

Beauties of Nature, have also the additional Advantages of Art.

INDEX

To the preceding numbers of *Studies in the Humanities* (Vols. XLI-XLII, 1977-78). Only the poets and their works are listed for convenience' sake, with the Roman numerals in brackets showing the volume in which they are quoted. An independent and minute index will be attached to the final organization of the materials when the series is completed.

1. W. B. Yeats (1865-1939) [XLI]:
The Letters of W. B. Yeats, ed. by Allan Wade. London: Rupert Hart-Davis, 1954.
Essays and Introductions. London: Macmillan & Co. Ltd., 1961.
Uncollected Prose by W. B. Yeats, Vol. I, ed. by John P. Frayne. London: Macmillan & Co. Ltd., 1970.
2. Edwin Muir (1887-1959) [XLI]:
Autobiography. London: The Hogarth Press, revised ed. 1954.
The Estate of Poetry. London: The Hogarth Press, 1962.
3. T. S. Eliot (1888-1965) [XLI]:
The Sacred Wood. London: Methuen, 1920.
A Choice of Kipling's Verse. London: Faber & Faber Ltd., 1941.
On Poetry and Poets. London: Faber & Faber Ltd., 1957.
4. Herbert Read (1893-1968) [XLII]:
Phases of English Poetry. London: The Hogarth Press, 1928.
Annals of Innocence and Experience. London: Faber & Faber Ltd., 1940; revised 1946.
5. Robert Graves (1895-) [XLII]:
On English Poetry. London: Heinemann, 1922.
The English Ballad: A Short Critical Survey. London: Ernest Benn Ltd., 1927.
Goodbye to All That. London: Cassell, 1929; revised 1957.
The Crowning Privilege: Collected Essays on Poetry. London: Cassell, 1955.
English and Scottish Ballads. London: Heinemann, 1957.
Poetic Craft and Principle. London: Cassell, 1967.

not Judges of Language, or those who notwithstanding they are Judges of Language, have a true and unprejudiced Taste of Nature. The Condition, Speech, and Behaviour of the dying Parents, with the Age, Innocence, and Distress of the Children, are set for in such tender Circumstances, that it is impossible for a Reader of common Humanity not to be affected with them. As for the Circumstance of the *Robin-red-breast*, it is indeed a little Poetical Ornament: and to shew the Genius of the Author amidst all his Simplicity, it is just the same kind of Fiction which one of the greatest of the *Latin* Poets has made use of upon a Parallel Occasion; I mean that Passage in *Horace*, where he describes himself when he was a Child, fallen asleep in a Desert Wood, and covered with Leaves by the Turtles that took pity on him.

*Me fabulosae Vulture in Apulo
Altricis extra limen Apuliae
Ludo fatigatumque somno
Fronde nova puerum palumbes*

Texere ...

I have heard that the late Lord DORSET, who had the greatest Wit tempered with the greatest Candour, and was one of the finest Criticks as well as the best Poets of his Age, had a numerous Collection of old *English* Ballads, and took a particular Pleasure in the Reading of them. I can affirm the same of Mr. DRYDEN; and know several of the most refined Writers of our present Age, who are of the same Humour.

I might likewise refer my Reader to MOLIERE's Thoughts on this Subject, as he has expressed them in the Character of the *Misanthrope*; but those only who are endowed with a true Greatness of Soul and Genius, can divest themselves of the little Images of Ridicule, and admire Nature in her Simplicity and Nakedness. As for the little conceited Wits of the Age, who can only shew their Judgment by finding Fault; they cannot be supposed to admire these Productions which have nothing to recommend them, but the Beauties of Nature, when they do not know how to relish even those Compositions that, with all the

that the Language is often very sounding, and that the whole is written with a true Poetical Spirit.

If this Song had been written in the *Gothic* Manner, which is the Delight of all our little Wits, whether Writers or Readers, it would not have hit the Taste of so many Ages, and have pleased the Readers of all Ranks and Conditions. I shall only beg Pardon for such a Profusion of *Latin* Quotations; which I should not have made use of, but that I feared my own Judgment would have looked too singular on such a Subject, had not I supported it by the Practice and Authority of *Virgil*.

STORY

1. Joseph Addison¹⁵⁾

My Reader will think I am not serious, when I acquaint him that the Piece I am going to speak of was the old Ballad of the *Two Children in the Wood*, which is one of the Darling Songs of the Common People, and has been the Delight of most *Englishmen* in some Part of their Age.

This Song is a plain simple Copy of Nature, destitute of all the Helps and Ornaments of Art. The Tale of it is a pretty Tragical Story; and pleases for no other Reason, but because it is a Copy of Nature. There is even a despicable Simplicity in the Verse; and yet, because the Sentiments appear genuine and unaffected, they are able to move the Mind of the most polite Reader with inward Meltings of Humanity and Compassion. The Incidents grow out of the Subject, and are such as are the most proper to excite Pity. For which Reason the whole Narration has something in it very moving; notwithstanding the Author of it (whoever he was) has delivered it in such an abject Phrase, and poorness of Expression, that the quoting any part of it would look like a Design of turning it into Ridicule. But though the Language is mean, the Thoughts, as I have said, from one end to the other are natural: and therefore cannot fail to please those who are

15) *The Spectator*. Vol. I, 265-66 (No. 85; 1711).

But of all the descriptive Parts of this Song, there are none more beautiful than the four following Stanzas, which have a great Force and Spirit in them, and are filled with very natural Circumstances. The Thought in the third Stanza was never touched by any other Poet, and is such an one as would have shined in *Homer* or in *Virgil*.

*So thus did both those Nobles die,
Whose Courage none could stain;
An English Archer then perceiv'd
The noble Earl was slain.*

*He had a Bow bent in his Hand,
Made of a trusty Tree,
An Arrow of a Cloth-yard long
Unto the Head drew he.*

*Against Sir Hugh Montgomery
So right his Shaft he set,
The grey-goose Wing that was thereon
In his Heart-blood was wet.*

*This Fight did last from Break of Day
Till setting of the Sun;
For when they rung the Evening Bell
The Battel scarce was done.*

What can be more natural or more moving, than the Circumstances in which he describes the Behaviour of those Women who had lost their Husbands on this fatal Day?

*Next Day did many Widows come
Their Husbands to bewail,
They wash'd their Wounds in brinish Tears,
But all would not prevail.*

*Their Bodies bath'd in purple Blood
They bore with them away:
They kiss'd them dead a thousand times,
When they were clad in Clay.*

Thus we see how the Thoughts of this Poem, which naturally arise from the Subject, are always simple, and sometimes exquisitely noble;

majestick, and the Numbers sonorous; at least, the *Apparel* is much more *gorgeous* than many of the Poets made use of in Queen *Elizabeth's* Time, as the Reader will see in several of the following Quotations.

What can be greater than either the Thought or the Expression in that Stanza,

*To drive the Deer with Hound and Horn
Earl Piercy took his Way;
The Child may rue that was unborn
The Hunting of that Day!*

This Way of considering the Misfortunes which this Battel would bring upon Posterity, not only on those who were born immediately after the Battel and lost their Fathers in it, but on those also who perished in future Battels which took their rise from this Quarrel of the two Earls, is wonderfully beautiful, and conformable to the Way of Thinking among the ancient Poets.

*Audiet pugnas vitio parentum
Rara juvenus. —Hor.*

What can be more sounding and poetical, or resemble more the majestick Simplicity of the Ancients, than the following Stanzas?

*The stout Earl of Northumberland,
A Vow to God did make,
His Pleasure in the Scottish Woods
Three summer's Days to take.*

*With fifteen hundred Bowmen bold,
All chosen Men of Might,
Who knew full well, in Time of Need,
To aim their Shaftes aright.*

*The Hounds ran swiftly thro' the Woods
The nimble Deer to take,
And with their Cries the Hills and Dales
An Eccho shrill did make.*

... Vocat ingenti clamore Cithaeron,
Taygetique canes, domitrixque Epidaurus equorum:
Et vox assensu nemorum ingeminata remugit.

beautiful Strokes which please the Reader in the old Song of *Chevy-Chase*; I shall here, according to my Promise, be more particular, and shew that the Sentiments in that Ballad are extremely Natural and Poetical, and full of the majestick Simplicity which we admire in the greatest of the ancient Poets; For which Reason I shall quote several Passages of it, in which the Thought is altogether the same with what we meet in several Passages of the *Aeneid*; not that I would infer from thence, that the Poet (whoever he was) proposed to himself any Imitation of those Passages, but that he was directed to them in general, by the same kind of Poetical Genius, and by the same Copyings after Nature.

Had this old Song been filled with Epigrammatical Turns and Points of Wit, it might perhaps have pleased the wrong Taste of some Readers; but it would never have become the Delight of the common People, nor have warmed the Heart of Sir *Philip Sidney* like the Sound of a Trumpet; it is only Nature that can have this Effect, and please those Tastes which are the most unprejudiced or the most refined. I must however beg leave to dissent from so great an Authority as that of Sir *Philip Sidney*, in the Judgment which he has passed as to the rude Stile and evil Apparel of this Antiquated Song; for there are several Parts in it where not only the Thought but the Language is

may judge from the style, cannot be older than the time of Elizabeth, and was probably written after the elogium of Sir Philip Sidney: perhaps in consequence of it. I flatter myself, I have here recovered the genuine antique poem; the true original song, which appeared rude even in the time of Sir Philip, and caused him to lament, that it was so evil-apparelled in the rugged garb of antiquity" (*Reliques*, Vol. I, 19), and gives us a song entitled 'The Ancient Ballad of Chevy Chase' (Book I, No. 1). The version used by Addison is given as 'The More Modern Ballad of Chevy Chace' in Book III, No. 1. As to the superiority of the two versions Wheatley makes comments that "The old version is so far superior to the modern one that it must ever be a source of regret that Addison, who elegantly analyzed the modern version, did not know of the original" (*Reliques*, Vol. I, 22); and Child takes a similar opinion, saying that the modern version is a "very seriously enfeebled edition," and is "a striking but by no means a solitary example of the impairment which an old ballad would suffer when written over for the broadside press." (*ESPB*, Vol. III, 305.)

sometime raiseth up his voyce to the height of the heavens, in singing the laudes of the immortall God? Certainly I must confess mine owne barbarousnesse, I never heard the old Song of Percy and Douglas, that I founde not my heart mooved more then with a Trumpet; and yet is it sung but by some blinde Crowder, with no rougher voyce, then rude stile: which being so evill appavelled in the dust and Cobwebbes of that uncivill age, what would it worke, trimmed in the gorgeous eloquence of *Pindare*? In *Hungarie* I have seene it the mannner at all Feastes, and other such like meetings, to have songs of their ancestors valure, which that right souldierlike nation, think one of the chiefest kindlers of brave courage. The incomperable *Lacedemonians*, did not onelie carrie that kinde of *Musicke* ever with them to the field, but even at home, as such songs were made, so were they all content to be singers of them: when the lustie men were to tell what they did, the old men what they had done, and the yoong what they would doo. And where a man may say that *Pindare* many times praiseth highly Victories of small moment, rather matters of sport then vertue, as it may be answered, it was the fault of the *Poet*, and not of the *Poetrie*; so ideed the chiefe fault was, in the time and custome of the Greekes, who set those toyes at so high a price, that *Phillip* of *Macedon* reckoned a horse-race wonne at *Olympus*, among his three fearefull felicities. But as the unimitable *Pindare* often did, so is that kind most capable and most fit, to awake the thoughts from the sleepe of idlennesse, to embrace honourable enterprises.

2. Joseph Addison¹⁴⁾

In my last *Monday's* Paper I gave some general Instances of those

14) *The Spectator*, Vol. I, 228-29, 231, 232 (No. 74; 1711). In the preceding paper (No. 70) Addison writes that "I must only caution the Reader not to let the Simplicity of the Stile, which one may well pardon in so old a Poet, prejudice him against the greatness of the Thought" (*Ibid.*, Vol. I, 219). Apart from our probable generosity towards the simplicity of the style as a positive characteristic of the ballad, there is a problem of the version used by Addison as the text of 'Chevy Chase.' Percy writes that "Mr. Addison has given an excellent critique on this very popular ballad, but is mistaken with regard to the antiquity of the common-received copy; for this, if one

*In one Day fifty Knights were slain
With Lords of great Renown.*

*And of the rest of small Account
Did many Thousands dye, &c.*

At the same time that our Poet shews a laudable Partiality to his Country-men, he represents the Scots after a Manner not unbecoming so bold and brave a People.

*Earl Douglas on a milk-white Steed,
Most like a Baron bold,
Rode foremost of the Company
Whose Armour shone like Gold.*

His Sentiments and Actions are every Way suitable to an Hero. One of us two, says he, must dye: I am an Earl as well as your self, so that you can have no Pretence for refusing the Combat: However, says he, 'tis Pity, and indeed would be a Sin, that so many innocent Men should perish for our Sakes, rather let you and I end our Quarrel in single Fight.

STYLE

1. Sir Philip Sidney¹³⁾

Is it the *Lyricke* that moste displeaseth, who with his tuned *Lyre*, and well accorded voice, giveth praise, the reward of vertue, to vertuous acts? who giveth morall preceptes and naturall Problemes, who

13) *The Defence of Poesie*, p. 24. The fact that an independent defence of the heroic poetry immediately follows this defence of the lyric leads me to say that Friedman is unfairly severe towards Sidney when he writes that "An anonymous eighteenth-century essayist was not far wrong in thinking it was the ballad's 'Martial Spirit' that 'had such an effect on Sir Philip Sidney's Heroic Mind.' ["Of the Old English Poets and Poetry," *Muses' Mercury* (June, 1707).] Sidney was answering Gosson's charge of poetry's inutility, and comes down heavily, therefore, upon the inspiring, bardic, 'magical' power of the ballad, upon its use as a martial stimulant capable of moving a soldier 'more than with a Trumpet.' The immediate transition to the banquet songs of the Hungarians, a most 'souldier-like Nation,' tells us a great deal." (*The Ballad Revival*, p. 33.)

of the *Golden Fleece*, and the *Wars of Thebes*, for the Subjects of their Epic Writings.

The Poet before us has not only found out an Hero in his own Country, but raises the Reputation of it by several beautiful Incidents. The *English* are the first who take the Field, and the last who quit it. The *English* bring only fifteen hundred to the Battel, the *Scotch* Two thousand. The *English* keep the Field with Fifty three: The *Scotch* retire with Fifty five: All the rest on each side being slain in Battel. But the most remarkable Circumstance of this Kind is the different Manner in which the *Scotch* and *English* Kings receive the News of this Fight, and of the great Men's Deaths who commanded in it.

*This News was brought to Edinburgh,
Where Scotland's King did reign,
That brave Earl Douglas suddenly
Was with an Arrow slain.*

*O heavy News, King James did say,
Scotland can Witness be,
I have not any Captain more
Of such Account as he.*

*Like Tydings to King Henry came
Within as short a Space,
That Piercy of Northumberland
Was slain in Chevy-Chace.*

*Now God be with him, said our King,
Sith 'twill no better be,
I trust I have within my Realm
Five hundred as good as he.*

*Yet shall not Scot nor Scotland say
But I will Vengeance take,
And be revenged on them all
For brave Lord Piercy's sake.*

*This Vow full well the King perform'd
After on Humble-down,*

As *Greece* was a Collection of many Governments, who suffered very much among themselves, and gave the *Persian* Emperor, who was their common Enemy, many Advantages over them by their mutual Jealousies and Animosities, *Homer*, in order to establish among them an Union, which was so necessary for their Safety, grounds his Poem upon the Discords of the several *Grecian* Princes who were engaged in a Confederacy against an *Asiatick* Prince, and the several Advantages which the Enemy gained by such their Discords. At the Time the Poem we are now treating of was written, the Dissentions of the Barons, who were then so many petty Princes, ran very high, whether they quarrelled among themselves, or with their Neighbours, and produced unspeakable Calamities to the Country: The Poet, to deter Men from such unnatural Contentions, describes a bloody Battel and dreadful Scene of Death, occasioned by the mutual Feuds which reigned in the Families of an *English* and *Scotch* Nobleman. That he designed this for the Instruction of his Poem, we may learn from his four last Lines, in which, after the Example of the modern Tragedians, he draws from it a Precept for the Benefit of his Readers.

*God save the King, and bless the Land
In Plenty, Joy, and Peace;
And grant henceforth that foul Debate
'Twixt Noblemen may cease.*

The next Point observed by the greatest Heroic Poets, hath been to celebrate Persons and Actions which do Honour to their Country: Thus *Virgil's* Hero was the Founder of *Rome*, *Homer's* a Prince of *Greece*; and for this Reason *Valerius Flaccus* and *Statius*, who were both *Romans*, might be justly derided for having chosen the Expedition

as he only mentions the old song of *Percie and Douglas*, but it has so long been believed that Sidney spoke of *Chevy Chase* that we should be sorry to think otherwise now." [Thomas Percy, *Reliques of Ancient English Poetry*, ed. by Henry B. Wheatley (New York: Dover Publications, Inc., 1966; originally published 1886), Vol. I, 22.]

The ballad of 'The Hunting of the Cheviot' (or popularly called 'Chevy Chase') itself has two different versions. As to the problem of the version used by Addison, see the footnote (14) to **STYLE-2**.

being so evil apparelled in the Dust and Cobweb of that uncivil Age, what would it work trimmed in the gorgeous Eloquence of Pindar? For my own Part, I am so professed an Admirer of this antiquated Song, that I shall give my Reader a Critick upon it, without any further Apology for so doing.

DEFINITION

1. Joseph Addison¹²⁾

The greatest Modern Criticks have laid it down as a Rule, That an Heroick Poem should be founded upon some important Precept of Morality, adapted to the Constitution of the Country in which the Poet writes. *Homer* and *Virgil* have formed their Plans in this View.

12) *The Spectator*, Vol. I, 216-18 (N. 70). Notice the different attitudes of Addison and Sidney towards this historical ballad of Percy and Douglas. While Sidney takes it to be a lyric (see STYLE-1), Addison discusses the ballad here, as well as in No. 74, along the tradition of the epic.

There is a point of controversy about the historical occasion of the ballad. F. J. Child says that "the ballad can scarcely be a deliberate fiction. The singer is not a critical historian, but he supposes himself to be dealing with facts; he may be partial to his countrymen, but he has no doubt that he is treating of a real event; and the singer in this particular case thought he was describing the battle of Otterburn [1388], the Hunting of the Cheviot being indifferently so called: st. 65.... The differences in the story of the two ballads, though not trivial, are still not so material as to forbid us to hold that both may be founded upon the same occurrence, the Hunting of the Cheviot being of course the later version, and following in part its own tradition, though repeating some portions of the older ballad." [F. J. Child (ed.), *The English and Scottish Popular Ballads* (New York: Dover Publications, Inc., 1965; originally published 1882-98), Vol. III, 304.] The "two ballads" discussed here by Child are respectively 'The Hunting of the Cheviot' (Child 162 A; or 'The Ancient Ballad of Chevy Chase' in Thomas Percy, *Reliques of Ancient English Poetry*) and 'The Battle of Otterburn' (Child 161 A). Henry B. Wheatley takes a different view on the occasion: "The ballad is so completely unhistorical that it is difficult to give any opinion as to the occasion to which it refers, but apparently it was written, as Bishop Percy remarks, to commemorate a defiant expedition of one of the Lords of the Marches upon the domain of another, but that the names of Percy and Douglas led the writer into a confusion with the battle of Otterburn, which was fresh in the people's memory owing to the ballad of the *Battle of Otterburn*. In fact Professor Child [*ESPB*, Vol. III, 305] throws out the hint that possibly Sidney referred to the *Battle of Otterburn* and not to the *Hunting of the Cheviot*,

among the common People of the Countries through which I passed; for it is impossible that any thing should be universally tasted and approved by a Multitude, tho' they are only the Rabble of a Nation, which hath not in it some peculiar Aptness to please and gratifie the Mind of Man. Human Nature is the same in all reasonable Creatures; and whatever falls in with it, will meet with Admirers amongst Readers of all Qualities and Conditions. *Moliere*, as we are told by Monsieur *Boileau*, used to read all his Comedies to an old Woman who was his House-keeper, as she sat with him at her work by the Chimney-Corner; and could foretel the Success of his Play in the Theatre, from the Reception it met at his Fire-Side: for he tells us the Audience always followed the old Woman, and never failed to laugh in the same Place.

I know nothing which more shews the essential and inherent Perfection of Simplicity of Thought, above that which I call the Gothick Manner in Writing, than this, that the first pleases all Kinds of Palates, and the latter only such as have formed to themselves a wrong artificial Taste upon little fanciful Authors and Writings of Epigram. *Homer*, *Virgil*, or *Milton*, so far as the Language of their Poems is understood, will please a Reader of plain common Sense, who would neither relish nor comprehend an Epigram of *Martial* or a Poem of *Cowley*: So, on the contrary, an ordinary Song or Ballad that is the Delight of the common People, cannot fail to please all such Readers as are not unqualified for the Entertainment by their Affectation or Ignorance; and the Reason is plain, because the same Paintings of Nature which recommend it to the most ordinary Reader, will appear Beautiful to the most refined.

The old Song of *Chevy-Chase* is the favourite Ballad of the common People of *England*; and *Ben Johnson* used to say he had rather have been the Author of it than of all his Works. Sir *Philip Sidney* in his Discourse of Poetry speaks of it in the following Words: *I never heard the old Song of Piercy and Douglas, that I found not my Heart more moved than with a Trumpet; and yet it is sung by some blind Crowder with no rougher Voice than rude Stile; which*

spondence between Addison and Wordsworth when the latter indicts the Gothic manner of his own age.

“A multitude of causes, unknown to former times, are now acting with a combined force to blunt the discriminating powers of the mind, and, unfitting it for all voluntary exertion, to reduce it to a state of almost savage torpor. The most effective of these causes are the great national events which are daily taking place, and the increasing accumulation of men in cities, where the uniformity of their occupations produces a craving for extraordinary incident, which the rapid communication of intelligence hourly gratifies. To this tendency of life and manners the literature and theatrical exhibitions of the country have conformed themselves. The invaluable works of our elder writers, I had almost said the works of Shakespeare and Milton, are driven into neglect by frantic novels, sickly and stupid German Tragedies, and deluges of idle and extravagant stories in verse.”¹⁰⁾

We know that Wordsworth here refers to those Gothic writings of M. G. Lewis and others. It is well known that they wrote a lot of their own Gothic type of ballads and much influenced such romantic poets as Sir Walter Scott, P. B. Shelley, and S. T. Coleridge. From the historical point of view it is significant to keep in mind that the same interest in the ballad gave birth, on the one hand, to the Wordsworthian type of anti-Gothic literary ballads, and, on the other hand, to the Coleridgean type of pro-Gothic literary ballads, and contributed to the rich variety of the romantic poetry.

HERITAGE

1. Joseph Addison¹¹⁾

When I travelled, I took a particular Delight in hearing the Songs and Fables that are come from Father to Son, and are most in Vogue

10) ‘Preface to the Second Edition of *Lyrical Ballads*,’ *The Poetical Works of William Wordsworth*, Second Edition, ed. by E. de Selincourt (Oxford: At the Clarendon Press, 1952), p. 389.

11) *The Spectator*, Vol. I, 215-16 (No. 70; 1711). As to Addison’s information about Ben Jonson on ‘Chevy Chase’, Friedman tells us that “the authority for Addison’s information has never been discovered.” (*The Ballad Revival*, p. 102n.)

unexciting one of reforming English taste; he uses the ballads as a drastic test of assured good taste, as a tool to root out a false style of expression."⁸⁾

Whether or not Addison's intention was pure in professing his admiration of the ballad, it is an important fact common to all ages that the poet reminds the world of the ballad when he finds poetry fallen in a critical condition. Sir Philip Sidney's reference to the ballad, even if it was brief and with some guilty conscience, was born out of his defence of poetry. He professes his sense of growing crisis as follows:

"I must say, that as I have more just cause to make a pittifull defence of poore Poetrie, which from almost the highest estimation of learning, is false to be the laughing stocke of children, so have I need to bring some more availeable proofes, since the former [horsemanship] is by no man bard of his deserved credit, the silly later, hath had even the names of *Philosophers* used to the defacing of it, with great daunger of civill warre among the Muses. And first truly to all them that professing learning envey against Poetrie, may justly be objected, that they go very neare to ungratefulnessse, to seeke to deface that which in the noblest nations and languages that are knowne, hath bene the first light giver to ignorance, and first nurse whose milke litle & litle enabled them to feed afterwards of tougher knowledges."⁹⁾

We have seen, in the previous series, how modern poets, particularly Edwin Muir and Herbert Read, tried to restore the fallen situation of poetry by reminding poets and readers of the poetic quality of the ballad. We do not need to quote here from Wordsworth to show how he tried to revive the English poetry by means of the same quality of the ballad.

The last thing to be mentioned in connection with Addison's criticism of the Gothic manner of writing is that we have another corre-

8) *The Ballad Revival*, p. 97.

9) Sir Philip Sidney, *The Defence of Poesie, Political Discourses, Correspondence, Translation* (The Prose Works of Sir Philip Sidney, Vol. III), ed. by Albert Feuillerat (Cambridge: At the University Press, 1912; rpt. 1962), pp. 3-4.

are written as a criticism of the Gothic manner of writing in his days. He says that "the Taste of most of our *English* Poets, as well as Readers, is extremely *Gothick*."⁵⁾ By "Gothick" he means,

"I look upon these Writers as *Goths* in Poetry, who, like those in Architecture, not being able to come up to the beautiful Simplicity of the old *Greeks* and *Romans*, have endeavoured to supply its Place with all the Extravagances of an irregular Fancy."⁶⁾

How this neoclassical attitude revealed throughout his "true and false wit" papers extending over *The Spectator*, Nos. 58-63, is closely connected with his ballad papers, is made explicit by his following remarks:

"Our general Taste in *England* is for Epigram, turns of Wit, and forced Conceits, which have no manner of Influence, either for the bettering or enlarging the Mind of him who reads them, and have been carefully avoided by the greatest Writers, both among the Ancients and Moderns. I have endeavoured in several of my Speculations to banish this *Gothic* Taste, which has taken Possession among us. I entertained the Town for a Week together with an Essay upon Wit, in which I endeavoured to detect several of those false Kinds which have been admired in the different Ages of the World; and at the same time to shew wherein the Nature of true Wit consists. I afterwards gave an Instance of the great Force which lyes in a natural Simplicity of Thought to affect the Mind of the Reader, from such vulgar Pieces as have little else besides this single Qualification to recommend them."⁷⁾

The "vulgar pieces" are, undoubtedly, the ballads of 'Chevy Chase' and 'The Two Children in the Wood' discussed in Nos. 70, 74, and 85. Friedman goes even so far as to say that

"Addison did not first conceive a powerful, romantic, native English impulse to recommend the old ballads, then cast about for likely critical support, and finally force them together in an unstable classic-romantic blend. His prime interest was the

5) *The Spectator*, Vol. I, 193 (No. 62; 1711).

6) *Ibid.*, Vol. I, 192.

7) *Ibid.*, Vol., III, 272-73 (No. 409; 1712).

"If Clearness and Perspicuity were only to be consulted, the Poet would have Nothing else to do but to cloath his Thoughts in the most plain and natural Expressions. But, since it often happens that the most obvious Phrases, and those which are used in ordinary Conversation, become too familiar to the Ear, and contract a Kind of Meanness by passing through the Mouths of the Vulgar, a Poet should take particular Care to guard himself against idiomatick Ways of Speaking....

It is not therefore sufficient, that the Language of an Epic Poem be perspicuous, unless it be also sublime. To this End it ought to deviate from the common Forms and ordinary Phrases of Speech. The Judgment of a Poet very much discovers it self in shunning the common Roads of Expression, without falling into such Ways of Speech as may seem stiff and unnatural; he must not swell into a false Sublime, by endeavouring to avoid the other Extream."³⁾

The use of metaphors, Latinism, and all the other methods of deviating from simple and natural expressions are thus justified in the language of Milton's poems. This attitude towards poetry seems contradictory to his appreciation of the ballad. But the fact seems to be that, of various aspects of the ballad, Addison lays more stress on the morality observed through simple and natural sentiments and actions in the story than on the simple and natural expressions and style in the language itself. For the full appreciation of the ballad's simplicity and naturalness both in story and language we have to wait for William Wordsworth and his preface to the second edition of *Lyrical Ballads*. But even in Wordsworth we find a similar contradiction or a conflict which does not satisfy the poet with the simple language of the common people.⁴⁾ This seems to be an important conflict common to all the poets who are attracted by the poetic qualities of the ballad and try to assimilate them into their own style. Out of this struggle they give birth to their own literary ballads.

Another comment to be made here is that Addison's ballad papers

3) *Ibid.*, Vol. II, 349-50 (No. 285; 1712).

4) Cf. Mitsuyoshi Yamanaka, 'W. Wordsworth's Ballad Poems — *Lyrical Ballads*, the First and Revised Editions —' (Japanese), *Studies in the Humanities*, Vol. XL (Fukuoka Women's University, 1976), 65-81.

STUDY MATERIALS
ON THE LITERARY BALLAD

APPENDIX: POETS ON THE BALLAD (3)

—Sir Philip Sidney and Joseph Addison—

Mitsuyoshi Yamanaka

A PREFATORY NOTE

A. B. Friedman writes,

“Ballad criticism began in England with Addison’s ‘Chevy Chase’ papers. Before him there had been Sidney’s testimonial and a few brief, scornful notices, but there had been no sustained piece of writing, in fact no reasoned criticism of any length, until Mr. Spectator spoke in the ballad’s behalf.”¹⁾

In this third series of ‘STUDY MATERIALS ON THE LITERARY BALLAD’ we have returned to the first two poets on the ballad. Apart from the footnotes given to the selections about the textual problems and others, a few comments must be made on Addison’s attitudes towards the ballad. It is true that Addison spoke favourably of the ballad and paid the first serious attention to the neglected tradition of poetry, but we must not fail to notice some contradictions observed in Addison when he spoke in other papers about poetry. He wrote a long series of papers on Milton’s *Paradise Lost* (*The Spectator*, Nos. 262, 267, 273, 279, 285, 291, 297, 303, 309, 315, 321, 327, 333, 339, 345, 351, 357, 363, 369). He looks upon the work as “the greatest Production, or at least the noblest Work of Genius, in our Language,”²⁾ and admires every aspect of poetry in it. In one of those papers he writes,

1) A. B. Friedman, *The Ballad Revival* (Chicago: The Univ. of Chicago Press, 1961), p. 87.

2) Joseph Addison, Richard Steele, and Others, *The Spectator*, ed. by Gregory Smith (London: J. M. Dent & Sons Ltd., 1907; rpt. 1958), Vol. II, 469 (No. 321; 1712).

Sister Helen?

Ah! what is this that sighs in the frost?

'A soul that's lost as mine is lost,

Little brother!'

(O Mother, Mary Mother,

(Lost, lost, all lost, between Hell and Heaven!)(Ll. 232-38.)

愛し許すものを殺しきってしまわざるをえないこと、そしてそれによって自己をも破滅させきってしまうこと、——これこそ正に天国と地獄の間の人間の修羅場といえよう。

古いバラッドの世界こそ正に、愛と憎しみの最も 'primitive' な残酷な世界である。しかしそこでは、それを「葛藤」と意識し、「修羅場」と意識する人間の「意識」は捨象されている。そのような「意識」を表現の対象として詩人が意識したとき、詩は模倣であることから離れてゆく。Literary Ballad は結局、このように自覚された意識の世界を表現することによって、独立した詩の生命を獲得してゆくと言えよう。A. C. Swinburne をして "the greatest ballad in modern English" と言わしめたこの *Sister Helen* は、正に Rossetti が精妙なりフレインを駆使して展開してみせたこの意識の世界に他ならない。古いバラッドの世界への限りない接近と決定的な訣別を、同時に二種類のリフレインに織り込んで Rossetti は、英詩におけるバラッドの伝統の継承をやがて現代詩人たちに託してゆくのである。

(稿を改めて、Rossetti の他の詩における多様なリフレインの実験を論じたい。その上で Hardy と Yeats をみてゆくならば¹²⁾、現代詩におけるリフレインの技法に一つの系統的な背景を与えることになるだろう。)

12) Hardy については、拙稿 'Ballad Techniques in Hardy's Poems, *English and English-American Literature*, No. 7. (Yamaguchi Univ., 1972) を参照。

雑なものであり、Literary Ballad が伝統的なバラッドの模倣の上に立ちながらそれを超越しうる可能性の一つの極限を、この詩は示していると言っても過言ではないだろう。

このように ‘conventional’ なものと漸新なものの組み合わせで成り立っている形式に対して、内容的にも、呪いの方法として蠟人形を溶かすというやり方そのものは極めて ‘conventional’ なものに過ぎないが、正に「天国と地獄の間で」展開される呪いの中の愛と憎しみのドラマは、はるかに近代的であり ‘psychological’ であるという以外にない。心理的な葛藤がクライマックスに達する部分を見てみよう。

‘Oh his son still cries, if you forgive,
Sister Helen,
The body dies but the soul shall live.’
‘Fire shall forgive me as I forgive,
Little brother!’
(O Mother, Mary Mother,
As she forgives, between Hell and Heaven!)

‘Oh he prays you, as his heart would rive,
Sister Helen,
To save his dear son’s soul alive.’
‘Nay, flame cannot slay it, it shall thrive,
Little brother!’
(O Mother, Mary Mother,
Alas, alas, between Hell and Heaven!) (Ll. 176-89.)

この場面がクライマックスであるというのは、彼女がここに至って恋人を許すということにあるのではない。確かに彼女は許す (“As she forgives”), しかしだからといって蠟を溶かす火を止めることはできないのである。蠟人形（すなわち、彼）は彼女の呪いの火で完全に溶けてしまわざるをえない。そのことは、“Fire shall forgive me”, “flame cannot slay it” という彼女の言葉の裏に厳然と響いている。「愛すること」と「憎むこと」は、たとえどのような許し (forgiveness) も介入しえない絶対の世界なのである。だからこそ、蠟が溶けきってしまい彼女の呪いが完了したとき、彼女自身の肉体と魂も消滅してしまうのである。

‘Ah! what white thing at the door has cross’d,

距離の取り方を Eliot ならぬ John Keats の詩と比べてみたい。

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal—yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!¹⁰⁾

Keats がこの詩の最後を “Beauty is truth, truth beauty, ’—that is all/
Ye know on earth, and all ye need to know” と結んで余りに有名な詩であるが、「美は真実であり、真実は美なり」という言葉は、決してそれを ‘optimistic’ な、或るいは単に ‘romantic’ な認識として受けとめるのは誤りであり、このギリシアの壺に刻まれたもの——恋人たちであれ、森の木々であれ、妙なる調べであれ、それらすべてのものは、その一切の動きを止められることによって、すなわち、恋人は接吻の一步手前の姿勢を刻まれ、笛吹く姿も生い茂る木々もそのような状態で刻まれたものだからこそ、永遠に恋人の愛と美も、笛の音の美しさも、木々の緑も、すべて永遠のものとして保たれているのである。美が、愛が、死滅するもの、永遠でありえないことの認識こそが、今このギリシアの壺に真正面に向かいあっている Keats に（壺の口を借りて）“Beauty is truth, truth beauty” という偉大なる逆説を記させたと言うべきであろう。‘Immortality’ の対極にある ‘mortality’ としての愛と美の醜悪さに支えられた Keats が、ギリシアの壺をまじまじと覗き込んだその瞬間に、そこに刻み込まれた世界を永遠・不滅の世界として自らの認識の世界に刻み直す。仮りにその瞬間が文字通り瞬間のものであっても、その瞬間 Keats はそのようにして現実から確かな距離を保つことができる。そして、その距離を通して Keats が獲得した認識のパターンが逆作用して、認識の出発点であった原型としてのギリシアの壺に刻み込まれた世界が結局究極的なものとしての永遠の世界、——最終的な意味での “Beauty is truth, truth beauty” として蘇るのではないか。

10) ‘Ode on a Grecian Urn,’ St. II, from *The Poetical Works of John Keats*, ed. by H. Buxton Forman (London: Oxford U. P., 1934).

artists, Shakespeare above all; and not less the two schools which made Shakespeare; the Northern ballad literature; nay even, I find the Norse myths. And, on the other hand, the Romance literature must be known, to acquire that objective power of embodying thoughts, without which poetry degenerates into the mere intellectual reflective, and thence into the metrical-prose didactic. Read, mark, and learn, and do not write. I never wrote five hundred lines in my life before the 'Saint's Tragedy,' but from my childhood I had worked at poetry from Southey's 'Thalaba,' Ariosto, Spenser, and the 'Old Ballads,' through almost every school, classic and modern.... And I have not read half enough. I have been studying all physical sciences which deal with phenomena; I have been watching nature in every mood; I have been poring over sculptures and paintings since I was a little boy—and all I can say is, I do not know half enough to be a poet in the nineteenth century, and have cut the Muse *pro tempore*.”⁷⁾

題材に対する距離の取り方は、T. S. Eliot になると「客観的相関物」('objective correlative') による「感情からの逃避」という形になる。テムズ川に浮かぶ「夏の夜の証拠品」——“empty bottles, sandwich papers, silk handkerchiefs, cardboard boxes, cigarette ends”⁸⁾——を並べたことでしか文明の荒廃を表現しえず、そして文字通り「荒地」を背に釣り糸をたれる⁹⁾ という絶望的姿勢は、所謂それを背走の姿勢という以外にないのかも知れない。そのような Eliot の距離の取り方と Kingsley の距離の取り方はひどく違う気がする。Kingsley には、背を向けるのではなく社会の現実に真正面から向かいあう姿勢がある。それは、或るいは Eliot に言わせれば、未だ20世紀的絶望に直面しないヴィクトリア朝詩人の 'optimistic' な姿勢ということになるのかも知れないが、これは、ひとり Kingsley に限らずヴィクトリア朝の詩人に共通の 'sincerity' (もしそれを皮肉に言うならば 'optimistic sincerity') が生み出したものであったことは確かである。

議論の方向は、ここで詩人の「良心」の 'sincerity' の問題に立ち入ろうというのではなく、詩人の姿勢が体現する詩的表現という点から、Kingsley の

7) *Ibid.*, pp. 109-10.

8) 'The Waste Land,' III. The Fire Sermon, from *Collected Poems 1909-1962* by T.S. Eliot (London: Faber and Faber Ltd., 1963).

9) Cf. "I sat upon the shore/Fishing, with the arid plain behind me." ('The Waste Land,' V. What the Thunder said.)

っている「画家」の距離である。各スタンザ最初の4行がこのようにキャンバスに定着された光景であるのに対して、二つのリフレインで挟んだ各スタンザ最後の3行は、正にこの三枚の絵が伝える「感情」であり、同時にその絵を見つめる画家の「感慨」である。しかしあくまでもその絵の「感情」と画家の「感慨」が弛緩して混合しないのは、イーゼルに立てた絵と画家の間の文字通り物理的な距離である筈である。画家が何かをキャンバスに定着させることができるのは、その物理的な距離が同時に題材に対する精神的な距離になったときであろう。Kingsleyの詩のリフレインには、そのように、物語られる内容と物語る人との間の確かな距離、共鳴し溺れてしまわない冷静な観察と認識、を感じる。詩の主題に対する個人的な強い共感に支えられながら、詩人はリフレインという形式に依存することでその共感に客観的な距離（バラッドの所謂‘objective detachment’）を与えることに成功していると言えよう。

Kingsleyは1852年、J. M. Ludlowに宛てた書簡で、自分の詩的能力がとりわけ「形式」に対する感覚にあり、絵を描くことの修練のうちに培われたものであることを、“I feel my strong faculty is that sense of *form*, which, till I took to poetry, always came out in drawing, drawing, but poetry is the true sphere, combining painting and music and history all in one.”⁶⁾と自信を込めて述べているが、詩作を志す「或るオックスフォードの友人」に宛てた1848年の書簡から引用する次の一節には、彼の詩に対する考え方が十分に表明されている。無駄のない言葉や詩行など簡潔さに対する指摘、詩が単なる知的教訓に堕さないために思想を具体的に表現しうる客観化の能力を身につけるべきこと、詩人たるべき素養として古いバラッドや絵画・彫刻などに子供の頃から親しんできたこと、などに注目したい。

“You must never put two words or lines where one will do; the age is too busy and hurried to stand it. Again, you want to see a great deal more, and study more—that is the only way to have materials. Poets cannot create till they have learnt to recombine. The study of man and nature; the study of poets and fiction writers of all schools is necessary. And, believe me, you can never write like Byron, or anybody else worth hearing, unless by reading and using poetry of a very different school from his. The early dram-

6) *Ibid.*, p. 169.

Prayer Book version the 121st Psalm as those only can, who
have death and danger staring them in the face; and who,
'though storms be sudden, and waters deep,' can say,

'Then thou, my soul, in safety rest,
Thy Guardian will not sleep;

* * * * *

Shelter'd beneath th' Almighty wings
Thou shalt securely rest.'

[Brady and Tate's Version of the Psalms.]

* * * * *

Such were the scenes which colored his boyhood, were reflected in his after life, and produced 'The Song of the Three Fishers,' a song not the mere creation of his imagination, but the literal transcript of what he had seen again and again in Devonshire. 'Now that you have seen Clovelly,' he said to his wife, in 1854, 'you know what was the inspiration of my life before I met you.'"⁵⁾

このようにこの詩には、貧しく働き死んでゆくものたちへの詩人の共感が強くにじんではいる。しかしその感情が決して 'overflow' していないこと、むしろ感情を極力押えて歌っていることでこの詩が見事簡潔にまとめられて、それによって抑制された詩人の情感が伝わってくる。この全21行中のすべてとによってよい表現がそれぞれ簡潔・力強い表現で一点の弛緩もみせていないが、更に注目したいのは語り手（この場合、詩人）の視点である。三つのスタンザに描かれた三つの光景は、文字通りその一つ一つが一幅の絵として動きを止められキャンバスに描かれたという想像をゆるすほどに鮮やかに絵画的である。一枚目の絵は「夕べの海」——遠近画法で遠くに夕日を背に荒れ模様の海に浮かぶ舟が小さく、手前の港の外れの丘に佇んで見送る子供らの姿——、二枚目の絵は「夜の海」——手前に大きく、灯台の檣にすわった三人の女、その向こうに黒々と荒れた夜の海と空——、そして三枚目の絵は「朝の浜辺」——手前の、朝日に輝く砂浜に打ちあげられた三つの死体とそれを取り囲んで泣く三人の女の姿、そして向こうには昨夜の嵐を忘れたような青々とした海と空。

注目したい語り手（＝詩人）の視点とは、この三枚のキャンバスに向かいあ

5) *Charles Kingsley: His Letters and Memories of His Life*, ed. by His Wife (New York: Charles Scribner's Sons, 1877; abridged from the London Edition), p. 31.

And the children stood watching them out of the town;
For men must work, and women must weep,
And there's little to earn, and many to keep,
 Though the harbour bar be moaning.

Three wives sat up in the lighthouse tower,
 And they trimmed the lamps as the sun went down;
They looked at the squall, and they looked at the shower,
 And the night-rack came rolling up ragged and brown.
But men must work, and women must weep,
 Though storms be sudden, and waters deep,
 And the harbour bar be moaning.

Three corpses lay out on the shining sands
 In the morning gleam as the tide went down,
And the women are weeping and wringing their hands
 For those who will never come home to the town;
 For men must work, and women must weep,
 And the sooner it's over, the sooner to sleep;
 And good-bye to the bar and its moaning.⁴⁾

Kingsley の数多くのバラッド詩の中でも、この詩は既に遠く明治15年に『新体詩妙』の中で紹介され（外山正一訳）親しまれてきた。島国英国の海を舞台にした悲劇譚としては、伝統的バラッドの中では *Sir Patrick Spens* に、現代バラッドでは Walter de la Mare の *The Silver Penny* (1902年)に通じるものであるが、同時にこの詩には、ヴィクトリア時代の社会問題に関心を示し、とりわけ労働者階級の苦悩に深い同情を懐いていた Kingsley の精神が見事にバラッド化されていることを看過できない。実際に彼は子供の頃、デボンシャーの海岸でこの詩に歌われているのとまったく同じ光景を数多く目撃していたという。例えば、彼の妻の残している『回想録』はその間の事情を次のように記している。

“When the herring fleet put to sea, whatever the weather might be, the Rector [the poet's father], accompanied by his wife and boys, would start off 'down street,' for the Quay, to give a short parting service, at which 'men who worked,' and 'women who wept,' would join in singing out of the old

4) From *Poems of Charles Kingsley* (London: Oxford U. P., 1913).

There came a knight to be their wooer.
By the bonny mill-dams of Binnorie

He courted the eldest with glove and ring,
Binnorie, O Binnorie

But he loed the youngest aboon a' thing.

By the bonny mill-dams of Binnorie (Sts. 1-2; Child 10 C.)

という風に、各スタンザの第2行目と4行目がリフレインとして最終の第28スタンザまで同じ形が続く。「きれいなビノリー（地名あるいは川の名か？）の水車のほとり」というのは、川に突き落とされた妹が「浮いては沈み浮いては沈み」しながら辿り着いた場所を言っているのであるが、この場合も、その「意味」よりも「調子」のために添えられたリフレインという感じが強い。そしてA版にしるC版にしるそれが Tennyson の作品と最も違う点は、そのリフレインが物語りの進展と切り離されて最後まで変化しないこと、それによつてうた全体に一つの統一的な抒情性を与えているということとは言えても、Tennyson の場合のような事件の進展との関連、登場人物の感情との結びつきは完全に遮断されているということである。既に述べたように Tennyson の場合は、二つの性質の違ったリフレインを操り、一方は事件の進展と語り手の感情を重層させ、他方は形の上では最後まで変化しないリフレインでありながら、やはり最初から最後まで一貫して語り手の愛の告白の感情をこそにじませているのである。

伯爵を巡る姉妹の確執という内容は、一人の騎士を巡る姉妹の確執がはっきり歌われている点で *The Twa Sisters* のA版よりC版に近いことは確かだが、伝統的バラッドからヒントをえ、リフレインという特徴的な形式そのものは模倣しながらも、そこから生まれ出る Literary Ballad がいかに伝統的バラッドから変質したものになるか、そしてその変質を決定づけるのが詩人 (Sophisticated Poet) が意識することを回避しえない「感情」であることを、リフレインという明瞭な形式を通して端的に示しているのが、この Tennyson の *The Sisters* であると言えよう。

II. Charles Kingsley, *The Three Fishers* (1851).

Three fishers went sailing away to the West,
Away to the West as the sun went down;
Each thought on the woman who loved him the best,

されているわけである。その意味では、巧みな形式化の例であるということができる。

言うまでもなく、語り手の「感情」に焦点を合わせるということは伝統的なバラッドの在り方からは逸脱したものである。バラッドは本来、感情表現を完全に欠落させたところに成立している世界である。Tennyson のこの詩のモデルの一つと想像される *The Twa Sisters* (Child 10) という古いバラッドをみてみよう。

There were two sisters, they went playing,
With a hie downe downe a downe-a
To see their father's ships come sayling in.
With a hy downe downe a downe-a

And when they came unto the sea-brym,
With a hie downe downe a downe-a
The elder did push the younger in.
With a hy downe downe a downe-a (Sts. 1-2; Child 10 A.)³⁾

Child 10 A版では、このように “With a hie downe downe a down-a” という同じリフレインを各スタンザの第2行目と4行目に織り込んで、しかもその形式は最終の第17スタンザまで変化しない。“hie” という言葉を *OED* は、“[Obs. in Eng. bef. 1500, in Sc. soon after 1600.] Haste, speed. Chiefly in phr. *in hie*, in haste, with haste, quickly, soon: often added merely for rime's sake.” と説明している。恐らくこのバラッドでも、最初は「(港に戻る父の船を迎えに) 丘をくだって急いで駆けた」というような意味を込めてこのリフレインが歌われていたのかと推測されるが、人々に歌い継がれる中できつとこれは、それ自身は何の意味もないただの調子としての役割をむしろ積極的に担って物語りの間に挟まれて歌われるようになったのではないか。*The Twa Sisters* の異版の中では最もポピュラーであり、また Tennyson 自身が諷んじていたといわれる *The Cruel Sister* (Scott's *Minstrelsy*) では、

There were two sisters sat in a bour;
Binnorie, O Binnorie

3) From *The English and Scottish Popular Ballads*, ed. by F.J. Child (New York: Dover Publications, Inc., 1965), Vol. I.

Tennyson がバラッドに精通し深い影響を受けたことは、Sir Walter Scott がスコットランド辺境地方に伝わるバラッドを集めた *Minstrelsy of the Scottish Border* (1802-3) 三巻を諳んじていたと言われることから容易に推察される²⁾。

ここで活用されているリフレインは、のちに D.G. Rossetti を代表とするラファエロ前派の詩人たちに引き継がれてより精巧な発展を遂げてゆくものであるが、各スタンザ二つのリフレインは対照的に一つの劇的な効果を生み出すように工夫されている。すなわち、一つは各スタンザの中間に配して、“The wind is *blowing* in turret and tree”→“The wind is *howling* in turret and tree”→“The wind is *roaring* in turret and tree”→“The wind is *raging* in turret and tree”→“The wind is *raving* in turret and tree”→“The wind is *blowing* in turret and tree” という風に、事件の経過に沿って劇的効果を合わせた「変化するリフレイン」(所謂 ‘incremental repetition’) である。しかも詩人の細かい配慮として見逃せないのは、他がすべて事件を語る「過去形」表現であるのに対して、この様々に吹く風はすべて「現在形」で表現されていることである。明らかにこの風は、事件を語っている「今」吹いているものであり、恐らく彼女は窓越しにお城の塔と樹立ちのなかを吹き荒れる真夜中の風を見つめているのだろうか。そして実際の窓の向こうの風は、きっとこのひととき同じ強さで吹いていることだろう。“blowing” と始まって“howling”→“roaring”→“raging”→“raving” と変化し、そして最後に物語りの終わりとともに再び“blowing” と収斂するこの風の吹き様は、事件を思い起こして語るにつれて彼女の心の中を吹き抜ける感情の嵐であろう。ここには明らかに、外側の風景と心の内の風景(=心象)を微妙に重ね合わせて劇的な効果を狙った Tennyson の計算が十二分に窺えるのである。

いま一つは、各スタンザの最後に配した“O the Earl was fair to see!” と一人の男性を巡る姉妹の確執を告白する「変化しないリフレイン」である。そして、この最後まで変化しないリフレインが先行する「変化するリフレイン」と重なって出てくるものは、やはり「今」このように事件を語っている語り手の「感情」そのものと言える。二つのリフレインが形式的に整い過ぎていることで、一方では事件を語るということではその迫力が明らかに弱められていると言えるが、他方では語り手の「現在の感情」に焦点を合わせているということではその「現在の感情」は正にリフレインそのものによってだけ生み出

2) *Ibid.*, p. 398.

Therefore revenge became me well.

O the Earl was fair to see!

She died: she went to burning flame:

She mixed her ancient blood with shame.

The wind is howling in turret and tree.

Whole weeks and months, and early and late,

To win his love I lay in wait:

O the Earl was fair to see!

I made a feast; I bad him come;

I won his love, I brought him home.

The wind is roaring in turret and tree.

And after supper, on a bed,

Upon my lap he laid his head:

O the Earl was fair to see!

I kissed his eyelids into rest:

His ruddy cheek upon my breast.

The wind is raging in turret and tree.

I hated him with the hate of hell,

But I loved his beauty passing well.

O the Earl was fair to see!

I rose up in the silent night:

I made my dagger sharp and bright.

The wind is raving in turret and tree.

As half-asleep his breath he drew,

Three times I stabbed him through and through.

O the Earl was fair to see!

I curled and combed his comely head,

He looked so grand when he was dead.

The wind is blowing in turret and tree.

I wrapt his body in the sheet,

And laid him at his mother's feet.

O the Earl was fair to see!¹⁾

1) From *The Poems of Tennyson*, ed. by Christopher Ricks (London: Longmans, Green and Co. Ltd., 1969).

バラッドのリフレインと

ヴィクトリア朝の詩人たち

山 中 光 義

ヴィクトリア朝の三人の詩人——Alfred Tennyson (1809-92), Charles Kingsley (1819-75), Dante Gabriel Rossetti (1828-1882)——のバラッド詩を取り上げて、彼らのバラッドへの関心を特に「リフレイン」という技法的側面に限って論じてみたい。

「リフレイン」がバラッドの形式の内でも大きな特徴の一つであることは既に周知の通りであるが、この「リフレイン」という形式そのものにとりわけ関心を示したのがヴィクトリア朝の詩人たちであることは興味深い事実である。ロマン派の詩人たちがバラッドの形式よりもむしろ内容そのものに強く惹きつけられたのに対して、ヴィクトリア朝の詩人たちは逆に内容よりも形式に惹きつけられたと言えるのではないか。もちろん彼らの詩にはそれぞれの内容があり、ここに取り上げる三篇のうちではとりわけ Kingsley の作品は伝統的バラッドとは異質の内容を持ったものであるが、一般的に言ってヴィクトリア朝の Literary Ballad は、内容的には模倣を越えた独自の魅力にややもすれば欠ける傾向は否めない。むしろ、形式への模倣とそれからの発展にみるべきものが多く、やがて Thomas Hardy, W.B. Yeats と受け継がれて現代バラッド詩の内容と形式を見事に結合させる精妙なりフレインの技法を生み出すに至るのである。バラッドが 'primitive' な形で所有していた「リフレイン」という形式を現代詩の世界に積極的に導入した功績は決して小さくないことを、以下三篇の詩を通して概観してみたい。

I. Alfred Tennyson, *The Sisters* (1832).

We were two daughters of one race:
She was the fairest in the face:
The wind is blowing in turret and tree.
They were together, and she fell;