?*”

“*Yes. I wonder if I should have suffered much in that alternative?*”

“*I only did half what you did.*”

“*What was that?*”

“*I only proved false through forgetfulness, but you were false deliberately.*”

“*To whom?*”

“*Avice Caro.*”

“*Don't vex me about her, or I shall regret the falseness, as you call it—for more reasons than one.*”

28-29. 大幅な変更が見られる。

By degrees Pearston fell into his customary round of existence; his profession occupied him to the exclusion of domestic affairs; but with Marcia life began to be rather dull. Her parents were not resentful or bitter, but

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they were not very warm. They had returned to London, and, while willing to receive Marcia at their house, refrained from calling on the young couple. Pearston was a little sarcastic at their obvious estimate of him, and Marcia took umbrage at his sarcasm.

31. 第1文 [she said.] 第2文 *What a foolish girl I was to run away...*

32. [, Marcie]

33. 最後 my father [’s honesty] as a merchant.”

34. *such a man.* [him than I did, I’m afraid, knowing what—

35. “*Such a man!* What have you...

36. “*A very great deal, if it comes to that. I know that at one time... my father. [; and the way... continues.]”*

37. “*It is not true, Sir! That narrow, grovelling miser be ruined... my father! [”* said she.]...your [people’s]...

38. 雑誌になし。

39-43. “*By God! Marcia, you do exasperate me! I could give you every step of the proceeding in detail—the getting the quarries, the underhand*”——

“*It is untrue! There was no such proceeding!*”

Pearston, without replying for a moment, gazed at the fine picture of scorn that his Juno-wife’s face and dark eyes presented.

“*I ought to have known it,*” he murmured.

“*What?*”

“*That such a face as that meant temper.*”

このあと 44 パラグラフ第1文を除き、次章2パラグラフまで削除、書きかえられる。

She left the room. Some days after the subject was renewed by their seeing in a local paper an announcement of the marriage of Avice Caro with her cousin. Jocelyn remembered him, though but indistinctly. He had been the manager of her mother’s quarries since her father’s death, and had recently been thrown much in her company.

Jocelyn sat in a reverie.

“You spoke of my temper the other day,” said she. “Do you think temper had nothing to do with your dear Avice’s quick marriage?”

“She was not ‘dear,’ not dear enough, at any rate, to me.”

“Unfortunately for me.”

“Well, yes, I ought to have married her, because she was the only woman I never loved. But instead of wedding Rosaline, Romeo must needs go marrying Juliet; and that’s where he made the mistake. A fortunate thing for the affections of those two that they died. In a month or two the enmity of their families would have proved a fruitful source of dissension; Juliet would have lived with her people, he with his; the subject would have split them as much as it has split us.”

Thus it began and continued in the home of these hastily wedded ones. Sometimes it was worse, far worse, than a hot quarrel. There was a calm, cold reasoning in their discussions, and they talked in complete accord of the curse of matrimony. In their ill-matched junction on the strength of a two or three days’ passion they felt the full irksomeness of a formal tie which, as so many have discovered, did not become necessary till it was a cruelty to them.

A legal marriage it was, but not a true marriage. In the night they heard sardonic voices and laughter in the wind at the ludicrous facility afforded them by events for taking a step in two days which they could not retrace in a lifetime, despite their mutual desire as the two persons solely concerned.

Marcia’s haughty temper unfolded in the direction of irascibility when she beheld clearly in what a trap she had been ensnared. She was her husband’s property, like one of his statues that he could not sell. “Was there ever anything more absurd in history,” she said bitterly to him one day, “than that grey-headed legislators from time immemorial should have gravely based inflexible laws upon the ridiculous dream of young people that a transient mutual desire for each other was going to last for ever!”

Jocelyn saw that the slow and mournful departure of the Well-Beloved from the form at his side was hastened, to one of his unfortunate temperament, by the tie that was supposed to hinder it. He thought sometimes that if the law had ordained separate residences, with periodical visitations strictly limited to Sundays and holidays as the rigorous matrimonial condition, he might have got on with Mercia, despite her *Quos egos* and

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high-handed rulings; indeed, in such circumstances those traits would not have been unattractive to him. But love's dewy freshness could not live under a vertical sun, and that gradual substitution of friendship, which is indispensable and, perhaps, usual in marriage, was not possible with natures so jarring as these.

There followed a long period of dreary calm, and then the storm which had been gathering under its silence burst forth with unmitigated fury.

The Well-Beloved had quite vanished away. What had become of her Pearston knew not, but not a line of her was any longer discoverable in Marcia's contours, not a sound of her in Marcia's accents. Having entered into a signed and sealed contract to do no such thing, he would not in honour look about to discover the other's lurking-place; but he sometimes trembled at the thought of what would become of that solemn covenant if she were suddenly to disclose herself and confront him before he was aware. Once or twice he fancied that he saw her in the distance—at the end of a street, on the far sands of a shore, in a window, or at the opposite side of railway station; but he always religiously turned on his heel and walked the other way (especially if Marcia was with him).

There came a day when she returned from visiting her mother at Kensington, bringing the news that, travel having benefited her father's health so markedly on the last occasion, her parents had decided on a tour round the world, and a possible stay with her uncle, who was a banker in San Francisco. Since retiring from his large business, old Mr. Bencomb had not known what to do with his leisure. They were going to let their house on a lease or sell it outright, rating London life as dreary by comparison with cosmopolitan freedom and an absence of responsibility in the conduct of the world's affairs.

"And here am I chained to London!" Marcia added. "You said you were going to revisit Rome and Athens, but you don't. I wish I could go with them."

"Go, in Heaven's name! I don't hinder you," said he. "You are always, it seems to me, dwelling upon the inconveniences I have caused you by marrying you, and thereby interfering with your natural life. Why doesn't your father come and talk over his project like a man, and

perhaps I could arrange to go with them.”

“That would be treachery to your own dear parent, so cruelly robbed by my wicked one.”

“Now, no more of that, Marcia! . . . Though it is true enough.”

“It is not!”

“It is. I have the papers to prove it.”

“I tell you it is not so, Sir!” she cried. “It was an honest trade rivalry. Don’t you be so fond of your insinuations! A miserly, grasping skin-flint”——

“Upon my soul, Marcia, I won’t hear you, or anybody else, call my father names! Why, you mean woman, we are partly living, aren’t we, at this very moment, upon what he allows me; and you can put your tongue to such an expression as that!”

“And you can put your tongue to call me a mean hussy!”

“I didn’t.”

“You did!”

Jocelyn sprang up to leave the room, and her anger being culminative, she caught up the first thing she could seize, which happened to be one of his statuettes, and flung it at his head. The figure missed him, but struck the wall, and fell broken to atoms. The sight of his darling little work irretrievably ruined so exasperated Pearston that he rushed back, took her by the shoulders, and shook her: after which he went out of the room, put on his hat, and departed for his club.

CHAPTER IX.

FAMILIAR PHENOMENA IN THE DISTANCE.

After four years of common residence, diversified by drawing-room incidents of this lively character, these two irreconcilables parted by common consent. The voyage of Marcia’s parents had implanted in them a zest for the New World, already the home of some relatives; Marcia’s father, a man still in full vigour of life except at intervals, found occupation for the leisure which the sale of his business afforded him in investing capital in undertakings commensurate with the scale of the country wherein they were to be carried out; and when in the development of these schemes

he again rejoined his brother in the Western States Marcia accompanied him.

The separation was quite of an informal kind, each merely promising the other never to intrude into that other's life again, by written word or personal presence: its object being to undo, as far as lay in their power, the mischief that misapprehension of each other's characters had effected during the past few years.

Marcia declared she would never return to England, but would make her home with her uncle on the Pacific shore. "And for my part," she added in this her last letter to him, "I fail to see why, in making each our own home, we should not make our own matrimonial laws if we choose. This may seem an advanced view, but I am not ashamed of advanced views. If I strictly confine myself to one hemisphere, and you, as I expect you to do, confine yourself to the other, any new tie we may form can affect nobody but ourselves. As I shall feel myself at liberty to form such, I accord the same liberty to you."

Whether the advanced idea were a Parthian fling of defiance, which she had no intention whatever of acting on, or whether it were written coolly, as a possible contingency, with an eye on the jilted Indian captain, Pearston had no means of knowing.

3. *A long period of outward stagnation followed the break-up of his house and home. During the interval [many uneventful seasons . . . at times,] Jocelyn threw into [plastic] creations . . . ruin a man [all but the greatest men].*

5. 第2文 *Pearston, now practically [By the accident of being] a bachelor, [he] was . . . any soul anchorage or spot [shrine] that . . . they dispersed in impalpable vapour [impalpably] . . . or [and] adding specific gravity [weight] to his material position [well-being].*

6. 第1文 *be seen by [meet]* 第2文 *By reason of this indifference . . . he acquired [lent him] a curious . . .*

8. 第1文 *In these [professional] beauty-chases . . .* 第2文 *He could occasionally discern lying there those white blocks, persistently nibbled by his parent from that island rock in the English Channel all familiar to Jocelyn, so persistently as if in time his father would nibble it all away.*

9. 第1文最後 *as the years [maturity] advanced.* 第2文前半 *It was pos-*

sibly because of his utter domestic loneliness, *but it was certainly the fact*, that during the *years* which followed *his wife's* departure, when he was drifting along from five-and-twenty to *five-and-thirty years of age*,...

10. 前のアキなし。第1文 [His whimsical isle-bred fancy had grown to be such an emotion that] The Well-Beloved—now again *on earth* [visible]—第3文 at some fashionable “*crush*,” [evening-party,] exhibition,... some large drapery *establishment or other* [warehouse] into which... 第4文 *pianiste* [piano-player] 第5文 a word with *his Beloved* [her], nor did she *while there* [first or last] ever... 第6文 *phantom* [haunter]

11. 第2文 *unalterable in her*:

12. 第2文 *marble* [plaster]

13. 第2文最後 *a moral man*; [as ideal as in theory.]

14. 第2文 the Apostle's *material* [corporeal] self

CHAPTER X. [II.-i.]

1. 雑誌では前章最後のパラグラフ。But [In the course of these long years] ... the merchant had *lately* gone...

2. 第1文後半 [, as Marcia had so rashly reminded his son] 第2文 *his son* [Jocelyn] 第5文第14語 *shape[s]* 同中ほど at the [crude] original matter

3-4. 第1文は変更なし。第2文は雑誌になし。第3文以降 He had promised *his wife* never to trouble her *again*; nor for a whole *dozen* years had he done so; *but in this access of means* he considered that it behoved him to make inquiries, so as to ascertain if she wished for an allowance.

Neither letters nor advertisements brought any tidings. Nothing more could be done without personal search; and that he resolved to make the year following, if he heard nothing of her earlier. Her parents were, he believed, dead; possibly she had formed *the new tie of which she had spoken*, and had *no wish to be recognised* by her old name.

5. 第2文 [Almost] His...he responded to *a card of* [an] invitation

6. 第3文最後 like *large* [great] and late. 第4文後半 at which *more* [party] politics are [more freely] agitated...

7. 第1文 but [unobtrusively] 第2文 He had to *stay* [pause] 第4文 after her *long*, [recent] long hiding 第5文 That liquid sparkle of *the* [her] eye

8. 中ほど as *the surplus* or overflow 最後 the *political* world [of party

and faction].

9. 第2文カッコは雑誌になし。その文の最後 [though he was now about forty]

10. 雑誌では前のパラグラフに含まれる。第1文中ほど [one] that had..., *having* [as for herself, she had] sworn..., [so that] he was to regard her [forthwith] as a [more] neutral householder *forthwith* [than ever].

15. [Indeed!]

16. her [complexion or] dress

17. 第2文 he had *discovered her* [made the sensational discovery that the One] he was in search of *lurking* [lurked] 同後半 *Well-Beloved*

18. 第2文 The *high* gods of... present [with their embattled seraphim], *and* [but] the brilliancy of *style* [manner]... *their* [the] handling... *their* original ideas. 第3文なし。第4文 But Jocelyn's *mind* [interest]...: he was like a stone in a [purling] brook,... his [mental] surface.

19. *He was* [Thus] looking... the fair *one* [figure], *and* he did not...

20. 第1文 *an ex-Cabinet* [a past Prime] Minister of *very high rank indeed*, who was... 第2文 joined by another [in black and white], and... 数行あと—for the *ex-Minister* 第3文 [that all may learn] *his own limitations*, ... *a* [an unconceited] man... even if he could not [undertake to] create one.

21. the *ex-Cabinet Minister* [statesman]

22. 後半 paid little heed to the *man of State* [others], ...

23. 第2文 the *political Jove* [ex-Minister]

24. 第1文初めの方 in *the* [a kindly] young lady of the house, his hostess's *younger sister* [relation], ... 第3文 mourning *costume* [clothes], ...

27. 第3文 *visibly* [apparently] 第4文最後 *criticise* [survey] her as he *talked* [responded]. 第5文後半 [even] when the very point...

28. No, he had not seen Her yet. He was not going to see Her, apparently, to-night; she was scared away by the twanging political atmosphere. But he still moved on searchingly, *speaking to those he knew*. Under the white hair of that ribanded old man *was* a forehead grown wrinkled over treaties *that* had swayed the fortunes of Europe; *under the forehead spoke* a voice which had numbered sovereigns *and heirs-apparent* among its listeners; *under the voice was* a heart that would go inside a

hazel-nut shell. Beneath those white ropes of pearls was the pink bosom ; beneath the pink bosom the half-lung which had, by hook or by crook, to sustain its possessor above ground till the wedding-day.

29. 最後 *he ever* [was more inclined to] *palpitated* like a sheep in a fair.

30. 中ほど *the Earl* [that friend] said to him

36. 第1文 *comforting* [satisfying] 続く地の文はなく *But sometimes... と続く。*

38. 中ほど *seemed one* [to be] of those

39. 第2文第8語 [regard] *study* 第15語 [neck-napes] *napes of necks* 第20語 *strange* minerals 5語後 *all colours and* [many-coloured] rays

41. 第2文中ほど *made them* [the pair] acquainted

42. 最後 *except the poetess* [one or two as] aforesaid.

43. 第1文 *new* [fresh]

48. 第2文 *There can be only one best course, and the wisdom of the nation should be directed to find it.*”のみ。

50. 雑誌になし。

CHAPTER XI. [II.-ii.]

1. 第1文 *her* [Mrs. Pine-Avon's] eyes 同終わり *her general* [other] facial detail[s].

2. 最後の文 *duke* [earl], or [Under-]Secretary of State ... by the *information* [tidings]...

3. 第1文 *he took Mrs. Pine-Avon down...* 第3文 *his Aphrodite* [the One of his eternal fidelity]

5. *There had not been much harm in the flirtation thus far; but did she know his history, and that of his wife, and of the separation a dozen years ago, and his ignorance of whether Marcia were dead or alive? He was now a man over forty, she was probably thirty; and he dared not make meaningless love with the carelessness of a younger man. It was impossible to go further without telling her, even though, hitherto, such explicitness had not been absolutely demanded. Yet, for himself, he had a strong conviction that Marcia had ceased to be.*

8. 第2文後半 *the* [large] drawing-room, ... in an *easy-chair* [arm-chair], ... *he journeyed* [across the carpet] to reach

9. 第1文 *Now*, the unfortunate Jocelyn, ... 第2文最後 *tearful* [resentful]

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第3文 a [sudden] sense of the ridiculous *which suddenly appeared* in his own position

11. *Naow* [No]

12. 第2文後半 *old melody and song called 'Calder Fair.'* ['The Jilt's Hornpipe']

18. 前半 *my house five* [some] years

19-20. "*You have only had it two years, if you deduct the three years you let it to some friends of mine, whom I have often called on in this very room, my darling,*" he said to himself—but not to her.

21. 第1文 *he thought* she seemed regretful. 第3文 I shall not [care to] come again

24. 第2文 *What* [Now what the devil] this means... to himself [, reflecting stock-still... on the stairs].

27. 第3文 *by seeing in an American* [a Jersey] paper of the *death* [marriage] of a person..., who *left* [ran off with] him..., and *had been living with somebody under another name, according* [then wouldn't marry him, in obedience] to...

28. *is she dead* [didn't he marry her] 最後 *that it was probable she was alive* [he did, though they have lived apart ever since]."

29. "*She is believed to have died two or three years ago* [Quite a mistake]."

...

33. 第1文最後 *opposite to him*. 第2文終わり *his late wife* [Marcia], of whose *death he had been credibly, though not absolutely, assured a couple of years before this time* [existence he had not heard for years].

36. 第2文最後 *deserved* [and craved].

37. 第1文後半 *in town* [that] she wished...

38. 第2文 *for some* [a good-few] years, ... *she began to falter* [faltered and faltered], and now [she] is gone."

CHAPTER XII. [II.-iii.]

1. 第1文 *the dinner-table seemed to recede*[d]... behind the *more distinct* [vidid]... on *the stone island* [Isle Vindilia]... 第2文なし。第3文中ほど *as one of the misty* [glowing] *vermilion sunsets*... over *the West* [Deadman's] Bay 第5文 *The old* [crannied features of the evergreen] society lady, ... *suggested the powdery*, [shaped themselves to the] 第6文 *the tall*

silver candlesticks, ... mixed in with [were transmuted into] the ivies *and the flower-beds* of the [cliff-built] castle *on the isle* [, the tufts of seaweed,] and the lighthouses *down at the Beal* [on the isle].

2. 始めの部分 *Nichola Pine-Avon gradually* lost the [blooming] radiance ... 終わりの方 *she was* a person of lines and surfaces, [; she was] a language in living cypher—no more.

3. 第2文 (of those who had loved him)

4. 第2文 [three-and-] twenty 最後の文なし。

5. 第1文 *information* [news]

6. 前半 *never loved* [rightly valued] 中ほど he added, *smiling*;

7. 第1文 *the woman of the world* [experiences]

8. 第2文 *In his own room* ...

9. 第1文 *and presently going to* [from] a lower drawer *of the same* [therein] ... 第3文 *a multifarious variety* ... in [past] years *gone by* 第4文 *the more primitive days*

10. 第1文 *before that* [this] time 第5文と第6文のあいだに次の文が入る。He had unceremoniously forsaken her on the eve of what would have become an irrevocable engagement, because he did not love her; and it had been, in one view, the kindest thing he could have done, though the harshest, no spark of passion existing. 第6文 *the whole nineteen* [twenty] years 第7文 *the years* [times] of youthful friendship ... *every fibre* [note] of her innocent nature

11. 終わりの方 he would have *given* [offered]

12. 第1文 終わり *that* [the] lost young playmate. 第3文 *since he had been* [was]

13. 始めの方 he went down to *his* [the] club; ... but the *smaller* [homely] one 中ほど among themselves to *the most extraordinary* personal weaknesses and follies

14. 第7文 *an* [the] island of *stone* [Ancient Slingers], ..., framed from mullions to *ridge-tile* [chimney-top] パラグラフ最後の方 *the waves* [currents]

15-16. 雑誌になし。

24. 第2文 *I never loved* [ever slighted] 第3文 終わり *loved* [cared for]

29. 第2文 *our Praxiteles* [, or rather our Lysippus]. 第3文 *the popular genre* paintings ... *your last piece[s]* of stuff ... nothing like *it* [them] ...

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lived and died [—whenever that was]. 第4文中ほど that God-forgotten island [sea-rock]

30. 始め only nineteen [and three quarters]

31. 第1文最後 *directly* [quickly] accessible 第2文 he was rattled along [by this new means of locomotion,] ... and [he soon] emerged from the station [, which stood as a strange exotic] among the black lerrets and the white cubes of ashlar [, the ruins... geologic years].

32. 第1文 Henry the Eighth's [or Sandsfoot] castle 第2文 the [primitive] betrothal [, with its natural result,] would [probably] have taken place

34. 雑誌では第1文と第2文が一つの文となり、かなりの部分が欠ける。... above the surface of the isle; and against the stretch of water ...

35. 第1文 *clad* [clothed] ... the wind blew *aside every now and then, revealing dark trousers under* [and flapped coldly every now and then]. 第3文 *looked like a large insect crawling* [crawled] across the isle, *under whose belly* [while around and beneath it] 最後 *through the opening* [under the coffin also].

36. 第1文 *stood* [paused]

37. 最後の方 the sea[-shine]

この章の最後に END OF PART FIRST. とあり。

CHAPTER XIII. [II.-iv.]

ここから PART SECOND. A YOUNG MAN OF FORTY. となる。

1. 第2文 *leaning* [lonely] 第3文最後 *realities* [incident] 第4文 But *all of a sudden* [during some minute or minutes] ... *standing beside* [bending over and then withdrawing from] her own grave

2. 第2文 A *dim* renascent

4. 第1文の前に The outline of the grave was as distinct as before he had dozed, but nobody stood there. 第2文 *resolutely* [however] 同中ほど Avicé's death should *have been* [be] false ... would not *have looked* [now look] 最後の文なし。

5. 第2文 on his hands, *as soon as he arrived at the junction of roads* Jocelyn, ... 第3文 *Dell-i'-th'-rock Castle* ['Sylvania Castle'] (この異同は以降省略)

6. 第2文始め *farther* [further] 第3文 *which was* [still] unblinded, ...

the room *within*. 第4文最後 *gazed intently* [in].

7. 第3文 the silent room [house] 第4文最後 *homeward* [home]. 第5文 [the man] *him*

8. 第1文 *Mr.* [Mrs.] *Caro's*

9. 第2文として They were quarryowners at one time.

10-11. 雑誌になし。

12. the *supposed* [seeming] stranger 第4文終わり and *retired to London* [disappeared altogether from ... their making]. 第7文 he could profit *from* [by], ... the crash came and [;] he ...

14. 最後 *Avice* the *First* [forsaken]

15. "Yes, *Sir* [Ann, sir]," ...

16. your name is [not] the same ...

17. *Yes. Both my names.* [My second name is. And my surname.]

18. 第1-2文は雑誌になし。

24. 第2文 *Sammy Wayes* [Scribden] 第4文 *Sam Wayes* [Scribden]

25. 第1文 the *Second* was [clearly] more matter-of-fact 第3文 There was a *little* disappointment in *recognising* [his recognition of] this

27. 第3文 a sculptor [and a Royal Academician,] with a fortune ...

28. 第1文 the [other or] west side of the *modern castle*, [last-century "Sylvania Castle,"] and came to the *last* [furthest] house ... 第3文後半 the [whipping] salt *sea gales* which *raked* [sped] past the walls.

CHAPTER XIV. [II.-v.]

1. 第3文「一」以下は雑誌になし。

2. 第1文後半 his native *isle* [rock] 第2文中ほど left bank, and contemplate

3. 最後 *Avice Caro* [the younger—Ann *Avice*, as she had said she was called].

4. 始めの部分 he felt *absolutely* certain ... and his *dreamy, fanciful* [unifying] mood

7. 第1文 a distant relation of *poor* father's

12. 終わり to *Ike's* [Job's] vessel—do I, *Ike* [Job] ?

15. 第3文 they never *stopping to pick up* [lying-to to haul in] your carcasses

24. 終わりの部分 *Well-Beloved* ... to play him [, or rather the capricious ... ideal lady].

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25. 第1文 *his nympholepsy*
26. 中ほど *this* [the] *suspicion*

CHAPTER XV. [II.—vi.]

1. 第1文 of *Pearston's* arrival at *Dell-i'-th'-rock* Castle, an *ordinary* [a dignified] manor-house *on the brink of the sea* [in a nook by... and battlements];... 第2文雑誌になし。第3文 *thereon* [between Pebble-bank and Beal],
3. 第1文 that the *inhabitants of the village* [villagers] 第2文 the *interior* [inside]... *distinctly* visible to him as [formerly,] illuminated...
4. 第2文後半 *such articles* [apparel] 第3文前半 he *formerly* encountered her
5. 第4文 *betokened* [might betoken] 最後の方 how her *necessity* [necessities] *for aid* might bring them together.
6. 第1文始め Having fixed *himself* [his residence] ... his presence [just now],...
7. 第1文 There was *still* ... recognising *this* [such]. 第2文前半 his former [idealizing] passions
8. 第2文 *entering to the house* [his hired castle]...; [,] *and* [which burden] she bore *her burden* round
9. 第2文 more [inter-]penetrating 第3文 the subserving *woman* [minion] ... of *no more* [the same] account in the presentation *than the posts and framework which support* [of the indispensable one as the supporting posts and framework in]...
10. 第1文 her *route* [course] 第3文 He *found* [had]
15. in a *shy* [scared] and reserved tone
19. "I *never* put any—*never heard o't*," Avice returned in the same close way.
21. 第1文—*that is to say* [or as the scientific might say],... her plans for *producing* the next generation...
22. 第2文 She [had] answered... *no* [hardly] aware of...
27. 第2文 in seeing [move off thus] that... passing well *move off thus*, she who was *in past years* [once]... her arms *tenderly* round him 第3文 カッコおよびその中の部分は雑誌になし。
36. 第2文 *opened himself out* [like a sea-anemone,] 第3文 who had

literally assumed the personality of *the woman he loved with such* [her of his] tender[est] memory... 第5文 *She* [Avice] might be *Venus* [Passion] masking as *Minerva* [Indifference],...

38. 始め When he beheld *the class* [those] of his *fellow-subjects* [fellows who were] defined... 第3文 their contemporary *almost*,... with the *added condition* [burden]... to himself [in his growing vision of all as vanity].

40. 第1文 the Red King's castle [overhanging the cliff],... 第3文 a pair of *such* names which, as *an ambitious boy* 第6文 stood *another* "[ANN] AVICE," coupled with the name "*GEORGE* [ISAAC]." 第7文 "[Ann] Avice" 第8文 Who was *George* [Isaac]?

42. 第1文最後 *even trembled* [lost placidity] 第2文始めの方 at her presence [as such]

43. 第1文中ほど his matured *reasoning* [reflecting] powers... from *dignity* [reasonableness] that lay... 第4文 *Sometimes he thought* he saw dimly *visioned in that young face* "*the white, implacable Aphrodite.*"

44. 第3文 to the beat[s] of the tom-tom

45. 最後 *onward into* [on towards] the shade.

CHAPTER XVI. [II.-vii.]

5. [half-]smiled

7. 第2文途中まで

Next morning, when dressing, he heard her through the rickety floor of the *old* building engaged in conversation with the other servants, *who had come back, though she had not gone.*

By this time *she had* regularly installed herself in *his heart* as the *new* exponent of the *Well-Beloved*—as one who, by no initiative of his own, had been chosen as the vehicle of her next *début*. *He was struck with the exquisite* cadences of her voice *rather than by its tone*; she would suddenly drop it...

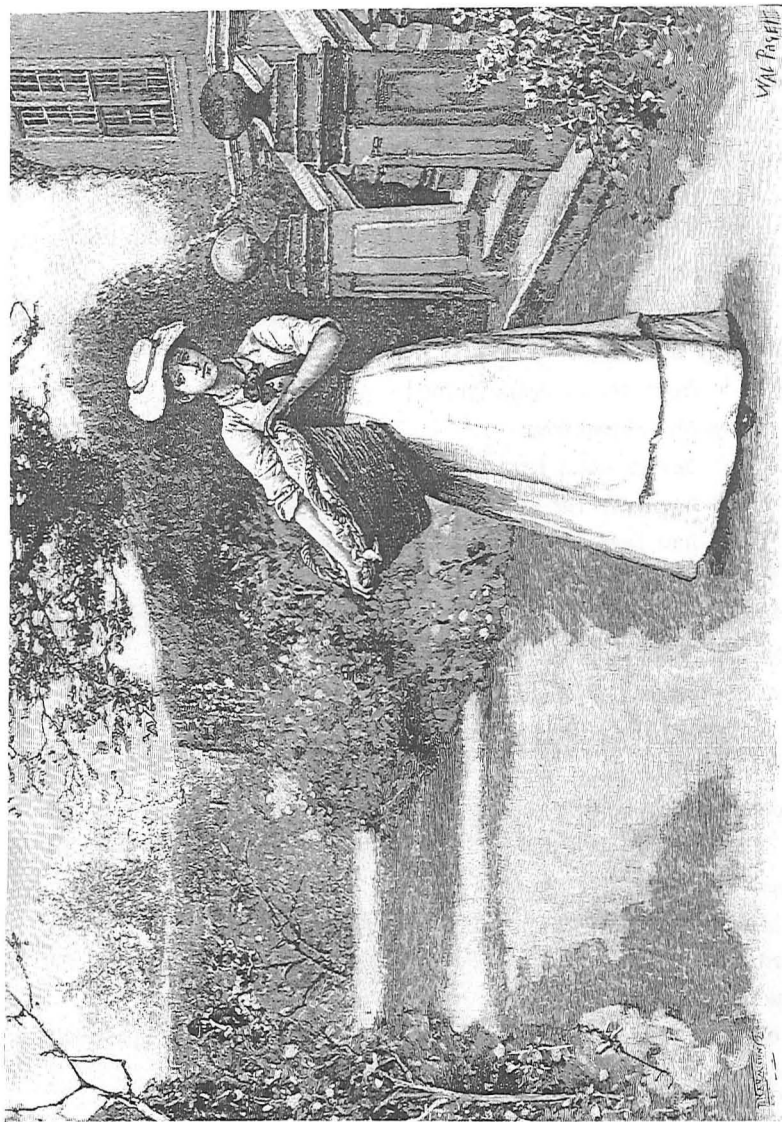
最後の文中ほど by *the* [his] pencil

10. 第1文 a lady still farther ahead 第3文 to recognise *Mrs.* [Nichola] Pine-Avon

11. 第2文 asked himself. *If* it should, indeed, be she, *he could hardly assume that she had come on his account.*

12. 始め the service *found* [saw]... at the critical moment [of moving

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Walking in the grounds towards the gate he saw Avice entering to the house with a broad oval wicker-basket covered with a white cloth.

- out] he *overlooked* [forgot]..., and *learnt* [found] that... 第2文 the *Pebble Bank* [Pebble-bank to the island]
13. 第1文 *Nichola Pine-Avon* 第4文 *Arriving* [Arrived]
15. 第1文 *already* [a'ready]...*you would* [you'd]
16. The remark *reminded him* [struck his ear] unpleasantly *of his own experiences*, and *presently* [by-and-by]...
17. 雑誌はこの前のアキなし。第3文 *Red King's Castle in* [at] the time *of the Crusades* [its erection].
18. 第2文 *It was* Avice, ... *she having* [had] now 第5文 from the ["pop-ple" or] pebble...
19. 第2文 *She then* turned up 第3文 in her own thoughts [—gloomy thoughts, by their signs—] that...
20. 第2文 from her *thoughts* [mind]
21. 最後 *pebbles* [popples]
24. 第3文 *Saying which* he seized
25. 第1文 her hand *for examination* without...
29. 第2文 had [again] set up its *star* [flame]
32. 第1文終わり *did not guess* [never guessed].
33. 第3文 *to island custom* [meet him one night] 第5文 *She would never mention* [name] his name, but I *think* [know] he was...
34. 第2文 *all night* [for hours]. 第3文 [Yet] He...at the mercy of every *sentiment* [haunting] of [the] fancy
35. 第1文雑誌になし。第3文 What had he done to *offend the cruel Aphrodite that she should scheme this thing against him* [be tormented like this]? 第4文 *The Well-Beloved*, after flitting from *the frame on* ... of *that phantom* [the dead,]
36. 第2文 He *certainly* did [: the wish...at last]. 第3文中ほど he studied her *more closely* 第4文 *His judgment*,...colder in *her nature*, commoner in *her character*
37. 最後 *indulged himself in continuing the pleasant glide* [passively acquiesced].
38. 雑誌になし。

CHAPTER XVII. [II.-viii.]

1. From his [roomy] castle

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2. 第2文 over *the West* [Deadman's] Bay
3. 第1文 he *soon* found... to encounter her [at these times]... 第1文の次に He determined to find out the meaning of this avoidance. 第2文 One evening, *accordingly*, when she had left... of *Slopeway Well* [the under-hill townlet],... along the high *and level* roadway...
4. 第3文 and *thus*, in the *still* [dim] night,... the bare and lofty *level* [convex of the isle]; the stars above [and around] him, the *two* light-houses on [duty at] the distant point,... by the tide *audible from* beneath,... the *original Avice* [island fathers] lay.
5. 第1-2文, 雑誌では短い。He walked till his legs ached, *and* still she did not come.
6. 第1文の前に How strange this prepossession was! がある。中ほど *and* the *sea* [ocean]
7. 終わりのあたり *farther* [further]
8. Jocelyn [Pierston], *desperate*, *ran* [hurried] after
10. 第1文 Her inner mirth *bursting out* [escaping]... saw 'ee [you], and *hid* [huddled] behind a stone!
21. 第3文 what I *adore* [admire] 第8文 anybody of [o'] this 第9文後半 *nobody* [no man] would *marry* [like] me *when I wish to marry*."
22. 第3文 She, *like him*, was...
35. 第2文 This *pursuit* [seeking]... 第3文 To be the *pursuer* [seeker]... what he *was* [had become] now, in the mockery of *fate* [new Days].
36. 雑誌になし。
37. 第1文中ほど could *just* discern 第3文 He was in momentary *heart-sickness* [heaviness]... a [worthless] lover,...
38. 第1文 he gave *one of* the servants a half-holiday *on purpose* to get [the pretty] Avice...
39. 第3文前半 by ancient *memory* [memories]

CHAPTER XVIII. [II.-ix.]

1. 第1文後半 the long, steep [pass or] street of *Slopeway Well* [the Wells]. 第2文 On *both* [either] sides... behind the houses [forming the propylaea of the rock] rose the massive *summit* [forehead] of the isle—*crowned* [crested...] with... [as with a mural crown].
2. 第1文中ほど about to be *prevented* [checked] by... 次文へ続く the

escarpment, *into which* [Into it] 第3文終わり *a stiff[est of] incline[s]* to the right. 第4文中ほど [almost] as steep

3. 第2文中ほど *his proper [and picturesque] course, he looked up the [uninteresting] left road* 第3文 *It was [new,] long,...* パラグラフ最後 he recognised her *to be Avice*.

4. 第2文 *Drawing near, he observed*

7. 引用のあと *not, that is, [beheld her not]... [as she was] even to himself...* 第2文中ほど *gazing up at* 第3文前半 *vantage as [that] she passed* 第4文後半 [, the unprotected orphan girl of his sweet original Avice]

9. 最後 [that] he was.

13. 第3文 *I am under a curse [doom]* 第4文 *curse [doom]* 第5文 *To be [have been] always... a phantom which [whom]* 同最後 *that [what] it is a phantom!* 第6文後半 *and [though] I see that I am a fool!"*

15. "What a romantic place [!—and this island] altogether!"

16. 第2文 [, though they pretend it does]

18. 第1文 "Exactly [—from your point of view.]

20. 第3文 *What are fame and name and society to me?"* のみ。「—」以下および第4文は雑誌になし。

22. この前のアキなし。第2文 *Somers took no notice, but Pearston started [marked it].* 第3文 *at the same point of time in the evening: then she [when Avice] was helping again* 第3文のあとに *Aphrodite's own messenger in a kitchen—was there ever such satire to a man of art!* 第5文 *A crunching of light feet* 第6文 *And then he knew [supposed,]*

23. 第1文—among others *a [the before-mentioned married] couple quarrelling, for there were rough as well as gentle people here in the island [the woman's tones... Avice's own]*

24. 第1-2文 he said severely, *to which* she admitted...

25. 第1文 [, in a meaning tone that he failed to fathom then]

32. 第3文 *In the afternoon he found that... cottage stronghold, and, divining the direction they would be likely to take, went...* 第4文 *Turning [back] when he... the nearest, he presently saw... with a girl upon his arm, in whom he soon recognised Avice the Second.*

33. 最後 the situation, *as though he meant to say: "Isn't this a joke, Sir? I've got the pretty girl and you've got the blues!"*

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34. 第2文中ほど [unquestionable] attractiveness
35. 第1文 *The overpowering sense of humiliation at* [mortification of] ..., by his early slight of *her who was the type, ... with sudden surprise* a short time after. 第4文 *her Well-Beloved* 第5文 *And which of them, then, ...*
36. *On account of this puzzling incident he did not* [Without further] attempt to *seek out* [find] Alfred Somers, *but* [Pierston] walked ... that the *strong* desire to make ...
37. 第2文 one of the [homely] *flys from Slope-way Well* [the under-hill town], but *that it came* apparently from the *fashionable town* [popular resort] ... 第3文後半 *no other person than Nichola Pine-Avon.*
39. 第2文 *pleading voice, as she languidly lifted* [lifting] ...
40. 第1文 *my dear Mrs. Pine-Avon* 第2文 *How very sorry ...* 第3文 *supposition* [fancy]
43. 第2文 *Then* their eyes met.
44. 第1文 終わり indeed [, except in money]. 第4文 *hen's* [cock's] feathers ... *Manilla* rope.
45. 第3文 [all] through
50. 第2文 *The sudden chill ... elf* [troll] that she was ... it came *well-nigh* like a doom. 第3文 *In common speech, he knew ...* [, as he had said]. 第4文 *utterly* powerless in the grasp of *this other* [the idealizing] passion.
52. [my very dear friend!] ... with [an emotion of] *courtesy* rather than [of] *enthusiasm.*
53. 第2-4文 *But Pearston* saw only the retreating *Avice*, and knew that [he was helpless ... Perhaps Divine] *his* punishment for his *erratic* idolatries had come.

CHAPTER XIX. [II. - x.]

SHE FAILS TO VANISH WHEN CLOSELY CONFRONTED.

8. 第2文 the [pretty] little cottage girl
13. who could *at least* give praise
14. 第2文 Is she really *pretty* [handsome] ?
17. 第2文 *into* [in for] colour
19. 第3文 *a few yards off* in the lane 第8文 She was *absolutely* [pure and] single-hearted
20. 第1文 in this, *especially* when, ... one of the *very* red-jackets ... 第

- 2文 when on pleasure *bent*, was *usually* in the opposite direction... 第4文 He was a round-faced, *beer-blown* [good-humoured] fellow [to look at],... 第5文 It was *altogether* a hateful idea... this *thick and heavy*...
21. 第1文 *He* [The soldier] went..., and *passed* [moved] on... 第3文最後 *anew* [again]
22. 中ほど *in an uncontrollable impulse* he crossed over
23. Nobody came, *and*, [:]
25. 第1文 She looked *a passive* assent
26. 第3文カッコで括られる。who had *lived* [come to live]
28. 第1文 *In answer to this* she rose... 第2文中ほど on his *looking up and down and assuring*
29. 第1文後半 at hand, *below the edge of the cliff*, its moanings...
31. 第1文 *since* [if] he wished 第2文 *entirely* unknown
32. 第1文終わり changeableness—*the failing I owned to you, if it is a failing*.
34. 第1文最後 [, and it means ruin]. 第2文 *I wish I could* [ought to] get away!"
37. 第2文 His presence in London had been *desirable* [desired]... because *this spot had latterly become endeared to him—partly by old memories revived, partly by their re-embodiment in the new form at his side* [of his new solitudes here]. 第3文 *for* [of] watching over her 第5文 she would [really] like
43. [as my man has a holiday]
45. 第2文中ほど and dust *casts on* [all my Venus failures, and] hands and...
46. yet attracted, *almost fascinated* by
49. 第1文後半 how far [was]..., *was* from *occupying* [agitating] her breast. 第2文 But [Yet] there was nothing *really* extravagant...
50. *There was* [She had] naturally..., *for Avise, and she seemed willing, and even anxious, to start, making* [but she made even] less preparation than, *being a woman*, he would have... 第2文なし。第3文 *He could not quite understand why*,... and *had felt* at first... so precipitate now [he failed to understand]. 次に *Above all, not a soul was to know of her departure*.
51. 第1文 *Fancying her wishes on this point to be based on her fear of rumour*, [But] he took... 第2文 *Pearston* [He] accordingly..., *but he*

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awaited [awaiting]... who inherited the flesh and bore the name so early associated with his own, このあと大幅変更 and *only not united to him through the merest trick of time.*

A sense of putting things right which had been wrong through many years sustained Pearston in the face of this too obviously unusual step of bestowing so much attention upon one who, in a worldly view, would at the best be a clog upon his social and artistic activities, should these, which had now slept for some while, again awaken.

CHAPTER XX. [II. - xi.]

A HOMELY MEDIUM DOES NOT DULL THE IMAGE.

1. 第1文中ほど the entrance-door 同後半—[rarer] then *less common* as residences... 第2文 get the luggage brought [taken] in *with the assistance of* [by] the porter...
5. 第4文 I see the housemaid [them both] go out *one morning* [last night], and possibly *she* [they] went [for a holiday not expecting ye, or maybe] for good! 第5文 [ye being out of a man, too]
16. 第3文 It was... that he saw [noted] her...
17. 第1文後半 the *occasional* friendly remarks 第2文 across the *two yards' width of passage* [of tessellated hall]...
18. 第1文 *new* servants... that *the person of* this cottage-girl afforded. 第4文中ほど [yet it was not for this that]... [but] lest...
19. 第1文 His *original* intention
20. 第2文 [Budmouth]
21. remarked Pearston, *without replying*, as he...
24. 第2文終わり近く the [rosy] cheek 第3文最後 *essential to it!*
25. 第1文 That evening *at* [after] dusk
26. 第1文 [because it was late]
27. 第2文 It was *about* [half-past] nine o'clock,... 第3文 He opened *it*, [the casement] 第5文 *a young* [the] moon 第6文最後 *Donizetti's* [Rossini's]
28. 第1文 *amid* [upon] which... *made themselves heard* [rode like bubbles on a sea]. 第2文終わり *imagined rest to be ever required* [rest].
30. 終わり近く *but regained* [regaining] home
31. 最初 He *suddenly* recollected 第3文 ... was *now almost vacated and*

silent [vacant], ... placed sentinels *waiting for* [awaiting] some procession *to pass* which *did not arrive* [tarried long]. 第4文 At a point [under him]... 第5文最後 *as they passed* [in and out of area gates].

32. 第1文中ほど *the hollow clap-clap* 第2文中ほど *in the far distance* [after] dilated with its [near] approach 第3文 *she* [Avice]

CHAPTER XXI. [II. - xii.]

A GRILL DESCENDS BETWEEN *THE VISION AND HIM.*

2. 第1文 She seemed *quite* unconscious 第2文半ば *for a while; then* [till he]

4. 始め upstairs *together* without...

5. 第1文半ば he said, *renewing the subject* with...

6. 第2文後半 where *folks* [ladies] are 第3文最後 at *Slopeway Well* [the Street o' Wells, only more genteel]."

8. 第1文 *the people* [gentlemen] in the street were... they are [anywhere] at *Slopeway Well* [home]! 第2文後半 *as for* [to] their lovemaking *to a body*,...

10. 第2文中ほど [—sooty mice, not clean like ours—]

14. 第4文 After *an* [her] absence *of the pit patting figure* in that apartment

16. "I was trying to take *him* [en] out,"...

29. 第1文 "Not now, Sir!" she *entreated* [said],... appeal to him [from her pedestal]. 第2文後半 *indeed* [an that] I will!"

30. 第1文 his own *apartment* [room] 第5文 *Disliking the idea of the little creature's misery*, [As he was wakeful and restless] he again arose,... and *put* [removing] the mouse *to a merciful death* [reset the trap].

31. 第2文 Her *freedom from* [lack of]

32. 第1文 to be *the slave of* [so devoted to] this young *creature* [woman]! 第2文 *any* [a] danger in *this* [their] propinquity, were... against *any* risk to her from him.

33. 第4文後半 ideas of *the beautiful* [beauty] 第5文は雑誌では二つの文...her father's. By one who...[the opposites]

39. 最後 for *lovers* keeping company."

42. 第1文終わり *any longer* like that!

46. 第1文 "Yes I do [—very much]. 第3文終わり to *do it* [love you] in

time, if"—

48. 第2文最後 *they were hazardous* [jeopardized his cause].
65. 第2文最後 *Australia* [Guernsey].
66. 第4文前半 *Australia* [Guernsey], 第5文終わり *a very wicked young woman!*”
68. 終わりの方 *you were* [was] the man...
69. 第2文 *get the worst of it in the end* [somehow]. 第3文なし。
72. 第3文 *He scolded me again, and...*, [(you must have heard us);] and the next...
76. “I was obliged to, *according to the custom, after walking wi' 'en.*”
- 77-78. なし。
82. 中ほど *to stay here* [with you]
83. “*You'll* [You will] *get over that. Now, go indoors* [back to the flat],...
86. 第3文中ほど *he walked out of* [onward from] the door
87. 第2文なし。第3文中ほど *filled with tears* [grew rebellious], and at last she wept *outright*. 第4文としての88 最後 *repressed* [miserable] voice.
93. 第3文なし。
94. 前のパラグラフに含まれる。第2文 [, *Ashtaroth, Freyja, ... have been,*] *was punishing...* 第3文 [When was it to end—] *This curse of... naturally onward, when was it to end?*
95. 第3文 *Isaac Pearston, [Ann] Avice Caro*

CHAPTER XXII. [II. - xiii.]

SHE IS FINALLY ENSHROUDED FROM SIGHT.

1. 最後の文 *over the* [mysterious] *Shambles...* which brought *mysteriousness* [tamelessness]... into *the* [due] position of [as] balanced opposites.
2. 第1文 *The sea murmured* [moaned]—more than *murmured* [moaned] —... *a louder roll* [throe]... *at* [to] regular intervals. 第2文後半 *self-same troubled* [terrestrial] *Being*
3. 第1文後半 [, *as he waited there between... the woman within.*]
4. 第2文後半 *a thorn* [yew] *fence*
6. 第2文 *by the last train* [to-day's boat] 第3文 “*I couldn't get* [git] here *avore. [I had contracted... to the end.]*”
11. 第1文後半 [, *though they had no proof of it*] 第2文前半 *in the*

exact centre . . . , and in the *exact* centre of the table [a little wool mat, and in the centre of the mat]

12. 第2文 the *candle* [lamp] between them

15. 第1文前半 having said it *before* [in other places]

16. 第2文 As soon as the [lower] room . . .

17. 第2文中ほど, 第3文最初 *Pearston* [Jocelyn]

18. 始めの部分 *Avice* [, though white as the sheets,]

19. [," she said, striving against her feebleness, "]

24. 第2文後半 Sir, for concealing my [thoughtless] marriage."

29. 第2文 the girl he [had] so *solicitously* [disinterestedly] loved . . . , [wonderfully spruced up, and] hastening along with a *deeply* preoccupied face.

30. 第2文 to tell you *yet*, . . .

31. 終わり with a *sort of* divination

32. 第2文 What I said on impulse [six months back]

この章の最後に END OF PART SECOND. とあり。

CHAPTER XXIII. [III. - i.]

この章から PART THIRD. A YOUNG MAN OF *FIFTY-NINE*. が始まる。Shakespeare からの引用なし。

1. *Nearly* twenty years had *closed* [spread their films] . . . which *came to a settlement* [wound up] with . . . ; and the [hoary] peninsula . . . their daily shadows *over* [upon] its unrelieved [summer] whiteness . . .

2. 第2文後半 painfully dragged [down the hill] the square blocks of stone *down the hill*

3. 第1文 only a *few degrees* [little] more of adulteration . . . 第2文 [But] One figure had never *since* . . . [in the interval], . . .

4. 第3文 till [fortunately], the business to which *the sculptor* [Jocelyn] . . . *Avice* to pursue her *domestic* [household] courses . . . , initiating that kind of [domestic] reconciliation . . . , but a *dense*, [an] all-embracing indifference.

5. 後半 social ambition *having prompted* [prompting] Ike to . . .

6. 終わりの方 —that *here* [the quarries of ruins] in the Eternal City, *there were quarries of ruins like* [reminded him of] . . .

7. 第2-3文 The American was talking to a friend about a lady *who had*

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been a fellow-passenger with him in their voyage over. They were wondering whether she had been successful in her quest, which was for some near relation, who had lived in the before-mentioned isle, of which she also was a native.

8. 第1文前半 *these facts* [and other allusions] 同終わり *his long-lost wife, Marcia*. 第2文 *To be sure they did not go far; and he hardly thought that she would be likely* [He hardly felt any desire] to hunt *him* [her] up after *more than thirty* [nearly two score] years of separation. *Still*, [but] he was...

9. 第1文終わり ..., *to do so* [he was disinclined to ask questions] in public *was not advisable*. 第2文前半 *dinner was over at the table d'hôte*,

10. 第1文 in the drawing-room, *whither they had seemed to go*. *On inquiry, Pearston* [and he] found... 第2文 *There was no chance of discovering* [overtaking] them, but *Pearston, stirred* [waked] to restlessness... the [adjoining] *Piazza di Spagna*... 第3文前半 *the church* [of the *Trinità de' Monti*] 同中ほど *intensifying on* [upon] the broad, ... 後半 of ants [; the dusk wrapped up the house... in which Keats had died].

11. 第2文は大幅に変更されている。*Briefly*, he saw no more of them; *but*, on reflection, he was not deeply concerned *at this*, for *by going straight back home he could easily ascertain on the isle itself if his wife had indeed arrived there*. *It seemed impossible*: what earthly woman, going off in a freak as *his wife* had done, *would have kept silence so long unless she had returned to dust; or, if indeed living, how should she bring herself to come back to him now?*

Nevertheless, he felt it to be his duty to ascertain what truth might lie in this chance fancy; and about a week later he stood once more at the foot of the familiar steep whereon the houses of Slopeway Well were perched like pigeons on a roof-side.

12-15 の第3文まで書きかえ。

He pursued his inquiries as privately as possible, for his intention was to make himself known here no more. As he had ceased since his last residence here to wear his beard in the island fashion, nobody recognised him, though he had aged but little under the inactivity of twenty years. Nothing had been heard of any such lady, the nearest approach to a visit

of the kind being that made by a woman whom a flyman had driven over the island in search of a family now dead. As this lady did not answer to the description, and the persons she sought were bearers of another name, Pearston concluded he had got to the bottom of the matter in considering it a casual correspondence only.

In returning to the town and station at eventide his attention was attracted by the busy doings around a quarry which lay at a distance on his left; he observed several men on the spot whom he might recognise. He was inclined to cross thither, feeling sure that the quarry was Ike Pearston's, and stood looking in that direction, where the numerous black hoisting-cranes scattered over the central plateau of the island had the appearance of a swarm of daddy-longlegs resting there. The way across was rugged, and nothing would be gained by making himself known. He proceeded on his way, having no real wish at present to encounter Avice's husband or friends.

At the station he found he had to wait a little while. Presently other people who had come from Top o' Hill (the summit of the rock was thus called) also entered the booking-office, and they were talking reflectively about an accident which had happened a week or two before. The name that caught his ear caused him to turn quickly to one of the quarrymen.

"Who do you say was killed?" Pearston asked.

"Mr. Isaac Pearston—Castleway Pearston as we did call 'n—'cause there 's so many Isaac Pearstons—was killed in his own quarry."

While Jocelyn stood silent at this intelligence the men went on conversing among themselves.

"I said to 'en that morning, 'Don't th' stand there, for Heaven's sake!' Born in a quarry a'most, you'd ha' thought he'd ha' known, if anybody would. But he was a man who'd never listen to argument—that one must say, though 'a's squatted. He went away shortly after, and we didn't expect to see 'en again that day. But 'a did come back, worse luck for'n; and that was how it ended."

More details of the catastrophe and circumstances of the victim's life were given, from which Pearston gathered that though the Avice who had once been his Avice was now a widow, she had friends and sympathisers

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about her which would render any attention on his part at this juncture unnecessary.

15. 第5文 *He therefore mechanically* [Descending to the bottom he] took his seat in the train *and remained musing during the run* [on the shore, which soon carried him] along the *Pebble Bank* and...

16-18. 雑誌では Here, as he stayed on, *he heard further rumours of the accident; till* のみ。以下現行の19パラグラフに続く。

19. Avice, who had... of late [years], began to *take up* [renew for herself] a *somewhat* distinct position there[in]. 第2文最後 *woman*[kind] 第3文中ほど *now* his heart showed *an extraordinary* [its bent to be a growing] *fidelity*... which [flaws], *indeed*, so far... 第4文 This maturer feeling, *though more noble and generous* [if finer and higher], was less convenient, *for the warmth* [than the old. Ardours] of passion *remained* [could be felt] as... このあと二つのパラグラフがある。

The revived emotion detained him long and yet longer at this spot, where he could see the island that was Avice's home lying like a great snail upon the sea across the bay. It was the spring of the year; local steamers had begun to run, and he was never tired of standing on the thinly occupied deck of one of these as it skirted the island and revealed to him on the cliffs far up its height the ruins of Red King Castle, behind which the little village of East Wake lay.

Thus matters went on, if they did not rather stand still, for at least a month before Pearston had the courage of his romanticism, and ventured to seek out Avice. Even when he did go he was so afraid that he had intruded upon her too soon as to approach with unwonted diffidence. He need have shown no such concern.

20. 始め The first *surprise* [sensation]

23. 第1文 “It is well to be you, [sir,]”

24. I have *heard of them* [been sorry for you].”

25. 中ほど looked up *to* as to...

26. 始め with *love* [warmth]

27. 第2文 A curious closeness *to her* [between them] 第3文後半 *there was* [lent] a strong suggestiveness *about* [to] the accident.

32. 第1文後半 [of Avice the First] 第3文なし。

33-36 第3文の部分には次のものが入る。

“Now, Avice,” he began archly, “I feel, of course, your situation at present, and Heaven forbid that I should say anything premature. But your life with your late husband has been such that I think it no harm to put an idea into your mind, as regards the future, for you to turn over—not too seriously—just for what it is worth.

36. 第6文前半 a young fellow of *nineteen* [one-and-twenty] 最後の文 But *better late than never* ... [, at any rate you, her daughter, and I are friends]”

39. 第3文 *Isaac* [her father]

42. 第2文 A ladylike *little* creature 第3文なし。第5文中ほど *obviously* [probably]

CHAPTER XXIX. [III. - ii.]

現行の版の前章44 パラグラフから、章が改まる。見出しは MISGIVINGS ON THIS UNEXPECTED RE-EMBODIMENT.

前章45. 第1文中ほど *said* [murmured] 第2文 “[Perhaps] She means...

前章46. 第1文始め The [tall] girl 第3文 It was the very *girl* [she] ..., and *without the absence of a single* [with an intensification of general] charm... 第4文後半 upon the *old* [intermediate] Avice

1. *Pearston, who* had been about to leave, [but he] sat down... being *timidly* asked... 第2文 He hardly knew [for a moment] what he did *for a moment* 同文後半 the house *after all* made...

2. なし。

3. 第1文前半 the *subject* [rather tender personalities] 同最後 *exactly knew* [defined]

4. 第1文 *It is hardly an exaggeration to say that* [But] a chill... 第2文 The *sedulous* [renewed] study of his art [in Rome] 第3文 *Aphrodite* [His divinity]... at the age of *nine-and-fifty* [one-and-sixty]

5. 第1文後半 a *very* [fairly] real personage *indeed* to *Pearston*. 第2文 the marble image[s] of her... in lamplight; 第3文に続いて *every line*... though not *quite* a belief, it was a *fancy* [, as has been stated, a formula],... *Avices* were *somehow* interpenetrated...

7. 第1文終わり she (*the speaker*) [, her mother,] was so lonely.

10. “Which room does she *sleep in* [call hers]

13. 第3文後半 could not *possibly* find

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14. 中ほど he might have *said* [added] with *equal* [predestinate] truth
最後 tenderly[-]beloved
15. 第1文 she *said simply* [answered]
- 16-23. なし。
24. 第1文 *He* [Jocelyn] went *out of* [from] the house, but [as the white road passed under his feet he] felt in no mood *just then* to... 第2文前半 upon the *undulating* [rugged] ground 同最後 [of] his age.
25. 最後の文始め Pausing, he saw *in* [near] the west
26. 第1文終わり *superstitions* [fantasies still]. 第2文前半 the new moon, *his chosen tutelary goddess*, as representing [one who], by her so-called inconstancy, [acted up to] his own idea..., made him *start* [feel] as if his *sweetheart in the flesh* [wraith in a changed sex] 第3文 he *ever* [had often] bowed... this [sisterly] divinity... a *soft* kiss towards her shining shape. その次に *He feared Aphrodite, but Selene he cherished. All this did he, a man of fifty-nine!* 第4文 *Truly* the curse [of his qualities]...
27. 第1文後半 rose [square and dusky] against the sea.
29. 最後 John *Bencomb* [Stoney]
31. 第1文最後 [young] Avice's, *probably* [surely]
33. *Pearston* [Jocelyn]...
36. 第1文最初 *Pearston* [He] 同中ほど but no *force* [skill]... 同最後 [without tearing].
37. 最後 *gallantly*.
40. 第1文後半 helped *Pearston considerably* [greatly] in this rôle... he was *only too ready* [not unready] to play *at any time*.
42. [Like her granny] She was... 第3文後半 to sell *that* [a] part of himself *of* which... need [of] than of a ruddy lip... an *unmarked* [unploughed] brow.
43. 第4文 The three Avices, the second *much* [something] like the first, the third *actually* a *double* [glorification] of the first, [at all events externally,] were... 第5文中ほど the *consciousness* [sense] of
44. 第2文前半 *at Slopeway Well* [on the shore] 同最後 the *Well-Beloved*. 第4文 He *examined* [mused over] it *thoughtfully—by touch rather than by sight*—[for a moment,] put it...

CHAPTER XXV. [III. - iii.]

1. 第1文後半 *railway, and two additional miles [or two] of* 第2文 *Pearston [he] repeated*
2. 第1文 *As he had expected [feared],...*
5. 第2文終わり *she replied slowly. "She seemed (この引用符はミスプリント)*
8. 第1文終わり *she murmured archly [said with an arch simplicity... called unaffected].* 第2文 "*Knowing [the set of] your sort of mind, from my little affair [time] with 'ee [you] years ago,...*
10. "*Not at all; but, [...]* 第2文第3文なし。 *of course, ... what she [Avice] felt. ... I [Perhaps she] would rather have her marry...*
12. 第1文中ほど *a [rich] bird in hand and a better [young] bird*
13. 第1文終わり *she said presently.*
15. 第2文後半 *which would incline[s] me*
17. 第1文中ほど *his old friend was won to promise[d] that she... her power.* 第2文なし。第3文 *And, as if to show... this promise, she asked...*
19. 最後 *Avice the younger [the expected one].*
20. 第2文 *She remembered hearing something [at divers times]...*
21. 第1文 *the castle [Sylvania Castle] yourself, ... the daughter, presently, with...*
27. "*I think she was here, but too small to remember [hiding herself in the parsley-bed],"* said...
28. 次のアキなし。
30. 第1文 *Pebble[-]Bank* 第2文最後 *the sand [rag-stone] cliff.* 第4文 *Pearston, that ancient youth, was...* 第5文の雑誌掲載 *It was in this very spot that he was to have met the grandmother of the girl at his side, and in which he would have met her had she chosen to keep the appointment. The consequence of that meeting would have been the old-fashioned betrothal or island custom—discontinued in these days—from which he could not have receded. It might—nay, it must—have changed the whole current of his life.*
31. 第3文 *the pretty young face [thing] at his side, idealised by the moon's rays, knew nothing.*
33. 第2文 *the object of his pursuit, [wishes]*

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34. 始め *when* [advancing to where] the girl *returned from* [mused in] the window-gap
44. 第1文 *Pearston was almost ashamed of the brightness of his ardour for her. He would have been quite ashamed* [regarded his interest in her as overmuch selfish] if... 第2文前半 *too much of the old boyish fervour* 同後半 *cherry-checked and slender* [light] in the *waist* [foot] as a girl; [but, if] it was all this feeling of youth, *and* [it was] more.
45. なし。
46. 第1文後半 *he regarded* [beheld] 第4文中ほど *it had been ploughed* [traced] 同終わり *by a crisis in his matrimonial trouble* [past troubles]. 第6文最後 *his love* [happiness].
47. 第2文中ほど *a Well-Beloved* [an Ideal]
48. なし。

CHAPTER XXVI. [III. - iv.]

HE MAKES A DASH FOR THE LAST INCARNATION.

1. 第1文前半 *a young girl* [which had been brought about] by *an old boy* [her mother's contrivance] was...
2. 第1文中ほど *grandmother, keeping* [giving] sharp, strict regard *as to the class of society* [current] literature... the [innocent] presence... of girls [, with the view of hiding... dear eyes]. 第2文前半 *the sad fact* [rule] that *the succeeding generations...* by cumulative *progressiveness* [progress],... as *the girl[s]* being lost... as *the matron[s]*; 第3文最初 *This, however,* [And this perhaps]
5. 第3文 *One evening, therefore, knowing...* he took the *ten-minutes ride thither by the little railway-train* [few-minutes' journey to the rock along the thin connecting string of junction],...
10. 第1文前半 *Pearston* [Jocelyn] 第3文後半 *feeling of twenty years* was revived.
11. 第2文 *They were* [said to be] due to *some variety of angina pectoris,*...
12. なし。
13. 第1文 *change our views* [raise all sorts of fears] 第2文 “What I felt *no great* [only a] wish for when... so anxious; [that—that it should come to something!] I am glad...
15. 第3文 *You are, Sir?* 第5文 *I feel so anxious as to* [dread otherwise]



“Does he really wish me to?” she asked.

what will...

20. From this subject they lapsed...

23. 第3文 I want you [, O so] much [,] to be his wife.[!]

25. 第1文 Pearston, [Jocelyn]

27. 第2文 with [a mansion, and] a studio 第4文 Your [expensive] education... here."

28. 第2文 She was [outwardly] gentle..., and it was [seemed] just a question [with her]... 第3文 "I think I can [Very well—I feel I ought to] agree to marry him, [since you tell me to,]"

29. 第1文最後 unpleasant sensations of his own selfishness.

30. 第3文最後 with the night [dark, and it was striking the window in handfuls].

31. なし。

32. 第1文終わり sat up [in bed]. 第5文 And if life...

33. 第1文前半 while [and] the [day]light increased,... 第3文なし。第4-5文 The person he appeared, by daylight, being chronologically so far [was too grievously far, chronologically,] in advance of the person he felt himself to be, Pearston did not care to regard that [the] figure who now confronted [confronting] him so mockingly. 第6文なし。第7文前半 being pertinent just now,... give the object [spectre] up,... 最後の文後半 his ideal Well-Beloved

35. 第1文中ほど left the room for a moment, as if she had... 第2文の前に Indeed, so much was she affected that he thought she was going to faint.

36. 雑誌では次の通り。

There may have been some partial truth in this; but Pearston could not assure himself upon it. Avice soon grew friendly enough, and seemed inclined to accept matters as they offered. Jocelyn himself, however, could not get over that first start of hers. He ate scarce any breakfast, and, rising abruptly from the table, said he would take a walk on the cliffs as the morning was fine.

ここの第3文と第4文の間に、のちに現行の版の36パラグラフ第2文から、54パラグラフ第1文までが挿入される。

55. 第2文 Should he give her up? [He had virtually given Avice up, but not formally.] 第4文後半 in the course of three-quarters of an hour was

at *Slopeway Well*, where he entered the train for Budmouth [his Budmouth lodgings].

56. 第1文後半 inform him of how his flight [absence] had been taken.

57. 第1文最後 sudden [suddenly]

58-63. この部分は雑誌では “Back I go!” said Pearston, rising from his chair.

CHAPTER XXVII. [III. - v.]

HE DESPERATELY CLUTCHES THE FORM.

現行の版の第1パラグラフの前に、雑誌ではかなり長い記述がある。

It was the little upper room at Mrs. Pearston's, now fitted up as an invalid's chamber, wherein the widow was still reclining. Though she did not sit up, she was well enough to be left alone, and had been occupying herself in sewing pieces of silk together, to form some fantastic article, suggestive of a bazaar bargain or wedding present. This needlework, however, lay neglected beside her now, while, lost in thought, she gazed out of the window at the long up-Channel view which the situation of the house afforded—not intentionally, but because such a prospect was unavoidable.

A rustling and bustling about, audibly proceeding in a neighbouring chamber, together with the invalid's desertion, denoted that something unusual was afoot, absorbing the whole strength of the domicile. Presently the accents of feminine voices, light and excited, mixed in with the rustling movements; and then the door of Mrs. Pearston's room, which had stood ajar, was pushed open, and Avice appeared before her mother's eyes. She smiled as the matron regarded her, and, placing herself at the foot of the couch, stood passively under scrutiny in a charmingly statuesque pose.

“Yes—it does very well,” said the mother. “Not too young—not too old.”

Avice was dressed for immediate marriage, and well she looked in the habiliments chosen, which had been of a kind to suit the simple style proposed for the ceremony and the bridegroom's maturity. A walking-dress of dove-coloured silk and a bonnet of somewhat similar shade formed the costume, which, despite its prettiness, was, for a bridal adornment, a cruel toning down of youthful charms that would have done justice to the airiest tissues ever woven by art.

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Avice's mother inquired if Mr. Pearston had arrived.

"No. . . . Yes—it is he," murmured Avice, as the noise of a vehicle coming round by the wall of Dell-i'-th'-rock increased till it stopped at the door below. In a few minutes footsteps briskly ascended the stairs, and Pearston, wearing a white waistcoat and flower, was shown into the sick-chamber.

He pressed the fingers of the invalid, the hand she gave being light and diaphanous as a falling leaf, as thin as if cut out in paper. Avice, with a curious access of modesty, had stood somewhat behind the door, and she vented a constrained little laugh when he kissed her on the cheek. There was now only time to speak in business-like tones of the formal matters in hand. Mrs. Pearston declared that she wished to be left by herself, since she was unable to go and give her daughter away; gloves were then put on, and the couple descended the stairs. Below they were joined by a few local friends, and soon Mrs. Pearston heard the bridal party go off to the church on the western cliff.

The house sank into sunny silence, disturbed only by the faint noises of the two servants in the kitchen and the chipping and sawing of the quarrymen afar. Mrs. Pearston timed the party's absence by the clock on the mantel—five minutes to get along the crooked road through East Wake, ten minutes longer going across to the west side of the isle to Forne, where the church stood; the service, with entering, signing, and coming out, half an hour, a quarter returning; about one hour altogether.

She had no compunctions about this marriage. She felt perfectly sure that it was the best thing she could do for her girl. Not a young woman in the island but was envying Avice at that moment, for Pearston was still less than three-score—though, to be sure, not much less—a good-looking man as yet, one whose history was generally known here; also the exact figures of the fortune he had inherited from his father, and the social standing he could claim—a standing which that fortune would not have been large enough to procure unassisted by his reputation in his art.

But Avice had been weak enough, as her mother knew, to indulge in fancies for local youths from time to time; and Mrs. Pearston could not help terrifying herself by the picture of a possible return of the wedding party in consternation, declaring Avice recalcitrant at the last moment,

and still no wife. Yet to everyone, except, perhaps, Avice herself, Pearston was the most romantic of lovers. Indeed, was there ever such a romance as that man embodied in his relations to her house? Rejecting the first Avice, the second had rejected him, and to decline upon the third with final achievement was an artistic and tender finish to which it was ungrateful in anybody to be blind.

The widow thought that, after all, the second Avice might not have rejected Pearston if destiny had not arranged that she should be secretly united to another when the proposing moment came.

The sunny pattern of the window-panes on the carpet had moved some way onward; fifty-five minutes had passed; the vehicles could be heard returning, and a little colour came into Mrs. Pearston's pale cheek. If it were all right and done, what a success, upon the whole, her life would have been! She who had begun that life as a homely girl, a small quarry-owner's daughter, had sunk to the position of laundress; had engaged in various menial occupations; had made an unhappy marriage for love, which had, however, in the long run much improved her position; was at last to see her daughter established on a good level of affluence and refinement; and yet not as the wife of a "kimberlin," but of one of their own race and sympathies.

There was a flutter downstairs denoting the entry of the returned personages, and she heard them approaching to ascend. Two people were ascending. In a moment or two they entered the room—Pearston and Avice together. Each came forward and kissed her.

"All was got through easily and satisfactorily, without a single hitch!" cried Pearston. "And here we are, a married couple, hastening up to see you!"

"Have you been no worse all the time, mother?" asked Avice, with an anxious waiving of the chief subject.

Mrs. Pearston said she had been quite easy, and as Avice persisted in keeping away from the event just concluded to talk of her mother's ailments, Jocelyn left them together. When he had gone from the room the widow said, "Now I am contented and thankful, my dear. And I hope you are the same."

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“O, I have nothing to say against it!” the girl replied. “I suppose it was necessary, and there’s an end of it.”

“What—don’t you like your husband?”

“Yes—I like him well enough.”

“Then have a contented mind.”

“I have, mother.”

The entry of friends put an end to further conversation of this kind, and there followed the usual accompaniments of a simple country wedding. The present tenants of Dell-i’-th’-rock Castle were among the guests, out of respect for Pearston and liking for their gentle governess. In the afternoon the newly married couple drove over the crest of the island, down the long, steep street of Slopeway Well (where they were recognised by nearly everyone), and onward to the railway station at the foot of the hill, whence they started for London.

1. 雑誌では次の通り。

Pearston had taken a new red *Queen Anne* house, of the *most* approved Kensington pattern, with a studio at the back, *in which the only noteworthy feature at present was a rope-ladder for ascending to the upper part. After a brief sojourn in the cathedral cities of the north of England they returned to London in early September, to superintend the fitting and furnishing of this residence.*

2. 第3文 *The husband and wife* [Pearston and his guests]...practise thoroughly, *in their solitude*, a species... themselves [as married and] at home...

3. 第2文 He congratulated himself yet *more than other people congratulated him* [again that time... of the line]. 第3文中ほど but she *was the image* [had the soul] of her grandmother 第4文 his *youthful partner* [choice]... her *grandame’s self* [grandam idealized], she had not the first Avicé’s candour *of heart*, but...

4. 第1文後半 coal-smoke and *human and animal exhalations* 第2文前半 curved zinc *tubes called* “tall-boys,”... not unlike *some* early Gothic numerals

5. 第1文の前に Inside Pearston’s new studio some gleams of the same light managed to creep. 第1文終わり a [his] short walk in the street. 第

2文 the studio, [inside which some gleams of the same mellow light had managed to creep, and] where he *knew* [guessed] he should find his [prospective] wife [and mother-in-law] awaiting him with tea. 第3文 *There she was* [But only Avice was there] 第4文中ほど and then he saw

7. 第2文中ほど *Budmouth* [Sandbourne] High School

8. 第4文 *Pearston fell to thinking, and the bloom went off* [zest died for] the process... 第5文 the bloom was [again] disappearing from his [approaching] marriage *also*.

9. 最後の文中ほど the *young wife* [elect lady]

10. 雑誌ではここから章が改まり, CHAPTER XXVIII. HE POSSESSES IT: HE POSSESSES IT NOT. となる。第1文および第2文前半に大幅な異同がある。もとは *Pearston did not see Avice again* till dinner-time. Then, as he *observed her nervously presiding over* their limited table, he was tempted to say,...

11. 最後 from an old friend—a *person who used to be friendly*.”

12. “You didn’t show it to me.” [said her mother.]

15. “*I didn’t care to have it—I didn’t like it* [It was not necessary to keep it], so I destroyed it.”

16. [Mrs.] *Pearston... she* [Avice] showed 第2文 *Avice* [They] retired rather early *that evening, and her husband went along the passage to the studio, ostensibly to consider further how the fittings should be arranged. There he* [, as they always did, but *Pierston*] remained *pacing up and down* [about his studio] a long while, musing *deeply* on many things, not the least being the perception that to wed a woman *is* [may be] by no means the same [thing] as to be united with her. このあと, 次の文章が続く。His wife’s corporeal frame was upstairs: where her spiritual part lurked he could not tell.

At eleven o’clock he ascended also, and softly opened the chamber door. Within he paused a moment. Avice was asleep, and his intent ear caught a sound of a little gasping sigh every now and then between her breathings. When he moved forward his light awoke her; she started up as if from a troublous dream, and regarded him with something in her open eye and large pupils that was not unlike dread. It was so unmistakable that *Pearston* felt half paralysed, coming, as it did, after thoughts not

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too assuring; and, placing his candle on the table, he sat down on the couch at the foot of the bed. All of a sudden he felt that he had no moral right to go further. He had no business there.

He stayed and stayed, sitting there in his dressing-gown till the candle had burnt low; she became conscious of his silence, and said, "You rather startled me when you came in."

この次に続く部分は III. - iv. 37 - 54 パラグラフに、書き直して使われる。

"I am sorry," said Pearston, "you looked as if you didn't like my coming."

"Did I? I didn't know that."

"Avice, I am going to tell you something, if you are not too sleepy."

"O, no, I am not sleepy."

"I was once your mother's lover, and wanted to marry her—only she wouldn't, or couldn't, marry me."

"How very strange!" said Avice, now thoroughly awake. "Mother has never told me that. Yet, of course you might have been—you are quite old enough."

"O, yes, quite old enough!" he said grimly. "Almost too old."

"Too old for poor mother?" she said musingly. "How's that?"

"Because I rightly belonged to your grandmother."

"No! How can that be?"

"I was her lover likewise. I should have married her if I had gone straight on instead of round the corner."

"But you couldn't Jocelyn? You are not old enough? Why, how old are you?—you have never told me."

"I am very old."

"My mother's, and my grandmother's," said she, looking at him no longer as at a husband, or even a friend; but as at a strange fossilised relic in human form. Pearston saw this; but he did not mean to spare himself. In a sudden access of remorse he was determined to pursue this to the bitter end—carried on by a wave of revolt against the curse of never being allowed to grow old.

"Your mother's and your grandmother's lover," he repeated.

"And were you my great-grandmother's too?" she asked, with an ex-

pectant interest that *had* overcome her personal *feeling as his wife*.

“No; not your great-grandmother’s.” *He winced at that question, unreflectingly as it had been put, perceiving that his information, superadded to her previous sentiments, had already operated damagingly. He went on, however, to repeat with a dogged calm: “But I am very old.”*

“I did not know it *was so much!*” she said, in an appalled murmur. “You do not look so, and I thought that what you looked you were.”

“No; I am very old,” he *unnecessarily reiterated*. “And you—you are very young.”

A silence followed, his candle burnt still lower; he was waiting for her to sleep, but she did not. Amid so much difference in their accidents there was much resemblance in their essentials; he was as sympathetically nervous as she, and the mere air itself seemed to bring him the knowledge that she lay in a state of tension which was indescribably more distressing than pain.

以下は全面的な変更のため、雑誌掲載のまま掲げる。

He knew that his cause was lost with her by his exaggerating their contrasts. The verge of division, on which they long had trembled, she had at last crossed. Pearston noiselessly arose, took up his candle, and went out of the room. He had an impression that he might never again enter that chamber.

He lay down in an adjoining room, and instead of sleeping tried again to conjecture what had disturbed Avice, and, through her, himself, so much as to drive him to court disaster. There seemed to be something uncanny about London in its effect upon his marriage. He began to hate the grimy city and his new house and his new studio, and to wish he had not re-established himself so elaborately there. The momentary defiance of his matrimonial fate which had led him to speak as he had done in his wife’s room now passed away, and he hoped again.

To take her back to his and her own native spot for a few weeks seemed the most promising course for shaking off this nightmare which sat upon them here. Her mother’s persuasive powers might reconcile Avice to her new position when nothing else would, notwithstanding the unfortunate indiscretion of which in his despair he had been guilty, that of revealing his past attachments. A good practical reason for their

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return thither existed in the incomplete condition of their house-furnishing here, and in the still unending state of his mother-in-law. Dell-i'-th'-rock Castle was now, unfortunately, occupied by a permanent tenant, but there were some lodgings near which he thought he might easily obtain.

When he encountered Avice the next morning there was a trace of surprise in her face, but the distant, apprehensive look had not altogether departed. Yet he would have sacrificed everything—his artistic reputation itself—to give her pleasure. He feared that the conversation of the previous night had established her to regard him as a fearful curiosity; but regrets were too late now. He disclosed his proposition to run down to their old place.

“When?” she asked.

“Soon. Say to-day. I don't like being here among these packing-cases, and the quicker we get away the better.”

“I shall be glad to go,” she said. “Perhaps mother is not so well, and I should like to be near her.”

Whatever had upset her, then, it had nothing to do with locality. Pearston thereupon gave sufficient directions for the further garnishing of his town house, and in the afternoon they set out for the south-west by the familiar railway. Pearston stopped at Budmouth for that night, sending on his wife to her mother's home in the isle, where he promised to join her the next day.

It was the first time they had slept under different roofs since their marriage; and when she was gone, and the charm of her personality was idealised by lack of the substance, he felt himself far less able to bear the thought of an estrangement than when her corporeal presence afforded trifling marks for criticism. And yet, concurrently, the conviction grew that, whatever the rights with which the civil law had empowered him, by no law of nature, of reason, had he any right to partnership with Avice against her evident will.

The next day he set out for the island, longing, yet dreading, to see her again. No sooner had he reached the top of the hill and passed the forking of the ways than he discerned in the distance, on the way he had not taken, a form which was unmistakably that of his wife, apparently

out on some trifling errand. To go back, take the other road, and join her lest she should miss him, was the obvious thing to do; yet he stood like one enervated, will-bereft, and ashamed. As he stood a man came up, and, noticing his fixity, regarded him with attention.

“A tidy little figure-of-fun that, Sir,” said the man.

“Yes. A dainty little creature, like a fairy. . . . Now, would you assert, my friend, that a man has a right to force himself into her presence at all times and seasons, to sit down at her table, to take her hither and thither—all against her liking?”

“No, sure.”

“I thought so. And yet a man does it; for he has married her.”

“Oh! She’s his wife! That’s a hoss of another colour. Ha, ha, ha!”

“I don’t think it is,” said Pearston.

The pedestrian disappeared, and Pearston, still glancing across the quarries at the diverging road, saw that Avice had perceived him, and was standing still, expecting his approach. He climbed over the low side-wall and traversed the open ground to her side. Her young face showed anxiety, and he knew that something had happened.

“I have been looking for you,” she said. “I didn’t exactly know the time you were coming, or I should have sent somebody to meet the train. Mother has suddenly got so much worse; it seems almost as though my coming had caused it, but it cannot be that, of course, because she is so glad. I am afraid—I am so much afraid she may not live! The change in her has quite shocked me. You would hardly know her. And she has kept it from us that she was not so well, because she would not disturb our happiness. Happiness;”

The last word might have been construed in its relation to her mother or to herself. Pearston was in a mood to suffer anything now, and he did not mind which way she had intended it. They hastened onward together—that is, side by side—with a lineal yard between them, for she was never too ready to take his arm; and soon reached the house at East Wake.

Mrs. Pearston the elder was evidently sinking. The hand she gave him, which had formerly been as thin as a leaf, was now but a cobweb. She

was mentally quite at ease, and murmured to him that it was her great comfort and thankfulness to feel that her child was well provided for in the possession of such a good and kind husband.

Avice, her daughter, could not leave the house at night in such circumstances, and, no room being ready for the reception of them as a couple, Pearston left his wife by her mother's side and went out to a lodging near at hand; accident thus making easy of continuance the constraint in their relations which had begun in London.

CHAPTER XXIX.

THE ELUSIVENESS CONTINUES.

Pearston felt that he certainly had tried to be good and kind to the little sylphlike thing he called his wife. He had been uniformly attentive and courteous, had presented her with every pretty trifle and fancy in the shape of art-works, jewellery, clothing, furniture, that money could buy; had anticipated her every wish and whim in other ways. But whether the primal act of marrying her had been goodness and kindness was open to question.

The mother's life was prolonged but a very few days after this; and they buried her not far from the spot where Avice the First had been laid, in that old churchyard over the western cliffs, which was like a miniature forest of oolite, the plethora of freestone in the locality placing a carved memorial within the reach of all. It seemed to Pearston but a season or two earlier that he had stood there in the dusk after the first interment, when the vision of the then daughter appeared, to pull him back to youth anew.

This sad office being performed he hastened up to town, leaving Avice in her mother's late residence, which they now adopted as their own country cottage. She liked remaining there, she said, and, having taken care that she should have every attention, he did not hurry back to her side. A feeling which many people might have called Quixotic was acquiring such strength in him as to make future relations with his charming prize a perplexing problem to a man whose pursuits had taught him to regard impressions and sentiments as more cogent than legal

rights, and humours as more cogent than reasons.

It was, therefore, not until nearly a month had passed—during which he had endeavoured to stifle his disappointment at being only the nominal protector of Avice by attending to many long-neglected things—that he found himself one evening at the seaport whence the run into the peninsula was by a short line of railway. Nine o'clock, however, had struck, and the last train had left twenty minutes earlier. He felt stiff and chilly with sitting in the London train so long, and, telegraphing to Avice to expect him late, resolved to walk to her home by the old road, which he had not pursued for many, many years, and which now lay bleached by the moonlight.

His course was over the bridge and through the old town, afterwards skirting the cliffs, till there arose on his left hand, gaunt and bare against the sea, the Tudor castle ruins where he had met his own particular third Avice some time ago, the second Avice earlier; where he would have met the first, and, but for chance, have shaped for himself and the two others a different history. He duly crossed the long framed and braced wooden bridge, its whiteness intensified now by the rays, after which there lay before him the long, featureless road within the pebble barrier that screened it from the outer sea. The bay within lifted and dropped placidly under the moon; the pebble bank ran straight ahead, diminishing in a haze, above which swelled the vast rock that the line of pebbles seemed to tether. It was the place, unchanged almost, that he had traversed in the rain beside the woman whom he had rashly married in his first youth and inexperience.

He had reached about halfway between the island and the main shore when a black spot appeared by the road in front of him, hitherto absolutely deserted. Drawing forward, he found the object to be only the figure of a man sitting upon the bank, his face towards the moonlight. This was strong enough to show Pearston as he passed by that his fellow-pedestrian was a young man of apparently five-and-twenty, with a curly dark moustache. Pearston said "Good-night!" and a reply was returned to him in an accent which was not that of an Englishman. Moreover, the voice was faint and shaken. Pearston halted.

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"I hope you are not ill," he said.

"I am unwell," said the foreigner.

"Going my way?"

"Yes."

"Then let me help you onward."

He approached and assisted the stranger, who rose with some difficulty. He was a well-dressed, gentlemanly young fellow, and beside where he had been sitting a white handkerchief lay upon the dry pale pebbles, the handkerchief being stained with what appeared to be blood.

"Have you been coughing?" said Pearston.

"No. I crossed this morning from Havre, and the seasickness brought on a slight hæmorrhage. It is not serious."

"I am not so sure about that," said Pearston.

He took the young man's arm, and together they pursued the remainder of the level way to the foot of the isle, where began the little town of Slope-way Well.

"How do you feel now?" Pearston asked. "Can I take you to any house or person?"

"No, no; I thank you," the stranger replied. "I have lodgings here, which I secured by letter; but I missed the train, or I should have been in them by this time. I am much better now, and require no more attention. For that you have given me receive my deepest thanks and courtesies."

"Well, accept my stick, at any rate—you will get along better, if it is only a few steps."

This the young man did, and they parted. There was not a fly left at the station, and, seeing that he would have to walk the remainder of the distance, Pearston entered an inn a few yards up the street to get some simple refreshment by which he might fortify himself for the ascent. When he came out the young man had disappeared.

It was a pleasure indeed to Pearston when, drawing near to the house which was now again his own dear home, he beheld a little figure standing against the door, and presumably awaiting him. Avise, for it was she, dutifully allowed him to kiss her when he reached her side, though her

nervousness, only too apparent, was that of a child towards a parent who may prove stern.

While seated indoors at a supper of a more appetising character than the inn had supplied, he became aware that Avice had left the room. Thinking that she had gone upstairs to supervise preparations for his accommodation, he sat on quietly musing and sipping his glass for something like half an hour. Wondering then, for the first time, what had become of her, he rose suddenly and began looking around. She was quite near him, after all; only standing at the front door as she had been doing when he arrived, gazing into the moonlight. But she was agitated now, unmistakably.

“What is it?” he asked.

“I must go and see somebody who is ill—I feel I ought to go! And yet—as you have just come—I suppose you don’t approve of my going out.”

“Who is the person?”

She did not give any name. “Somebody down that way,” she said indefinitely. “I only heard of it just now. It is not very far to the house.”

“If you really wish to go, my dear, of course I don’t object. I will sit and await your coming back, if you prefer to go alone.”

Avice replied by instantly taking advantage of the offer—putting on a hat and cloak and starting forthwith. In leaving him she glanced at him for a moment, as if expecting him to ask a further question. But Pearston refrained.

He continued alone, thinking how entirely her manner was that of one to whom a question of doing anything was merely a question of permission and not of judgment. When she had been gone some little while, he observed that it was getting rather late. How absurd of her, he thought, not to let him accompany her at such an hour! At length, in a state bordering on irritation, he rose, and went out look for her.

There was no sign of her returning along the road, though he strolled on so far as to the bend round by the north entrance of Dell-i’-th’-rock Castle. Reaching that entrance he stood still under the trees and wall,

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being unsure by which way to expect her, and the spot commanding the length of the village street or highway.

He was not aware how entirely invisible he had been standing till he perceived two figures—one a man, walking by the aid of a stick, the other a woman, from whom the man also derived some assistance. The place was deserted, and their voices could be heard, though not the words they were saying. The man spoke in a French accent, and he was obviously the young invalid whom Pearston had assisted along the shore.

The woman was weeping. Her accents were so low and the fact was so far from his expectation that Pearston did not at first dream of her being his wife. Then he had a suspicion, and, as they had turned the corner, he felt justified in following them.

They passed at the same slow pace down the lane or gorge leading to the old castle ruins. A heart-sickness had well-nigh prostrated the unhappy Pearston by this time: he was no nearer to the third Avice than he had been to the second and the first.

They reached the corner of the Red King's Castle, where there were some large blocks of loose rock, carved with the initials of natives of past generations. "Do you think it well to go farther?" asked the woman, as if she were anxious that he should return.

"I fear I cannot," he said.

Pearston was now sure that Avice was the young man's companion, and standing under the sheer face of the rock he found that it reflected their words.

"Why did you come, after being away so long? How could I help thinking you had given up all wish to—do what we planned, and had decided to stay in your own country?"

The wind interfered for a moment; then he heard her repeat, like a wounded bird, "Why did you come, Henri, after being absent so long, and bring me and yourself into such trouble as this?"

Her notes of anguish so moved Pearston that he sank his jealousy in pity of her. Whatever had happened, it had been against her will and expectation.

She soon remarked anxiously that she could not stay longer, and begged

her companion to seek the rest he needed. Pearston was obliged to remain where he was till they had gone past.

"I am sorry I have no right to offer you shelter in my house," she said. "But it is not because my husband is come that I may not to this. I feel I must not—ought not—even though you are so ill as to make it almost inhuman! O, it is hard for you, Henri: but what can I do!"

"It is not necessary. I have a lodging quite near, where I can stay till to-morrow, and then I can get back to the station; and then—I will see you no more—if it is your command."

"It is—it must be," said she.

They crept slowly back as far as to the north entrance of Dell-i'-th'-rock, where their ways parted.

"Then I sha'n't see you again?" he said, facing her, and leaning on Pearston's stick.

"How can you!"

"I see your reason well enough, but it is no consolation to me. What a blow! Who could expect it? To come so far, and to be so disappointed! You broke an implicit promise, Avice, even if not a verbal one!"

"Don't reproach me, Henri! My poor mother—There, don't let us talk of it. I couldn't have married you, dear. It would have grieved my mother so. There, I am going! Can you really walk back?"

Perhaps he kissed her—more than once; perhaps he did not. There were sniffings and sighings at least, and the young man went along the north road. Avice stood awhile watching his feeble gait; then, as if she could bear it no longer, walked wildly towards her own house.

CHAPTER XXX.

HE BECOMES RETROGRESSIVE.

Meanwhile, Pearston had entered the gate of the new castle precincts, and, knowing the grounds well, hastened across them inside the wall to the gate opening near their dwelling. He had just time to slip over the wall and reach the porch before she arrived round by the regular road.

"Where have you been so long, Avice?" sternly asked the man of nine-and-fifty.

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"I will tell you," said Sweet-and-Twenty, with breathless humility. "I have kept you up, haven't I? And you so tired! I could not help it, as you will say when I explain."

She accompanied him indoors, sat down without removing her hat or cloak, and went on to him, as he seated himself opposite. "I have been crying; you can see that, I dare say." While he regarded, she could not repress renewed tears. "It has happened in this way. Just before you arrived, a young man, whom I had not seen for two years, wrote to me saying he was coming to the island to claim me. He—he had been my lover" (here Avice's delicate lip and chin quivered) "when he lived here in England. But I thought—he had deserted me. . . . However, he came, not knowing that I—that I—was m—married; not wishing to be seen by anybody till he had found out if I was faithful, he sent a boy with a message; and my name being still Pearston, he did not discover I could not be his, and I had to go out to him and tell him. He had been taken very unwell in crossing, and has not yet recovered, because the sea-sickness caused him some internal bleeding." She continued, sobbing outright: "I wish—he could see a doctor!"

"He shall see a doctor. I'll send one to him at his lodging, if you'll tell me where that is."

"It is at the Green Mermaid."

"How did you get to know this young man originally?" asked Nine-and-Fifty.

"He was the French master at B—B—Budmouth two or three years ago," Twenty replied; "and I learnt of him, and"—

"Fell in love with him."

"I suppose I did. But he did with me—first!"

"And why, in the name of common-sense, didn't you marry him before ever you saw me?"

"We would have married! Only mother thought—she was quite wrong—she thought that as he was penniless and I should have a little money he wanted me on that account. And she didn't like the idea of my marrying a foreigner. Then he went away to his own country to see his friends and get them to help him, so that he might be no poorer

than I. They, too, objected to his marrying. He then wrote to say he would not bind me, but if he did get rich and independent he would let me know. As he didn't get richer, he was too honourable to write to me."

"Why did he come back, then?"

"He said he couldn't help it, because he kept thinking of me!" she murmured. "I wish he hadn't come! But I am rightly punished for thinking he could ever forget me!... There was not time for me to hinder his coming, and he didn't know how matters were till we stood face to face."

Pearston could not help picturing the scene of the meeting of the two young things and the moment of her sad announcement, under the light of the moon.

"He'll go away to-morrow," she pleaded, "and I shall never see him any more! I hope you'll forgive me, Sir. I am sure not to see him again, because—because, if he reaches home alive, he'll soon die!"

Avice had spoken with great self-command up to this moment, but her firmness gave way, and she burst into a violent fit of weeping.

"I can't—help crying—I know I ought not to—but I loved him very much, and he loved me! And I didn't know he would come again!"

Pearston himself was affected to tears by her utter misery. The results of this marriage were beginning to be bad enough for him; but his was, at worst, a negative grief. To her it was direct and terrible. He took her hand. She had been so frank in her speech, and honourable in her conduct, that he was on her side as against himself.

"I do not blame you at all, dear one," he said. "You would be justified in eloping with him, after such a trial... I wish I could mend all this misery I have caused so unintentionally by my persistence in a cruel blunder."

"I'll try—not to mind, Sir; and I'll do everything I can to forget him—as I ought to do, I know. I could have done it better if he had not been taken ill. O! do you think he'll die?"

"No, no. You must not trouble about that, my child. We'll get the best advice for him if a doctor becomes necessary. I'll go and see him

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this very night or to morrow morning. What is he like? Have you a photograph? You have, for certain!"

"I had one; but I destroyed it the day before I married you, because I thought it was not well to keep it."

"Suppose you had never seen me, do you think you would have married him now, since he has come back?"

"O, you can guess well enough—if he had not been too ill! And if he had been too ill I should have nursed him—seeing how he is alone here, without a friend; all because of me!"

"You shall nurse him now. Your having married me need not make any difference at all."

Pearston's sense of his cruelty grew so strong that he could not help kissing her forehead in pure sympathy, as if she were a child under his care. Then he hastily went out—to smoke and think, he told her.

In the open space before the house he walked up and down, the prospect eastward being bounded by the distance-line of the sea; so faintly and delicately drawn, yet the most permanent of features in the prospect. On the other side of him rose the front of his wife's home. There was now a light in her chamber-window, showing that she had retired for the night. The longer he looked the less was he able to escape the conviction that he was the kill-joy of that young life. To any man it would have been an uneasy consideration; to him it was a double and treble gloom of responsibility; for this life was the quintessence of his own past life, the crowning evolution of the idea expressed by the word "Avice," typifying the purest affection it had ever been his lot to experience.

It was certainly an age of barbarism in which he lived; since, whatever were his honest wish to right this ill matter, he could not do it. More, a formal legal ceremony gave him the power at this moment, or at any other, to force his presence upon that suffering girl.

Instead of re-entering Pearston walked along the few hundred yards to the Green Mermaid. A light, too, was in an upper room of the small inn. He wondered if it were Henri's bed-room, and entered the house,

though it was on the point of being closed.

To his inquiry of the landlord, a home-come sailor, if a gentleman had taken a room there, an affirmative was returned. "A French gent—Mr Mons Leverre—him as used to teach in Budmouth. He's badish wi' his stomach, and had to go to bed. We be going to take 'en up a cup of cocoa."

"Will you ask him if he can see me? Tell him I am a friend—that's all."

The sailor went upstairs, and on returning said that Mr. Mons Leverre would be glad to see him. Pearston found his way to the chamber where poor young "Mons" (as he had used to be called in Budmouth, from the appearance of his name on the doorplate) welcomed him feebly from his pillow. A handsome young man with a silken moustache and black curly hair, he seemed little more than Avice's age, though he was probably older, his large anxious eyes and nervous temperament subtracting somewhat from his years. Having resided in this country with few interruptions since he was fifteen, his English was nearly as good as Pearston's.

"I come as a friend," said the latter. "We met an hour or two ago, if you remember. I am the husband of Avice Pearston. Don't start or disturb yourself. I bear you no ill-will, my lad, on that account. I have only come to inquire how you feel."

The young man confusedly replied that he had felt better since lying down, and his visitor said that he would send a doctor on the morrow, if only for his own satisfaction.

"But, Sir; why should you be anxious about me?"

"Never mind that. Now tell me frankly—Did you come from your own country on purpose to see Avice?"

"Yes; but, Heaven! I didn't know my Avice was a wife! I came to marry her!" He turned his face away to the wall, and murmured to himself his regrets.

"Well, don't think too much of that just at present. If you would like to see her again she shall come with me to-morrow."

"You are very kind!" cried the young man, turning back to Pearston and seizing his hand. "Let me see her once—once only! I would not

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wish to see her but once! I shall be well in a day or two. I shall leave. I will never inconvenience you or her, Sir, any more afterwards."

Pearston bade him compose himself, ensured that he should be well attended to, and paced back sadly to his own house, where he glanced up at the window-blind that had been illuminated when he left. It was in darkness now. He strained his eyes back towards the inn: that, too, was dark. How wrong it was that there should stand a barrier, hard as the stone isle itself, between a heart in that house and a heart in this!

Having entered he wrote a note to the local surgeon, asking him to call at the Green Mermaid in the morning, and left it on the hall table with a direction that it should be delivered early. Then he went softly upstairs, and listened at the door of her room. She was not asleep, and he heard her gasp and start when he accidentally brushed against the handle. Pearston moved onward to the adjoining chamber, and what he sighed to himself might have been aptly paraphrased by two lines from "Troilus and Cressida"—

I had good argument for kissing once,
But that's no argument for kissing now.

Why should he not play the benign giant to these two dwarfs, as they were in their emotional history, with its one little year of love-tempest to his forty years of the same? Because by that act of charity he would break the laws and ordinances.

CHAPTER XXXI.

THE MAGNANIMOUS THING.

It was in the full sunshine of next morning that the mock-married couple walked towards the inn. Avice looked up fearfully at her husband from time to time. She could not understand her lord and master in any other character than that of lording and mastering her. Her father's bearing towards her mother had been only too often of that quality.

When they were reaching the inn-door the surgeon appeared on the threshold, coming out. Pearston said to his wife: "Henri Leverre is to be spoken of as a friend of ours, mind. Nobody will suspect your former relations."

On inquiry the doctor informed them that his patient was restless.

The hæmorrhage was from the stomach—the direct result of sea-sickness on predisposing conditions. He would have to be taken care of, and with such care there was no reason why the malady should recur. He could bear removal, and ought to be removed to a quieter place.

The young man was sitting up in bed gazing dreamily through the window at the stretch of quarries and cranes it commanded. At sight of Avice behind Pearston he blushed painfully. Avice blushed with equal distress; and her husband went and looked out of the window.

When he turned his head the sorely tried pair had recovered some apparent equanimity. She had, in fact, whispered to her lover: “My husband knows everything. I told him—I felt bound to do so! He trusts us, assuming that we have no other intention but to part for ever; and we must act up to his expectations.”

The conversation of the three was impersonal and flat enough: on the state of France, on the profession of teachers of languages. Yet Pearston could not resist an interest in the young man, which deepened every moment. He was a transparency, a soul so slightly veiled that the outer shaped itself to the inner like a tissue. At one moment he was like the poet Keats, at another like Andrea del Sarto. The latter, indeed, seemed to have returned to earth in him, the same poetry of mien being set amid the same weaknesses.

In a solicitude for Henri Leverre which was almost paternal Jocelyn could well-nigh sink his grief at being denied the affection of Avice. That afternoon he obtained quiet lodgings for the young man in a house across the way, and had him removed thither.

Every day Pearston visited the patient here, sometimes taking Avice with him, though she always shrank from the ordeal. To all outward seeming, Pearston was making a mistake by acting thus; but his conduct, begun in waywardness as a possible remedy by surfeit for the malady of the two unhappy ones, had been continued on other grounds, arising from sympathy with them during the process.

“You think his recovery may now be reckoned on?” he said to the doctor one day.

“Yes—from the hæmorrhage. But mentally he is not at rest. He is

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unhappy, and that keeps him back. Something worries or grieves him. These foreigners are much given to that. I gather that he has quarrelled with his parents, and the thought of it may depress him."

It suddenly struck Pearston that Avice had begun to look wan and leaden-eyed. He met her only at meals and during walks, on which occasions she always looked up at him with misgiving, as if his plan of never obtruding himself upon her were the illusive beginning of some terrible scheme of vengeance upon her for loving illegally.

He was, in fact, pondering a scheme.

But the scheme which Pearston pondered was of a very different nature from any sultan's determination to bring punishment upon the head of his unhappy bride.

After casting about desperately for relief to his lately awakened natural or moral sense, which began to be oppressed by the present most improper situation ruling between himself and Avice—licensed as it might be by engrossings, fees, stamps, and ceremonies—he had come to a conclusion. He could not wean her by surfeit of the sick man; that was obvious. And with the loss of this woman, his third Avice, he had not much left in his life to care for. Pleasant illusions had one by one been dissipated; he could see the black framework where the flaring jets of the illumination had once dazzled his eyes; and the chief satisfaction remaining to him now was that a man finds in setting his house in order before departure.

Pearston was an artist, not a moralist, and his plan was characteristic of his nature. It was based on the idea of resuscitating his first wife, Marcia, in spirit and seeming, since he had never received definite tidings of her decease. Thirty years of silence had left him and others no moral doubt of her death, but he had never received legal testimony of the event. It was by the channel of escape this offered him that he proposed to restore his Avice, whom he loved better than himself, to approximate happiness. Since his marriage with her was a farce, why not treat it as a farce by playing another to match it?

Coming down to breakfast one morning as usual he found Avice awaiting him with that forlorn and hopeless smile of greeting upon her face which

cut his heart like a lash; and he was stimulated to take the first step in her deliverance.

“As our relations are not what—I hoped they might have been,” he said as he sat down, “the news I have to tell you will not disturb your mind so much as may be expected by other people. You will remember, of course, how before our marriage we went into the question of my first wife Marcia’s existence, and decided that it was quite impossible she should be living, though she was never proved to be dead.”

“Yes,” murmured Avice. And thereupon a strange light seemed to rise and colour her face, such as sometimes comes over a landscape when there are no direct rays to cause it. O, the quickness of thought! It was the hope of release.

“I have reason to think the probability insufficient. That I ought to ascertain her death beyond shadow of doubt. I am going to send telegrams to the Western States of America and elsewhere, directing search for her by advertisement. I shall probably start thither myself soon—journeying first to Salt Lake City. If I find her I shall never come back—never!”

A pause succeeded, in which the noises of their breakfasting seemed obtrusive.

“If you—don’t find her?” said Avice then.

“I shall never come back in that case either.”

She gazed up at him.

“In any case I will send you directions what to do. You will go on living here on your own freehold, of course, till you hear from me. Not living alone: I will find some suitable companion for you. . . . And, when you find you are no wife of mine, you must promise me one thing: to marry that lover of yours. He will soon recover, and I will make it worth his while to wed you, in every sense.”

“But I may not find I am no”—

“I am certain—from premonitions and other perceptions, which I will not enter into now—I am morally certain that you will find yourself free. What I more precisely wish you to promise is to marry Henri promptly, without delay, immediately that you find yourself free.”

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"I do promise," she said humbly.

Notwithstanding the wilfully conjectural basis of the proposition Pearston seemed to take it as a definite scheme which would work itself out in fact, and work out well. He seemed to possess, concealed in his mind, certain means of effectuation beyond mere chances.

"Now go and tell the sick man what has been the subject of our talk," he added kindly.

"You will go with me, Sir?"

"No, not this time. You may go alone now."

In about an hour she returned, looking flushed with a startling, dreadful sense of ecstasy. She seemed trying to hide from herself the reason why. What ground had her husband for this sudden conviction? He must have had letters.

He met her at the door, where a fly was standing. "I am going up to town again for a few days," he said. "On my way through Budmouth I will get a quiet young person I know of there to come and stay with you. Good-bye!"

Pearston entered the fly. Opposite the door of Henri's lodgings he stopped and inquired how Mr. Leverre was.

"He's wonderful improved since Mrs. Pearston called. I went up just after, and his face had quite a colour—quite healthy like."

Whether the woman thought it odd that Mrs. Pearston should have been able to come and produce this mental effect, Jocelyn did not care to ascertain, and, re-entering the vehicle, drove on.

CHAPTER XXXII.

THE PURSUIT ABANDONED.

His return was delayed till eighteen or twenty days had passed, and on his way back over the isle to Avice's house he drew up at Leverre's lodgings as he had done on his departing journey. The young man was in the parlour reading. He appeared bright, and advanced in convalescence. After Pearston's preliminary inquiries the young man with almost childish ingenuousness motive said, "Have you heard, Sir, of"—

"I have still further evidence that Avice will soon be free."

“A formal decree of nullity will be necessary to complete her freedom?”

“No, no. I think not—in this particular case. I don’t go back to her home to live any more. I stay in these lodgings for a day or two, and will have my things sent here. Your landlady has probably told you that I wrote to her, and that she has let to me the parlour opposite to this for the few days I shall be here in the isle before starting for good.”

“You have had more specific information, Sir?”

“I have almost indubitable proof that—Avice will be free before long. I shall rejoin my wife as soon as I reach my journey’s end. I know, beyond any moral doubt, where she is.”

“You do, Sir! Where?”

“I won’t say, for certain reasons. But I am going there.”

“Salt Lake City?”

“No—not Salt Lake City.... You know, Henri,” he continued after a pause, and his lower lip quivered as he spoke, “if Avice had loved me, as I foolishly thought she might get to do, I should have—turned up no old stones to hide under. But she loved you, I found; and to me healthy natural instinct is true law, and not an Act of Parliament. So I sheer off.”

Leverre looked anxious for clearer explanations, but he did not question further. Pearston—whose worn and dried-up face now fully indexed his age, and indeed more than his age, continued calmly—

“Henri—as I may call you—I wish, as you will believe, above all things that Avice may be happy in spite of this unfortunate marriage with me. She is the outcome of my own emotional life, as I may say. There is no doubt that it is within her power to be so. In addition to her own little competency, a large sum of money—a fortune, in short—has been settled upon her within the last few days, and upon any possible children of hers. With that, and her beauty, she’ll soon be snapped up by some worthy man who pities her abnormal position.”

“Sir, I love her—I love her dearly. Has she said anything to lead you to think her husband will be other than myself?”

“It depends upon you.”

“She will not desert me?”

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"If she has promised not to. Haven't you asked her?"

"Not as yet. She would not have listened if I had. She is nominally your wife as yet: and it seems premature—too venturesome, daring, to hope, to think, that this idea you have suggested to us will be borne out by fact. I have never known anything like it—can hardly believe it!"

"You will see," said the now aged man. "Are you afraid to give an undertaking on the contingency? If she becomes free, you will be her husband if she consents?"

"I have said so," he replied fervently.

"You may set about your preparations at once," said Pearston, with forced gaiety. "I go to join my truant wife of thirty years ago."

"O that you may find her!"

"That's right. Express your feelings honestly. I like young men who do so."

That night Pearston sat down and wrote a long letter to the only old friend he had in the world, among so many acquaintances—Alfred Somers, the landscape-painter—

"My dear Somers—

"You in your evenly flowing life will be surprised to hear of what has been taking place in my rugged one—inwardly rugged, I mean, which is the true ruggedness."

He thereupon proceeded to give a succinct account of what had happened since his marriage with Avice, of which event Somers was aware, having, in fact, been invited to the ceremony, though he had not found it possible to come. First, the coldness of his young wife, which he had supposed it to be a mere question of time to displace; his lack of any suspicion that in such a remote and quiet existence she had learnt the trick of having a lover before she was eighteen years old; his discovery of his mistake through the return of the young man to claim her, and the whole incidents which followed.

"Now," proceeded Pearston, "some husbands, I suppose, would have sent the young man about his business, and put the young woman under lock-and-key till she came to her senses. This was what I could not do.

At first I felt it to be a state of things for which there was no remedy. But I considered that to allow everything to remain *in statu quo* was inanimate, unhuman conduct, worthy only of a vegetable. It was not only being indifferent to my own poor scrap of future happiness, which mattered little, but to hers. And I soon entered with interest, and even with zest, into an apparently, though not really, wild scheme, which has recommended itself to me. This is no less than assuming the existence of my wife Marcia, of whose death, as you know, there has never been absolute proof, unless you consider that not having heard her voice for more than thirty years to be absolute proof of the death of a termagant spouse. Cases of this kind, if you analyse them, turn on very curious points. My marriage with Avice is valid if I have a reasonable belief in my first wife's death. Now, what man's belief is fixed, and who shall enter into my mind and say what my belief is at any particular time? The moment I have a reasonable belief that Marcia lives Avice is not my wife, it seems to me. I have only therefore to assume that belief and disappear, and she is free. That is what I have decided to do.

“Don't attack me for casuistry, artifice, for contumelious treatment of the laws of my country. A law which, in a particular instance, results in physical cruelty to the innocent deserves to be evaded in that instance if it can be done without injury to anyone. I want the last of the three women, the last embodiment of Avice, to be happy at any cost, and this is the only way of making her so, that I can see. The only detail in my plan that I feel sorry for having been compelled to adopt is the sending of bogus telegrams and advertisements, to prevent my darling's suspicion of unreality. Poor child! but it is for her good.

“During the last three weeks I have been arranging my affairs, and shall now disappear for ever from England. My life probably will not be long anywhere, it cannot be very long in the nature of things, and it matters very little where I say my *Nunc Dimittis*.

“I shall probably find some kind and simple old nurse body or house-keeper on the other side of the Atlantic, whom I can ask to share my home, and call her Marcia, so as to make it all seem right if any intelligence of my state of existence should be wafted across to this side. To

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clinch the pious fraud I may think it worth while to send the child Avice a cabinet photograph of this old soul and myself in one picture, in which I appear standing behind her chair with my hand on her shoulder, in the orthodox fashion of the irrevocably united.

“Destroy this document, for Avice’s sake.

“My sincere regard and affection to you and all your household.

“J. P.”

This was duly posted by himself that evening in the little letter-box in the village square.

He went home to bed. Everything was done, even to the packing of his portmanteau. Nothing remained for him but to depart—to an exile on one of the four quarters of the globe, telegraph that he had found the lost one, and be heard of in this isle no more.

But as he lay he asked himself, did he care for the additional score of years which might, at the outside, be yet owing to him from Nature on such conditions as these? The *taedium vitae*—formerly such a stranger to him, latterly grown familiar—seemed to intensify to violent disgust. Such an ending to his little drama as he had ostensibly sketched on Avice’s behalf—was there not too distinct an attempt in it to save his useless self as well as to save her?

His heaviness endured far into the night, and there was no sign of “joy coming in the morning.” At two o’clock he arose and dressed himself. Then, sitting down, he penned a second letter to the same friend.

“My dear Somers—

“When I posted to you the letter I wrote a few hours ago, I assumed that I had the spirit and strength and desire to carry through an ingenious device for human happiness, which I would have entered on with the lightest of hearts forty years ago, or even twenty. But my assumption turns out to be, after all, erroneous. I am no longer spirited: I am weak. My youth, so faithful to me, so enduring, so long regarded as my curse, has incontinently departed within the last few weeks. I do not care for my scheme, which, in my distaste for it, now appears as foolishly artificial

as before it seemed simple and effective.

“I abandon it for a better and a grander one—one more worthy of my age, my outlook, and my opportunities. What that is you will know in a few hours. “J. P.”

It was now half-past two. Pearston's next action was to search his pocket and open his card-case; but finding no card therein he wrote his name and address on the first piece of paper that came to hand, and put it in the case. Next, taking out his purse, he emptied some portion of its contents into another piece of paper, which he folded round the money, and placed on the table, directing it to his landlady, with the words, “For rent and small bills.” The remainder he rolled up in yet another piece of paper, and directed that to a local charitable institution.

He referred to an almanac, examining the tide-table. From this he gathered that the tide was now at about the half-flow, and it suited him fairly well.

Then he went out of the room, listening at his neighbour's door as he passed. The young man was sleeping peacefully. Pearston descended the stairs and went out, closing the door softly behind him.

The night was not so dark as he had expected it to be, and the unresting and troubled being went along the road without hesitation till he reached a well-known lonely house on the right hand beyond the new castle—the farthest that way. This house contained the form which was the last, most permanent, and sweetest incarnation of the Well-Beloved.

There was no light or sound to be recognised. Pearston paused before the railing with his head bent upon his hand. Time was having his turn of revenge now. Of all the shapes into which the Beloved one had entered she had chosen to remain in this, whose owner was utterly averse to him.

The place and these thoughts quickened his determination; he paused no longer, but turned back by the way he had come, till he reached the point near the north gate of the new castle, where the lane to the ruin of the old castle branched off. This he followed as it wound down the narrow defile spanned by the castle arch, a portion of which defile was, doubtless, the original fosse of the fortress.

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The sound of his own footsteps flapped back to him from the vertical faces of the rock. A little farther and he emerged upon the open summit of the lower cliffs, to his right being the sloping pathway leading down to the little creek at their base.

Pearston descended, knowing the place so well that he found it scarcely necessary to guide himself down by touching the vertical face of stone on his right hand. Thus proceeding he arrived at the bottom, and trod the few yards of shingle which here alone could be found on this side of the island. Upon this confined beach there were drawn up two or three fishing-boats and a few skiffs, beside them being a rough slipway for launching. One of the latter he pushed down the slope, floated it, and jumped into it without an oar.

The currents hereabout were strong and complicated. At a specific moment in every flood tide there set in along the shore a reflux contrary to the outer flow, called "the Southern" by the local sailors. It was produced by the peculiar curves of the coast lying east and west of the Beal; these bent southward in two back streams the up-Channel flow on each side of the isle, which two streams united outside the Beal and there met the direct tidal flow, the confluence of the three currents making the surface of the sea at this point to boil like a pot, even in calmest weather. It is called the Race.

Although the outer tide, therefore, was running towards the mainland, the "Southern" ran in full force towards the Beal and the Race beyond. Pearston's boat was caught by it in a few moments, as he had known it would be; and thereupon the grey rocks rising near him, and the grim stone forehead of the isle above, just discernible against the sky, slid away from Pearston northwards.

He lay down in the bottom of the frail craft, gazing at the sky above. The undulations increased in magnitude, and swung him higher and lower. The boat rocked, received a smart slap of the waves now and then, gyrated; so that the lightship, which stolidly winked at him from the quicksand—the single object which told him his bearings—was sometimes on his right hand and sometimes on his left. Nevertheless, he could always discern from it that his course, whether stemwards or sternwards, was steadily

south, towards the Race.

The waves seemed to toss him roughly about, though there was really but little llop on the sea. Presently he heard, or fancied he heard, a new murmur from the distance, above the babble of waters immediately about his cockleshell. It was the nearing voice of the Race. "Thank God, I am near my journey's end," he said.

Yet he was not quite sure about its being the Race. But it did not matter: the Race was sure to come, sooner or later: everything tended thither. He now began to close his eyes. The boat soon shipped larger and larger volumes of spray, and often a pailful came flat upon his face. But he did not mind.

How long this state of jeopardy lasted Pearston hardly knew. It was ended by a sudden crash, which threw him against some hard body, striking his head. He was fully prepared for a liquid death, but a death by concussion was so entirely unanticipated that the shock made him cry out in a fierce resentment at the interruption to his design.

A bright light thereupon shone over him, and some voices shouted out in the island dialect. He knew that the speakers were the lightship men, and felt warm blood running down his head where it had been struck. Then he found himself in the water grasping something; then he was seized in turn, and hauled up. Then he saw faces, and bird-cages, and rabbit-hutches, on a deck—a sort of floating menagerie; and then he remembered no more.

CHAPTER XXXIII.

HE BECOMES AWARE OF NEW CONDITIONS.

以下の文は、一部が現行の版の III. - viii. に取り入れられる。次の部分は 6 パラグラフ第 2 文から 8 パラグラフ第 1 文に名残が見られる。

When next Pearston knew that there was such a state as life, and such an attribute of it as perceptiveness, that night of turbulence, spiritual and physical, had a long time passed away. He was lethargically conscious of lying in some soft bed, surrounded by darkness and silence, a warm atmosphere hanging about him, his only trouble being a sense of hugeness as regarded his head, which seemed to be almost the whole of his person, absorbing the

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rest of his frame into its circumference. Growing more and more conscious of himself, he realised that this enormous head throbbed with a dull pain.

He again lost sense of himself. When he next was cognisant of externals Pearston seemed to hear a whispered conversation going on around him, and the touch of footsteps on a carpet. A dreamy state followed, and a bandage about his head was loosened, and he opened his eyes.

The light in the *apartment* was so subdued that nothing around him could be seen with any distinctness. A living figure was present, moving about softly. He discerned that it was feminine, and this was all for the time.

He was recalled to his surroundings by a voice murmuring the inquiry: "Does the light try your eyes?"

The tones seemed familiar; they were *rich in quality, as if they had once been powerful. Yet he could not attach a personality to them, though he knew they had been spoken by the woman who was nursing him.*

Pearston murmured an answer, and tried to understand more of what had happened. Then he felt uneasy, distressed, and stupid again.

この後に次の部分が続く。

Next day he was conscious of a sudden intellectual expansion. For the first time since lying there he seemed to approximate to himself as he had formerly been. Upon the whole, he felt glad that he had not been annihilated by his own act. When he tried to speak he found that he could do so without difficulty, and he said: "Where am I?"

"At your lodgings," the voice of the nurse replied. "At East Wake."

"Was I picked up and brought here?"

"Yes."

That voice—it was known to him absurdly well. Certainly it was. Avice's it was not. As well as his pain would let him, he mentally overhauled the years of his life. Only one woman in all his experience had ever possessed precisely those tones, and he had assumed her to be dead these thirty years, notwithstanding the sending out of bogus advertisements for her to delude Avice into happiness.

Still, that was whose voice it was; and every minute added weight to the conviction that his wife Marcia stood there.

She spoke again about the visit of the surgeon. Yes—it was his wife Marcia.

Pearston was stupefied. Conjecture he could not, would not. It sickened him to enter upon any kind of conjecture whatever. Enough that she was there. As for more, it had always been possible that she should have remained alive, and it was therefore not impossible that she should be here.

She evidently did not know that he had recognised her, and spoke on as the nurse merely. To reveal to her his discovery would have begotten explanations, and he could not endure the thought of explanations. Thus the two remained. Occasionally others came in—a surgeon, an assistant. A conversation in whispers would follow outside the door. But Marcia seemed always to remain at hand.

His mind had nothing else more prominent to fasten upon, and, the room being still kept almost in darkness, he could not avoid adding her fancied figure to the movements he heard. This process carried him considerably backward in his own history. He thought of how he had met this woman on the Pebble Bank, how they had travelled to London together, had hastily married, had repented at leisure; and how thereafter a curtain had dropped between them which had been virtually death, despite a little lifting now. Yes, that very woman was in the room with him, he felt sure.

次の部分は III. - viii. 22 に使われる。

Since he could not see her, he still continued to imaginatively picture her. The stately, upright figure, the rather high colour, the classical profile, the rather large handsome nose and somewhat prominent though regular teeth, the full dark eye. *In short*, the queenly—far too queenly—creature who had infatuated him when the first Avicé was despised and her successors unknown.

この後に次の部分が続く。

With her comings and goings in the gloom his fancy associated this image so continually that it became not displeasing to him as an artist in form. The human essence was added when she rendered him the attentions made necessary by his helplessness. But she always kept herself

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in the remote distance of the room, obviously unaware as yet that he knew her.

“When may I have the daylight let in upon me?” he asked of the doctor.

“Very soon,” replied that gentleman. “But the wound is such that you may lose your sight if you are allowed to strain it prematurely.”

So he waited, Marcia being always in the background, watchful to tenderness. He hoped she would never attempt to tell him how she came there. He could not endure the thought of having to enter into such details. At present he felt as if he were living in those early days of his marriage with her.

His eyes, having been tested, were deemed able to bear the stress of seeing clearly. Soft daylight was allowed to illuminate the room.

“Nurse,” he said. “Let me see you. Why do you always keep behind my head?”

She went to the window, through which the light had only been allowed even now to enter between the blinds. Reaching it, she pulled the blind up a little way, till the outer brightness fell full upon her. An unexpected shock was the result. The face which had been stamped upon his mind-sight by the voice, the face of Marcia forty years ago, vanished utterly. In its place was a wrinkled crone, with a pointed chin, her figure bowed, her hair as white as snow. To this the once handsome face had been brought by the raspings, chisellings, stewings, bakings, and freezings of forty years. The Juno of that day was the Witch of Endor of this.

He must have shuddered at the discovery of what time had done, possibly have uttered a slight gasp; at all events, she knew in some way of the shock to his sensitiveness that her skeleton-figure caused him.

次の部分は III. - viii. 34 - 35 に使われる。

“I am sorry to shock you,” she said. “But the moth *eats* the garment somewhat in *five-and-thirty* years.”

“Yes—yes!... I am glad I am become an old man during the last month. For now you have a right to be old also.... Don't tell me why you came to me. Still, I wonder why?”

最後に次の部分があって、この物語が終わる。

“My life’s little measure is nearly danced out. So is yours, apparently. Therefore, when I saw your advertisements for me—proving that you were still living—I thought we might as well make our final bows and exits together. . . . Ah!—who is that?” Somebody had tapped at the door, and she crossed the room and opened it.

“Who was it?” he asked, when the door had closed again.

“Somebody with a telegram for me. Dear me! Curious that it should come just now!”

“What?”

“A telegram to inform me that the declaration of nullity as to the marriage between you and Avice Pearston was pronounced this morning.”

“At whose instigation was the petition made?”

“At mine. She asked me what she ought to do.”

He put up his hand to tear open his wound, and bring eternal night upon this lurid awakening. “But she is happy,” he said. “And, as for me”——

His wife passed by the mantelpiece, over which hung an enlarged photograph of Avice, that he had brought thither when he left the other house, as the single object which he cared to bring. The contrast of the ancient Marcia’s aspect, both with this portrait and with her own fine former self, brought into his brain a sudden sense of the grotesqueness of things. His wife was—not Avice, but that parchment-covered skull moving about his room. An irresistible fit of laughter, so violent as to be an agony, seized upon him, and started in him with such momentum that he could not stop it. He laughed and laughed, till he was almost too weak to draw breath.

Marcia hobbled up, frightened. “What’s the matter?” she asked; and, turning to a second nurse, “He is weak—hysterical.”

“O—no, no! I—I—it is too, too droll—this ending to my would-be romantic history!” Ho-ho-ho!

THE END.

トマス・ハーディ その作品の変遷

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