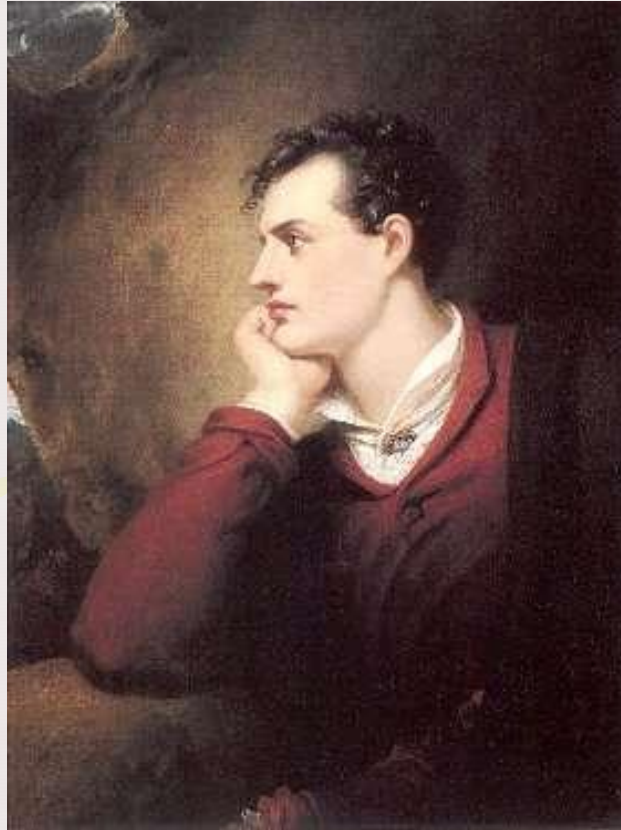


# ロマン主義の諸相

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第5回 詩人たち ②

# 悩める詩人 (Suffering Poets)



# Torquato Tasso (1544-95)への慕情



- *Jerusalem Liberated* (1580)の作者
- フェラーラ伯爵の庇護を受けるが、妹の Leonora と恋に落ち、そのかどで7年間狂人として幽閉される。

釈放され、ローマ教皇クレメント八世によって桂冠詩人に任命される予定だったが、式典前に死去。

- Illicit love
- madness
- oppression by a tyrant
- genius unrecognized or recognized too late.

- Goethe, *Torquato Tasso* (1790)
- Madam de Staël, *De L'Allemagne*
- Lord Byron, Canto 4 of *Childe Harold* (1817)
  - 'The Lament of Tasso' (1817)
- Felicia Hemans, 'The Release of Tasso' (1823) / 'Tasso and his Sister' (1826)
- Butyushkov, 'The Dying Tasso' (1817)

“Torquato Tasso in the Hospital of St Anne at Ferrara” by Delacroix (1839)



# Franz Liszt, Symphonic Poem “Tasso”





# 追放された詩人の原型 = Ovid

- Coleridge
- Byron
- Shelley
- Pushkin
- Ugo Foscolo
- Victor Hugo
- Heine

Cf. pirates, giaours

# William Cowper, 'Castaway'



# 詩と詩人の位置づけ

- 詩 = 小説、絵画、音楽、オペラ、演劇、バレエ

- Democratization of the creative spirit / Deprofessionalization of the poet

- Shelley: poets are 'the great historians', prophets, teachers, and 'the unacknowledged legislators'  
(*A Defence of Poetry*, 1821)

- Lammenais: 'Poetry is Art itself, or Beauty incarnate, clothed in a perceptible form. Thus the universe is a great poem, God's poem, which we endeavour to reproduce in ours.'

# 神の存在

- transcendent (Idealism) / immanent (Pantheism)
- creative power = imaginative power
- Coleridge: 'esemplastic' = *Einbildungskraft* (the power of imagination)
- A mediating and unifying power of the mind, uniting the other faculties, fusing the mind itself with nature, and shaping things into one.

- “The Imagination then I consider either as primary, or secondary. The primary Imagination I hold to be the living Power and prime Agent of all human Perception, and as a repetition in the finite mind of the eternal act of creation in the infinite I Am. The secondary I consider as an echo of the former, co-existing with the conscious will, yet still as identical with the primary in the kind of its agency, and differing only in degree, and in the mode of its operation. It dissolves, diffuses, dissipates, in order to re-create; or where this process is rendered impossible, yet still at all events it struggles to idealize and to unify. It is essentially vital, even as all objects (as objects) are essentially fixed and dead.”

S. T. Coleridge, *Biographia Literaria*, Chapter 13.

- The Romantic imagination then becomes ‘not a blank slate, not just the passive power to register, remember, and compare perceptions or “images,” but an active power to shape the perceptions themselves in fundamental ways’. (55)

- 誰もが所有している能力として想像力（創造力）を定義

# 女性詩人

- ‘poetess’ (今では古めかしい呼称)
- 籠の中の鳥 / 飛べない鳥 / 地上を這う詩人
  - Felicia Hemans, ‘The Wounded Eagle’
  - Amable Tastu, ‘To M. Victor Hugo’ (1826)
  - Karoline von Günderrode, ‘The Balloonist’ (1806)
  - Caroline Bowles (Southey), *Ellen Fitzarthur* (1820)
- Conflicts with domestic feelings

# Sappho of Lesbos (630-12BC ~ 570BC)

- 恋人Phaonに裏切られ、家族からも孤立し、最後は投身自殺した女性詩人
- 18世紀に女性詩人によって偶像化されていく (理想化 / 警告)



Sappho reading to her companions on  
an Attic vase of c. 435 BC.



- Mary Robinson, *Sappho and Phaon* (1796)
- Madam de Staël, *Sapho* (1811)
- Letitia Elizabeth Landon, 'Sappho's Song'
- Catherine Grace Godwin, *Sappho: A Dramatic Sketch*
- Amable Tastu, 'Chant de Sapho'
- Felicia Hemans, 'The Last Song of Sappho' (1831)
- Carolina Coronado, 'Lost Cantos de Safo' / 'El Salto de Leucades' (1843)
  
- Madam de Staël, *Croinne, or Italy* (1807)  
A new Sappho

# Mary Robinson (1757-1800)



*M<sup>rs</sup> Robinson?*  
*from an Engraving by Dickinson after Reynolds.*



*The new Vis-a-vis, or Florezel driving Perdita.*

FROM THE RAMBLERS MAGAZINE, AUGUST 1783



*Perdita & Perdita — or — the Man & Woman of the People*

# Sapphoの警告

- Jane Austen, *Sense and Sensibility* (1813)
- Mary Shelley, *Frankenstein* (1818)
- Emily Brontë, *Wuthering Heights* (1847)
- Elizabeth Barrett Browning, *Aurora Leigh* (1856)