

- Selected Letters of Edwin Muir*, ed. P.H. Butter. London: The Hogarth Press, 1974.
- Edwin Muir: Uncollected Scottish Criticism*, ed. Andrew Noble. London & Totowa, NJ: Vision and Barnes & Noble, 1982.
- (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; rev. 1946.
- (9) Robert Graves (1895—1985) [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; rev. 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.
- (10) William Plomer (1903—73) [XLVIII]:
The Autobiography. London: Jonathan Cape, 1975.
- (11) Cecil Day-Lewis (1904—72) [XLVIII]:
The Lyric Impulse, Cambridge, Mass.: Harvard U.P., 1965.

INDEX

To the preceding numbers of *Studies in the Humanities* (Vols. XLI—LVIII, 1977—1994). Only the poets and their works are listed for convenience's 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 Poesie, Political Discourses, Correspondence, Translation (The Prose Works of Sir Philip Sidney, Vol. III), ed. Albert Feuillerat. Cambridge: At the University Press, 1912; rpt. 1962.
- (2) Joseph Addison (1672—1719) [XLIII]:
The Spectator, 4 vols., ed. 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. 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. 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. Allan Wade. London: Rupert Hart-Davis, 1954.
Essays and Introductions. London: Macmillan & Co. Ltd., 1961.
Uncollected Prose by W.B. Yeats, Vol. I, ed. John P. Frayne. London: Macmillan & Co. Ltd., 1970.
- (6) Edwin Muir (1887—1959) [XLI & XLVIII]:
Autobiography. London: The Hogarth Press, rev. ed., 1954.
The Estate of Poetry. London: The Hogarth Press, 1962.
Scottish Journey. Edinburgh: Mainstream Publishing Co. Ltd., 1979; first pub. 1935.

Selincourt, 2nd. ed. rev. by Mary Moorman, Oxford: At the Clarendon Press, 1969, p. 248.

Wordsworth's hope was partly realized: John Clare (1793–1864), poet and composer of bundles of ballads, remembers Wordsworth's "We Are Seven" being hawked about his village on halfpenny sheets. (Cf. A.B. Friedman, *The Ballad Revival*, Chicago: The University of Chicago Press, 1961, p. 271.)

- (7) 'Essay, Supplementary to the Preface' to the 1815 Edition of *Lyrical Ballads*, in *PW*, II, 424–425.
- (8) *Reliques*, I, 7–8. Percy mentions here that the simple style and artless grace of those reliques will interest the heart if not dazzle the imagination. The result exceeded his hope, and they *both* dazzled the imagination *and* interested the heart of the Romantic poets.
- (9) *Reliques*, I, 379–381. References to No. 11 of book ii, No. 3 and 4 of book iii in this volume are respectively "Gernutus the Jew of Venice," "The Rising in the North," and "Northumberland betrayed by Douglas."
- (10) 'Preface' to the Second Edition of *Lyrical Ballads*, in *PW*, II, 399–400.
- (11) *Reliques*, I, 10–11. This is a telling confession of a ballad editor who suffers from textual defects. It reveals not only the editorial problems of emendations by big editors such as Percy and Scott, but also the conflicts and artistic designs of those poets who are attracted by the old ballads and try to imitate them.
- (12) 'Essay, Supplementary to the Preface' to the 1815 Edition of *Lyrical Ballads*, in *PW*, II, 421–422.

kind of writing superior to that of any other man by whom in modern times it has been cultivated.

Notes

(1) Thomas Percy, *Reliques of Ancient English Poetry*, Vol. I, ed. Henry B. Wheatley, New York: Dover Publications, Inc., 1966, pp. 1–2. From the dedication prefixed to the first edition of the *Reliques* (1765), the second edition (1767), and the third edition (1775). Elizabeth, the Countess of Northumberland to whom the *Reliques* was dedicated died in 1776, a year after the third edition.

(2) 'An Essay on the Ancient Minstrels in England,' *Reliques*, I, 378–379. Percy takes up a loose position towards the 'bard' and the 'minstrel' as composers and singers of the ballad as follows: "It is well known that on the Continent, whence our Norman nobles came, the bard who composed, the harper who played and sang, and even the dancer and the mimic, were all considered as of one community, and were even all included under the common name of Minstrels. I must therefore be allowed the same application of the term here without being expected to prove that every singer composed, or every composer chanted, his own song; much less that every one excelled in all the arts, which were occasionally exercised by some or other of this fraternity." (*Reliques*, I, 356–357.)

This is not the place for discussing the origin of the ballad; I will only restrict myself to calling attention to the fact that Percy's standpoint is one of the diverse views on the ballad composition such as 'communal' and 'individual' authorship.

(3) *Reliques*, I, 347–348.

(4) William Wordsworth, 'Preface' to the Second Edition of *Lyrical Ballads*, in E. de Selincourt and H. Darbishire, ed., *The Poetical Works of William Wordsworth*, 2nd. ed., Vol II, London: Oxford U.P., 1952, pp. 402–403.

I think that Dr. Johnson had ambivalent feelings towards ballads; that is, he was favorably disposed towards the traditional ballad, while very critical about the broadside type of ballads such as the "Babes in the Wood" and the sentimental imitations of them popular among those poets in his days.

(5) 'Notes' to "The Thorn," in *PW*, II, 513.

This is a superb apology for the rhetorical effect of repetition, which could be applied not only to such 'literary ballads' as "The Thorn" and others in *Lyrical Ballads* but also to those 'traditional ballads' which have repetition or refrain as one of 'artless' narrative techniques.

(6) 'Letter to Francis Wrangham' (June 5th, 1808), in *The Letters of William and Dorothy Wordsworth: The Middle Years*, Pt. I, 1806–1811, ed. E. de

share in the amendments under some such general title, as a *Modern Copy*, or the like. Yet it has been his design to give sufficient intimation where any considerable liberties were taken with the old copies, and to have retained either in the text or margin any word or phrase which was antique, obsolete, unusual, or peculiar, so that these might be safely quoted as of genuine and undoubted antiquity. His object was to please both the judicious antiquary, and the reader of taste; and he hath endeavoured to gratify both without offending either.

2 William Wordsworth⁽¹²⁾

Next in importance to the *Seasons of Thomson*, though at considerable distance from that work in order of time, come the *Reliques of Ancient English Poetry*; collected, new-modelled, and in many instances (if such a contradiction in terms may be used) composed by the Editor, Dr. Percy. This work did not steal silently into the world, as is evident from the number of legendary tales, that appeared not long after its publication; and had been modelled, as the authors persuaded themselves, after the old Ballad. The Compilation was however ill suited to the then existing taste of city society; and Dr. Johnson, 'mid the little senate to which he gave laws, was not sparing in his exertions to make it an object of contempt. The critic triumphed, the legendary imitators were deservedly disregarded, and, as undeservedly, their ill-imitated models sank, in this country, into temporary neglect; while Bürger, and other able writers of Germany, were translating or imitating these *Reliques*, and composing, with the aid of inspiration thence derived, poems which are the delight of the German nation. Dr. Percy was so abashed by the ridicule flung upon his labours from the ignorance and insensibility of the persons with whom he lived, that, though while he was writing under a mask he had not wanted resolution to follow his genius into the regions of true simplicity and genuine pathos (as is evinced by the exquisite ballad of *Sir Cauline* and by many other pieces), yet when he appeared in his own person and character as a poetical writer, he adopted, as in the tale of the *Hermit of Warkworth*, a diction scarcely in any one of its features distinguishable from the vague, the glossy, and unfeeling language of his day. I mention this remarkable fact with regret, esteeming the genius of Dr. Percy in this

divest language, in a certain degree, of its reality, and thus to throw a sort of half-consciousness of unsubstantial existence over the whole composition, there can be little doubt but that more pathetic situations and sentiments, that is, those which have a greater proportion of pain connected with them, may be endured in metrical composition, especially in rhyme, than in prose. The metre of the old ballads is very artless; yet they contain many passages which would illustrate this opinion; and, I hope, if the following Poems be attentively perused, similar instances will be found in them.

EDITORSHIP

1 Thomas Percy⁽¹¹⁾

Amid such a fund of materials, the editor is afraid he has been sometimes led to make too great a parade of his authorities. The desire of being accurate has perhaps seduced him into too minute and trifling an exactness; and in pursuit of information he may have been drawn into many a petty and frivolous research. It was, however, necessary to give some account of the old copies; though often, for the sake of brevity, one or two of these only are mentioned, where yet assistance was received from several. Where any thing was altered that deserved particular notice, the passage is generally distinguished by two inverted 'commas.' And the editor has endeavoured to be as faithful as the imperfect state of his materials would admit. For, these old popular rhymes being many of them copied only from illiterate transcripts, or the imperfect recitation of itinerant ballad-singers, have, as might be expected, been handed down to us with less care than any other writings in the world. And the old copies, whether MS. or printed, were often so defective or corrupted, that a scrupulous adherence to their wretched readings would only have exhibited unintelligible nonsense, or such poor meagre stuff, as neither came from the bard, nor was worthy the press; when, by a few slight corrections or additions, a most beautiful or interesting sense hath started forth, and this so naturally and easily, that the editor could seldom prevail on himself to indulge the vanity of making a formal claim to the improvement; but must plead guilty to the charge of concealing his own

southern dialect, exhibit a more modern phraseology, and are commonly descriptive of more modern manners. To be sensible of the difference between them, let the reader compare in this volume No.3 of book iii. with No.11 of book ii.

3 William Wordsworth⁽¹⁰⁾

In answer to those who still contend for the necessity of accompanying metre with certain appropriate colours of style in order to the accomplishment of its appropriate end, and who also, in my opinion, greatly underrate the power of metre in itself, it might, perhaps, as far as relates to these Volumes have been almost sufficient to observe, that poems are extant, written upon more humble subjects, and in a still more naked and simple style, which have continued to give pleasure from generation to generation. Now, if nakedness and simplicity be a defect, the fact here mentioned affords a strong presumption that poems somewhat less naked and simple are capable of affording pleasure at the present day; and, what I wished *chiefly* to attempt, at present, was to justify myself for having written under the impression of this belief.

But various causes might be pointed out why, when the style is manly, and the subject of some importance, words metrically arranged will long continue to impart such a pleasure to mankind as he who proves the extent of that pleasure will be desirous to impart. The end of Poetry is to produce excitement in co-existence with an overbalance of pleasure; but, by the supposition, excitement is an unusual and irregular state of the mind; ideas and feelings do not, in that state, succeed each other in accustomed order. If the words, however, by which this excitement is produced be in themselves powerful, or the images and feelings have an undue proportion of pain connected with them, there is some danger that the excitement may be carried beyond its proper bounds. Now the co-presence of something regular, something to which the mind has been accustomed in various moods and in a less excited state, cannot but have great efficacy in tempering and restraining the passion by and intertexture of ordinary feeling, and of feeling not strictly and necessarily connected with the passion. This is unquestionably true; and hence, though the opinion will at first appear paradoxical, from the tendency of metre to

In a polished age, like the present, I am sensible that many of these reliques of antiquity will require great allowances to be made for them. Yet have they, for the most part, a pleasing simplicity, and many artless graces, which in the opinion of no mean critics have been thought to compensate for the want of higher beauties, and, if they do not dazzle the imagination, are frequently found to interest the heart.

2 Thomas Percy⁽⁹⁾

The reader will observe in the more ancient ballads of this collection, a cast of style and measure very different from that of contemporary poets of a higher class; many phrases and idioms, which the minstrels seem to have appropriated to themselves, and a very remarkable licence of varying the accent of words at pleasure, in order to humour the flow of the verse, particularly in the rhimes; as

<i>Countrie</i>	<i>harpèr</i>	<i>battèl</i>	<i>mornìng</i>
<i>Ladie</i>	<i>singèr</i>	<i>damsèl</i>	<i>lovìng,</i>

instead of *coùntry*, *làdy*, *harper*, *singer*, &c. This liberty is but sparingly assumed by the classical poets of the same age; or even by the latter composers of heroical ballads, I mean by such as professedly wrote for the press. For it is to be observed, that so long as the minstrels subsisted, they seem never to have designed their rhymes for literary publication, and probably never committed them to writing themselves; what copies are preserved of them were doubtless taken down from their mouths. But as the old minstrels gradually wore out, a new race of ballad-writers succeeded, an inferior sort of minor poets, who wrote narrative songs merely for the press. Instances of both may be found in the reign of Elizabeth. The two latest pieces in the genuine strain of the old minstrelsy that I can discover are No.3 and 4 of book iii. in this volume. Lower than these I cannot trace the old mode of writing.

The old minstrel ballads are in the northern dialect, abound with antique words and phrases, are extremely incorrect, and run into the utmost licence of metre; they have also a romantic wildness, and are in the true spirit of chivalry. The other sort are written in exacter measure, have a low or subordinate correctness, sometimes bordering on the insipid, yet often well adapted to the pathetic; these are generally in the

either for the superstition in them (such as prophecies, fortune-telling, etc) or more frequently for indelicacy. I have so much felt the influence of these straggling papers, that I have many a time wished that I had talents to produce songs, poems and little histories, that might circulate among other good things in this way, supplanting partly the bad; flowers and useful herbs to take place of weeds. Indeed some of the Poems which I have published were composed not without a hope that at some time or other they might answer this purpose.

2 William Wordsworth⁽⁷⁾

Contrast, in this respect, the effect of Macpherson's publication with the Reliques of Percy, so unassuming, so modest in their pretensions! — I have already stated how much Germany is indebted to this latter work; and for our own country, its poetry has been absolutely redeemed by it. I do not think that there is an able writer in verse of the present day who would not be proud to acknowledge his obligations to the Reliques; I know that it is so with my friends; and, for myself, I am happy in this occasion to make a public avowal of my own.

STYLE

1 Thomas Percy⁽⁸⁾

This manuscript was shewn to several learned and ingenious friends, who thought the contents too curious to be consigned to oblivion, and importuned the possessor to select some of them, and give them to the press. As most of them are of great simplicity, and seem to have been merely written for the people, he was long in doubt, whether, in the present state of improved literature, they could be deemed worthy the attention of the public. At length the importunity of his friends prevailed, and he could refuse nothing to such judges as the author of the *Rambler* and the late Mr. Shenstone.

Accordingly such specimens of ancient poetry have been selected, as either shew the gradation of our language, exhibit the progress of popular opinions, display the peculiar manners and customs of former ages, or throw light on our earlier classical poets. . . .

which arises out of thought, nor can excite thought or feeling in the Reader.

TECHNIQUE

1 William Wordsworth⁽⁵⁾

I will request permission to add a few words closely connected with 'The Thorn' and many other Poems in these volumes. There is a numerous class of readers who imagine that the same words cannot be repeated without tautology: this is a great error: virtual tautology is much oftener produced by using different words when the meaning is exactly the same. Words, a Poet's words more particularly, ought to be weighed in the balance of feeling, and not measured by the space which they occupy upon paper. For the Reader cannot be too often reminded that Poetry is passion: it is the history or science of feelings; now every man must know that an attempt is rarely made to communicate impassioned feelings without something of an accompanying consciousness of the inadequateness of our own powers, or the deficiencies of language. During such efforts there will be a craving in the mind, and as long as it is unsatisfied the speaker will cling to the same words, or words of the same character. There are also various other reasons why repetition and apparent tautology are frequently beauties of the highest kind. Among the chief of these reasons is the interest which the mind attaches to words, not only as symbols of the passion, but as *things*, active and efficient, which are of themselves part of the passion.

LITERARY BALLADRY

1 William Wordsworth⁽⁶⁾

I find, among the people I am speaking of, half-penny Ballads, and penny and two-penny histories, in great abundance; these are often bought as charitable tributes to the poor Persons who hawk them about (and it is the best way of procuring them); they are frequently stitched together in tolerably thick volumes, and such I have read; some of the contents, though not often religious, very good; others objectionable,

composed by the minstrels who sang them. From the amazing variations which occur in different copies of the old pieces, it is evident they made no scruple to alter each other's productions; and the reciter added or omitted whole stanzas according to his own fancy or convenience.

STORY

1 William Wordsworth⁽⁴⁾

Long as the Reader has been detained, I hope he will permit me to caution him against a mode of false criticism which has been applied to Poetry, in which the language closely resembles that of life and nature. Such verses have been triumphed over in parodies, of which Dr. Johnson's stanza is a fair specimen: —

“I put my hat upon my head
And walked into the Strand,
And there I met another man
Whose hat was in his hand.”

Immediately under these lines let us place one of the most justly-admired stanzas of the *Babes in the Wood*.

“These pretty Babes with hand in hand
Went wandering up and down;
But never more they saw the Man
Approaching from the Town.”

In both these stanzas the words, and the order of the words, in no respect differ from the most unimpassioned conversation. There are words in both, for example, “the Strand”, and “the Town”, connected with none but the most familiar ideas; yet the one stanza we admit as admirable, and the other as a fair example of the superlatively contemptible. Whence arises this difference? Not from the metre, not from the language, not from the order of the words; but the *matter* expressed in Dr. Johnson's stanza is contemptible. The proper method of treating trivial and simple verses, to which Dr. Johnson's stanza would be a fair parallelism, is not to say, this is a bad kind of poetry, or, this is not poetry; but, this wants sense; it is neither interesting in itself, nor can *lead* to anything interesting; the images neither originate in that sane state of feeling

2 Thomas Percy⁽²⁾

I cannot conclude this account of the ancient English minstrels, without remarking that they are most of them represented to have been of the North of England. There is scarce an old historical song or ballad wherein a minstrel or harper appears, but he is characterized by way of eminence to have been "of the North countrey:" and, indeed, the prevalence of the Northern dialect in such compositions shews that this representation is real. On the other hand, the scene of the finest Scottish ballads is laid in the south of Scotland; which should seem to have been peculiarly the nursery of Scottish minstrels. In the old song of Maggy Lawder, a piper is asked, by way of distinction, "Come ye frae the Border?" The martial spirit constantly kept up and exercised near the frontier of the two kingdoms, as it furnished continual subjects for their songs, so it inspired the inhabitants of the adjacent counties on both sides with the powers of poetry. Besides, as our southern metropolis must have been ever the scene of novelty and refinement, the northern countries, as being most distant, would preserve their ancient manners longest, and, of course, the old poetry, in which those manners are peculiarly described.

DEFINITION

1 Thomas Percy⁽³⁾

Poetry was cultivated by men of letters indiscriminately, and many of the most popular rhymes were composed amidst the leisure and retirement of monasteries. But the Minstrels continued a distinct order of men for many ages after the Norman Conquest, and got their livelihood by singing verses to the harp at the houses of the great. There they were still hospitably and respectfully received, and retained many of the honours shewn to their predecessors, the Bards and Scalds. And though, as their art declined, many of them only recited the compositions of others, some of them still composed songs themselves, and all of them could probably invent a few stanzas on occasion. I have no doubt but most of the old heroic ballads in this collection were composed by this order of men; for although some of the larger metrical romances might come from the pen of the monks or others, yet the smaller narratives were probably

STUDY MATERIALS
ON THE LITERARY BALLADS

APPENDIX: POETS ON THE BALLAD (6)

— Thomas Percy and William Wordsworth —

Mitsuyoshi Yamanaka

HERITAGE

1 Thomas Percy⁽¹⁾

Those writers, who solicit the protection of the noble and the great, are often exposed to censure by the impropriety of their addressess: a remark that will, perhaps, be too readily applied to him, who, having nothing better to offer than the rude songs of ancient minstrels, aspires to the patronage of the Countess of Northumberland, and hopes that the barbarous productions of unpolished ages can obtain the approbation or notice of her, who adorns courts by her presence, and diffuses elegance by her example.

But this impropriety, it is presumed, will disappear, when it is declared that these poems are presented to your Ladyship, not as labours of art, but as effusions of nature, showing the first efforts of ancient genius, and exhibiting the customs and opinions of remote ages: of ages that had been almost lost to memory, had not the gallant deeds of your illustrious ancestors preserved them from oblivion.

No active or comprehensive mind can forbear some attention to the reliques of antiquity. It is prompted by natural curiosity to survey the progress of life and manners, and to inquire by what gradations barbarity was civilized, grossness refined, and ignorance instructed; but this curiosity, Madam, must be stronger in those who, like your Ladyship, can remark in every period the influence of some great progenitor, and who still feel in their effects the transactions and events of distant centuries.

Scottish poems.

- (7) 従来第1巻の出版は1724年と考えられてきたが、1939年にイエール大学が入手した1723年版を根拠に、以後、1723年とする。Cf. *Yale University Gazette*, XV (1940), 43-44; cf. Friedman, p. 140n.
- (8) Cf. 'the first of many 18th-cent. collections of songs and ballads,' Margaret Drabble, ed., *The Oxford Companion to English Literature*, p. 809, [Ramsay, Alan]
- (9) *Reliques*, I, lxx.
- (10) Sir Walter Scott の *Minstrelsy of the Scottish Border* 3巻 (1802-3) については、「スコットのバラッド編纂をめぐって」『文芸と思想』第48号、1984年参照。
- (11) *Reliques*, I, lxx-lxxi.
- (12) Cf. *Reliques*, I, lxxxii. パーシ自身は *Reliques* 中の大半 ('the greater part') を 'MS' に依ると言っている。(Cf. 'The Preface,' *Reliques*, p. 7)
- (13) *Reliques*, I, lxxxii.
- (14) *Reliques*, I, 131.
- (15) "Child was a title sometimes given to a knight." (Percy's note)
- (16) Cf. Appendix: 'Editorship 2' below.
- (17) ジョンソンのバラッドに対するアンビバレントな気持については、稿を改めて整理したい。
- (18) Sir Walter Scott, *Minstrelsy of the Scottish Border*, ed. Thomas Henderson, London: George G. Harrap & Co. Ltd., 1931, p.335.
- (19) *ESPB*, I, 106.

「*Reliques* に発表された “The Child of Elle”」と言え、それは上に紹介したように200行の大半をパーシ自身が生じた作品を指すことになるわけだから、“Erlinton”がその“Child of Elle”の「粗製オリジナル、あるいは恐らく、改悪された不完全な版」と言われると、話が大変混乱してしまう。しかも、スコットは、パーシの修正を詩的に非常に優れたものとして評価している。チャイルドの *ESPB* において “Earl Brand” でくくられている7番は、そのB版がスコットの *Minstrelsy* から再録した有名な “The Douglas Tragedy” である。そして、チャイルドはF版として “The Child of Elle” の ‘Folio MS’ を収めている。“Erlinton” については、チャイルドは別の作品8番として切り離している。ただ、彼が “This ballad has only with much hesitation been separated from the foregoing [i.e. “Earl Brand”].”⁽¹⁹⁾ と記していることから、出典に対する信頼をめぐる複雑さがよく窺える。しかし流石にチャイルドは、パーシの “The Child of Elle” はどこにも収録していない。

パーシの大幅な加筆修正は、決して悪意から出たものではない。余りにも断片的な *MS* を物語としてわかり易く紹介しようという、むしろ善意から出た作為と言えよう。このような事情を前にして、われわれの採るべき態度は、冷静に、正確に作品とそれが生まれた状況を見つめることである。“The Child of Elle” を盲目的に純粋なバラッドとして受けとめることは誤りである。と同時に、あのように加筆修正された形でワーズワースに受けとめられ、評価されたことも事実である。

文字通りの口承による伝承ということだけでなく、*Reliques* のような形で伝承された作品も含めて「バラッド」の取り扱いは、このようになかなか難しいし、それだけ一層、伝承バラッドをめぐる人々の関わりは興味が尽きないと言えよう。

Notes

- (1) 「バラッド詩の系譜(2)——ヤロー川詩情：*The Braes of Yarrow*——」『文芸と思想』第59号，1995年，pp.9-11参照。
- (2) Cf. A.B. Friedman, *The Ballad Revival*, Chicago & London: The University of Chicago Press, 1961, p. 136.
- (3) Thomas Percy, *Reliques of Ancient English Poetry*, ed. Henry B. Wheatley, 3 vols., New York: Dover Publications, Inc., 1966, I, lxix.
- (4) Cf. *Reliques*, I, lxix, n.
- (5) 「バラッド詩の系譜(1)——18世紀序曲：*Hardyknute*——」『文芸と思想』第58号，1994年，p. 47参照。
- (6) George Bannatyne (1545-1608), compiler in 1568 of a large collection of

遂に二人は赦されて、父親の祝福を受け、話はめでたく終わるわけであるが、これは、パースィ自身の“The Friar of Orders Gray”や Oliver Goldsmith の“Edwin and Angelina”と並ぶ、幸福に完結する物語である。そして、それは百パーセント、編者自らの創作として責任を負うべき物語なのである。

III

ワーズワースがパースィの *Reliques* 編纂の功績を高く評価していることについては繰り返し紹介しているところであるが、例えば ‘genuine pathos’ を伝える「見事なバラッド」⁽¹⁶⁾の例として具体的に名前の挙がっている“Sir Cauline”の場合も、‘Folio MS’では201行であったものを、パースィが1, 2部構成で合わせて392行の作品に加筆修正したものなのである。

このような編者の介入が複雑な問題を引き起こす。バラッド嫌いで名を馳せた感のある Dr. Samuel Johnson は、実は、伝承バラッドの魅力については十分承知した上で、当時の軟弱で感傷的なバラッド模倣詩、あるいは彼がパロディ化して有名な“The Children in the Wood” (*Reliques*, III, Bk. 2, xviii) のようなブロードサイド・バラッドを嫌悪していたように思われる。⁽¹⁷⁾他方で、ワーズワースにおけるように、大幅に加筆修正されたものを純粋なバラッドとして受けとめ評価した場合、バラッドの本質的魅力を誤解した形で伝えることになる。

更に事態を一段と複雑にしてゆくのは、後のバラッド編纂者たちをも混乱させることである。Sir Walter Scott は、“Erlinton”という作品を ‘Romantic Ballads’ のグループに入れて紹介しているが、それに次のような頭註を添えている。

“This ballad [i.e. “Erlinton”] is published from the collation of two copies, obtained from recitation. It seems to be the rude original, or perhaps a corrupted and imperfect copy of *The Child of Elle*, a beautiful legendary tale published in the *Reliques of Ancient Poetry*. It is singular that this charming ballad should have been translated, or imitated, by the celebrated Bürger without acknowledgment of the English original. As *The Child of Elle* avowedly received corrections, we may ascribe its greatest beauties to the poetical taste of the ingenious editor. They are in the truest style of Gothic embellishment.”⁽¹⁸⁾

親に弁明したり、娘エミリーンも父親の心情に訴える命乞いを述べるくだりは、バラッド本来の簡潔さ、力強さ、精神の高潔さ等をことごとく打ち壊すものであると言わざるをえない。

“Nowe hold thy hand, thou bold baròn,
I pray thee hold thy hand,
Nor ruthless rend two gentle hearts,
Fast knit in true love’s band.

Thy daughter I have dearly loved
Full long and many a day;
But with such love as holy kirke
Hath freelye sayd wee may.

O give consent, shee may be mine,
And blesse a faithfull paire:
My lands and livings are not small,
My house and lineage faire:

.....
Fair Emmeline sighed, faire Emmeline wept,
And did all trembling stand:
At lengthe she sprang upon her knee.
And held his lifted hand.

Pardon, my lorde and father deare,
This faire yong knyght and mee:
Trust me, but for the carlish knyght,
I never had fled from thee.

Oft have you called your Emmeline
Your darling and your joye;
O let not then your harsh resolves
Your Emmeline destroye.

(*P*, ll.153–180)

山 中 光 義

But light now downe, my deare ladyè,
Light downe, and hold my horse;
While I and this discourteous knight
Doe trye our valour's force.

Fair Emmeline sighed, fair Emmeline wept,
And aye her heart was woe, (*P*, ll. 129–138)

最後の2行も先の89–90行の感傷的表現の繰り返しで、伝承バラッドで「繰り返し」の物語技法が採用される場合の、感情を抑制した硬質な効果とはまったく逆の効果しか生み出さない。

実は後程触れることになるが、ボーダーバラッドの名作“The Douglas Tragedy”とこの作品は話の内容の点でいささか似ている。しかし、決闘場面の両者の描写は余りにもかけ離れている。

She held his steed in her milk-white hand,
And never shed one tear,
Until that she saw her seven brethren fa,
And her father hard fighting, who lovd her so dear.

‘O hold your hand, Lord William!’ she said,
‘For your strokes they are wondrous sair;
True lovers I can get many a ane,
But a father I can never get mair.’

O she's taen out her handkerchief,
It was o the holland sae fine,
And aye she dighted her father's bloody wounds,
That were redder than the wine.

(Child 7B, sts. 6–8)

バラッドの常套として、決闘はあっけなく終わる。マーガレットも一滴の涙も流さず、肉親が次々と倒れてゆく様を眺めている。このような簡潔で力強いボーダーバラッドの表現と比較した場合、次のパーシィにおけるように、決闘の最中に騎士が自分たちの恋の純粹さと自らの身分の賤しからざることを長々と父

And seene thy *deare* hearts bloode."

And have seene his harts blood.

O ladye, wert thou in thy saddle sette,
And a little space him fro,
I would not care for thy *cruel* fathèr,
Nor the worst that he could doe.

I wold I were in my sadle sett,
And a mile out of the towne,
I did not care for your father
And all his merry men !

O ladye, wert thou in thy saddle sette,
And once without this walle,
I would not care for thy *cruel* fathèr,
Nor the worst that might befallè.

I wold I were in my sadle sett,
And a little space him froe,
I did not care for your father
And all that long him to !

Fair Emmeline sighed, fair Emmeline wept,
And aye her heart was woe:
At length he seized her *lilly-white* hand,
And downe the ladder he drewe:

He leaned ore his saddle bow
To kisse this Lady good;
The teares that went them two betweene
Were blend water and blood.

(MS, ll. 1-18)

And thrice he clasped her to his breste,
And kist her *tenderlie*:
The teares that fell from her fair eyes,
Ranne like the fountayne free.

(Italics mine; P, ll.78-96)

イタリックの箇所からも容易にわかるように、パーシの感傷的弛緩は明らかである。

駈け落ちした娘たちを父親とエミリーンの7人の兄弟たちと許婚のジョンが後を追ひ、ジョンから身分の低さをなじられた騎士が反論し、いよいよ馬を降りて決闘しようとするところでMSは切れている。それから先を再びパーシは引き受けて、70行近い創作を続けているわけであるが、そこには、感傷的粉飾に加えて、冗長に加担するだけのスタンザの繰り返しが登場する。例えば、

But light nowe downe, my ladye faire,
Light downe, and hold my steed,
While I and this discourteous knighte
Doe trye this arduous deede.

And here shee sends thee a ring of golde
The last boone thou mayst have,
And biddes thee weare it for her sake,
Whan she is layde in grave.

For, ah ! her gentle heart is broke,
And in grave soone must shee bee,
Sith her father hath chose her a new new love,
And forbidde her to think of thee. (P, ll. 17-32)

父親の薦める北の国の 'Sir John' と3日の内に結婚するのでなければ父親に殺されるという事態を知って、騎士は恋人の救出に駆けつける。人々が寝静まった夜更けに、エミリーンの窓辺に忍び寄って駆け落ちを迫る騎士に対して、彼女は、父親を見捨てることのできない心中を次のように語る。

“My father he is a baron bolde,
Of lynage proude and hye;
And what would he saye if his daughtèr
Awaye with a knight should fly ?

Ah ! well I wot, he never would rest, (P, ll. 73-77)

以上、話の冒頭からここまでは完全にパーシの創作である。MSの断片性を補う点では十分な役割を果たしていると言えよう。と同時に、引用の箇所からだけでも、この作品がパーシ的 'sentimentalism' に粉飾されていることは十二分に感じられよう。

次の箇所からはMSと重なる部分だが、パーシの感傷的粉飾とMSのドライで直截的な表現を比較するために両者を並列してみよう。

Sayes, Christ thee save, good child of Ell !
Christ saue thee and thy steede !

Nor his meate should doe him no goode,	My father sayes he will noe meate,
Until he had slayne thee, Child of Elle,	Nor his drinke shall doe him noe good, till he have slaine the Child of Ell

的な作品を200行にわたる一つの完結した物語として紹介したかった気持をパー
 スィは正直に、次のように述べている。

“[The Child of Elle] is given from a fragment in the Editor’s folio MS. which, tho’ extremely defective and mutilated, appeared to have so much merit, that it excited a strong desire to attempt a completion of the story. The Reader will easily discover the supplemental stanzas by their inferiority, and at the same time be inclined to pardon it, when he considers how difficult it must be to imitate the affecting simplicity and artless beauties of the original.”⁽¹⁴⁾

余りにも断片的なものをまとまりのあるものにしたいという気持は一応理解できるし、原作の素朴な美しさにはかなわないという低姿勢も、聞き様によっては、その正直さに好感が持てるとも言えるかも知れない。しかし問題は、その加筆、しかも原作部分そのものへの修正をも通して、作品がどのように変質するか、ということである。

39行のものを200行に拡大しているわけであるから、ほとんどはパーズィ自身の作品とさえ言えるかも知れない。今ここで、その200行すべてを紹介することは紙面上不可能であり、いくつかの要点に絞って、原作との比較を論じてみよう。(以下、*Reliques* に紹介された作品をP、原作をMSと略して記す。)

話は、敵対する家の恋人同士が、親の反対を押して駆け落ちするという、‘border ballads’ お得意のテーマである。若くてハンサムな騎士 ‘Child of Elle’⁽¹⁵⁾のお城に恋人 Emmeline の小姓が使いにやって来る。エミリーンの様子をうかがう騎士に対して、小姓はつぎのように報告する。

My lady shee is all woe-begone,
 And the teares they falle from her eyne;
 And aye she laments the deadlye feude
 Betweene her house and thine.

And here shee sends thee a silken scarfe
 Bedewde with many a teare,
 And biddes thee sometimes thinke on her,
 Who loved thee so deare.

場からパーシィや John Pinkerton (*Scottish Tragic Ballads*, 1781) の編纂方針を激しく攻撃した Joseph Ritson (1752–1803) の主張にもかかわらず、以後、バラッド作品の姿を有りのままに、手にし得る限りのすべてを網羅的に並列するという F. J. Child の編纂 (*The English and Scottish Popular Ballads*, 5 vols., 1882–98) にたどり着くまでの一世紀余の間に出た様々なバラッド選集は、おおむねこの编者による加筆・修正が介在し、その点についてわれわれは絶えず注意深くなくてはならない。⁽¹⁰⁾

時代の沈滞化した詩的風土に人々が飽き、自然の息吹を伝える新鮮な詩 (“poetry fresh from nature”⁽¹¹⁾) を待ち望む人々に応えるべく機は熟して、いよいよパーシィの登場を迎えるわけであるが、今回の小論の目的は、その主役パーシィに対してもわれわれが払わなくてはならないこの注意深さの問題である。

II

Reliques は初版が1765年に、以後1767年に第2版、1775年に第3版、1794年に第4版が出版された。初版176編、第2版で4編が加えられ、第3版は変更なし、第4版は作品の差し替え以外に変更なし、従って合計180編からなる選集である。180編中45編が ‘Percy’s Folio MS’ (ed. J. W. Hales & F. J. Furnivall, London, 1867–68) の名で呼ばれるものから選ばれ、他は普通のブロードサイド・バラッドその他各種の入手源に依った。⁽¹²⁾この有名な ‘MS’ 入手のエピソードをパーシィ自らはこう説明している。

“This very curious old manuscript, in its present mutilated state, but unbound and sadly torn, &c., I rescued from destruction, and begged at the hands of my worthy friend Humphrey Pitt, Esq., then living at Shiffnal, in Shropshire, afterwards of Priorslee, near that town; who died very lately at Bath (viz., in summer 1769). I saw it lying dirty on the floor, under a Bureau in ye Parlour: being used by the maids to light the fire.”⁽¹³⁾

さて、このような偶然の奇跡によって入手したという45編中の一つ ‘The Child of Elle’ (Vol. I, Bk. 1, xi) を例にとって、バラッド编者の功罪を分析してみよう。

‘MS’ にある元の作品は39行で、物語の最初も後半も欠けている。この断片

get our second edition out before it was really wanted.” In spite, however, of its satisfactory reception, it does not appear to have taken any permanent position in literature, although it must have prepared the public mind to receive the *Reliques*.”⁽³⁾

この選集には159編のバラッドが収められており、内23編が *Reliques* に再録された。⁽⁴⁾

3. Allan Ramsay, *The Evergreen, being a collection of Scots Poems wrote by the ingenious before 1600*, Edinburgh, 1724.

Lady Elizabeth Wardlaw 作 *Hardyknute* (1719) が伝承バラッドとしてこの選集に収められたことについては先に紹介したが⁽⁵⁾、この選集はおおむね ‘Bannatyne MS’⁽⁶⁾ に依るものである。しかし、ラムズィの今一つの選集 *The Tea-Table Miscellany* (I, 1723⁽⁷⁾; II, 1726 ?; III, 1727 ?; IV, 1737)⁽⁸⁾ 共々、ラムズィがここで示した自由な「校訂」ないし「修正」(‘emendation’)こそ、以後のバラッド编者たちの類似の作業の先例となった点で看過できない。ウィートリーは、その点を指摘して次のように述べている。

“In neither of these works was Ramsay very particular as to the liberties he allowed himself in altering his originals. In order to make the volumes fit reading for his audience, which he hoped would consist of

“Ilka lovely British lass,
Frae ladies Charlotte, Ann, and Jean,
Down to ilk bonnie singing lass
Wha dances barefoot on the green,”

Ramsay pruned the songs of their indelicacies, and filled up the gaps thus made in his own way. The *Tea-table Miscellany* contains upwards of twenty presumably old songs, upwards of twelve old songs much altered, and about one hundred songs written by the editor himself, Crawford, Hamilton, and others.”⁽⁹⁾

ここで注目すべきは、読者に迎合して、バラッドの「粗野」(‘indelicacies’)な印象を取り除こうとしたラムズィの意識である。テキスト純粹主義の立

バラッド詩の系譜(3)

— 編者の功罪： *The Child of Elle* —

山 中 光 義

I

Thomas Percy の *Reliques of Ancient English Poetry* (1765) の功績については繰返さない。⁽¹⁾ただ、ここでも、1765年パーシィによってなされた画期的な編纂以前の、いわゆる18世紀バラッド編纂前史とでも言うべきものを整理しておこう。

1. James Watson, ed., *Choice Collection of Comic and Serious Scots Poems*, Edinburgh (I, 1706; II, 1709; III, 1711).

これには純粋な意味での ‘folk ballads’ は一つも含まれていなくて、‘broadside ballads’ タイプのものばかりであるが、いわゆる ‘Scottish vernacular poetry’ への関心を高めたそのパイオニア的功績は評価されている。⁽²⁾

本格的な ‘folk ballads’ が編纂されたのは、Ambrose Phillips が編者と推測されている次の選集である。

2. *A Collection of Old Ballads*, London (I & II, 1723; III, 1725).

Reliques の編者 Henry B. Wheatley は、この選集の評価と位置付けを次のように紹介している。

“It had a large sale, and the editor (who is said to have been Ambrose Phillips) expresses his satisfaction in the Preface to Vol. II.: “Though we printed a large edition for such a trifle, and in less than two months put it to the press again, yet could we not