

ヨーク大学研修報告：ヴィクトリア朝の女性挿絵画家：
メアリー・エレン・エドワーズの少女像

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1. メアリー・エレン・エドワーズ (1839-1908)

Mary Ellen Edwards's line drawings, signed M.E.E., appear from about 1863, and her mature, accomplished style is set by about 1865. Later, her drawings become somewhat repetitive, but what she does is done well, and her graceful girls in gardens and with children are carefully drawn. There is a slight sentimentality to her work, and this may be one reason why she attained great popularity. She drew for most of the Victorian illustrated magazines in the 1860s-1880s, and in lots of children's books of that period. (Speel)

2. 19世紀の「子ども」の概念の確立

“In 1800 the meaning of childhood was ambiguous and not universally in demand. By 1914 the uncertainty had been virtually resolved and the identity largely determined, to the satisfaction of the middle class and the respectable working class. A recognizably ‘modern’ notion of childhood was in place: it was legally, legislatively, socially, medically, psychologically, educationally and politically institutionalized. (Hendrick)

社会的背景 (例) The 1833 Factory Act

“the first legal definition of childhood in the terms of age in English history” (Wullschläger)

文化的背景:

“The sympathetic interest in the games, fancies and thoughts of children was one of the best features of” the nineteenth century. (Trevelyan)

3. “Victorian romance with childhood”

“The first was a dawning sense of childhood as a special state, as not just a period of training for adulthood but a stage of life of value in its own right. With this, the child came to be seen as a symbol, in a prosperous, progressive society, of hope and optimism. The second was a vision of children as good, innocent and in some way connected with spirituality and imagination: an idea inherited from the Romantics, but transformed by Victorian morality, and popularised and sentimentalised. Together, these two views lay at the core of a powerful fantasy about children which adults worked out in response to their own hopes, fears and doubts about themselves and their world.” (Wullschläger)

4. イギリス絵画における「無垢な子ども」像の変遷

“[a]s a motif in romantic painting in Britain it can be followed from Reynolds’s *The Age of Innocence* through the genre painters of the 1850s and the 1860s to Yeames’s ‘*And When Did You Last See Your Father?*’ (1878) and beyond.” (Roy Strong)

5. ケイト・グリーンナウェイの少女像

Greenaway’s children in particular lack reality. Dressed in clothing modelled loosely on the fashions of the eighteenth century, they behave politely and prettily, and under their garments seem to have no bodies at all. This [...] can [...] be understood as symptomatic of the way real children and real children’s bodies were made to disappear in children’s literature and were replaced by more spiritualized, ethereal, and idealized images [...]. (Kimberley Reynolds)

6. 少女像への(男性の)視線

ケイト・グリーンナウェイへのジョン・ラスキンの手紙

‘Will you—(it’s all for your own good!—) make [a young female child] stand up and then draw her for me without a cap—and, without her shoes—(because of her heels) and without her mittens, and without her—frock and frills? And let me see exactly how tall she is—and—how—round. It will be so good of and for you-- . And to and for me.’ (July 15th, 1883) (Engen)

7. ヴィクトリア朝の少女崇拜

[The Victorians] believed that the child, and especially the female child, was a divine creation sent from heaven in a state of grace. The child’s exterior, naturally soft, beautiful, and unblemished, was an outward manifestation of inner goodness. She was, after all, the work of God, and when she first comes to earth, having only recently been molded by the Divine Potter, she is still close to God, still glowing with His divine brilliance. The child is sent to earth to inspire us, to teach us divine lessons, to elicit the best in us, to delight our aesthetic faculties, and to raise our spirits heavenwards. By observing the child, adults, having grown away from that initial goodness, could learn God’s lessons anew and come closer to Him. (Morton Cohen)

8. ヴィクトリア朝の少女崇拜

“[C]ult of the little girl” that was invoked in a range of cultural spaces: from the artists who portrayed her as typically “pure” (sexualized but not actively sexual), as in Millais’s *Cherry Ripe* [...]; to the world of children’s illustrated books and greeting cards typified by Kate Greenaway’s little “dollies”; to the law of the period that sought to determine the parameters of girlhood. (Carol Mavor)

9. 性的対象としての少女

In a society which refused to accept mature sexuality[...] the pre-sexual child became an obvious ideal. Because women's sexuality was most strongly denied, the pre-sexual girl, the epitome of innocent beauty which awakens longing without itself demanding sexual satisfaction, was above all idealised. And inevitably, adult sexual desires which were discouraged and distrusted were subconsciously redirected towards children, because in the context of a pre-sexual child they were sufficiently taboo to seem safe, unchallenging and hardly sexual at all[...]. (Wullschläger)

10. 性的対象としての少女

It all seemed very pure, this exploration of the soft vulnerability of childhood [by Carroll], very "ideal"—but it is obvious that [Carroll and Holiday] were playing with the fire that turns innocence into sin[...]. As a result, the portrayal of the child in its naked innocence often came to echo the representation of woman in art[...]. The woman-child, then, suggested to the nineteenth-century male not only innocence but also the absence of any resistance to the particulars of masculine desire. (Bram Dijkstra)

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