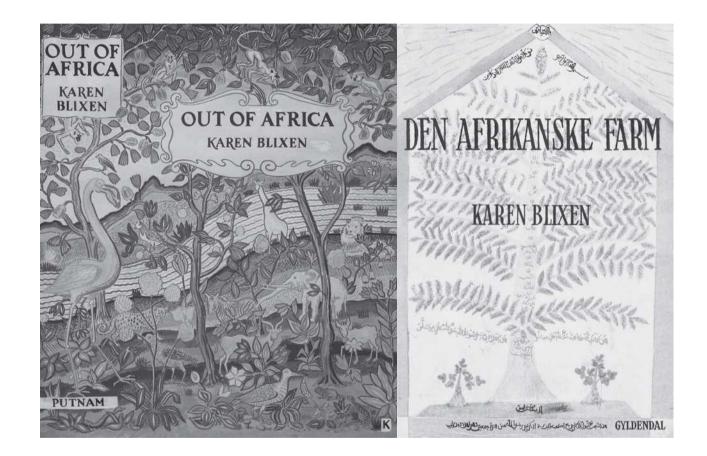
10 I had a farm in Africa



After the publication of *Syv fantastiske Fortællinger* made Karen Blixen's name a fixture, she finally felt strong enough to write the memoirs from her years in Africa. Like her first book, she wrote them first in English and then retold the story in Danish.

Out of Africa came out in England and Denmark in the autumn of 1937 and half a year later in the US. This book convinced sceptical readers of *Seven Gothic Tales* that Karen Blixen had to be counted among the great writers of the day.

Farm)せ、 され、 物語』に懐疑的だった読者にカ この本だった。 の偉大な作家の ł ク語に書き直され 回想記は、 回想して書き留めようと強く思うようになった。それら イ動 つの幻想物語』 のものとなっ 半年ののちにア 1937年の秋にイギリスとデン 最初の本と同様、 た。 人に数えてしかるべしと思わせたの Z の 出版でカー メリ ア ようやく彼 フリ っカで出版された。 英語で書かれ、 、カの農場」(Den -アン・ ア 女 は ブ ブリクセンを当代 フ のちデン ク マ 『七つの幻想 セン カの Afrikanske -クで出版 日々を の ろが マ が



の表紙を選っ 物館所蔵。 この 力 \Box ング テルのアフリカエラステズロンのゴ 5 力 0 1々」 (Out 一面は、 ú. コッ も g ン博 ^r Africa) ຣ カ クのエサから からの 土 ブ IJ 贈り Ż 11 `物だった。 セ びア \sim は Ŕ デ \square \mathcal{V} 力 ロングステズロン博ンマークの初版にこ 版に使用さ れ たも

第

章

1

第一節

Left: This cover drawing was used for the English and American editions of *Out of Africa.* The original hangs in the Karen Blixen Museum, Rungstedlund.

Right: Karen Blixen preferred this cover for the Danish first edition. The original African drawing, which was a present from her cook Esa, may be found at Rungstedlund.

- *y* ñ ゲン Ŋ 王立 立図書館が、 \overline{r} クリ 方 の日 々』 の英語版草稿 幅を所有。 デンマ ゥ 版のためにブリ カ

の物語の中で男が翌朝に窓から見たコウノトリ。 ブリクセンは、「人生の軌跡」("Livets Veje","The П ~ Roads of Life")の章中にコウノ トリ を描いて Ŵ z 2

44 2.

man looked out of

Hill did he see? -

tale was finished,

Then he saw that he had been mistaken, \ and ran back to the

North. But here again the noise seemed / to him to come from

a big stone in the middle of the road there a little later he

fell into a ditch, got up, is a set of that the fell into a third ditch and got out of that the fell into a third ditch and got that the fell into a case from fell into a ditch, got up, fell into / another ditch, got up,

the end of the pond. He rushed to the place and star that a big leakage had been made in the dam and work and stopped the hole, and only when this had been done did

I am glad that I have been told this story and I will remember it in the hour of need. The man in the story was cruelly

deceived and had obstacles put in his way. He must have thought: "What ups and downs! What a run of bad luck!" He must have

wondered what was the idea of all his trials, he could not know that it was a stork. But through them all he kept his purpose

in view, nothing made him turn round and go home, he finished his course, he kept his faith. That man had his reward. In the morning he say the stork. He must have laughed out loud then.

place, the dark pit in which I am now lying of what bird is

Infandum, Regina, me jubes renovare dolorum. Troy in

it the talon? When the design of my life is completed shall I,

flames, seven years of exile, thirteen good ships lost. What is

114.

work and stopped the hole, and only he go back to bed. In the set

his little round window, - thus the

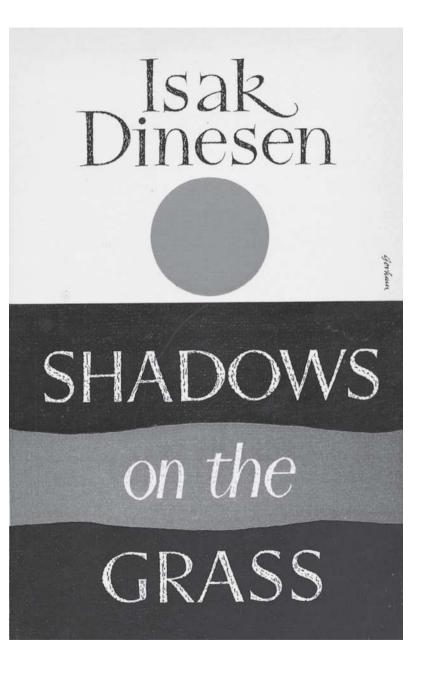
as dramatically as possible, - what

shall other people see a stork?

A stork I

As now the next morning the

The Royal Danish Library in Copenhagen owns the English manuscript of Out of Africa, along with Karen Blixen's draft in pencil of the Danish version of the book. Here, in the middle of the chapter on "livets Veje" ("The Roads of Life"), she has drawn the stork that the man in the tale sees from his window the next morning...



Cover for the English edition of *Shadows on the Grass*, Karen Blixen's other memoir of Africa, published in 1960, two years before her death.

ブリクセンの死の2年前、1960年に出版された彼女のもう一つのアフリカ 回想記『草原に落ちる影』/Shadows on the Grass)の英語版表紙。

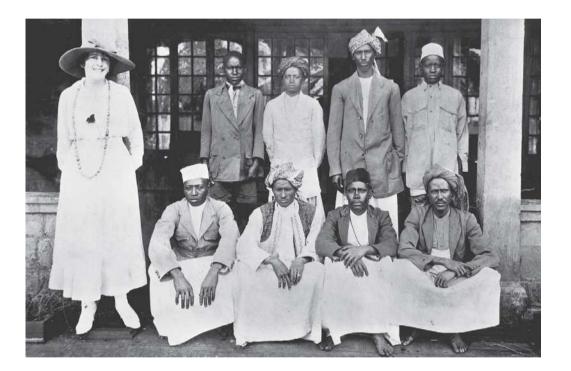


とのない彼女の農場生活とその個人的な経験のイメージを強烈に放つことになる。に公刊されたプリクセンのアフリカからの手紙(1914~1931)は、現実を神話的に修正するこデンマークの家族へのプリクセンの長大で濃密な内容の手紙は、農園にあるデスクで執筆された。死後

第十章

/ 第四節

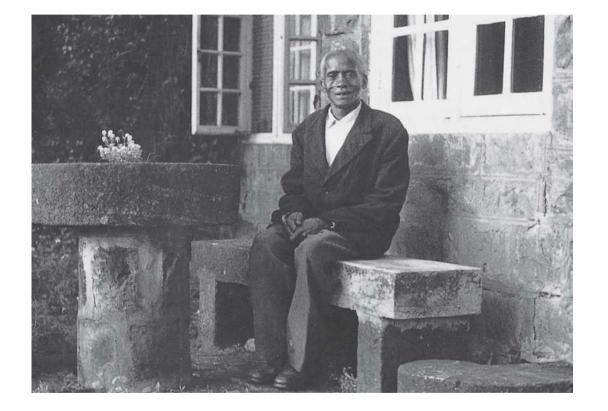
Karen Blixen's long and very informative letters to her family in Denmark were penned at her desk on the farm. The posthumous publication of her *Letters from Africa 1914-31* provides a powerful picture of life on the farm and Karen Blixen's personal experiences without any mythic retouching of reality.



Karen Blixen had a completely different attitude toward the native peoples of Africa and most other Europeans in Kenya. She saw them with an artist's eye, respected them for their singularity, and cared about them because they cherished their deep roots in traditions and thought processes from before white colonization. Here, she is standing in front of the farm in 1917 with eight of her black employees. In the front row, second from the left, is her Somali servant Farah Aden, who played a major role in her everyday African life. ここでは、1917年、彼女が8人の黒人の使用人と共に、農場の前に立っている。最前列の左から2尺する以前からの伝統と考え方に深く根を下ろして生きる人たちそのものであったからだ。でいた。彼女は、芸術家の目で彼らを見、彼らの特質を尊敬し、彼らを愛した。それは、彼らが白人の植プリクセンは、アフリカの土着人に関して、ケニアにいた大多数のヨーロッパ人とは全く別の見方をし

番目が、彼女のアフリカでの日常生活で主役を演じた従僕のファラ・アデン。

Chapter 10 / Part 5



第十章 / 第六節

Kamante Gaturra was also an important figure in *Out of Africa*. He came to the house as a child and was later a cook for Karen Blixen. Here he is in 1961 at the mill-stone table at the farm.