

## ミルトン、コールリッジ、ソロー

## ——レテの川から難破の浜辺へ

はじめに——トランスアトランティック・ソロー

I ロマン派の鳥、『ジャーナル』の鳥、『ウォールデン』の鳥

II コールリッジの影響の両義性

III 『失樂園』のパラダイムをアメリカ化する

IV 認識の危機、難破の浜辺への旅とミルトン

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1) The Atlantic is a Lethean stream, in our passage over which we have had an opportunity to forget the Old World and its institutions. (Thoreau "Walking," 70)

2) There must be something monstrous, methinks, in a vision of these bottom from over some bank a thousand miles from the shore, more awful than its imagined bottomlessness. (*Cape Cod*, 97)

3) "Advantage and disadvantage of foreign influence on American literature" (*Early Essays*, 38).

4) On the third or fourth of May I saw a loon in the pond, and during the first week of the month I heard the whip-poor-will, the brown, the veery, the wood pewee, the chewink, and other birds. I had heard the wood thrush long before. The phoebe had already come. The sulphur-like pollen of the pitch pine soon covered the pond. (*Walden* 319, underlines mine)

5) Coleridge "most musical most melancholy Bird" (94)

Keats "immortal Bird, plaintive anthem" (85)

Shelley "who sits in darkness and sings to cheer its own solitude with sweet sounds." (28)

6) The woodthrush is no opera music; it is not so much the composition as the strain, the tone—cool bars of melody from the atmosphere of everlasting morning or evening. The thrush alone declares the immortal wealth and vigor that is in the forest. (*Journal IV*:190)

## II コールリッジの影響の両義性

7) *The Poetical Works of Coleridge, Shelley and Keats* (1832)、*Aids to Reflection* (1829)、*Letters* (1836)、*Table Talk* (1835)、*Hints towards the formation of a more comprehensive theory of Life* (1848) (Sattelmeyer 155-56)

8) This foreign bird's note is celebrated by the poets of all countries along with the notes of their native songsters. All climates agree with brave Chanticleer. He is more indigenous even than the natives. His health is ever good, his lungs are sound, his spirits never flag. Even the sailor on the Atlantic and Pacific is awakened by his voice; but its shrill sound never roused

me from my slumbers. (*Walden*, 127)

9) O! the one Life within us and abroad,  
Which meets all motion and becomes its soul,  
A light in sound, a sound-like power in light,  
Rhythm in all thought, and joyance everywhere—  
Methinks, it should have been impossible

Not to love all things in a world so filled; “The Eolian Harp”(1828)ll.26-31)

10) “I do not propose to write an ode to dejection, but to brag as lustily as  
chanticleer in the morning, standing on his roost, if only to wake my neighbors  
up” (*Walden*, 151)

11) A grief without a pang, void, dark, and drear, /A stifled, drowsy,  
unimpassioned grief, /Which finds no natural outlet, no relief, /In word, or sigh,  
or tear— /O Lady! in this wan and heartless mood, /To other thoughts by yonder  
throstle woo'd, / All this long eve, so balmy and serene, /Have I been gazing on  
the western sky. (“Ode to Dejection” ll. 21-28)

#### IV 『失樂園』のパラダイムをアメリカ化する

12) At last he rose, and twitched his mantle blue / Tomorrow to fresh woods, and  
pastures new (*Lycidas* ll.191-92;)

13) *Walden* follows the same pattern as *A Week*, since in it Thoreau presented  
the Pond as yet another paradise to be regained: an Eden whose discovery  
would allow him to resolve the paradigmatic tensions in New England history  
(and *Paradise Lost*) in an ideologically moderate way. Significantly, John  
Milton is Thoreau’s vehicle for reconciliation of the Arminian and antinomian  
structures of feeling here, because in mentioning “the Castalian Fountain” he  
alludes to the poet’s extended comparison in *Paradise Lost*. (Anglen 207, 209)

14) Why seek me where I have not called thee, and then complain because you  
find me but a stepmother? Shouldst thou freeze or starve, or shudder thy life  
away, here is no shrine, nor altar, nor any access to my ear. (*Maine* 61)

15) Chaos and ancient Night, I come no spy,  
With purpose to explore or to disturb  
The secret of your realm, but my constraint  
Wandering this darkness desert, as my way  
Lies through your spacious empire up to Light,  
(*Maine* 64-5) (Milton III: ll.970-74)

16) I stand in awe of my body, this matter to which I am bound has become so  
strange to me. I fear not spirits, ghosts, of which I am one,—*that* my body  
might,—but I fear bodies, I tremble to meet them. What is this Titan that has  
possession of me? Talk of mysteries! Think of our life in nature,—daily to be  
shown matter, to come in contact with it,—rocks, trees, wind on our cheeks!  
the *solid* earth! the *actual* world! the *common sense*! *Contact! Contact! Who*

are we? *where* are we?(*Maine*, 71)

17) “here, then, one could no longer accuse institutions and society, but must front the true source of evil.”(*Maine*, 16)

#### V 難破の浜辺への旅

18) I saw many marble feet and matted heads as the cloths were raised, and one livid, swollen, and mangled body of a drowned girl,—who probably had intended to go out to service in some American family,—to which some rags still adhered, with a string, half concealed by the flesh, about its swollen neck; the coiled-up wreck of a human hulk, gashed by the rocks or fishes, so that the bone and muscle were exposed, but quite bloodless,—merely red and white,—with wide-open and staring eyes, yet lustreless, dead-lights; or like the cabin windows of a stranded vessel, filled with sand.(*Cape Cod*, 5)

19) Though we thought at first that it was a hopeless case, after several minutes' steady exercise of the divine faculty, our prospects began decidedly to brighten, and we were ready to exclaim with the blind bard of "Paradise Lost and Regained,"—

"Hail, holy Light! offspring of Heaven first born,

Or of the Eternal co-eternal beam.

May I express thee unblamed?"

A little longer, and a chimney rushed red on our sight. In short, when our vision had grown familiar with the darkness, we discovered that there were some stones and some loose wads of wool on the floor, and an empty fireplace at the further end; but it was not supplied with matches, or straw, or hay, that we could see, nor "accommodated with a bench." Indeed, it was the wreck of all cosmical beauty there within.(*Cape Cod*, 59-60 underline, mine)

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