

ディケンズ・フェロウシップ秋季総会 2018年10月13日(神戸研究学園都市 UNITY)

特別研究発表

ターヴィドロップ舞踊学院の徒弟の行く末

— 『荒涼館』 および 『リトル・ドリット』 におけるダンス分析—

桐山恵子(京都府立大学)

1a. Most historiography which traces the history of ballet in Britain in the nineteenth century delights in recording the period of the 1830s and 1840s, to which the term the Romantic era is ascribed. Reflecting, albeit a little belatedly, the Romantic dichotomies between flesh and spirit; human and supernatural; love and death; culture and nature, works such as *La Sylphide*(1832) and *Giselle*(1841) are still in repertoire today . . . The presence of ballet was sustained on the stages of respectable theatres such as the King's Theatre (later Her Majesty's) in London until the late 1850s, when the fashion for opera overtook ballet. Its history from the 1850s to 1880s is still shadowy but it is safe to say that, whilst retaining a place in opera productions, ballet as a discrete form lost favour. It did not disappear, however, but was sustained within the context of popular entertainment. (Carter 1)

1b. By the 1850s, Victorian sensibilities, which reflected the attitudes of the Christian church in its suspicion of anything relating to human bodies and sexuality, shunned the ballet in favour of opera, and it disappeared as a discrete performance from the stages of Her Majesty's and Covent Garden. (Carter 13)

2a. The primary purpose of dance masters and their published dance manuals was to teach middle-and upper-class men the art of moving in public space so that they could successfully participate in polite society as gentlemen. (Engelhardt 26)

2b. [I]t seems logical that the masters of the art who teach refinement to the upper classes would themselves be refined, worthy of high acclaim and social status. The fact is, however, that these refiners, these dance masters, were a motley crew whose ambiguous origins and migratory patterns are difficult to trace. (Engelhardt 27)

3a. It is hardly possible to enumerate the disadvantages that arise from an awkward deportment of the person. It is therefore of the utmost consequence to commence by forming a genteel and elegant carriage or deportment of the body. (Strathy 13)

3b. 'I felt I was so awkward,' she replied, 'that I made up my mind to be improved in that respect, at all events, and to learn to dance. I told Ma I was ashamed of myself, and I must be taught to dance. (*Bleak House* 202)

3c. 'He[Old Mr Turveydrop] is celebrated, almost everywhere, for his Deportment.'

'Does he teach?' asked Ada.

'No, he don't teach anything in particular', replied Caddy. 'But his Deportment is beautiful.' (*Bleak House* 203)

3d. I began to inquire in my mind whether there were, or ever had been, any other gentlemen, not in the dancing profession, who lived and founded a reputation entirely on their Deportment. (*Bleak House* 212)

4. Several young lady pupils, ranging from thirteen or fourteen years of age to two or three and twenty, were assembled; and I was looking among them for their instructor, when Caddy, pinching my arm, repeated the ceremony of introduction. 'Miss Summerson, Mr Prince Turveydrop!' (*Bleak House* 207)

5. It may not be for me to say that I have been called, for some years now, Gentleman Turveydrop; or that His Royal Highness the Prince Regent did me the honor to inquire, on my removing my hat as he drove out of the Pavilion at Brighton(that fine building), "Who is he? Who the Devil is he? Why don't I know him? Why hasn't he thirty thousand a year?" (*Bleak House* 210)

6a. During Louis's era, ballet was a courtly activity, engaged in primarily by men performing both male and female roles. Even when the ballet moved to the stage and women were invited into the dance companies, their roles were less physically demanding, and the jumping and turning were left exclusively to men. (Engelhardt 33)

6b. In the early 1800s, however, we see a complete reversal of this gendered ordering, with female dancers becoming the center rather than the periphery of stage spectacle and increasingly performing the male roles as well as the female in a form of burlesque called travesty dancing. What effected this change was, in part, the rhetorical work of dance critics who reviled male dancers as effeminate and the exhibition of the male body as an insult to nature. (Engelhardt 33)

6c. By the end of the nineteenth century there was increasing distaste at seeing a man realistically portraying a woman, concurrent with a growing condemnation of 'homosexuality', and this invariably influenced theatre criticism. As a result, the male actor dressed as a woman was frequently classed as an anomaly. (Radcliffe 122)

7a. The elder Mr Turveydrop was in bed, I found, and Caddy was milling his chocolate, which a melancholy little boy who was an apprentice—it seemed such a curious thing to be apprenticed to the trade of dancing—was waiting to carry up-stairs. (*Bleak House* 563)

7b. The notion of the apprentices was still so odd to me, that I asked Caddy if there were many of them?

'Four,' said Caddy. 'One in-door, and three out.' (*Bleak House* 564)

7c. The apprentices were the queerest little people. Besides the melancholy boy, who I hoped had not been made so by waltzing alone in the empty kitchen, there were two other boys, and one dirty little limp girl in a gauzy dress. (*Bleak House* 565)

8. I asked Caddy what had made their parents choose this profession for them? Caddy said she didn't know; perhaps they were designed for teachers; perhaps for the stage. (*Bleak House* 565)

9a. Throughout the 1880s and 1890s a new theatrical genre grew up around performing children. The industry adopted fresh strategies that took the marketing of children to a higher level. Astute managers fashioned new style productions consisting of all-child casts. This form of commercial development indicates that the industry employed children primarily as profit generators. (Colclough 22-23)

9b. Children who participated in productions as individuals constituted a minority of those involved in theatre. A far greater majority were employed as dancers or as supernumeraries in pantomime. For them training in movement was more important than voice, and there were many opportunities to learn ballet from 'dancing masters'. (Varty 32)

9c. While adult theatrical wage rates were usually lower than those for comparably educated and experienced women from the middle and lower-middle classes, children

gained a considerable financial advantage through theatrical employment. (Davis 32)

10a. Her sister[Fanny] had a great desire to learn the dancing-master's art, and seemed to have a taste that way . . . The sister was so apt a pupil, and the dancing-master had such abundant leisure to bestow upon her (for it took him a matter of ten weeks to set to his creditors, lead off, turn the Commissioners, and right and left back to his professional pursuits), that wonderful progress was made. Indeed the dancing-master was so proud of it, and so wishful to display it before he left, to a few select friends among the collegians, that at six o'clock on a certain fine morning a minuet de la cour came off in the yard . . . and the steps were so conscientiously executed, that the dancing-master, having to play the kit besides, was thoroughly blown. (*Little Dorrit* 87-88)

10b. The sister became a dancer . . . He[a ruined uncle] had been a very indifferent musical amateur in his better days; and when he fell with his brother, resorted for support to playing a clarionet as dirty as himself in a small Theatre Orchestra. It was the theatre in which his niece became a dancer; he had been a fixture there a long time when she took her poor station in it; and he accepted the task of serving as her escort and guardian . . . To enable this girl to earn her few weekly shillings, it was necessary for the Child of the Marshalsea to go through an elaborate form with the Father. (*Little Dorrit* 89)

11a. The use of *pointe* work by the principal was one of the devices by which the demarcation between her and the *corps* was maintained. . . . The ballerina's foreign 'otherness' and the *corps'* British-ness, compounded by the fixity of the class structure, were played out as rigidly on stage as it was in society. (Carter 51, 62)

11b.

**The Ballet      Thomas Hardy**

They crush together—a rustling heap of flesh

Of more than flesh, a heap of souls; and then

They part, enmesh,

    And crush together again,

Like the pink petals of a too sanguine rose

    Frightened shut just when it blows.

Though all alike in their tinsel livery,

And indistinguishable at a sweeping glance.

They muster, maybe,  
As lives wide in irrelevance;  
A world of her own has each one underneath,  
Detached as a sword from its sheath.

Daughters, wives, mistresses; honest or false, sold, bought;  
Hearts of all sizes; gay, fond, gushing, or penned,  
Various in thought  
Of lover, rival, friend;

Links in a one-pulsed chain, all showing one smile,

Yet severed so many a mile! (『英国詩でダンス—ページのなかのバレリーナ』 96)

12a. The hierarchy of the ballet companies was rigid and, if it happened at all, it was rare for dancers to progress from *corps* to principal status. The *corps*, however, had a clearly defined internal structure based on ‘rows’ or lines. The dancers were placed in first, second and third rows depending not just on their talent but also on their age and looks. (Carter 31)

12b. ‘Now, ladies!’ said the boy in the Scotch cap. ‘Now, darlings!’ said the gentleman with the black hair. They were every one gone in a moment, and the music and the dancing feet were heard again.

Little Dorrit sat down in a golden chair, made quite giddy by these rapid interruptions. Her sister and the rest were a long time gone; and during their absence a voice (it appeared to be that of the gentleman with the black hair) was continually calling out through the music, ‘One, two, three, four, five, six-go! One, two, three, four, five, six-go! Steady, darlings! One, two, three, four, five, six-go!’ Ultimately the voice stopped, and they all came back again, more or less out of breath, folding themselves in their shawls, and making ready for the streets. (*Little Dorrit* 254)

13a. Theatrical dancing was a humble profession in Victorian times, but in spite of the modest rewards and the taint of social prejudice, many of its practitioners were proud to belong to it. And no doubt dancers were united by a common bond just as they are today. (Guest 6)

13b.

**Décor de Théâtre**

**Behind the Scenes: Empire**      **Arthur Symons**

The little painted angels flit,  
See, down the narrow staircase, where  
The pink legs flicker over it!

Blonde, and bewigged, and winged with gold,  
The shining creatures of the air  
Troop sadly, shivering with cold.

The gusty gaslight shoots a thin  
Sharp finger over cheeks and nose  
Rouged to the colour of the rose.

All wigs and paint, they hurry in:  
Then, bid their radiant moment be  
The footlights' immortality!      (『英国詩でダンス—ページのなかのバレリーナ』 95)

14. I had seen the chorus girls and the ballet dancers come on the stage and do their business in the usual easy and graceful way, and like the ordinary playgoer thought their efforts excellent; but I never dreamed that it was the result of hard and strict training. This training reminded me of the Army I had just left, but our “physical jerks,” as they are irreverently termed nowadays, were not nearly so strenuous as the leg exercises that our ballet girls had to go through. (Jupp 33)

15. And thus she sat at the gate, as it were alone; looking up at the stars, and seeing the clouds pass over them in their wild flight—which was the dance at Little Dorrit's party.

‘If it really was a party!’ she thought once, as she sat there. ‘If it was light and warm and beautiful, and it was our house, and my poor dear was its master, and had never been inside these walls. And if Mr Clennam was one of our visitors, and we were dancing to delightful music, and were all as gay and lighthearted as ever we could be!’  
(*Little Dorrit* 190)

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『ラ・シルフィード』



『ジゼル』

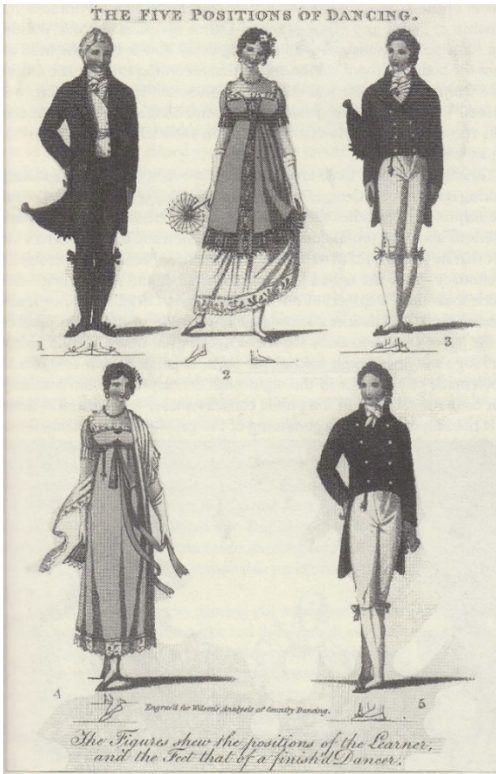


Figure 1.1. "The Five Positions of Dancing," included in Thomas Wilson's dance manual, *An Analysis of Country Dancing* (printed by James Gillet and published by J. S. Dickson, 1811). Ruth N. and John M. Ward collection of music for dance, The Harvard Theatre Collection, Houghton Library.

Figure 1.2. "The Dancing Lesson" (1825), by George Cruikshank. Victoria and Albert Museum 23690.6.

「ダンスにおける5つの足のポジション」

「ダンス・レッスン」



『荒涼館』からの挿絵