

研究発表配布資料

「ラファエロ前派批評とディケンズ、コリンズ」

Dickens and Collins over Pre-Raphaelitism and Aesthetic Issues

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- I. ラファエロ前派批評概観
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(引用下線部はすべて発表者によるものである)

(1)

“Indignation at modern mannerism seems to have moved the Pre-Raphaelites.”

“Royal Academy Exhibition: The Pre-Raphaelite Brethren.” *The Leader* (May 15, 1852)

(2)

“Go to Nature in all her singleness of heart, and walk with her laboriously and trustingly, having no other thought but how best to penetrate her meaning, and remember her instruction, rejecting nothing, selecting nothing, and scorning nothing; believing all things to be right and good, and rejoicing always in the truth.” **John Ruskin, *Modern Painters*, vol.1**

(3)

“[...] their absurd and pretentious productions get casually hung next to pictures by Landseer or Webster.” “The Picture of the Season.” *Blackwood’s Edinburgh Magazine* (Jul. 1850)

“In our recent notice of the Exhibition of the Royal Academy we passed shortly over the works of Messrs. Millais, Hunt, and Collins. We did so because we think that silence is the most reproof for obtrusive folly and conceit [...]”

“If conceit and affectation have not sealed the eyes of the pre-Raphaelites too effectually, let them look round at the works of the men of the present day.”

“Fine Arts. The Pre-Raphaelites.” *Tait’s Edinburgh Magazine* (Aug. 1851)

“The act is presumptuous, but perhaps, pitiable if done in all *simplicity* and sincerity.”

“Pre-Raphaelitism.” *Art Journal* (Nov. 1851)

(4)

“In these productions we find full evidence that certain excellences of Art, which are the acknowledged result of improved practice, vast experience, and evident advancement, which have been approved and exercised by men of the highest powers, the most profound knowledge, and the most refined taste ; taught in theory, exemplified in practice, and supported by the fullest and best authority, are entirely dispensed with, neglected, overlooked, rejected, and unfelt.”
“**Pre-Raphaelitism; or, Obsoletism in Art.**” *Bentley’s Miscellany* (Jun. 1852)

(5)

“The interest of this work is purely pathological; the figures in it being simply illustrations of the scrofulous or strumous diathesis. Their emaciated bodies, their shrunken legs, and tumid ankles, are the well-known characteristics of that morbid state of style. [...] To render the phenomena of morbid anatomy is clearly the speciality of the artist. [...] but he should limit himself to the strictly human subject.”

“**Pathological Exhibition at the Royal Academy.**” *Punch* (May 18, 1850)

“[...] this painful display of anatomical knowledge, and studious vulgarity of portraying the youthful Saviour as a red-headed Jew boy [...] ”

“**The Royal Academy Exhibition.**” *The Builder* (Jun.1, 1850)

“The soi-disant Pre-Raphaelite ignores the principles of Art, and affects to despise all the approaches hitherto made towards the establishment of fixed ideas on the subject of beauty and taste. [...] searching out its – perhaps disgusting – details with microscopic eye, thinks that he has achieved all by a successful imitation, and hopes by this process to work out a patent way to the true and the beautiful.” “**Fine-Art Gossip.**” *The Athenaeum* (Aug. 7, 1850)

(6)

“As in nature we do not infer a superior soul or sentiment from a deformed, imperfect, or diseased body, how can such an idea possibly obtain recognition in Art – and if it did, wherein would society be the gainer? What is disagreeable in nature, is disagreeable in Art; and to stereotype the disagreeable is an abuse of Art.”

“**Modern Moves in Art.**” *The Art-Journal* (Sep. 1, 1850)

(7) “Pre-Raphaelites made the mistake of going back to Nature, trying to be content with naturalistic truth, and doing without the truth of art.”

“**The Royal Academy.**” *The Leader* (May 14, 1853)

(8) (いづれも本文中の Joshua Reynolds, *Discourses on the Fine Arts* の引用部分より)

“All the objects which are exhibited to our view by nature, upon close examination will be found to have their blemishes and defects. The most beautiful forms have something about them like weakness, minuteness, or imperfection. But it is not every eye that perceives these blemishes. It must be an eye long used to the comparison of these forms; [...] This long laborious comparison should be the first study of the painter who aims at the great style. By this means he acquires a just idea of beautiful forms; he corrects nature by herself – her imperfect state by her more perfect. [...] This idea of the perfect state of nature, which the artist calls the Ideal Beauty, is the great leading principle by which works of genius are conducted.”

“A landscape painter certainly ought to study anatomically [...] all the objects which he paints; but when he is to turn his studies to use, his skill, as a man of genius, will be displayed in showing the general effect, preserving the same degree of hardness or softness which the objects have in nature; for he applies himself to the imagination, not to the curiosity, and works not for the virtuoso or the naturalist, but for the common observer of life and nature. When he knows his subject, he will know not only what to describe, but what to omit; and this skill in leaving out, is, in all things, a great part of knowledge and wisdom.”

“Pre-Raphaelitism in Art and Literature.” *British Quarterly Review* (Aug. 1852)

(9)

“Nature is the great and true fields of study; but the mere study of nature without knowledge of what to select, will not lead to the production of fine works.”

“Pre-Raphaelitism by John Ruskin.” *The Builder* (Sep. 13, 1851)

(10)

“You will have the goodness to discharge from your minds all Post-Raphael ideas, all religious aspirations, all elevating thoughts, all tender, awful, sorrowful, ennobling, sacred, graceful, or beautiful associations, and to prepare yourselves, as befits such a subject Pre-Raphaelly considered for the lowest depths of what is mean, odious, repulsive, and revolting.”

(Charles Dickens) “Old Lamps for New Ones.” *Household Words* (Jun. 15, 1850)

(11)

“ [...] we decidedly opine that this might be effected without adopting the quaint distortions of figure”
“**Fine Arts.**” *Guardian* (May 8, 1850)

“The intentional deformities, such as the frost-bitten toes of Joseph, the sore heel of the Virgin, &c, are not at all to our taste.”

“**Exhibition of the Royal Academy.**” *Illustrated London News* (May 14, 1850)

“So much has already been said in censure of the perversion of great ability, [...] the affectation of endeavouring to present nature not as she is usually, but by effecting the most literal depiction of the most ill-adapted models, characterized by, it must be allowed, not singular discrepancies and deformities, and hyperbolizing certain life-like incongruous characteristics, without the least degree endeavouring to idealize, in order to impress the notion of ‘truth’.”
“**The Royal Academy Exhibition.**” *The Builder* (Jun. 1, 1850)

(12) “ [...] it is good to know that the National Academy thoroughly feels and comprehends the high range and exalted purposes of Art; distinctly perceives that Art includes something more than the faithful portraiture of shavings, or the skilful colouring of drapery imperatively requires, in short, that it shall be informed with mind and sentiment; [...] It is likewise pleasing to reflect that the great educational establishment foresees the difficulty into which it would be led, by attaching greater weigh to mere handicraft, than to any other consideration even to consideration of common reverence or decency; [...] ”

(Charles Dickens) “**Old Lamps for New Ones.**” *Household Words* (Jun. 15, 1850)

(13)

“Whatever they fail, it is in wanting elegance of fancy. They lapse too much into dreary, arithmetical Cocker-cum-Walkingame dustiness that is powerfully depressing.” (73)

“It seems to me that what the Xmas No wants is something with no detail in it, but a tender fancy that shall hit a great many people. This is what I am trying for.” (75)

“ ‘The Stereoscope’ is dreadfully literal. Some fancy must be got into the No. if John writes an article for it himself.” (113)

R.C. Lehman (ed.), *Charles Dickens as editor, being letters written by him to William Henry Wills, his sub-editor.*

(14)

“ [...] an almost painful minuteness of finish and detail; a disregard of the ordinary rules of composition and colour; and an evident intention of not appealing to any popular predilections on the subject of grace or beauty.”

“Their strict attention to detail precludes, at present, any attainment of harmony and singleness of effect.”

(Wilkie Collins) “The Exhibition of the Royal Academy.” *Bentley’s Miscellany* (Jun. 1851)

(15) “ Why should not Mr. Millais have sought, as a model for his ‘Woodman’s Daughter,’ a child with some of the bloom, the freshness, the roundness of childhood, instead of the sharp-featured little workhouse-drudge whom we seen on his canvas? Would his colour have been less forcible, his drawing less true, if he had conceded thus much to public taste?.”

(Wilkie Collins) “The Exhibition of the Royal Academy.” *Bentley’s Miscellany* (Jun. 1851)

(16) “ [...] we admire sincerely their earnestness of purpose, their originality of thought, their close and reverent study of nature. But we cannot, at the same time, fail to perceive that they are as yet only emerging from the darkness to the true light; that they are at the critical turning point of their career; and that, on the course they are now to take; on their renunciation of certain false principles in their present practice, depends our chance of gladly welcoming them, one day, as masters of their art – as worthy of the greatest among their predecessors in the English school.”

(Wilkie Collins) “The Exhibition of the Royal Academy.” *Bentley’s Miscellany* (Jun. 1851)

(17)

“ [...] the Pre-Raphaelite Brethren have more modestly and informedly studied nature, and in her working out for themselves the canons, they find there what they might have found in the works of Raphael and Titian. [...] Millais is getting out of his apprenticeship, and emerging into Raphaelitism. The school has gone a long way round;”

“Royal Academy Exhibition.” *The Leader* (May 15, 1852)

“Mr. Millais – the Raphael of our Pre-Raphaelites, and whose powers of thought, execution and industry are undeniable [...] ”

“Fine Arts: Royal Academy.” *Athenaeum* (May 22, 1852)

“ [...] the Pre-Raphaelites and especially Millais – have themselves improved – have, while

retaining their peculiar excellences, got rid of some of their more obvious faults;"

"Pre-Raphaelitism in Art and Literature." *British Quarterly Review* (Aug. 1852)

"This year Mr. Millais has corroborated the promise made years gone by, and by his present picture firmly establishes himself amongst the first of our painters."

"The Royal Academy Exhibition." *Builder* (May 7, 1853)

(18)

"It is a beautiful design, in every way; subject, composition, treatment, all harmonizing and contributing to the bringing forth the inner sentiment."

"Royal Academy Exhibition." *The Leader* (May 15, 1852)

"Mr. Millais's Huguenot [...] is not and could not be a transcript from nature; it is a thought or invention of the painter."

"Pre-Raphaelitism in Art and Literature." *British Quarterly Review* (Aug. 1852)

(19)

"In the picture which tells the most complete story, 'The Peace Concluded,' Millais has, perhaps, unconsciously worked out, not this pre-Raphaelite, but this Raphaelite principle."

"Exhibition of the Royal Academy." *The Leader* (May 24, 1856)

(20)

"There is a horrible respectability about most of the best of them – a little, finite, systematic routine in them, strangely expressive to me of the state of England itself. [...] There are no end of bad pictures among the French, but Lord! the goodness also! – the fearlessness of them; the bold drawing; the dashing conception; the passion and action in them!" (123)

"Don't think it a part of my despondency about public affairs, and my fear that our national glory is on the decline, when I say that mere form and conventionalities usurp, in English art, as in English government and social relations, the place of living force and truth." (124)

John Forster, *The Life of Charles Dickens*. vol.3.

(21)

“One of our most remarkable Insularities is a tendency to be firmly persuaded that what is not English is not natural. [...] That is to say, - the figures expressing themselves in the vivacious manner natural in a greater or less degree to the whole great continent of Europe, were overcharged and out of the truth, because they did not express themselves in the manner of our little Island – which is so very exceptional that it always places an Englishman at a disadvantage, out of his own country, until his fine sterling qualities shine through his external formality and constraint.” (Charles Dickens) “Insularities.” *Household Words* (Jan. 19, 1856)

(22)

“We believe High Art to be the Art which most directly and comprehensively appeals to the largest member of intelligent people of all classes. [...] These notions are, no doubt, highly heretical, according to the canon-laws of Art, as established by great critics, lectures, and writers in guide-books. But the thinking public is beginning to doubt those laws in some places, and to defy them altogether in others; and we have the honour of siding most cordially with the thinking public.” “High Art of a New Kind.” *The Leader* (Dec. 2, 1854)

(23)

“The time is ripe. Authority even if it blind is not yet deaf: and the voice of few, promising to become the voice of many must be heard, and must be obeyed, for they are in earnest; what they say, they believe..” “Two Pictures.” *Oxford and Cambridge Magazine* (Aug. 1856)

(24)

“For my own part, I have long thought, and shall always continue to believe, that this same obstacle is nothing more nor less than the Cant of Criticism, which has got obstructively between Art and the people. [...] By the Cant of Criticism I desire to express, in one word, the conventional laws and formulas, the authoritative rules and regulations which individual men set up to guide the tastes and influence the opinions of their fellow-creatures. [...] when Criticism sits altogether apart, speaks opinions that find no answering echo in the general heart, and measures the greatness of intellectual work by anything rather than the very highest to the very humblest, then, as it seems to me, Criticism becomes Cant and forfeits all claim to consideration and respect.”

“ [...] what a singularly conventional thing the question of the value or worthlessness of a picture by an old master has become in our day.”

“If anything I can say here will help, in the smallest degree, towards encouraging intelligent

people of any rank to turn a deaf ear to everything that critics, connoisseurs, lecturers, and compilers of guide-books can say to them; to trust entirely to their own common sense when they are looking at pictures; and to express their opinion boldly, without the slightest reference to any precedents whatever, I shall have exactly achieved the object with which I now apply myself to the writing of this paper.”

“ [...] the remedy is to judge for ourselves, and to express our opinions, privately and publicly, on every possible occasion, without hesitation, without compromise, without reference to any precedents whatever. Public opinion has had its victories in other matters, and may yet have its victory in matters of Art. We, the people, have a gallery that is called ours; let us do our best to have it filled for the future with pictures [...] that we can get some honest enjoyment and benefit from.”

(Wilkie Collins) “To Think, or Be Thought for?.” *Household Words* (Sep. 13, 1856)

(25)

“ [...] the passions which elsewhere furnish the raconteur with ready-made romances are kept in check by the restraints of our national manners and our moral code.”

“[Our canons of criticism] insist upon method and uniformity; sanction no truth but universal truth; and prohibit all excursions from the straight track into the erratic deviations of real life.”

“We must shuffle off the traditional descriptions, the oppressive reflections, the sleepy dialogue, the bits of scenery which have nothing to do with the action, and all other extraneous ferneries which are inserted only to show off the literary accomplishments of the author; and we must go straight to the vital interest, and keep to it to the end.”

“The Art of Story-Telling.” *Fraser’s Magazine* (Jun. 1856)

(26)

“Lingering over the delineation of characters and of manners, our novelists began to lose sight of the story and to avoid action. [...] As modern stories are intended not to set people to sleep, but to keep them awake, instead of the narrative breaking down into a soporific dullness, it was necessary that it should rise at the close into startling incident.”

(E.S. Dallas) “Great Expectations.” *The Times* (Oct. 17, 1861)

“But now, when even our novels are full of reflection, when the greatest sin which has been laid to the charge of our Thackeray and our Dickens is that they write with a purpose, we are in our moment of leisure compelled to seek refuge from thought in sensations, to pass from one extreme to the other. [...] not because we are less intellectual, but because it is a necessity of our existence that, in the hour of play, we should fly thought, and cultivate sensation.

(E.S. Dallas) “Popular Literature – Periodical Press.”

***Blackwood’s Edinburgh Magazine* (Jan. 1859)**

(27)

“That fusion of the graces of the imagination with the realities of life, which is vital to the welfare of any community, and for which I have striven from week to week as honestly as I could during the last nine years, will continue to be striven for ‘all the year round’.”

(Charles Dickens) “Announcement in ‘Household Words’ of the Approaching Publication of ‘All the Year Round’.” *Household Words* (May 28, 1859)

(28)

“Mr. Dickens has tried another experiment. The periodical which he conducts is addressed to a much higher class of readers than any which the penny journals would reach, and he has spread before them novel after novel specially adapted to their tastes. The first of these fictions which achieved a decided success was that of Mr. Wilkie Collins – *The Woman in White*. [...] If Mr. Dickens, however, chose to keep the common herd of readers together by the marvels of an improbable story, he attracted the better class of readers by his fancy, his fun, and his sentiment. Altogether, his success was so great as to warrant the conclusion, which four goodly editions already justify, that the weekly form of publication is not incompatible with a very high order of fiction.”

(E.S. Dallas) “Great Expectations.” *The Times* (Oct. 17, 1861)