

- 6) Edwin Muir (1887–1959) [XLI]:
Autobiography. London: The Hogarth Press, revised ed. 1954.
The Estate of Poetry. London: The Hogarth Press, 1962.
- 7) 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.
- 8) 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.
- 9) 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.

if he has a folk-tune in his head, for such a tune will set the pace. Risks have to be taken; and it is an encouraging matter that, as well as the story lyric which has broken away from ballad form, we have this form still very much alive, not only in contemporary folk-singing, but in the experiments of literary poets. Magic, in the folklore sense, may no longer be available; but mystery there is, and the magical effect words have upon us when a poet, delivering them from dead routine, releases them into the figures of a new and living dance.

INDEX

To the preceding numbers of *Studies in the Humanities* (Vols. XLI-XLVI, 1977-1982). Only the poets and their works are listed for convenience' sake, with the Roman numerals in brackets showing the volume in which they have appeared. An independent and minute index will be attached to the final organization of the materials when the series is completed.

- 1) Sir Philip Sidney (1554-1586) [XLIII]:
The Defence of Poesis, 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.
- 2) Joseph Addison (1672-1719) [XLIII]:
The Spectator, 4 vols., ed. by Gregory Smith. London: J. M. Dent & Sons Ltd., 1907; rpt. 1958.
- 3) Sir Walter Scott (1771-1832) [XLVI]:
The Letters of Sir Walter Scott, ed. by H. J. C. Grierson. London: Constable & Co. Ltd., 1932.
Memoirs of Sir Walter Scott by J. G. Lockhart. London: Macmillan & Co. Ltd., 1900.
Minstrelsy of the Scottish Border, ed. by Thomas Henderson. London: George G. Harrap & Co. Ltd., 1931.
- 4) W. Motherwell (1797-1835) [XLVI]:
Minstrelsy: Ancient and Modern. Glasgow: John Wylie, 1827.
- 5) 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.

from the violent or sordid events which the traditional ballad took in its stride, yet at the same time covertly fascinated by them, is impelled to examine the springs of violence in itself, and in doing so may become infected by them: it is the need to cauterise the infected part, I suggest, that produces this rather heartless, brutal, satirical tone we notice in many modern ballads. The traditional balladist is hard in a quite unselfconscious way; the modern one, because he is afraid to be soft.

Here, then, is one way in which the literary poet modifies the ballad for his own purposes. Another is through a sophistication less of attitude than of language: we find it in Louis MacNeice's 'The Streets of Laredo', a poem sung to the original American cowboy tune, on the subject of the London blitzes. It begins.

*O early one morning I walked out like Agag,
Early one morning to walk through the fire
Dodging the pythons that leaked on the pavements
With tinkle of glasses and tangle of wire;*

We get it in the ballads of Charles Causley, which have a flighty, erratic movement, great gaiety of language, and at times an almost surrealist play of metaphor —

*While the children danced all over the hill
I cut the corn with Looney Lil
She didn't know what was three times seven
But she unscrewed her eyes and showed me heaven
I pillowed my head on her wounded breast
And the sun baled out in the bleeding west.*

The danger for the contemporary balladist is that, in straining hard to avoid pastiche and anachronism, he may produce a too obviously self-conscious poem which will affect us like an artificial flower masquerading as a real rose. There is also the danger of putting in more 'psychology' or a greater weight of metaphor than the form will bear; since, though it cannot be simple in the way of its predecessors, the modern ballad still needs to be rapid. Here, it evidently helps the poet

poems which are genuine developments of ballad, not clever pastiches: moreover, Auden wrote some of his to be sung in cabaret.

*As I walked out one evening,
Walking down Bristol Street,
The crowds upon the pavement
Were fields of harvest wheat.*

*And down by the brimming river
I heard a lover sing
Under an arch of the railway:
'Love has no ending...'*

So the poem begins, a straightforward folk-song apparently. It develops, with an absolute minimum of story, into a dialogue between the lover and Time, the latter speaking in the young Auden's most minatory manner: —

*'The glacier knocks on the cupboard,
The desert sighs in the bed,
And the crack in the tea-cup opens
A lane to the land of the dead.'*

We know where we are now, and it is a very long distance from 'the channerin' worm doth chide'. Metaphor, so rare in traditional ballad, plays a major part: in almost any ballad by a modern, sophisticated poet we shall find the presence of under-meanings, the story employing action in such a way as to suggest social or psychological commentary.

This seems to me inevitable. And another feature of modern ballad is that it tends to load the dice. The impersonality of the traditional ballad, its refusal to take sides, has been replaced by a satirical or moralising tone, at times by a cruelty quite different from the dispassionate treatment of violence which the anonymous makers afford us. There is something merciless about William Plomer's ballads, such as 'Slightly Foxed', or 'The Widow's Plot', or 'Mews Flat Mona', or 'The Self-Made Blonde', as there is in Auden's 'Miss Gee' and even in 'Victor'. This, again, is inevitable; for the modern sensibility, shrinking

when sensitive poets aim at a simplicity and toughness not in their nature. Kipling could use ballad form effectively because, though a vulnerable man, he was not a noticeably sensitive one, and because he chose virile subjects. Yeats was a highly sensitive man; but his love of the heroic and his contempt for passive suffering as a theme for poetry enabled him to write truly modern poems —‘The Rose Tree’, for example —which are like grafts from the purest ballad stock. Thomas Hardy in ‘A Trampwoman’s Tragedy’, wrote a poem whose use of refrain, lyrical movement, and powerful story are close to the ballad tradition; but idiosyncrasies of language and a certain leisureliness in the telling set it apart.

At a further remove lie the story lyrics of our own time which present dramatic episodes in lyrical language, but retain little or no vestige of ballad techniques. We could point to Browning’s ‘Meeting at Night’ as a forerunner of these: some of Hardy’s 1912-13 poems, written after his first wife’s death, are story lyrics of the utmost poignancy. Robert Graves’ ‘The Foreboding’, which tells a personal dramatic event in language at once lyrical and conventionally flexible, is a model of the way this medium should be handled: —

*Looking by chance in at the open window
I saw my own self seated in his chair
With gaze abstracted, furrowed forehead
Unkempt hair.*

*I thought that I had suddenly come to die,
That to a cold corpse this was my farewell,
Until the pen moved slowly on the paper
And tears fell.*

[The following sts. omitted.]

Such poems are unaccompanied by even the ghost of a tune. But certain British poets of today —W. H. Auden, for instance, William Plomer, and Charles Causley —fascinated by ballad form, have sought to use it fairly strictly, to tell a modern story or express a modern state of mind. All three poets, each in his own way, have produced

in telling the story extensively, with few of the links omitted. What the literary poets give us for the most part is narrative with a lyrical flavour.... The story lyric, throughout the late eighteenth and nineteenth centuries, shows that increase of romanticism about love, and of self-consciousness, which Mrs. Muir notices even in late ballads or ballad versions of the traditional type: 'Helen of Kirckconnell', for instance, 'is a very beautiful poem, but it points and dwells upon the hero's emotions as earlier ballads do not.'

What the older makers gave us was action as ritual. After the great age of balladry, the story lyric becomes at the hands of literary poets more realistic and more subjective: on the one side we get Browning's dramatic lyrics, on the other Crabbe's 'Sir Eustace Grey'. A third development should also be noted: Sidney Dobell's remarkable poem, 'The Orphan's Song', uses reiteration freely, plays down the story element and brings up the lyrical, so as to give us a sort of literary equivalent of folksong. Or again, the story element is subdued to the singing one in 'The Trees So High', a late but attractive version of the old ballad, 'Still Growing'. Here are the first three stanzas of it:

*All the trees they are so high
The leaves they are so green,
The day is past and gone, sweet-heart,
That you and I have seen,
It is cold winter's night,
You and I must bide alone;
Whilst my pretty lad is young
And is growing.*

[The second and the third sts. omitted.]

Of this poem, as of many others by known or anonymous writers who worked in the ballad form after the Enlightenment, one may say that something feminine has crept in—a sensibility we do not find in earlier ballad versions.

This sensibility is an awkward thing to accommodate within a form perfected by people who lacked it. The softness and insipidity of so many Victorian ballad-poems witness to the decadence which sets in

a ballad. The memoirs of Tom Trollope, brother of the novelist, those of Mrs Hwfa Williams, and the exceedingly dull ones of the Hon. Lionel A. Yollemache are among those which have stimulated me in this way. The ballads have been written to be declaimed or, where more than one person is made articulate, to be performed. Intended as entertainments, they have been received with every appearance of attentiveness and amusement—but not without uneasiness. They are by-products of an uneasy time.

A final instance is a ballad called 'The Self-Made Blonde'. An unaccountable mating of two main and separate emotions set going the impulse of composition. One was caused by a detailed account of the consequences to dwellings and their inhabitants of the bursting of a huge dam; the other by an oral description of a deaf and dumb prostitute, combined with a memory of personal acquaintance with a deaf-mute. The peculiar chemistry of ballad-making, working upon these conjoined elements, brought into being what seems to me a sensual and macabre fable of love, or at least of erotic satisfaction, destroyed by *force majeure*. 'The worse taste your ballads are in,' said an old friend, a woman, on hearing this one, 'the better they are.' I took that as a compliment. I have not wished, in writing poetry, to see words and images cool or rot in some petrifying or putrefying atmosphere of so-called 'good taste'.

3. Cecil Day Lewis¹³⁾

When the literary poet ventures upon the story lyric, he may, as Coleridge did, produce a work of greater scope and significance than any of the anonymous ballads; but in doing so he will break away from many of the staples that constitute ballad tradition. The most evident of these is music and the presence of a listening group. Few poems by such writers combine successfully the narrative and the folk-music elements, as Scott contrived to do in 'Proud Maisie': his 'Marmion' has a ballad movement, so do Macaulay's 'Lays of Ancient Rome'; but these poems are not for singing, and they differ from the traditional ballad

13) *The Lyric Impulse*, pp. 70-76.

than usual, for we have seen horror and absurdity on an enormous scale.

One of them, for example, describes playfully an innocent wartime gathering in a vegetarian guest-house. The party is broken up by blast from a flying bomb, which flings among them a singed fragment of a dismembered horse. The bitter humour of the incongruous is softened by playfulness. Other poems in the same batch throw details of private behaviour similarly into high relief against backgrounds of doom and actual or impending disaster. When these, together with some later and less ominous pieces, were collected into one volume for publication in America, I gave it the title *Borderline Ballads*, explaining that I was naturally drawn to a region near the indefinable frontiers between seriousness and irony, between the tragic and the vulgar, between mockery and sympathy, and between the past and the present. I have once or twice been reproached with 'cruelty' and a choice of sordid themes. No defence seems necessary. The themes brought themselves forward. In so far as they are what used to be called 'unpleasant' they reflect an age for which unpleasant would be a very mild term. And what seemed cruelty in the treatment of these themes can only have been evidence of that hardening process to which I have alluded. Call it detachment, call it objectiveness, call it the growing of an extra skin, but do not call it cruelty. That would imply a wish to give pain, or a pleasure in giving pain, where no more is being done than to offer instances of how men and women behave, or might easily behave, in or near our own lifetime.

A sense of the past has prevented me from limiting the subject-matter of these ballads to contemporary characters. As Conrad said, today is a scramble, tomorrow may never come, and it is the precious yesterday that can never be taken from us. I have from time to time been so kindled by some episodes told in an out-of-date book of memoirs, it has so exactly caught the atmosphere of a period, the uniqueness of a situation, and the quiddity of one or more persons that I have isolated it for enjoyment. And a wish to communicate and enlarge enjoyment has been part of the motive that has, soon or late, transmuted it into

emphasise the absolute estrangement of these two persons from the traditional beliefs and values of their environment. There is also a fatalistic note: the victim of the crime, in her last words, declares, quite unprotestingly, that it is what she expected; and there is no room for doubt that such an end is what she half invited and half desired. The whole happening is treated with a light, mocking touch as if it was quite as ridiculous as horrible or tragic.

The process by which a poem is evolved may be slow, complex, and obscure, but I think I recognise in this ballad a hardening of sensibility that had set in unconsciously. And I think it was the recognition of it that had given me a shock. Perhaps in looking back I am reading too much into it, but the mood of the murderer and his victim seems to me the prevailing mood of the period. Compulsive violence unchecked by religious scruples or humaneness was matched with compulsive, unreasoning surrender: there was no effort to avert what seemed invited, desired, and inevitable. What I do not quite understand is the psychological significance of the mocking tone. Is it a mark of resignation and passiveness? I do not think so. I see it as a mark of defensive adaptation to a world in which too tender a sensibility would be either useless, or a handicap, or a danger—or all three. A few years earlier it would, I believe, have been impossible for me to dwell upon, or perhaps even to perceive, and certainly to be witty about, any aspect of the murder of Mrs Fernandez. And as for the subject-matter, I have no morbid interest in crimes of violence; I have no more interest in crime than anybody else whose curiosity about human behaviour is excited by newspaper reports. But it is a truism that poetry can reflect coming events—and the most momentous coming events were acts of violence.

During the next few years I published a number of ballads, or ballad-like poems which, when they appeared in book form, I described as satires. In a prefatory note I said:

These satires are concerned with points in human experience at which the terrifying coincides with the absurd, the monstrous with the commonplace. Such points are perhaps commoner in our time

“Tell me, thou bonny bird,
When shall I marry me?”
“When six braw gentlemen
Kirkward shall carry ye.”

It was a question that grew harder to ask as the new poetry got into its stride. The simply strange went out of Scottish poetry and was replaced for a while by pretended terrors; the old legends of witch-gatherings in the Scottish countryside had to stop at the amusing point, and the drunken farmer and his grey mare Meg stop at the Brig o' Doon so as to provide a wonderful, farcical, harmless spectacle.

2. William Plomer¹²⁾

I had from the first a tendency to write poetry in which a response to character, in its associations of time and place, led to occasional celebrations of it in ballad-like form, not untinged with irony. In the mid-Thirties I found this tendency becoming stronger. In a volume called *Visiting the Caves*, for example, published in 1936, there is a piece called 'Murder on the Downs'. When confronted with this, as soon as it had been completed, I felt a mingled surprise and uneasiness, as if I were being impersonated. Somebody else seemed to have written it, not the self with which I thought myself acquainted. Was I perhaps Doctor Gruber? And was Doctor Gruber perhaps a poet?

The poem is about an erotic murder committed in daylight in fine weather, on the Sussex Downs. So far as I know, the crime, its perpetrator, and its victim are wholly imaginary. The mild, familiar aspect of the country is noted in strictly and even scornfully anti-Romantic terms. There is a non-religious note as well, inserted apparently to

12) William Plomer, *The Autobiography*, London: Jonathan Cape, 1975, pp. 381-384. Plomer's mind running through all of his fascinating literary ballads is well explained by these self analyses of a few examples. It tells an up-to-date side of the guidepost expected of balladry "since the present fashion in both life and art is for hard hitting" (Richard Church on William Plomer, in *Contemporary Poets*, ed. by Rosalie Murphy, London & New York: St. James Press & St. Martin's Press, 1970, p. 862), while Day Lewis, we can say, tells the more universal side expected through his 'lyric impulse' in balladry.

every artist is there to remind man of his roots, to refresh them, to satisfy —if only for a few years or hours —his perpetual need for wholeness.

LITERARY BALLADRY

1. Edwin Muir¹¹⁾

[Hogg and Scott] do not belong to the new poetry. And they give us a sense of what was lost by the new poetry when it was established. What was lost was the sense of the strange, a quality in which the old poetry, both simple and sophisticated, had been so rich. The settlements of the enlightenment had been so conclusive that they left no room for wonder, except of the semi-official kind, which the solver of old riddles assumes in self-defence, when he finds that there is nothing in life which is simply strange. Hogg was not troubled by such second thoughts. He found it easy to describe that day late in the evening when Bonnie Kilmeny came home. Like his ancestors, Scott was attracted by what was remote and strange in the imagination, not by what was touching or pathetic (the mouse, the daisy), but rather

The herring love the merrie munlight,
And the macherel love the wind.

And he brought back Proud Maisie to ask her question for her.

Proud Maisie is in the woods
Walking sae early.
Sweet Robin sits in the bush
Singing sae rarely.

11) 'Robert Burns, Master of Scottish Poetry,' *Glasgow Herald* (24 Jan. 1959), compiled in *Edwin Muir: Uncollected Scottish Criticism*, pp. 200-201.

About his own ballad poems Muir writes in his letter to Norman MacCaig (23 April 1958) that "I have almost enough poems, now, to make up another volume, and one half of them I intend to put under the heading of 'ballads', though only one or two will be in strict ballad form: they will be mostly on half-narrative, half-legendary themes. I think there is still a great deal to be learned from the ballads, especially a tight attention to the theme" (*Selected Letters*, p. 203).

MUSIC

1. Cecil Day Lewis¹⁰⁾

A man sings in the bath, partly because its walls flatter his voice, giving it unusual resonance, but chiefly because warm water (who ever sings in a cold bath?) reminds him of his origin, relaxes inhibitions, recalls a primary, instinctual self. It is this self, I believe, from which the lyric impulse arises and the singing line proceeds. Of course, our poet is no singer-in-a-bath; but, however he may sophisticate his utterance, it will be a lyrical one provided he has made contact with what, in nature and human nature, is spontaneous. Whether he celebrates love or grief, living or dying, at the source of his poem and permeating it throughout is the element of joy —the joy of responding to life by making patterns from a chaos.

In any lyric poem we feel perhaps a touch of irresponsibility. Life isn't so simple as all that, we may protest: what about the Bomb? malnutrition? the dangers of smoking? the divorce figures? Freud, and the marvels of technology, and the expanding universe? And here's this child, playing with coloured pebbles, expecting us to take him seriously! A touch of irresponsibility? our poet replies: what you are feeling is the touch of joy; and my play is serious. I am playing to delight and console you —myself and you. My pebbles can be a causeway, reuniting your divided self, and my own. Every good work of

10) *The Lyric Impulse*, pp. 152-53. This is a beautiful conclusion of his 'Charles Eliot Norton Lectures' which started with the following question: "We shall have to ask ourselves whether 'the singing line' is now, to all the intents and purposes of serious poetry, ended; whether it can be renewed, and whether it ought to be. We have been taught to admire complexity, intellectual toughness, irony, sometimes to the exclusion of other poetic virtues. Is this right? Because we get so much from Donne, does it mean we can get little or nothing now from Herrick? Has the lyrical simplicity of a Herrick become a manner not possible for contemporary poets?" (pp. 2-3)

His lectures are significant enough to remind us that the ballad with its innate 'lyric impulse' is none of cultural and literary relics, but an important guidepost for reuniting our 'divided self' and for reminding us of our 'perpetual need for wholeness,' which is exactly the same guidepost as we find in Yeats and Lawrence.

The difference in treatment between the two episodes is the difference once more between great poetry, imagined by a heroic and sincere spirit, and second-rate folk-poetry, recounted by good-natured and insincere men. In the ballads of Robin Hood we are not told, as we are in the Scottish, what must happen, the circumstances being such and such; we are told what the ballad-makers wish to happen. The vulgarity of the happy ending, which has disfigured so much of the greatest English imaginative literature since, making it less great than it should have been, is already full-fledged here. I say vulgarity, for the fault of the happy ending is that it is vulgar; it is a descent from the level of aesthetic vision where tragedy is bearable to that of our ordinary wishes, where it is not; a complete betrayal of truth and beauty at the bidding of an impulse perfectly natural and perfectly common. This surrender negates form by its own spirit, just as the unflinching grasp of aesthetic vision holds and fulfils the form. The dependence of style upon this thing is in poetry absolute; and it is by virtue of their spirit, and because they are conceived and executed entirely on the level of aesthetic vision, that the Scottish ballads are opulent in examples of great form and great style, as, to quote an example of both:

Why does your brand sae drop wi' blude,
Edward, Edward?

Why does your brand sae drop wi' blude,
And why sae sad gang ye, O?

O I hae kill'd my hawk sae gude,
Mither, mither;

O I hae kill'd my hawk sae gude,
And I hae nae mair but he, O.

To write poetry such as that, not only an exquisite sense of form was needed, but a great and sincere spirit, an elevated and intrepid mind.

necessarily strives, but the more we study them the more astonished we must become at their perfection on another side: that completeness of organic form which makes each an economically articulated thing. There is, it is true, a sort of logic of ballad-writing, a technique of repetition, of question and answer, not difficult to handle and handled in some of the ballads far too freely; but in the greatest, in "Clerk Saunders", "May Colvin", "The Lass of Lochroyal" and "Sir Patrick Spens", the technique is fused in the inevitability of the movement from beginning to end, so that one can see them in one glance as one sees a short lyric. The sensation which these give us is the sensation which can only be given by great conscious art. It is not a matter of the compulsory unity which folk-ballads, sung before a company, must have: for that one need only go to the English ballads about Robin Hood, ballads definitely beneath the level of poetry, which can run on in the style of

The King cast off his coat then,
A green garment he did on,
And every knight had so, o-wis,
They clothéd them full soon,

for as long as one likes. The difference between that and

The King sits in Dunfermline toun
Drinking the blude-red wine

is the difference between a thing seen and shaped by a company of common men in a jovial mood, and a thing seen and shaped by a great spirit, lifted up on the wings of imagination. All these English ballads are timid, ordinary, and have the mediocre happy ending which crowds love. For example, three of Robin Hood's followers, we are told, go down to London, cast themselves on the King's mercy and nevertheless are condemned to death: they are reprieved at the last moment by the Queen. This would not happen in a great Scottish ballad. Johnnie Armstrong, in the ballad of that name, puts himself in the power of the Scots King, and he, too, is condemned to die, but there is no reprieve.

happening, or reproduced a traditional one; he was sustained by the fascination and prestige of action. He lived in a world of what the modern news-editor calls 'human-interest stories' —stories like those of the tabloid, in which murder, incest, suicide, lust, treachery, cruelty, vengeance and jealousy predominate: like Ophelia, he turned it all to favour and to prettiness; and he did so without sentimentalising. His medium, poetry and music, purified the terrible facts of human life by distancing them: the moral squalor of the tabloid never enters into the story lyric: though acts of violence take place, it is noticeable that they are nearly always acts of impulse, done in hot blood; there is little malice premeditated, little sordid circumspection.

In a sense, the story lyric is the poor man's epic. We remember Matthew Arnold saying that translations of Homer should be, like their original, "simple, rapid and noble". Simple and rapid the ballad was; and it achieved now and then the nobleness which comes of austerity. Few of us today know the tunes without which this great body of work could not have been created. Yet we can respond to the ballads as poems; and the qualities we respond to are, first and foremost, those of austerity, simpleness, rapidity. It is these qualities which make for the dramatic nature of the ballad —these and, in Professor Gerould's phrase, "the vivid intensity with which the situation is seen." For us, the story *qua* story may not be so important as it was to the ballad audience. What carries us on is the lyricism —the singing line of the words which was made possible by a tune and has survived the tune's vanishing or our ignorance of it.

TECHNIQUE

1. Edwin Muir⁹⁾

The art of these ballads may appear to us untutored, rough, falling occasionally into absurdities, and, regarding such things as diction and rhyme, showing a contempt for the perfection towards which all art

9) 'A Note on the Scottish Ballads,' *Freeman*, VI (17 Jan. 1923), compiled in *Edwin Muir: Uncollected Scottish Criticism*, pp. 162-164.

is a subjective poem, imaging the poet's own experience of love and thralldom, whereas 'Thomas the Rhymer' is not. But otherwise the two poems have much in common, much that derives from folklore. Both men meet a fairy and go off with her on a horse. Both accept food from her—an extremely dangerous thing to do whether it's honey and manna dew or an apple (compare the legend of Eve, and Persephone's tasting of pomegranate seeds in the Underworld). Both men kiss her, which is quite fatal, for a kiss puts you in a fairy's power (a kiss can also, in folklore, be a way of breaking a thrall—Beauty and the Beast). The topography of the poems is vague: but fairies live inside hills, and Keats' Belle Dame has an elfin *grot*, and later his knight dreams and awakes on the cold *hill's side*. His dream of pale kings and warriors, ensorcelled by love, carries surely an echo of the belief that fairies spirited human beings away to pay their tribute to hell. I am not speculating about the extent either of Keats' folklore knowledge or of his debt to the anonymous ballad-maker (the only reference to the poem in his letters is a facetious one): all I suggest is that, by accident or design, Keats tapped in this poem a vein of great psychic potency, and that in responding to it we get an inkling of the way a ballad audience was thrilled.

STORY

1. Cecil Day Lewis⁸⁾

The ballad-maker's love of adventure often had to be a vicarious one, unless he was involved in fighting feuds. But in another sense—that of experiencing and recording what is alien—the material of adventure was all around him. Whether his subject was the tragedy of a Queen's lady-in-waiting, Mary Hamilton, or of some humbler person nearer home; whether he made a new song about some local

8) *The Lyric Impulse*, pp. 62-63. See pp. 52-54 for a similar discussion of the subject. As to the detail and the problems of Matthew Arnold's opinion about the ballad see Mitsuyoshi Yamanaka, 'Matthew Arnold and the Ballad' (in Japanese), *English and English-American Literature*, No. 8, 1973 (Yamaguchi University), 33-51.

what gives their poetry its depth of emotional meaning was drawn from dark wells to which they had access and which still exist in us though we have bricked them over.

Are we not the more profoundly stirred by the common ballad image of star-crossed lovers changed to intertwining plants, because it derives from an age-old belief that, after death, the soul may pass into a tree? When we read how True Thomas journeyed with the Queen of Elfland—

*O they rade on, and farther on,
And they waded rivers abune the knee;
And they saw neither sun nor moon,
But they heard the roaring of the sea.*

*It was mirk, mirk night, there was nae starlight,
They waded thro' red blude to the knee;
For a' the blude that's shed on the earth
Rins through the springs o' that countrie.*

—layers of ancestral memory stir in us. The ancient belief that one must go through water or blood to the Otherworld; the river Styx; Odysseus' blood-offering to his dead comrades: the belief that fairies lived inside the earth, where sun and moon and stars were invisible. When he first met the Queen of Elfland, Thomas hailed her as "Mary, Queen of Heaven": there are Christian references, too, in the paths of Righteousness and Wickedness which the Queen shows him. Chiefly, the ballad reveals that confusion between fairies and the dead, the underworld and the fairy world, so common in folklore: in Scandinavia, 'elves' was once a name for the dead. But my point is that to produce the finest, most resonant stanzas in the poem, its maker drew upon the deepest sources of folk memory: is it not our own more deeply buried but not extinct folk-memory which causes us to respond to them as we do?

Would Keats have been able to make so haunting a poem of 'La Belle Dame Sans Merci' had he merely taken the surface story of 'Thomas the Rhymer', and not broken through to the deeper levels from which it was composed? We may be fairly sure that 'La Belle Dame'

ularly the motives of his social superiors. Even today the countryman, in my experience, while passionately interested in the doings of such people, very seldom gossips about *why* they do what they do: it was partly this fatalistic, humorous acceptance that, before wars became highly technological, made him such a good soldier: his not to reason why.

The lack of interest in any but the simplest motivation connects, too, with the flatness of character in story lyrics. To particularise a character would make it more difficult for the audience to identify itself with him. The ballad audience, we must remember, was not so much a number of separate individuals as a like-minded group swayed by group emotion — a collection of people welded into one by this emotion, identifying itself with the hero through imagined actions in which their individualities were submerged and a group-response took over. The hero was both a symbol and a conduit: to characterise him would have defeated the ends for which he was created.

3. Cecil Day Lewis⁷⁾

We must avoid the form of condescension which would lead us to appreciate ballads for their quaintness. In fact, it is remarkable how seldom this matter of quaintness arises. The supernatural ballads, and indeed many of the others, make their effect as living poetry, not as museum pieces, because they combine clarity of expression with a sense of circumambient mystery. To what extent the maker and his audience, at any given period, 'believed in' the superstitions which pervade the ballads, we cannot tell. All we can be sure of is that such folklore lay deep both in the communal tradition and the individual mind: had it not done so, at least the later versions of the ballads embodying such lore would surely lack conviction — would seem superficial or tainted with antiquarianism. Folklore is imbedded in the ballads, not a decoration imposed upon them. Their makers, no less than the literary poets, were partly concerned to explore the unknown, the alien; and

7) *The Lyric Impulse*, pp. 67-69. See pp. 139-140 for more general discussion of impersonality in the lyric.

accepts the evidence of history, the English are a prosaic race, and in the mass the Scots are strongly poetical. It is extremely difficult to give any satisfactory justification for such a statement. The average Scotsman certainly shows no more sign of poetic qualities than the average Englishman. He is even more obdurately practical, and even more ashamed of expressing his feelings except on such sanctified occasions as a Burns or a St. Andrews Night. Yet there are whole tracts of Scotland's scenery and history which are woven with legend. The existence of the ballads, and the fact that they constitute the greatest body of poetry in Scots literature, is the most concrete argument that I can advance for this theory. Scotland is a country whose past has been moulded by poetry, but which has produced very few poets. The poetry which pervades its history is purely romantic. The Industrial Revolution cut clean across that poetry, destroying it, and destroying, too, the faculty of communal myth-making which was its source. It may be that the age of poetry in Scotland is over and the age of the poet has come, or may come if Scotland as a nation does not disappear before that can happen. At least one may say that no poet in Scotland now can take as his inspiration the folk impulse that created the ballads, the people's songs, and the legends of Mary Stuart and Prince Charlie. He has no choice but to be at once more individual and less local.

2. Cecil Day Lewis⁶⁾

Like any work of more sophisticated art, the ballad depends as much upon what is left out as what is put in. One thing left out is motive: this version [Child 58A of 'Sir Patrick Spens'] never tells us why or where the King wanted a ship to sail (other versions say it was to fetch the King of Norway's daughter from her country, and they also give us an account of the storm). One could say that the version I have used leaves out the reason for the voyage because the ballad-singers' audience would already be familiar with it. But to my mind it connects with the peasant's lack of curiosity about motive — partic-

6) *The Lyric Impulse*, pp. 56-57.

its own and by doing so transfiguring them. Wallace and Bruce, Mary Stuart and Prince Charlie are not so much historical characters as figures in an unwritten ballad: they have taken on an almost purely poetical reality, and are semi-inventions like Mary Hamilton and the Bonny Earl of Moray, the originals of whom we know to have existed historically, but who are now part of a song. Sometimes the basis on which these legends arose was paltry enough, but that did not affect the stability or the beauty of the legend. These myths never took as their foundation a moral hero: Knox, the most important figure in Scottish history, and one of the greatest, has had many lies told about him, but he has never been the theme of a poetical fiction. It is heroism, beauty and grace, generally heightened by weakness or misfortune, that the communal poetic faculty of Scotland prefers to work upon. At the beginning, when Scotland was conscious of its growing power, the theme of legend was successful heroism against odds; later, when it felt its power slipping from it, or quite vanished, its imagination turned to the spectacle of beauty in misfortune and the tragedy of a lost cause. These legends signified more than they said, like all legends, and though the theme might be Wallace and Bruce, or Mary Stuart and Prince Charlie, the mood which chose them was the mood of a nation, a nation in the first case conscious of power and in the second of weakness.

This legendary character of Scottish history distinguishes it very sharply from English history, which is concerned soberly with actual events and changes; and it must argue an unusually strong communal poetic power in the Scottish people. England has a great poetic literature, and Scotland a relatively poor one; but in the mass, if one

have seemed to these peasants an integral part of their life, a thing without which life could not be natural and whole —not a rare and special delight which could be enjoyed only by a few.... Universal education and the Open Society have driven this poetry away so far that it is almost impossible now to conceive of poetry as a natural activity; and it has become to us a miracle that poetry like the ballads should ever have existed." [‘The Ballads’ (Review of *English and Scottish Popular Ballads* ed. by F.J. Child), *New Statesmen*, LII (9 Feb. 1957), compiled in *Edwin Muir: Uncollected Scottish Criticism*, pp. 170-71.]

ballad-writers by the sheer unconditionality of their vision, and by that something materialistic in the imagination of the Scots which is one of their greatest qualities.

2. Cecil Day Lewis⁴⁾

Let us glance first at this allegedly near-brutish community which produced the story-lyric. Although their ballads do not moralise, certain moral values are implicit in them. The Border ballads, for instance, tell stories which are informed by the qualities most valued in those tough Border communities —faithfulness to one's word, courage and skill in war and love, loyalty to the family or the clan. Move several centuries on and two thousand miles away. Investigating the people in the Southern Highlands of the United States, for whom balladry was an active cultural force, Cecil Sharp noted that they were mostly poor and illiterate, that blood-feuds had been common among them and were still not unknown, that modern communications had not affected them enough to disrupt their traditional way of life, and that they possessed the good manners and proud, easy bearing which had also distinguished the Scots Highland and the Border folk. Again, we get a picture of communities where democratic manners have been shaped by primitive aristocratic tradition —the heroic tradition Yeats sought for, among the Irish peasantry and landowners, of vivid and passionate action, of brimming personality and independence of mind rather than drab nonentity, of courtesy, pride and gaiety.

ANONYMITY

1. Edwin Muir⁵⁾

The history of Scotland is filled with legendary figures, actual characters on which the popular imagination has worked, making them

4) *The Lyric Impulse*, p. 61. About the definitive aspects of the broadside (street) ballad, see pp. 79, 87-88, and 93-94.

5) Edwin Muir, *Scottish Journey*, Edinburgh: Mainstream Publishing Co. Ltd., 1979 (first pub. 1935), pp. 92-94. With reference to this anonymous character of the ballad Muir mentions in a different place that "Poetry must

O they rade on, and farther on,
And they waded rivers abune the knee,
And they saw neither sun nor moon
But they heard the roaring of the sea.

from "Thomas the Rhymer". Or, from "Tam Lin".

About the dead hour o' the night
She heard the bridles ring.

There is here nothing but final clearness of vision which finds of itself, as by some natural, or rather, supernatural, process, an absolute reality of utterance which does not need the image. The thing is given in the ballads and not a simile either illuminating or cloaking it; and this absence of the image has in itself an artistic value, and produces an effect which can not be produced in any other way; it makes the real form and colour of things stand out with distinctness which is that, not of things seen by daylight, but those, more absolute, more incapable of being questioned, which we see in dreams. When a colour is set before us in the ballads it has a reality which colour has not in poetry where imagery is used; it has not merely a poetic value, it has the ultimate value of pure colour. This is the reason why the ballad of "Jamie Douglas" gives us an impression of richness as of some intricate tapestry, though the means are as simple as

When we cam' in by Glasgow toun
We were a comely sicht to see;
My Love was clad in the black velvet,
And I mysel' in cramasie,

or

I had lock'd my heart in a case o' gowd
And pinn'd it wi' a siller pin.

There the qualities of the velvet, the crimson, the gold and silver are seen as they are only seen in childhood, for the first time, and with something solid in the vision of them; something which we have perhaps for ever lost, and which the painters of our day, with their preoccupation with volume, are trying to rediscover; but which was given to the

I do not wish to make any comparison between these two poems, both great in their kind, or to praise one at the expense of the other. I wish merely, what is infinitely more important, to make clear what are the peculiar attributes of the Scottish ballads, and what it is that they have given to the poetry of the world. And it is pre-eminently this sense of immediate love, terror, drama; this ecstatic living in passion at the moment of its expression and not on reflection, and the experiencing of it therefore purely, as unmixed joy, as complete terror, in a concentration on the apex of the moment, in a shuddering realization of the moment, whatever it may be, whether it is

I wish that horn were in my kist,
Yea, and the knight in my arms neist.

or

And I am weary o' the skies
For my love that died for me.

or

Yestreen I made my bed fu' braid,
The night I'll make it narrow....

This world in which there is no reflection, no regard for the utility of action, nothing but pure passion seen through pure vision, is, if anything is, the world of art. To raise immediate passion to poetry in this way, without the alleviation of reflection, without the necromancy of memory, requires a vision of unconditional clearness, like that of a child; and it may be said of the Scottish ballad-writers that they attained poetry by pure, unalleviated insight, by unquestioning artistic heroism; and this quality it is that, in the last analysis, makes the very greatest poetry great, that makes "Lear" great, and "Antony and Cleopatra". In Shakespeare and in Dante it is united with other qualities through which its utterance becomes infinitely various and rich: in the greatest of the Scottish ballads there is this quality, and this alone. This, and not the occasional strangeness of their subject matter, is what gives them their magic, a magic of ultimate simplicity, of supernatural simplicity, as in

The stalk is withered dry, my love,
So will our hearts decay;
So make yourself content, my love,
Till God calls you away.

That is beautiful, and as poetry as perfect in its way as anything in the Scottish ballads; but what a difference there is in spirit and in atmosphere. Here there is retrospection and resignation; but there only the present, the eternal present, and the immediate acceptance of it, exist, and we never escape from the unmixed joy, the absolute pain. There is philosophy in "The Unquiet Grave", the quality of a great reflective poetry; there is morality in it, the inescapable ethical sense of the English, and that feeling of ultimate surrender which goes always with a genuine morality. But see with what a total lack of moral compensation, or of moral blunting, or of resignation, or of alleviation —with what a lyrical and unconditional passion the same theme is treated in a great Scottish ballad, in "Clerk Saunders":

"Is there ony room at your head, Saunders?
Is there ony room at your feet?
Or ony room at your side, Saunders,
Where fain, fain wad I sleep?"

"There's nae room at my head, Marg'ret,
There's nae room at my feet'
My bed it is fu' lowly now,
Amang the hungry worms I sleep."

Or, almost as simple and great:

"O cocks are crowing on merry middle earth,
I wot the wild fowls are boding day;
Give me my faith and troth again,
And let me fare me on my way."

"Thy faith and troth thou sallna get,
And our true love sall never twin,
Until ye tell what comes o' women,
I wot, who die in strong traivelling?"

expressed in a few lines, they were what human beings have felt from the beginning of time and must feel until time ends: these things, uttered with entire simplicity, are what at its best Scottish poetry can give us, and it can give them with the intensity and the inevitability of the greatest poetry. The ballads go immediately to that point beyond which it is impossible to go, and touch the very bounds of passion and of life; and they achieve great poetry by an unconditionality which rejects, where other literatures use, the image. In no poetry, probably, in the world is there less imagery than in the ballads. But this, once more, is not the sign of poetic debility, but of a terrific simplicity and intensity, an intensity which never loosens into reflection; and reflection is one of the moods in which images are given to the mind. There is nothing in the ballads but passion, terror, instinct, action: the states in which soul and body alike live most intensely; and this accounts for the impression of full and moving life which, stark and bare as they are, they leave with us. It is this utter absence of reflection which distinguishes them also from the English ballads, not only from those surrounding the name of Robin Hood, which are nothing but simple folk-art, but from really beautiful English ballads such as "The Unquiet Grave". There are several Scottish ballads containing, like it, a dialogue between two lovers, the one living and the other dead; but there is none which treats the subject in this way:

The wind doth blow to-day, my love,
And a few small drops of rain;
I never had but one true love;
In cold grave she is lain....

'Tis down in yonder garden green,
Love, where we used to walk,
The finest flower that ere was seen
Is withered to a stalk.

of his *Scottish Journey* Muir discusses, by comparing the most popular Scottish song, "Annie Laurie," with genuine folk poetry ("Clerk Saunders" as an example), how "true folk sentiment in Scotland has for a long time been degenerating."

time when there were no English composers of a talent to match their own; or perhaps we should call it the misfortune of the lyric. That close-working collaboration between poet and composer was ended, without which the lyric proper is a poem trying to hoist itself up by its own bootlaces. The song lyric lost impetus and conviction, gradually declining into the 'art-song' and the drawing-room ballad, seeping away into a morass of cliché and sentimentality, from which it was not rescued until, in the late Twenties and the Thirties of this century, there arose in America several writers who, working closely with composers, produced popular lyrics of genuine vivacity and distinction, in a truly modern idiom.

... A. E. Housman, whose lyrics cried out for tunes —and frequently got them —was quite indifferent to the musical setting of his work. Yeats, who had an incomparable ear for verbal rhythm, had none for the rhythms and tones of music. It may be that for some poets 'Heard melodies are sweet, but those unheard are sweeter': there is a sense in which one can fairly say that no one can write a good lyric without some melody, heard or dimly apprehended, in his head. Blake used to make up tunes for his lyrics and sing them to himself. There is this attraction towards music whether or no a poet resists it, whether or no he feels that his lyric is complete without it, because music is at the source of his tradition.

DEFINITION

1. Edwin Muir³⁾

The unquenchability of desire, the inexorability of separation, the lapse of time, and all these seen against something eternal and as if,

3) Edwin Muir, 'A Note on the Scottish Ballads,' *Freeman*, VI (17 Jan. 1923), compiled in *Edwin Muir: Uncollected Scottish Criticism*, ed. by Andrew Noble, London & Totowa, NJ: Vision and Barnes & Noble, 1982, pp. 158-162. The discussion here is closely connected with the style in the ballad. For further discussion of style see 'The Ballads' [Review of *English and Scottish Popular Ballads*, ed. by F. J. Child], *New Statesmen*, LII (9 Feb. 1957), compiled in *Edwin Muir: Uncollected Scottish Criticism*, pp. 168-170. In pp. 66-67

household, by a wandering minstrel, by some gifted village versifier, by a monk or a clerk, they are all anonymous, and they are all popular poetry in the sense that every member of a community could participate in them with enjoyment. By the end of the fifteenth century, the minstrels had virtually disappeared, their function of disseminating verse taken over by the invention of printing. Folk lyric, through chapbook and broadsheet, flourished for another three hundred years, then slowly faded into the Victorian street ballad, renewed itself in the music-hall and finally has become the pop song of our own time.

The lyric of the few began as a courtly amusement. It ramified in the great 1560-1620 period of the lutanists and the madrigal, when music was an accomplishment expected of every gentleman. At the beginning of the seventeenth century, however, the lyric divided, and more and more of its impulse was to flow into lyrical poetry. As yet, however, there was no irreparable cleavage into what we should now call popular art on the one hand and highbrow art on the other. There are many instances of Elizabethan and early Stuart composers' evolving their music from folksong themes: in Shakespeare's plays —*Othello*, *Lear* and *Hamlet*, for example —there are many snatches from popular ballads, or allusions to them. Later, the songs in Dryden's plays, the rollicking ditties of Gay, Sheridan, and Dibdin carry on the line of the lyric proper, while Byron's 'We'll go no more a-roving' was based on a well-known folk-song.

This cross-fertilisation between the folk lyric and poetry for the few has not entirely ceased even now: Mr. T.S. Eliot's references to popular song in *The Waste Land*, his study of music-hall as a help towards the re-creation of popular drama, are an instance of this. The need for lyric poetry to renew contact with its origins in the folk is one which keeps cropping up. The Augustan age, for example, when little other serious poetry was written in lyric form, was the great age of hymn-writing —hymns that were both serious and widely accepted. The *Lyrical Ballads* of Wordsworth and Coleridge, again, were attempts to use a popular medium for exalted ends.

It was the misfortune of the Romantic poets that they lived at a

problem of the audience for poetry, which is so impossibly difficult to-day, (there is great poetry, as you know among them). I want to study the question of the audience: the ballads and folk-songs had their audience, which among the peasantry was everybody, and the court poetry (I can't find a more adequate term) also had its audience, which did not interfere in the least with the other; and all this happened in a sense naturally. This all has a bearing on society, and the difference between the society in which this could happen, and our own. I want to deal too with such things as the beliefs, natural and supernatural, in the ballads, and the curious and yet apparently congruous mixture of Pagan superstition and Christian belief. Then there is the fairly clear presupposition that the ballads did not degenerate but were often improved in transmission, showing that the audience was not merely receptive but critical and inventive. And there may be in the whole process something of Jung's Collective Unconscious, though here I am on uncertain ground. There is also the possibility of demonstrating that poetry is not in its primitive nature a rarefied thing but a natural expression, where it is allowed to be, of imagination even among people who have never thought what poetry is. I am sure that the theme will expand in all sorts of directions. There has been a great deal of enquiry by the Department of Scottish Studies of Edinburgh University during the past few years, and I could draw from this information not only about the ballads but about the ambiance in which they grew and perpetuated themselves.

2. Cecil Day Lewis²⁾

There are in fact two [singing] lines, which sometimes interweave and at other periods have little or no contact: we could call them the lyric of the folk and the lyric of the few. Out of the folk emerge the ballads, which were story lyrics, the folk songs, and the carols. Whether these were composed by a bard attached to a nobleman's

2) C. Day Lewis, *The Lyric Impulse* (The Charles Eliot Norton Lectures 1964-1965), Cambridge, Mass.: Harvard U.P., 1965, pp. 7-9. See pp. 32-34 for further reference to the musical background in the history of balladry.

STUDY MATERIALS
ON THE LITERARY BALLAD

APPENDIX: POETS ON THE BALLAD (5)

—E. Muir², W. Plomer and C. Day Lewis—

Mitsuyoshi Yamanaka

HERITAGE

1. Edwin Muir¹⁾

I want to ask if you would act as a reference for me in an application for a grant which I intend to make to the Bollingen Foundation. Kathleen Raine last summer mentioned my name to the secretary of John Barrett, the Vice-President, who was in London at the time. I saw Barrett last month when I was in New York giving a reading, and gave as my reason for applying for a grant that I wanted to have more time in which to write poetry.... Now I have been interested for a long time in the Ballads, and their transmission by word of mouth for such a long time: in fact they were still being handed on in Orkney when I was a boy, and I know them from that time, and the conditions of their transmission and what may be called the technique. We had only one book of poetry in our house, that is Burns; but there were scores of ballads that we knew: it was the same in the other farmers' houses. I have been interested for long in the world of the ballads and the world out of which they came; the fact that they solved the

1) 'Letter to T. S. Eliot, 13 March 1956' from *Selected Letters of Edwin Muir*, ed. by P. H. Butter, London: The Hogarth Press, 1974, pp. 181-82. His keen interest in the grant mentioned here is referred to in another letter of his to Kathleen Raine, 28 Feb. 1956, in which he says that "I would like most of all to recreate imaginatively the whole world of the ballads, which I don't think has been done yet" (*Ibid.*, p. 179). The grant was finally given, and was extended after his death to Mrs Willa Muir, who realized her husband's project and published *Living with Ballads* (London: The Hogarth Press, 1965), historical and scientific study of importance in the field of ballad studies.

そして研究所の存在理由そのものが、バラッドが今日の世界で完全に廃れゆく運命にあることを物語っている。かつてバラッド文化の豊かな土壌であった風土が、文化の質的な変化と共に消滅し、一般民衆の共有物で無くなった時点で既に、バラッドはその本来の姿の風化の最後の段階を迎えたのではないか。

「伝承」という事実に依存してバラッドを等質にみてゆくには、余りにもダイナミックな変奏の歴史の中で「バラッド」は生きている。歴史、文化のそのような急激な変化は、正に18世紀後半から19世紀にかけて展開した。Scottはそのような変化のただ中で、風化の過程の断層を捉えた一人である。その時、彼は彼なりに、それまでの「伝承」の精神に出来るだけ真実であろうとした。Scottが乗り越えようとした障害が、それ以後縮小されるどころか、むしろ拡大の一途であることを認めるならば、彼が選り取った「文学的」方法は、伝統的なバラッドの精神の崩壊を食い止める意義ある役割を果たした、と言えるのではないか。

‘Sir Patrick Spens’をめぐる58A版と58H版の距離、言い換えれば、58Aの断片性を‘poetically the best’とするChildと、より十全な物語性を‘the best or most poetical’なものとするScottの間の距離は、結局、この風化の過程をどの断層で捉えるかという違いである。物語の断片化、‘locality’の喪失、感情表現の欠落、それらはすべて「風化」の過程の姿であり、‘subjectivity’と‘self-consciousness’の欠落した IMPERSONAL なバラッドの世界の魅力は、すべて「伝承」という特殊な姿から生まれた「風化」の結果である。バラッド・アンソロジーを編む者、或るいは一篇のバラッドを観賞する者にとって、その時基本的に問題になってくることは、「文学的」（或るいは「非文学的）」という言葉では包括しきれないもっと大きな視点、すなわち、「風化」というものに対する歴史的視点をどう設定しているか、ということではない^(カ)。Scottは、正にこの「歴史」を意識してバラッドを捉えた人であり、これこそ、今日改めてScottをわれわれが考え直してみる意味だと思われる。

She stood and held his milk-white steed,
She stood *trembling with fear*, (St. 4; italics mine)

と語られ、また、殺害の場を後にする二人をうたう Scott の版は、

He's lifted her on a milk-white steed,
And himself on a dapple grey,
With a bugelet horn hung down by his side,
And *slowly* they baith rade away. (St. 10; italics mine)

と語るに対して、他版では、

He lifted her on a milk-white steed
And himself on a dapple gray;
They drew their hats out over their face,
And they both went *weeping away*. (7C, st. 9; italics mine)

He has mounted her on a milk-white steed,
Himself on the dapple gray,
And *blawn his horn baith loud and shill*,
And it sounded far on their way.
[7D (Kinloch MSS), st. 9; italics mine]

He took a horn out of his pocket,
And they both went *weeping along*.
[7E (Motherwell's *Minstrelsy*), st. 6; italics mine]

と語られる。片や「一滴の涙も流さず」戦況を見つめ、他方は「恐怖で身を震わせて」立ち竦み、また、重い足取りを文字通り 'slowly' とだけ無表情に表現するに対して、顔を隠し涙を流しながら立ち去る、しかもその悲しみの笛の音がいつまでも余韻をとどめる、と語る、このような他版の語りこそ、むしろ、風化し硬質化してゆくバラッドの伝承性から浮き上がった語り手の軟弱な存在感が伝わってくる。

VI

エディンバラ大学の「スコットランド研究所」(School of Scottish Studies) は、過去30年来、現存する「伝承」バラッドを求めて保存すべく活動を続けているが、バラッドが最早 'minor culture' であると認めざるをえない事実³⁰⁾、

30) 研究所の主任教授 Prof. John MacQueen 言 (1980年12月、筆者との談話から)。

を企てているのも²⁶⁾、同じ理由からであろう。

Scott が退けた ‘usual stanza’ というのは、‘Fair Margaret and Sweet William’ (74A; st. 20) にもそっくり窺われるものであるが、Scott 版の「抜き取る行為」は他のどの版にも無い特異なもので、或るいは Scott の作為かも知れない。しかし、ここには「行為」の語りとしての効果は良く生まれている。「普通の」版のいかにも弛緩した終わり方 (“...by mischance.../Or else they had still been there”) ではなくて、Black Douglas の積極的な行為 (“...he pulled up.../And flang...”) を述べることで、バラッドの物語性の特徴としての意外性（或るいは、感情の凝縮、凝固）を生み出し、不要な感傷を抜きとって人間 (Margaret と William) の行為の結末に大いなるアイロニーを添えているのではないか。

戦いの後の道行きの場面で、

‘Hold up, hold up, Lord William,’ she says
‘For I fear that you are slain.’
‘Tis naething but the shadow of my scarlet cloak
That shines in the water sae plain.’ (St. 13)

とあるところ、この「水に流れる血を赤いマントの影だと答えて動揺を隠す一種の婉曲法」²⁷⁾を、しかし Hodgart は、これも Scott の手にかかる “magnificent Romantic rhetoric”²⁸⁾ の例として批判的である。しかし、同じレトリックは 7A 版 (st. 28; Robert White’s papers & others) にも 7C 版 (st. 12; Motherwell’s MS) にも窺え、George Odell が「疑いもなく genuine な」バラッドが等しく持っている簡潔で直截な文体の好例として挙げているものでもある²⁹⁾。

また、7人の兄弟と父親が恋人に殺される場面で、Scott 版では、

She held his steed in her milk-white hand,
And *never shed one tear*, (St. 6; italics mine)

と語られるに対して、C 版では、

26) *Ibid.*

27) T. Yabushita, in ‘Introduction’ to *Traditional and Literary Ballads*, ed. by Takuro Yabushita & Mitsuyoshi Yamanaka, 大阪教育図書, 1980, p. x.

28) Hodgart, p. 111.

29) George C. D. Odell, *Simile and Metaphor in the English and Scottish Ballads*, Norwood Editions, 1979 (originally pub. 1892), p. 11.

Lord William was buried in St. Mary's kirk,
Lady Margaret in Mary's quire;
Out o the lady's grave grew a bonny red rose,
And out o the knight's a briar.

And they twa met, and they twa plat,
And fain they wad be near;
And a' the warld might ken right weel
They were twa lovers dear.

But bye and rade the Black Douglas,
And wow but he was rough!
For he pulled up the bonny brier,
And flang 't in St. Mary's Loch. (7B; sts. 18-20)

この3連を付け加えた理由を Scott は次のように説明する。

“The copy principally used in this edition of the ballad was supplied by Mr. Sharpe. The last three verses are given from the printed copy and from tradition. The hackneyed verse of the rose and brier springing from the grave of the lovers is common to most tragic ballads; but it is introduced into this with this singular propriety, as the chapel of St Mary, whose vestiges may still be traced upon the lake to which it has given name, is said to have been the burial place of Lord William and Fair Margaret. The wrath of the Black Douglas, which vented itself upon the brier, far surpasses the usual stanza:

‘At length came the clerk of the parish,
As you the truth shall hear,
And by mischance he cut them down,
Or else they had still been there.’”²⁵⁾

最初の2連の草木の恋結びという「陳腐な」内容をあえて採用したのは、「聖メアリー教会」が William と Margaret が埋葬された場所だと言い伝えられているから、という説明の内にも、われわれは、既に指摘した Scott の ‘locality’ 重視、すなわち、Scott としては草木の恋結びに重点があったのではなくて、聖メアリー湖のある国境地域の聖メアリー教会と場所を特定することに重点があったことを知る。(Child 編纂の他版では、いずれもこの場所の特定は失われている。) この物語をめぐる ‘Black Douglas’ 家の細かい地理的、歴史的説明

25) *Minstrelsy of the Scottish Border*, p. 339.

And they saw neither sun or moon,
But they heard the roaring of the sea.

16. It was mirk mirk night, and there was nae stern light,
And they waded through red blude to the knee;
For a' the blude, that's shed on earth,
Rins through the springs o' that countrie.

17. Syne they came on to a garden green,
And she pu'd an apple frae a tree—
“Take this for thy wages, true Thomas;
It will give thee the tongue that can never lie.”
(37C)

重要な違いは、ここで女王が「リンゴ」を与えるのは、それが禁断の実ではなく、正に Thomas に予言能力を与えるためである。Scott は、うたびとトマスと妖精の女王の結びつきに、この点で明快な一貫性を与えようとしている。更に、Scott の版で 'a garden green' (st. 17) がキリスト教的暗示としての「楽園」とならないことは、既にその前に問題の三つの道からの選択、すなわち、「正義の道」(st. 11) でも「邪悪の道」(st. 12) でもなく「妖精の国へ至る道」(st. 13) を選びとった後、彼らがたどり着いた「緑の園」だからである。A 版では、この三つの道からの選択は先の引用の後に続いて出てきて、C 版とは順序が逆である²⁴⁾。

多くのバラッドでキリスト教的要素と土俗信仰の要素の混合がみられるが、Scott は、その点この作品で、前者の要素を希薄化することで土俗的物語性を重要視し、より一貫性を与えようとしたのではないか。

V

最後に、'The Douglas Tragedy' をめぐる二、三の点を補足したい。

この作品の最大の争点は、Scott 版 (7B) の最後の 3 連を詩人の創作として編纂者たちによって退けられることが多いことである。(Hodgart は元より Scott 版を採用した Kinsley, Grigson とともにその理由でこの箇所は削除している。)

24) なお、どちらの版においてもトマスと女王が「緑の園」にたどり着く前に渡らなくてはならない「血の河」について、Day Lewis は、それが遠い昔より引き継がれている「民衆の記憶」('folk memory', 'ancestral memory') に深く関わるものであることを指摘している。〔本号の APPENDIX: POETS ON THE BALLAD (5), 'ANONYMITY 3' の項参照。ちなみに、Day Lewis の引用は Scott の C 版からである。〕

7. For forty days and forty nights
 He wade thro red blude to the knee,
 And he saw neither sun nor moon,
 But heard the roaring of the sea.
8. O they rade on, and further on,
 Until they came to a garden green:
 'Light down, light down, ye ladie free,
 Some of that fruit let me pull to thee.'
9. 'O no, O no, True Thomas,' she says,
 'That fruit maun not be touched by thee,
 For a' the plagues that are in hell
 Light on the fruit of this countrie.
10. 'But I have a loaf here in my lap,
 Likewise a bottle of claret wine,
 And now ere we go farther on,
 We'll rest a while, and ye may dine.' (37A)

A版ではこの箇所でもキリスト教的要素が濃厚になる。すなわち、暗示 (implications) として、キリスト 荒野の試練 (st. 7), 楽園 (st. 8), 禁断の実 (st. 9), サクラメント (st. 10). 第10スタンザの 'loaf' と 'wine' については、それ自身では別にキリスト教と結びつける積極的理由は無く、「パン」と「ブドウ酒」は広くバラッドに出てくる一般的な食べものと飲みものである。しかし、ここで先行するスタンザの明確なキリスト教的暗示に続いて登場した場合、暗示としてのサクラメントとの結びつきは十分可能である。そうすると、妖精の国の女王がこれを与えるというのは、しっくりしない難点になってくる。キリスト教は天国(「正義の道」)と地獄(「邪悪の道」)に関わっており、妖精の国というのはバラッド世界の人々にとって第三の国、あらゆる宗教的束縛から解放されて彼らの想像力が自由に生み出したきらびやかな世界である²³⁾。

Scott の版における対応する箇所は次の通りである。

15. O they rade on, and farther on,
 And they waded through rivers aboon the knee,

23) Cf. St. 2: "Her skirt was of the grass-green silk, / Her mantel of the velvet fine, / At ilka tett of her horse's mane / Hung fifty silver bells and nine." (37A) 'skirt' が 'shirt' と変わっている以外は、古風な綴りを別にして、C版においても女王のきらびやかさはまったく同じように表現されている。

And there he saw a ladye bright
Come riding down by the Eildon Tree. (37C)

このように「場所を特定すること」('locality')は Scott 編纂のバラッドに共通の特徴である。或る書簡の中で彼は次のように述べている。

“Much of [our popular poetry's] peculiar charm is indeed, I believe, to be attributed solely to its *locality*. A very commonplace and obvious epithet, when applied to a scene which we have been accustomed to view with pleasure, recalls to us not merely the local scenery, but a thousand little nameless associations, which we are unable to separate or to define.”²¹⁾

これは、かつて「バラッド世界」の中でバラッドというものが楽しまれていた本来の楽しみ方に触れた Scott の重要な認識ではないか。すなわち、人々の日常生活を越えて限りなく広がる異空間をただ手離しに拡大してゆくのではなくて、補足的に 'localize' することによって現実味をもって楽しむという、一般的に言えるバラッドの不思議な魅力としてのリアリズムと超リアリズムの混在である。このことを如実に物語るのは、Jean Redpath がうたう 'Sir Patrick Spens' では、場所を 'Fife', 'Leith Strand' という風に彼女の出身地に引きつけて 'localize' していることである (資料1 及び脚注17参照)。

両版の雰囲気異なるものにして第2の点は、Scott が古風な綴りを好んで採用していることである。これもこの作品に限らず一般的に言えることで、決して単にアナクロニズム的嗜好ではなく、編纂者としての明確な意識が働いていることは、次の Friedman の適切な指摘の通りである。

“[Scott] clearly regarded the recent traditional process with suspicion, and one finds him silently supplanting a modern phrase in his recited copy with a more archaic one, adding poetic heightening to flat passages, and carefully eradicating vulgarisms —though not, under his hand, with noticeable loss of vigor.”²²⁾

第3の点は、キリスト教的要素の濃度と物語の一貫性に関してである。

21) 'Letter to Anna Seward, June 29, 1802,' H. J. C. Grierson, ed., *The Letters of Sir Walter Scott* (12 vols.), Vol. I (1787-1807), London: Constable & Co. Ltd., 1932, p. 146.

22) A. B. Friedman, *The Ballad Revival*, Chicago & London: The University of Chicago Press, 1961, p. 242.

An' till seevin years were gane an' past,
True Thomas on earth was never seen.

この歌では、第15, 16スタンザが欠けている以外は、完全に Scott のC版が採用されている。アンソロジーでは、Kinsley (C版採用) を除いて他はすべてA版である。なお、この歌の第16, 17スタンザは、従ってそっくり Scott 版(第18, 19スタンザ)にあるものだが、Scott 版のこの箇所について Child は、これは“certainly a modern, and as certainly an ill-devised, interpolation”であると否定している¹⁹⁾。これも、編纂者によっては否定的に受け止められるものが、現代の伝承歌の中で問題なく生かされている例といえよう。

Scott 編纂のバラッドが、正に現代における伝承の姿としてうたわれているという二、三の例を通して、その背後に看過できないバラッド精神の問いかけが潜んでいるのではないか。

IV

次に、‘Thomas Rymer’ の Brown MS (Child 37A) と Scott 版 (37C) を比較して、Scott の編纂姿勢の更に二、三の特徴を指摘してみよう。

Scott はこのバラッドについて、

“It is given from a copy, obtained from a lady residing not far from Ercildoune, corrected and enlarged by one in Mrs Brown’s MSS. The former copy, however, as might be expected, is far more minute as to local description.”²⁰⁾

と明確に断わっている。ここで注目すべきは、Scott が具体的な細かい ‘local description’ にこだわっている点である。両版の出だしのスタンザがその違いを如実に示している。

1. TRUE THOMAS lay oer yond grassy bank,
And he beheld a ladie gay,
A ladie that was brisk and bold,
Come riding oer the fernie brae. (37A)

1. True Thomas lay on Huntlie bank;
A ferlie he spied wi’ his e’e;

19) *ESPB*, I, 321.

20) *Minstrelsy of the Scottish Border*, p. 580.

10. "Licht doon, licht doon noo, True Thomas,
And lean your heid upon my knee;
Abide and rest a little space,
And I will show you ferlies three.
11. "Oh see ye no yon narra road,
So thick beset wi' thorn an' briars?—
That is the path o' righteousness,
Though efter it but few inquires.
12. "An' see ye no that braid, braid road
That lies across that lily-leven?—
That is the path o' wickedness,
Though some ca' it the road to Hevin.
13. "An' see ye not that bonnie, bonnie road,
That winds about the fernie brae?—
That is the road tae fair Elfland,
Whaur thou and I this nicht maun gae.
14. "But Thomas, ye maun haud your tongue,
Whatever ye may hear or see,
For if ye speak word in Elfin-land
Ye sall ne'er get back tae your ain countrie."
15. Syne they came on tae a gairden green
And she pu'ed an aipple frae a tree;
"Tak this for thy wages, True Thomas;
It will give the tongue that can never lee."
16. "My tongue is my ain," True Thomas said,
"A guidly gift ye wad gie tae me!
I neither dought tae buy nor sell
At fair or tryst whaur I may be.
17. "I dought neither speak tae prince or peer,
Nor ask of grace from fair ladie."
"Now haud thy peace," the lady said,
"For as I say, so it must be."
18. He has gotten a coat o' the even cloth,
And a pair of shoon of velvet green,

And there he saw a lady bricht
Come ridin' doon by the Eildon Tree.

2. Her skirt was o' the grass-green silk,
Her mantle o' the velvet fine;
At ilka tett o' her horse's mane
Hung fifty siller bells and nine.
3. True Thomas pu'ed aff his cap
And louted low down til his knee:
"All hail, Almichty Queen of Hevin,
For thy peer on earth I never did see!"
4. "Oh no, oh no, Thomas," she said,
"That name does not belong til me;
I am but the Queen of fair Elfland,
That am hither come to visit thee.
5. "Harp an' carp, Thomas," she said.
"Harp an' carp along wi' me,
And if ye daur tae kiss my lips,
Shair o' your body I will be."
6. "Betide me weel, betide me wae,
That weird shall never daunten me."
Syne he has kissed her rosy lips,
All underneath the Eildon Tree.
7. "Noo ye maun gang wi' me," she said,
"True Thomas, ye maun gang wi' me.
An' ye maun serve me seevin years
Through weal an' woe as may chance to be."
8. She mounted on her milk-white steed;
She's ta'en True Thomas up behind,
And aye whene'er her bridle rang,
The steed flew swifter than the wind.
9. Oh they rade on an' further on;
The steed gaed swifter than the wind,
Until they reached a desart wide,
And levan land was left behind.

O they swalled and they deid mither mak my bed sunē,
For I'm weary wi' huntin' an' I fain wad lie doun.

5. I fear ye hae been poisoned, Lord Randal ma son,
I fear ye hae been poisoned, ma bonnie young man.
O I hae been poisoned mither mak ma bed sunē,
For I'm sick at the hairt an' I fain wad lie doun.

6. What will ye leave yer brither, Lord Randal my son?
What will ye leave yer brither, ma bonnie young man?
Ma horse and ma saddle mither mak ma bed sunē,
For I'm sick at the hairt an' I fain wad lie doun.

7. What will ye leave yer sister, Lord Randal my son?
What will ye leave yer sister, ma bonnie young man?
Ma gowd box and ma rings mither mak ma bed sunē,
For I'm sick at the hairt an' I fain wad lie doun.

8. And what will ye leave yer true love, Lord Randal my son?
What will ye leave yer true love, ma bonnie young man?
That tow and that halter, that hings on yon tree,
And there let her hang for the poisinin' o' me.

* 右上の (SA 1951/1/A3a) は、エディンバラ大学スコットランド研究所の音声資料整理番号 (次の資料3も同様)。

この歌では、第5スタンザまでは Scott 版 (12D)——しかも Scott 版はそれで全部——、残るスタンザは12B (ただし、12Bの第7スタンザ——父親への形見分け——は省略)、という風に二つの版を合成している。他のアンソロジーがすべて12Aであるところ、現代の「伝承」の中で Scott の版が採用されている今一つの例である。しかしこの場合、今度は Scott の版の弱点として、後半の形見分けから毒を盛った犯人に対する呪い (感情のクライマックス) の部分が欠けており、その点、この歌 (Jimmy Miller & Mrs Miller) にしろ、A版、B版にしろ、この弱点を補う形でより具体的な内容が求められていることがわかる。

iii) 資料3:

Jimmy Miller (Ewan MacColl) TRUE THOMAS SA 1951/23/A1
Perthshire/London (Child 37)

1. True Thomas lay on Huntly Bank;
A ferlie he spied wi' his ee,

making it a uniform principle to proceed at all hazards, is very often, when his memory fails him, apt to substitute large portions from some other tale, altogether distinct from that which he has commenced. Besides, the prejudices of clans and of districts have occasioned variations in the mode of telling the same story. Some arrangement was also occasionally necessary to recover the rhyme, which was often, by the ignorance of the reciters, transposed or thrown into the middle of the line. With these freedoms, which were essentially necessary to remove obvious corruptions, and fit the ballads for the press, the Editor presents them to the public, under the complete assurance that they carry with them the most indisputable marks of their authenticity."¹⁵⁾ (Italics mine)

一方、同じ 'poetical' であることをめぐって、Child は Scott に鋭く対立した立場を示している。代表的なバラッド 'Sir Patrick Spens' について彼が述べていることがそれである。

"This admired and most admirable ballad is one of many which were first made known to the world through Percy's Reliques. Percy's version remains, poetically, the best. It may be a fragment, but the imagination easily supplies all that may be wanting; and if more of the story, or the whole, be told in H, the half is better than the whole."¹⁶⁾

ここで言う 'Percy's version' とは Child 58A 版、'H' とは Scott の版を指すが、Child がその後のアンソロジー編纂に与えた大きな影響の一つは、ここで彼が言う「断片的であることの魅力」であろう。確かに一般的に言って、バラッドは所詮断片的であることは免れず、そこに想像力が関与する大きな余地があり、詩的よろこびが展開することは否定しえない。そのことを前提とした上でなお、一篇のバラッドを選び取る際に、より断片的であるものを選ぶか、それとも、より具体的であるものを選ぶかは、選者の考え方によって大きな幅があるのがバラッドの特性である。

さて、'Sir Patrick Spens' (Child 58) の 'A' 版では、航海の目的も行く先も語られない。それに対して 'G'~'J' 版では、行く先が 'Norway' と語られる。

15) Sir Walter Scott, 'Introduction' to *Minstrelsy of the Scottish Border*, pp. 66-67.

16) F. J. Child, ed., *The English and Scottish Popular Ballads*, Vol. II, New York: Dover Publications, Inc., 1965, pp. 17-18.

When a' the lords o' Norowa'
Got up and spak' sae free

“They ootland Scots waste oor King's gowd
And swallow oor Queen's fee”
Oh, weary fa' the tongue that spak'
Sic a mortal lee.”

“Tak' tent, tak' tent, my guid men a'
Mak' sure ye are weel forn
For come it wind or come it rain
Oor guid ship sails the morn”

The out there spak' the weather man
“I fear we'll a' be drooned
For I saw the new moon late yestreen
Wi' the auld moon in her airms”

They hadnae sailed a league, a league
A league but barely three
When the lift grew dark, and the wind blew loud
And gurly grew the sea

O laith, laith were oor guid Scots lords
Tae wat their cork-heeled shoon
But land ere a' the ploy was played
They wat their hats abune

Half ower, half ower by Aberdour
Whaur the sea's sae wide and deep
It's there that lies young Patrick Spens
And the Scots lords at his feet

次に紹介する言葉は、編纂者 Scott の「文学的立場」を最もよく集約したものと
のと言えよう。

“No liberties have been taken, either with the recited or written copies of these ballads, farther than that, where they disagreed, which is by no means unusual, *the Editor*, in justice to the author, *has uniformly preserved what seemed to him the best or most poetical reading of the passage*. Such discrepancies must very frequently occur, wherever poetry is preserved by oral tradition; for the reciter,

率直な感銘を受けるのは、いかなる意味においても ‘ballad archaeology’——考古学的な意味——ではなくて、‘Thomas Rymer’ で「赤い血で膝までつかって行きました」(‘He wade thro red blude to the knee’) とうたわれ、‘The Wife of Usher’s Well’ で「ぶつぶつ地虫がこぼしている」(‘The channerin worm doth chide’) とうたわれたりする、そういうものとの出会いなのだ、これは一種の詩(‘poems of a special kind’) であって、大事なことは、古いバラッドであれ、新しいバラッドであれ、立派なものは「読者に対してさえ」(‘even for the reader’) 詩としての生命を持ち続けている、という風に主張する。Kinsley が自覚をうながした ‘music’ という点についても、従って、Grigson は割り切っており、「物語」(‘story’) こそが古いバラッドの *raison d’être* であって、伝統的な歌い手(‘the traditional singers’) があくまでもうたおうとした肝心な点は ‘story’ なのだ、と強調する。

v) 岡倉由三郎編注 *Old English Ballads* (1923) を加えなかったのは、全35編中3篇を除いて、これが William Allingham, ed., *The Ballad Book* (1864) によるものだからである。岡倉はその「序文」で、『本書の拠ったのは主として……詩人 William Allingham (1824-89) の読みよく整へた text で、これはやゝ手を入れて詩らしく飾ったところも多いが、むしろ初学の人のはよろしいかと考えて、態と、これを土台としたわけである』¹²⁾ と断わっている。また同じ「序文」で、『文学としての ballad は、これを、中世紀の終に栄え十八世紀に於て発見せられた古昔の庶民の芸術、又近代文学に於ける Romanticism の一つの発源地として、その光の下に味ふのが至当であらう』¹³⁾ とその立場を明らかにしている。平野敬一氏(『バラッドの世界』ELEC, 1979) は「文学としての ballad」という見方を激しく否定し、他方で岡倉版を非常に高く評価しておられるが、「序文」で述べられているような「文学としての ballad」という岡倉の基本的な見方、ひいては、岡倉がそっくり依存した原本である Allingham の編纂姿勢を、平野氏はどのように納得されていたのか？(岡倉版 ‘Edward’ が Child 13B より綴りが ‘normalize’ されているのは岡倉が日本の読者の便宜を考えたから、という説明は¹⁴⁾、実際にはこれがそっくり Allingham の版であるという単純な事実を無視した単純なミスである。)

12) 岡倉由三郎編注, *Old English Ballads*, 研究社, 1923, p. xxii.

13) 同上書, p. i.

14) 平野敬一, 『バラッドの世界』, ELEC, 1979, p. 118.

“(i) coherent but economical narrative —not ‘poetry’, for it is the story that matters; (ii) closeness to oral tradition (which often means taking a ‘late’ version); and (iii) early date, where the other criteria have been met or there are evidences of decay in the tradition of the ballad.”¹⁰⁾

従って、Percy や Scott や Peter Buchan には極力依存しないで、余り編集の手が加わっていない ‘manuscripts’ に依った、と述べている。(結果は、先にも指摘したように、上の図表で Scott からの採用度が48%と最も高いのはなぜか?)

iii) Buchan (1973): Scott 版の採用がゼロにもかかわらずここに取り上げたのは、他と違って非常に明解で特殊な編纂方針に依っていることから。すなわち、場所を Northeast of Scotland と限定、時代を18世紀 (Oral Tradition), 19世紀 (Tradition in Transition), 20世紀 (Modern Tradition) と設定、各時代の歌い手 (伝承の継承者) とそのテキストを Anna Brown (18C), James Nicol (19C), Bell Robertson (20C) と限定して、従来のように、ただ漠然とバラッドというものを「民衆のもの」或るいは「過去のもの」という枠で包括して済ますのではなくて、このような厳密なコンテクストに置いてみることによってのみ正しく理解できるとした¹¹⁾。今ひとつ Buchan に注目すべき理由は、彼がテキストとした18世紀の Brown, 19世紀の Nicol が、実はいずれも Scott 自身にとって重要な ‘manuscripts’ ソースであったということ。Brown 夫人の三種類の ‘manuscripts’ を一括して Brown MSS と呼べば、結局この両者 (Brown MSS と Scott 版) の比較によって、われわれは Scott の加筆編集の実態のかなりの部分を知ることが出来る。結果的に Buchan のテキストが従来のアンソロジーと違う大きな点は、しばしばほとんど抒情詩 (‘lyric’) 的であったり、対話 (‘dialogue’) だけであったりする、いわゆる「短いもの」を「バラッド的」(‘ballad-like’) であるとする考え方を排して、バラッドというのは或る長さを持った物語としての ‘complexity’ と ‘sophistication’ のはっきりした ‘narrative form’ だという認識の確認を求めている点である。(この点は、実は Kinsley も Quiller-Couch 本に対してまったく同じ意識を働かせている。)

iv) Grigson (1975): Buchan 的な厳密な考え方に対して率直な疑問を提し、いわば常識的に居直った感じ。すなわち、われわれが個々の作品に接してまず

10) *Ibid.*, p. vii.

11) 彼の考え方については、その著 *The Ballad and the Folk* (London: Routledge and Kegan Paul, 1972) に詳しく、上のアンソロジーはこの書で展開した彼の見方を編纂という形で実現してみせたものである。

るをえなかったものである。その間の事情を納得しうる Hodgart は、次のようにも述べている。

“It was then [1740-1780] that the art of the ballad reached its height in Scotland, and it seems likely that this perfection of form was brought about by a number of talented and anonymous poets. At a time when new ballads were no longer being composed and the practice of ballad singing was probably beginning to decline, they transformed folk-tradition into literature, and gave the ballads their final form as far as literary criticism is concerned.”⁴⁾

彼ら「有能で無名の」多くの者たちが「伝承」に親しみ、決してそれを「文学的・不自然に」⁵⁾は再生しなかったに対して、Hodgart に言わせれば、一人 Scott のみが甚だしく「伝承」から逸脱し、“sense of editorial integrity”⁶⁾に欠けていたのである⁷⁾。

ii) Kinsley (1969): 周知のように、これは Quiller-Couch 編纂の *The Oxford Book of Ballads* (1910) を全面的に改訂したものである。Quiller-Couch は、一篇のバラッド、しかも「最良の」バラッドを読者に与える方法は？ という自らの問いに、“There is only one way. It was Scott’s way, and the way of William Allingham,…”⁸⁾と答え、Scott と Allingham は ‘poets’ であったため自分以上に大胆に加筆修正が出来た、と述べて憚らない。Quiller-Couch 版を上と比較検討資料から外した理由は、このように Scott をそっくり踏襲した編纂方針のためであった。

Kinsley は、この Quiller-Couch 版が半世紀の内に時代遅れになり、バラッドとは何か、優れたバラッドとは何か、という観点（すなわち、‘editorial principles and standards’）が大きく変わった、という立場から、“Ballads are narrative songs in which music and poetry are interdependent”⁹⁾と、いうことの再認識を迫った。譜面が添えられ音楽性が強調されたのはそのためである。複数の異版を前にして Kinsley が採った選択基準は、

4) *Ibid.*, p. 108.

5) *Ibid.*, p. 110.

6) *Ibid.*, p. 111.

7) Hodgart が指摘する個々の具体的問題については、一部後に言及する点を除いては、紙数の関係でここに取り上げて論じることは省略する。

8) Arthur Quiller-Couch, ed., *The Oxford Book of Ballads*, Oxford: At the Clarendon Press, 1910, rpt. 1927, p. x.

9) James Kinsley, ed., *The Oxford Book of Ballads*, Oxford: At the Clarendon Press, 1969, rpt. 1971, p. v.

17	The Lament of the Border Widow	(106)		(106)*		(106)*	
18	Johnie of Breadislee	114 F	114 A			114 A	
19	The Dowie Dens of Yarrow	214 E		214 A			214 E
20	The Gay Goss Hawk	96 E			96 A	96 A	
21	Jellon Grame	90 A		90 A		90 A	
22	Willie's Ladye	6 A			6 A		
23	Clerk Saunders	69 A+77 B+77 G	69 (Friedman's version)	69 A+77 B		69 A+77 B	77 B
24	Earl Richard	68 J	68 (American version)			68 A	
25	The Lass of Lochroyan	76 E			76 D, E		76 A
26	Rose the Red and White Lilly	103 A			103 A		
27	Fause Foodrage	89 A		89 A			
28	Kempion	34 B			34 A	34 A	
29	Lord Thomas and Fair Annie	62 A	62 A*		62 E	62 A*	62 A*
30	The Wife of Usher's Well	79 A	79 A*	79 A*		79 A*	79 A*
31	Cospatrick	5 B			5 A	5 A	
32	Prince Robert	87 A		87 A*			
33	King Henrie	32			32		
34	Annan Water	(215)				215 A	
35	The Cruel Sister	10 C	10 B	10 C*	10 B	10 A	10 C*
36	The Queen's Marie	173 I	173 A	173 G	173 M	173 A	173 G
37	Thomas the Rhymer	37 C	37 A	37 C*	37 A	37 A	37 A
38	The Daemon Lover (5th ed., 1812)	243 F	243 F*	243 D		243 F*	243 F*

$\left(\frac{4}{15}=27\%\right)$ $\left(\frac{11}{23}=48\%\right)$ $\left(\frac{0}{17}=0\%\right)$ $\left(\frac{7}{21}=33\%\right)$ $\left(\frac{1}{9}=11\%\right)$ $\left(\frac{6}{13}=46\%\right)$

注 1. 少数点以下 3 位を四捨五入。

(計 29/98 = 30%)

2. 'The Twa Corbies' 26 は 'The Three Ravens' だから数として加えない。

- 1) Sir Walter Scott, ed., *Minstrelsy of the Scottish Border*, 3 vols., 1802-3.
- 2) F.J. Child, ed., *The English and Scottish Popular Ballads*, 5 vols., 1882-98.
- 3) M. Hodgart, ed., *The Faber Book of Ballads*, 1965.
- 4) J. Kinsley, ed., *The Oxford Book of Ballads*, 1969.
- 5) D. Buchan, ed., *A Scottish Ballad Book*, 1973.
- 6) G. Grigson, ed., *The Penguin Book of Ballads*, 1975.
- 7) I. Hara, ed., *Poems and Ballads*, rev. ed., 1976.
- 8) T. Yabushita, & M. Yamanaka, ed., *Traditional and Literary Ballads*, 1980.

* Scott's version / () appendix / — slightly different from Scott's

	1) Scott	2) Child	3) Hodgart	4) Kinsley	5) Buchan	6) Grigson	7) Hara	8) Yabushita & Yamanaka
1	Sir Patrick Spens	58 H	58 A	58 A	58 (abridged & composed)	58 A	58 A, G	58 A
2	Battle of Otterbourne	161 C		161 C*				
3	Jamie Telfer of the Fair Dodhead	190		190 *		190 *		
4	Kinmont Willie	186		186 *		186 *		
5	Dick o' the Cow	<u>185</u>		<u>185</u>				
6	Archie of Ca'field	<u>188 B</u>			188 D			
7	Lord Maxwell's Good-night	<u>195 B</u>		195 A				
8	The Battle of Bothwell Bridge	206		206 *				
9	The Young Tamlane	39 I	39 A		39 D	39 A		
10	The Twa Corbies	(26)	26, (26) *			26	26	(26) *
11	The Douglas Tragedy	7 B	7 C	7 B (less 3 last stfs)		7 B (less 3 last stfs)		7 B*
12	Young Benjie	86 A		86 A*				
13	Lady Anne	(20)	20 B			20 B + C	20 B, C	
14	The Broomfield Hill	43 A		43 A*		43 *		
15	Proud Lady Margaret	47 A		47 E	47 (fragmentary)			
16	Lord Randal	12 D	12 A	12 A			12 A	12 A

てくる。それにもかかわらず実際には、今世紀のスタンダードなアンソロジーに *Minstrelsy* は欠かせない資料を提供しているのである。

II

ここで参考までに、Scott 版の採用度を資料として整理したものが下記のものである（次頁）。図表の解説を通して、過去における編纂方針をめぐる諸問題を整理しておきたい。

I) *Minstrelsy* 初版73篇中、3)~8) のアンソロジーに採用されている作品のみを取り出したのが便宜上の通し番号（左端）を符した37篇である。38番の‘The Daemon Lover’は第5版(1812)で紹介されたものであるが、‘popularity’をかって付け加えた。なお、作品名はすべて *Minstrelsy* に従った。

II) Scott 版を Child の分類番号で示し、Hodgart 以下の各アンソロジーにおける採用度を調べたところ、全体として30%であった。後で言及するが、Scott に対立する立場にある Kinsley が48%の採用率を示しているのは注目に値する。

III) 比較のために検討した過去のアンソロジーの編纂要点、問題点のいくつかを整理してみると――

i) Hodgart (1965): *The Faber Book of Ballads* (1965) に付した「序文」では一応 Scott の功績を評価していると窺えるが、その著 *The Ballads* (1962) で、彼は Scott に対して極めて批判的な評価を展開している。実は、Hodgart がこの書で示す姿勢の内には、バラッドの伝承性を理解・納得することの難しさ、未整理な葛藤が如実に物語られていると私には思われる。‘Tradition’ と ‘Art’ が混ざり合ってゆかざるをえない宿命的な必然性を充分認識して、彼は次のように述べている。

“If a purist collector were to exclude everything that showed the slightest contamination by learned music and poetry, he would be left with only a few shepherds’ calls, lullabies, or labour songs like the sea-shanties.”³⁾

そのような宿命は既に18世紀後半、すなわち、Percy の *Reliques of Ancient English Poetry* (1765) は元より、その他多くの本格的なバラッド蒐集が初めてなされ、それまでの口承バラッドが文字に定着する段階で決定的に起こらざ

3) M. J. C. Hodgart, *The Ballads*, New York: W. W. Norton & Co. Inc., 1962, p. 160.

スコットのバラッド編纂をめぐって*

山 中 光 義

I

1864年に編纂出版した *The Ballad Book* の「序文」で、William Allingham は冒頭次のように述べている。

“This little Book is intended to present, for the delight of lovers^s of poetry, some fourscore of the best old Ballads in at once the best and the most authentic attainable form. But let it be understood, at the beginning, that in most cases the authority, if it deserve the name at all, for the text of an old ballad is of an obscure and evasive kind; and the more scrutiny, the less assurance.¹⁾

これはバラッド編纂の難しさに対する極めて正直な言葉である。すなわち、Child 的な性質のものは例外として、バラッドが普通のアンソロジーの形で編纂される場合、通常一つのもの（或るいは、せいぜい二つ）を選択しなくてはならない。数ある異版の中でその際何を選択の基準にするか、ということはバラッド編纂上の基本的な問題点になってくる。このことを特に意識せざるをえない一つの大きな理由は、選択の際に、過去の採集者ないし編纂者によって修正 (editorial re-creation) されたものをほとんど回避しえないという事情による。その時、本来伝承性に依存すべきバラッドに及ぶ非伝承的要素の影響を如何に納得するかという問題が当然起こってくる。

Sir Walter Scott の *Minstrelsy of the Scottish Border* 三巻 (1802-3) が、バラッド編纂史上、19 世紀前半の重要な資料となっていることは疑えないが、また、彼の ‘editorial re-creation’ は周知の事実でもあり、Scott のバラッドに対する「科学的でなく文学的な」²⁾ 関心が、のちに大きな批判の対象となっ

* この小論は、日本英文学会第54回大会 (1982年5月) において研究発表したものに加筆したものである。

1) William Allingham, ed., *The Ballad Book*, London: Macmillan, 1864, p. v.

2) Thomas Henderson, ed., *Minstrelsy of the Scottish Border*, London: George G. Harrap & Co. Ltd., 1931, p. 7.