

科研 B「癒しと再生のロマン主義ーグリーンケアをめ  
ぐる環大西洋エコロジーの展開と現代性」第1 回  
研究会

「パンデミックの世界と文学の  
ことば」

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ポー、パンデミック、「死に至る病」  
（ “Poe, Pandemic, Illness to Death” ）  
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自然史、ゴシックネイチャー、エコホラー

(下線、ハイライトはすべて筆者)

## 0. はじめに

引用 1

Prospero's masked ball, inspired by raging pestilence, illustrates this truth about our species: most people most of the time strive to deny an implacable fact—their own mortality. As Ernest Becker observes in *The Denial of Death* (1973), “The final terror of self-consciousness is the knowledge of one’s own death, which is the peculiar sentence on man alone in the animal kingdom. This is the meaning of the Garden of Eden myth and the rediscovery of modern psychology: that death is man’s peculiar and greatest anxiety.” (J.G.Kennedy, web 論文 “Life and Death: Poe and Kierkegaard”)

## I. コロナ時代にポーの人生を読み直す

② 母 Elizabeth の死



② 兄 William Henry Leonard Poe の死



引用 2

We now saw clearly that Augustus could not be saved; that he was evidently dying. We could do nothing to relieve his sufferings, which appeared to be great. About twelve o'clock he expired in strong convulsions, and without having spoken for several hours. His death filled us with the most gloomy forebodings, and had so great an effect upon our spirits that we sat motionless by the corpse during the whole day, and never addressed each other except in a whisper. It was then loathsome beyond expression, and so far decayed

that, as Peters attempted to lift it, an entire leg came off in his grasp. As the mass of putrefaction slipped over the vessel's side into the water, the glare of phosphoric light with which it was surrounded plainly discovered to us seven or eight large sharks, the clashing of whose horrible teeth, as their prey was torn to pieces among them, might have been heard at the distance of a mile. We shrunk within ourselves in the extremity of horror at the sound. (Pollin V.I 139)

③1832 年 8 月、リッチモンドの幼友達、親友のバーリング (Ebenezer Burling) がコレラで亡くなっている。

④妻ヴァージニアの死、遅すぎた移住、ニューヨーク市街地からフォアダム郊外へ



伊藤『ゴッサムの街と人々』p. 20

19 世紀の絵 (Fordham Cottage)

⑤ 作家自らのコレラーフィラデルフィアへと向かった 1849 年の旅で、マリア・クレムへの手紙に、「具合が悪くコレラにかかっているのです。ペンを持つこともできません」と書き送っている。

## II. ポーの疫病譚作品史 (A Chronology of Poe's Pandemic Stories)

1) 「影—ある寓話」(“Shadow—A Parable,” 1835) 古代エジプト

ポーのshadow詩篇と同じ「影の谷間」(聖書にある、ライ病患者などを突き落としたという空間) がエピグラフに据えられている。Yea! though I walk through the valley of the Shadow

引用 3

The year had been a year of terror, and of feelings more intense than terror for which there is no name upon the earth. For many prodigies and signs had taken place, and far and wide, over sea and land, the black wings of the Pestilence were spread abroad. To those, nevertheless, cunning in the stars, it was not unknown that the heavens wore an aspect of ill; and to me, the Greek Oinos, among others, it was evident

that now had arrived the alternation of that seven hundred and ninety-fourth year when, at the entrance of Aries, **the planet Jupiter is conjoined with the red ring of the terrible Saturnus.**  
(Mabbott:I 189)

#### 引用 4

Alas! he bore no portion in our mirth, save that his countenance, distorted with the plague, and his eyes in which Death had but half extinguished the fire of the pestilence, seemed to take such interest in our merriment as the dead may haply take in the merriment of those who are to die. But although I, **Oinos**, felt that the eyes of the departed were upon me, still I forced myself not to perceive the bitterness of their expression, and, gazing down steadily into the depths of the ebony mirror, sang with a loud and sonorous voice the songs of the son of Teios. (Mabbott:I 190)

### 2) 「ペスト王」 (“King Pest,” 1835) 中世のロンドンの港町。

Daniel Defoe の *A Journal of the Plague Year* 邦題『ペスト』が重要ソース。引用5

By authority of the king such districts were placed under ban, and all persons forbidden, under pain of death, to intrude upon their dismal solitude. Yet neither the mandate of the monarch, nor the huge barriers erected at the entrances of the streets, nor the prospect of that loathsome death which, with almost absolute certainty, overwhelmed the wretch whom no peril could deter from the adventure, prevented the unfurnished and untenanted dwellings from being stripped, by the hand of nightly rapine, of every article, such as iron, brass, or lead-work, which could in any manner be turned to a profitable account. (Mabbott:I 242-3)

#### 登場人物

Hugh Tarpaulin - A seaman.

Legs - A fellow seaman of Hugh Tarpaulin.

**King Pest** 王侯貴族 6 人、すべて Pest の名がつけられている。Duke: Tem Pest

マボットはこの作品のソースとして多様なグローバルなもの 4 つを挙げている。

### 3) *The Narrative of Arthur Gordon Pym* (1838)

さまよえるオランダ船伝説の応用と思われる。

「ケープタウンへ向かってテーブル湾に入る直前で激しい向かい風となったため、船長は風を罵った。その夜、船が船長に「今夜中に湾に入る気か?」とたずね、船長は「最後の審判の日までかかっても入ってやると答えた。その結果、船は今も湾に入らず近海をさまよっている。悪天候のときのみ見ることができる。」

#### 引用 6

The brig came on slowly, and now more steadily than before, and — I cannot speak calmly of this event — our hearts leaped up wildly within us, and we poured out our whole souls in shouts and thanksgiving to God for the complete, unexpected, and glorious deliverance that was so palpably at hand. Of a sudden, and all at once, there came wafted over the ocean from the strange vessel (which was now close upon us) a smell, a stench, such as the whole world has no name for — no conception of — hellish — utterly suffocating — insufferable, inconceivable. I gasped for breath, and turning to my

companions, perceived that they were paler than marble. ... ..Shall I ever forget the triple horror of that spectacle? Twenty-five or thirty human bodies, among whom were several females, lay scattered about between the counter and the galley, in the last and most loathsome state of putrefaction! We plainly saw that not a soul lived in that fated vessel! Yet we could nothelp shouting to the dead for help! (Pollin, *Imaginary Voyage*)

4) “The Masque of the Red Death”

5) “The Sphinx”

### III “The Masque of the Red Death” --Red Death は死神か救主か

1) Title とテキストの変更 『アルンハイムへの道』でも述べたように初出

*Graham Magazine* 1842年5月号 The Mask of the Red Death

mask: 仮面、マスク、道化

再版 *Broadway Journal* 1845年7月号 The Masque of the Red Death

*Works* (1850)

**Masque:** 仮面舞踏会、仮面劇（演劇的要素が強くなる。）

2) 幻想的病、赤死の創出

3) 複雑なソースの利用——作品の成功を支えている要素の一つは、他の作品同様旧世界の複数のソースの利用と融合がある。先立つ2作の上に立つさらにグローバルなソー。

・ Boccaccio’s Decameron

- Prince Prospero' s name is Italian
- Thomas Campbell' s *Life of Petrarch*, (Mabbott:I 668)

## 引用7

### 時計の発想

the clock at Strasbourg Cathedral (Mabbott:I 669)

### 赤死の病名

The Red Death is imaginary; its name parallels the medieval Black Death of 1348-1349, and the “blue Plague” of Shelley’ s *Revolt of Islam*, X, xx-xxvi, but it also reminds one a little of the first plague of the Egyptians described in Exodus. (Mabbott:I 669)

### 仮面舞踏会の発想はドイツのロマンスから

A legend of a ghostly skeleton dancing at the wedding feast of Alexander III of Scotland, at Jedburgh Castle in 1285. Masquerades gave an advantage to assassins. (Mabbott:I 669)



F

G

H メメントモリの図像への言及

E. A. Poe, *Tales of Mystery and Imagination*,  
Illustrated by Harry Clark. (Galla, 1933) . P. 271.

## 引用8

The “Red Death” had long devastated the country. No pestilence had ever been so fatal, or so hideous. Blood was its Avatar and its seal — the redness and the horror of blood. There were sharp pains, and sudden dizziness, and then profuse bleeding at the pores, with dissolution. The scarlet stains upon the body and especially upon the face of the victim, were the pest ban which shut him out from the aid and from the sympathy of his fellowmen. And the whole seizure, progress and termination of the disease, were the incidents of half an hour.……A strong and lofty wall girdled it in. This wall had gates of iron. The courtiers, having entered, brought furnaces and massy hammers and welded the bolts. They resolved to leave means neither of ingress or egress to the sudden impulses of despair or of frenzy from within. (Mabbott:I670-71)

## 4) 作品の演劇性と倫理性

## 引用 9

And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall. And the life of the ebony clock went out with that of the last of the gay. And the flames of the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all. (666-67)

## 引用 10

The phrase “like a thief in the night” may be found in Sir Thomas Browne’s *Religio Medici*, Part I, section 46. Compare I Thessalonians, 5:2.

The rhymes in the last sentence are, of course, intentional. In the last line, comparison has been made to Pope’s verse “And universal darkness buries all.” It certainly may have contributed to the power and finality of Poe’s conclusion. Harry Levin, *The Power of Blackness* p. 150, where he says, “The closing note, echoed from the pseudo-Miltonic last line of Pope’s *Dunciad*, predicates a reduction of cosmos to chaos: ‘And darkness and Decay and the Red Death held illimitable dominion over all.’ ” (678)





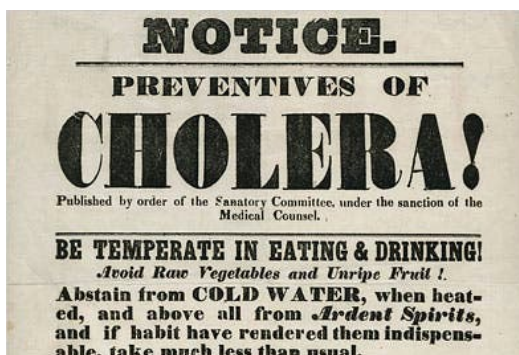
Hans Holbein's Simolachri, Historie, e Figure de la Morte (In Lyone Appresso Giovan Frellone, (1549)

#### 引用 11

Poe was in general not a didactic writer; in fact, he criticized stories and poems that sought to inculcate virtue and convey the truth. But the subject of the plague — with its built-in moral and religious frames — drew him to deviate from his general art-for-art's-sake practice. In these tales about epidemics, his themes are pointed and direct: when dealing with the plague, first understand its severity and, second, make common cause with the rest of humanity. Neither denial nor selfishness will help because the danger is real and we are all in this together. (Paul Lewis *Baltimore Sun*)

## IV. “The Sphinx” -- 自然史、ゴシックネイチャー、エコホラー

### 1) ニューヨークの 1832 年の状況と title の意味



©. New York Historical Society

John Noble Wilford は、New York Times 2008 年 4 月 15 日の記事 “How Epidemics Helped Shape the Modern Metropolis” において 1832 年のコレラ禍の記事コピーを紹介。

### 2) GOTHIC NATURE と Ecohorror とは何か





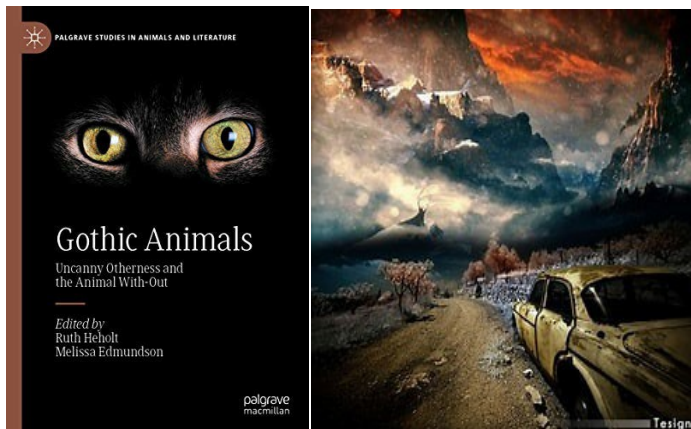
J

K

(伊藤『ゴッサムの街と人々』 p. 122)

*GOTHIC NATURE JOURNAL*

*New Directions in Ecohorror and the EcoGothic*



L

M

自然史家としてのポーの、ノンヒューマンの世界への ecological な洞察は以下などに伺うことができる。

引用 12

Of this lofty species of instinct the coral-worm affords a remarkable instance. This little creature, the architect of continents, is not only capable of building ramparts against the sea, with a precision of purpose, and scientific adaptation and arrangement, from which the most skillful engineer might imbibe his best knowledge — but is gifted of prophecy. It

will foresee, for months in advance, the pure accidents which are to happen to its dwelling, and aided by myriads of its brethren, all acting as if with one mind (and indeed acting with only one — with the mind of the Creator) will work diligently to counteract influences which exist alone in the future. (Mabbott II:478) (翻訳 伊藤 2021 p.98)

### 3) “The Sphinx” 語りのプロセスと monster の現前

#### 引用 13

Estimating the size of the creature by comparison with the diameter of the large trees near which it passed — the few giants of the forest which had escaped the fury of the land-slide — I concluded it to be far larger than any ship of the line in existence. I say ship of the line, because the shape of the monster suggested the idea — the hull of one of our seventy-fours might convey a very tolerable conception of the general outline. The mouth of the animal was situated at the extremity of a proboscis some sixty or seventy feet in length, and about as thick as the body of an ordinary elephant. Near the root of this trunk was an immense quantity of black shaggy hair — more than could have been supplied by the coats of a score of buffaloes; and projecting from this hair downwardly and laterally, sprang two gleaming tusks not unlike those of the wild boar, but of infinitely greater dimension. Extending forward, parallel with the proboscis, and on each side of it, was a gigantic staff, thirty or forty feet in length, formed seemingly of pure crystal, and in shape a perfect prism: — it reflected in the most gorgeous manner the rays of the declining sun. The trunk was fashioned like a wedge with the apex to the earth. From it there were outspread two pairs of wings — each wing nearly one hundred yards in length — one pair being placed above the other, and all thickly covered with metal scales; each scale apparently some ten or twelve feet in diameter. I observed that the upper and lower tiers of wings were connected by a strong chain. But the chief peculiarity of this horrible thing, was the representation of a Death's Head, which covered nearly the whole surface of its breast, and which was as accurately traced in glaring white, upon the dark ground of the body, as if it had been there carefully designed by an artist. (Mabbott II:1248-49)

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この作品には多くの edition とスフィンクスの挿絵がある。



N

#### 引用 14

He here closed the book and leaned forward in the chair, placing himself accurately in the position which I had occupied at the moment of beholding “the monster.”

“Ah, here it is!” he presently exclaimed — “it is reascending the face of the hill, and a very remarkable looking creature, I admit it to be. Still, it is by no means so large or so distant as you imagined it; for the fact is that, as it wriggles its way up this thread, which some spider has wrought along the window-sash, I find it to be about the sixteenth of an inch in its extreme length, and also about the sixteenth of an inch distant from the pupil of my eye.” (Mabbott II:1250-51)

## 引用 15

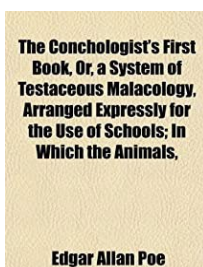
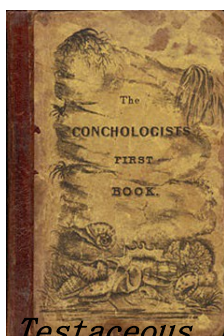
[I]n Poe's texts, the scene of reading merges with the scene of the unconscious. Emphasizing the autoreferential dimension of Poe's writing, the following analysis delimits itself from previous psychoanalytic approaches by showing how the scene of the unconscious unfolds within its own literariness. (Pasca, web)

ここで「告げ口心臓」(“Tell-Tale-Heart”)にでてくる小さな昆虫、death-watch beetleが、スフィンクスのスズメガ蛾と共に、想起される。昆虫と物語の関係では架空の甲虫、*The Gold Bug*を考えねばならない。⇒ITOH, “Gothic Insects in Poe”で発表予定である。

## 引用 16

Ecological detective, who respects nature as an opaque “other” and confines himself to a distant “ratiocinative” relationship to the natural world that insists upon a nonviolent reading of surfaces and that is restricted to parsing the human traces on the landscape, attempts to reconfigure the American ecohorror tradition through his critique of the ecophilia/ecophobia binary. (Rust & Soles 512)

Edgar Allan Poe's



*The Conchologist's First Book, Or, a System of Testaceous Malacology, Arranged Expressly for the Use of Schools;* Philadelphia: Haswell, Barrington, and Haswell, 1839, (原本はスミソニアン博物館にある。コピーは、ハード、ペーパー共入手可)

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(引用以外の画像出典省略)