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JAPAN SHELLEY STUDIES CENTER

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NEWS

The seventh annual meeting of JAPAN SHELLEY STUDIES CENTER (JSSC) was held at Bunkyo University (Koshigaya Campus) on 6 December 1988. First, Michio Tsuda (Professor at Kanseigakuin University) gave a special lecture on the aftermath of Shelley's death under the title "From Viareggio to Boscombe." Next, Kazuya Honda (Professor at Bunkyo University) moderated a symposium on *The Cenci*. The synopses of the lecture and symposium were printed below. Finally, they appreciated the opportunity of browsing many precious and rare books published by or on the Shelleys which the university library had collected.

The eighth conference for 1999 is to return to Tokyo University (Hongoh Campus) again on Saturday, December 4. The program will include a special lecture by Keiko Izumi (Professor at Shokei Women's College) and a symposium on "Mont Blanc" moderated by Kenkichi Kamijima (Professor at Gifu Women's University). The panelists and response of the symposium are as follows: Sonoko Kumagai (Professor at Kawamura Women's University), Nahoko Miyamoto (Postgraduate Student at Tokyo University), and Tatsuo Tokoo (Professor at Kyoto Prefectural University).

In April, we are moving to the Faculty of Education and Human Sciences at Yamanashi University in a neighboring prefecture to Tokyo Metropolis. DO NOT SEND ANY LETTER OR E-MAIL TO HAKUOH UNIVERSITY. Our new postal address and temporary e-mail address are: JAPAN SHELLEY STUDIES CENTER c/o the Faculty of Education and Human Sciences, Yamanashi University: 4-4-37 Takeda, Kohfu, Yamanashi, Japan 400-8510, and lk3h-hrt@asahi-net.or.jp

SYNOPSES

Special Lecture: "From Viareggio to Boscombe"

Michio Tsuda (Professor at Kansei Gakuin University)

At Viareggio Shelley's body was cremated. His heart Trelawny snatched from the fire travelled to England with Mary and stayed with her. In 1848 her son Sir Percy Florence Shelley married Jane St. John (nee Gibson) , a fervent admirer of both Shelley and Mary. Mary expected Jane to care for her memories and relics of Shelley after her death.

About 1849 Sir Percy and Lady Shelley bought a large barren land at Boscombe. But Mary would not move from Chester Square until her death in 1851. Two months later they moved to Boscombe. Sir Percy built a private theatre attached to the house. On a drop-scene the Casa Magni was painted by him. But the leading part in enhancing Shelley's fame was played by his wife.

Lady Shelley created the "Sanctum" in the boudoir. Her sanctum was a recess whose doomed ceiling was painted blue set with golden stars and in it a red lamp was kept burning. It was the shrine of a new religion. The object of worship was Shelley's heart, which they found in Mary's desk a year after her death. Besides it were relics and portraits of Shelley and Mary and locks of his apostles. It was also the headquarters of the priestess Lady Shelley who made unceasing efforts to let the world accept Shelley. Mary had already minimised his atheism and now the desertion by him of Harriet and his adultery with Mary was a matter of as great concern as his atheism.

About 1854 Lady Shelley commissioned Henry Weekes to make a monument. The marble monument of Mary supporting the drowned Shelley brought Michelangelo's pieta to mind. Mary became the Virgin Mary and Shelley Christ. It was intended for St. Peter's, Bournemouth but meeting with the vicar's objection, it was housed in the Priory Church, Christchurch.

The need for the authoritative biography of Shelley was keenly felt by Sir Percy and Lady Shelley owing to incessant appearance of forged letters and unreliable

biographies. The question of the separation from Harriet was the touchstone by which they judge a biography. Dissatisfied with Hogg, Peacock and Trelawny, she published The Shelley Memorials under her name. She removed unfavourable facts from the documents by using scissors and fire. Trelawny's unfavourable remarks about Mary in Record (1878) infuriated her. According to her, the life of Shelley should be written 'with the full sanction of the family.' Thus the choice fell on Dowden.

In 1891 she intended to change Shelley's flat slab in Rome to an ornate monument by Onslow Ford and met strong opposition from Trelawny's daughter. This time she wrote to University College, Oxford, which expelled Shelley eighty years ago. The college accepted her offer and in 1893 the unveiling ceremony was held in the presence of Lady Shelley, several heads of Oxford colleges, Bishop of Southwark, Shelley's grandson William Esdaile and others. It was the memorial to the Boscombe era. In 1899 with the death of Lady Shelley the Boscombe era ended.

Symposium on *The Cenci*

Panelist 1: Masumi Niina (Lecturer at Keioh Gijyuku University)

"The *Cenci* : the Benefit of its Typicality and Plagiarism"

Shelley's *Cenci* is apt to give its readers an impression of being conventional, with the villainous hero and the angelic heroine: Cenci and Beatrice. Their Renaissance typicality can be interpreted otherwise by making an effective use of Macbeth, some lines of which are borrowed in the poem.

In the incestuous rape of his daughter, Cenci unnaturally shows the same kind of hesitation as Macbeth's, while he himself boasts of enjoying villainies as their own sake. He has to encourage himself to commit it as if it is a duty rather than his own desire, in the same way Macbeth strains himself to murder the king. That sense of duty derives from the gap between what he is now and what he believes ought to be. Cenci has such fear of his increasing age that he is ready to commit any evil deed which stimulates him to feel younger. Just as Macbeth can never feel secure about his kingship even after usurpation, however, Cenci requires still another evil to satisfy his incomplete self. Contrary to the first impression as a Renaissance villain, Cenci shows an aspect of a Romantic hero, who perpetually continues to pursue his ideal self.

In Shelley's poetry, a Romantic hero often tries to complete his self by uniting it with his other self. Incest may be an ultimate form of love, but it necessarily leads to death, which proves its futility. Thus it is natural that the unity with his own daughter brings Cenci the destiny of patricide.

As Cenci to Macbeth, Beatrice has some similarity to Lady Macbeth in the climax of patricide. By murdering her father, she makes a desperate attempt to erase the ravishment itself, and then redeem her own identity deprived in the deed. It is the same destruction of order as Lady Macbeth does in committing regicide. In the continual scenes of order disturbance, Beatrice cannot remain an innocent maiden, but assumes a strong and threatening attitude to overthrow a patriarchal system, just as Lady Macbeth discards femininity to murder the king. What she redeems through patricide is the masculine version of self, not the lost identity.

In the judgement scene, she denies her guilt and also defies the justice of the Church, in search of what she believes she really is. Her strong-mindedness and pursuit of the ideal identity convince us that she is another Cenci. Cenci has invaded her whole existence through the ravishment and the patricide, and she is now not a personification of perfect good, but what she abhors and believes exactly opposite to herself.

It is true that her transition to Cenci makes her death inevitable, but her true tragedy is that she is lacking in self-knowledge and pity. They are indispensable elements by which the great heroines of Shelley's other poems can be redeemers. In this respect, Beatrice is a negative version of Romantic redeemer, while Cenci is a deformed version of Romantic pursuer.

Panelist 2: Harue Shiraishi (Postgraduate Student at Meiji Gakuin University)

"Lucretia in *The Cenci*"

This paper is the study of the *Cenci* with a special regard to a description as well as an investigation of Lucretia, who seems to have been ignored in many traditional studies of the play. I first show her character, and then investigate the implication Beatrice and Lucretia alike are contrastively described, claiming that Lucretia is an indispensable character in representing an ideal Christian and an ideal woman in the work of the *Cenci*.

First, only a few studies have considered Lucretia's character as a consistent, faithful Christian. She is described as a person who devotes all her love to children, actually not related in blood, and supports her daughter abused by Cenci, with a strong sense of sympathy and justice. She neither loses the touch of humanity by having pity on Cenci though conspiring together with Beatrice in the murder, nor does she loses her faith against unreasonable judgement at the court, in which she was sentenced to death. Thus, it could be said that Shelley managed to represent an ideal Christian, who possesses such a character as love, justice, and humanity, as in Lucretia.

Second, I investigate the implication of two character's representation; namely,

why Beatrice and Lucretia are contrastively described throughout the work. What follows is an outline in the three major scenes in the *Cenci*: Lucretia plays a role of a meditator when Beatrice severely argues against Cenci, and calms her in a situation where Beatrice is distracted; When they attempts a murder of Cenci, Lucretia is upset and sympathetic while Beatrice seems to be cool and cruel; at the court of justice, where both of them are sentenced a death, while Beatrice eloquently argues against suspicion and never admits the crime, Lucretia admits everything without any argument. The contrastive description implies, I claim, that each role is shared by Lucretia and Beatrice so that, if the two exist together, a woman of a complete character could be realized; that is, Lucretia is represented as a woman of delicate and affectionate, while Beatrice as a person of a strong will, and sometimes selfish. The two are independent and a strong in nature, however, the two are merged into one as a ideal woman by way of conspiring together in the murder and accepting the death. Had it not been for Lucretia, readers could not have been sympathetic to Beatrice.

Shelley could describe an ideal Christian and a woman of a complete character through Beatrice and Lucretia.

Response: **Hiroshi Harata (Professor at Hakuoh University)**

"Contaminated by Evil: A Note on *The Cenci*"

Despite the difference between sun and daughter as protagonist, *Oedipus Tyrannus* and *The Cenci* both have the common plot of patricide, incest, and the adjudication of their crime. In his *Poetics*, Aristotle introduces *peripeteia* and *anagnorisis* as elemental to tragedy. Good news from the messenger has turned into *peripeteia* to Oedipus; it reveals that Oedipus the Swellfoot is a grown-up of the baby who was left, with his ankles pierced, in the mountain. Coincidentally, *anagnorisis* occurs to him; he comes to find out who and what he is. He, the murderer of his father, both the sun and husband of his mother, is the cause of the calamity the city of Thebes has been suffering from; he himself is the criminal he has been searching for. The truth is the pileup of accidental happenings; casualism rules there. In the case of *The Cenci,*

both *peripeteia* and *anagonorisis* appear different more or less. *Peripeteia*, which takes place as the rape of Beatrice her father aims at scienter, is the climax of the conflict of the two adversary wills between protagonist and antagonist; no casualism here. As in *Oedipus Tyrannus*, the *anagnorisis* of Beatrice follows after *peripeteia*, with her self-knowledge more miserable than that of Oedipus because she finds herself out to be thoroughly contaminated and polluted by the evil of her father, a man of cacodemonia. As for Aristotle's catharsis, the antipodal endings between the two tragedies are important. When the truth comes out, Oedipus acknowledges it honestly and charges himself with crucial penance by blinding his own eyes and banishing himself from the city. Beatrice stubbornly appeals the illegality of the adjudication dependent on the constrained confession of the accused. It is doubtful if this dishonesty of Beatrice leads the audience to the same catharsis they would have when they feel a pitiful and fearful identification with Oedipus. It might be Shelley's intention that the audience would be left with embarrassment. Furthermore, Oedipus kills, though unknowingly, his father, usurps his throne of a tyrant, and succeeds the status of fatherhood. And it is Oedipus alone who can judge his crime. On the other hand, Beatrice's murder of her father is regarded as the accusation of the ideology of *patria potestas*. And it is not she herself but the papal court that gives sentence upon her case; Pope is the supreme of the Establishment based on the patriarchalism.

Beatrice is, undoubtedly, her father's child from the viewpoint of her behavior. Her hardened heart hampers her from taking spiritual saltation which occurs in Prometheus as repentance for his damnation against Jove. Repentance needs a deep religious sense. Her prayer is the same as that of her father; that is, they both pray to God to lay curse upon each other. She is not only physically contaminated by, but also spiritually assimilated to, her father. Her prayer to 'God, Father of all' sounds bitterly ironical to the audience who know that she unknowingly pray to that which dominates the ruling structures of society under the name of fatherhood. Shelley's assumption is that *Prometheus Unbound* may be read by the oppressed intellectuals while *The Cenci* be staged at Covent Garden for the ruling classes.

Article

The Power and the Poet: Shelley's Ideas of Poetry[1]

Hiroshi Takubo

There are two fundamental principles in Shelley's ideas of poetry: one concerns the making, and the other the purpose of poetry. The first is that the poet needs to be moved by the Power, since, as Shelley writes in *A Defence of Poetry*, "Poetry . . . is not subject to the controul of the active powers of the mind, and . . . its birth and recurrence has no necessary connexion with consciousness or will."[2] The Power is said to be "seated upon the throne of their [poets'] own soul" that moves them from inside, but at the same time, it is also identified with "the spirit of the age" which makes them speak "words which express what they understand not" (*PP* 508). The poet is the one who is sensitive to the influence of the Power, and therefore he is required to be attentive to it. The second principle, which concerns the purpose of poetry, is that poetry enables us to envision how wonderful we can be: "It makes us the inhabitants of a world to which the familiar world is a chaos." The vision that poetry makes us see is something that moves us to strong feelings: Poetry "compels us to feel that which we perceive, and to imagine that which we know" (*PP* 505). These principles are the twin

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[1] This essay is an excerpt from Hiroshi Takubo's unpublished doctoral dissertation, "Shelley's Poetic Response to William Wordsworth" (Tokyo: International Christian University,1997), reprinted here by the author's permission. This excerpt comprises chapter 5 of the dissertation, which as a whole argues that Shelley was influenced by Wordsworth's early poetry as Shelley sympathized with the early Wordsworth's philosophical (political and poetical) radicalism.

[2] Donald H. Reiman and Sharon B. Powers, eds., *Shelley's Poetry and Prose: Authoritative Texts, Criticism* (New York: Norton, 1977), 506. References to Shelley's poems and prose are, unless otherwise indicated, to this edition. It is abbreviated as *PP* in subsequent references.

pillars in Shelley's ideas of poetry, and they are connected so that the Power moves the poet to produce poetry that inspires in people higher sentiments that direct society to a happier state. It is on these two accounts that he admires Wordsworth's early poetry and denounces his later poetry at the same time. The later Wordsworth is no longer inspired by the Power, therefore his poetry no longer inspires people to imaginative visions.

The Power is a term used in the eighteenth-century philosophy to denote an impersonal God that created the universe and moves it. Shelley's ideas of the Power are partly derived from the necessitarian philosophy of Holbach and Godwin, whose influences are evident in the voluminous notes attached to *Queen Mab*. Necessity is a concept that supports the revolutionary spirit of *Queen Mab*, *The Revolt of Islam*, and *Prometheus Unbound*. In those works Shelley emphasizes the need for upholding a vision and a hope for a better world in spite of the present adverse conditions of the world where evil forces seem to prevail, since the world is in continual changes and the hope firmly held will eventually be realized. Shelley significantly adds to this necessitarian concept of the Power the idea of the imagination in "Essay on Christianity" (written about 1817) where the Power is identified as the ultimate source of poetic inspiration:

> There is a Power by which we are surrounded, like the atmosphere in which some motionless lyre is suspended, which visits with its breath our silent chords at will. Our most imperial and stupendous qualities--those on which the majesty and the power of humanity is erected--are, relatively to the inferior portion of its mechanism, indeed active and imperial; but they are the passive slaves of some higher and more omnipresent Power. This Power is God. And those who have seen God, have, in the period of their purer and more perfect nature, been harmonized by their own will to so exquisite [a] consentaneity of powers as to give forth divinest

> melody when the breath of universal being sweeps over their frame.[3]

Shelley interprets the doctrines of Jesus, combining them with Platonic ideas, so as to assert that God is indeed the imagination:

> God is represented by Jesus Christ as the Power from which or through which the streams of all that is excellent and delightful flow; the Power which models, as they pass, all the elements of this mixed universe to the purest and most perfect shape which it belongs to their nature to assume; Jesus Christ attributes to this power the faculty of will. How far such a doctrine in its ordinary sense may be philosophically true, or how far Jesus Christ intentionally availed himself of a metaphor easily understood, is foreign to the subject to consider. (Clark 204)

It follows, then, that the main idea in the teaching of Jesus consists in being receptive of the influence of the imaginative Power, since:

> Whoever has maintained with his own heart the strictest correspondence of confidence, who dares to examine and to estimate every imagination which suggests itself to his mind, who is that which he designs to become, and only aspires to that which the divinity of his own nature shall consider and approve--he has

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[3]David Lee Clark, ed., *Shelley's Prose or The Trumpet of a Prophecy* (1954; rpt. London: Fourth Estate, 1988), 202. Clark mentions the relevance of this passage to the "Hymn to Intellectual Beauty" in his notes to this passage. Spencer Hall discusses this passage as expressing the central thought and symbolism of Shelley's "Hymn" in "Power and the Poet: Religious Mythmaking in Shelley's 'Hymn to Intellectual Beauty,'" *Keats-Shelley Journal* 32 (1983): 131.

already seen God.

(Clark 202)

To be faithful to God is to be faithful to the Power, the imagination, the Intellectual Beauty, and Poetry (in the sense that Shelley maintains in *A Defence of Poetry*): this is the message that Shelley would assert in every poem after "Alastor."

In the course of Shelley's poetic career, the Power is further associated with the entire poetic tradition as it is formed by poets of every age as they are inspired by the spirit of the age. The ideas expounded in *A Defence of Poetry* find its poetic expression in *Adonais*, in which the spirit of John Keats who is assumed to have been killed by a conservative critic joins the eternal poets of all times to keep inspiring future generations to the dismay of his enemies.

It was already clear in "Alastor" that the "Power" that strikes the luminaries of the world, in spite of its destructive consequence, is closely associated with the creative inspiration of the poet, and Wordsworth is condemned for turning away from its influence. "Hymn to Intellectual Beauty," written about half a year later, preceding "Mont Blanc" by just one month, then, identifies that Power with the creative force of the universe whose "shadow" is the "Intellectual Beauty." The poet in perceiving this Intellectual Beauty is moved by the unknown mysterious "Power," whose shadow the Intellectual Beauty is. This "Power" seems to be identical with the Power in "Mont Blanc" that moves all things and thoughts of the world, without whose presence nature loses all its meaning to us. In the "Hymn" Shelley professes to always turn to the super-sensory Beauty to be guided by its influences as closely as possible, thereby to identify himself with the power that moves the world, which is a profession to dedicate himself as a poet. This role of the poet to be guided by the moving spirit of beauty will remain firmly as a foundation of Shelley's poetic principles.

A number of critics have taken Wordsworth's "Ode" as the main influence

on Shelley's "Hymn."[4] The way the poet of the "Hymn" deplores the departure of the spirit of Beauty recalls Wordsworth's "Whither is fled the visionary gleam?/ Where is it now, the glory and the dream?":

> Spirit of Beauty, that dost consecrate
> With thine own hues all thou dost shine upon
> Of human thought or form,--where art thou gone?
> Why dost thou pass away and leave our state,
> This dim vast vale of tears, vacant and desolate?
>
> (13-20)

Also the lines at the beginning of the final stanza have especially been referred to as evocative of the ending part of the "Ode":

> The day becomes more solemn and serene
> When noon is past--there is a harmony
> In autumn, and a lustre in its sky,
> Which through the summer is not heard or seen,
> As if it could not be, as if it had not been!
>
> (73-77)

Bloom remarks that these five lines are "thoroughly Wordsworthian" and that "they would fit into the last stanza of the *Intimations* ode."[5] Nevertheless, there is a

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[4]See Harold Bloom, *The Visionary Company: A Reading of English Romantic Poetry* (1961; Ithaca: Cornell UP, 1971), 290-92; Angela Leighton, *Shelley and the Sublime: An Interpretation of the Major Poems* (Cambridge: Cambridge UP, 1984), 52-57; and see also Kim Blank, *Wordsworth's Influence on Shelley: A Study of Poetic Authority* (New York: St. Martin's P, 1988), 168-71.

[5]*The Visionary Company*, 292.

considerable difference between Shelley's and Wordsworth's lines in the "Ode":

> The clouds that gather round the setting sun
> Do take a sober colouring from an eye
> That hath kept watch o'er man's mortality;
> Another race hath been, and other palms are won.
>
> (199-202)

The time that Wordsworth evokes is the end of the day when the sun is setting and the "race" is over, while in Shelley's lines the time is still the prime of day, possibly early afternoon when noon is just past, and an autumn when the summer is just over. Wordsworth's "setting sun" that manifests itself largely through the reflection in the clouds of "sober colouring" cannot be compared with Shelley's "day" that is "solemn and serene," still strong in its light. Shelley's "lustre" of the autumn sky is said to be even more brilliant than that of the summer sky. While Wordsworth's "other palms" are what one accepts with some regrets, Shelley's afternoon and autumn are most welcome in themselves. The differences between the two passages will make all the difference in the interpretation of Shelley's "Hymn." There is no sense of regret in Shelley's lines. While there is a sense of regret in Wordsworth's reminiscing that he used to be under "more habitual sway" of nature, the Shelleyan poet is glad that he can now receive more constant influence of the Spirit of Beauty, which he hopes to make full use of in his "onward life" for the sake of "all human kind."

Another important element in the "Hymn" that is discussed in relation to Wordsworth is the poet's reminiscing of his early youth in the two stanzas that precede the last, just in the manner of "Tintern Abbey," especially in its youthful earnestness. The stanzas have sometimes been read in the theme of Wordsworth's "Ode": the poet relinquishes his passionate communing with the Intellectual Beauty

so as to receive its less intense, "calm" influences.[6] That reading assumes that Shelley's final stanza accepts Wordsworth's lines, "I only have relinquish'd one delight/ To live beneath your [i.e. nature's] more habitual sway" (193-94). That, however, is not the case. The poet of the "Hymn" tells of only one occasion of "extacy" of feeling the Beauty fall on him, which is quite different from Wordsworth's sense of being habitually in the presence of nature. The Shelleyan poet, after the encounter with the Beauty, vowed that he would dedicate all his powers to receive it. To prove that he has kept that vow, he testifies to the "thousand hours" that he spent night after night in poetical musing of philosophical questions or of love ("visioned bowers/ Of studious zeal or love's delight"), waiting for a visit of the Beauty. He also testifies that all his efforts to be receptive of the Beauty was in the hope that it would "free/ This world from its dark slavery." The poet's dedication and his hope for the Beauty's liberation of the world are presumed to remain firm even now. Taking all those points into consideration, it is hard to maintain the Wordsworthian theme of relinquishment: the Shelleyan poet has relinquished nothing and lost nothing. The poet is reminiscing of his past only to tell how he found the Intellectual Beauty and how dedicated he has been to that spirit, not, as Wordsworth in the "Ode," to say that his past was any different from now.

Then the conclusion of the poem will be understood to be quite opposite in its consequence to the "Ode": instead of deploring of something lost with his youth, the poet is affirming that he is now more constantly under the power of the Intellectual Beauty than ever before.

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[6]Angela Leighton, for example, reads the "Hymn" after the "Ode": "Shelley's debt to Wordsworth is one which strangely affirms an 'autumn' of the spirit and equivalent loss of intensity" (52). Leighton, as the result, sees the poem in deep conflict: "The Words worthian autumn of the last stanza remains in conflict with the Shelleyan high noon of the two preceding stanzas, and the poet's final optimistic resignation to a life of 'calm' and human 'love' fails to answer the ringing plea that the shadow of Beauty should not disappear and leave the world inexplicably vacant" (57). This conflict, however, only comes out when one tries to read Wordsworth's "Ode" in the poem, which, as will be proved in the following discussion, is quite mistaken.

Thus let thy power, which like the truth
Of nature on my passive youth
Descended, to my onward life supply
Its calm--to one who worships thee,
And every form containing thee,
Whom, Spirit fair, thy spells did bind
To fear himself, and love all human kind.

(78-84)

The poet mentions his youthful ecstatic experience of feeling the presence of the Beauty as recounted earlier, but what is of utmost interest is that his youth is attributed to be "passive." In the earlier passage, the poet was "musing deeply on the lot/ Of life" (55-56) when the shadow of the Beauty fell on him suddenly. He was "passive" because he was not actively looking for the Beauty. He was then ignorant of the Beauty, still calling on "poisonous names with which our youth is fed" (53). Now as he sings this "Hymn," he can be more active in looking for the Beauty, because he knows of the Beauty and "every form" that contains it, and he is bound by its "spells." The "calm," therefore, that is to be supplied to his onward life is not some tranquility of mind given in recompense for relinquishing a youthful wild excitement, but the steadiness of the influence that works on the poet.

It is not the "Ode" of Wordsworth that Shelley follows in his "Hymn" but "Tintern Abbey." It is Wordsworth's uncertainty about his "sense sublime" which constantly turns him back to the "language of the sense" and also to the love of his sister that provides Shelley's "Hymn" with its thematic tone of the uncertainty of the Beauty's visits. Shelley also partakes of Wordsworth's reminiscing of past struggles and his projecting of hope into future years. Wordsworth says in the poem, "That in this moment there is life and food/ For future years" (65-66), to which Shelley echoes: "to my onward life supply/ Its calm." Nor is nature, which is the central subject in "Tintern Abbey," absent from Shelley's "Hymn." It is said

that the power of the Beauty that descended on the poet's "passive youth" is "like the truth/ Of nature," which suggests that the time when he was awakened to the truth of nature, realizing the falsity of "poisonous names," coincides with the time when he was ready to know of the power. The poet was to learn, like Wordsworth, that "Nature never did betray/ The heart that loved her": he realizes that it is nature that can teach him what he should learn. Therefore in the opening stanza, the Intellectual Beauty is compared to natural phenomena: "summer winds that creep from flower to flower," "moonbeams" on a "piny mountain," the "hues and harmonies of evening," and "clouds in starlight" (4-9).

The reason why Shelley turned to "Tintern Abbey" instead of the "Ode" is easy to understand. It is because Shelley takes the "Ode" to be essentially a poem of grief, as he alludes to the "Ode" in "To Wordsworth." Shelley does not believe in "what remains behind" in which Wordsworth would find strength:

> In the primal sympathy
> Which having been must ever be,
> In the soothing thoughts that spring
> Out of human suffering,
> In the faith that looks through death,
> In years that bring the philosophic mind.
>
> (184-89)

What is contrary to the spirit of Shelley's "Hymn" here is Wordsworth's passiveness in resignation just to accept human suffering. Years of suffering in itself is not likely to bring any "philosophic mind" since philosophy implies an active inquiry. Nor does Wordsworth actively assert "the primal sympathy" how it will become his strength. Shelley's "Hymn" is not a passive worship but an assertion of his poetship, a profession to take an active part in the vocation of poet. The "spells" of the Intellectual Beauty, as contrasted to the "Frail spells" of the

established religion, firmly bind the poet "To fear himself, and love all human kind." To "fear" means to revere, or to realize the importance of what one can do or imagine. The poet proposes to become a receptacle of the power which manifests itself as the Intellectual Beauty, which requires a complete devotion to that power always to be studious of how best to be sensitive to it. Wordsworth, of course, had a strong sense of the vocation of poet fully aware of his own imaginative strength, but as Shelley understands in "Verses on Receiving a Celandine" or "An Exhortation," he had succumbed to the temptations of his family's or his own material comfort accepting a government sinecure, which damaged his integrity as poet, incapacitating his faculty of faithfully receiving the influence of the power. In Shelley's words in the Preface to *Alastor*, Wordsworth became "selfish" and he no longer loved his "fellow-beings." Shelley in his "Hymn" maintains that to be faithful to the vocation of poet is to be faithful to the spirit of the Beauty, which means to be free from all selfishness and to "love all human kind."

Shelley's most perfect expression in the theme of the devotion of poet to the Power is the "Ode to the West Wind." The West Wind, which is both "Destroyer and Preserver," and "moving everywhere" as "Wild Spirit," symbolizes the Power. Like the Power that dwells in Mont Blanc, it controls all the seasonal changes of nature. What is especially symbolical is that the Wind is said to wield the thunderstorm by forming clouds out of the sea, from which "Black rain and fire and hail will burst" (28). The thunder, as Mont Blanc was described as the dwelling of silent lightning, is the symbol of ultimate power. The poet of the "Ode to the West Wind" wishes to be part of the Power, to identify himself with it as a leaf, a cloud, or a wave is carried by and with the Power:

> If I were a dead leaf thou mightest bear;
> If I were a swift cloud to fly wit thee;
> A wave to pant beneath thy power, and share

The impulse of thy strength, only less free
Than thou, O Uncontrollable! If even
I were as in my boyhood, and could be

The comrade of thy wanderings over Heaven,
As then, when to outstrip thy skiey speed
Scarce seemed a vision; I would ne'er have striven

As thus with thee in prayer in my sore need.
Oh! lift me as a wave, a leaf, a cloud!
I fall upon the thorns of life! I bleed!
A heavy weight of hours has chained and bowed
One too like thee: tameless, and swift, and proud.

(43-56)

The poet confesses that he can no longer be identified with the Wind or the Power because he has a separate identity as a human being. When he has to invoke the power of the Wind as now, he cannot harmonize with it; he has no way but to "striv e" with it as if he had to make up another power in his conjuring up the Power by his "prayer." The fourth stanza has often been misinterpreted to suggest Shelley's self-pity and escapism in the sense that "Lift me as a wave, a leaf, a cloud, lest I should fall upon the thorns of life and bleed." Stuart Curran argues that, far from self-pity, the lines express the sense of willing sacrifice of the poet himself: "He doffs the protective garments and renders himself fully naked to the universal force. . . . The wind may lift in order for the fall to occur."[7] The poet, according to Curran, asks the Power to lift him so that he can repeatedly fall on the thorn and bleed the blood of self-sacrifice. Curran rightly points out the sense of self-sacrifice, the

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[7]Stuart Curran, *Shelley's Annus Mirabilis: The Maturity of an Epic Vision* (The Huntington Library, 1975), 168.

rendering of oneself fully naked to the universal force, which the poem as a whole connotes. He is wrong, however, in applying that sense in the particular interpretation of these lines. He tries to justify his reading by attributing to "the thorns of life" and to the bleeding a special sense of Christ's self-sacrifice. Although the image of Christ is there, the sense thereby conveyed is that of agony at crucifixion, not of salvation. Curran's reading neglects the poet's own admission that "A heavy weight of hours has chained and bowed" him. What these lines express, in fact, is the deep sense of pathos created by the disparity between the poet's wish to be carried by the Wind to be one with it and the actuality that he falls on the thorns of life and bleeds. The poet actually falls on the thorn and is bleeding, suffering from all the pains of life, not willingly, but because the "heavy weight of hours" has so compelled him.

The theme that Section IV of the "Ode to the West Wind" evokes is, then, exactly that of Wordsworth's great ode. The Shelleyan poet recalls his childhood when he seemed to be "The comrade" of the Wind as it flew over Heaven, when to outstrip its "skiey speed" was a near reality. In childhood, it was possible to identify himself with the Wind, with the leaf, the cloud, the wave, and, that means, with nature itself. The poet wishes to return to those days of oneness with nature, but cannot, since, as he grew up, "A heavy weight of hours has chained and bowed/ One too like thee"--again suggesting that the poet was originally identical with the Wind. The ending of the stanza, in fact, alludes to Wordsworth's "Ode," in which the small child, the "best Philosopher," is anticipated to mature into an ordinary adult enslaved by customs of everyday life:

> Why with such earnest pains dost thou provoke
> The Years to bring the inevitable yoke,
> Thus blindly with thy blessedness at strife?
> Full soon thy Soul shall have her earthly freight,
> And custom lie upon thee with a weight,

Heavy as frost, and deep almost as life!

(126-31)

No one seems to have pointed out Shelley's allusion to these lines of "Ode," but it is crucial.[8] The central idea is the enslavement of a free soul by life. In Wordsworth, a free soul that could fly to the regions of Immortality is encumbered by the "earthly freight" and the custom's "weight" so that it will finally be put to "the inevitable yoke" by the "Years." Shelley's wild soul that could fly with the Wind is also chained by a "heavy weight of hours" presumably enslaved by life; hurt by the "thorns of life," it bleeds. Wordsworth's phrase "deep almost as life" is echoed in Shelley's concluding section as "a deep, autumnal tone." Shelley's addition to Wordsworth is, as Curran suggests, the image of Christ. The image of Christ, however, is as one who was put to death in the manner of a most miserable slave, who was "chained and bowed." The disparity between the godhead and the slave, by way of expressing the disparity between the poet's aspiration and actuality, is the main idea suggested by the figure of Christ, along with the sense of agony endured in life resulting from that disparity.

Thus section IV of "The West Wind" is identical in theme with Wordsworth's great ode, but Shelley's conclusion that follows is drastically different from Wordsworth's finding strength in what remains behind. It's all too clear in section IV that, as a human, the poet cannot be one with the Wind. It is clear that he cannot be a leaf that flies with the Wind, but then, he realizes that he might be a tree or a forest that sheds that leaf if not be the leaf itself:

Make me thy lyre, even as the forest is:
What if my leaves are falling like its own!
The tumult of thy mighty harmonies

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[8]Shelley was so possessed by the idea of enslavement by life that he repeatedly returned to the idea, most notably in "The Triumph of Life."

Will take from both a deep, autumnal tone,
Sweet though in sadness.

(57-61)

The forest cannot fly (indicating the poet's mortality, which is the reason of "sadness"), but because it cannot move, the Wind can pass through it to make "a deep autumnal tone. It is to become a wind harp whose strings vibrate to the wind to make a harmony. The resulting harmony is then identified with the "withered leaves" (64), which, as the poet's "dead thoughts" (63), are driven by the West Wind over the universe eventually to become a nourishment for "a new birth" (64). The poet's realization that he himself cannot be the Wind leads to his willingness to become an instrument for the Wind, which then leads to the realization that a part of himself, as dead leaves, thoughts, and the spirit apart from the mortal body, can thus be identified with the Wind. Therefore the poet calls on the Wind: "Be thou, Spirit fierce,/ My spirit! Be thou me, impetuous one" (61-62). The poet thus proposes to be an instrument for the Power, like a "trumpet" or a "clarion," which declares the "prophecy" of the Power to the "unawakened Earth," which means of course the revolutionary poetry of the poet ("my words") spoken to "mankind." As Shelley says in *A Defence of Poetry*, the spirit of the poet in this way becomes "the spirit of the age." Poets, in this role of giving forms to the shapeless Power without even being aware of what they express, "are the hierophants of an unapprehended inspiration, the mirrors of the gigantic shadows which futurity casts upon the present, the words which express what they understand not; the trumpets which sing to battle, and feel not what they inspire" (*PP* 508). As Harold Bloom remarks, these words of Shelley in the conclusion of *A Defence* are his ironical message to Wordsworth.[9] Even though now Wordsworth, without any inspiration of the spirit

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[9]See Harold Bloom, *Poetry and Repression: Revisionism from Blake to Stevens* (New Haven: Yale UP, 1976), 110-11. Bloom acutely sees the presence of Wordsworth in the conclusion of A Defence: "Wordsworth is a transumptive mirror of futurity, and

of the age, is speaking on behalf of the oppressors ("Yea, Carnage is thy daughter!"), the poetry of his youth which was inspired by the Power still keeps on inspiring new generations. The "West Wind" itself, as a poem of engagement in the struggle against oppression, is Shelley's response to the calls to the democratic spirit of the early poems of Wordsworth which he sang unaware of what he would inspire.

The Power that Shelley invokes in "Ode to the West Wind" and many other poems is certainly a revolutionary spirit; however, it should not be mistaken with an urge immediately to arouse people to political actions. Shelley, in his numerous poems and political pamphlets, has never called for an uprising of people; Shelley in the political sense is not a revolutionary, but a reformist. In his poems he attacks monarchy, the economical system, religion, and established moral codes, but what they recommend to people is not an immediate action but a moral fortitude, as best expressed in the Fairy's dictate to the heroine of *Queen Mab*:

> . . . bravely bearing on, thy will
> Is destined an eternal war to wage
> With tyranny and falshood, and uproot
> The germs of misery from the human heart.
>
> (IX. 189-92)

In *Prometheus Unbound* in which Shelley enacts an ideal revolution, the overthrow of Jupiter's reign is projected into an infinite futurity: Prometheus doesn't know when the end of Jove's reign shall come, only that "it must come" (I. 413). Nor does Prometheus take any action to effect the defeat of Jupiter; all he does is to give

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sings Shelley on to battle of poetry long after Wordsworth himself is uninspired." Bloom's words, however, will be more appreciated with more political emphasis: Wordsworth's poetry, as Shelley takes it, sings not only to "battle of poetry" but to battle of humanity against all kinds of oppression.

up his hatred of his oppressor and to stand firm not to yield to his power. Shelley is recommending a non-violent resistance to power. A more particular instance is "The Mask of Anarchy, Written on the Occasion of the Massacre at Manchester":

> "And if then the tyrants dare
> Let them ride among you there,
> Slash, and stab, and maim, and hew,--
> What they like, that let them do.
>
> "With folded arms and steady eyes,
> And little fear, and less surprise
> Look upon them as they slay
> Till their rage has died away.
>
> (340-47)

Such an act of self-sacrifice would be easy to say but hard to practice. How then does Shelley think it is possible? The answer is no other than the power of vision, or the imagination: to imagine vividly what one can be instead of what now he is. It is William Godwin's doctrine that if one knows what is really good to him, he will give up bad habits, and likewise, if one knows that some action is beneficial to him, he will do it without being told by others. Godwin argued that it will all be done by the faculty of reason. Shelley, however, disagreed with Godwin in insisting on the importance of the imagination, without which man is incapable of comprehending what will really bring him happiness. Man needs to vividly imagine and feel before being moved to any action. Especially higher sentiments that concern liberty, equality, and fraternity, need the strong support of the imagination in order to prevail over the immediate instincts for ease and comfort.

Thus Shelley, in his Preface to *Prometheus Unbound*, states his purpose of

his poem as:

> simply to familiarise the highly refined imagination of the more select classes of poetical readers with beautiful idealisms of moral excellence; aware that until the mind can love, and admire, and trust, and hope, and endure, reasoned principles of moral conduct are seeds cast upon the highway of life which the unconscious passenger tramples into dust, although they would bear the harvest of his happiness. (*PP* 135)

He might also add that without those "beautiful idealisms of moral excellence" reforms of social institutions are also seeds cast upon the highway. Shelley's belief that the enlightenment of the mind of people should precede, or at least accompany, social reforms, is supported by his study of the French Revolution. In the Preface to *The Revolt of Islam* Shelley mentions the failure of the French Revolution as: "a nation of men who had been dupes and slaves for centuries were incapable of conducting themselves with the wisdom and tranquility of freemen so soon as some of their fetters were partially loosened." He also refers to the "misrule and superstition" imposed by ancien régime as "fetters" which "eat with poisonous rust into the soul."[10] It takes time for people to be truly enlightened so as to adjust to a new system, but at the same time, the example of French Revolution suggests that "reasoned principles" are not enough by themselves to conduct people to a better state; there needs to be the inner light of poetry that should constantly uphold them by the inspiration of liberty.

How, then, does Shelley's radical ideas about the abolition of monarchy, social hierarchy, religions, and nationality fit into his practical policy of gradual reform, and what is the role of the imagination there? A hint for the answer is

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[10]Thomas Hutchinson, ed., *Shelley: Poetical Works*, Corrected by G. M. Matthews (Oxford: OUP, 1970), 33.

found in what Michael Scrivener remarks of Shelley's political prose: "It is typical that as Shelley's language becomes more 'poetic' and allegorical, the politics seem more radical."[11] The observation can be extended to the poetical works and to Shelley's political ideas in general: the more "poetic" and ideal is his subject, the more radical and utopian is his political vision, and then, as the subject concerns more practical matters, his policy becomes more practical and realistic. Shelley adopts a Platonic gradation in his ideas of poetry and politics. The Power as the source of all poetical inspiration or the imagination corresponds with Plato's timeless world of pure forms, and then the poetic vision most immediately inspired by the Power is the most ideal, where liberty and equality are most fully realized. As the subject becomes more distanced from the ideal, with all kinds of matters that require consideration, the poetry or the politics becomes worldly. A world view, however, which is totally devoid of poetry, or the influence of the Power is a chaos. It is in this sense that Shelley says that "Poets are the unacknowledged legislators of the World" (*PP* 508). Poets (not necessarily those who write poems) are those who are the most sensitive to the influences of the Power and the most capable of envisioning the beautiful and the ideal, and since all human activity requires an ideal or a vision, poets who provide the ideal or the vision are the lawgivers who provide meaning and direction to what we do. The vision that the poet arouses are not simply an idea or a form but something that participates in the Power, which moves us by making us strongly feel.

Finally, all the sense of beauty, the beauty of nature, for instance, derives from the Power. So the spirit of Adonais which is part of the Power gives the sense of beauty and order to nature, which in itself has no meaning to man. It is in this sense that the spirit of Adonais is made one with Nature:

> He is made one with Nature: there is heard

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[11]Michael Scrivener, *Radical Shelley: The Philosophical Anarchism and Utopian Thought of Percy Bysshe Shelley* (Princeton: Princeton UP, 1982), 137.

His voice in all her music, from the moan
Of thunder, to the song of night's sweet bird;
He is a presence to be felt and known
In darkness and in light, from herb and stone,
Spreading itself where'er that Power may move
Which has withdrawn his being to its own;
Which wields the world with never wearied love,
Sustains it from beneath, and kindles it above.

(*Adonais*, 370-378)

Thus P. M. S. Dawson, in reference to these lines, comments that "The Power in *Adonais* is in effect a deification of the imagination."[12]

Shelley's theory of the imagination in its role to give beauty to nature, of course derives from Wordsworth and Coleridge, but Shelley's formulation of the role of the imagination and poetry gives a larger framework to what Wordsworth and Coleridge have theorized on it. Here is a key passage of *A Defence of Poetry*:

> And whether it [i.e. poetry] spreads its own figured curtain or withdraws life's dark veil from before the scene of things, it equally creates for us a being within our being. It makes us the inhabitants of a world to which the familiar world is a chaos. It reproduces the common universe of which we are portions and percipients, and it purges from our inward sight the film of familiarity which obscures from us the wonder of our being. It compels us to feel that which we perceive, and to imagine that which we know. It creates anew the universe after it has been annihilated in our minds by the

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[12]Dawson, P. M. S. *The Unacknowledged Legislator: Shelley and Politics* (Oxford: Clarendon, 1980), 256.

> recurrence of impressions blunted by reiteration.
>
> (*PP* 505-6)

It is well known that Shelley borrowed the phrase, "the film of familiarity," from Coleridge, who explained in *Biographia Literaria* the intention as he and Wordsworth had planned the project of the *Lyrical Ballads*:

> Mr Wordsworth, on the other hand, was to propose to himself as his object to give the charm of novelty to things of every day, and to excite a feeling analogous to the supernatural, by awakening the mind's attention from the lethargy of custom and directing it to the loveliness and the wonders of the world before us; an inexhaustible treasure, but for which, in consequence of the film of familiarity and selfish solicitude, we have eyes yet see not, ears that hear not, and hearts that neither feel nor understand.[13]

Coleridge says that "the film of familiarity" obscures from us "the loveliness and the wonders of the world" which is "an inexhaustible treasure," but he does not say in what way the "treasure" is valuable to us. Shelley, on the other hand, is explicit that the wondrous world as unveiled by poetry precedes the familiar world, because it is the wondrous world perceived by poetry that gives meaning to the familiar world which in itself is a "chaos." It is at the encounter with the wondrous world that we begin to feel instead of mere perception, and begin to imagine instead of mere knowledge. The universe needs always to be created anew in the mind by the poetical perception, otherwise, it loses its meaning to us ("annihilated"), since the "recurrence of impressions" renders it to be a mere object of knowledge (by the way, Shelley's phrase about the mind "blunted by reiteration" of "the recurrence of

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[13]Samuel Taylor Coleridge, *Biographia Literaria*, ed., James Engell and W. Jackson Bate (Princeton: Princeton UP, 1983), II, 6-7.

impressions" is a paraphrase of Coleridge's "lethargy of custom").

It is true that Shelley is also indebted to Coleridge's definition of the Imagination in Chapter 13 of the *Biographia*: "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" (*BL* I, 305). When Shelley defined poetry as "the expression of the Imagination" (*PP* 480), he had perhaps Coleridge's words on the imagination in mind. There is, however, great differences between Coleridge and Shelley's theories of poetry and the imagination: whereas Coleridge takes "creation" (that is creation as *ex nihilo*) as the primal model of the imagination, in Shelley, the imagination works in the ordering of pre-existent "chaos" (thus even when Shelley uses the metaphor of creation to say that poetry "creates anew," he assumes the existence of an older universe to be replaced). It follows that, while Coleridge has to assert that "all objects (as objects) are essentially dead" as opposed to the mind which is vital, Shelley avoids this dichotomy of objects and mind by supposing that the world of matter contains beauty in themselves which has to be ordered by the imagination. As Coleridge's theory holds that the imagination works to reconcile the polarities of mind and matter,[14] a stable, balanced order of reconciliation is supposed. Shelley's theory, in contrast, is dynamic, since the imagination is finally referred to the primal Power which moves the universe continually for a new order. Thus Shelley, while partly borrowing from Coleridge, converts the ideas in a totally different context in his theory of poetry.

It is interesting, then, to compare Wordsworth's own account of the purpose of the *Lyrical Ballads* with Shelley's ideas. This is the central statement in the Preface to *Lyrical Ballads*:

> The principal object, then, which I proposed to myself in

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[14]On Coleridge's idea of the imagination as supposing a dialectic between mind and nature, see James Engell and Walter Jackson Bate's Introduction to their edition of *Biographia Literaria*, lxxxi-lxxxii.

> these Poems was to choose incidents and situations from common life, and to relate or describe them, throughout, as far as was possible, in a selection of language really used by men; and, at the same time, to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual way; and, further, and above all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature: chiefly, as far as regards the manner in which we associate ideas in a state of excitement.[15]

Wordsworth's concerns are threefold: firstly, his concern with the "language really used by men," secondly, "the primary laws of our nature," and lastly, "the manner in which we associate ideas in a state of excitement." These concerns are not against Shelley's ideas of poetry. The problem with Wordsworth, however, is that he leaves those three concerns largely unrelated. Wordsworth's interest in the actually used language reflects his interest in nature, since the language actually spoken is considered to preserve the actuality of nature in which the language was used. The observation of nature will bring excitement, since it reveals "our nature." Shelley would approve of Wordsworth's concern with nature as far as it will lead to the understanding of nature as a continual process of evolution in which we are a part (which is an idea suggested in "Tintern Abbey"), but Wordsworth does not go that far. Wordsworth's concept of the association of ideas is vague, too. Shelley has said that the poetical language "marks the before unapprehended relations of things" (*PP* 482), but Wordsworth's concept of the "association" is no more than

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[15]W. J. B. Owen, ed., *Wordsworth's Literary Criticism* (London: Routledge, 1974), 70-71.

a habit of mind as it is formed by the poet's daily thinking.[16] Wordsworth fails to present a comprehensive view on the importance of poetry. His ideas of poetry are compatible with Shelley's as long as the interest in nature is maintained, and as long as the concepts of both nature and the association of ideas are not taken as fixed but as evolving. The case is, Wordsworth increasingly leaned towards the stationary concepts of both nature and the mind to the acceptance of the fixed order of things, against which, Shelley adopted the radical elements in early Wordsworth, especially as regards to the ideas of nature, subsuming them in his comprehensive theory of poetry.

It is argued in this chapter that the Power Shelley refers to is not an arbitrary power that the powerful may exert over the less powerful according to their own interests, but it is the source of the imagination that moves us for a fuller realization of our humanity. An important indicator for this realization of humanity is "pleasure." Shelley admits the difficulty of defining this "pleasure in its highest sense" for the definition involves "a number of apparent paradoxes": "Sorrow, terror, anguish, despair itself are often the chosen expression of an approximation to the highest good. Our sympathy in tragic fiction depends on this principle; tragedy delights by affording a shadow of the pleasure which exists in pain" (*PP* 501). This higher sense of pleasure, however, is not necessarily linked with pain: "The delight of love and friendship, the extacy of the admiration of nature, the joy of the perception and still more of the creation of poetry is often wholly unalloyed" (*PP* 501). Poets are those "who produce and preserve this pleasure" (*PP* 502). In short, pleasure means a state in which one feels himself most human with full sympathy with nature and other people, when the imagination is fully involved.

An important discussion on the relationship between society and the pleasure it affords takes place in *A Defence* as Shelley discusses the history of poetry in the Hellenistic period between the third to the second centuries B.C.

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[16] *Wordsworth's Literary Criticism*, 72.

Shelley defends there the erotic writers of the period, arguing that it is not because of the sensual elements in them that they are inferior to Homer and Sophocles--there is in Homer as much sensual imagery--but because of the lack of higher kinds of pleasure which subsumes the erotic. It was the period, as Shelley analyses the background, when "Civil war, the spoils of Asia, and the fatal predominance first of the Macedonian, and then of the Roman arms were so many symbols of the extinction or suspension of the creative faculty in Greece" (*PP* 492). The corruption of society works to incapacitate the sensibility to pleasure, and the erotic and sensual is the kind of pleasure that survives other kinds of pleasure:

> Had that corruption availed so as to extinguish in them the sensibility to pleasure, passion and natural scenery, which is imputed to them as an imperfection, the last triumph of evil would have been achieved. For the end of social corruption is to destroy all sensibility to pleasure; and therefore it is corruption. It begins at the imagination and the intellect as at the core, and distributes itself thence as a paralyzing venom, through the affections into the very appetites, until all become a torpid mass in which sense hardly survives. At the approach of such a period, Poetry ever addresses itself to those faculties which are the last to be destroyed, and its voice is heard, like the footsteps of Astræa, departing from the world. Poetry ever communicates all the pleasure which men are capable of receiving: it is ever still the light of life; the source of whatever of beautiful, or generous, or true can have place in an evil time.
>
> (*PP* 493)

Jerome McGann suggests that Shelley was well aware of the same corruption of

society that is inimical to pleasure in his own time.[17] It was for Britain the time of war with France, the time of the expansion of the British Empire, and still worse, the time of industrial revolution with growing capitalist economy. The burden of conducting war with France and the rising industrialism doubly oppressed the English working class to work harder and longer hours, and the prevalent ascetic mood of the time emphasized work discipline and censured pleasure. It is likely that when Shelley speaks of an "evil" society that affects so as to "destroy all sensibility to pleasure" he has in mind more of Britain than of Greece. The poet's duty, then, is to assert joy and pleasure as the expression of humanity against the inhumanity of the prevailing ideology of the time.

In fact, in this one aspect of asserting human joy and pleasure, the so-called English Romantics, Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats, are unanimous. Wordsworth in his early poetry is characterized by his assertion of the pleasure of communing with nature, which, as he says in "Tintern Abbey," leads us "From joy to joy" (126). In "I Wandered Lonely as a Cloud," the poet speaks of recollecting the scene of daffodils: "And then my heart with pleasure fills,/ And dances with the Daffodils." The sequential poems in the *Lyrical Ballads*, "Expostulation and Reply" and "The Tables Turned," especially, in the dialogues between the two friends Matthew and William, are about the conflict between the opposing values of industriousness and pleasure. Matthew in emphasizing diligence expostulates the indolence of William, who replies:

> "The eye--it cannot choose but see;
> We cannot bid the ear be still;
> Our bodies feel, where'er they be,
> Against or with our will.
>
> ("Expostulation and Reply," 17-20)

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[17]See Jerome McGann, *The Romantic Ideology* (Chicago: U of Chicago P, 1983), 117-18.

This can be understood as the Romantics' assertion of pleasure made against the industry, the Church, and the State of England. This is the Wordsworth that Shelley held in deep respect, the Wordsworth who, asserting pleasure, is faithful to the spirit of the Power.

A significant shift of values takes place in Wordsworth after the *Lyrical Ballads*: he turns away from pleasure to "Duty," to whom he dedicates an ode:[18]

> Resolved that nothing e'er should press
> Upon my present happiness,
> I shoved unwelcome tasks away;
> But thee I now would serve more strictly, if I
> may.
>
> ("Ode to Duty," 29-32)

"Duty" is a concept that is consonant with the repressive current of the time, as Blake ironically uses the word in a slogan that drives the poor chimney sweeper into more misery: "So if all do their duty, they need not fear harm."[19] When Shelley first took the volume of *The Excursion* he recognized Wordsworth's change in his denial of pleasure; deeply disappointed, he seems to have voiced it in the remark: "He is a slave." It is clear from these lines of *Peter Bell the Third* that Shelley saw the root of Wordsworth's degeneration in his denial of pleasure:

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[18]F. M. Todd, in *Politics and the Poet: A Study of Wordsworth* (London: Methuen, 1957) sees the abandonment of pleasure in Wordsworth's poetry as indicative of his leaning toward conservative politics, noting that "He had not abandoned the cult of joy, the conviction of pleasure, and in 1804 he could still re-dedicate himself completely to the joyful spirit of nature." He cites lines from the manuscript of "The Kitten and the Falling Leaves": "[I] to pleasure will be true;/ Spite of melancholy reason,/ I will have my careless season." See Todd, 126-27.

[19]"The Chimney Sweeper" from *Songs of Innocence*, David Erdman, ed., *The Complete Poetry and Prose of William Blake* (New York: Anchor Books, 1988), 10.

One single point in his belief
From his organization sprung,
The heart enrooted faith, the chief
Ear in his doctrine's blighted sheaf,
That "happiness is wrong,"

So thought Calvin and Dominic;
So think their fierce successors, who
Even now would neither stint or stick
Our flesh from off our bones to pick,
If they might "do their do."

(569-78)

Peter's (Wordsworth's) doctrine that "happiness is wrong" is said to accord with that of the "fierce successors" of Calvinistic or Dominican asceticism. Calvin and Saint Dominic in their respective spheres of Protestantism and Catholicism are characterized by their emphasis on ascetic discipline and organization. The obscure phrase, "their fierce successors," then, seems to refer to Methodism which was growing as an influential religious force at the time, especially to the lower classes of populace, known for its rigorous discipline and highly organized system of its church. Wordsworth's *Peter Bell* had shown an understanding to Methodism in the story of the protagonist's conversion to it, against which, Shelley in his *Peter Bell the Third* presented a critique of both Wordsworth and Methodism in their denial of pleasure. E. P. Thompson discusses the implication of Methodism in indoctrinating the working class to be efficient work forces for industrialists and in stifling the workers' political discontent during the years of Industrial Revolution

and the Napoleonic wars.[20] Methodism served as an effective ideology to make the often unruly pre-industrial laborers or artisans into submissive industrial workers. In the process, Methodism contributed to the systematic exploitation of workers. Child labor was enhanced by its doctrine teaching children submissiveness and diligence to avoid all play and pleasure. Methodism in its "methodical discipline of life 'combined with the strict avoidance of all spontaneous enjoyments'" necessarily involved "a central disorganisation of human personality."[21] Thus in Shelley's passage, this kind of asceticism that is combined with a fixed purpose to "do their do" is associated with the image of mutilation of human body--"Our flesh from off our bones to pick." It suggests that this ideology is intent to destroy humanity for the purpose of achieving their goal, and their goal is, as Shelley says in *A Defence*, no other than "to destroy all sensibility to pleasure." Thus, it appeared to Shelley that Wordsworth, who first came out as a great champion for humanity, now joined his former enemies who conspired to effect the destruction of humanity.

Shortly after Shelley completed his *Defence*, he was to mourn the death of Keats in *Adonais*. The poem is sometimes criticized that the figure of John Keats is distorted as an effeminate personality to be fatally hurt by a review, and that Shelley is exploiting the elegy for his own artistic purposes. To answer to that kind of criticism, it is necessary to emphasize the public nature of the elegy just as *Lycidas* was a highly public literary performance by Milton to criticize the corrupt clergy. Shelley felt the need to publicly mourn the death of Keats, and the motive is sincere. Shelley had regarded Keats as an important comrade, along with Leigh

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[20]See E. P. Thompson, *The Making of the English Working Class* (New York: Vintage Books, 1963), 350-400. It should be noted that Thompson mentions Blake as an opponent to the Methodistic asceticism in his "affirmation of the joy of sexuality, and the affirmation of innocence" (374). I see Shelley aligned to Blake in this respect.

[21]Thompson, 369-70. Thompson quotes from Max Weber, *The Protestant Ethic and the Spirit of Capitalism*.

Hunt and Byron, in their united efforts to proclaim liberty and humanity to counter the anti-reformists and the forces that opposed liberty and humanity. A biographical detail that Byron had personally despised Keats was of no consequence. Keats, in his style often censured as sensual, vulgar, or sentimental, was emerging as an important poet to speak against the repressive current of the time. In fighting against the hypocritical morality of the time, Byron is perfectly allied with Keats, and therefore he joins the mourners of Adonais in the character of the "Pilgrim of Eternity." The particular enemy in the poem is the Tory journal *Quarterly Review* whose anonymous reviewer attacked Keats's *Endymion.*[22] The same *Quarterly* abused Shelley's personality in its review of *The Revolt of Islam.* It was Leigh Hunt's *The Examiner* that defended both Keats and Shelley. It was no mere feud between the two journals, but, in Shelley's view, it was part of the "sacred war" (a phrase Shelley used in his letter to Peacock indicating their opposition to Wordsworth and his conservative associates in *Letters* II, 27) fought by the liberals like Shelley and Hunt against all the anti-liberal, anti-reformist forces that include Wordsworth, Southey, and Coleridge as well as the *Quarterly Review.*[23]

Shelley's strategy in the poem, with the elaborate style to summon the entire Western tradition of pastoral elegy, from Bion and Moschus to Spenser and Milton, is to assert the poetic authenticity of Keats, Byron, and himself, and to attribute that authenticity to the spirit of liberty and humanity. Since Keats was inspired by the

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[22]Shelley is said to have believed the *Quarterly*'s reviewer to be Robert Southey, against whom Shelley felt personal enmity for spreading malicious rumors about Shelley and his friends. The fact that Shelley had in mind Southey as his enemy is revealing since Southey was associated with Wordsworth and Coleridge, who all abandoned their former liberal opinions to join in the reactionary. But to emphasize the personal enmity between Shelley and Southey in the manner of Cameron, would obscure the larger opposition between the liberal and the conservative. See Kenneth Neil Cameron, *Shelley: The Golden Years* (Cambridge, MA: Harvard UP, 1974), 428-31.

[23]See *The Letters of Percy Bysshe Shelley*, ed. Frederick L. Jones, 2 vols. (Oxford: Clarendon P, 1964), II, 27.

Power his poetry will live eternally to keep on influencing the future generations from the abode of the Power; whereas, the anonymous *Quarterly* reviewer, who has no authentic source of inspiration, will stay with the seasonal cycles like the wild boar that killed Adonis, here represented as a viper: "And ever at thy season be thou free/ To spill the venom when thy fangs o'erflow" (329-30). Eventually, though, the reviewer, as a mortal without spiritual fire, must perish: "thy cold embers choke the sordid hearth of shame" (342). All mortals must return to dust, but those who partakes of the eternal spirit returns to the source of the Power to be identified with it:

> Dust to dust! but the pure spirit shall flow
> Back to the burning fountain whence it came,
> A portion of the Eternal, which must glow
> Through time and change, unquenchably the same...
>
> (338-41)

In Shelley's theory the Power is the source of all creative inspiration ("the burning fountain") by whose influence man sees the beautiful order of the world. Therefore, it is natural that the poet should desire to go back to this source to be identified with it. By maintaining this desire the poet can be receptive of the Power. So the Shelleyan poet by singing this elegy seeks to identify himself with the eternal spirit of Adonais who "like a star,/ Beacons from the abode where the eternal are" (494-95).

Shelley's idea of the poetic tradition is radically opposed to the prevalent values of society at the time. Shelley says in *A Defence* that "Poetry is the record of the best and happiest moments of the happiest and best minds" (*PP* 504). For Shelley the entire poetic tradition is the repository of the liberal minds who were inspired by the Power. It follows, then, the later Wordsworth who gave up his desire to follow the Power is crossed out in Shelley's tradition of poetry. Shelley

was unchanged in his appreciation of Wordsworth's early poems that sing of nature and humanity. It was indeed debilitating that Wordsworth was taken in the "evil" forces of the time. The inspired poets, Shelley, Keats, and Byron, however, had to carry on their poetry of liberty and humanity despite the adverse current of the time as proper successors of the early great Wordsworth.

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巻頭言

'Illume' のこと

本田和也

アーサー・シモンズ Arthur Symons が『The Joyce Book』(1932) という『ポウムズ』詩に譜面をつけた本で、ジョイスの『ポウムズ』詩を解説している。シモンズはこれらの詩には希にみる抒情的な特質があり、純粋な魔術の感触が備わっているといっている。そして二つの詩、「氾濫」(Flood)、「夜の歌」(Nightpiece, 1915)の異様な野性的な美しさに自分が憑かれているのだという。

'Seraphin, / The lost hosts awaken / To service till / In moonless gloom each lapses muted, dim, / Raised when she has and shaken / Her thurible.' (天使よ、失われた天使たちが行に目覚める 彼女が香炉をかかげ ゆさぶった時 月のない暗がりのなか 一人一人 黙って うす暗がりになって過ぎていくまで)の3連中、2連目を彼は引用している。

'Gaunt in gloom, / The pale stars their torches , / Enshrouded, wave. / Ghostfires from heaven's far verges faint illume, / Arches on soaring arches, / Night's sindark nave.' (痩せうち沈んで 青ざめた星々が身を包んで 彼らの松明を振る 天の遙かな境界から 死霊の火が そびえ立つアーチの上にアーチを重ね 夜の罪の暗い御堂をかすかに照らす)というのが、この詩の1連であるが、ここに使用されている 'illume' はジョイスが破棄しようとしたごく初期の習作「スティブンヒーロー」の中のシェリーの引用詩句のなかの 'illume'

と重なる。学生たちの試験期間のことだが、図書館の外で学生二人が夕べの静かな空に見入っていて、ほとんど労力を使わずに生活ができるかそんな話をしている。クランリーがミツバチだといった。彼はミツバチの生活の経済の全体を知っているらしい。もしクランリーがミツバチの労働を暮らして行くのならばいい解決になるし、ミツバチと飼育者の力をあわせた労働を頼りにスティブンが生活するのが許されるならばいい解決になるだろうと主人公のスティブンがいったりする。'bees' について、その経済云々というスティブンの言及にはその当時ダブリンのユニバシティカレッジの学生の身だったジョイスが置かれた家の経済状況があった。だんだん家計が苦しくなるなかでの勉学であった。彼の学生時代の友人のカラン Curran はジョイスが経済的に困っているようには見えなかったと回想している。

— 'I will watch from dawn to gloom / The lake-reflected sun illume / The yellow bees in the ivy bloom.'

— 'illume? Said Cranly—

— 'You know the meaning of 'illume'? —

— Who wrote that? —

— Shelley —

— Illume — it's just the word, d'ye know, fort autumn, deep gold colour —

— A spiritual interpretation of landscape is very rare. Some people think they write spiritually if they make their scenery dim and cloudy. —

— That bit you said now doesn't seem to me spiritual —

— Nor to me: but sometimes Shelley does not address the eyes. He said 'many a lake-surrounded flute'. Does that strike your eye or your sense of colour? —

— Shelley has a face that reminds me of a bird. What is it? 'The lake-surrounded sun illume'? —

— 'The lake-reflected sun illume / The yellow bees in the ivy bloom' —

そのような 'illume' や 'bees' を巡る対話のなかにもう一人グリンという学生が来て、何の引用かと訊く。シェリーだよとクランリーがいう。それを聞いて、グリンは 'Shelley is an old flame of mine.' という。

— beautiful poetry Shelley wrote, didn't he? So mystical —

— D'ye know what they call them yellow bees in Wickla? Asked Cranly suddenly, turning to Gynn —

— No? What? —

— Red-arsed bees —

Cranly laughed loudly at his won remark and struck his heels on the granite steps.

ミツバチの生活がヒントになってジョイスの分身と思われる主人公スティブンがシェリーの詩句を連想するが、学生の間ではイギリスロマン派の詩人たちは文学を志すものにとって通過すべき詩人たちであった。

シェリーの引用箇所は 'Prometheus Unbound' I. 744 である。引用では 'I will watch' になっているが、シェリーのテキストでは、'He will watch' である。'彼は夜明けから暗くなるまで湖に映った太陽がツタの花のなかの黄色いミツバチを照らすのを見つめていることだろう。' となっているところである。クランリーとの対話のなかで 'illume' の語に端を発して風景を霊的に解釈することは大変希なことだとスティブンがいい、しかも風景をぼんやりと曖昧にすれば霊的に書くことになるのだと考えるものがいるというのだが、彼は '湖のさなかのたくさんの横笛' とシェリーをまたも引用して、シェリーがいかに風景を霊的に捉えようとしていたかを相手に納得させようとした。そこへ来たグリンへクランリーがウィクローでは黄色いミツバチとはいわず 'お尻の赤いミツバチ' というのだといって笑いを誘い込むのも滑稽な語りの片鱗であろうか。ジョイスはいったんは焼き捨てようとした「スティブンヒーロー」のなかにやや生硬な、ぎこちない文学の青春を遺しながら、それを手がかりに

同時代の文学の方法を作品に取り入れていった。しかし詩にも社会改革の夢を取り込み、モラリストとして生きようとしたシェリーはジョイスが詩を求める際の助言者でもあっただろう。シモンズに抒情的な特質があるといわせた『ポウムズ』詩はシェリーの詩を豊かに示しているといえる。その詩集のノートルダム寺院を背景に書いた「夜の歌」のなかで、ジョイスは 'illume' をはじめて自分の詩語として用いたといえるかもしれない。

COFFEE BREAK

本センター会員の川村和夫氏(関東学院大学教授)が同僚の William I. Elliott と共訳された谷川俊太郎の英訳が、昨年11月英国の The Society of Authors より受賞されたことをつい最近知った。以下の記事は、その経緯を語ってくれた同氏の談話を事務局が取り急ぎ構成したものである。

昨年の10月末、突然自宅にFAXが入り、見てみるとイギリスの The Society of Authors からのもので、私と William I. Elliott との共訳による谷川俊太郎の詩選集 *Shuntaro Tanikawa: The Selected Poems* (Carcanet,1998) が "the inaugural Sasakawa Prize" を受賞したというものであった。この手紙を下さった Kate Pool さんによると、これは日本語から英語への翻訳に対する唯一の賞で、審査はバイリンガルの審査員によって読まれ、作品それ自体の内容と翻訳作品としての価値の両面を考慮して評価されるということであった。

実は、10月30日から11月7日までロンドンの South Bank で開催される予定の "Poetry International 1998" に谷川俊太郎が出演するので、私とエリオットもお供をすることになっていた。谷川氏がこの国際詩祭で自作を読むのはこれが2度目だが、今回再び出演することになったきっかけの一つは、私たちの新しい英訳詩集が出たことであったようだ。谷川氏の出演日は11月5日で、エリオットが英訳を読むことになっていたので、3人で11月3日に日本を発つことにしていたのだが、出発の前日に私のところに届いたTLSの最新号 (October 30, 1998) に "Translation: Five TLS prizes awarded" という記事があり、見ていくと5番目の賞が私たちの賞であることがわかりびっくりした。そこではじめて分かったことは、この "Sasakawa Prize" というのは、1998年にはじめて創設された賞で、スポンサーは The Great Britain Sasakawa Foundation (グレイトブリテン・ササカワ財団)だということであった。

11月3日にロンドンに着き、宿泊予定のホテルに行ってみると部屋に一通の封書が届いており、その中に The Great Britain Sasakawa Foundation からの正式の授賞の通知書が入っていた。それによると、この財団の Chairman (理事長) はProfessor Peter Mathias

(Former Master— Downing College Cambridge) となっていた。

授賞式は、11月6日にロンドンの国際交流基金日本語センターで行われた谷川俊太郎の朗読会を兼ねて、会のあとに行われたのだが、その時挨拶と選考過程の説明を行ったのが Chairman のピーター・マサイアス氏であった。その会場には The Penguin Book of Japanese Verse の訳者・編者の一人でもある詩人の Anthony Thwaite も見えていた。

ところで、あとでインターネットで調べてみたところ、"Sasakawa Prize" はThe Society of Authors が扱っている8つの "Translation Prizes" の一つで、その本を出した出版社がこの作家協会宛に応募するという形を取っていることがわかった。「ササカワ翻訳賞」の場合、対象は "translations of full-length Japanese works of literary merit and general interest, from any period"で、イギリスで初めて出版されたものに限る、と規定されている。そういえば、去年の夏頃 Carcanet 社から谷川俊太郎の原本のコピーを送って欲しいという依頼があったのだが、受賞の知らせを聞いたときはそのことをすっかり忘れていたので、突然の知らせに驚いた次第である。

会員業績目録 1998年度版

＊以下の目録は、The Keats-Shelley Association of America 発行の Keats-Shelley Journal 巻末に付せられている “Current Bibliography” の範疇に該当しない研究・翻訳・注釈・論文・論評等、即ちバイロン、ハズリット、ハント、シェリー、メアリ・シェリー、キーツ及びそれらの周辺に属さないもの、を広く紹介している。上記「現行文献目録」の条件に合致している著書・論文等は、すべて英文版に収録してある。ただし、日本語で書かれた研究・翻訳・注釈書・論文等は、重複して掲載されている場合がある。

＊表記の仕方については前回の分を参照されたい。

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第7回(1998年度)大会報告

「日本シェリー研究センター」第7回大会は、1998年12月5日(土)文教大学(越谷キャンパス)において、下記のプログラムに従い、12時45分より開催され、予定通り終了した。特別講演では津田迪雄氏の珍しい映像と細大漏らさぬ資料に基づく話術に一同文字通り時間を忘れて聴き入り、『チェンチ家』のシンポージアムではパネリストとフロアとの間に丁々発止の質疑応答あり、とシェリーとその周辺研究の魅力を改めて感じ入った次第である。年次総会では、鈴木弘氏(早稲田大学)の議長のもと、先ず会計報告が、次に昨年度大会での確認事項である幹事の数を増やさずに今年度中に1・2名程度の交代を行うことが、了承された。その後、同大学の図書館へ移動し、国内最大規模にしてよく整備されたシェリー・コレクションを見学した。館員の詳細な説明を受けながら稀覯本に直接手に触れながらシェリーへの思いを新たにした。多忙の中貴重な時間を提供し入念な準備をされた関係各位に厚く御礼申し上げる次第である。当日の締めくくりである懇親会は吉岡丕展氏(大阪府立大学)の発声で始まり、終始和やかな雰囲気のうちに終了した。参加者は32名。なお来年度(1999年度)大会は12月4日(土)東京大学(本郷)の山上会館で、和泉敬子(尚絅女学院短期大学教授)の特別講演及び上島建吉(岐阜女子大学)の司会による代表的抒情詩 "Mont Blanc" のシンポージアムを熊谷園子(川村学園女子大学)、宮本なほ子(東京大学大学院生)と床尾辰男(京都府立大学)の各氏の陣容で行われる。

日本シェリー研究センター　**第７回大会**

日時:平成10年(1998年)12月5日(土曜日)＊12時15分より受付開始

場所:文教大学(埼玉県越谷キャンパス　3号館3401教室)＊同封の路線図・地図・学内案内図をご参照のうえ、お早めにお出かけください。

プログラム

1.....開会の辞　(12:45)

会長　石川重俊

2. . . . . 特別講演　(12:50)

関西学院大学教授　津田迪雄

「ヴィアレッジョからボスカムへ」

3. . . . . Shelley Symposium 1998: *The Cenci* (14:30)

司会　　文教大学　本田和也

パネリスト1　　慶應義塾大学　新名ますみ

「『チェンチ家』—典型と剽窃の効用」

パネリスト2　　明治学院大学大学院生　白石治恵

「Lucretia in *The Cenci* 」

レスポンス　　白鴎大学　原田　博

「悪に刷り込まれて—悲劇『チェンチ家 』一考察」

4. . . . . 年次総会　(16:30)

昨年度分会計報告・役員改選・その他

5. . . . . 図書館にてシェリー・コレクション見学(年次総会終了次第)

事務局からのご連絡

○　会費未納の方は受付にてお支払い下さるか、急ぎお振り込みお願いいたします

○　図書館見学後、学生食堂にて懇親会(会費4,000円)を開きます。

7時頃には散会いたしますので、遠方の方もぜご参加ください。

○　同封の「会員業績報告」にご記入の上当日ご持参くださるか、明年1月15日までに事務局宛ご郵送願います。その際、文献としての正確さと信頼性とを期すため巻・号・頁番号を必ず明示願います。

シンポージアム発表要旨

パネリスト1　新名ますみ　「『チェンチ家』—典型と剽窃の効用」

シェリーの詩劇、『チェンチ家』は様々な問題が指摘される作品である。父による娘の凌辱や、父親殺しなど過激な記述が多いこと、極悪人チェンチ伯爵と聖女ベアトリーチェというように登場人物が典型的すぎること、明らかにシェイクスピアの『マクベス』の剽窃と思われる部分が目立つことなどの問題のせいで、読者は内容以前にその点にのみ注目し、劇自体を過小評価してしまいがちである。ゴシップ作品のようでもあり、安易な模倣とも受け取れよう。しかし、その目に付きやすい特色を冷静に検討してみれば、それが劇を深遠なものとする重要な柱となっていることが自ずと分かってくるはずである。最もセンセーショナルな凌辱や暗殺の場面は、その残酷で扇情的な状況を越えた意味があったと考えなければならない。父による近親相姦も尊属殺人も親子の間でのみ起こる関係であり、善悪の両極にある父と娘がお互いに対して加えた最大の暴力には、加害者でもあり被害者でもある二人の心理が複雑に関係しているのである。典型的な悪党とヒロインの関係に見えるが、実は対極に立ったままでは済まされない部分を持っている。全くの善と悪ではない、完全に相手を憎んで抹殺しようというのでもない。この錯綜した父娘の心理を分析する際に、第3の問題点、シェイクスピアからの借用が意外な力を発揮する。シェリーはわざわざ『マクベス』のセリフを、クライマックスの場面に使っている。この最も重要な場面での借用は、セリフの言葉だけではなく、その語り手であるマクベスとマクベス夫人の性格、欲望、苦悩などを思い起こさせるものとなる。王の暗殺をためらうマクベス、夫以上の気力で王位簒奪を押し進めるマクベス夫人。チェンチ父娘はこの二人に相当するのか。それでは暗殺される王は何を暗示するのか。原型となる男女が夫婦というのは意味があるのか。そして、いずれもが悲劇的な死を遂げるのは何故なのか。『マクベス』のクライマックスでの登場は、様々な疑問を呼び起こし、単純明快に見える二人の役割と心理が幾重にも分かれた複雑なものであることを示してくれる。本シンポジウムは、登場人物たちが演じる典型が剽窃された科白によって如何に崩されるかを検討し、その結果示され

た新たなる典型が『縛を解かれたプロメテウス』や『アドネイス』にも劣らない人物像を暗示することを証明していくものである。

パネリスト2　　白石治恵「Lucretia in *The Cenci*」

The Cenci は、シェリーの他の作品同様、これまでさまざまな角度から研究されてきた。Paul Cantor はこの作品に見られるシェイクスピアの影響について詳細に述べ、Stuart Curran はフランチェスコを放蕩作家のジュネになぞらえるなど、この作品に対して大胆かつ独特の解釈を施した。また、1818年の *Julian and Maddalo* と同様に、この作品においても、テキストに表されたジレンマをどう理解するかは、読者各個人にゆだねるようシェリーが意図したと Earl R. Wasserman が述べて以来、シェリー作品から無理やり結論を導き出そうとしない傾向は、今日に至るまで強い影響力を持っている。その傾向を引き継ぐ最近の研究の中では、倫理的アンビバレンスの中に自己認識を関連づける Barry Magarian にも学ぶべき点が多い。それとは反対に、デコンストラクションやレセプション・セオリー、フェミニズムなど、さまざまな理論を用いてシェリー作品を分析する William A. Ulmer の *The Cenci* 論は、非常に興味深いもののひとつである。

このように、この作品は多くの分析点を持ってはいるが、それらは主にフランチェスコとベアトリーチェについてのみ多くを語られており、ベアトリーチェと運命を共にするルクレチアに焦点を当てた研究はこれまであまりなされてはいない。よって本発表では、ルクレチアの言動に主に着目し、その性格分析と、劇中における役割および意義を探ってゆきたい。

レスポンス　原田 博「悪に刷り込まれて―悲劇『チェンチ家』一考察」

シェリーの二つのドラマ、*Prometheus Unbound* と今回取り上げる *The Cenci* とは、同じ1820年に出版された。後者の執筆着手は、前年4月の前者の主要部分である第3幕までの仕上がりを待つように、時をおかずに5月から開始され、完成したのは8月とごく短期

間であった。なお、前者の第4幕は後者の完成後の同年暮れに書き加えられたこと、さらに、量的にはほぼ同じでありながら、前者には丸1年以上要し、後者は一気呵成ともいうべきわずか3ヶ月間であったこと、が興味を引く。シェリーが、ドラマという最初のジャンルである *Prometheus Unbound* の完成に難渋したであろうことは用意に推察できる。ただ、そこで得たドラマトゥルギーの技法を生かしたことを勘案しても、*The Cenci* の完成は驚異的早さであろう。元々両者には大きな相違がある。第一に、前者は、神話を素材にしたギリシャ古典劇の内容に修正を迫る異議申し立てであるのに対し、後者は、1599年に実際に起こったイタリアの名家チェンチ家の滅亡を題材にしていること。次に、前者においてはその副題が "A Lyrical Drama" とあるように、登場人物は、詩人シェリーの内的ヴィジョンの外在化・繰り人形であるのに対し、後者においては劇作家シェリーがその序文で明示しているように、各登場人物は独自の性格付けが十分になされていること。最後に、前者は、その特質上、純粋なレーゼ・ドラマであるのに対し、後者は、執筆中から、英国支配階級の通う名門コヴェント・ガーデンでの上演がもくろまれていたことである。同じジャンルとはいいながら、このように乖離する二つの作品をほぼ同時期にかつ短期間に完成させ得た理由には、両者には通底するものがあるからであろう。前者の執筆途上において、既に後者が構想されていた、と考えるべきであろう。やや図式的にいえば、後者はあらゆる意味で前者の暗転である。理想化されたプロメテウス的精神の無惨な敗北の姿が、主人公ベアトリーチェを通して露呈されていく。彼女は、暴虐な父親に対抗する過程で、必然的にそしてそれと知らずに、父なる男性原理が支配する教会・国家・貴族家庭という複合権力構造に敵対する者として袋小路へと追いつめられていく。前者における敵への愛と痛みを分かち合う精神の勝利は、後者において肉体への耐え難い陵辱によって、汚濁され悪に同化し復讐へと駆り立てられていく。シェリーは、正義を希求する精神の戦いは、それがどんな狭い領域であれ、必ず社会性を帯びると同時に強固な物質的肉体的虐待を招くものであることを演出しようとしたのである。

事務局便り

＜1999年度（第8回）大会＞

上記　第7回(1998年度）大会報告で触れたように、第8回大会は恒例の東京大学（本郷）の山上会館で開催される。

＜会員業績について＞

「日本シェリー研究センター」では会の規約に基づき、会員の学術上の業績の収集・整理をしている。送付された資料は後掲の「会員研究目録」冒頭に述べている方針で、英語版と日本語版とに分類してある。会員の多岐にわたる学問・研究上の仕事は出来るだけ広く日本語版で紹介いたしたく、研究書・翻訳書・論文はもちろん注釈や書評も含めた情報を歓迎する。なお、従来の文献目録は、会員が所定の用紙に記載して事務局に送付したものに限定していたが、Keats-Shelley Journal の "Current Bibliography" 担当 編集者 Jonathan Gross 氏から、日本を含めて極東地域における出来るだけ広範な文献を連絡して欲しいとの要請があり、今回は事務局が国内で目に付いた範囲内で英語版に掲載できる書誌を会員以外からも拾ってある。多々遺漏もあるはずである。国内外における書誌の収集の在り方について、ご意見・提案をお寄せいただきたい。締め切りは毎年2月10日までの到着分。なお、当該年度中に発行予定であっても頁番号等が未確定の場合は翌年度に願いたい。

＜論文掲載について＞

前号で触れたように英文論文や学術的に価値ある英文資料の投稿を募っている。今回は、事務局からの依頼を快諾された田久保浩氏の学位(Ph.D.)論文の一部を掲載した。既に日本語で発表したものの書き直しも含め、長さは65ストローク・25行換算で15～25枚程度。書式はMLA Style Sheet に従い、ネイテヴ・チェックを受けること。幹事が審査し掲載本数は1・2篇。

＜規約について＞

本センターの規約は裏表紙裏面に掲げている。

＜会計報告＞

会計監査の承認を受けた会計報告を別紙として添付してある。

＜会員移動＞

退会　玉井康彦氏　従前のご厚誼に深謝申しあげます。

＜新刊案内＞

1997年11月の『タイムズ』紙が大々的に報じたメアリ・シェリーの幻の作品が、昨年(1998年)暮れ、Alfred A. Knopf 社から *Maurice, or the Fisher's Cot* の表題で Claire Tomalin (*Shelley and his World* や *The Life and Death of Mary Wollstonecraft* の著者)の長大な序文を付して出版された。書誌情報は以下の通り。*Maurice, or the Fisher's Cot: A Tale*, edited. with an Introduction by Claire Tomalin (New York: Alfred A. Knopf, 1998). Pp. x, 179, [Contents: Acknowledgments; Preface by Christina Dazzi; Introduction by Claire Tomalin; Note on the Text; Maurice, or the Fisher's Cot; *Maurice:* Showing the Author's Original Lineation, Pagination, Spelling, Corrections and Emendations; Appendix: "Twelve Cogent Reasons for Supposing P. B. Sh-ll-y to be the D-v-l Inc-rn-t-' by Lady Mountcashell; Notes; Bibliographical Note; The Family Tree of Mary Shelley; The Family Tree of Lady Mountcashell]. 本書発見の経緯及びLady Mountcashell や Christina Dazzzi 等については、原田　博「メアリ・シェリーの幻の作品発見」(『英語青年』1998年5月号)でごく簡略に紹介している。

＜文教大学越谷図書館発行　Letters of Shelley Collection　を同封＞

今回も同図書館のご厚意に深く感謝申し上げます。

＜会費納入のお願い＞

必要最小限に押さえている会費であることをご賢察の上、ぜひ納入のほどお願いします。

＜事務局の移動＞

「日本シェリー研究センター」事務局は1999年4月をもって、白鴎大学から山梨大学教

育人間科学部に移転します。郵便物・e-mailは以下の住所・アドレスにお願いします。

〒400-8510 甲府市武田四丁目4-37　山梨大学教育人間科学部　原田 博研究室

lk3h-hrt@asahi-net.or.jp （イチケイではなくエルケイ。e-mail アドレスは暫定）

そのため本号が会員各位に届けられるのが大幅に遅れる見込み。ご寛恕を乞う。

日本シェリー研究センター規約

一条　本会の名称を「日本シェリー研究センター」とする。

二条　本センターは広くP.B.シェリーに係わる研究の普及・向上に貢献することを目的とする。

三条　本センターは前記の目的を遂行するため、次の活動を行う。

一　研究会・講演会・シンポージアム等の開催。

二　内外研究文献情報の収集・広報。

三　年報の発行。

四　その他必要と認められたもの。

四条　本センターは前記の趣旨に賛同する会員によって構成される。

五条　会員は二千円、学生会員は一千円を年会費として、当該会計年度(四月一日より翌年三月三十一日まで)内に納入することとする。会計は監査の承認を得て、毎年総会において報告される。

六条　本センターは議決機関として総会を設け、年一回開催することとする。

七条　本センターは右の活動の執行のため次の役員を置く。

一　会長(一名)

二　幹事(若干名)

(一)役員は総会にて選出される。任期は二年とし重任を妨げない。

(二)会長は本センターを代表し統括する。

(三)幹事(会長を含む)は企画運営・会計・事務局等を分担し、活動の運営に責任を負う。

付則

本センターの規約の変更は総会の議決を経なければならない。

三条の細則は内規を持って別に定める。