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芸芸、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い立たる。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、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、サラス、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いきり私たちは見当もつかない。たとえば個々の題名は分かったとしよう。しかしそれが何を踊るの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。したがって「ミセラリー」（miscellany）という名の広大なすそ野に目を向けこそ、ディケンズ想像世界の深さと魅力が感じられるのである。

1 絵本、童話、伝説

ディケンズが幼少期に目した書物には、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、「ディヴィッド・コーパフィールド」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、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歳のときにこれを模倣に名前を付けて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、ピッブ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奮い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え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、そのときはまだ描絵はない。ディケンズの想像力に強い関心をもてていたアンガス・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』の似似物はpp. 172-176）をはじめ、さまざまな児童本を探し回られなかった。これがOpie夫妻編纂のA Nursery Companion（Oxford UP, 1884）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、「What fat black letters to begin with!」「Tree」CS, p. 7）を書いたディケンズのことばをそのまま実感できるよう再録している。一方、"Who Killed Cock Robin?"の絵本については、弓を呑る子は"like the Bull in Cock Robin, with his foot in a stirrup"（JS, ch. 56）と書かれているので、夫妻のリプリント絵本として別のものであったようだ（この絵本図版はハーリー・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。「アラビアと魔法のランプの物語」「アリバと40人の盗賊の物語」「船乗りシンドバートの物語」「男のハサン・バンドレディの物語」「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」「貧乏カーフの物語」「黒檀の馬奇談」「魔法に呑まれた 若者と魚の物語」の抜粋が次々に挙げられる。ついてナビブックの主人公や童話・童話の類がたくさん並ぶ。Bam[p]lyde-Moor Carew, Mother Shipton, Mother Bunch, Philip Quarl, Sandford and Merton がそれぞれある。

ナビブックは作りが粗雑なおうえに家庭で大切に保存する類の書物ではなかったので、長期にわたって存続することはなく、現存する数だけは圧倒的に少ない。そのような状況下にあって、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 colored engravings of Bamfylde-Moor 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)

彼は読んだナビブックを、内容は勿論のこと、図絵で鮮明に記憶しているようである。記憶の確かな数は変わらぬが、上述の特定されたカラー図版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。

たまたまここに繰じられた “Watts's Divine Songs” (1715) は、デイケンズのさまざまな作品に引用されており、とりわけ歌や歌曲を頻繁に引用する Captain Cuttle（DS）は Watts の詩行を愛用する。この書物は教訓や諭めを教え説しながらも、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。例えは次の “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 なる私は1812年以降の版である（Pomers & Myoles, 62）。したがって、上の引用した書物は 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の霊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

Carew は1593年生で1770年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。さらには Henry Wilson の『奇人伝』を見れば、(1693-c. 1770) となっており、DNB はこれに徹したかの知れない。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豚に見出され多大の被害をもたらし、捕縛を避けるために家を捨てて故郷を出奔してジプシー仲間間に加わった。持ち前の頭脳を使ってかすかずの信用詐欺を行い多くの紳士から金銭を巻き上げ、のちジプシーサの王に選出され、変装、捕縛、投獄、逃亡、アメリカ流罪、そしてまた逃走と、血を混じった冒険を重ねる。伝記は存在中の1745年に初版が出たほど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" 付し、出版年不明）であるが、Carew の没年記載はない。
より多くの予言をくわえてRichard Headが編纂した
青表紙本（1684）、緑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、さまざまな予言や訛かった未来
におけ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 lay'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怪険の伝説を語った“Monsieur
Tonson”（pp.29-36）の翻訳文書やThe Pickwick Papers
に一部が引用されるDoctor Boulusの処方を憶想に記
した“Newcastle Apocrypha”（pp.51-55）が入
っている。同じ“Newcastle Apocrypha”は、“Lodg-
ings for Single Gentlemen”とともに、George Coleman,
the Youngerの著したBroad Grins（1839）にも収載さ
れている。そしてそこには「クリスマス・キャロル」の
読者にはなじむ一冊“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

ディケンズに顕出すバラッド類をしらべるには、
James T. LightwoodのCharles Dickens and Music（1912;
がThe Dickensianに載載した論文が便利である。と
りわけLeyは歌謡に加え楽譜も示している。

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
呼んだときには師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（p.35）、また、“The Universal Songster
(II, 158)にも記載している。Irish Melodies やディブデ
ィンの歌が大好きで、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
ぎさつに列挙されると、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
g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、かくも個性の
ある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 exccesional
serpents growing out of their blude-bones. Here, the
Golden Dreamer and the Norwood Fortune Teller were
still on sale at sixpence each, with instructions for mak-
ing the dumb cake, and reading destinations 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 ac-
count 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, repre-
sented 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.)
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 t’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’ 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’ 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 guin hame,
And Charlie’s faes before him!

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 afeard;
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 flatter’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〉

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 wasn'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 hadn'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 wasn't living then,
He wasn't born till after 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 already.

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 won'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 へと変わっている。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 が口にするように近いような。そしてまた“Old Towler”のリフレインは作品の中にあこび出てくるので、ついてに挙げておきたい。

Old Towler

(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 thong,
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, tawtivity!
Hark, hark, tawtivity!

This day a stag must die.

(2)

The corstall 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 1, 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 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 very '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 with 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 mom 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 fun,
So she set 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 quarter 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 Bagotgate 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 understand
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 Cobbler’s 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 時代相映する俗謡

19世紀前半には、刑法改正、選挙法改正、廉価出版,
知識普及、新教貧民など、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、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)⑥にうまく愛染されて
いるが、Ashton の集めたもので、特に “The Work-
house Boy” は新教貧民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。教
院を描く俗謡にはThomas Jones の “The Workhouse
Boy: A Plaintive Ballad” (1820)⑥ 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、両親を失って憤る救貧院生活
を送る少年が、ある日、親切を通してくれる女性の下
に落ち着き、養子として迎えられる話である。Clareの
詩は、懸命さと価値観を疑われる見られぬ塵屋同然の
教院を描いたもの、そして戯曲は教院院長と彼の愛
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 Work-
house 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 Workhouse hall,
The great-coats hung on the white-wash’d wall;
The paupers all were bittie 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 went:
Ve sought him above, ve sought him below,
Ve sought him with 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 vupt for losing our pal.”
Oh the Poor Yorkhouse Boy, etc.

(3)
Ve sought in each corner, each crevice we knew;
Ve sought down the yard, we 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;—we were 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 Yorkhouse Boy, etc.

(4)
At length the soup copper repairs did need,
The Coppersmith came, and there he seed,
A dollop of bones lay a grizziling 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 Yorkhouse 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廃紙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、興味深い民俗である。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、この民俗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「文学的廃紙処理人」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、守銭奴といえばまずJohn Elwes（1714-1789）がまっ先に念頭に浮かべる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は俗書の見える人物像に生々しい守銭奴のイメージを加味した、すくぶる現代的な人物に変容し、日々守銭奴伝を買いささらでのある。

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
‘Twixt the cup and the lip.”

この“The Cup and The Lip”はOMF第1巻の巻頭ともなっている。Gad’s Hill Libraryには『奇人伝』全3巻が描い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 education.
And tho’ I never went to school,
Like many of my betters,
A turnpike man, vot varnt no fool,
He learnt me all my letters.

Chorus.
They calls me Adam Bell, ‘tis clear,
As Adam vos the last man,
And by a co-in-side-ace 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 veal,
And learnt it out of hand, Sirs,
Took in the Penny Magazine,
And Johnson’s Dictionary,
And all the Pe-ni-od-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 yeamin’;
And there inhain’ 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 have 'em taught by Griz.

(5)
Ve dine at four, and after that,
I smokes a mild Awanna,
Or gives a lesson to the lad,
Upon the grand pianola;
Or with the gals walk a quod-rilk,
Or takes a cup of corf-fee,
Or, if I feel fatig'd or ill,
I lounges on the sofa.

(6)
Or after dinner reads a page,
Of Walter Scott, or Byron,
Or Mr. Shakspear 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 converse with me,
And call my taste divine, 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 therefore sholdn't I, Sirs.
Yes, ven I sits in Parliment,
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 literary dustman.

ついてでながら、派の時代であった30年代を代表する
"The Dairyman's Daughter" (Louis James, Print and the
People, 1819–1881) にも一言ふれておきたいと思う。この
冊の基になった、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
れず神を信じ尊敬する子供の美しい物語は、彼の他の作
品とあわせ135万部とというほろしく売れるゆきを手
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
つつも敬虔な娘の模様の生涯と死を迎えるよるこびを
描く典型となり、ネルの死を生み出すことになったか
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穢惡工場における悲
慟なロンドン生活との、極端に二つの世界の経験にある
と思うが、同時に、子供時代に戦慄を覚え
了 "Nurse's Stories" (UT 15) やウエリントン学校時代に
読み漬かった The Terrible Register にもその因がある。
幼年期に乳母から聞かされた、殺人女犯が結婚して
ば花嫁をつぎつぎ殺して切り刻みパイにて口に入れ
るお話を、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あわない。
そしてまた、The Terrible 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 Terrible
Register, making myself unpeakably 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) に採録されて拙に紹介されている。また、テ
ィケンズは何度か公開処刑に訪れているし、死刑囚の
最後の告白をまとめたブロードシートの類は多分に
見慣れていたであろう。後年にはパリの死体処置場を
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、生涯滅びることなく、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。親戚にあたる芝屋好きのジェイムズ・ラマート（James Lambert）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Memories of Joseph Grimaldi（1838）を著すことになったのであろう。

ウィリアム・ハウス校での生活（1824-27）は、楽しい思い出に満ちている。なかでも演劇は特に熱を込めたようだ。次は友人のによる、紙芝居を演じたときの回想である。

"...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 firework 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」の編絵を描き、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果てである粉屋の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うとうとこなった。大好きな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買い物、帰り宅ののは名優のしきく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 immensly (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)

これを人場料が半額になる夜の9時から観劇したと考えても、一晩に2,000を超える芝居を見ているし、同じものを複数回観劇したとも、多くとも1,000の異なる芝居を見たことになる。この時目にみた芝居は鮮明に記憶に刻まれていっているので、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。マンサーショーで名高いCharles Mathews（1776-1835）への熱の人相は異常なほどで、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年にはごく短期間にモント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、道具の取り扱い、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収めているが、これはあの観劇経験なくしてはありえない震撼業であろう。小説の作中人物の声やさくらに、また場面・プロットに、上記観劇の遺作は大きく動き、例えばLittle DorritではArthur MurphyのThe Grecian Daughterがドリトル父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、書斎を飾る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。

"Devonshire House: Inventory of the Books" (Letters 4: 711-726).

Shakespeare は何度も読み返しているし、William Hogarth の版画にも親しんではすだ。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1832-33年間に出版した『シェイクスピア全集』(Plays and Poems of Shakespeare [sic], 15 vols) の広告欄（vol. 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。古典文学から演劇、街頭芸術、歌謡、児童文学へと何かまで延ばしてゆくのかわからぬ広大な想像世界のすすき野は、ディケンス文学の源泉であり、人間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、ディケンス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
ディケンス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（1）の途中に英仏番号を記した。

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


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 it on
The Ogre’s seven leagued boots!

III.
And come, Tom Hood, thou man of pun,
On merry-thoughts still lurching,
Quaffing huge draughts of spirits rum,
From humour’s favorite Puncheon.

IV.
Thou funny lexicographer,
In folly’s pastures gleaning,
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 our 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 fatterner 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’t honor gain therefrom;
For gin-une 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 away.

XX.
Cads now are to Conducteurs turn’d,
To intellect they bow;
St. Giles’s Greek by all is spurn’d,
They parler 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.
Shakespeare 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. FPubs to Billy Stubbs,
Her grandson, “By what rule
Are these machines call’d Omnibus?
You must have learnt at school.”
XXV.
"Why, grandma, omn 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 selﬁsh rank;
Tell me where Omnibus comes from”—
“It comes, Ma, from the Bank!"

XXVII.
"Hey! here’s the guard, he jibben 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 learnt Latin, French, and Greek,
“So speak to him, boy, do.”
“Well, Ma! if I in French must speak,
Common gy totry wo?"

XXX.
“Monsieur! Je ne vous comprenis 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! sounds!
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 Placer no peace allows,
Di tanți 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 gasseas.

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.

XL.
Meanwhile the butler, worthy man,
So smug 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 fricasse,
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’œuvres.

XLV.
The scullion acts by mental rule,
Soars above 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 unchild’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,
Rai 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 top 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 peculation 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 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 starved,—mock turtle here,—
Distress with all now grapples,
Each article 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 alig-gorical.

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

LXIX.
For science's honor 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 cause-ology.

LXXII.
Last-dying speeches beggars sell,
And prate about buy-ography;
While journeyman take walks and well
Improve them in buy-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 highdrake-licks;
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.

LXXVII.
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 hard 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。
“The Revolt of the Workhouse” (by Gilbert A’Beckett).
London: John Miller, 1834.
“The Exile; or, The Deserts of Siberia” (by Frederick Reynolds). London: John Cumberland, n.d. (Cumberland’s British Theatre, 29).
“The Dog of Montargis; or, The Forest of Bondy” (by William Barrymore). British Drama Illustrated (London: John Dicks, 1864-1872), vol. 5.

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The *Universal Songster; or, Museum of Mirth*. 3 vols. London: Published by Jones and Co., [1826-32].