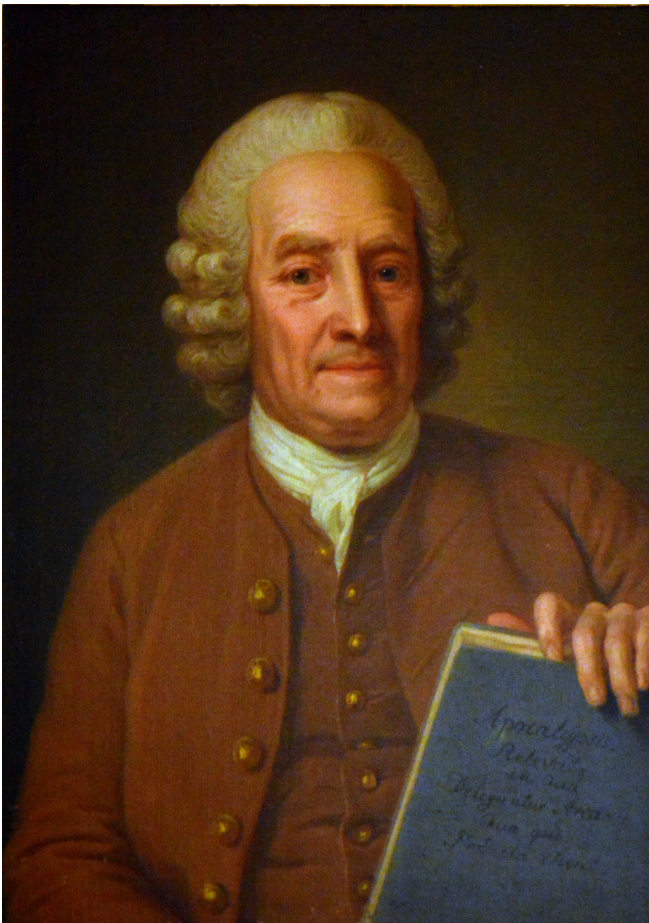


「見えざる世界の証明」
―スウェーデンボリ、ブレイク、エマソン―
(“Testimony to the Invisible”: Swedenborg, Blake and Emerson)

2018 年 03 月 11 日 (日) 16:00-17:00
同志社大学寒梅館 6 階会議室

鈴木雅之

1. スウェーデンボリ受容のひろがり
2. 本講演の目的
3. 「照応の知」 (Science of Correspondencies)
4. ブレイクのスウェーデンボリ受容
5. ブレイクとエコロジー
6. エマソンとスウェーデンボリ
7. 「独自な関係」 (an original relation)
8. エマソンとエコロジー



Apocalypsis Revelata (1766) を手にした Swedenborg の肖像. 1688 年にスウェーデンに生まれた鉱山技師であり、数学、物理学、天文学、宇宙科学、鉱物学、解剖学そして生理学に関する数多くの著作のある、傑出した技師であり科学者であった。1744 年 56 歳、ロンドン滞在中にイエスの幻を見た Swedenborg は、それ以後、天界の秘儀や死と死後の世界について語り始め、真のキリスト教とは何かを説き、「創世記」を読み直し、神、宇宙、人間について夥しい数の神学書をあらわした。1772 年にロンドンで没した。享年 84 歳。

Swedenborg の影響は、日本では鈴木大拙、柳宗悦、谷崎潤一郎、出口王仁三郎、横尾忠則他、海外にあっては William Blake, S. T. Coleridge, John Flaxman, Elizabeth and Robert Browning, W. B. Yeats, William Michael Rossetti から Charles Baudelaire, Honoré de Balzac, Ralph Waldo Emerson, Walt Whitman, Henry James Sr., Carl Gustav Jung, Emanuel Kant, Wiersze Czeslaw Milosz 等、枚挙に暇がない。

Emanuel Swedenborg (1688-1772) 制作者・制作年代不詳

Quotations:

Quot.1: It is also known, or may be known, that there is a spiritual world, and that there is a natural world; the spiritual world, in it's universal sense, is the world where spirits and angels dwell, and the natural world is that where men dwell: in a particular sense, there is a spiritual world and a natural world appertaining to every individual man, his internal man being to him a spiritual world, but his external being to him a natural world: the things which flow in out of the spiritual world, and are presented in the natural, are in general Representations; and so far as they agree together, they are Correspondencies.

(*New Jerusalem Magazine* [1790] 56 下線筆者)

Quot.2: Correspondence in general may be defined, the relation subsisting between the essence of a thing and it's form, or between the cause and it's effect; thus the whole natural world corresponds to the spiritual world; the body of a man, with all it's parts, corresponds to his soul; and the literal sense of the Word corresponds to it's spiritual sense. So thatwherever there is a correspondence, there is necessarily implied such an union between two things, as only takes place when the one is derived from the other, in the same manner as an effect is derived from it's efficient cause, or as speech is derived from thought, and the gestures of the body from the affections of the mind.

(James Hindmarsh, ed., *A New Dictionary of Correspondences* [1794] iv. 下線筆者)

Quot.3: There are two Worlds, the spiritual and the natural; and the spiritual World does not derive any Thing from the natural World; nor the natural World from the spiritual World; they are altogether distinct, and communicate only by Correspondencies.

(Swedenborg, *The Wisdom of Angels* [1788] no. 83)

霊界と自然界、ふたつの世界がある。霊界は自然界から何かを引き出すことはないし、自然界も霊界から何かを引き出すことはない。双方はまったく異なった存在であり、ただ照応によってのみ、コミュニケーションする。

Quot.4: It has been shown that the entire heaven resembles one man, and that it is a man in image, and is therefore called the Grand Man. (Swedenborg, *Heaven and Hell* [1784] no.94)

Quot.5:

Look on the rising sun: there God does live
And gives his light. And gives his heat away
And flowers and trees and beasts and men receive
Comfort in morning joy in the noon day.

(Blake, "The Little Black Boy." *Songs of Innocence*. 9-12. 下線筆者)

Quot.6:

For when our souls have learn'd the heat to bear
The cloud will vanish we shall hear his voice.
Saying: come out from the grove my love & care.
And round my golden tent like lambs rejoice.

Thus did my mother say and kissed me
And thus I say to little English boy.
When I from black and he from white cloud free.
And round the tent of God like lambs we joy:

Ill shade him from the heat till he can bear,
To lean in joy upon our fathers knee.

(Blake, "The Little Black Boy." 17-26. 下線筆者)



William Blake, "The Little Black Boy," *Songs of Innocence*, 1789.

Quot.7: all Things which exist in the natural World are Effects, and all Things which exist in the spiritual World are Causes of those Effects, and nothing natural exists, which does not derive it's Cause from something spiritual. (Swedenborg, *The Wisdom of Angels* no 89).

自然界に存在する一切の事物は結果である。一方霊界に存在する一切の事物はこの結果に対する原因である。その原因が霊的何かから来るのでない自然的なものは何もない。

Quot.8:

And every Natural Effect has a Spiritual Cause, and Not
A Natural; for a Natural Cause only seems: it is a Delusion
Of Ulro & a ratio of the perishing Vegetable Memory. (*Milton* 26[28]:44-46; E124)
そしてあらゆる自然的結果には霊的原因があり自然的原因は
ない。というのも自然的原因は見せかけに過ぎないからだ。それは
アルクのまやかしにして死滅する植物的記憶の比率である。

Quot.9:

And did those feet in ancient time,
Walk upon Englands muntains green:
And was the holy Lamb of God
On Englands plleasant pastures seen!

And did the Countenance Divine,
Shine forth upon our clouded hills?
And was Jerusalem builded here,
Among these dark Satanic Mills?

(...)

I will not cease from Mental Fight,
Nor shall my Sword sleep in my hand:
Till we have built Jerusalem
In Englands green & pleasant Land.
(“Preface,” *Milton*; E95. 下線筆者)

Quot.10:

Here on the banks of the Thames, Los builded Golgonooza,
Outside the Gates of the Human Heart beneath Beulah
In the midst of the rocks of the Altars of Albion. In fears
He builded it, in rage & in fury. It is the Spiritual Four-fold
London, continually building & continually decaying desolate.
In eternal labours loud the Furnaces & loud the Anvils
Of Death thunder incessant. (Blake, *Jerusalem* 53:15-21; E203)

ここテムズ川の堤の上に、ロスはゴルゴヌーザを建てた。
それはビューラの下、アルビオンの祭壇の岩の只中に
人間の心臓の門の外にあたる所に建てられた。恐怖から
怒りと憤りから、彼はそれを建てた。それは、霊的に四重の
ロンドンで、絶えず建てられ、絶えず朽ちて荒れ果てる。
永遠の労働の中で、死の炉と鉄床は絶え間なく、ともに雷鳴を轟かす。
(下線筆者)

Quot.11: The works of this visionary are well worthy the attention of Painters and Poets; they are foundations for grand things. (Blake, "Number VIII," *Descriptive Catalogue*, 1809; E546)

Quot.12: There is one man of genius, who has done much for this philosophy of life, whose literary value has never yet been rightly estimated; -- I mean Emanuel Swedenborg. The most imaginative of men, yet writing with the precision of a mathematician, endeavoured to engraft a purely philosophical Ethics on the popular Christianity of his time [...] he saw and showed the connection between nature and the affections of the soul. He pierced the emblematic or spiritual character of the visible, audible, tangible world.

(Emerson, "The American Scholar." *Nature, Addresses, and Lectures* 68. 下線筆者)

Quot.13: Has any modern hand touched the harp of great nature so rarely? Has any looked so shrewdly into the subtle and concealed connexion of man and nature, of earth and heaven? (Emerson, *J. II*, 124, qtd. Hotson I, 48. 下線筆者)

Quot.14: This work is, we think, the production of one of our trans-Atlantic [Swedenborgian] brethren, whose name is unknown to us. ...In the little work before us, it is plainly to be observed that the beautiful and heart-cheering doctrine of correspondences is the basis on which the writer's peculiar views have been founded. (Jonathan Bayley, *The Intellectual Repository and New Jerusalem Magazine* [London], N.S. I [April 1840]: 188-91. 下線筆者)

Quot.15: The Light of the natural World is Darkness there, and it's Heat is Death there; but nevertheless the Heat of the World may be vivified by the Influx of the Heat of Heaven, and the Light of the World may be illustrated by the Influx of the Light of Heaven; Influx is produced by Correspondences, and cannot be produced by the Continuity.

(Swedenborg, *The Wisdom of Angels* no.88. 下線筆者)

Quot.16: Whoever considers the final cause of the world will discern a multitude of uses that enter as parts into that result. They all admit of being thrown into one of the following classes: Commodity; Beauty; Language; and Discipline. (Emerson, "Nature." *Nature, Addresses, and Lectures* 11. 下線筆者)

Quot.17 The Lord's kingdom is a kingdom of ends which are uses, or what is the same thing, a kingdom of uses which are ends. On this account, the universe has been so created and formed by the Divine that uses may be everywhere clothed in such a way as to be presented in act or in effect, first in heaven and afterwards in the world, ...Hence it is evident that the correspondence of natural things with spiritual things, or of the world with heaven, is through uses and that uses conjoin. (Swedenborg, *Heaven and Hell* no.112. 下線筆者)

Quoth.18: The universal End, or the End of all Things in the Creation, is, that there may be an eternal Conjunction of the Creator with the created Universe.

(Swedenborg, *The Wisdom of Angels* no. 170)

Quot.19: The world is emblematic. Parts of speech are metaphors, because the whole of nature is a metaphor of the human mind. The laws of moral nature answer to those of matter as face to face in a glass. “The visible world and the relation of its parts, is the dial plate of the invisible.” (Emerson, “Nature.” *Nature, Addresses, and Lectures* 21. 下線筆者)

Quot.20: The relation between the mind and matter is not fancied by some poet, but stands in the will of God, and so is free to be known by all men. It appears to men, or it does not appear. When in fortunate hours we ponder this miracle, the wise man doubts if at all other times he is not blind and deaf....for the universe becomes transparent, and the light of higher laws than its own shines through it. It is the standing problem which has exercised the wonder and the study of every fine genius since the world began; from the era of the Egyptians and the Brahmins to that of Pythagoras, of Plato, of Bacon, of Leibnitz, of Swedenborg. (Emerson, “Nature.” *Nature, Addresses, and Lectures* 22. 下線筆者)

Quot.21: You say it (i.e. *Nature*) is the first chapter of something greater. I call it rather the Foundation and Ground-plan on which you may build whatsoever of great and true has been given you to build. It is the true Apocalypse this when the “open secret” becomes revealed to a man. (*The Correspondence of Emerson and Carlyle*, ed. Joseph Slater. 157. 下線筆者)

Quot.22: The sordor and filths of nature, the sun shall dry up, and the wind exhale. As when the summer comes from the south, the snow-banks melt, and the face of the earth becomes green before it, so shall the advancing spirit create its ornaments along its path, and carry with it the beauty it visits, and the song which enchants it.
(Emerson, “Nature.” *Nature, Addresses, and Lectures* 45)

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The New Jerusalem Magazine, or A Treasury of Celestial, Spiritual, and Natural Knowledge, 1790.

口絵. 中央上にはスウェーデンボリの横顔とふたりの天使. 両脇に置かれた棕櫚の木は誘惑への勝利を示した新エルサレム教会が設立されるアフリカを表す. 二本の棕櫚の木からカーテンのように垂れ下がったものに雑誌の名前が刻まれてある. その下には花輪で飾られた祭壇、その祭壇の上には夫婦愛 (Conjugal Love) を象徴する二羽の鳩. 祭壇の両脇の岩には清らかな水が注がれている. 岩は真理の照応である. (以上の解説は本誌に掲載されている)