

BALLADEERING, MINSTRELSY, AND THE MAKING OF BRITISH ROMANTIC POETRY

This is a new history and theory of British poetry between 1760 and 1830, focusing on the relationship between Romantic poetry and the production, circulation, and textuality of ballads. By discussing the ways in which eighteenth-century cultural and literary researches flowed into and shaped key canonical works, Maureen McLane argues that Romantic poetry's influences went far beyond the merely literary. Breathing new life into the work of eighteenth-century balladeers and antiquarians, she addresses the revival of the ballad, the figure of the minstrel, and the prevalence of a "minstrelsy complex" in Romanticism. Furthermore, she envisages a new way of engaging with Romantic poetics, encompassing both "oral" and "literary" modes of poetic construction, and anticipates the role that technology might play in a media-driven twenty-first century. The study will be of great interest to scholars and students of Romantic poetry, literature, and culture.

MAUREEN N. McLANE is Associate Professor of English at New York University. She is the author of *Romanticism and the Human Sciences: Poetry, Population, and the Discourse of the Species* (Cambridge, 2000), and co-editor, with James Chandler, of *The Cambridge Companion to British Romantic Poetry* (Cambridge, 2008). She is also the author of *Same Life: Poems* (2008).

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... Fled is that music ...?

– John Keats, “Ode to a Nightingale”

... inside the constant repatterning of a thing ...

– Jorie Graham, “The Dream of the Unified Field”

Contents

<i>List of illustrations</i>	<i>page</i> ix
<i>Acknowledgments</i>	xi
Introduction: Poetry Bound	i
1 Dating orality, thinking balladry: of minstrels and milkmaids in 1771	16
Beattie's <i>Minstrel</i> : Representing the remediation of the oral	25
The mouth of a milkmaid: Citing and dating the oral	33
2 How to do things with ballads: Fieldwork and the archive in late-eighteenth-century Britain	44
From antiquarian correspondents to cited informants:	
Balladeering circuitry and the rhetoric of annotation	50
Oral tradition and the individual talent: Mediums, messages, and the transformation of citation	54
Citation technology: Representing mediation in balladeering	64
Our informants, ourselves: Natives in the field of the human sciences	69
Balladeering, historicity, mediality: Feedback loops and Ossian redux	76
Appendix to Chapter 2: Queries circulated by the committee convened to "Inquire into the Nature and Authenticity of the Poems of Ossian," appointed by the Highland Society of Scotland	82
3 Tuning the multi-media nation: or, Minstrelsy of the Afro-Scottish border	84
Cultural comparison, technological constraint	90
From the Scottish border to the African interior: case studies	97
From antiquarian footnote to parlor song and poem: "The Cherokee Death Song"	104
Song mediations and methodological implications	112
4 How to do things with minstrels: Poetry and historicity	117
"Born in a rude age": History, tradition, and the minstrel talent	122
From "the historic muse" to the historical situation: "Their date was fled"	126

	Taking the measure of minstrelsy: Historicizing mediums, messages, metrics	132
	Minstrelsy interminable	135
5	Minstrelsy, or, Romantic poetry	140
	Minstrel Agonistes: The antiquarian debate	146
	Toward a minstrelsy complex: specifying the elements	151
	How to revive a minstrel: Scott's minstrelsy and the case of poetry	153
	How to kill a minstrel: Wordsworth's "Song, at the Feast of Brougham Castle" and "Hart-Leap Well"	160
	Minstrelsy from below: John Clare and the critique of the progress of poetry	168
	Minstrelsy as ongoing diagnosis: A modernist critique of the Romantic in Wallace Stevens	175
6	Seven types of poetic authority circa 1800: Romantic <i>poiesis</i> reconsidered	181
	I The authority of inspiration	184
	II The authority of anonymity	185
	III The authority of imitative authorship	186
	IV Authoritative translation	188
	V Editorial authority	189
	VI Ethnographic authority	191
	VII Experiential authority	194
7	British Romantic mediality and beyond: Reflections on the fate of "orality"	212
	From piping to print: Blake's allegory of poetic mediation	215
	The ethnographic romance: The Albanian War-Song in <i>Childe Harold</i>	220
	Wordsworthian transmissions: "Simon Lee"	225
	<i>Lyrical Ballads</i> and media circuitry	228
	Representing orality and impasse in "The Solitary Reaper"	231
	Binding mediations: Wordsworth's Ossian unbound	234
	Romantic mediality: Wordsworth vs. Scott	240
	Orality interminable: Oral turns in late-twentieth-century poetry	243
	Conclusion: Thirteen (or more) ways of looking at a black bird: or, <i>Poiesis</i> unbound	253
	Toward Child No. 26: Classifying, nationalizing, localizing ballads' black birds	258
	Thirteen (or more) ways of looking at a blackbird: A recapitulation	261
	Remaking and unmaking <i>poiesis</i> : Between medial indifference and meaningful messages	265
	<i>Bibliography</i>	271
	<i>Index</i>	287

Illustrations

- | | |
|--|----------------|
| 1 “The Children in the Wood, or The Norfolk Gentleman’s Last Will and Testament,” Harding B 4 (37), courtesy of the Bodleian Library, University of Oxford. | <i>page</i> 28 |
| 2 “The Bonny Hynd,” headnote from Walter Scott, <i>Minstrelsy of the Scottish Border</i> (1810, fourth edition), courtesy of the Syndics of Cambridge University Library. | 34 |
| 3a “The Bonny Hynd,” note and ballad text from Walter Scott, <i>Minstrelsy of the Scottish Border</i> (1810) | 36 |
| 3b “The Bonny Hynd,” ballad text and note from Child No. 50, <i>English and Scottish Popular Ballads</i> , vol. II (1884), courtesy of the Syndics of Cambridge University Library. | 37 |
| 4 Robert Burns, “Auld Lang Syne,” No. 413, James Johnson, <i>The Scots Musical Museum</i> (1853), vol. III. | 85 |
| 5 Robert Burns, “Comin Thro’ the Rye,” No. 417, Johnson, <i>Scots Musical Museum</i> (1853), vol. III. | 86 |
| 6 Engraved tunes from William Motherwell, <i>Minstrelsy, Ancient and Modern</i> (1827), courtesy of the Syndics of Cambridge University Library. | 95 |
| 7 Typeset tune of “The Hunting of Chevy Chase” (“God prosper long our noble king”), from Ritson, <i>A Select Collection of English Songs</i> , vol. III (1813), courtesy of the Syndics of Cambridge University Library. | 96 |
| 8 “The Battle of Otterburn,” music in Scott, <i>Minstrelsy</i> (1873), courtesy of the Syndics of Cambridge University Library. | 99 |
| 9 Sett of Mungo Park’s “Negro Song,” words by the Duchess of Devonshire, music by G. G. Ferrari, 1799, from <i>Travels in the Interior Districts of Africa: Performed in the Years 1795, 1796, and 1797</i> (London: J. Murray, 1816). | 103 |

- | | | |
|----|---|-----|
| 10 | “The Death Song of the Cherokee Indians,” from Joseph Ritson’s <i>Scottish Song in Two Volumes</i> (Glasgow: H. Hopkins, 1869), courtesy of the Syndics of Cambridge University Library. | 107 |
| 11 | Anne Home Hunter, “The Flowers of the Forest” (“Adieu ye streams”), No. 63, Johnson, <i>Scots Musical Museum</i> (1853), vol. 1. | 109 |
| 12 | Jane Elliott’s verbal sett of “Flowers of the Forest,” in Walter Scott, <i>Minstrelsy of the Scottish Border</i> , courtesy of the Syndics of Cambridge University Library. | 111 |
| 13 | Photocollage, “Harvard President and Professors as Minstrels,” ca. 1881, courtesy of the Harvard University Archives, call no. HUG 3381.1 vt. | 138 |
| 14 | William Blake, “Introduction,” <i>Songs of Innocence</i> , 1789 (Copy C, plate 4); Lessing J. Rosenwald Collection, Library of Congress, © 2007 the William Blake Archive. Used with permission. | 216 |
| 15 | Blake, Frontispiece, <i>Songs of Innocence</i> (Copy C, plate 2); Lessing J. Rosenwald Collection, Library of Congress, © 2007 the William Blake Archive. Used with permission. | 219 |
| 16 | Blake, Title page, <i>Songs of Innocence</i> (Copy C, plate 3); Lessing J. Rosenwald Collection, Library of Congress, © 2007 the William Blake Archive. Used with permission. | 219 |
| 17 | Dick Higgins, “Intermedia Chart,” from <i>Poems for the Millennium: The University of California Book of Modern & Postmodern Poetry</i> , Vol. II: <i>From Postwar to Millennium</i> , ed. Jerome Rothenberg and Pierre Joris (University of California Press, 1998), 428. | 247 |
| 18 | Child No. 26: “The Three Ravens,” <i>The English and Scottish Popular Ballads</i> , vol. I (Boston: Houghton, Mifflin, 1882), 253–4. | 253 |
| 19 | Ravenscroft, <i>Melismata</i> , “The Three Ravens.” Reproduced from the collections of the Library of Congress, Music Division. Image published with permission of ProQuest. Further reproduction is prohibited without permission. Image produced by ProQuest as part of Early English Books Online. | 259 |
| 20 | “The Crow Family,” American broadside, Harding B 18 (606), courtesy of the Bodleian Library, University of Oxford. | 263 |

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xiii

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