

(1) The third gentleman in *Hard Times*

- (a) 'That's a horse. Now, let me ask you girls and boys, Would you paper a room with representations of horses?'. . . One corpulent slow boy, with a wheezy manner of breathing, ventured the answer, Because he wouldn't paper a room at all, but would paint it. 'You must paper it,' said the gentleman, rather warmly. 'You must paper it,' said Thomas Gradgrind, 'whether you like it or not. Don't tell *us* you wouldn't paper it. What do you mean, boy?' (5)
- (b) 'I'll explain to you, then,' said the gentleman, after another and a dismal pause, 'why you wouldn't paper a room with representations of horses. Do you ever see horses walking up and down the sides of rooms in reality -- in fact? . . . Why, then, you are not to see anywhere, what you don't see in fact; you are not to have anywhere, what you don't have in fact. What is called Taste, is only another name for Fact. . . This is a new principle, a discovery, a great discovery,' said the gentleman. (5)
- (c) 'Now, I'll try you again. Suppose you were going to carpet a room. Would you use a carpet having a representation of flowers upon it?' . . . You don't walk upon flowers in fact; you cannot be allowed to walk upon flowers in carpets. You don't find that foreign birds and butterflies come and perch upon your crockery; you cannot be permitted to paint foreign birds and butterflies upon your crockery. You never meet with quadrupeds going up and down walls; you must not have quadrupeds represented upon walls. You must see,' said the gentleman, 'for all these purposes, combinations and modifications (in primary colours) of mathematical figures which are susceptible of proof and demonstration. This is the new discovery. This is fact. This is taste.' (5-6)

(2) Mr. Skimpole in *Bleak House*

- (a) [H]e [Mr. Skimpole] seemed quite relieved to think that it [his furniture] was gone. Chairs and tables, he said, were wearisome objects; they were monotonous ideas, they had no variety of expression, they looked you out of countenance, and you looked them out of countenance. (243)
- (b) . . . We wanted a couple of arm-chairs, and we hadn't got them, and therefore of course we looked to a man who *had* got them, to lend them. Well! this morose person lent them, and we wore them out. When they were worn out, he wanted them back. He had them back. He was contented, you will say. Not at all. He objected to their being worn. I reasoned with him, and pointed out his mistake. I said, "Can you, at your time of life, be so headstrong, my friend, as to persist that an arm-chair is a thing to put upon a shelf and look at? That it is an object to contemplate, to survey from a distance, to consider from a point of sight? Don't you *know* that these arm-chairs were borrowed to be sat upon?" (599)

(3) ロンドン万博で展示された家具や装飾品 (装飾過多で機能不全なもの)

(a) Dreamer's Chair

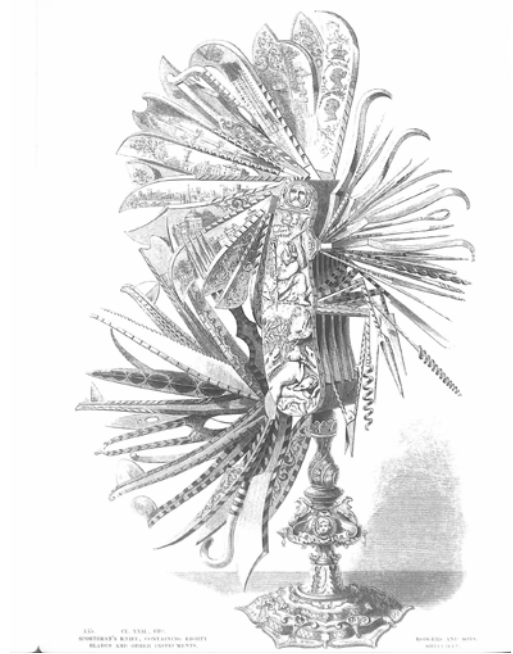
(*Official Catalogue, Vol.2*)



50. ENGL. 187.—EASY CHAIR, IN FAIRER MADE.  
JACQUEN AND PICTURON. BALLEN •FRANK WALT, AND FRIEDRICH.

(b) Sportman's knife

(*Official Catalogue, Vol.4*)



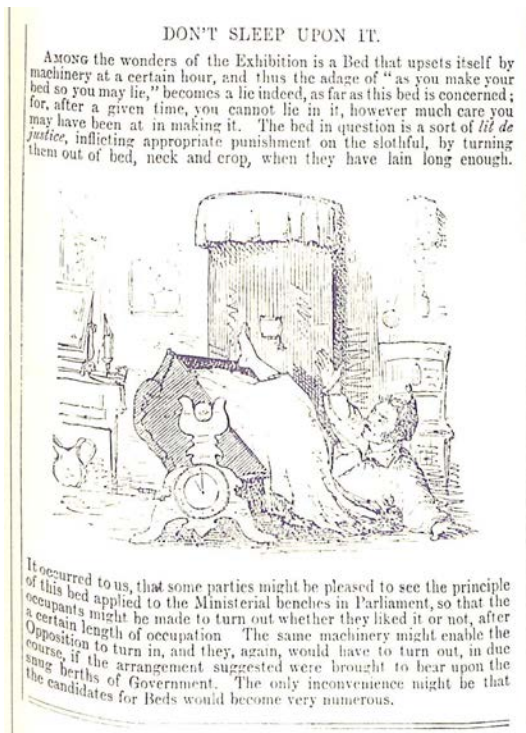
53. ENGL. 187.—SPORTSMAN'S KNIFE, IN THE ORIGINAL SHEATH.  
BLADES AND GRASS CUTTING KNIFE.  
BIRMINGHAM AND MANCHESTER, 1871.



Rampentahl • Stag-horn-Furniture

(c) German Horn chair

(*Official Catalogue, Vol.4*)



(d)目覚まし機能で傾くベッド  
 『パンチ』誌 20 巻 1851 年

(e)グッタペルカ樹脂帽：  
 装飾過多で、被りにくく脱ぎにくい  
 帽子  
 『パンチ』誌 20 巻 1851 年



(4) Edmund Widdowson in *The Odd Women*

Little change had been made in the interior of the house since its master's marriage. The dressing-room adjoining the principal bed-chamber was adapted to Monica's use, and a few ornaments were added to the drawing-room. Unlike his deceased brother, Widdowson had the elements of artistic taste; in furnishing his abode, he took counsel with approved decorators, and at moderate cost had made himself a home which presented no original features, but gave no offence to a cultivated eye. The first sight of the rooms pleased Monica greatly. She declared that all was perfect, nothing need be altered. (129-130)

(5) Nancy Lord in *In the Year of the Jubilee*

(a) With one exception, all parts of the abode presented much the same appearance as when Stephen Lord first established himself here. . . Nancy's bedroom alone displayed the influence of modern ideas. On her twentieth birthday, the girl received permission to dress henceforth as she chose . . . and at the same time was allowed to refurnish her chamber. . . In her own little domain, Miss Lord made a clean sweep of rude appointments, and at small expense surrounded herself with pretty things. The woodwork and the furniture were in white enamel; the paper had a pattern of wild-rose. A choice chintz, rose-leaf and flower on a white ground, served for curtains and for bed-hangings. Her carpet was of green felt, matching in shade the foliage of the chintz. On suspended shelves stood the books which she desired to have near her, and round about the walls hung prints, photographs, chromolithographs, selected in an honest spirit of admiration, which on the whole did no discredit to Nancy's sensibilities. (24)

(b) "How comfortable you are here! What a delightful old place to live in! . . . I should like to live here; how I should enjoy it after that hateful Grove Lane! Shall I live here with you some day?" "There wouldn't be room for two. Why, your dresses would fill the whole place." (154)

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