

SELECTED STORIES
OF EDGAR ALLAN POE

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は し が き

Edgar Allan Poe (1809-49) のわが国での人気はかなり根強いもので、明治20年代に紹介されはじめて以来現在までつづいていると言ってよい。彼の翻訳全集は戦後二度出ているが、二度とも刊行後まもなく売切れたようである。古書としてもあまり見かけないのは買った人が愛蔵しているからで、これも Poe の人気を示すものである。

たいていの方は少年雑誌で、「黒猫」、「黄金虫」などを読んでまずその怪奇さにひかれる。中学か高校の時代に文庫本などで「モルグ街の殺人」、「さらわれた手紙」のような探偵物とか、「大渦巻」、「瓶中の手稿」のような科学的なものを読む。青年期に「アナベル・リー」、「大がらす」のような耽美的な気分をもつ詩に共感して、この辺でいよいよ決定的に Poe のファンになってしまう。こういう人が多いのではないかと想像してみたりする。

この書では、惜しいような気もするが彼の詩は割愛して物語りだけを六篇とりあげた。いずれも美意識の化身のようなしかし明快な頭脳をもった天才が構成した文章である。非常に有名な作品とそれほどではないものとあるが、わたくしなりの知恵では学生諸君が興味をもって読みすすめるように選択し、配列したつもりである。

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	The Masque of the Red Death <i>1</i>
	Shadow <i>11</i>
Contents	The Cask of Amontillado <i>16</i>
	Hop-Frog <i>27</i>
	The Black Cat <i>42</i>
	Eleonora <i>58</i>
	Notes <i>69</i>

THE MASQUE OF THE RED DEATH

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 5 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. 10

But the Prince Prospero was happy and dauntless and sagacious. When his dominions were half depopulated, he summoned to his presence a thousand hale and light-hearted friends from among the knights and dames of his court, and with these retired to the deep seclusion of one of 15 his castellated abbeys. This was an extensive and magnificent structure, the creation of the prince's own eccentric yet august taste. 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. 20 They resolved to leave means neither of ingress or egress to the sudden impulses of despair or of frenzy from within. The abbey was amply provisioned. With such precautions

the courtiers might bid defiance to contagion. The external world could take care of itself. In the meantime it was folly to grieve, or to think. The prince had provided all the appliances of pleasure. There were buffoons, there were 5 improvisatori, there were ballet-dancers, there were musicians, there was Beauty, there was wine. All these and security were within. Without was the "Red Death."

It was toward the close of the fifth or sixth month of his seclusion, and while the pestilence raged most furiously 10 abroad, that the Prince Prospero entertained his thousand friends at a masked ball of the most unusual magnificence.

It was a voluptuous scene, that masquerade. But first let me tell of the rooms in which it was held. There were seven—an imperial suite. In many palaces, however, such 15 suites form a long and straight vista, while the folding doors slide back nearly to the walls on either hand, so that the view of the whole extent is scarcely impeded. Here the case was very different; as might have been expected from the duke's love of the *bizarre*. The apartments were so 20 irregularly disposed that the vision embraced but little more than one at a time. There was a sharp turn at every twenty or thirty yards, and at each turn a novel effect. To the right and left, in the middle of each wall, a tall and narrow Gothic window looked out upon a closed corridor which 25 pursued the windings of the suite. These windows were of stained glass whose color varied in accordance with the

prevailing hue of the decorations of the chamber into which it opened. That at the eastern extremity was hung, for example, in blue—and vividly blue were its windows. The second chamber was purple in its ornaments and tapestries, and here the panes were purple. The third was green 5 throughout, and so were the casements. The fourth was furnished and lighted with orange—the fifth with white—the sixth with violet. The seventh apartment was closely shrouded in black velvet tapestries that hung all over the ceiling and down the walls, falling in heavy folds upon a 10 carpet of the same material and hue. But in this chamber only, the color of the windows failed to correspond with the decorations. The panes here were scarlet—a deep blood color. Now in no one of the seven apartments was there any lamp or candelabrum, amid the profusion of golden 15 ornaments that lay scattered to and fro or depended from the roof. There was no light of any kind emanating from lamp or candle within the suite of chambers. But in the corridors that followed the suite, there stood, opposite to each window, a heavy tripod, bearing a brazier of fire that 20 projected its rays through the tinted glass and so glaringly illumined the room. And thus were produced a multitude of gaudy and fantastic appearances. But in the western or black chamber the effect of the fire-light that streamed upon the dark hangings through the blood-tinted panes, was 25 ghastly in the extreme, and produced so wild a look upon

the countenances of those who entered, that there were few of the company bold enough to set foot within its precincts at all.

It was in this apartment, also, that there stood against 5 the western wall, a gigantic clock of ebony. Its pendulum swung to and fro with a dull, heavy, monotonous clang; and when the minute-hand made the circuit of the face, and the hour was to be stricken, there came from the brazen lungs of the clock a sound which was clear and loud and deep and 10 exceedingly musical, but of so peculiar a note and emphasis that, at each lapse of an hour, the musicians of the orchestra were constrained to pause, momentarily, in their performance, to hearken to the sound; and thus the waltzers perforce ceased their evolutions; and there was a brief 15 disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused reverie or meditation. But when the echoes had fully ceased, a light 20 laughter at once pervaded the assembly; the musicians looked at each other and smiled as if at their own nervousness and folly, and made whispering vows, each to the other, that the next chiming of the clock should produce in them no similar emotion; and then, after the 25 lapse of sixty minutes, (which embrace three thousand and six hundred seconds of the Time that flies,) there came yet

another chiming of the clock, and then were the same disconcert and tremulousness and meditation as before.

But, in spite of these things, it was a gay and magnificent revel. The tastes of the duke were peculiar. He had a fine eye for colors and effects. He disregarded the *decora* of mere fashion. His plans were bold and fiery, and his conceptions glowed with barbaric lustre. There are some who would have thought him mad. His followers felt that he was not. It was necessary to hear and see and touch him to be *sure* that he was not.

10

He had directed, in great part, the moveable embellishments of the seven chambers, upon occasion of this great *fête*; and it was his own guiding taste which had given character to the masqueraders. Be sure they were grotesque. There were much glare and glitter and piquancy and phantasm—much of what has been since seen in “Hernani.” There were arabesque figures with unsuited limbs and appointments. There were delirious fancies such as the madman fashions. There was much of the beautiful, much of the wanton, much of the *bizarre*, something of the terrible, and not a little of that which might have excited disgust. To and fro in the seven chambers there stalked, in fact, a multitude of dreams. And these—the dreams—writhed in and about, taking hue from the rooms, and causing the wild music of the orchestra to seem as the echo of their steps. And, anon, there strikes the ebony clock

25

which stands in the hall of the velvet. And then, for a moment, all is still, and all is silent save the voice of the clock. The dreams are stiff-frozen as they stand. But the echoes of the chime die away—they have endured but an instant—and a light, half-subdued laughter floats after them as they depart. And now again the music swells, and the dreams live, and writhe to and fro more merrily than ever, taking hue from the many-tinted windows through which stream the rays from the tripods. But to the chamber which
10 lies most westwardly of the seven, there are now none of the maskers who venture; for the night is waning away; and there flows a ruddier light through the blood-colored panes; and the blackness of the sable drapery appals; and to him whose foot falls upon the sable carpet, there comes from
15 the near clock of ebony a muffled peal more solemnly emphatic than any which reaches *their* ears who indulge in the more remote gaities of the other apartments.

But these other apartments were densely crowded, and in them beat feverishly the heart of life. And the revel went
20 whirlingly on, until at length there commenced the sounding of midnight upon the clock. And then the music ceased, as I have told; and the evolutions of the waltzers were quieted; and there was an uneasy cessation of all things as before. But now there were twelve strokes to be
25 sounded by the bell of the clock; and thus it happened, perhaps, that more of thought crept, with more of time,

into the meditations of the thoughtful among those who revelled. And thus, too, it happened, perhaps, that before the last echoes of the last chimes had utterly sunk into silence, there were many individuals in the crowd who had found leisure to become aware of the presence of a masked 5 figure which had arrested the attention of no single individual before. And the rumor of this new presence having spread itself whisperingly around, there arose at length from the whole company a buzz, or murmur, expressive of disapprobation and surprise—then, finally, of 10 terror, of horror, and of disgust.

In an assembly of phantasms such as I have painted, it may well be supposed that no ordinary appearance could have excited such sensation. In truth the masquerade license of the night was nearly unlimited; but the figure in 15 question had out-Heroded Herod, and gone beyond the bounds of even the prince's indefinite decorum. There are chords in the hearts of the most reckless which cannot be touched without emotion. Even with the utterly lost, to whom life and death are equally jests, there are matters of 20 which no jest can be made. The whole company, indeed, seemed now deeply to feel that in the costume and bearing of the stranger neither wit nor propriety existed. The figure was tall and gaunt, and shrouded from head to foot in the habiliments of the grave. The mask which concealed the 25 visage was made so nearly to resemble the countenance of a

stiffened corpse that the closest scrutiny must have had difficulty in detecting the cheat. And yet all this might have been endured, if not approved, by the mad revellers around. But the mummer had gone so far as to assume the type of the Red Death. His vesture was dabbled in *blood*—and his broad brow, with all the features of the face, was besprinkled with the scarlet horror.

When the eyes of Prince Prospero fell upon this spectral image (which with a slow and solemn movement, as if more fully to sustain its *rôle*, stalked to and fro among the waltzers) he was seen to be convulsed, in the first moment with a strong shudder either of terror or distaste; but, in the next, his brow reddened with rage.

“Who dares?” he demanded hoarsely of the courtiers who stood near him—“who dares insult us with this blasphemous mockery? Seize him and unmask him—that we may know whom we have to hang at sunrise, from the battlements!”

It was in the eastern or blue chamber in which stood the Prince Prospero as he uttered these words. They rang throughout the seven rooms loudly and clearly—for the prince was a bold and robust man, and the music had become hushed at the waving of his hand.

It was in the blue room where stood the prince, with a group of pale courtiers by his side. At first, as he spoke, there was a slight rushing movement of this group in the direction of the intruder, who at the moment was also near

at hand, and now, with deliberate and stately step, made closer approach to the speaker. But from a certain nameless awe with which the mad assumptions of the mummer had inspired the whole party, there were found none who put forth hand to seize him; so that, unimpeded, he passed 5 within a yard of the prince's person; and, while the vast assembly, as if with one impulse, shrank from the centres of the rooms to the walls, he made his way uninterruptedly, but with the same solemn and measured step which had distinguished him from the first, through the blue chamber 10 to the purple—through the purple to the green—through the green to the orange—through this again to the white—and even thence to the violet, ere a decided movement had been made to arrest him. It was then, however, that the Prince Prospero, maddening with rage and the shame of his own 15 momentary cowardice, rushed hurriedly through the six chambers, while none followed him on account of a deadly terror that had seized upon all. He bore aloft a drawn dagger, and had approached, in rapid impetuosity, to within three or four feet of the retreating figure, when the latter, 20 having attained the extremity of the velvet apartment, turned suddenly and confronted his pursuer. There was a sharp cry—and the dagger dropped gleaming upon the sable carpet, upon which, instantly afterwards, fell prostrate in death the Prince Prospero. Then, summoning the wild 25 courage of despair, a throng of the revellers at once threw

themselves into the black apartment, and, seizing the mummer, whose tall figure stood erect and motionless within the shadow of the ebony clock, gasped in unutterable horror at finding the grave-cerements and corpse-like mask which they handled with so violent a rudeness, untenanted by any tangible form.

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.

SHADOW
A PARABLE

Yea! though I walk through the valley of the *Shadow*:
—*Psalm of David* [XXIII].

Ye who read are still among the living: but I who write shall have long since gone my way into the region of shadows. For indeed strange things shall happen, and secret things be known, and many centuries shall pass away, ere these memorials be seen of men. And, when seen, there will be 5 some to disbelieve, and some to doubt, and yet a few who will find much to ponder upon in the characters here graven with a stylus of iron.

The year had been a year of terror, and of feelings more intense than terror for which there is no name upon the 10 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 15 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. The peculiar spirit of the skies, if I mistake not greatly, made itself manifest, not only in the physical orb of the earth, but in the souls, imaginations, and meditations of mankind.

5 Over some flasks of the red Chian wine, within the walls of a noble hall, in a dim city called Ptolemais, we sat, at night, a company of seven. And to our chamber there was no entrance save by a lofty door of brass: and the door was fashioned by the artizan Corinnos, and, being of rare
10 workmanship, was fastened from within. Black draperies, likewise, in the gloomy room, shut out from our view the moon, the lurid stars, and the peopleless streets—but the boding and the memory of Evil, they would not be so excluded. There were things around us and about of which
15 I can render no distinct account—things material and spiritual—heaviness in the atmosphere—a sense of suffocation—anxiety—and, above all, that terrible state of existence which the nervous experience when the senses are keenly living and awake, and meanwhile the powers of
20 thought lie dormant. A dead weight hung upon us. It hung upon our limbs—upon the household furniture—upon the goblets from which we drank; and all things were depressed, and borne down thereby—all things save only the flames of the seven iron lamps which illumined our revel. Uprearing
25 themselves in tall slender lines of light, they thus remained burning all pallid and motionless; and in the mirror which

their lustre formed upon the round table of ebony at which we sat, each of us there assembled beheld the pallor of his own countenance, and the unquiet glare in the downcast eyes of his companions. Yet we laughed and were merry in our proper way—which was hysterical; and sang the songs of Anacreon—which are madness; and drank deeply—although the purple wine reminded us of blood. For there was yet another tenant of our chamber in the person of young Zoilus. Dead, and at full length he lay, enshrouded;—the genius and the demon of the scene. 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. But gradually my songs they ceased, and their echoes, rolling afar off among the sable draperies of the chamber, became weak, and undistinguishable, and so faded away. And lo! from among those sable draperies where the sounds of the song departed, there came forth a dark and undefined shadow—a shadow such as the moon, when low in heaven, might fashion from the

figure of a man: but it was the shadow neither of man, nor of God, nor of any familiar thing. And, quivering awhile among the draperies of the room, it at length rested in full view upon the surface of the door of brass. But the shadow
5 was vague, and formless, and indefinite, and was the shadow neither of man, nor of God—neither God of Greece, nor God of Chaldaea, nor any Egyptian God. And the shadow rested upon the brazen doorway, and under the arch of the entablature of the door, and moved not, nor
10 spoke any word, but there became stationary and remained. And the door whereupon the shadow rested was, if I remember aright, over against the feet of the young Zoilus enshrouded. But we, the seven there assembled, having seen the shadow as it came out from among the draperies, dared
15 not steadily behold it, but cast down our eyes, and gazed continually into the depths of the mirror of ebony. And at length I, Oinos, speaking some low words, demanded of the shadow its dwelling and its appellation. And the shadow answered, “I am SHADOW, and my dwelling is near to the
20 Catacombs of Ptolemais, and hard by those dim plains of Helusion which border upon the foul Charonian canal.” And then did we, the seven, start from our seats in horror, and stand trembling, and shuddering, and aghast: for the tones in the voice of the shadow were not the tones of any
25 one being, but of a multitude of beings, and, varying in their cadences from syllable to syllable, fell duskily upon

our ears in the well remembered and familiar accents of many thousand departed friends.

NOTES

THE MASQUE OF THE RED DEATH

The “Red Death” 「赤死病」ただしこれは作者の創作による架空の病気の名である。

- 1 3 **Avatar** [ævətá:r] 「具現, 化身」
seal 「しるし」
- 5 **dissolution** =death
- 7 **pest ban** 「疫病の布告」ban=decree, edict
- 11 **Prince Prospero** [prɔ̃spərəu] 「プロスペロ大公」この ‘Prince’ は「殿様, 領主」の意に解してよい。
- 15 **retired to the deep seclusion** 「世塵を遠くさけた場所に引きこもった」seclusion=secluded place
- 16 **castellated abbeys** 「城郭ふうの僧院」
- 21 **leave means neither of ingress or egress** 「いっさいの出入りの手段をのこさない」
- 2 1 **bid defiance to** ~ 「~をものともしない」
The external world could take care of itself. 「外の世界は何とでもなればよかった, 外は外で勝手にやればよかった」
- 4 **the appliances of pleasure** 「享樂の手だて」
- 5 **improvisatori** [improvizató:ri] (イタリア語) 「即興詩人」単数形は **improvisatore**
- 6 **Beauty** 「美人」
- 11 **masked ball** 「仮面舞踏会」
- 14 **imperial suite** 「壮麗なひと続きの部屋部屋」
- 15 **folding doors** 「たたみ扉, 折戸」
- 17 **the view of the whole extent** 「会場の全景」
- 19 **bizarre** [bizú:] 「怪奇趣味」元来はフランス語の形容詞で, **fantastic, grotesque** の意。
- 20 **the vision embraced but little more than one at**

- a time** 「一時に一部屋以上を見渡すことはほとんどできなかつた」
- 24 **looked out upon a closed corridor** 「閉(た)て切つた廊下に臨んでいた」
- 25 **pursued the windings of the suite** 「曲りくねつてつづく部屋部屋に沿つてつづいていた」
- 3 1 **prevailing hue** 「基調となっている色あい」
 2 **That =The chamber was hung-----in blue** 「青色の壁掛がかかっていた」
- 10 **falling in heavy folds** 「幾重にも重たくひだをなして垂れていた」
- 15 **candelabrum** 「しょく台, 灯架」裝飾をほどこした枝状のしょく台で、同時に多くの灯をともすことができる。
- 16 **depended** 「たれさがつていた」 **depend=hang down, be suspended** 今日では使われない古い語法である。
- 20 **bearing a brazier of fire** 「かがり火をのせた」
- 26 **was ghastly in the extreme** 「この上もなくものすごかつた」
- 4 8 **lungs** 「肺」ただし時計を人体にたとえているのである。
- 14 **their evolutions** 「旋回(運動)」ワルツを踊る時は体を旋回させるからである。
- 21 **as if at their own nervousness and folly** 「自己の神経過敏と愚かしさを自嘲するかのよう」この **as if** の次には **they smiled** を補つて考えよ。
- 22 **each to the other =to each other**
- 26 **Time** 確実に流れ去る時間の絶対的性質を強調するために大文字にしたのであろう。
- 5 5 **decora** 「体裁」decorum の複数形。
- 12 **upon occasion of this great fête** 「この盛大な饗宴に際して」 **fête=feast**
- 14 **Be sure =Certainly**
- 16 **"Hernani"** 1830年に発表されたヴィクトル・ユーゴーの戯曲。フランス浪漫主義の傑作悲劇。
- 18 **appointments** 「裝飾品, 装身具」

- 23 **the dreams** 「夢まぼろしのような人物」
- 24 **writhed in and about** 「あちこち歩きまわった」
- 6 3 **as they stand** 「そのまま、身動きもせずに」
- 6 **the music swells** 「音楽が高なる」
- 11 **venture** =dare to go
- 13 **sable** =black
- 16 **indulge in the more remote gaieties of the other apartments** 「ここからもっと遠くはなれて、ほかの部屋で歓楽にふけている」
- 26 **more of thought crept, with more of time, into the meditations of the thoughtful** 「思慮深い人々は、時間が長びくぶんだけ、これまでよりも一そう深く考えこんでしまった」時計が12時を打つ時には他の時刻を打つ時よりも多く時間がかかるからである。
- 7 4 **had found leisure to become aware of** ----- 「時間的なゆとりが生じて-----に気づくようになった」
- 7 **this new presence** 「この新しくあらわれた人物」
- 10 **expressive of disapprobation and surprise** = expressing disapprobation and surprise
- 12 **painted** =described
- 15 **license** 「気まま、放らつ」(=abuse of liberty)
- 16 **had out-Heroded Herod** 「ヘロデ王をしのぐほどであった、あまりにもけたはずれであった」Herod [hérəd] (73? -4 B.C.)はユダヤの王で、幼児のキリストを殺害するため、ベツレヘムの幼児全部の虐殺を命じたという悪王。この表現はShakespeareのもちいた It out-herods Herod. (*Hamlet* III, ii, 16) から生じたものである。
- 17 **the prince's indefinite decorum** 「大公の奉ずる漠たる礼節」indefinite=not precise, decorum=etiquette
- 19 **the utterly lost** 「まったく墮落した人々」
- 25 **the habiliments of the grave** 「死装束、きょうかたびら」
- 8 2 **in detecting the cheat** 「(仮面が)つくり物であることを見破るのに」

- 3 **if not approved** = even if it might not have been approved (たとえ承知はできなかつたにしても)
- 4 **the mummer** 「その仮装人物」
the type 「手本, 好例」 = the model, the pattern
- 6 **was besprinkled with the scarlet horror** 「おそろしい真紅のしみが点々とついていた」
- 9 **as if more fully to sustain its rôle** 「もっと完全にその役わりを果そうとしているかのように」
- 9 6 **within a yard of the prince's person** 「大公の体のすぐ近くを」 person = living body
- 7 **as if with one impulse** 「まるで全員が一しよに衝動を感じたように, まるで言い合せたように」
- 9 **with the same solemn and measured step** 「最初に登場した時と同じのもったいぶった, きちんとした足どり」
- 13 **a decided movement** 「決然たる行動」
- 19 **in rapid impetuosity** 「性急に」
- 21 **having attained the extremity of~** 「~の一番はずれまで達すると」
- 24 **fell prostrate in death** 「ばったり倒れて死んだ」
 prostrate = lying flat
- 25 **the wild courage of despair** 「死にもの狂いのすさまじい勇氣」
- 10 4 **the grave-cerements** = the habiliments of the grave
 6 **untenanted by any tangible form** 「中には手ごたえのある人間の姿などはまるでない(ことを)」
- 10 **in the despairing posture of his fall** 「たおれ伏した絶望的な姿のまま」

SHADOW

A PARABLE

Yea, though I walk through the valley of the

Shadow: 「たといわれ死のかげの谷をあゆむとも」

Bible の詩編第23編「ダビデのうた」からの引用である。

その第4節は次のとおりである。

Yea, though I walk through the valley of the shadow
of death, I will fear no evil: for thou art with me;
thy rod and thy staff they comfort me. (たといわれ
死のかげの谷をあゆむとも禍害(わざ)をおそれじ、なん
じ我とともに在(ま)せばなり、なんじの笞(しも)なんじ
の杖われを慰む)

Poeがこれを引いたのは、本文の味わいが、Bibleの散文を思わせるからであろう。

- 11 2 **the region of shadows** 「影の領域、よみのくに」
4 **ere these memorials be seen of men** 「世の人がこの覚書を見るにいたるまでには」
7 **the characters here graven with a stylus of iron**
「鉄の尖筆をもってここに刻まれた文字」 stylus = ancient writing-
implement, a small rod with pointed end for scratching letters on wax-covered tablets and blunt
end for obliterating.
9 **The year had been a year of terror,** 最近の研究によるとPoeがこの作品を書く直前に、そのころ作者が住んでいたバルチモアの町ではコレラが猛威をふるい、空にはあやしい彗星が不気味な尾を引いて、人心は恐怖におののいたということであり、それらの天変地異がこの作品にうまく取入れられているのだと思われる。
14 **cunning in the stars** 「占星の術に秀でた」
15 **aspect of ill** 「凶兆、不吉なきざし」
the Greek Oinos [óinos] 「ギリシャ人オイノス」
Oinos はここでは人名であるが、ギリシャ語では one, an individual の意。
17 **at the entrance of Aries** [éəri:z] 「白羊宮の入口のところで」
the planet Jupiter 「木星」
12 1 **Saturnus** [sætənəs] 「土星」 (= Saturn) なおこの辺の天文学上の記述は正確な知識にもとづくもので、Poeは天文学や数学を好んでいたということである。

- 5 **Over some flasks of the red Chian wine** 「キオス島産の赤ぶどう酒の瓶をかこんで」後の'sat' にかかる副詞句. Chian [káiən] wineはエーゲ海の Chios[káios] 島にできるぶどう酒.
- 6 **Ptolemais [tðliméiis] Pelusium** の近くの町で, エスティニアヌス帝の治世に疫病が流行したことがギボンの「ローマ衰亡史」の中に記されている.
- 9 **Corinnos [kərinəs]**
- 14 **around us and about** つぎにもう一度 us を補って考える.
- 18 **the nervous experience** この experience は動詞であることに注意せよ. the nervous=nervous people
- 13 6 **Anacreon [ənækriən]** 紀元前六世紀後半から五世紀前半にかけてのギリシャ詩人. 酒と恋をたたえた詩が多い.
- 9 **Zoilus [zóuiləs]** エジプト系のギリシャ人によくある名前.
- 10 **the genius and the demon of the scene** 「この酒宴の席の守り神, そして魔神として」
bore no portion in our mirth 「われわれの歓楽には加わっていなかった」
- 20 **the son of Teios [téiəs]** =Anacreon. アナクレオンはギリシャのテオース島に生れた.
my songs they ceased =my songs ceased. このthey は my songs のくりかえしであるが, あきらかにPoe が Bible の文体を意識して真似たものであろう.
- 23 **And lo!** これも Bible によく見うける表現である.
- 14 3 **rested in full view** 「全容をあらわした, 全姿をみせた」
 7 **Chaldæa [kældí(:)ə]** カルデア (バビロニア南部の古代の地方名)
- 9 **entablature [entæblətə]** なげし. the part of an order above the column, including architrave, frieze, and cornice.
- 12 **aright** =rightly
- 17 **demanded of the shadow** =asked the shadow