

ディケンズ想像力の広大なすそ野

——幼少年時代の読書および演劇——

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はじめに：ディケンズ想像力の源を訪ねてみると、そこには驚くほど豊かな大衆文芸、伝統文学、およびさまざまな形の伝承や演劇の部厚い層が存在することに思っていた。ギリシャ・ローマ神話、シェイクスピア、大陸文学、18世紀文学といった伝統文学であれば、ほぼ書物の形で手にすることができる。しかしディケンズの作品には一時的に流行したあと姿を消してしまったもの——バラッド、小冊子形態の訓話や伝説、紙芝居、サーカス、演劇の類——が頻繁に言及されていて、これがどういうものか実物に触れないかぎり私たちには見当もつかない。たとえば個々の題名は分かるとしよう。しかしそれが何を語りどのようにして人々の心に浸透して行ったか、実際に印刷されたものを目で追わないかぎりディケンズの想像世界に分け入ることはできないのである。しかしこの「ミセラニー」(miscellany)ともいべき広大なすそ野に目を向けてこそ、ディケンズ想像世界の深さと魅力が感得されるのである。

1 絵本、童話、伝説

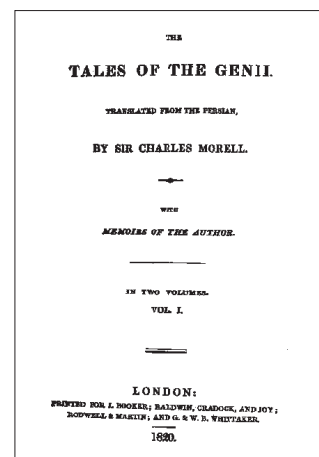
ディケンズが幼少年期に目にした書物には、どのようなものがあったであろうか。よく引き合いに出されるのは、『デイヴィッド・コパーフィールド』の中で主人公が孤独の中で喜びを見出した読書体験である。

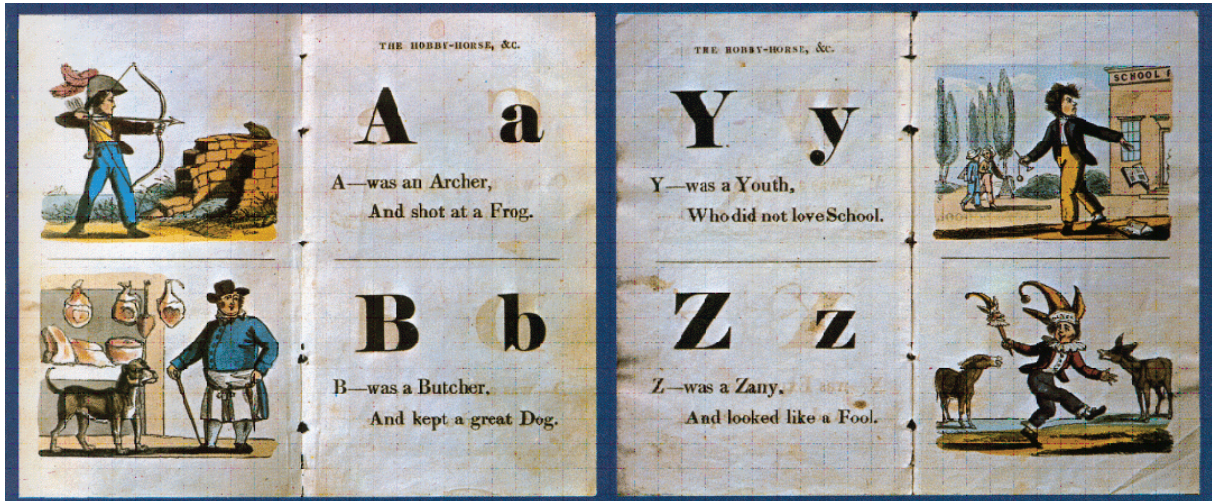
My father had left a small collection of books in a little room up-stairs, to which I had access (for it adjoined my own) and which nobody else in our house ever troubled. From that blessed little room, Roderick Random, Peregrine Pickle, Humphrey Clinker, Tom Jones, the Vicar of Wakefield, Don Quixote, Gil Blas, and Robinson Crusoe, came out, a glorious host, to keep me company. They kept alive my fancy, and my hope of something beyond that place and time,—they, and the Arabian Nights, and the Tales of the Genii,—and did me no harm; for whatever harm was in some of them was not there for me; I knew nothing of it. It is astonishing to me now, how I found time, in the midst of my porings and blunderings over heavier themes, to read those books as I did. (DC, 4)

18世紀の小説はもちろんだが、ディケンズは『千一夜物語』とJames Ridleyの『魔人物語』に大きな興味を示している。これら東洋の物語はすばらしい空想を

かきたてるものであって、特に後者の第6話“The Enchanters; or, The Sultan of India”は、彼が10歳のときにこれを典拠に同名の脚本を書いて上演しているし、後には、*Great Expectations* の38章において、ピップにやがて降りかかる運命の一撃をスルタンの振り下ろす斧に託して予兆しているほどである。

それ以外に彼の伝記、作品、エッセイに分け入ってみると、「クリスマス・ツリー」(“A Christmas Tree,” *Household Words* [4 December 1850])の中に彼が幼年期に打ち興じた書物が詳しく記されている。まず、「巨人退治のジャック」「赤ずきん」「黄色い小人」など多くの児童本にまじってアルファベットの絵本がある。その絵本は“A was an Archer, and shot at a frog.”ではじまる。“A was an Archer”と定めたのはT. W.の出版した*A Little Book for Little Children* [c. 1703]が最初であるが、そのときはまだ挿絵はない。ディケンズの想像力に強い関心をよせていたアンガス・ウィルソンはこの絵本を正確に突き止め、その図版(*The World of Charles Dickens*, p. 25)を載せているが、彼





はこの書物に出典や注釈を記していないので、そのために F. J. Harvey Darton や James Catnach (“A was an Archer” の類似物は pp. 172-176) をはじめ、さまざまな児童本を探し回らねばならなかった。これが Opie 夫妻編纂の *A Nursery Companion* (Oxford UP, 1984) にリプリントされているのを知ったのはつい最近であるが、夫妻はオリジナルのカラー図版が John Harris (1756-1846) の1820年版にあり、その図版を同じ大きさで、しかも “What fat black letters to begin with!” (“Tree” CS, p. 7) と書いたディケンズのことばをそのまま実感できるように再録している。一方、“Who Killed Cock Robin?” の絵本については、弔鐘を鳴らす牛は “like the Bull in Cock Robin, with his foot in a stirrup” (DS, ch. 56) と書かれているので、夫妻のリプリント絵本とは別のものであったようだ（この絵本挿絵はハリー・ストーンが19世紀初頭の絵本のなかに探し当てている [“Dark Corners of the Mind: Dickens’ Childhood Reading,” 1963]）。

「クリスマス・ツリー」には、次いで『アラビアン・ナイト』が出てくる。「アラジンと魔法のランプの物語」「アリババと40人の盗賊の物語」「船乗りシンドバードの物語」「男のハサン・バンドレディンの物語」「商人と魔神との物語」「切られた若い女の物語」「白い牝牛の主人の若者の物語」「貧乏カリーフの物語」「黒檀の馬奇談」「魔法に駆けられた若者と魚の物語」の抜粋が次々に挙げられる。つづいてチャップブックの主人公や伝説・童話の類がたくさん並ぶ。Bam[p]fylde-Moor Carew, Mother Shipton, Mother Bunch, Philip Quarl, *Sandford and Merton* がそれである。

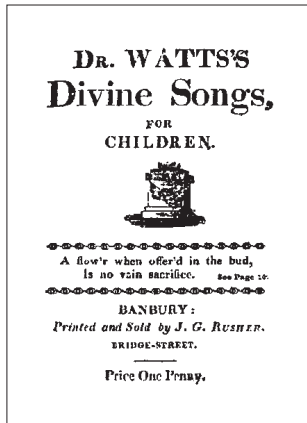
チャップブックは作りが粗雑なうえに家庭で大切に保存する類の書物ではなかったため、長期にわたって

存続することはなく、現存する数量は圧倒的に少ない。そのような状況下において、ディケンズは読んだ書物の特徴を次のように書き記している。

“I... made a disposition of my property: which consisted of books, some coloured engravings of Bamfylde-Moore Carew, Mrs Shipton, and others, in a florid style of art, and a rather choice collection of marbles. (“New Year’s Day,” *Household Words* 19 [1 January 1859], p. 99)

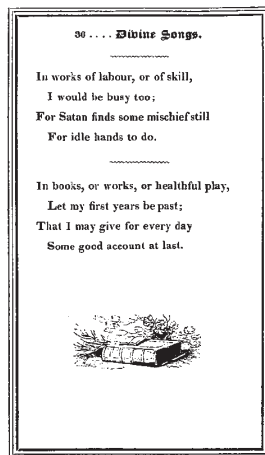
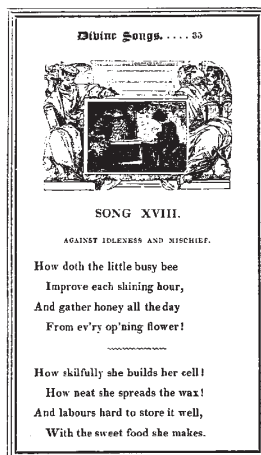
彼は読んだチャップブックを、内容は勿論のこと、挿絵で鮮明に記憶しているようである。記憶の確かさは疑うべくもないが、上述の特定されたカラー挿絵本を探し出すのは並大抵ではなく、ここでは手元にある類似の書物で代用することにしたい。

手元にある *Chapbooks* (Banbury: Rusher, c. 1830) は黄、青、淡胭脂の表紙に粗雑な版画を刷った10~18ページの16折本を集めたもので、“Perfidy Detected! or, The Children in the Wood Restored”, “The Interesting Story of the Children in the Wood: An Historical Ballad”, “Anecdotes for Good Children”, “The Adventures of a Halfpenny”, “The Rhyming Riddler’s Riddle Book”, “Short Stories, or Treasures of Truth”, “Dr. Watts’s Moral Songs, for Children”, “Dr. Watts’s Divine Songs, for Children”, “The Entertaining History of Dick Whittington, and Wonderful Adventures of His Cat”, “The Trial of an Ox for Killing a Man”, “The Famous History of John Gilpin”, “Poetic Trifles, or Pretty Poems, for Young Folks”, “The History of a Banbury Cake”, “The Galloping Guide to the ABC”, “The Good Farmer: or The Entertaining History of Thomas Wiseman”, “The House That Jack Built” が綴じられている。つまり、童話、謎、訓話、詩、伝記、伝説の類である。



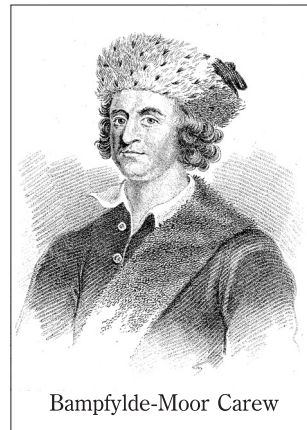
たまたまここに綴じられた“Watts’s Divine Songs” (1715) は、ディケンズのさまざまな作品に引用されており、とりわけ歌や聖句を頻繁に引用する Captain Cuttle (*DS*) は Watts の詩行を愛用する。この書物は教訓や諫めを教え諭しながらも、口

調やリズムがよい上に語り口がうまいので、子供たちはこの詩行をいつの間にかそらんじてしまうほどで、出版後100年以上にわたって英国のどの家庭でも親しく読まれたといわれる超人気書物であった。カトル船長はちょっとした訓話をたれる必要が生じると、すぐさまここから引用する。例えば次の“Against Idleness and Mischief” などはその一例である。



この書物は、出版時にすでに“Moral Song”が2点入っていたものの、書名は *Divine Songs* となっており、これが *Divine and Moral Songs* となるのは1812年以降の版である (Pomers & Moyles, 62)。したがって、上に引用した書物は *Songs, Divine and Moral* (1826) の題名が付いている。しかしバンベリー・チャップブックでは、“Moral Songs”と“Divine Songs”は別々の冊子となっており、“Dr. Watts’s Moral Songs, for Children”にはよく知られた“The Sluggard”を巻頭に計8つの詩(および Select Pieces)が、一方、“Dr. Watts’s Divine Songs, for Children”には21の讃歌や教訓が載っている。いずれも教訓とよろこび、そして暗誦の楽しさを与える、すぐれた児童本である。

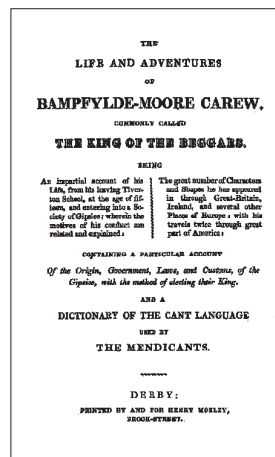
Bampfylde-Moor Carew や Mother Shipton もまた、当時よく知られていた人物である。*DNB*によれば



Bampfylde-Moor Carew

Wilson, vol. 1

Carew は1693年生で1770頃に死亡となっているが、James Caulfield の『評伝集』では(1693-1759)となっている。さらに Henry Wilson の『奇人伝』を見れば、(1693-c.1770)となっており、*DNB*はこれに倣ったのかも知れない。彼は牧師の家に生まれ、優秀な学童であったが、収穫前の小麦畑で鹿狩に興じて多大な被害をもたらし、捕縛を避けるために家を捨て故郷を出奔してジプシー仲間に加わった。持ち前の頭脳を使ってかすかすの信用詐欺を行い多くの紳士から金銭を巻き上げ、のちジプシーの王に選出され、変装、捕縛、投獄、逃亡、アメリカ流罪、そしてまた逃走といった、波乱に満ちた冒険を重ねる。伝記は存命中の1745年に初版が出てより100年にわたってベストセラーを続け、チャップブックの形でも出版され、1825年には脚本化され上演もされている。1750~1882年間に、ほぼ50を数える版が London, Glasgow, Durham, Derby, Gainsborough, Tiverton (Devon), Fulmouth, New York で出版されたという (Coleman, vol. 1, 130)。下に挙げた伝記は総159ページ(および9ページの“Dictionary of the Cant Language”付き、出版年不明)であるが、Carew の没年記載はない。



Bampfylde-Moor Carew

Mother Shipton¹⁾

一方、Mother Shipton は数々の予言が的中したことでも有名であるが、そのうちウルジー枢機卿のヨーク入りは実現しないとの予言と、ヨーク市のウーズ架橋についての予言はよく知られている。彼女の伝記情報と

より多くの予言をくわえて Richard Head が編纂した青表紙本 ([1684], 総22ページ, 出版年不明) は、彼女がヨーク州に住む Ursula Shipton (1488-1561) という名の女性であると述べ、さまざまな予言や遙か未来におこる事柄の予言も列挙し、最終ページには次の墓碑銘を記している。

“Here lies she who never ly’d,
Whose skill often has been try’d;
Her prophecies shall still survive,
And ever keep her name alive.”

The Humourist’s Miscellany (1804) には “Seven Dials” の冒頭に言及される境界の伝説を語った “Monsieur Tonson” (pp. 29-36) の韻文物語や *The Pickwick Papers* に一部が引用される Doctor Bolus の処方方を滑稽に記した “The Newcastle Apothecary” (pp. 51-55) が入っている。同じ “The Newcastle Apothecary” は, “Lodgings for Single Gentlemen” とともに, George Coleman, the Younger の著した *Broad Grins* (1839) にも掲載されている。そしてそこに『クリスマス・キャロル』の読者にはなじみの一句 “dead as a door nail” (*Broad Grins*, p. 91) が見えるのも一興だ。

2 バラッド, 歌謡

ディケンズに頻出するバラッド類をしらべるには, James T. Lightwood の *Charles Dickens and Music* (1912; New York: Haskell House, 1970) および J. W. T. Ley が *The Dickensian* に連載した論文²⁾ が便利である。とりわけ Ley は歌詞に加え楽譜もつけている。

ディケンズの作品には歌が230点くらい出てくるが, その中でも Thomas Moore のものが多い。そして100以上の異なる歌を数える (Lightwood 88) ことができるそうだ。彼は “clear treble voice” (Ackroyd 39) をしており, 幼いときから歌が上手で, 父が友人を家に呼んだときには姉と一緒に食堂のテーブルの上に立ってデュエットを歌わされたそうである。そのとき歌った “Long Time I’d Courted You, Miss” は Langton に再録されているし (p. 35), また, *The Universal Songster* (II, 158) にも載っている。*Irish Melodies* やディブデンの歌も大好きで, たとえば “Lovely Nan” [*Universal Songster* I, 124; *Dibdin’s Songs*, 82]) はディケンズのみならず Micawber 氏の口にもよく上る。ほかにも “Begone, Dull Care”, “And She Shall Walk in Silk Attire”, “Over the Water to Charlie”, “I’ll tell thee how the maiden wept”, “The Soldier’s Tear”, “The Peasant

Boy” を愛唱したと伝記作者アクロイドは指摘する (Ackroyd 39) が, こうした歌の題名や歌詞の一部をつぎつぎに列挙されると, その典拠はどこにあるのかなじみのない読者には驚きである。しかし手がかりをたよりに探してゆくと, これらは Dick Swiveller (OCS) と Silas Wegg (OMF) が口にする歌謡であることがわかる。ディケンズは幼少年期に歌っていた歌謡を作中人物に歌わせることによって, かくも個性的な人物を作り上げたのか, それともこれはアクロイドが推測により加筆したものか判断はできないものの, ともかく, ディケンズが歌ったに違いないこれらの歌詞を探し出してみなければならない。

当時の歌謡集について, ディケンズは書店に並ぶ書物を眺めながら次のように書いている。

Here, Dr. Faustus was still going down to very red and yellow perdition, under the superintendence of three green personages of a scaly humour, with excrescental serpents growing out of their blade-bones. Here, the Golden Dreamer and the Norwood Fortune Teller were still on sale at sixpence each, with instructions for making the dumb cake, and reading destinies in tea-cups, and with a picture of a young woman with a high waist lying on a sofa in an attitude so uncomfortable as almost to account for her dreaming at one and the same time of a conflagration, a shipwreck, an earthquake, a skeleton, a church-porch, lightning, funerals performed, and a young man in a bright blue coat and canary pantaloons. Here, were Little Warblers and Fairburn’s Comic Songsters. Here, too, were ballads on the old ballad paper and in the old confusion of types; with an old man in a cocked hat, and an arm-chair, for the illustration to Will Watch the bold Smuggler; and the Friar of Orders Grey, represented by a little girl in a hoop, with a ship in the distance. All these as of yore, when they were infinite delights to me! (“Out of The Season”, *RP*, 458-459.)

彼は幼少年時に *The Little Warbler* および *Fairburn’s Comic Songster* に馴染んでいたようである。しかし, これらの書物が手に入らない以上, それに変わる当時の歌謡本に当たって見なければならない。その要請に応えてくれる歌謡集は *The Universal Songster; or, Museum of Mirth*, 3 vols., (London: Published by Jones and Co., [1826-32]) である。J. T. Lightwood や W. J. T. Ley は, ディケンズが歌ったとされる上記歌謡を一部抜き出しているが, 不正確なところもあるので, ここにそれを掲載しておきたいと思う。

Begone! Dull Care

(1)

Begone! dull Care, I prithee begone from me;
 Begone! dull Care, You and I shall ne'er agree.
 Long time thou hast been tarrying here,
 And fain thou wouldst me kill;
 But i' faith, dull Care,
 Thou never shall have thy will.

(2)

Too much care will make a young man grey,
 And too much care will turn an old man to clay!
 My wife shall dance, and I will sing,
 So merrily pass the day,
 For I hold it one of the wisest things
 To drive dull Care away.

*(Universal Songster II, 129)***And She Shall Walk in Silk Attire**

And ye shall walk in silk attire,
 And siller ha'e to spare,
 Gin ye'll consent to be his bride;
 Nor think o' Donald mair.
 Oh! wha wad buy a silken gown,
 Wi'a poor broken heart?
 Or what's to me a siller crown,
 Gin frae my love I part.
And ye shall walk in silk attire
And siller ha'e to spare,
Gin ye'll consent to be his bride,
Nor think o' Donald mair.

*(Scottish Orpheus [c. 1921])***O'er the Water to Charlie**

(1)

Come boat me o'er, come row me o'er,
 Come boat me o'er to Charlie;
 I'll give John Ross another bawbee
 To ferry me o'er to Charlie.

CHORUS

We'll o'er the water, we'll o'er the sea,
 Well o'er the water to Charlie.
 Come weel, come woe, we'll gather and go,
 And live or die, wi' Charlie.

(2)

It's weel I lo'e weel my Charlie's name,
 Though some there be abhor him;
 But O! to see Auld Nick gaun hame,
 And Charlie's faes before him!
 We'll o'er the water, &c.

(3)

I swear by moon and starns sae bright,
 And sun that glances early,
 If I had twenty thousand lives,
 I'd die them a' for Charlie.
 We'll o'er the water, &c.

(4)

I ance had sons, but now hae nane;
 I bred them toiling sairly;
 And I wad bean tem a' again,
 And lose tem a'for Charlie.
 We'll o'er the water, &c.

*(Universal Songster II, 94)***The Light Guitar**

I'll tell thee how the maiden wept,
 When her true love was slain,
 And how her broken spirit slept,
 Never to wake again;
 I'll tell thee how the steed drew nigh,
 And left his lord afar,
 But if my tale should make thee sigh,
 I'll strike the light guitar.

*(Dickensian 47 [Sept. 1951], 215)***The Soldier's Tear**

Beside that cottage porch,
 A girl was on her knees,
 She held aloft a snowy scarf
 Which flutter'd in the breeze;
 She breath'd a pray'r for him,
 A pray'r he could not hear,
 But he paus'd to bless her as she knelt,
 And wip'd away a tear.

(Lightwood, 133)

これ以外にも作品の中にはさまざまな歌謡が出てくる。探し出す苦勞を省くため、“Guy Faux”, “Old Towler”, “Cheer, Boys! Cheer!” (*UT*, 21 “The Short-Timers”), それに “The Cats' Meat Man” を挙げておこう。“The Cat's Meat Man” はかつてインターネット上 (<DICKNS-L@LISTSERV.UCSB.EDU>) で歌詞が紹介されたことがあった。また *The Dickensian* 24 (1928): 264 には “The Cat's Meat Man” のコーラス部分が引用されていて、ディケンズがテーブルの上か椅子の上に立って歌ったと記されている (Slater, p. 25)。この歌は “The Dogs' Meat Man” とほぼ同じなので、前者の第1節と後者のすべてをここに掲載しておきたい。

Guy Faux

Air— “Bow, wow, wow.” —(H. P.)

(1)

I SING a shocking tragedy,
 Guy Faux, the prince of sinisters,
 Who once blew up the House of Lords,
 The king, and all the ministers;
 That is, he would have blown them up,
 And folks can ne'er forget him,
 His will was good to do the job,
 If they had only let him.

Bow, wow, wow, & c.

(2)

And so he stole from Lambeth, sir,
 And wished the state was undone,
 Then crossing over Vauxhall-Bridge,
 That way came into London;
 At least, he would have come that way,
 To perpetrate his guilt, sir;
 But one little thing prevented him,
 You see, the bridge wa'rn't built, sir.

Bow, wow, wow, & c.

(3)

Then, creeping through those dreary vaults,
 With portable gas-light, sir,
 About to touch the powder-train,
 I scarce can tell for fright, sir;
 I mean to say he would have used
 The gas, when thus prevented;
 But gas, they say, in James's time,
 It had'n't been invented.

Bow, wow, wow, & c.

(4)

And when they caught him in the fact,
 He used a little kickery,
 And so they went to Bow-street, sir,
 For that bold runner, Vickery;
 In course they would have chosen him,
 For fear, sir, he's no starter at,
 But Vickery wa'rn't living then,
 He was'n't born till arter that.

Bow, wow, wow, & c.

(5)

And next they put poor Guy to death,
 For ages to remember,
 And now again he dies each year,
 One day in dark November;
 I mean to say his effigies,
 For truth is stern and steady,

And Guy can never die again,
 Because he's dead a'ready.

Bow, wow, wow, & c.

(6)

Now bless our gracious George the Fourth,
 And bless his royal son, sir,
 May he and son be ne'er blown up,
 That is, if e'er he's one, sir;
 And if he does, he sure will reign,
 Thus prophesies my song, sir,
 And, if he don't—why, then, he wo'n't,
 So you see I can't go wrong, sir.

Bow, wow, wow, & c.

(Universal Songster III, 320)

The Dickensian 8 (1912): 278-9 には、一読者からの投稿でこの歌の全歌詞が掲載されているが、時代が変わったからか、ことばに多少の変化が見られるし、固有名詞は Vickery から Townsend に、George the Fourth は her gracious Majesty へと変っている。ところが、リフレインの部分は “Bow, wow, wow, / Tol de rol de iddy, iddy, bow, wow, wow!” となっており、多分にこれが当時流行のリフレインであったのであろうか、Mr. Chick (*DS*) が口にするものに近いようだ。そしてまた “Old Towler” のリフレインは作品の中にあちこち出てくるので、ついでに挙げておきたい。

Old Towler

(O'Keefe.)

(1)

BRIGHT Chanticleer proclaims the dawn,
 And spangles deck the thorn,
 The lowing herds now quit the lawn,
 The lark springs from the corn,
 Dogs, huntsmen, round the window throng,
 Fleet Towler leads the cry;
 Arise! the burden of their song—
 This day a stag must die.
 With a hey ho chevy!
 Hark forward, hark forward, tantivy!
 Hark, hark, tantivy!
 This day a stag must die.

(2)

The cordial takes its merry round,
 The laugh and joke prevail,
 The huntsman blows a jovial sound,
 The dogs snuff up the gale;
 The upland winds they sweep along,
 O'er fields, through brakes, they fly,

The game is roused, too true the song
 This day a stag must die!
 With a hey ho, chevy! & c.

(3)

Poor stag! the dogs thy haunches gore,
 The tears run down thy face,
 The huntsman's pleasure is no more,
 His joys were in the chase.
 Alike—the sportsmen of the town,
 The virgin game in view,
 Are full content to run them down,
 Then they in turn pursue.
 With their hey ho, chevy! & c.
 (*Universal Songster* I, 130)

Cheer, Boys! Cheer!**The Departing Emigrants.**

(1)

CHEER, boys! cheer! no more of idle sorrow,
 Courage, true hearts, shall bear us on our way!
 Hope points before, and shows the bright to-morrow,
 Let us forget the darkness of to-day!
 So farewell, England! Much as we may love thee,
 We'll dry the tears that we have shed before;
 Why should we weep to sail in search of fortune?
 So farewell, England! farewell evermore!
 Cheer, boys! cheer! for England, mother England!
 Cheer, boys! cheer! the willing strong right hand,
 Cheer, boys! cheer! there's work for honest labour—
 Cheer, boys! cheer! —in the new and happy land!

(2)

Cheer, boys! cheer! the steady breeze is blowing,
 To float us freely o'er the ocean's breast;
 The world shall follow in the track we're going,
 The star of empire glitters in the west.
 Here we had toil and little to reward it,
 But there shall plenty smile upon our pain,
 And ours shall be the mountain and the forest,
 And boundless prairies ripe with golden grain.
 Cheer, boys! cheer! for England, mother England!
 Cheer, boys! cheer! united heart and hand! —
 Cheer, boys! cheer! there's wealth for honest labour—
 Cheer, boys! cheer! —in the new and happy land!

Charles Mackay, *Selected Poems and Songs* (1888;
 by courtesy of the British Library)

The Cat's Meat Man.

In Gray's Inn, not long ago
 An old maid lived a life of woe
 She vos fifty-three with a face like tan

And she fell in love with a cat's meat man
 Oh much she loved this Cat's Meat Man
 He vos a wery 'andsome Cat's Meat Man
 Her roses and lilies vos turned to wan
 Ven she fell in love with the Cat's Meat Man.
 Down in the street cries the Cat's Meat Man
 'Fango Dango!' with his barrow and can.

The Dogs'-Meat Man.Air— "*White Cockade.*" (Hudson.)

(1)

IN Gray's Inn, not long ago,
 An old maid lived a life of woe;
 She was fifty-three, with a face like tan.
 And she fell in love with a dogs'-meat man.
 Much she loved this dogs'-meat man,
 He was a good-looking dogs'-meat man;
 Her roses and lilies were turn'd to tan,
 When she fell in love wi' the dogs'-meat man.

(2)

Every morning when he went by,
 Whether the weather was wet or dry,
 And right opposite her door he'd stand,
 And cry "dogs' meat," did this dogs'-meat man.
 Then her cat would run out to the dogs'-meat man,
 And rub against the barrow of the dogs'-meat man,
 As right opposite to her door he'd stand,
 And cry "dogs' meat," did this dogs'-meat man.

(3)

One morn she kept him at the door,
 Talking, half-an-hour or more;
 For, you must know, that was her plan,
 To have a good look at the dogs'-meat man.
 "Times are hard," says the dogs'-meat man;
 "Folks get in my debt," says the dogs'-meat man;
 Then he took up his barrow, and away he ran,
 And cried "dogs' meat," did this dogs'-meat man.

(4)

He soon saw which way the cat did jump,
 And his company he offered plump;
 She couldn't blush, 'cause she'd no fan,
 So she *sot* and grinned at the dogs'-meat man.
 "If you'll marry me," says the dogs'-meat man
 "I'll have you," says the dogs'-meat man;
 For a quartern of peppermint then he ran,
 And she drink'd a good health to the dogs'-meat man.

(5)

That very evening he was seen,
 In a jacket and breeches of velveteen,
 To Bagnigge-Wells, then, in a bran

New gown, she went with the dogs'-meat man
 She'd biscuits and ale with the dogs'-meat man,
 And walked arm-in-arm with the dogs'-meat man;
 And the people all said, what round did stan'
 He was quite a dandy dogs'-meat man.

(6)

He said his customers, good lord!
 Owed him a matter of two pound odd;
 And, she replied, it was quite scan-
 Dalous to cheat such a dogs'-meat man.
 "If I had but the money," says the dogs'-meat man,
 "I'd open a tripe-shop," says the dogs'-meat man,
 And I'd marry you to-morrow."—She admired his plan,
 And she lent a five pound note to the dogs'-meat man.

(7)

He pocketed the money and went away,
 She waited for him all next day,
 But he never com'd; and then she began
 To think she was diddled by the dogs'-meat man;
 She went to seek this dogs'-meat man,
 But she couldn't find the dogs'-meat man;
 Some friend gave her to understan'
 He'd got a wife and seven children—this dogs'-meat man.

(8)

So home she went, with sighs and tears,
 As her hopes were all transformed to fears,
 And her hungry cat to mew began,
 As much as to say,—“where's the dogs'-meat man?”
 She couldn't help thinking of the dogs'-meat man,
 The handsome, swindling, dogs'-meat man;
 So you see, just in one day's short span,
 She lost her heart, a five-pound note, and the
 dogs'-meat man.

(Universal Songster I, 189)

ほかにも “The Cobblers A La Francaise” (A cobbler there was... [DS], *Universal Songster* I, 344) とか “Yankee Doodle” (*UT*, 2 [“The Short-Timers”]: *Dickensian* 28 [1931], p. 22; 28 [1932], p. 242), “Jim Crow” (*Dickensian* 26 [1930], pp. 194-5), “The Jolly Miller” (*OMF* II, 1; *Universal Songster* III, 206-7) がある。

3 時代相を映す俗謡

19世紀前半には、刑法改正、選挙法改正、廉価出版、知識税廃止、新救貧法など、さまざまな改革が断行されたが、そのような時勢の中で史実に劣らず時代相を

ありありと物語るものに、俗謡がある。そうした俗謡を丹念に集めた John Ashton, *Modern Street Ballads* (1888) は、世相、人情、国家、海、女王、歴史的事件、政治、その他に分けてこの時代をうまく映し出している。

活字と知識の急激な普及は William Moncrieff の “The March of Intellect” (1830)³⁾ にうまく要約されているが、Ashton の集めたもので、特に “The Workhouse Boy” は新救貧法の非人道的執行に対する憤りを示すものとして、忘れがたいバラッドである。救貧院を描く俗謡には Thomas Jones の “The Workhouse Boy: A Plaintive Ballad” (1820)⁴⁾ とか John Clare の “The workhouse” (composed 1820-4, first published 1935)、それに Gilbert A'Beckett の戯曲 “The Revolt of the Workhouse: a burlesque ballet opera” (1834) がある。Jones のものは、両親を失って惨めな救貧院生活を送る少年が、ある日、親切を施してくれる女性の下に落ち延び、養子として迎えられる話である。Clare の詩は、惨めさと軽蔑と絶望しか見られぬ廃屋同然の救貧院を描いたもの、そして戯曲は救貧院長と彼の愛する収容女性のあいだの茶番劇を描いたものである。

しかし『オリヴァー・トゥイスト』の第1分冊が出た直後に書かれたと思われる Ashton の “The Workhouse Boy” は、小説の主題と密接に関係し、かつ『荒涼館』(11章)にも引かれており、ディケンズの心を相当つよく捉えたようである。

The Workhouse Boy

(1)

THE cloth was laid in the Vorkhouse hall,
 The great-coats hung on the white-wash'd wall;
 The paupers all were blithe and gay,
 Keeping their Christmas holiday,
 When the Master he cried with a roguish leer,
 “You'll all get fat on your Christmas cheer!”
 When one by his looks did seem to say,
 “I'll have some more soup on this Christmas-day.”
 Oh the poor Vorkhouse Boy, etc.

(2)

At length, all on us to bed vos sent,
 The boy vos missing—in search ve vent:
 Ve sought him above, ve sought him below,
 Ve sought him vith faces of grief and woe;
 Ve sought him that hour, ve sought him that night;
 Ve sought him in fear, and ve sought him in fright,
 Ven a young pauper cried “I knows ve shall
 Get jolly veil vopt for losing our pal.”

Oh the Poor Vorkhouse Boy, etc.

(3)

Ve sought in each corner, each crevice ve knew;
 Ve sought down the yard, ve sought up the flue;
 Ve sought in each kettle, each saucepan, each pot,
 In the water-butt look'd, but found him not.
 And veeks roll'd on;—ve vere all of us told,
 That somebody said, he'd been burk'd and sold;
 Ven our master goes out, the Parishioners vild,
 Cry "There goes the cove that burk'd the poor child."

Oh the Poor Vorkhouse Boy, etc.

(4)

At length the soup copper repairs did need,
 The Coppersmith came, and there he seed,
 A dollop of bones lay a grizzling there,
 In the leg of the breeches the poor boy did year!
 To gain his fill the boy did stoop,
 And, dreadful to tell, he was boil'd in the soup!
 And ve all of us say, and ve say it sincere,
 That he was push'd in there by an overseer.

Oh the Poor Vorkhouse Boy, etc.

同じく Ashton の収録する “The Literary Dustman” は、活字の普及により社会の底辺にいる塵芥処理人すらもが文字を学ぶことによって社会的向上の夢を追う姿を捉えた、興味深い俗謡である。Our Mutual Friend (1863-4) に描かれた Nicodemus Boffin は実に温厚な “literary dustman” であり、この人物の造形および作品の展開にあたっては、この俗謡が下敷きになっていると思われる。しかし興味深いのは、その「文学的塵芥処理人」が作品の途中から醜い守銭奴となって鬼気迫る言動を繰り広げるのである。当時、守銭奴といえども John Elwes (1714-1789) がまっ先に念頭に浮かぶほどよく知られており、彼の伝記はすでに Edward Topham により 1790 年に出されているが、その彼は *The Penny Magazine* 9 (Feb. 8, 1840) にもまた肖像入りで紹介されている。もちろん Wilson の『奇人伝』にも取り上げられている。かくして Boffin は俗謡に見える人物像に生々しい守銭奴のイメージを加味した、すこぶる現代的な人物に変容し、日々守銭奴伝を買いあさるのである。

ところで、その同じ『奇人伝』第 1 巻は、Carew 伝のすぐ後に Thomas Guy 伝がつづき、その記述の中に次の引用が見える。

“There’s many a slip
 ’Twiixt the cup and the lip.”

この “The Cup and The Lip” は *OMF* 第 1 巻の巻題ともなっている。Gad’s Hill Library には『奇人伝』全 3 巻が揃っていたことを考えると、この文明批判とも言うべき大小説を創作するにあたってディケンズにどのような連想が働いたかを想像してみるのも、無駄ではあるまい。

The Literary Dustman

(1)

SOME folks may talk of sense, egad!
 Vot holds a lofty station;
 But, tho’ a dustman,
 I have had A liberal *hedication*.
 And tho’ I never vent to school,
 Like many of my betters,
 A turnpike man, vot varnt no fool,
 He larnt me all my letters.

Chorus.

They calls me Adam Bell, ’tis clear,
 As Adam vos the lust man,
 And by a co-in-side-ance queer,
 Vy! I’m the lust of Dustmen!

(2)

At sartin schools they makes boys write,
 Their Alphabets on sand, Sirs,
 So I thought dust would do as veil,
 And larnt it out of hand, Sirs,
 Took in the *Penny Magazine*,
 And *Johnson’s Dictionary*,
 And all the Pe-ri-odi-cals,
 To make me *literary*.

(3)

My dawning genius fust did peep,
 Near Battle Bridge ’tis plain, Sirs,
 You recollect the cinder heap,
 Vot stood in Gray’s Inn Lane, Sirs?
 ’Twas there I studied pic-turesque,
 Vile I my bread vos yearnin’,
 And there inhalin’ the fresh breeze,
 I sifted out my *larnin*.

(4)

Then Mrs. Bell, ’twixt you and I,
 Would melt a heart of stone, Sirs,
 To hear her, pussy’s wittals cry,
 In such a barrow tone, Sirs.
 My darters all take arter her,
 In grace and figure easy,
 They larns to sing, and as they’re fat,

I has 'em taught by *Grizi*.

(5)

Ve dines at four, and after that,
I smokes a mild Awanna,
Or gives a lesson to the lad,
Upon the grand pianna:
Or vith the gals valk a *quod-rille*,
Or takes a cup of corf-fee,
Or, if I feels fatig'd or ill,
I lounges on the *sophy*.

(6)

Or arter dinner reads a page,
Of Valter Scott, or Byron,
Or Mr. *Shikspar* on the stage,
Subjects none can tire on;
At night ve toddles to the play,
But not to gallery attic,
Drury Lane's the time o' day,
And quite *aristocratic*.

(7)

I means to buy my eldest son
A commission in the Lancers,
And make my darters, every one,
Accomplished Hopra dancers.
Great sculptors all conwarse with me,
And call my taste diwine, Sirs,
King George's *statty* at King's Cross,
Vos built from my design, Sirs.

(8)

And, ven I'm made a Member on,
For that I means to try, Sirs,
Mr. Gully fought his way,
And verefore shouldn't I, Sirs.
Yes, ven I sits in Parliament,
In old Sir Steven's College,
I means to take, 'tis my intent,
The taxes off of knowledge.

Chorus.

They call me Adam Bell, 'tis true,
'Cause Adam was the fust man,
I'm sure its very plain to you,
I'm a *litterary dustman*.

ついでながら、涙の時代であった30年代を代表する
“The Dairyman's Daughter” (Louis James, *Print and the People, 1819-1851*) にも一言ふれておきたいと思う。
この冊子の基になった、宗教冊子協会の事務長リー・
リッチモンド (Leigh Richmond, 1772-1827) の『酪農

夫の娘』は大反響を呼び、臨終の床にあって、死を恐れず神を信じ讃える子供の美しい物語は、彼の他の作品とあわせ135万部というとほうもない売れゆきを手にするのである。神々しい死、清純な子供の死の場面が宗教冊子読者の想像力をとらえたのであろう。リプリントされた冊子では分からないが、Leigh Richmond, *Annals of the Poor* (1813; rpt., Nelson & Sons, 1899) の最後に、酪農夫の娘 Elizabeth は “died May 30, 1801, aged 31 years” (p. 90) とある。だが、物語はいつしか敬虔な娘の模範的生涯と死を迎えるよろこびを描く典型となり、ネルの死を生み出すことになったかもしれないのである。

4 恐怖話、演劇、その他

ディケンズの想像世界に特徴的な明暗世界の並列は、チャタムにおける楽園的な生活と靴墨工場における悲惨なロンドン生活との、極端な二つの世界の経験にあると思われるが、同時に、子供時代に戦慄を覚えた“Nurse's Stories” (UT 15) やウエリントン学校時代に読み漁った *The Terrific Register* にもその遠因がある。幼年期に乳母から聞かされた、殺人大将が結婚をしては花嫁をつぎつき殺して切り刻みパイにして口に入れるお話と、それを描く単調でテンポの速い英語のリズムは、聞き手に恐怖と戦慄を植えつけずにはおかない。そしてまた、*The Terrific Register* はフォースターの伝記の中で次のように書かれている。

“I used, when I was at school, to take in the *Terrific Register*, making myself unspeakably miserable, and frightening my very wits out of my head, for the small charge of a penny weekly; which considering that there was an illustration to every number, in which there was always a pool of blood, and at least one body, was cheap.” (Forster, pp. 43-4)

つまり、流血と殺人の繰り返しである。この恐ろしい話の数々は、Harry Stone の *The Night Side of Dickens* (1994) に挿絵入りで逐一紹介されている。また、ディケンズは何度か公開処刑に訪れているし、死刑囚の最後の告白等を集めたブロードシートの類⁵⁾ は多分に見慣れていたのであろう。後年にはパリの死体置場を入念に観察している。このような恐怖、犯罪、死への果てしない興味と探索は、生涯減じることはなく、彼の想像世界の根幹を占めているようだ。

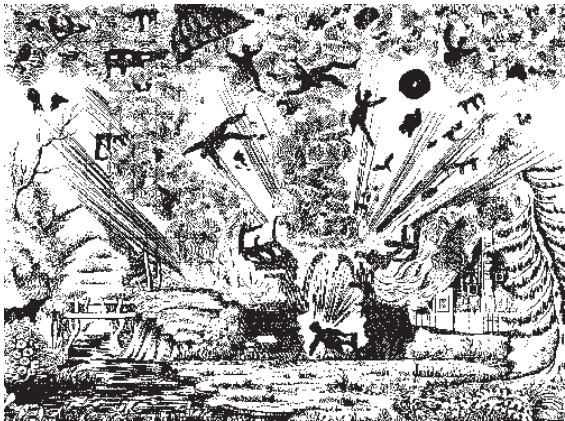
しかし、そうした暗い世界を吹き飛ばすかのように、生命の躍動とよろこびを伝えるものは紙芝居と演劇で

ある。親戚にあたる芝居好きのジェイムズ・ラマート (James Lamert) は、幼年のディケンズに紙芝居セットを作って贈っているし、ロチェスターの王立劇場に誘っている。また、1819-20年には父がロンドンでかの有名な Joseph Grimaldi (1778-1837) のパントマイムを観る機会も作ってくれたが、このような恵まれた環境が幸いしてこそ、後に *Memoirs of Joseph Grimaldi* (1838) を著すことになったのであろう。

ウエリントン・ハウス校での生活 (1824-27) は、楽しい思い出に満ちている。なかでも演劇には特に熱を込めたようだ。次は友人による、紙芝居を演じたときの回顧談である。

“...We were very strong, too, in theatricals. We mounted small theatres, and got up very gorgeous scenery to illustrate the *Miller and his Men* and *Cherry and Fair Star*. I remember the present Mr. Beverley, the scene painter, assisted us in this. Dickens was always a leader at these plays, which were occasionally presented with much solemnity before an audience of boys, and in the presence of the ushers. My brother, assisted by Dickens, got up the *Miller and his Men*, in a very gorgeous form. Master Beverley constructed the mill for us in such a way that it could tumble to pieces with the assistance of crackers. At one representation the fireworks in the last scene, ending with the destruction of the mill, were so very real that the police interfered, and knocked violently at the doors.” (Forster, p. 44)

「粉屋と手下たち」「チェリー王子と星姫」の挿絵を描き、糊付けをして紙芝居を上演する楽しさは言うまでもなく、特に最後の場面で泥棒の巣窟である粉ひき小屋をハッパをかけて爆破するところは人気を呼び、あちこちで採用されていたようである。また、「クリ



“The Miller and his Men”
(*Penny Plain, Twopence Coloured*)

スマスツリー」には、“Elizabeth, or the Exiles of Siberia” (「エリザベス、あるいはシベリアの流刑たち」) も演じたと記している。

演劇のほうは、忠犬の活躍によって主人殺害の犯人を突き止めた *The Dog of Montargis* や、*Jane Shore*, *George Barnwell* それにパントマイムが、まるで目の前で演じられるかのように鮮やかに描き出されている。

しかしディケンズの演劇熱はとどまるところがない。大きくなって民法博士会館に勤めていたとき (1829-32) は、仕事が終わると毎晩のように劇場に通い、帰宅したのちは名優のしぐさを何時間も真似ていたと記している。

I went to some theatre every night, with a very few exceptions, for at least three years: really studying the bills first, and going to where there was the best acting: and always to see Mathews whenever he played. I practiced immensely (even such things as walking in and out, and sitting down in a chair): often four, five, six hours a day: shut up in my own room, or walking about in the fields. (*Letters*, 4: 245)

これを入場料が半額になる夜の9時から観劇したと考えても、優に2,000を超える芝居を観ているし、同じものを複数回観たとしても、少なくとも1,000の異なる芝居を観たことになる。この時にみた芝居は鮮明に記憶に刻まれているので、この豊かな観劇経験が彼の想像力に及ぼした影響は計り知れない。ワンマンショーで名高い Charles Mathews (1776-1835) への熱の入れようは異常なほどで、彼の舞台姿を自ら再現することがディケンズの夢であったことはよく知られている。また、1842年にはごく短期間の間にモンリオールにおいて駐屯部隊の士官たちを指揮し、演目の選択、舞台装置、道具の取り揃え、リハーサルをすべて一人で段取りし、かつ芝居では主役を演じつつ、3本立ての番組を500~600名の観客の前で繰り広げて大成功を取っているが、これはあの観劇経験なくしてはありえない離れ業であろう。小説の作中人物の声やしぐさに、また場面・プロットに、上記観劇の遺産は大きく働き、例えば *Little Dorrit* では Arthur Murphy の “The Grecian Daughter” がドリット父娘の姿を典型的に写し出し、*Our Mutual Friend* においては Sheridan Knowles の “Hunchback” が作品の中心プロットを動かしてゆくのである。

それ以外にもディケンズの読んだ多くの書物や、書齋を飾る Gad's Hill Library が想像世界に寄与した影響は計り知れない。そうした書物は、次を参照するこ

とによって知ることができる。

- T. W. Hill, "Books That Dickens Read," *Dickensian* 45 (1949).
 "Devonshire House: Inventory of the Books" (*Letters* 4: 711-726).
 J. H. Stonehouse, *Catalogue of the Library of Charles Dickens from Gadshill* (London: Piccadilly Fountain Press, 1935).
 Philip Collins, "Dickens's Reading," *Dickensian* 60 (1964).

Shakespeare は何度も読み返しているし、William Hogarth の版画にも親しんだはずだ。Penny Magazine 3, 4 (1834-35) にはほとんどの版画が詳しい解説つきで紹介されていた。新刊小説といえば、A. J. Valpy が 1832-34年間に出版した『シェイクスピア全集』(*Plays and Poems of Shakspeare* [sic], 15 vols) の広告欄 (vols. 2 & 14) には Austen や Cooper 等、Bentley's "Standard Novels and Romances" が載っている。興味のある作品にはきっと目を通したであろう。古典作品から演劇、街頭文芸、歌謡、児童文学へと何処まで延びてゆくのかわからぬ広大な想像世界のすそ野は、ディケンズ文学の源泉であり、人民の心の隅々に浸みわたる驚き、悲しみ、希望、喜びを自在にとらえ結晶化する遠因ともなっていよう。想像世界の豊かさにおいて、膨大な作品のおもしろさにおいて、人間世界に対する信頼において、人間分析・文明分析の深さにおいて、ディケンズは紛れもなく国民作家と呼ぶにふさわしい大作家であろう。

注

ディケンズ作品のテキストはすべて Oxford Illustrated Dickens 版を用い、作品名を次のように省略し () の中に章番号を記した。

<i>Christmas Books</i>	CB
<i>Christmas Stories</i>	CS
<i>David Copperfield</i>	DC
<i>Dombey and Son</i>	DS
<i>Great Expectations</i>	GE
<i>The Old Curiosity Shop</i>	OCS
<i>Our Mutual Friend</i>	OMF
<i>The Uncommercial Traveller</i>	UT

- 1) Charles Hindley ed. *Old Book Collector's Miscellany* (London: Reeves and Turner, 1871-73), vol. 5.
 2) "Some Comic Songs that Dickens Knew [II]" *Dickensian* 26 (1930): 289-295; 27 (1930): 33-38; "The Songs Dick Swiveller Knew" *Dickensian* 27 (1931): 205-218; "The Sea Songs of Dickens" *Dickensian* 27

- (1931): 255-266; "More Songs of Dickens's Day [I]" *Dickensian* 28 (1931): 15-26; "More Songs of Dickens's Day [II]" *Dickensian* 28 (1932): 97-104; "The Sporting Songs of Dickens," *Dickensian* 28 (1932): 187-189; "Sentimental Songs in Dickens" *Dickensian* 28 (1932): 313-321; "Sentimental Songs in Dickens" *Dickensian* 29 (1932): 43-52; "Some Comic Songs that Dickens Knew [I]" *Dickensian* 26 (1930): 189-197.
 3) William Moncrieff, *The March of Intellect* (London: William Kidd, Charles Tilt, 1830), reproduced by courtesy of The British Library.

The March of Intellect,
 A Comic Poem.

By W. T. Moncrieff

I.

OH Intellect! thou wondrous power!
 Let me, in manner arch,
 Diversify a weary hour,
 And versify thy march.

II.

Thy march, that has such wonders done,
 And made such striding shoots,
 That it would seem thou hadst put on
 The Ogre's seven leagued boots!

III.

And come, Tom Hood, thou man of pun,
 On merry-thoughts still lunching,
 Quaffing huge draughts of spirits rum,
 From humour's favorite Pun-cheon.

IV.

Thou funny lexicographer,
 In folly's pastures gleaming,
 That can on every word confer,
 At will, a double meaning!

V.

Ere I my Pun-ic war begin,
 Impart thy happiest mood;
 For once, let our two faces grin,
 Oh, Tom! beneath one Hood!

VI.

Gruff Doctor Johnson, dearest Tom,
 Ere grim death struck his docket,
 Declared, he who could make a pun
 Would also pick a pocket!

VII.

And truly thou hast proved it true,
 For many a pun thou'st made,
 And pick'd the publick's pockets too,
All in the way of trade!

VIII.

To wit, with *Whims and Oddities!*
 No felony that latter,
 For *hanging*—though a *ticklish*—is
 We know no *laughing* matter!

IX.

Thy *Hunt*, too, where thou didst run down
 The muse, and found her supple!
 I'd fain share with thee *half a crown*;
 Then let us hunt in couple!

X.

'Laugh and grow fat,' the adage says,
 If that, Tom, is the case,
 We must to thee yield tons of praise,
 Great fattener of thy race!

XI.

A portion of that fatness give,
 Deign my support to be;
 Most lean of all by verse that live,
 Oh, let me lean on thee.

XII.

Yes, bid me still as *young* Tom reign,
 Thou'lt honor gain therefrom;
 For *gin-uine* spirit thou'lt remain,
Par excellence, Old Tom!

XIII.

I but aspire to copy you,
 To catch your manner terse;
 Then let me pen a verse or two,
 And be not you a-verse.

XIV.

But to my '*March of Intellect,*'
 Which thoughts of you have cross'd,
 Should I neglect, folks would suspect
 My intellects I'd lost.

XV.

This is, indeed, a wondrous age,
 Most rare of all we've had;
 Improvement now is all the rage,
 Folks are improving mad.

XVI.

We have had England's olden days,
 When fought and bled her sons;
 We too have had her golden days,
 These are her *learned* ones.

XVII.

And could our ancestors arise,
 Each soon would hide his head;
 Our intellect would so surprise
 They'd glad be they were dead.

XVIII.

Its march now travels each highway,
 On every plain and green,
 In town and country, night and day,
 It takes steps to be seen.

XIX.

Short stages now are all cut short,
 Too long they've had their day;
 From Paris (all the world they court)
 The *OMNIBUS* bears sway.

XX.

Cads now are to *Conducteurs* turn'd,
 To intellect they bow;
 St. Giles's Greek by all is spurn'd,
 They *parlez Français* now.

XXI.

Inviting you to take a *spell*,
 Lest ennui chance to bore,
 They put inside, with you to ride,
 Scott, Byron, Crabbe, and Moore.

XXII.

Shakspeare and Milton they supply,
 That those who run may read;
 A *circulating library*
 It may be call'd indeed.

XXIII.

No more of reading by the hour,
 We at such limits smile;
 Now intellect has three horse power,
 'Tis *reading by the mile*.

XXIV.

Says Mrs. F.Pubs to Billy Stubbs,
 Her grandson, "By what rule
 Are these machines call'd Omnibus?
 You must have learnt at school."

XXV.

“Why, grandma, *omni* stands for all,
And *buss*, you know, means *kiss*;
So great or small we must kiss all,
The meaning not to miss.”

XXVI.

“Psha, boy!—you’re like your uncle Tom,
You’re of the selfsame rank;
Tell me where Omnibus comes from”—
“It comes, Ma, from the Bank!”

XXVII.

“Hey! here’s the guard, he jabbars French,
Your larning now boy show;
Put to the blush that giggling wench!
Come, Billy, *parley woo!*”

XXVIII.

“You’ve been brought up in mode polite,”
“Lord, Ma, you’re such a fool!”
“In my young days, to read and write,
Was all we learnt at school.

XXIX.

“But you’ve larnt Latin, French, and Greek,
“So speak to him, boy, do.”
“Well, Ma! if I in French *must* speak,
Commong gy potty woo?”

XXX.

“*Monsieur! Je ne vous comprends pas,*”
“What does he say, boy? tell.”
“Why, Ma! I ask’d him how he was,”
And he said, ‘Pretty well.’”

XXXI.

“Well, *what* a thing is learning! zounds!
But I was *sure* you knew:
I wouldn’t grudge a hundred pounds
If I spoke French like you.”

XXXII.

Our guards now musical have grown;
Key’d bugles and Rossini
Have made French horns resign their throne,
Haydn, Mozart, Piccini.

XXXIII.

Di Piacer no peace allows,
Di tanti palpiti
‘Moll in the Wad’ now bids repose,
All, Intellect! through thee.

XXXIV.

Our common carriers, now o’ days,
Deserve no such cognomen,
Maps of their ways each one displays,
They’re carriers *uncommon*.

XXXV.

So much does intellect increase,
In manner systematic,—
Our *kitchens* smell of classic *Greece*,
Our garrets all are *attic!*

XXXVI.

In the *domestic offices*
(For kitchen’s vulgar now)
The march of mind steps by degrees,
And reaches *all below*.

XXXVII.

The cook skims now in science’ dream,
Alive to all that passes;
She her potatoes boils by steam,
And lights her fire by gasses.

XXXVIII.

My lady’s maid learns by the card
All Mr. Payne’s quadrilles;—
The *groom* he tries the *gallop hard*,
As powerful mind still wills.

XXXIX.

The footman, voting work a bore,
Will, as time quickly by shoots,
O’er Meyerbeer and Weber pore,
And whistle o’er the *Freischutz*.

X L.

Meanwhile the butler, worthy man,
So snug o’er his *o-port-o*,
Enjoys the ‘Life of Sherry-dan,’
Appropriately in *quart-o*.

XLI.

Housekeepers (bless their learned heads!)
Know what is by each art meant;
In short the march of knowledge spreads,
All through the *home department*.

XLII.

The dinner *à-la-mode Paris*
We now find christened wholly;
A stew is styled a *fricassee*,
Boil’d beef is now term’d *bouilli*.

XLIII.

Old Mrs. Glass has given place
To Kitchener and Ude;
To take soup twice is quite disgrace,
To malt with cheese, is rude.

XLIV.

Deep skill'd in gastronomic ways
Ude aids the cooks manoeuvres;
He regulates the *entremets*,
And directs the *hors d'ouvres*.

XLV.

The scullion acts by mental rule,
Soars 'bove her situation,—
Boasts, brought up at the parish school,
A *liberal* education.

XLVI.

What more can intellect *desire*,
Of poets she can prate,
And sighs o'er, as she lights the fire,
The ashes of the *grate*.

XLVII.

Learning's by poverty unchill'd,
Each workhouse is a college,
And paupers, deep in science skill'd,
Prove they're not *poor in knowledge*.

XLVIII.

They sadly sigh o'er former days,
Superior to their station,
Rail at the sums the red book pays,
And seek to save the nation.

XLIX.

Yearning to raise their country higher,
The ministry to stir;
They'd rather go without a fire,
Than Cobbett's Register.

L.

With novels they beguile the hours,
With poems cure the vapours;
Watch warily the parish powers,
And club to read the papers.

LI.

Abuses anxious to reform,
And lop corruption's tree,
They daily at the beadle storm,
The overseer o'ersee.

LII.

They loudly talk of equal rights,
With solemn physiognomy,
And settle in their wards at night,
Political economy.

LIII.

One forc'd at fortune's frown to stoop,
In chemic art well read,
Begins to analyze the soup
And decompose the bread.

LIV.

The baker proves a rogue in grain,
By well-bred persons hated;
The butcher of the self same vein
His beef *adulterated*.

LV.

The soup not of the proper strength,
But lowered most unfairly,
(Can speculation go such length!)
Supporting life but barely.

LVI.

Another rails against the bill
For anatomy's addition;
A skeleton prepare he will,
Direct, of a petition.

LVII.

Cut up like dogs' meat! no, not he,
'Twould make a martyr rave:
No, *kings* as well may *subjects* be;
All's equal in the grave.

LVIII:

Words now grow high—reform! reform!
All's uproar and disquiet;
The beadle hears the rising storm,
And comes to quell the riot.

LIX.

True member he of the select,
He speaks like a recorder;
Begs they will church and state respect,
And keep up social order.

LX.

The vestry will the poor maintain,
That they may not grow thinner;
Their state they will discuss again,
And meet, and have a dinner.

LXI.

The vestry meet—a rate is made
 To pay the current quarter;
 The March of Intellect's display'd
 In champagne and rose water.

LXII.

Mister Churchwarden in the chair,
 Each side the overseers;
 The worthy rector too is there,
 The sight his bosom cheers.

LXIII.

While venison, turtle, game, and fish
 Each hungry palate blesses,
 They on the table with each dish
 Digest the poor's distresses.

LXIV.

"We must allow them some more bread, —
 Bring the champagne here, waiter!
 And, that they may be better fed,
 The poor rates must be greater.

LXV.

"They can't be starv'd,—mock turtle here, —
 Distress with all now grapples,
 Each article's so very dear,
 Bring, waiter, some pineapples."

LXVI.

Thus in the vestry, intellect
 Its rapid march makes known;
 Nor stand nor stall does it neglect,
 It every where is shown.

LXVII.

Plain speaking dare not show its face,
 All patter metaphorical;
 Each dirty Court is called a Place,
 In manner *alley-gorical*.

LXVIII.

Masters no more, tyrannical,
 Improvement's course can stop;
 For intellect mechanical
 Now marches in each *shop*.

LXIX.

For science' honors yearning still,
 Mechanics gladly pay;
 And *operative* learning will
 Securely *work* its way.

LXX.

Mechanics' Institutions
 At each second step we meet;
 And Birkbeck's resolutions
 Stare us in every street.

LXXI.

The *barber* takes you by the nose,
 And talks about *nosology*;
 And *Thames Street* warehousemen disclose,
 Their art in *crane-iology*.

LXXII.

Last-dying speeches beggars sell,
 And prate about *buy-ography*;
 While *journeymen* take walks and well
 Improve them in *toe-pography*.

LXXIII.

And *mendicants* and paupers still,
 Consistent in their actions,
Break stones upon the *road*, their skill
 To show in *vulgar fractions*.

LXXIV.

The milkman who turns *pale* each day,
 While studying *astronomy*;
 Calls *pouring* on the *milky way*,
Political economy.

LXXV.

Our waggoners that up hill go,
 Can tell you of *highdraw-lics*;
 They *taste* the *luxury* of 'woh!'
 And drag through lectures prolix.

LXXVI.

Now gardeners *extract their roots*
 By science, till they've not any;
 And costermongers taste the fruits
 (While selling greens) of *Botany*.

LXXV.

Innkeepers *double entry* learn,
 And wisely calculate;
 While carpenters those sawyers spurn,
 That *log-arithms* hate.

LXXVIII.

The march of intellect all love,
 All wish to have a hand in;
 E'en cobblers labour to improve
 The *human understanding*.

LXXIX.

Such is the general thirst of knowledge,
So little is its scarcity;
Soon Tooley Street will have its College,
St. Giles its University.

LXXX.

Now Mister Cobbett all our fellows
Delights to make grammatical;
And *cats'* meat sellers, from their cellars,
Answer most *dog*-matical.

LXXXI.

The press is *pressing* through each street
Its rapid march—if willing,
You now may purchase forty feet
Of knowledge for a shilling !!*

* The Atlas Newspaper of March 14, 1829, contained forty feet of printed matter.

This alludes to a circumstance which took place about two months since in Berners Street:—A newsman was passing through the street on a very windy day, when the whole of his papers, by a violent gust of wind, were carried up into the air.

LXXXII.

By *puffs* our papers rise and fall,
The mighty march of mind
(’Tis plainly evident in all)
Is but to *raise* the *wind*.

LXXXIII.

Else would the *Times* be out of joint,
The *Atlas* would decline,
The *Star* would be without a *point*,
The *Sun* would never *shine*.

LXXXIV.

The *Courier* would make no *way*,
No one would *mind* the *Post*,
The *Herald* would no *art display*,
The *Globe* itself be *lost!*

LXXXV.

But now to end this march of mine,
Kind friends, a bard protect,
Nor science with grave scorn decline,
Our *March of Intellect*.

4) 以下、本論文で参照した演劇脚本の所在を記す。
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5) Hindley, Charles. *Curiosities of Street Literature*. 2 vols. 1871. London: The Broadsheet King, 1966.

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