

## 第5回 Chapter 3: The Poet (ロマン主義時代の詩人像) Part II

## 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)

絵画 Delacroix, *Tasso in the Madhouse* (1839) / *Tasso in Prison*音楽 Liszt, *Tasso* (1849)

Berlioz と Mendelssohn は 1831 年にタッソーの墓参

追放された詩人の原型 = Ovid

Coleridge, Byron, Shelley

Pushkin, Ugo Foscolo, Victor Hugo, Heine,

Cf. pirates, ghouls

William Cowper, ‘Castaway’

OBSCUREST night involv'd the sky,  
Th' Atlantic billows roar'd,  
When such a destin'd wretch as I,  
Wash'd headlong from on board,  
Of friends, of hope, of all bereft,  
His floating home for ever left.

Not long beneath the whelming brine,  
Expert to swim, he lay;  
Nor soon he felt his strength decline,  
Or courage die away;  
But wag'd with death a lasting strife,  
Supported by despair of life.

No braver chief could Albion boast  
Than he with whom he went,  
Nor ever ship left Albion's coast,  
With warmer wishes sent.  
He lov'd them both, but both in vain,  
Nor him beheld, nor her again.

He shouted: nor his friends had fail'd  
To check the vessel's course,  
But so the furious blast prevail'd,  
That, pitiless perforce,  
They left their outcast mate behind,  
And scudded still before the wind.

Mark Ferber: ‘the travels of the poets from land to land helped make Romanticism an international movement. All these poets could speak two or three languages and read several more.’

‘the exiles also seemed to embody the theme we have explored in this chapter, the prophet without honour in his homeland, the soul withdrawn from society because he speaks a strange language. It had a great future, this image of the outcast, suffering, or insane poet’. (51)

Cf. Rimbaud, Verlaine in the 1870s

Kerouac, Ginsberg in the 1960s

Were they truly ‘unacknowledged legislators’?

## 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

‘It gave the impression that anyone could be a poet, if one could break free of conventional thinking, reawaken one’s dreams, revive one’s buried childhood, and expand one’s imagination.’ (53)

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 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

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）

Mary Robinson, *Sappho and Phaon* (1796)

Madam de Staël, *Sappho* (1811)

Letitia Elizabeth Landon, ‘Sappho’s Song’

Catherine Grace Godwin, *Sappho: A Dramatic Sketch*

Amable Tastu, ‘Chant de Sappho’

Felicia Hemans, ‘The Last Song of Sappho’ (1831)

Carolina Coronado, ‘Lost Cantos de Safo’ / ‘El Salto de Leucades’ (1843)

Madam de Staël, *Croïne, or Italy* (1807)

A new Sappho

Cf. Jane Austen, *Sense and Sensibility* (1813)

Mary Shelley, *Frankenstein* (1818)

Emily Brontë, *Wuthering Heights* (1847)

Elizabeth Barrett Browning, *Aurora Leigh* (1856)