

イギリスロマン派の詩

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ロマン派の舞台 — The Lake District



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イギリスには珍しく、切り立った山が多い。

湖が点在。

奥地に行くと植物の種類が変わり、湿地や岩場など珍しい風景が増える。

4



5

霧がかかることも多く、幻想的



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ワーズワスの住んでいたDove Cottage



16

こちらはアルプス

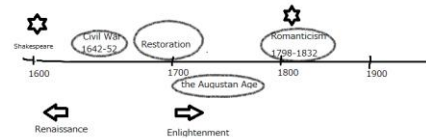


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ロマン派の時代背景



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直前の時代に対するアンチテーゼ

- ◇理性、秩序 ← → 感情、感受性、想像力
- ◇秩序 ← → 混沌
- ◇光り ← → 闇
- ◇視覚偏重 ← → 繊細な聴覚
- ◇太陽 ← → 月

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ロマン派のキーワード

- 邂逅(出会い)
- 突然性、驚き
- 鳥
- 歌声
- 記憶
- 内面
- 個性
- 知覚

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William Wordsworth(1770-1850)



24

Samuel Taylor Coleridge(1772-1834)



25

‘I wandered lonely as a cloud’

- I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but
they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little
thought
What wealth the show to me had
brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

26

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27

「見ること」の変化

- ① all at once I saw a crowd...
→ 突然の遭遇
- ② saw I at a glance
→ 見渡すこと
- ③ I gazed—and gazed—but little thought...
→ 見ることへの没入。強調。より深く見る。
→ どうも？ 見ることを言葉にしがけない(言葉vs光景)
- ④ They flash upon that inward eye
→ 目で見るのではない光景。現在の目vs心の目
→ 過去vs現在 (幼年期vsおとな)

28

Ode: Intimations of Immortality from Recollections of Early Childhood

I
THERE was a time when meadow, grove, and stream,
The earth, and every common sight,
To me did seem
Apparell'd in celestial light,
The glory and the freshness of a dream.
It is not now as it hath been of yore;—
Turn wheresoe'er I may,
By night or day,
The things which I have seen I now can see no more.

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31

Ye blessèd creatures, I have heard the
call

Ye to each other make; I see

The heavens laugh with you in your
jubilee;

My heart is at your festival,

My head hath its coronal,

The fulness of your bliss, I feel—I feel it
all.

O evil day! if I were sullen

While Earth herself is adorning,

This sweet May-morning,

And the children are culling

On every side,

In a thousand valleys far and wide,

Fresh flowers; while the sun shines warm,
And the babe leaps up on his mother's
arm:—

I hear, I hear, with joy I hear!

—But there's a tree, of many, one,

A single field which I have look'd upon,
Both of them speak of something that is
gone:

The pansy at my feet

Doth the same tale repeat:

Whither is fled the visionary gleam?

Where is it now, the glory and the
dream?

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33

Wordsworthの哲学

Our birth is but a sleep and a
forgetting:

The Soul that rises with us, our life's
Star,

Hath had elsewhere its setting,

And cometh from afar:

Not in entire forgetfulness,

And not in utter nakedness,

But trailing clouds of glory do we
come

From God, who is our home:

Heaven lies about us in our infancy!
Shades of the prison-house begin to
close

Upon the growing Boy,

But he beholds the light, and whence
it flows,

He sees it in his joy;

The Youth, who daily farther from
the east

Must travel, still is Nature's priest,

And by the vision splendid

Is on his way attended;

At length the Man perceives it die
away,

And fade into the light of common
day.

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- 1) 幼年期はもっとも聖なるものに近い
- 2) 成長とともに聖なる光が見えなくなる。
- 3) 幼年期的な知覚の喪失とともに、喜ぶ力も失われる。
- 4) おとなの日常の光と誕生期の聖なる光は別物
- 5) しかし、幼年期に立ち戻ることも...(↓)

35

Hence in a season of calm weather

Though inland far we be,

Our souls have sight of that immortal sea

Which brought us hither,

Can in a moment travel thither,

And see the children sport upon the shore,

And hear the mighty waters rolling evermore.

(166—172)

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- 1) 記憶の中の過去の光景のおかげで、今、生きることができる。
- 2) 子供は「不死の海」から生まれ出たばかり。

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Wordsworthの根本的な問題意識

- 「喜び」をはじめとする感情の不安定さ。刹那性。

↓

- 「記憶」の機能を強調することによって、感情の不確かさに秩序を与える。
- 「喪失」を合理化し、自己の滋養にする。
- 知覚をプロセスととらえることで、その不確かさを再構築する。

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from 'Preface' to *Lyrical Ballads*

- I have said that poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity: the emotion is contemplated till, by a species of reaction, the tranquillity gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind. In this mood successful composition generally begins, and in a mood similar to this it is carried on; but the emotion, of whatever kind, and in whatever degree, from various causes, is qualified by various pleasures, so that in describing any passions whatsoever, which are voluntarily described, the mind will, upon the whole, be in a state of enjoyment.

39

'A Slumber did my spirit seal'

A slumber did my spirit seal;
I had no human fears:
She seemed a thing that could not feel
The touch of earthly years.

No motion has she now, no force;
She neither hears nor sees,
Rolled round in earth's diurnal course
With rocks and stones and trees.

40

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知覚・感覚を語るときの特徴は？

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Percy Bysshe Shelley(1792-1822)



47

‘Ozymandias’

- I met a traveller from an antique land
Who said: "Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shattered visage lies, whose frown
And wrinkled lip and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed.
And on the pedestal these words appear:
'My name is Ozymandias, King of Kings:
Look on my works, ye mighty, and despair!'
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away".

48

シンタクス確認

- I met a traveller from an antique land
Who said: "Two vast and trunkless legs of stone
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