

# 上田敏と小泉八雲のウィリアム・コリンズ論

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## 0. はじめに

上田敏がラフカディオ・ハーンの指導の許にウィリアム・コリンズ論をまとめたことは夙に知られるところであり、ハーンが施した添削の跡ともども新旧の上田敏全集に収められている。このあたりの事情並びに書誌情報は既に拙稿「ハーンと上田敏のコリンズ論」『へるん』40 (2003), 4-7<sup>(1)</sup> に与えてあるので、ここでは一切の重複を避け次の一点のみを追加しておきたい。上田のコリンズ論自体には年代日付が記されていないが、上田の次の学期末論文である "My Last Duchess" が1897年6月であるので、その一学期前とすれば1896年9月であることになる。この推定は影印版に添えられた悦子夫人の序文中の「1896年9月と1897年6月の間」であるという記述と齟齬しない。これはハーンの英文学史講義もしくは特殊講義においてコリンズやブラウニングがどの学期に扱われたかということとも絡まるかもしれないが、後者の決定は既知の資料からだけでは今尚困難である。

## 1. 既刊刊本の問題点

既刊刊本すなわち新旧の上田敏全集収録のエディションに問題があることは前稿で具体例を挙げつつ指摘したので、ここでは結論のみを再説して、新しいエディションの必要性の根拠とする。旧版全集は単に本文のみを編集することに満足せず、訂正削除や行間書き込み、マージンに記されたハーンの細字の注記をも残す努力をした跡が窺える。この編集には竹友藻風が当たったらしいが、苦心の様子が明らかで、その努力に敬意を惜しむものではない。ただ訂正の跡が上田自身のものであるのか、ハーンの手になるものであるのかその区別が判然としない。またハーンの注記が省略されている箇所もある。

新版はその編集方針は明記していないが新旧版並びにオリジナルを比較すれば明確な様に、オリジナルから編集したものではない。コリンズの引用文のみを新版の編者がたまたま所有していたコリンズ全集と引き合わせて、表記をそれに合わせて変更している。従って引用文に関してはオリジナルの表記から乖離するものとなった。上田の地の文の所にも旧版と違うところが散見するが、誤った理解に基づくものであったり、ミスプリントに由来するものであって、学的良心に乏しく改悪版の烙印が押されるべきものである。

斯上の理由から、先行エディションは旧版全集のものひとつといて差し支えない。この旧版編者のエディターシップを軽んじる意はさらに無いが、全集は上田敏の文章を集めるのが第一義的であったためもあり、ハーンアンにとっては不満の残るものであることも事実で

ある。また上田のものかハーンのものかオリジナルでは区別できるのに刊本では曖昧になっている事態は、本文批判の甘さを露呈している。ハーン没後100年を前にしても尚ハーンのかきものを完全収集する見通しは遠いが、書簡と並んでこうしたメモ的なものも極めて貴重である。ハーンの筆跡に些か接した者にとって、ハーンの手に成る部分を完全に再現しておくことは義務でもあるので、本文批判の方法も再考しつつ、ここに新たなエディションを呈示する次第である。

## 2. 本文批判の方法

ハーン自身が校正の朱を入れ、且つ刊行後目を通したものは別として、没後の刊行物、書簡集などには少なからず不安を起こす要素を含んだものがあり、そうしたものはオリジナルから再度編集する必要があるが、その際には一定の本文批判の方法に基づくことが要請される。近代文学の本文批判に関してはそれなりの研究が進んでおり、我々はハーンの場合に最も相応しいものを選択してゆくことになる。しかしここで扱うものは、相当に特殊なもので、以下に採用した方法は今の場合のみのものである。平たく言うと古典文献学で教える単一写本の転写法である<sup>(2)</sup>。古典中世文献学の説く本文批判と近代文学のそれとは、その根本精神は同一であるにしても、表面的にはかなり雰囲気は違っているかもしれない。しかし今回扱う資料の性質からして、書き込みのある古写本の翻字法が最適であると判断した。最早いちいちオリジナルに遡ることなく、以下のエディションの使用が可能であれば幸いである。

## 3. 凡例

- 3.1. 本文中に使用される critical symbols は基本的には、M.L. West, *Textual Criticism and Editorial Technique* (Stuttgart: Teubner, 1978) に依った。【 】は書き手自身の削除。`´は書き手自身の追加（行間・オリジナルラインの上共に）。[ ]は原資料の物理的損傷もしくは判読困難箇所を示す。推測可能の場合は読みを与え、そうでない場合は\*で文字数を示す。
- 3.2. オリジナルの頁が終わるごとに改段した。頁数は各頁の冒頭に角括弧に包んだ数字で与えた。行数は本文内に丸括弧に包んだ数字で示される。
- 3.3. 上田の手に成る部分はすべてローマン体で、ハーンのそれはイタリック体で転写した。削除・追加もいずれによるものかは、critical symbols のローマン体・イタリック体の区別により示される。
- 3.4. オリジナルに現れる下線はすべて直線であるが、転写では上田のものは直線で写される。ハーンのもの、上田の本文に施したものは波線で示されるが、脚註などで自らの文章中に施したものは直線で写される。
- 3.5. ハーンはコメントを註番号を付けて脚註形式で与えることもあるが、その他に左右のマ

ージンにも書き込みをしている。それについては問題となる行番号を与え、本文下に一括して脚註形式で転写した。

#### 4. 本エディションの読解の手引き

- 4.1 9.2 we **[presume, it]** `may surmise, Collins's decision' seems は、we presume, it seemes がハーンによって we may surmise, Collin's decision seems に書き換えられていることを示す。
- 4.2 1.17-18 express [the /inner (18) psychic fluctuations of/ their]<sup>2</sup> ideas は、ハーンが上田の本文に角括弧を書き込んでいることを示す。註番号は原則として丸括弧で包まれているが、このように無いこともある。
- 4.3 2.12 hampered `by' **[by]** `with' は、上田が hampered by を自分で hampered with と変更したが、ハーンが hampered by としたことを示す。
- 4.4 22.6 **[experience in]** `receive fr' `experience in' は、上田が experience in を一旦は receive fr と直しかけたが、最終的に experience in としたことを示す。

#### 註

- (1) 次の口頭発表が先行する。「ラフカディオ・ハーンと上田敏のウィリアム・コリンズ論」日本英文学会中国四国支部第55回大会 於島根大学 2002.11.2.
- (2) 筆者なりの本文批判に対するイメージは "On Editing Indian Codices Multi," *Aligarh Journal of Oriental Studies* 3 (1986), 93-100; "Über die Edition von indischen Codices Multi," *Zeitschrift der deutschen morgenländischen Gesellschaft*, Suppl. 9 (1992) (=Proceedings of the XXXII International Congress of Asian and North African Studies), 181.

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[Title Page]

William Collins

Ueda Bin.

—  
Lafcadio Hearn

(Y Koizumi)

[1]

[Wil]liam Collins. (2)

In the second quarter of the eighteenth century, (3) a gradual change came upon "over" *would be better than "upon"* the literary taste of (4) the day. The long continued ascendancy of the then (5) prominent coterie of the school of Dryden and Pope<sup>(1)</sup> (6) was fast waning in its glory, and quite a number (7) of younger poets dared many audacious flights (8) in the regions of the long forgotten blank verse (9) and Spenserian stanza, thus replacing the balan-(10)ced artificial couplets of the preceding age. The (11) dawn of romanticism was near at hand. The (12) return to Nature, which afterwards became the (13) watchword of the Lake poets had unconsciously (14) been carried out by those rising singers. Thomson, (15) Young and others of lesser magnitude became the (16) conspicuous stars in the poetical firmament of (17) that age. They all strived to express /the /inner (18) psychic fluctuations of/ their/<sup>2</sup> ideas and sentiments, (19) stirred as they were by the spirit of the time, in (20) a free and flexible blank verse. The vivid impres-(21)sions and the strong emotion, which those poets

5 (1) *I am not quite sure that you can class Dryden here with Pope. Pope really made the school you refer to, by perfecting tendencies already existing. You are speaking of the couplet, remember.*

18 (2) *The words in brackets had better be omitted. They involve a double tautology; for ideas and sentiments are psychic, and necessarily*

*fluctuating when considered as part of a mental process. Besides the word "inner" can scarcely be used to qualify "psychic" — everything psychical being "inner".*

[2]

(1) received from, and experienced in their direct appeal to, Nature, required a new vehicle of thought, (3) a poetical style quite different from that of their predecessors. Thus, many attempts at new stanzaic forms (5) were often made, from time to time, with more or less (6) success. But the influence and tradition of the preceding age could not be undone at one stroke. The (8) blight which came upon English poetry after the luxuriant growth of the Elizabethan age, caused such (10) damages as *were?* not to be easily remedied; and the (11) modes of thinking of the new poet were necessarily (12) to a certain extent, hampered *by* [by] [*with*] the influence of (13) their predecessors, which, however beneficial and (14) wholesome in its day, proved *unbearable* in the course of time (15) [to be unbearable]. So in perusing the works of the (16) poets of this time, the student feels that he is dealing<sup>(1)</sup> (17) with rather uninviting subjects, in spite of the occasional relief[s] *afforded* (?) by some striking passages which he (19) is sure to encounter in the course of his investigations. (20) And consequently it is not without reason that we (21) naturally prefer the polished couplets of the preceding (22) age to these tentative and unequal productions. (23) But two grand exceptions to this sweeping<sup>(2)</sup> criticism

10 *verb necessary here*

12-14 *These corrections were wrong*

15-17 (1) To "deal with" means rather to "treat of" or "to operate" than to consider or to read. — I should suggest considering, or some equivalent, instead of "dealing with".

18 *verb needed*

23 (2) Why not say "general"? "Sweeping" here is rather self-condemnatory. A sweeping criticism means "too general" a criticism.

[3]

(1) must occur immediately to the mind of any true (2) lovers of poetry. They are the splended works mind of the (3) two greatest lyrical poets of the eighteenth century, (4) that is to say, Thomas Gray and William Collins, (5) of whom the latter is the subject of the present es-(6)say. <sup>(1)</sup>(7)

William Collins was born on Christmas Day, (8) 1721, at Chichester in Sussex, the southernmost coun(9)[try] `ty' of England. So he was about four years younger (10) than Gray. Collins' father who was a rich hatter and (11) had become twice the mayor `of that city' sent him to the `Chichester' preben-(12)dal school [of that] [city] `[place]',— i.e. to a shcool founded on (13) the stipend granted to a canon out of the estate of (14) the cathedral. In 1733, he entered Winchester College, (15) then under Dr. Burton, and there contracted a friend-(16)ship with Joseph Warton. It is said that he composed (17) in 1734 a poem on The Royal Nuptials, of which how-(18)ever no copy has come down to us; and indeed the (19) Persian Eclogues which in later editions are called (20) the Oriental Eclogues, were written before he left (21) school[, and t] `T' he lines addressed to Miss Aurelia (22) C—r are `also' ascribed to his juvenile experiments.

1 *not necessary to change this at all.*

6 (3) [an error for (1)] *I think that Browning's judgment is correct, and that Christopher Smart must be included among the great lyrical poets of the 18th century — simply because of a few fragments of superlative beauty in a heap of rubbish.*

11 *not necessary*

[4]

(1) [Meanwhile] [i] `Y' n 1793, three poems by him, Joseph Warton, (2) and other schoolfellows appeared in the Gentleman's (3) Magazine and attracted the attention of Dr. Johnson (4) who wrote a favourable criticism upon them. In 1740, (5) our poet entered `Oxford' as commoner of Queen's College, (6) [Oxford] and next year obtained a demyship at Mag-(7)dalen. The Persian Eclogues were published in 1742, (8) and soon after came the Epistle to Sir Thomas Han-(9)mer, which is the praise `or "a panagyric." of Shakespeare's genius, and (10) proves a remarkable progress in diction and

rhy-(11)thm from the *period of the juvenilia [of Collins]*. Having thus (12)<sup>(1)</sup>shortly *briefly* described *sketched* the early life of the poet before he (13) left Oxford, it is now high time to enter upon the ins-(14)pection of his apprentice-work[s]

In the preface to the Persian or Oriental Eclogues, (16) the author pretends that he had received them from (17) the hands of a merchant who was no less rich in his (18) knowledge of oriental life than in his merchandise[s]. (19) The name of the poet, it is believed<sup>(2)</sup>, was Abdallah, (20) a native of Tauris, who wrote these pieces in the reign (21) of Shah Sultan Hosseyn, the successor of Sefi or (22) Soliman II. The First Eclogue bears the title of (23) Selim or the Shepherd's Moral. The scene is laid in

1 — *better omit. The preceding sentence require it.*

12 (1) *I should prefer "briefly" here — owing to the double signification of "shortly."*

18 [*always singular is used*]

19 (2) *Obscure in sense.*

[5]

(1) a valley near Bagdad, and the time is morning. (2) The poet Selim, inspired by sacred Truth, sings to the (3) listening Persian maids, of the vanity of beauty and (4) wealth, and exhorts them to the practice of virtue in (5) the following lines, — (6)

Not all are blest, whom Fortune's hand sustains (7)

With wealth in courts, nor all that haunt the plains; (8)

Well may your hearts believe the truths I tell; (9)

'Tis virtue makes the bliss, where'er we dwell. (10)

He compares the beauty of the body to the pearls of (11) Balsora, one of the richest pearl-fisheries of the world. (12) Besides, many personifications of abstract qualities (13) occur in these poems, as is also the case with all the (14) maturer works of Collins. Thus we have Chastity, (15) "a wise suspicious maid, of all afraid, distrusting (16) all, but man the best," and Faith, desponding Meek-(17)ness, friendly Pity and so on. (18)

This rhetorical figure called personification (19) had been in vogue

throughout the literature of Queen (20) Anne's period, but it was in the second quarter of (21) the eighteenth century, that it reached the acme of (22) fashion. We<sup>(1)</sup> [account for/ the cause/ of/ this prevalent (23) trick of poets by the preponderance of intellect in

22 (1) *Tautological. To account for means to explain the cause of something. "We would account for this." &c. or, "The cause of this, &c. was probably this" &c.*

[6]

(1) the poetry of that time and also by the futile at-(2)tempts to produce a concrete image. The task of cloth-(3)ing abstract ideas in the garb of personification was (4) not necessarily imposed upon the poets of Pope's school. (5) They resorted to their skillful technique of rounding (6)<sup>1</sup>off 'subsect required' with a witty couplet which conveyed the thoughts (7) of the poets in a concise and spirited manner. They (8) occasionally introduced Phœbus, Diana, Zephyr and (9) other<sup>(2)</sup> 'classical, and some' [pseudo-]classical divinities as mere dei ex ma-(10)china, and complacently paraded [their] '[these]' cheap imi-(11)tations of classical antiquity at their will. But (12) in the case of the new school of poetry which [were] 'was' to (13) replace them, <sup>(3)</sup>[the question wears a different aspect.] (14) To impart a new life into the gods and goddesses (15) of antiquity and to resuscitate [that] 'the' beautiful (16) world of fancy [open to] 'of' the Greeks and Romans, (17) were beyond the power of those rising poets; for the (18) spirit of the time did not yet point 'in' [to] the direction of (19) spontaneous imagination which sometimes enables (20) man to <sup>(4)</sup>extricate himself out of 'from' his own time and (21) to live in the atmosphere of another age. But on (22) the other hand, the poets of that day were too awake (23) to the insipidness 'insipidity' of looking at a thing [from] in the

1 "difficulty of producing" |?|

5-7 (1) *This sentence needs a little simplification & change. It is not clear.*

9 (2) *Those you name were not in themselves pseudo-classical, but really classical. — Pseudo-classical personifications were used, however, in the 14th*

century, & even now are used.

13 (3) *Obscure: I do not understand you here.*

20 (4) extricate requires from. I don't like the preceding image — about pointing to spontaneous imagination: it is confusing.

22 not a good phrase

[7]

(1) intellectual<sup>1</sup> light alone. They aspired to grasp it (2) in a concrete form, and, trammelled though they were, (3) succeeded 'to a certain extent' in bringing it into the region of emotion. (4) By the aid of personification, they ingeniously contrived (5) to see "display"(?) abstract ideas in the light of sensuous perception.<sup>(2)</sup> (6) But the frames within were too accentuated for ac-(7)complishing a complete illusion, and though escap-(8)ing the modern weakness of the so-called pathetic (9) fallacy, productions of this age 'inevitably' betray the /inadequate/ 'inadequacy of the' (10) rendering of abstractions in sensuous forms. (11)

The second Eclogue called Hassan or the Camel (12) Driver is the most remarkable of all. Under the scorch-(13)ing midday sun, in the burning desert of the East, (14) Hassan is sore '?' weary from heat and fatigue, and (15) longs for the ease of his shady home, in the following (16) refrain, — (17)

Sad was the hour and luckless was the day. (18)

When first from Shiraz' walls I bent my way. (19)

The third Eclogue called Abra, or the Georgian Sult-(20)ana is a story of the wooing of a peasant girl by (21) the Sultan, while the fourth is a dialogue between (22) two fugitives Agib and Secander on being attacked (23) during the night, by a horde of barbarians, and

1ff. *All this paragraph is bad — incomprehensible — confused. No one could undersand it. It is [also] self contradic [tory.]*

1 (1) *I am inclined to oppose the use of "intellectual" as the antonym of "emotional". For the intellect certainly includes [many] higher {tastes/faculties} ethical and æsthetical. "Rational" would be a better approach to the antonym of "emotional". But this is only a suggestion. The higher powers, with a very few*

*exceptions, are closely interwoven with the emotional system.*

1-3 *not comprehensible*

1, 3 *obscure — do you mean "thing" or "fact"?*

5 (2) *Tautology. — I advise you to rewrite the first half of this page in simple language.*

[8]

(1) taking their flight over the rugged cliffs of a (2) neighboring mountain.

(3)

These productions, though they cannot escape the (4) charge of puerility<sup>(1)</sup> both in design and execution, do (5) not fail to show a certain poetical power in the easy (6) flow of the verse. Among university men of those times, (7) such kind of poetry must have been in favour. These (8) eclogues have nothing [of] *'to do with'* the East except their titles. The (9) sentiments throughout the poems are the hackneyed themes (10) with which we are acquainted in the afterday *'?'* echoes (11) of Theocritus and Virgil. Even the amœbæan form (12) of the pastorals is introduced as, for instance, in the (13) third Eclogue. The lament of a shepherd on leaving (14) his native fields and pastures, such as we see in (15) the first eclogue of Virgil, is only transferred to the (16) mouth of a camel-driver, while the wooing of a (17) lovely maid by a swain, becomes here the court-(18)ship of a Sultan travelling incognito. The compa-(19)rison of these eclogues with Victor Hugo's Les Orien-(20)tales by some critics, is certainly not of their merits;(21) for the early poems of the great French poet are far (22) superior to those of Collins. (23)

In 1744, Collins seems to have left Oxford for

4 (1) *Not your own opinion, is it? Take the poem of the camel-driver, for example, what is the puerility? Wrong word, here, I think: it is too strongly depreciatory.*

10 ?

10 (2) *What is the meaning here of "afterday"? The Eighteenth (& 17th) century was the age of such echoes in 2 countries.*

[9]

(1) London. About [its] `the` exact reason we have no clear (2) knowledge, but as far as we [presume, it] `may surmise, Collins's decision` seems to (3) have [come from two motives, one being the] `been partly due to` pecuniary (4) want and [the other,] `partly to` his natural bent of mind (5) which was anything but scholastic. It is said that (6) he was fond of dissipation, contemptuous of academic (7) discipline and much given to the spirit of revolt. It (8) is to be noted that in after years, a more fiery and (9) lyrical soul, the poet Shelley `also` had Oxford as his (10) Alma Mater[, ] `.` [as our Collins.] In the meantime, (11) the circle of Collins' acquaintance `s` widened. Joseph (12) Warton, a tolerable poet, and his brother Thomas, (13) the author of the History of English Poetry were the (14) intimate friends of the poet. Gilbert White, famous (15) for his Natural History of Selbourne, was then in (16) Oriel College, and counted among `not a good expression` the associates of (17) Collins. (18)

Thus [intercoursing] `Holding intercourse` with the `best` spirits of the university (19) and storing his sensitive mind with the close `profound?` know-`(1)` (20)ledge of classical literature as well as [those of] `with that of the authors of` (21) France, Italy and Spain, he came to London to (22) try his fortune [o] `\*` n the hazards of [the] literary life. (23) Here he [contracted] `formed` many acquaintances with the

22 A preposition of "on the hazards of" is changed probably by Hearn's hand although the result is illegible. Here "at the hazard of" is expected.

[10]

(1) leading literati of that time such as Armstrong, (2) (?) Garrick and Dr. Johnson. The `faith of the` last named austere (3) moralist was not shaken, till the end of his days, (4) in [the belief of] Collins' good nature, although he (5) was /not up to/ `(slangy)` the appreciation| `capable of appreciation` of/ the poet's works.(6) [Now, t] `T` aking `up` his abode in the capital, Collins was gra-(7)dually led to his old habit of dissipation, and soon (8) spent his fortune which had not been much from the (9) first. But amidst this desul t`o`ry life, his better nature (10) prompted him [for]

`to' nobler exertions in the direction[s] (11) of learning and poetry. Urged by necessity and (12) want, he made a promise [with] `to' a certain publisher (13) to contribute a few articles for `a volume to be called' Biographia Britan-(14)nica, but [it] `they' w[as] `ere' only promised and never [exe-(15)cuted] `furnished' . At [\*\*] `one' time, Dr. Johnson instigated him to (16) [try the version] `attempt a translation' of Aristotle's Poetics, and Collins (17) was already beginning to translate a few pages, (18) when a receipt of [a] cash money from some quarter, (19) [soon] put an end to this exertion. A History of (20) the Revival of Learning was also projected, but (21) from [the] sheer want of [the] force of will, he stopped (22) [in] `after' a few pages of introduction. About this time, (23) his uncle by `the' mother's side, Lieutenant-Colonel

2-5 bad sentence

6-7 Hearn draws an arrow from "taking" to "led".

6-9 contradictions of previous statement about want of money at Oxford

[11]

(1) Martin who had received a severe wound in the cam-(2)paings in Flanders, died, bequeathing to Collins a (3) portion of his income, which was about £2000. But (4) this was soon squandered [away], and he was again (5) straitened in his means. But in the meantime, a (6) greater misfortune [worse] than mere poverty was to vi-(7)sit [upon] him. His mind was threatened with [the] sym-(8)ptoms of [an] approaching madness. He sought to (9) dispel the impending gloom [and weakness of mind] (10) by a [travel] `journey' to France, but with no satisfactory results, `and' (11) he came back to England in a miserable condition (12) of mind, though in some lucid intervals, he attempted (13) conversation[s] with his old friends and displayed (14) his former fine intellect. An extreme debility of (15) mind set in; anyting like concentration of men-(16)tal power was impossible. He gradually passed out (17) of sight of his friends, and after nine years of (18) painful lingering, died on the 12th of June, 1759 (19) at [an] `the' early age of thirty-eight. Thus ended the (20) life of one of the greatest lyrical poets England has (21) ever produced; and

his fame, if there were any, was (22) soon eclipsed, even totally put out, by his happier (23) rival, Thomas Gray

3 [N] *ot clear whether "portion" or "income" was £2,000*

[12]

(1) The first edition of Collins' renowned [odes] *\Odes'* ap-(2)peared Dec. 20, 1746. It was originally projected *\intended'* (3) to publish them together with the poems of Joseph War-(4)ton. But [by] *\for'* some reason or other, they *\the works of the two poets'* were not (5) issued jointly. It is to these thousand lines that (6) Collins owes his immortality; and truly, not a line (7) among them, can be pronounced [as] slovenly, while (8) perfect gems of *\the'* first water are scattered *\on (or over)'* [at] every (9) page. Now befor[ing] *\e'* entering upon the examination (10) of these odes, perhaps it will not be out of place to (11) briefly notice the history of this particular kind of poe-(12)try and discuss the nature of it. (13)

In its classical and etymological sense, [an] *\the'* ode (14) is a poem to be chanted, like the famous odes of (15) Pindar which were sung with [the] accompaniment[s] (16) of music and danc[es] *\ing'* at the Olympic *\Olympian'* or Isthmian (17) game[s]. But as the state of society changed and the (18) severance of music and poetry was effected, the (19) meaning of the word [received] corresponding *\ly'* change[s] *\d'*. (20) The honour of first introducing the ode into English (21) literature must be given to Congreve, and then (22) it was by the versatile genius of Dryden that it (23) became fairly domesticated [in] *\on'* English soil. By

16-18 *Nemean and Pythian odes must not be forgotten here.*

[13]

(1) the inimitable splendour and elevation of style [in] *\of'* (2) Alexander's Feast, Dryden showed for after ages (3) the model of [an] *\the'* English ode. After him, no one (4) hazarded this perilous flight, partly from natural (5) indifference to handle any enthusiastic theme, and (6) partly

from the inability of rivalling him in this[**e**] kind (7) of verse. So it is to the credit of Collins and Gray (8) that they have revived the tradition of this grand (9) style of poetry. The prophetic rage and the clair-(10)voyant outbursts of Dryden are here rivalled<sup>(1)</sup>, (es-(11)pecially in the case of Collins) by [**the**] subtle deli-(12)cacy and melting tenderness of vision, tremelous (13) with the grace and charm[**s**] of the sweetest reverie[.] (14) /1/ `L' like an antique vase of exquisite workmanship, the (15) ode of Collins is as chaste and refined in its out-(16)line as it is thrilling within with sensitiveness and (17) emotion.<sup>(2)</sup> Thus the examples set by these poets fur-(18)nished models for posterity; and now anything above (19) the line of triviality can with propriety be sung in (20) an ode. Among many definitions of [**an**] `the' ode, (21) that of Mr. Gosse is worthy of notice. "[**An**] `The' ode, (22) he says, "is any strain of enthusiastic and (23) exalted lyrical verse, directed to a fixed purpose,

4, 8 "hazarded" and "revived the tradition of" are connecte with a line by Hearn.

4-9 *Is not this contradictory in statement?*

10 (1) "Rivalry" implies contest between the same, not between opposite, qualities. Another word is needed here, — "offset" might do. But the thought is wrong.

17 (2) Comparison can apply only in the first half of the sentence.

[14]

(1) and dealing progressively with one dignified theme." (2) The fixedness `singleness(?)' of purpose and the progressive evolution (3) of the theme here required are the most notable fac-(4)tors which go to the making of a good ode. Like the (5) sonnet, the ode must have its beauty as a whole, (6) and the `mere' presence of scattered jewels [**alone**], however pro- (7)fuse<sup>(1)</sup> they may be, can not plead for `its' recognition as (8) a beautiful ode. (9)

The first and second in the series of Collins' odes (10) are addressed to Pity and Fear. The names at once (11) remind us [**with**] `of' Aristotle's famous definition of tra-(12)gedy, and it is not at all strange that Collins took (13) up this subject, for in <sup>(2)</sup>projecting `attempting' [**the**] `an

*English* version of the Poe-(14)tics, he should *must* have interested himself in drawing (15) a fine distinction between pity and fear, though not (16) with the logical strictness of a philosopher, but [in] *with* (17) the subtle intuition of a poet. After invoking Pity, (18) he introduces the great name of Euripides. We see (19) here one of the happy strokes of genius; for on ac-(20)count of his romantic tendencies, *indulged or cultivated* at the expense of (21) dignity and repose, Euripides appeals more directly to (22) modern minds, and has always been the favourite (23) throughout the Middle Ages down to our own times.

7 (1) Thought wrong. "*Profuse*" might refer to "*scattering*" — not to jewels. I should suggest this; — "*and the mere scattering of jewels, however profuse, cannot.*"

13 (2) But you have said that the suggestion was Johnson's. There Collins was not the projector.

[15]

(1) Milton's preference [of] *for* this bard of Pella is well known; (2) even Aristotle called his genius more tragical than (3) that of Sophocles. (4)

In the third stanza of the Ode to Pity, Collins pays (5) a tender tribute to the memory of his countryman, Otway (6) the dramatist, whose bones lie buried by the waters of (7) Arun. (8)

But wherefore need I wander wide (9)  
To old Ilissus' distant side, (10)  
Deserted stream, and mute? (11)  
Wild Arun too has heard thy strains, (12)  
And Echo, 'midst my native plains, (13)  
Been soothed by Pity's lute. (14)

There first the wren thy myrtles shed (15)  
On gentlest Otway's infant head, (16)  
To him thy cell was shown; (17)  
And while he sung the female heart, (18)

With youth's soft notes unspoil'd by art, (19)

Thy turtles mix'd their own. (20)

The flow of 'this' mellifluous<sup>(1)</sup> verse coupled with a refined (21) tone of diction makes the lines all the more touch-(22)ing.

20 LH moves "mellifluous" to before "flow".

20 (1) Remember mellifluous means literally "honey-flowing." Can you say the sweetly-flowing flow? Perhaps — but ....

[16]

(1) In the Ode to Fear, the tender plaintive notes which (2) we have heard just now, change into [the] awful, but (3) harmonious, outbursts of tragic grandeur. In the quick (4) and excited octosyllabic movement of the verse varied (5) once or twice by iambic trimeter and pentameter, (6) the hallucination of Fear is aptly described. But (7) in the epode, the key is changed; an easy flow of four (8) lines of pentameter sets in, and the two greatest tragic (9) poets of Greece, Æschylus and Sophocles are briefly (10) noticed. In the antistrophe, the metre again becomes (11) a little varied, and the lines invoking Fear recall to (12) our memory, the rugged rhythms at the beginning of (13) Milton's L'Allegro [and Il Perseroso]. The influence of (14) Milton, if it ever were, and I am inclined to give a (15) positive 'affirmative' answer, can clearly be seen in such lines (16) as, — (17)

There let me oft, retired by day, (18)

In dreams of passion melt away, (19)

Allow'd with thee to dwell: (20)

There waste the mournful lamp of night, (21)

Till Virgin, thou again delight

To hear a British shell! (23)

(Ode to Pity)

[17]

(1) Or, (2)

Hither again thy fury deal, (3)  
Teach me but once like him to feel: (4)  
His cypress wreath my meed decree, (5)  
And I, O Fear, will dwell with thee! (6)

(Ode to Fear) (7)

[In an] `By the way of an' episode[s] [lines of] `in' the latter ode, he alludes (8) to the superstition of the Eve of St. Mark; — (9)

In that thrice hallow'd eve, abroad (10)  
When ghosts, as cottage maids believe, (11)  
Their pebbled beds permitted leave; (12)  
And goblins haunt, from fire, or fen, (13)  
Or mine, or flood, the walks of men! (14)

These lines after the playful manner of Milton reveal (15) us the Celtic or romantic side of Collins' genius, (16) in contrast with his sympathy for Greek clarity of (17) vision, and chastity of form; the germ of [the] rich (18) melancholy in the Ode on Popular Superstition of (19) the Highlanders can be here discerned. In the last (20) mentioned ode, dedicated to John Home, the author (21) of Douglas, the touching tale of a peasant wife waiting (22) at home for the return of her drowned husband, is (23) told in an exquisite way, matchless in delicacy and (24) pathos.

7 Ueda moves "he alludes" to before "in".

[18]

(1) The Ode to Simplicity is no less worthy of praise (2) on account of the subject itself, than by reason of (3) its treatment. The turning off from the artificial taste (4) of the preceding age, and the step taken towards the (5) sincere appreciation[s] of Nature and man, are clearly (6) set forth in this poem. The only defect, which how-(7)ever does not mar the beauty of the poem in the least, (8) is the juxtaposition of the nightingale and ["Sad] "sad (9) Electra's poet." From what we know from the notes by (10) Collins himself, the allusion here is to the [nightingale (11) of Colonus, which was] `chorus in the play Ædipus at Colonus by Sophocles. *The nightingale is* the favourite bird of Sophocles.(12)<sup>(1)</sup> But the phrase "sad Electra's poet," which has [\*\*] its (13) origin in one of the sonnets of Milton, clearly points

to (14) Euripides '???' Hence this discrepancy is not easy to defend, (15) but the treatment of the whole poem leaves nothing to be (16) desired. The Ode on the Poetical Character is not (17) very remarkable except a few lines near the end of (18) the poem, — (19)

I view that oak, the fancied glades among, (20)  
By which, as Milton lay, his evening ear, (21)  
From many a cloud that dropp'd ethereal dew, (22)  
Nigh sphered in heaven, its native strains could hear;

12, 14 *The history of Electra forms the subject of (1) the "Electra" of Euripides, (2) the "Electra of Sophocles" (3) the "Choephon" of Æschylus.*

11-14 (1) *I think you are not quite right here, — though I do not know what authority you may have been consulting. See Palgrave's note of Explanation in Engl. Songs & Lyrics. [Hearn refers to the above note by the index finger.]*

[19]

(1) But all the beautiful passages such as have been (2) quoted before, fade and wax tame before the (3) splendid overtures to the Ode to Liberty, one of (4) the most admired of Collins' works. (5)

Who shall awake the Spartan fife, (6)  
And call in solemn sounds to life, (7)  
The youths, whose locks divinely spreading, (8)  
Like vernal hyacinths in sullen hue, (9)  
At once the breath of fear and virtue shedding, (10)  
Applauding Freedom loved of old to view? (11)  
What new Alcæus, fancy-blest, (12)  
Shall sing the sword, in myrtles drest, (13)  
At Wisdom's shrine awhile its flame concealing, (14)  
(What place so fit to seal a deed renown'd?) (15)  
Till she her brightest lightnings round revealing, (16)  
It leap'd in glory forth, and dealt her prompted wound! (17)

The combination of sweetness and strength in the (18) above lines can be compared with *'the pliancy and power of the'* [the pliant] limbs (19) of a

young athlete; and the well chosen allusion (20) to Alcæus can not be overpraised. But it must (21) be owned that this overture so grand and impos-(22)ing gradually passes over `in´ to `a´ less puissant diction[s]. (23) as the first glow of inspiration subsides, until at

17-19 In margin 1 is written in a small letter. (1) *Comparison badly managed. Pliancy of verse can be compared with pliancy of limb, strength of utterance with force of body. But sweet cannot be compared to pliancy, nor a combination to a limb.*

[20]

(1) last these splendid outbursts dwindle away in a (2) smoothly flowing rhythm, unworthy of so grand a (3) [theme] `beginning´ . Although the genius of Collins was able to (4) save the latter portion of this ode from becoming (5)commonplace, yet the lack of the power of round-(6)ing off a poem in a natural appropri[e] `a´ te manner, (7) is all but obvious in the works of Collins. This want (8) of architechtonic beauty is a great drawback, never (9) to be atoned for by any other fine passages, in (10) such a sort of poetry as the ode. I think it was (11) Mr. Gosse who spoke of the beauty of evolution in (12) poetry, in his life of Thomas Gray. This eminent (13) critic said that even Milton was not always suc-(14)cessful in preserving this architechtonic beauty when (15) he was writing the Ode on the Morning of Christ's (16) Nativity; for it does not end, because it is the time (17) to end, the idea being developed in full, `but´ because (18) a poem must end somewhere. Keats had this (19) invaluable gift, so rare even among the poets of `the´ (20) [high] `first´ rank, of giving his poem a natural end (21) and completeness. In reading his mature works, (22) we are no less struck with the beauty of proportion (23) and symmetry, than with the inimitable grace

[21]

(1) of "a lonely word." For instance, the often quoted (2) lines in the last

but one stanza of the Ode to a (3) Nightingale, (4)

Charmed magic casements, opening on the foam (5)

Of perilous seas, in faery lands forlorn. (6)

strike the ground-note of the whole poem, which (7) as it were, spreads through **[the]** many aisles of stanzas, (8) wandering and echoing among the well-proportioned pillars of strophes. Repeating the word "forlorn," (10) the last stanza of this ode puts a natural end (11) to it, fanned away<sup>(1)</sup> by the lingering music of (12) a plaintive anthem. Over this subtle quality, (13) it seems that Collins had not enough command. (14)

But in the Ode to Evening, we have the high-(15)est accomplishment of Collins' genius. In its subtle (16) interpretation of Nature, its delicate chiaroscuro, (17) side lights, subdued melancholy and dignified (18) repose, it has almost no rival in the whole range (19) of English literature. Contrary to his usual habit (20) he discarded here the use of rhymes; and the exquisite way of treatment in this (?)key<sup>(2)</sup> gives to the work (22) a charm of its own. This phenomenal success in (23) a rhymeless lyric **[can]** 'is' the bow of Ulysses for the

10-12 *bad sentence*

11 (1) *Cannot "fan away" an end, can you?*

12 ? *obscure. What is meant?*

21 (2) *"Key" means musical tone. What you mean here does not appear. You cannot call absence of rhyme a "key"*

[22]

(1) poets of after ages. In reading the rhymeless (2) lyrics of Matthew Arnold, though they are meritorious in some parts, and really inspired in (4) a few instances, we are always aware of the (5) absence of rhyme, and do not receive the same (6) amount of satisfaction as we **[experience in]** 'receive from' 'experience' in the (7) reading **[of]** Collins' matchless ode[s]. (8)

If aught of oaten stop or pastoral song (9)

May hope, chaste Eve, to soothe thy modest ear, (10)

Like thy own brawling springs, (11)

Thy springs, and dying gales, (12)

Two lines of iambic pentameter, followed by two (13) lines of trimeter, all rhymeless, bestow upon the (14) whole poem a certain dignity and naturalness, (15) calm and soothing like the cool evening air. (16) Some critics compare this measure of Collins to that (17) of Horace's Ad Pyrrham, 'of' which a graceful ren-(18)dering in English was made by Milton. But the (19) resemblance is in the appearance alone, the com-(20)plicated quantity-meters of the Roman poet having (21) nothing to do with the accent system of [the] modern (22) poetry. But it may be observed, in passing, that (23) quantity is an efficient, though not the chief

19-22 ? *This strikes me as a very strange statement — what does it mean? It is bad.*

[23]

(1) factor in English prosody. Take for example the (2) following lines in the same ode. (3)

As oft he rises 'midst the twilight path. (4)

Against the pilgrim borne in heedless hum (5)

Now teach me, maid composed (6)

To breathe some soften'd strain (7)

The preponderance of long vowels gives an effect of (8) [a] solemnity and repose. There is also a felicitous (9) choice of consonants in the lines, — (10)

Now air is hushed, save where the weak-eyed bat (11)

With short shrill shriek flits by on leathern wing. (12)

Similar passages can be [detected in] 'cited from' Gray's (13) famous Elegy, and the Ode to Passion of Collins, (14) where there are many truly beautiful personifica-(15)tions, each [trying] 'making' music with [its own] 'appropriate?' instrument[er], (16) is to a certain extent, reproduced in Gray's poem. (17)

It must be remarked that, in additon to (18) his sympathy with Greek [thoughts] art[s] and poetry, which (19) was a rare taste 'sentiment?' (1) not to be easily met with in those (20) days, Collins had a[n] 'fine' ear for

music and an (21) (2) [inclination to] `love of' that art, which almost amounted to (22) [passion] enthusiasm. The Passions was set to (23) music and performed at Oxford. Elated by the

15-16 *Enigmatic & bad.*

19 (1) "*Sympathy*" is not exactly "taste" — though needful to it. Sugg. — "In addition to his tastes for Greek art and literature, — tastes not easily &c.

21 (2) "*Inclination*" is not possible to couple with "enthusiasm."

21 An arrow is marked from "inclination to" to "enthusiasm."

[24]

(1) success, he is said to have composed another Ode (2) to the Music of the Grecian Theatre, but no copy of (3) the latter is extant `has been found?' , and every search ha[d] `s' been in (4) vain up to present time. Like `that of' Gray's Liberty of (5) Genius, the loss of this ode is much lamented by (6) those who appreciate the genius of Collins. Another (7) instance of the poet's taste for music is the poem, On Our Taste in Music, in which he stigmati[s] `z' ed (9) the fashionable Italian operas of those days, and (10) [claims] `?maintains' the right `s' of the native airs of England. (11) Those who have read the Spectator, must have no(12)ticed Addison's opposition [against] `to' the inva [ding] `sion' (13) [fashion] of Italian music. (14)

[We][I] `Till now we' have been `exclusively' dealing with the odes of Collins. (15) But in looking at the better known pieces of the (16) poet, we must not forget [those] `his' little gems of (17) exquisite workmanship and finish. These are (18) his variations on Shakespeare, such as the piece (19) beginning with the line, — (20)

Young Damon of the vale is dead, (21)  
which is apparently taken from the song of O-(22)phelia in Hamlet. This is most likely his juve-(23)nile work, and though it cannot be compared

8-12 *This would perhaps prove Collins's own bad taste in musical matters, though doing credit to his patriotism.*

[25]

(1) with Rossetti's admirable continuation of the (2) same song, the apprentice work of Collins is (3) remarkable, considering the condition under which (4) it was produced. The Dirge in Cymbeline is (5) also a variation on the great dramatist. Fi-(6)dele in the play, who is nobody but Imogen in (7) male attire, faints on taking "a sleeping does" by (8) mistake, and the two royal brothers, Guiderus and (9) Arviragus strew flowers upon her body and sing (10) a dirge. Collins took up the subject here. (11)

To fair Fidele's grassy tomb (12)

Soft maids and village hinds shall bring (13)

Each opening sweet of earliest bloom, (14)

And rifle all the breathing spring. (15)

We have already seen the combination of strength (16) and sweetness in Collins' verse, in the overture to (17) the Ode to Liberty; but the same effect is best (18) illustrated in the following twelve lines of fault-(19)less finish. (20)

How sleep the brave, who sink to rest (21)

By all their country's wishes blest! (22)

When Spring, with dewy fingers cold, (23)

Returns to deck their hallowed mould,

7 ?

[26]

She there shall dress a sweeter sod (2)

Than Fancy's feet have ever trod. (3)

By fairy hands their knell is rung; (4)

By forms unseen their dirge is sung; (5)

There Honour comes, a pilgrim gray, (6)

To bless the turf that wraps their clay; (7)

And Freedom shall awhile repair (8)

To dwell a weeping hermit there! (9)

This short poem, a specimen of Collins' best manner, (10) is, in my

opinion, one of the best tributes ever paid (11) to warriors in verse. Our late successful war (12) against China has given occasions for many effusions (13) of so-called war songs; but it is to be regretted, (14) that they are, for the most part, of the character of (15) melodramatic blood-and-thunder. We seek in (16) vain for the graceful strength of Collins as is (17) expressed in the above lines, [and] `or´ for the dignified (18) conciseness of Simonides.<sup>(1)</sup> [ : distich ] (19)

One more important poem must not escape (20) our notice. Thomson, the author of the Seasons and (21) the Castle of Indolence discerned in for (2)´ the young (22) Collins a brilliant future, and had ever been

18 (1) *But Greek work in verse is beyond modern power. I think you refer to thought rather than form. "Conciseness" might refer to either. Concise or simple force of expression would do.*

21 (2) *"foretold for him" would be better — since the future was not brilliant for the man, but for his work only.*

[27]

(1) a good friend until his death. Collins who (2) was often [the] `a´ guest in Thomson's house in Rich-(3)mond, had the beautiful scenery around that (4) place[, ] in his mind, when he wrote the following (5) touching elegy [made] in memory of his friend. (6)

In yonder grave a Druid lies (7)

Where slowly winds the stealing wave; (8)

The year's best sweets shall duteous rise (9)

To deck its poet's sylvan grave. (10)

English literature boasts of many splendid (11) models of elegy, written for the purpose of comme-(12)morating a poet's lost friends. We have, for (13) example, Spenser's Astrophel, Milton's Lycidas, (14) Shelley's Adonais, Matthew Arnold's Thyrsis, (15) Tennyson's In Memoriam, and Ave Atque (16) Vale of Mr. Swinburne. The above mentioned (17) poem On the Death of Thomson is not such an am-(18)bitious piece of work as are those giant productions (19) of the maturer genius of the poets we have just now (20) spoken of. But this tender tribute of Collins to his (21) bosom friend

Thomson, in a poem of less than two (22) hundred lines, loses by no means its own beauty, (23) when placed side by side with the sorrowful

18 *better omit this strong word, — for Matthew Arnold could scarcely be classed as a poetical giant.*

[28]

(1) sentiment of Spenser, or the idyllic feeling of Milton, (2) or the lofty scorn and grief of Shelley, bidding (3) defiance to his Philistine countrymen, on the (4) death of the Poet Keats. If `in' this poem of Collins [can-(5)not] `we find nothing to' rival the subtle reasoning of heart and faith (6) [as in is] exemplified in Tennyson, or if it lacks (7) the [masculine pathos] `manly sobriety' of Matthew Arnold, or (8) the rich imagination and absolute melody of (9) Swinburne's inimitable verse, it will always be (10) remembered and cherished as a tender tribute (11) of a genuine poet to his compeer, and as a (12) beautiful elegy in English, matchless in its sim-(13)plicity, grace and pathos. This elegy, taken (14) together with a few other masterpieces of Collins, (15) confirms the verdict which modern criticism has (16) passed upon his genius, that is to say, `that it represents' a purity of (17) music and clarity of style, such as we rarely (18) meet in the productions of the eighteenth century. (19) Mr. Swinburne, one of the greatest `living' poets of Europe, (20) once compared the poems of Collins, with the works (21) of [the] modern French landscape painters, such as (22) Corot and Millet. He pointed out the [soft] `tender' (23) side of Collins' genius as well as its austere cha

12 ?

14-17 *a verdict or judgment is not a quality but only the expression of opinion*

21 *"The" won't do here — there are too many modern varieties of landscape painting in France*

[29]

(1) characteristics, and extolled him as having possessed (2) a simple and [tender] delicate gravity of thought. Indeed, (3) no conscientious reader can deny the tenderness (4) of Collins' artistic [ten] conscience, and the scrupulous self-mastery of hand, and nothing can (6) be more unreasonable than to place Collins (7) among the minor poets of the eighteenth century. He shares with Gray, the laurels of the lyric (9) [poetry] muse. (10)

Ueda Bin

5 LH connects "self" and "hand" with a line with the arrows at both ends.

5 *I question the legitimacy of this phrase, — no matter who used it first. "Self-mastery" is mastery of Self, and that is all.*

*Dear Mr. Uyeda.*

1. — *You have great knowledge of English — have read extensively and carefully.*

2. — *You can bear severer criticism than a less talented student, for that very reason.*

3. — *Your chief defect in composition is of thought. You do not often think for yourself, but accept others' judgments, and accept also their forms of expression. You like a beautiful sentence, & use similes or comparisons often, but these are not original, or originally formed. In trying to make a sentence beautiful, you forget sometimes its other relations to the text, and the polish is given at the expense of meaning and harmony. But all this is natural under the circumstances.*

4. — *Your great difficulty will be to forge yourself now a very simple style in order to get strength. A simple style would give you individuality as well as strength. Otherwise you will never have either — NEVER! No man can write well in a language not his own except by making a personal style — simple and*

[30]

*wholly peculiar. I cite you this because I think you are the one Japanese student in ten thousand who might learn to be himself in English. If I were merely to compare*

*your ability to write school-English with that of other students, I should praise you very much. But I think you can do better than that. Study to make yourself a totally new style, — a pure cold simple style; and the strength and the color will come later of their own accord. Never use a word of three syllables if you can find a word of one equally good. Remember that as a general rule the short words mean most. — Above all THINK your own THOUGHTS.*

*If you wish you can some day, I think, become an author in English. But it will cost you much in thinking & in hard work. (Lafcadio Hearn)*