

第5回2022年の『ユリシーズ』—スティーヴンズの読書会 @神保町Book House Cafe 2020年02月9日13:00~17:30

第 5 挿話 食蓮人たち

@リフィー川南岸の通り、郵便局、教会、薬局
1904年6月16日9:40~10:05



- ❖ Hans Walter Gable 版 *Ulysses*: 略称 *U* に続けて挿話番号 + 行数番号
- ❖ 鼎訳 (丸谷才一・永川玲二・高松雄一 集英社訳): 略称 *U-Δ* に続けて挿話番号 + ページ数
- ❖ 柳瀬尚樹訳: 略称 *U-Y* に続けて挿話番号 + ページ数

第5回読書会

受付開始 13:15~13:30

第1部 13:30~14:45

休憩 14:45-15:00

第2部 15:00~17:00

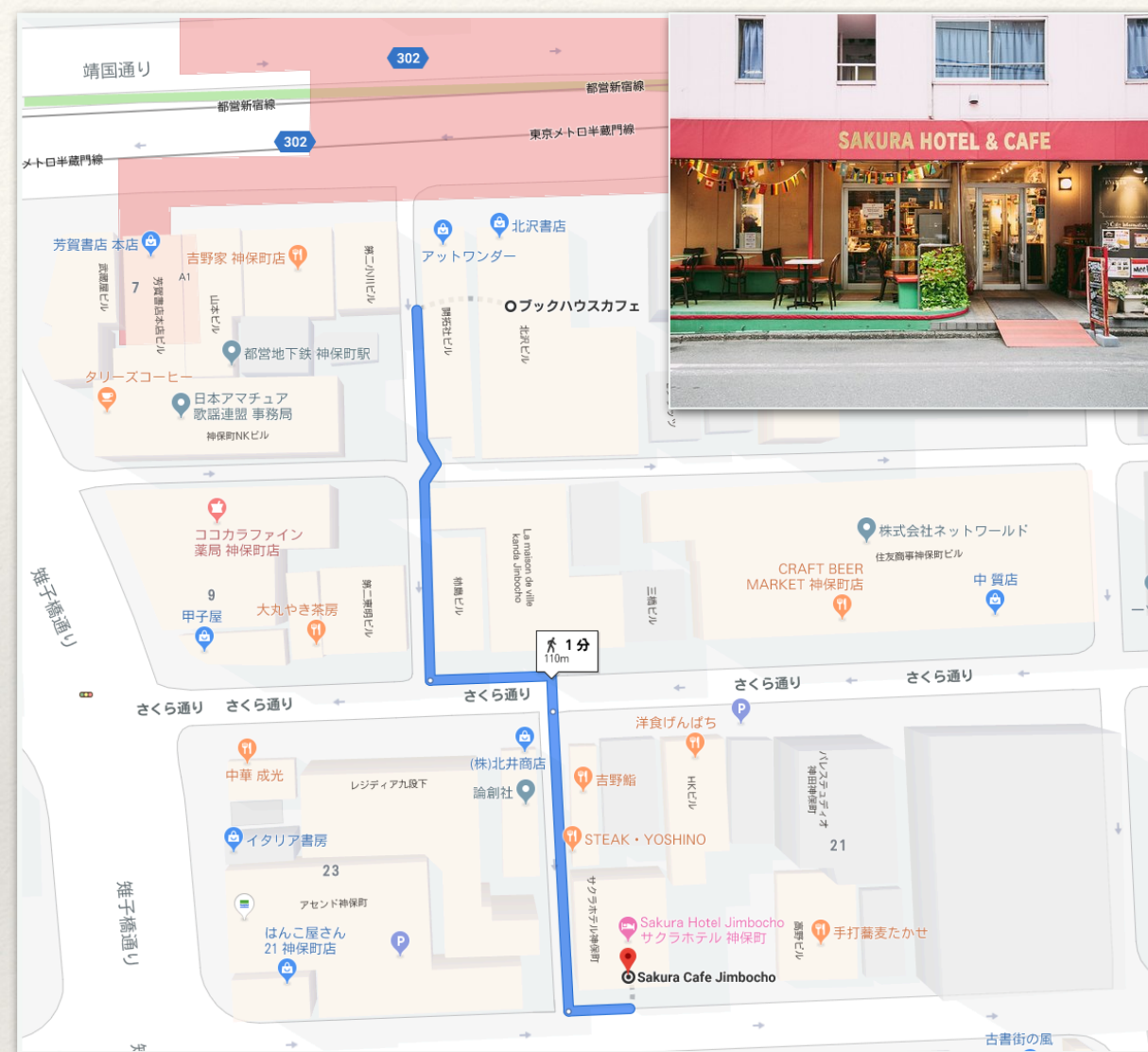
サプライズ企画 17:30~17:30

懇親会 17:40~

* 懇親会費のお支払いについて

* 店内は電子タバコを含め全面禁煙

*** 会場内での写真撮影についてのお願い**



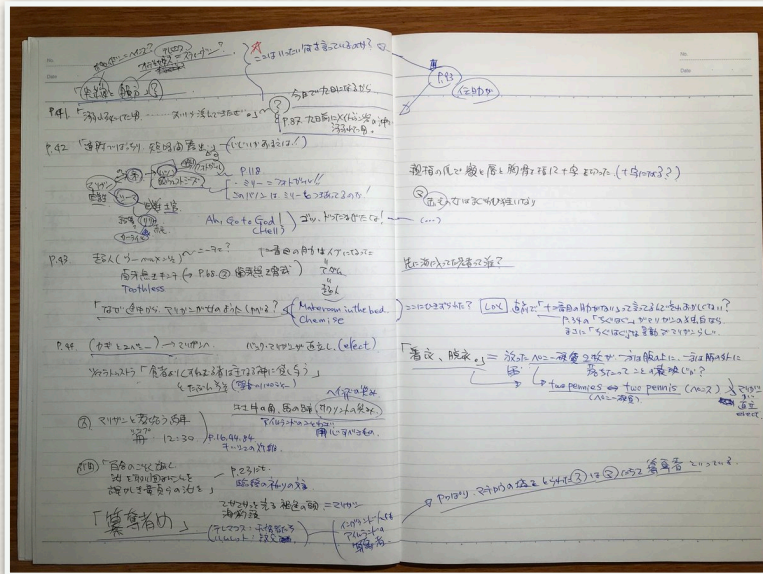
配布資料

1. 第5回記念ポストカード
2. 領収書兼名札（*二つ折りにしてカードホルダーに入れてください）
3. オレンジ色のカードホルダー（*お帰りの際にご返却下さい）
4. 第3挿話の言葉の地図（表）とダブリン街路地図（裏）
5. 第5話のあらすじ（表）と“Protean Dog”と波（裏）
6. アンケート（*読書会終了後、受付にご提出下さい）

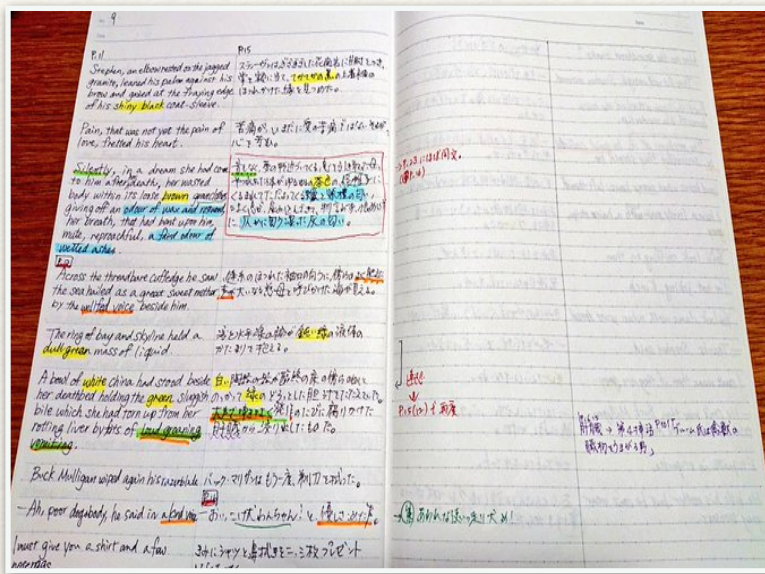
『2022年のユリシーズ』 読書会予定表

第1回 2019年6月16日	第4挿話 カリュプソー	Book II. Odyssey	initial style
第2回 2019年8月25日	第1挿話 テレマコス	Book I. Telemachia	initial style
第3回 2019年10月20日	第2挿話 ネストール	Book I. Telemachia	initial style
第4回 2019年12月22日	第3挿話 プロテウス	Book I. Telemachia	initial style
第5回 2020年2月9日	第5挿話 食蓮人たち	Book II. Odyssey	initial style
第6回 2019年4月26日	第6挿話 ハデス	Book II. Odyssey	initial style
第7回 2020年6月28日	第7挿話 アイオロス	Book II. Odyssey	
第8回 2020年8月	第8挿話 ライストリュゴネス族	Book II. Odyssey	
第9回 2020年10月	第9挿話 スキュレとカリュブデイス	Book II. Odyssey	
第10回 2020年12月	第10挿話 さまよう岩々	Book II. Odyssey	
第11回 2021年2月	第11挿話 セイレーン	Book II. Odyssey	
第12回 2021年4月	第12挿話 キュクロプス	Book II. Odyssey	
第13回 2021年6月	第13挿話 ナウシカア	Book II. Odyssey	
第14回 2021年8月	第14挿話 太陽神の牛	Book II. Odyssey	
第15回 2021年10月	第15挿話 キルケ	Book II. Odyssey	
第16回 2021年12月	第16挿話 エウマイオス	Book III. Nostos	
第17回 2022年2月	第17挿話 イタケ	Book III. Nostos	
第18回 2022年4月	第18挿話 ペネロペイア	Book III. Nostos	
第19回 2022年6月16日	記念イベント？		

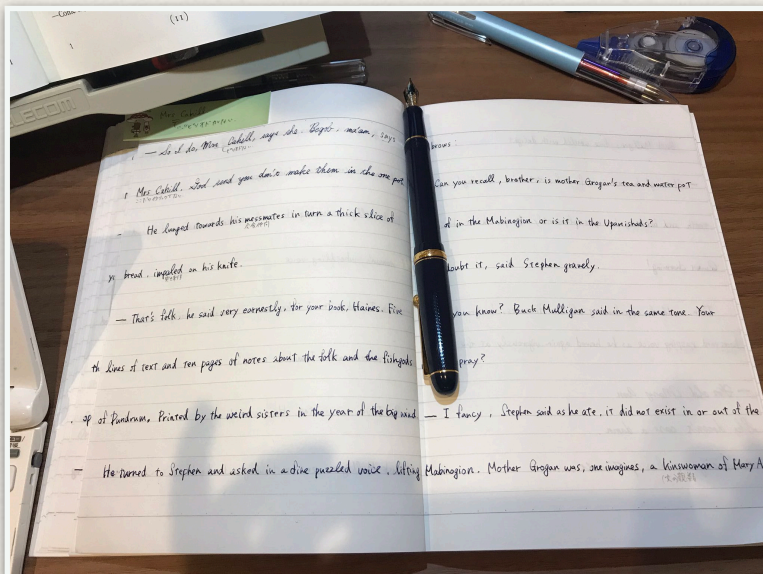
『ユリシーズ』とノートテイキング



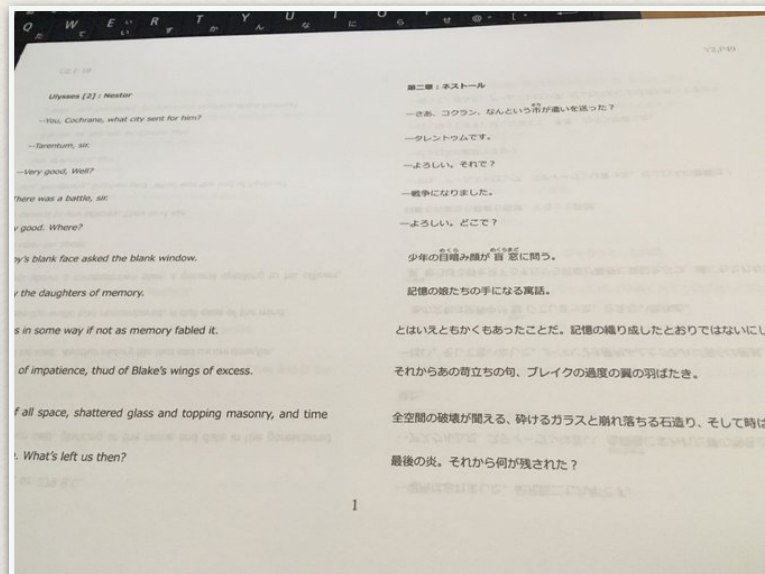
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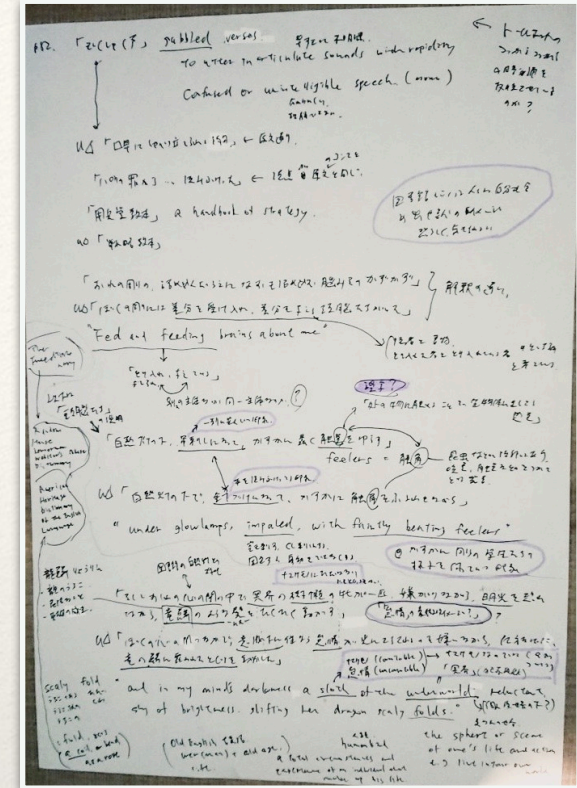
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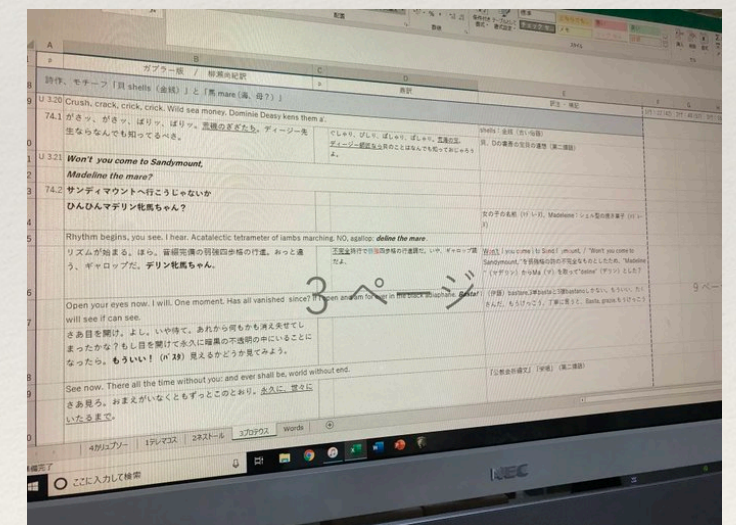
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©きのさん@keni_keno



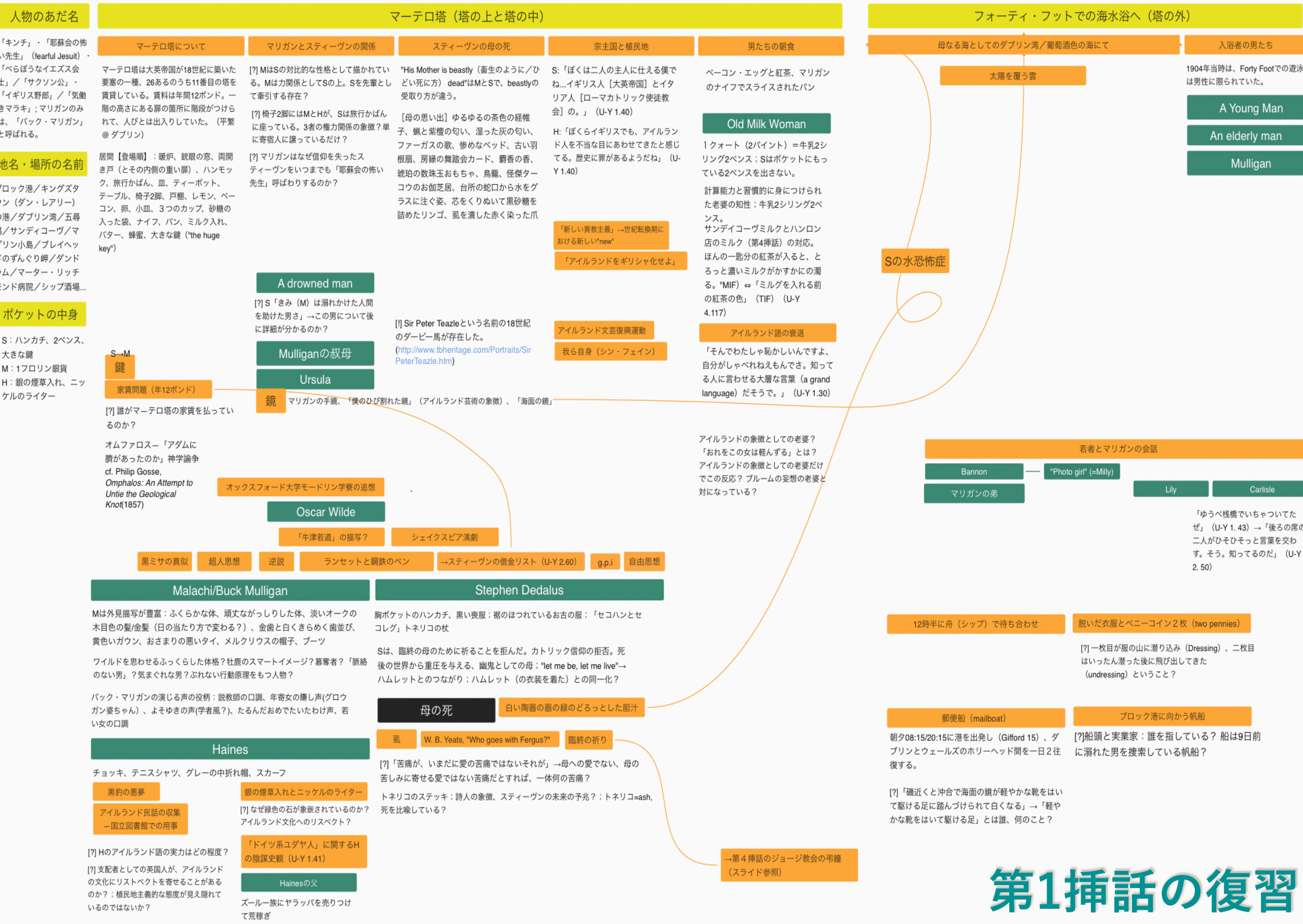
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月と牧人ひつじを@melacavobene

第1挿話

- テーマ
- 登場人物
- 関連事項



第1挿話の復習

歴史／歴史観

年表上の歴史

ディージー校長

スティーヴン・デダラス

！＆？

B. C. 279年 アスクルムの戦い

1801年 連合法；グレートブリテン及びアイルランド連合王国が成立

1829年 カトリック解放令

1845-49年 ジャガイモ飢饉

1858年 アイルランド共和兄弟団（IRB）結成

IRB／フィニアン会（@米）

1866年 （競馬）パリ賞

1870年 基礎教育法（Elementary Education Act）

1882年 フィーニクス・パーク暗殺事件

1905年 A・グリフィス・シン・フェイン党の設立

H・ブラックウッド・プライス

リリー

ヘインズ

イーディス

エセル

ガーター

ヘインズ（U-Y 1. 41）の反ユダヤ主義；第4挿話ブルーム登場の予告

虚ろなもの

貝

校長の部屋の「虚ろな貝殻」（パイ貝、寶貝、豹貝）巻き貝、カタツムリとその殻；「目暗み顔」と「盲窓」（blank faceとblank window）；「空っぽの湾」（empty bay）；Sの空っぽのポケット。人が出払って空っぽの巻き貝型のマーテロ塔；貝のシンボリズム：金／貝の隠喩的關係（「金は力ですぞ」）：質としてのアイルランドの国土；誤った基礎にもとづいた歴史認識；〔？〕サージェントの算数の取組みに対してSが感じる"futility"と教育の虚しさ。

cf. W. B. イェイツの長編詩「内戦時の瞑想」("Meditations in Time of Civil War")には貴族文化の衰退を暗示する空の貝殻の詩句が含まれている；T. S. エリオットの詩「虚ろな人々」("The Hollow Men," 1925)

いまは亡き競争馬の肖像画
皇太子A.エドワードの肖像画

ディージー、口蹄疫（foot and mouth disease）の治療をめぐる投書；テレグラフ紙と農業新聞アイリッシュ・ホームステッド紙上での掲載をSに依頼

反ユダヤ主義

ディージー校長のなぞなぞ
〔？〕なぜSはディージー校長のなぞなぞに対してなぜ笑うのか？

学校の生徒たち

アームストロング トールボット シリル・サージャント

カミン コ克蘭 ハリデイ

〔？〕ディージーとSの歴史観の外部にある「子供たちの歴史観」があるのではないかな？
〔！〕聖ヨセフ公立学校(U-Y 4. 107)との対応

〔？〕子供たちは何歳くらいかな？←10才くらいではないかな？；木曜日が半日休みなのは私立の学校だからだろうか？

直線的な歴史観

「この問題に関しては意見が2つとないはずだ」←解釈を許さない歴史観；実証主義的な歴史；強者が作る帝国主義的な歴史観
「まっぐな道によりて（ペル・ウィアス・レクタス）（U-Y 2. 61）「すべて人間の歴史は一つの偉大な目標に向かって動くのです、神の顕現に向かって」（U-Y 2. 66）

cf. 「明白なる運命」（manifest destiny）と鉄道線路一直線の形象



Wikimedia

馬

牛

狐

冥界の樹懶の牝

蝸牛

幼少期の記憶

アリストテレス哲学と可能態

ありえたかもしれない世界の可能性；もしピュロスがアルゴスでー老婆の手に掛かって斃れなかったら？カエサルが殺されていないから？

〔？〕宗教と結びついた歴史から考察していくと、無神論者を志向するスティーヴンは、神の歴史観のもとにあるディージーを軽蔑している？

〔？〕Sは母の死に対して自責を感じて、自分も加害者であるかもしれない可能性の歴史を考えている？

血糊傷にまみれた（教科）書 —— 血滲みのちらし（U-Y 4. 113）

歴史という悪夢（Night"mare"）

nightmareはスティーヴンにとって「亡霊的なトラウマ」←その悪夢から目を覚ますとは何を意味するのか？；nightmareは循環史観のほうの馬ではないかな？

Night-"Mare" 「歴史はばくが目覚めようとしている悪夢なんです」；運動場での一つのゴールと歓声；「悪夢」が「蹴り返したら」どうするのか？「蹴り返す」とはどういう意味かな？→領土的なニュアンスを含む）反対陣営からの反撃と捉えることはできないかな？

「親牡牛派詩人」（U-Y 2.68）←この名付け方には何かモデルがあるのかな？

母の記憶
スティーヴンのなぞなぞ
シティ・アームズ・ホテルでの家畜業者組合の会合；代議士のフィールド氏が手紙を代読

ドーキーと富裕層 Sの3ポンド12シリングの給料

運動場上のホッケー；ゴールと笛の音；テニスの『イン・メモリアム』末尾の詩句「一つのゴール」

That God, which ever lives and loves,
One God, one law, one element,
And one far-off divine event,
To which the whole creation moves.

第3挿話

- テーマ
- 登場人物
- 関連事項

スティーヴン・デダラス	ジョージ・バークリーの観念論（ <i>To be is to be perceived</i> ）	順次と並列態	スティーヴンの詩作
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サンディマウントの磯、海風、足元の海藻や貝殻、波の音、濡れた砂、リーヒーの高台、船食虫に食い荒らされた船材、海落し卵、海捨て草、寄せる潮、色褪せたブーツ、産婆の？女性二人、男と女、泥砂、累々たる丸石、黒ピールの瓶、物干し綱、礫にされた二枚のシャツ、リングズエンド、舵取りや船頭の小屋、南岸壁沿いの積み重ねる石マンモスの頭蓋、丸石の防波堤、「菅やぬめぬめすべっこい昆布」、南中の太陽、トネリコのステッキ、ヒバマタ、ぶよっとむくんだ犬の骸、生きている犬（Tatters）、鵜、とり貝、「今はなき土木師たちの築いた石垣」、ピジョンハウス、堤防、ぎざぎざの岩、水中で揺れる海草、「一隻の無言の船」

ダブリン地誌とサンディマウント周辺：キルケニー、聖カニス教会、ノー河畔のストロングボウ城、キッシュの灯台船、プールベック道路、リフィー川、サーペタイン通り、ハウス岬、リングズエンド、ピジョンハウス、ブラックピッツのオラフリン酒場
ファンバリー小路、ホッジス・フィギス書店、リーソン・パーク　ダブリン湾口　フェザーベッド山、コック潟、シップ（酒場）

サンディマウント周辺

陸地／海になる境界的な場所としての浜（cf. 遠浅の海における境界のぼやけ；"Am I walking into eternity?"）

〔？〕スティーヴンはサンディマウントで何をしているのか？

〔？〕海岸なのに海の匂いが描かれないのはなぜか？

犬（Tatters）

海神プロテウスと変身

Dog / God

「パンの、牧神の真昼」（U-Y 3.92）；人間と動物の中間的な海神プロテウス；境界のぼやけ。

「こけ犬わんちゃん」（U-Y 3.88）；従属的な存在としての犬（U-Y1.16）

砂州の上で鵜を追いつながら変身する犬（跳ね兎→牡鹿→熊→狼→子牛→犬→豹→禿鷹）

〔！〕「海驢（あしか）の波に吠えかかる」には"seamorse"に隠れたhorseを馬偏として訳出しているのではないか？

Nacheinander（順次連続するもの）としての波
whitemaned—Mananaan—And and and and—Houyhnhnm

ホッケーのゴールが決まる
ディージー校長「すべて人間の歴史は一つの大きな目標に向かって動くのです」（U-Y 2. 66）

女と男

"A woman and a man."（U 3.87）スティーヴンによって知覚された順番に語られる。
→"the ruffian and his strolling mort."（「やくざ者と辻君情婦」U 3.89）

死んだ犬（carcass）

〔？〕冒頭の記述に予告されている「死体」としての"in bodies"？；Sは死骸（carcass）としての貝殻を踏みつけている？

〔？〕Tattersは浜辺で死んでいる犬をどう認識しているのか。動物はどのように「死」を認識しているのか。

「…二本の前足がぱしゃぱしゃ引っ掻いて掘る。何か埋めてるんだろよ、亡くなったお婆ちゃんでも。」

メイ・デダラスの死去

"poor bitch's body"—"beastly dead"
その死は『肖像』と『ユリシリーズ』の間に位置づけられている。1903年6月26日に埋葬。

“Lawn” Tennyson:ホッケーとの対応？

アルフレッド・テニスン（1809-1892）『イン・メモリアム』末尾の詩句

That God, which ever lives and loves,
One God, one law, one element,
And one far-off divine event,
To which the whole creation moves.

オフィーリアの死体
ハムレットの墓掘り人夫

埋める行為と埋葬されたものを掘り返す；死者を蘇らせるイメージ。

死者を媒介にした連想

メイデン岩沖での溺死事故

〔？〕海（羊水）のなかで揺られている溺死体には、まだ生きているイメージが付与されているのではないか？

老婆

フローレンス・マッケイブ夫人

死産した赤子

オムファロス

「臍の尾（navelcord）をひきずる死産の赤子、赤字の羅紗（ruddy wool）にくるんで黙らせて。」→〔！〕"ruddy wool"のなかに"Rudy"が隠れている。

想像された発話 1

グールディング家

リッチー叔父さん

ブライト病

セアラ叔母さん

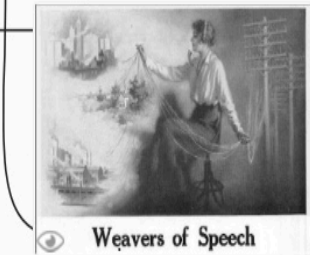
ウォルター

クリッシー

想像された発話 2

「もしもし！こちらキンチ。エデン市へ繋いでよ。アレフ、アルファ、〇〇ー」（U-Y 3.74）

家庭で編み物をする女性の伝統的なイメージを利用した電話交換手の広告



cf. April Middeljans, "Weavers of Speech": Telephone Operators as Defiant Domestics in American Literature and Culture," *Journal of Modern Literature* (2010), vol. 33, no. 3, pp. 38-63.

創造行為としての鼻くその展示
→青っ渕の海（snotgreen sea）

〔？〕岩場での犬のマーキング行為と関連があるのではないか？

〔？〕「手元の仕事をさっさとすませろ。」は何を意味しているのか

パリの記憶

ケヴィン・イーガン

イカロスー鳥ー鳩ーWild Geeseの連想
「茶の子」とは何か？

cf. 「明白なる運命」と鉄道路線ー直線の形象ー電信線（糸）を手繰る女神



第 4 挿話の言葉の地図

テーマ 登場人物 関連事項

🔑 (1) 第1挿話との対比 (2) 「意識の流れから隠れる事実」 (3) 『ユリシーズ』における「ユダヤ的」要素 (4) 植民地アイルランドと独立の問題 (6) ブルームの商い・貨幣経済に対する関心 (7) ブルームの身体的生理と排便の描写 (8) ブルームの動物に対する態度 (9) ブルーム家の生活空間におけるモノ (10) ブルームの科学的知識 (11) 市民生活とそこから疎外される存在 (12) 語りにおけるリズムカルな音や音韻の仕掛け (13) ホメリック・パラレル (14) 人間が食べるもの、猫が食べるもの (15) 輪廻転生のモチーフ (16) 1904年6月16日の天気 (17) 小説における糞尿・排便描写

**metempsychosis (柳瀬訳：「会者定離輪廻」)

→"metpikehoses" (p.266)

排便・糞尿・排泄物

庭に肥料（鶏の糞；牛の糞）をまいて、「豊穡」の地を考えるブルーム (p.122)

ブルーム、『ティッドビッツ』誌を読みながら、排便をする；3段半（一段（column）につき1ギニーの原稿料）の原稿量と排便量の対応；臓器による連関：ブルームの腎臓と排尿

手紙

ミリーからブルームへの手紙
ポイランからモリーへの手紙

「雨が降らないと、いい卵はない」 (p.103)

隣の家の鶏

腰の曲がった老婆

ブルームの思念「不毛の地、何一つ生えない荒れ地」 (p.110) の直後、アップパー・ドーセット通りの酒店キャンディの店から出てくる老婆；「荒廃」の主題とブルームの性的不安

1904年6月16日の天気

同一語句の反復による雲の描写と第1挿話との時間的対応：「雲が一つ、太陽をゆっくりと覆い始めた」→ (p.110) 「雲がゆっくり動いてすっぽり覆い」 (p.21)；挿話中に挿入される天候描写の導入 (pp.101, 103, 104, 106, 108, 110, 111, 121, 124) → 「そろそろ洗濯物を外へ吊るす頃だが」 (p.121)

ホメリック・パラレル

サンダル履きの足で、俺を出迎える娘、金髪を髪になびかせて (p.111)

壁に掛かった「ニンフの湯浴み」の絵：(ギ)女神カリュプソーと囚われのブルーム

第1挿話との「対応」

ブルームとスティーヴンの対比；母親の肝臓とブルームの糞物好き；動物（beast）に対する扱いの違い；スティーヴンは観念的・形而上的なもの、ブルームは身体的・日常的なものと、モリーは感覚的・肉感的なものと結びついている；スティーヴンが鍵を閉めることと、鍵を閉めないブルームの対比→鍵をもっていない主人公のテーマ

ハンロン牛乳店の配達人

郵便屋

Molly (Marion) Bloom

男性器のイメージ→生殖・モリーのポイランとの情事；口を尖らせたポット；ミルクを注ぎ込む紅茶のポット

1889年実際の作品をもとにしたサーカスを舞台とした小説
Rudy, Pride of the Ring

Hugh Blazes Boylan

Milly Bloom

ブルームとモリーの娘、15歳；6月15日生まれ；マリンガーの写真店で勤務；週給12シリング6ペンス

Banon

ミリーとピクニックの約束

Coghran

写真店オーナー

暗闇で光るヒゲ
宝石のような緑の瞳
「おバカな」猫のイメージ
伝染病と猫の実用性
白いボタンのようなお尻

ざらざらの猫の舌

ブルーム家の猫

血とミルク→コーシャー

ネズミを弄ぶ「残酷さ」

猫語 (Mrkgnao)

ブルームの間違った科学的知識

「洗濯ソーダで荒れた手」

ウッズ家の女中

ブルームの「尻」への関心

ユダヤ人・ユダヤ教・ユダヤ性

緑々の皿：コインを飲み込む商人の指（舌）

コーシャー

Moses Dlugacz

排便 朝食の準備 猫の世話 尻のポケット

部屋の手付け

Leopold Bloom

「サンドウ体操」と健康への意識

ヘングラ・サーカス団の思い出

買物

ケイヘル通りの図書館への本の貸出延期

ディグナムの葬式

モリーとポイランの密会についての想念

商売・貨幣経済への関心；ダブリンの地価；マッコリーの店の立地；アジェンダス・ネットタイム拓殖会社への投資；黒ビールの原価と収益

ミリーと愛蘭号に乗船した思い出

Larry O'Rourke

前掛け姿のバーテン

市の交通のちょうど終点にある、立地のよい酒場を経営

Paddy Dignam

ブルーム家の家具・所持品

- ・プラストウ高級帽
- ・遺失物取扱所の古物防水服
- ・ブルームのズボンとベルト
- ・厚ぼったい外套
- ・ティースプーン ・フォーク
- ・ティーポット
- ・蓋付きカップ（ミリーがくれた誕生日プレゼント）
- ・紅茶のコップ ・猫のミルク皿
- ・表戸の鍵 ・ポケットのなかのジャガイモ
- ・『ティッドビッツ』の古い号
- ・緑の欠けた茹で卵入れ
- ・でこぼこしたお盆
- ・修理が必要なベッド（オークションで競り落とした嫁入り道具）
- ・オレンジの鍵模様のある室内型便器と壊れた室内型便器
- ・ブルームの書物机
- ・庭の壁隅に生えているスベアミント
- ・アンドルーズの店のオリーブの実
- ・バター ・パン
- ・ハンロン店配達人のミルク
- ・台所のテーブル
- ・台所の湯沸かし
- ・調理用暖炉の石炭

第4挿話の復習

第3挿話の波の描写について

あともう一つ、波の描写がとても好きでした。

“ 風が周りを踊り跳ねる。身を切る寒空だっけな。来るぞ、波が。白鬣の海馬ら、馬銜を噛みながら、光風に手綱取られて、マナナーンの駿馬ら。(P.75)

Kino 好物日記 (Hatena Blog) <https://kinokeno.hatenablog.com/entry/2019/12/31/162126>



三月うさぎ (兄)
@march_hare_bro

#三月ユリシーズノート

詩的と言え、この文章は美しいと思いました。

They serpented forwards his feet, curling, unfurling
many crests, every ninth, braking, plashing, from far,
from farther out, waves and waves.

午後8:58 · 2020年1月7日 · [Twitter for Android](#)

三月うさぎ (兄) @march_hare_bro, Twitter, 2020年1月7日火 <https://twitter.com/march_hare_bro/status/1214516577984339970>



第3挿話の波の描写について

330

out of horror of his death. I ... with him together down I could not save her. Waters: bitter death: lost.

A woman and a man. I see her skirties. Pinned up, I bet.

340

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Cocklepickers. They waded a little way in the water and, stooping,

第3挿話の波の描写について



二人の連れてくる犬が潮の差してくる砂州をあっちこっちへ動き、ちょんちょこ駆けては、どこそこかまわずくんくん嗅ぐ。前世で失くしたものを探してるのか。いきなり跳ね兎みたいに駆け出したぞ。両耳を後ろへはせらせて、低く掠め飛ぶ一羽の鷗の影を追う。男のピーッと吹いた口笛が犬のくにかつとした耳を打つ。犬はくるっと向き直り、ぴょんぴょん引き返し、近くへ駆け寄り、潮しぶきの跳ねがちかちか光る脚を見せて駆け回る。黄褐色紋地に牡鹿一頭、右顧^{う こぎょしゅ}拳手 (trippant)、自然色 (proper)、無着衣

(unattired)。潮のレース縁で止って両前足を突っ張り、海方向に耳先を突き出す。鼻面を持ち上げて波音に、寄せくる海驢の群に吠えたてる。相手はその足もとへとうねり寄せ、数多の波頭をもたげてはひろげて、九つめごとに、砕け、飛び散り、遠くから、さらに遠くから、波また波。

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野兎



牡鹿 (→“Tripping and sunny like the buck himself.” U1.42)

海驢／馬

蛇

駄犬

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牡鹿 (→“Tripping and sunny like the buck himself.” U1.42)
海驢／馬
蛇
駄犬

The Dog

The eye of the dog irresistibly evokes the impression that the dog has *lost* something. It expresses (as does the dog's whole bearing) a certain puzzling relation to the *past*. What he has lost is the ego, self-worth, freedom.

Their dog **ambled about a bank** of dwindling sand, trotting, sniffing on all sides. Looking for something *lost* in a *past* life. Suddenly he made off like a **bounding** hare, ears flung **back**, chasing the shadow of a lowskimming gull. The man's shrieked whistle struck his limp ears. He turned, **bounded back**, came nearer, trotted on twinkling shanks. On a field tenney a **buck**, trippant, proper, unattired. At the lacefringe of the tide he halted with stiff forehoofs, seawardpointed ears. His snout lifted barked at the wavenoise, herds of seamorse. They serpented towards his feet, **curling**, unfurling many **crests**, every ninth, **breaking**, plashing, from **far**, from **farther** out, waves and waves.

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cf. Wim Van Mierlo, “The Subject Notebook: A Nexus in the Composition History of *Ulysses*—A Preliminary Analysis,” *Genetic Joyce Studies*, vol. 7, 2007.

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7 8 9

Protean Dogと“nebeneinander”（順次連続するもの）としての波

Fig. Ivan Aivazovsky (1817-1900), “The Ninth Wave (1850)

“In Irish mythology the ninth wave out from land was considered to be a magical boundary.” (Gifford, *Ulysses Annotated*, p.60)



第3挿話の波の描写について

330

out of horror of his death. I ... with him together down I could not save her. Waters: bitter death: lost.

A woman and a man. I see her skirties. Pinned up, I bet.

340

Their dog ambled about a bank of dwindling sand, trotting, sniffing on all sides. Looking for something lost in a past life. Suddenly he made off like a bounding hare, ears flung back, chasing the shadow of a lowskimming gull. The man's shrieked whistle struck his limp ears. He turned, bounded back, came nearer, trotted on twinkling shanks. On a field tenney a buck, trippant, proper, unattired. At the lacefringe of the tide he halted with stiff forehoofs, seawardpointed ears. His snout lifted barked at the wavenoise, herds of seamorse. They serpented towards his feet, curling, unfurling many crests, every ninth, breaking, plashing, from far, from farther out, waves and waves.

Cocklepickers. They waded a little way in the water and, stooping,

“When the sense is sleep, the words go to sleep. When the sense is dancing, the words dance” (Samuel Beckett)

「ここでは、形式がまさに内容であり、内容がすなわち形式である。皆さまは、これ〔『フィネガンズ・ウェイク』〕は英語で書かれたものではないと不平をおっしゃる。これは書かれてさえいないのである。読まれてはならない—いやむしろ、読まれるだけであってはならないのだ。目で見、耳で聴かなければならない。氏の文章はなにかについて書いたものではなく、そのなにかそのものなのである。……意味が眠りであるとき、言葉も眠りにつく。意味が踊りであるとき、言葉も踊る。」

サミュエル・ベケット『ジョイス論・プルースト論』高橋康也訳, 白水社, pp. 106-07 ; 強調は引用者



第5挿話 食蓮人たち

第5挿話 食蓮人たち



第3挿話のテーマパネル



第5挿話のテーマパネル

郵	喪	花	茶	東	屍	温	浮
酔	香	水	植	歩	帽	光	沈
紙	聖	性	馬	猫	薬	歌	浴
式	棒	車	喫	煙	石	賭	体

流れる意識と流れる音

He crossed Townsend street, passed the frowning face of Bethel. **El**,
yes: house of: Aleph, **Beth**. (U 5. 10-11) (タウゼンド通りを渡って、ベセルのいかめしい顔をすぎる。エル、そう。の家。アレフ、ベース。(U-Y 5. 127)

Met her once in the **park**. In the **dark**. What a **lark**. (U 5. 13-14) (あの娘とは公園の出会い。あたりは真っ暗い。なんとまこいつは愉快も愉快。U-Y 5. 127)

The college curriculum. Cracking curriculum. (U 5.42-43) (大学進学カリキュラム。ぽきぽき指導カリキュラム。U-Y 5. 128)

“……hypnotised like. **Eyes front. Mark time. Table: able. Bed: ed. The King's own**” (……催眠術にでもかかったような。気をつけィ。足踏みィ。おいっち、にィ。おいっち、にィ。国王直属のか。)

第5回読書会

受付開始 13:15~13:30

第1部 13:30~14:45

休憩 14:45-15:00

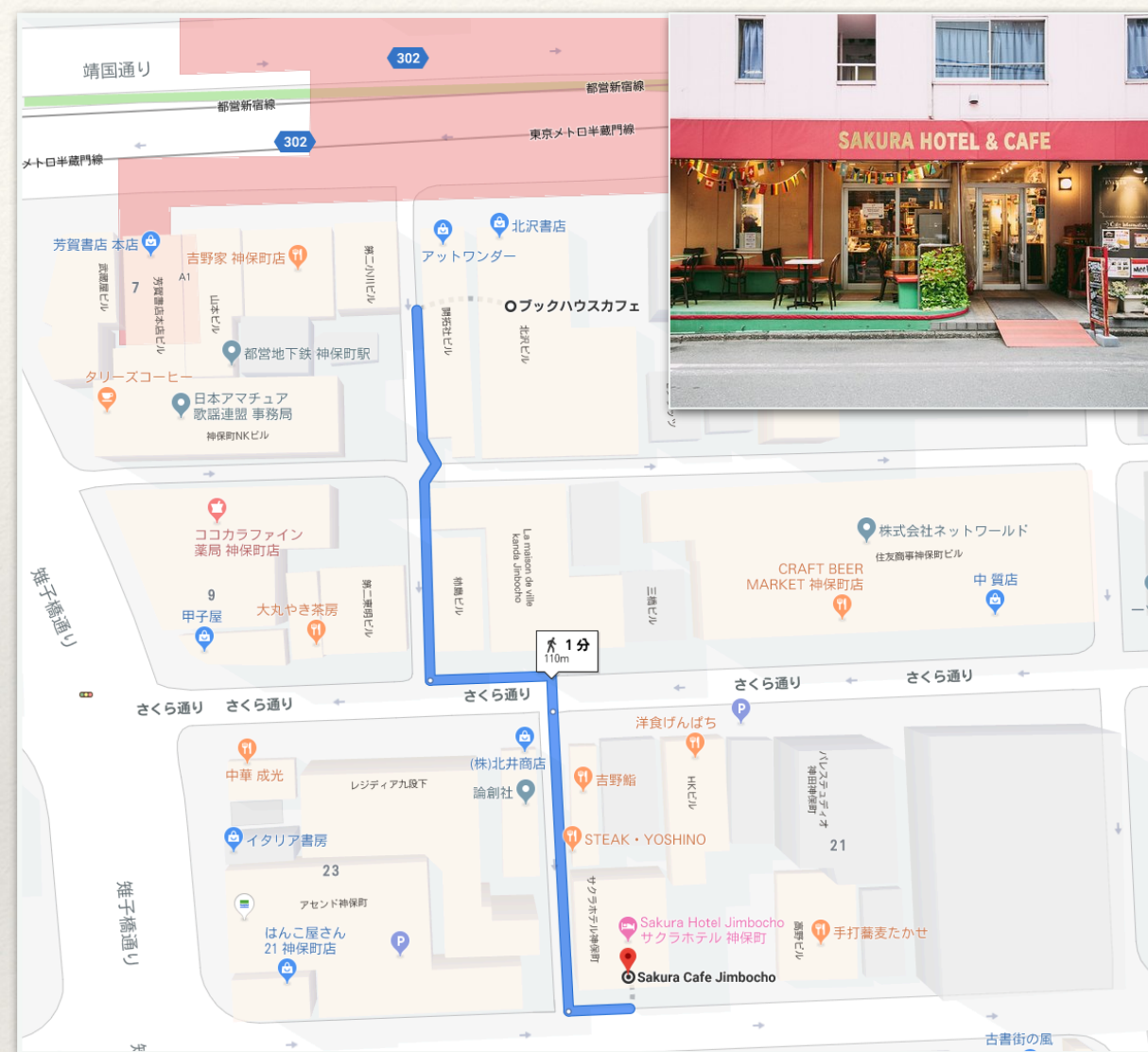
第2部 15:00~17:00

サプライズ企画 17:30~17:30

懇親会 17:40~

＊店内は電子タバコを含め全面禁煙です。

＊会場内での写真撮影についてのお願い



特別企画 Stephens' Secret Signatures

次回の第6回読書会（第6挿話）は4月26日（日）に、
東京・神保町Book House Cafeにて開催します。
予約開始日はtwitter（@YMINAMITANI）と
Stephens Workshopのホームページでお知らせします。

よろしければアンケートをご記入いただき、受付にご提出
ください。懇親会に参加されない方はオレンジのネームプ
レートを受付にご返却ください。

本日はご来場いただき、誠にありがとうございました。