

John Jasper はなぜ不幸なのか？ *The Mystery of Edwin Drood*における倦怠感
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1. Dickens has dropped away here all the burden of analyzing society. . . . Dickens, so far as we can see, is exclusively concerned with a psychological problem. (Wilson, pp.100-101)
2. a monotonous, silent city (*The Mystery of Edwin Drood*, Chapter 3, p.23)
3. a city of another and a bygone time is Cloisterham (Ibid.)
4. ‘The cramped monotony of my existence grinds me away by the grain.’ (*The Mystery of Edwin Drood*, Chapter 2, p.19)
5. ‘You know how, don’t you, that even a poor monotonous chorister and grinder of music – in his niche – may be troubled with some stray sort of ambition, restlessness, dissatisfaction, what shall we call it?’ (*Edwin Drood*, Chapter 3, p.20)
6. Jasper suffers from a “female” disease. . . . In Dickens’s novel, the danger also comes from within Jasper, who experiences what is normally a feminine rage in sensation novels against a confining, unfulfilled lifestyle. (Weliver, pp.124-125)
7. We have seen that the condition on which only consciousness can begin to exist, is the occurrence of *a change of state*; and that this change of state necessarily generates the terms of *a relation of unlikeness*. We have seen that not simply does consciousness become nascent only by virtue of a change – by the occurrence of a state unlike the previous state; but that consciousness can continue only so long as changes continue – only so long as *relations of unlikeness* are being established. (Spencer, p.83)
8. ‘I did it millions and billions of times. I did it so often, and through such vast expanses of time, that when it was really done, it seemed not worth the doing, it was done so soon.’ (*The Mystery of Edwin Drood*, Chapter 23, p.260)

9. In his division and duality, Jasper the melodious choirmaster is like much of Cloisterham. (Stone, 378)
10. Dickens emphasizes Jasper's self-division – his dark, driven self and his bright, dissembling self. (Stone, 381)
11. *The Mystery of Edwin Drood* dismisses plurality as an ideal, associating it instead with illness and criminality. (Weliver, p.140)
12. Constantly exercising an Art which brought him into mechanical harmony with others, and which could not have been pursued unless and they had been in the nicest mechanical relations and unison, it is curious to consider that the spirit of the man was in *moral accordance or interchange* with nothing around him. (*The Mystery of Edwin Drood*, Chapter 23, p.255)
13. As, in some cases of drunkenness, and in others of animal magnetism, there are two states of consciousness which never clash, but each of which pursues its separate course as though it were continuous instead of broken. (*Edwin Drood*, Chapter 3, p.24)
14. Who could have told, by looking at Mr Grewgious, whether he had ever known ambition or disappointment? (*The Mystery of Edwin Drood*, Chapter 11, p.113)
15. Mr. Jasper is, like Dickens, an artist: he is a musician, he has a beautiful voice. He smokes opium, and so, like Dickens, leads a life of the imagination apart from the life of men. (Wilson, p.102)
16. She[Rosa] would have gone once more – was all but gone – and once more *his face, darkly threatening* what would follow if she went, has stopped her. (*The Mystery of Edwin Drood*, Chapter 19, p.214)
17. An unusually handsome lithe young fellow, and an unusually handsome lithe girl; much alike; both very dark, and very rich in colour. (*The Mystery of Edwin Drood*, Chapter 6, p.58)

18. Your sister has learnt how to govern what is proud in her nature. . . No doubt her life is darkened by the cloud that darkens yours. But bending her pride into a grand composure that is not haughty or aggressive. . . she has won her way through those streets until she passes along them as high in the general respect as any one who treads them. (*The Mystery of Edwin Drood*, Chapter 17, 196)
- 21 'You have the wisdom of Love. . .and it was the highest wisdom ever known upon this earth.' (*The Mystery of Edwin Drood*, Chapter 10, 108)
- 22 He thought of the gossip that had reached him from the Nuns' House, to the effect that Helena, whom he had mistrusted as so proud and fierce, *submitted herself to the fairy-bride*. . . He thought of *the picturesque alliance between those two, externally so very different*. (*The Mystery of Edwin Drood*, Chapter 9, p.100)
- 23 'I don't ask you for your love; give me yourself and your hatred.' (*The Mystery of Edwin Drood*, Chapter 19, p.215)
- 24 'The echoes of my own voice among the arches seem to mock me with my daily drudging round.' (*The Mystery of Edwin Drood*, Chapter 2, p.19)

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