

2014年ディケンズ／トウェイン合同学会
シンポジウム

仮面、言語、異人
ブラックフェイス・ minstrel リーの
陽気な文法

6/21/2014 @明治大学

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Blackface Minstrelsy

- 異人種装
- 特徴的なメーキャップ
- 1830年代- アメリカ大衆文化
- 人種差別 と 境界越境性
- 戯画的形態模写→ドラマ、寸劇、コント、ミュージカル、ニュースなどの諸要素を併せ持つ大衆娯楽として大成
- 20世紀以降は映画、ラジオ、テレビ、インターネットへとメディアを拡大



THEATRE ROYAL, BIRMINGHAM.
PELL'S SERENADERS
BOZ'S JUBA
— POSITIVELY THE LAST 2 NIGHTS. —
THIS EVENING, THURSDAY, DEC. 21, 1848.
BENEFIT OF BOZ'S JUBA.
TO-MORROW EVENING, FRIDAY.
BENEFIT OF G. W. PELL.
CHANGE THE SPEED-RE-NEWED
NEW SONGS, DANCES, REVIEWS, TRAVEL, OPERAS, &c. &c.
"MISS LUCY LIND" IN CHARACTER. (ORIGINAL) — BOZ'S JUBA.
FESTIVAL DANCE. (ORIGINAL) — BOZ'S JUBA.
PLANTATION DANCE. (ORIGINAL) — BOZ'S JUBA.
RECOMMENDED BY THE SANCTIFIED BOARD THE BEST SINGERS IN THE WORLD.

• All sorts of legs and no legs

この矛盾撞着を、どう読むか、読まないか、それが問題だ

- Suddenly the lively hero dashes in to the rescue. Instantly the fiddler grins, and goes at it tooth and nail; there is new energy in the tambourine; new laughter in the dances; new smiles in the landlady; new confidence in the landlord; new brightness in the very candles. Single shuffle, double shuffle, cut and cross-cut; snapping his fingers, rolling his eyes, turning in this knees, presenting the backs of his legs in front, spinning about on his toes and heels like nothing but the man's fingers on the tambourine; dancing with two left legs, two right legs, two wooden legs, two wire legs, two spring legs—all sorts of legs and no legs—what is this to him? Dickens, *American Notes* (New York: Penguin, 2002), p. 102. Emphases added.

- And in what walk of life, or dance of life, does man ever get such stimulating applause as thunders about him, when, having danced his partner off her feet, and himself too, he finishes by leaping gloriously on the bar-counter, and calling for something to drink, with the chuckle of a million of counterfeit Jim Crows, in one inimitable sound!
- (Dickens, 102; emphasis added)

Juba's "Imitation Dances"

- ...in which he will give correct Imitation Dances of all the principal Ethiopian Dancers in the United States. After which he will give an imitation of himself—Names of the Persons imitated: 1. Mr. Richard Pelham. New York. 2. Mr. Francis Brower, New York. 3. Mr. John Daniels, Buffalo. 4. Mr. John Smith, Albany. 5. Mr. James Sanford. Philadelphia. 6. Mr. Frank Diamond. Troy. 7. Master John Diamond. New York.

[Cited in Marian Hannah Winter, "Juba and American Minstrelsy," *Inside the Minstrel Mask*, ed. by Annemarie Bean, James V. Hatch, and Brooks McNamara (Hanover: Wesleyan UP, 1996), 227; emphases added].



• a Vauxhall Gardens advertisement, 1848. •
c. Harvard Theatre Collection, Houghton Library,

黒人御者のかけ声集

- Hi!
- Ho!
- Jiddy! Jiddy!
- Pill!
- Pe-e-e-ill!
- Hi, Jiddy, Jiddy, Pill!
- Ally Loo! Hi, Jiddy, Jiddy. Pill. Ally Loo!
- Lee, den. Lee, dere. Hi. Jiddy, Jiddy. Pill, Ally Loo. Lee-e-e-e-e!

- Charles Matthews
- Monopolylogue
- *A Trip to America* (1824)

Playbill, *Trip to America*,
 English Opera House (Lyceum
 Theatre), 28 June–1 July 1824.
 (Source: Courtesy of the Theatre
 Collection, Victoria and Albert
 Museum, London; Cited in Tracy C.
 Davis, "Acting Black, 1824: Charles
 Matthews's *Trip to America*," *Theatre
 Journal* 63 (2011):166

Theatre Royal, English Opera House, Strand.

POSITIVELY
The TWO LAST NIGHTS
 OF
Mr. MATHEWS
AT HOME

This Evening, **MONDAY, 28th June, 1824,**
 AND
THURSDAY, 1st July,
 WITH his Annual Lecture on Prejudices, Character and Manners, founded on Observations and Adventures during his late

TRIP
 TO
AMERICA!

PART I. Ekeedim—Tourists—Embarking on board the William Thompson—Speaking trumpet—Whimsical coincidences of names—Yellow fever—In sight of New York—New Brunswick—English Appartition—Jack Topham and his Cousin Bray—Waterloo Hotel, Liverpool, contrasted with Jack Rivers's hotel at Elizabeth Town—American physician expounded—Coal landfall—Hot wind—Arrival at Bristol (in America)—First appearance at Baltimore—Philadelphia—Steam boat and stage coach characters—Arrival at New York—

Song—Mrs. BRADISH'S BOARDING-HOUSE.
Miscellaneous characters—American fun—Mr. Raxentop, the American jester—Major Grimstone: "very well!"—Mr. Penelope—American structures on English tourists—Jack Topham's fascies—Native Indians—War—Publick dinner—General Jackson—French Post Lesson—

Song—ODE TO GENERAL JACKSON.
American army—Irregular regulars—Muskets and umbrellas—Swords and felling rods—

Song—MILITIA MUSTER FOLK.

PART II. Black tragedian: "To be or not to be!"

Song—OPOSSUM UP A GUM TREE.—(Real Negro Melody.)
Debates of the word Yankee—Jack Topham on the natives—Arrival at Boston—Banker's Hill—A real Yankee, Jonathan W. Doubikin, and his Uncle Ben—John and Jonathan, on "I guess" and "you know"—Monsieur Mallet—Election—

Song—BOSTON POST OFFICE.
Providence—Enticements for Mr. Mathews to perform—Court of Justice—Charge to the Jury—Emigration discouraged by a British Farmer—Disabled goods and chattels—

Song—ILLINOIS INVENTORY.
Preparations to depart—

FAREWELL FINALE.

PART III. A Monopolylogue, called

ALL WELL at NATCHITOCHEs

COLONEL HIRAM PEGLER, a Kentucky Shoe Maker.
 AGAMEMNON, a real runaway Negro.
 JONATHAN W. DOUBIKIN, a real Yankee, (his Master.)
 MONSIEUR CAPOT, a French Knight's Tailor,
 Mr. O'SULLIVAN, an Irish Inspector of his Justice.

EP All the Characters of the Evening's Entertainment to be represented by Mr. MATHEWS.
The Songs will be accompanied on the Piano Forte by Mr. E. KNIGHT, who will perform Javotte's Rondos between the Parts.
 The Dramatic Entertainment under the direction of Mr. WILSON.

Dress to be opened at SEVEN—Performance commences at EIGHT o'clock.

BOXES 5s. PIT 3s. LOWER GALLERY 2s. UPPER GALLERY 1s.
Boxes, Places, Tickets, Private and Family Boxes, to be taken of Mr. STEVENSON, at the Box-Office, Strand Entrance, from 10 till 5.

⚡ Places cannot possibly be kept after HALF-PAST EIGHT o'clock.
VIVAT BEX! No Money returned. [Lewis, Printer, Marquis Court, Drury Lane.

The Summer Season of the English Opera
 WILL COMMENCE ON
SATURDAY, JULY 3rd.

- *A Trip to America* 1824年3月25日公演のポスターより
- ANNUAL LECTURE ON PECULIARITIES,
CHARACTER AND MANNERS, Founded on
OBSERVATION AND ADVENTURES during his
late TRIP TO AMERICA!

悲劇役者 The Kentucky Roscius

- Here I see a black tragedian (the Kentucky Roscius) perform the character of Hamlet (*imitating dialect*)
- To-by, or not to-by, that is de question,
- Wedder it be noble in de head, to suffer
- De tumps and bumps of de outrageous fortune,
- Or to take up de arms against a sea of hubble bubble,
- And by opossum, en ‘em.
- No sooner had he said the word ‘opposum,’ which he meant for ‘oppose them’ than a universal cry of ‘Opossum! Opossum! Song! Song!’ ran through the sable auditory. This, I learnt from a Kentucky planter, was a great favorite with the negroes, and a genu-ine melody...

“A Trip to America,” in Tracy C. Davis Ed, *The Broadview Anthology of Nineteenth-Century British Performance* (Ontario, Canada: Broadview P), 190.

実在モデル？

- 黒人演劇集団African Grove Theater
- 1821 William Brown
- James Hewlett (Ira Aldridgeの説もあり)

- See Lawrence W. Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge: Harvard UP, 1988).
- Tracy C. Davis, “Acting Black, 1824: Charles Matthews’ s *Trip to America*,” *Theatre Journal* 63 (2011):161-189.

Opossum up a Gum Tree

- Possum up a Gum-Tree
- Up he-go, up he go
- Raccoon in the hollow
- Down below, down below
- Him pull him up hims long tail
- Pully-hawl, pully-hawl
- Then how him whoop and hallow
- Scream and bawl, scream and bawl.
- Possum up a Gum Tree
- Raccoon in the hollow
- Him upp him by hims long tail
- Then how him whoop and hollow.

- Massa send we Negro Boy
- Board a ship, board a ship
- There we work and cry “ye hoy”
- Cowskin whip, cowskin whip
- Negro he work all de day
- Night get groggy, night get groyy
- But if Negro he go play
- Massa floggy, Massa floggy.
- Possum etc.

... I take an opportunity of visiting the Niggers
(Anglice, negroes) Theatre. The black
population being, in the national theatres, under
certain restrictions, have, to be quite at their
ease, a theatre of their own (“A Trip to
America,” *The Broadway Anthology*, 190).

BIRCH, WAMBOLD & BACKUS



SAN FRANCISCO MINSTRELS *from their*

Opera House Broadway & 29th Street New York.



Harvard University - Houghton Library / American minstrel show collection, 1823-1947. MS Thr 556 (11). Birch, Billy, 1831-1897. Harvard Theatre Collection, Houghton Library, Harvard University, Cambridge, Mass.



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SAN FRANCISCO MINSTRELS. CORNER OF TWENTY-NINTH STREET AND BROADWAY.

Harvard University - Houghton Library/ American minstrel show collection.

- Tom Maguire’s Japanese Jugglers have taken New York by storm. They threw all the other popular sensations completely in the shade—shed a perfect gloom over them. It has to be a colossal sensation that is able to set every body talking in New York, but the Japs did it. And I got precious tired of it for the first few days. No matter where I went, they were the first subject mentioned; if I stopped a moment in a hotel, I heard people talking about them; if I lunched in a Dutch restaurant, there was one constantly recurring phrase which I understood, and only one, “das Japs;” in French restaurant, it was “les Japs;” in Irish restaurants, it was “thim Japs;” after church the sermon was discussed five minutes, and then the Japs for half an hour... (Mark Twain’s *Travels with Mr. Brown* (New York: Alfred A. Knopf, 1940), 177.

“King Solomon” episode

- “I take en whack de bill in two, en give half un it to you, en de yuther half to de yuther woman. Dat’s de way Sollermun was gwyne to do wid de chile. Now I want to ask you: what’s de use er dat half a bill? –can’t buy noth’n wid it. En what use is a half a chile? I woulnd’t give a dern for a million un um.”
- “But hang it, Jim, you’ve clean missed the point —blame it, you’ve missed it a thousand mile.”

- “...I reckon I know what I know. It lays in de way Sollermun was raised. You take a man da't go on'y one or two chillen; is dat man gwyne to be wasful o' chillen? No, he ain't; he can't 'ford it. He know how to value 'em. But you take a man dat's got 'bout five million chillen runnin' roun'de house, en it's diffunt. He as soon chop a chile in two as a cat. Dey's plenty mo'. A chile er two, mo'er less, warn't no consekens to Sollermun, dad fetch him!”
- *The Adventure of Huckleberry Finn* (New York: OUP, 2009), 111, 112.

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ご清聴ありがとうございました。
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