

第4回 Chapter 3: The Poet (ロマン主義時代の詩人像)

序論

詩人のイメージ

prophet, priest, preacher, bohemian, exile, hero, law-giver, creator, a god

P. B. Shelley: 'Poets are the unacknowledged legislators of the world'.

(*A Defence of Poetry*, 1821)

Cf. W. H. Auden: 'poetry makes nothing happen'. ('In Memory of W. B. Yeats', 1939)

Matthew Arnold disparaged Shelley as an 'ineffectual angel'. ('Shelley', 1888)

認知されていないという自意識

Alessandro Manzoni: 'it is the fate of poets that no one ever takes their advice'.

*The Betrothed* (1827)

しかし、実際のところ広範囲に詩は読まれていたし、現在よりもはるかに人気があった。  
検閲 (censorship) が厳しかった 19 世紀前半のヨーロッパでは、ときに詩が社会批評を  
繰り広げることができる唯一のメディアであり続けた。

e.g. Victor Hugo, Lamartine, Byron

聖化された詩人像

Victor Hugo, 'Le Poète' (1824)

精霊が詩人の内面に宿ることで、詩人の発する言葉も聖なるものになる。

モーゼ、キリストと同一化した詩人

Alfred de Vigny, 'Moses' (1824): Moses stands for 'the man of genius, weary of his eternal  
widowerhood and in despair at seeing his solitude grow ever more immense and arid as his  
grandeur grows.'

Shelley: 'Poets are the hierophants of an unapprehended inspiration'.

詩人は聖なるメッセージを解釈し、社会 (俗世間) へと伝える存在?

孤高の詩人 Thomas Gray, "The Bard: A Pindaric Ode" (1755-57)

Cf. モダニズムの孤立した作家像

Frank Kermode, *The Romantic Image*

ミューズを感じる (感じない) 詩人

Samuel Taylor Coleridge, 'Kubla Khan' (1798)

Beware! Beware!

His flashing eyes, his floating hair!  
Weave a circle round him thrice,  
And close your eyes with holy dread,  
For he on honeydew hath fed,  
And drunk the milk of Paradise.

Cf. 'Dejection, an Ode' (1802)  
Yon crescent Moon, as fixed as if it grew  
In its own cloudless, starless lake of blue;  
I see them all so excellently fair,  
I see, not feel, how beautiful they are!

My genial spirits fail;  
And what can thee avail  
To lift the smothering weight from off my breast?

#### ミルトン以後の真空状態

ミルトン以後、偉大な詩人が現れていないという意識

e.g. Thomas Gray, 'Oh! Lyre divine, what daring spirit / Wakes thee now?'

( 'The Progress of Poesy', 1757)

18 世紀の半ば以降抒情詩が主流になる。抒情詩人としてのステイタス。

e.g. Mark Akenside, 'On Lyric Poetry' (1745)

William Collins, 'Ode on the Poetical Character' (1746)

Cf. Friedrich Gottlieb Klopstock, 'The Apprentice of the Greeks' (1747)

戦争の栄光を詩の題材として否定することで叙事詩の価値をも拒否

#### 'egotistical'な詩人

William Wordsworth, *The Prelude* (1797—1850)

叙事詩的なスケールで、自らの詩人としての魂の成長をたどる。

Coleridge: a 'prophetic Lay' and 'a sacred Roll', 'I found myself in Prayer'

( 'To Wordsworth', 1807)

Felicia Hemans: a 'True Bard and holy!' ( 'To Wordsworth', 1828)

Prophets of Nature, we to them will speak  
A lasting inspiration, sanctified  
By reason and by truth; what we have loved,  
Others will love; and we may teach them how.  
*The Prelude*, 13.432-45.

#### **「鳥」になった詩人**

鷲 (eagle)

Lamartine, 'Enthusiasm' (1820)

Pushkin: 'like an eagle's in amaze / They opened with all-seeing gaze'.

(The Prophet, 1826)

P. B. Shelley, 'Ode to Liberty' (1820)

My soul spurned the chains of its dismay,

And in the rapid plumes of song

Clothed itself, sublime and strong;

As a young eagle soars the morning clouds among,

Hovering in verse o'er its accustomed prey.

Felicia Hemans, 'The Wounded Eagle'

ナイチンゲール (nightingale)

John Keats, 'Ode to a Nightingale' (1819)

Away! Away! For I will fly to thee,  
Not charioted by Bacchus and his pards,  
But on the viewless wings of Poesy,  
Though the dull brain perplexes and retards. (ll. 31-34)

白鳥 (swan)

P. B. Shelley, 'Alastor' (1816)

雲雀 (skylark)

P. B. Shelley, 'To a Sky-Lark' (1820)

Higher still and higher  
From the earth thou springest  
Like a cloud of fire;  
The blue deep thou wingest,  
And singing still dost soar, and soaring ever singest.

.....

The pale purple even  
Melts around thy flight;  
Like a star of heaven  
In the broad daylight  
Thou art unseen—but yet I hear thy shrill delight. (ll. 6-10, 16-20)

### 詩人像=死人像

夭折する詩人というロマンティック・イメージ

キーツは 25 歳で結核で死ぬ、シェリーは 29 歳で溺死、バイロンは 36 歳で客死

プーシキンは 37 歳で決闘の傷が悪化して死ぬ。

カロリーネ・フリーデリーケ・ルイーゼ・フォン・ギュンダーローデは、想いをかけた男性に振られて 26 歳でピストル自殺。

自殺、決闘、貧困、放浪、追放のあげく死ぬというイメージが浸透する。

P. B. Shelley, 'Adonais'

'[I]nheritors of unfulfilled renown' include Lucan, Janus Secundus, Catullus, Thomas Chatterton, André Chénier, who all died young.

Oh gentle child, beautiful as though wert,  
Why didst thou leave the trodden paths of men  
Too soon, and with weak hands though mighty heart  
Dare the unpastured dragon in his den?  
Defenceless as thou wert, oh where was then  
Wisdom the mirrored shield, or scorn the spear?  
Or hadst thou waited the full cycle, when  
They spirit should have filled its crescent sphere,  
The monsters of life's waste had fled from thee like deer. (ll. 235-43)

Cf. Ovid *Amores* 3.9.

Charles Loyson, 'The Young Poet on his Death Bed' (1819)  
Bringing forward the cult of young dying poets.

Thomas Chatterton (1752-1770)

A Bristol poet who forged 'Rowley' poems and committed suicide by poison at the age of 17.

世間に認められないと思っているロマン主義詩人たちが抱えたルサンチマンを慰めてくれる詩人としてのアイコン (偶像)

Coleridge, 'Monody on the Death of Chatterton' (1790): 'the keen insult of th'unfeeling Heart, / The Dread dependence on the low-born mind', i.e. the mind of the public and publishers who didn't recognize his genius.

Mary Robinson, 'Monody to the Memory of Chatterton' (published in 1806): 'So the pale primrose, sweetest bud of May, / Scarce wakes to beauty ere it feels decay'.

William Henry Ireland, *Neglected Genius* (1812)

William Wordsworth, 'Resolution and Independence' (1802)

I thought of Chatterton, the marvellous Boy,  
The sleepless Soul that perished in its pride;  
Of Him who walked in glory and in joy  
Behind his plough, upon the mountain-side  
By our own spirits are we defied'  
We Poets in our youth begin in gladness,  
But thereof comes in the end despondency and madness.