

教育部人文社會學科學術強化創新計畫  
【維多利亞小說與物質文化經典研讀課程】

期中報告

年度成果總報告

補助單位：教育部

計畫類別： 經典研讀課程

經典研讀活動

執行單位：國立台灣大學外文系

計畫主持人：李紀舍

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## 一、 計畫名稱：

「維多利亞小說與物質文化」經典研讀課程

## 二、 計畫目標

這門研討課探討維多利亞巔峰時期的小說。藉由小說文字中所呈現的物質文化，我們將探索其背後複雜的社會歷史議題。這些維多利亞小說的背景是一個前所未有的物質積累的時代，我們討論的重點將是這些小說如何一方面複製了當時的物質文化、另一方面卻也重塑了當時的物質文化。小說文字與物件間的複雜連結需以跨學科的研究取徑來切入。本課程的研究方法跨越文學研究、歷史研究與物質文化研究。學生在注意情節推衍之外，也應注重小說的表層。

本課程希望強調小說書寫的時空背景，並提出幾個關於小說形式與功能的重要問題：物件的書寫是如何配置於維多利亞小說中？「寫實視角」是如何藉著背景式的物件書寫而得到鞏固？寫實小說在將物質的生產與消費連結到日常生活的過程中可能扮演了哪些角色？課程結束之後，學生應對所選的經典閱讀有相當熟晰度，並且能展現從事文學的社會歷史研究時所需的技巧。

### 三、導讀

#### (一) 課表

	Assigned Reading	Themes	Theory and Criticism
9/16	Introduction	Victorian Novel and Material Culture: A Survey	Mills
9/23	<i>Jane Eyre</i>	Material Studies: Questions and Methods	Csikszentmihalyi and Rochberg-Halton; Daston
9/30		History: Methodological Considerations	Blake; "Introduction," Freedgood
10/7		Nineteenth-century Material Culture: Examples of Analysis	"Souvenirs of Sadism," Freedgood; Armstrong
10/14	<i>Vanity Fair</i>	Portable Property	Pocock Plotz
10/21	Not in session		
10/28		Bazaar and Woman	Dyer
11/4		Finance and Insolvency	Trotter
11/11		Examples of Analysis	Lindner Miller
11/18	<i>Our Mutual Friend</i>	The Sanitary Reform	Halliday
11/25		Interior Decoration	Cohen; Brown
12/2		The Great Exhibition	Richards; Miller
12/9		Political Economy	Poovey; Gallagher
12/16	<i>Middlemarch</i>	Realism and	Stewart

		Description	Houston
12/23		Commodity Culture	Lysack
12/30		Thingness	“Toward a History of Literary Underdetermination” Freedgood
1/6			Review
1/13	Term Paper Due		

## (二) 参考書目

- Brantlinger, Patrick, and William B. Thesing. *A Companion to the Victorian Novel*. Blackwell Companions to Literature and Culture. Malden, Mass.: Blackwell, 2002.
- Briggs, Asa. *Victorian Things*. U of Chicago P ed. Chicago: U of Chicago P, 1989.
- Flanders, Judith. *Inside the Victorian Home: A Portrait of Domestic Life in Victorian England*. 1st American ed. New York: W.W. Norton & Company, 2004.
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- Lindner, Christoph. *Fictions of Commodity Culture: From the Victorian to the Postmodern*. Aldershot, Hampshire, England: Ashgate, 2003.
- Miller, Andrew H. *Novels Behind Glass: Commodity, Culture, and Victorian Narrative*. Literature, Culture, Theory. Cambridge [England] ; New York: Cambridge UP, 1995.
- Mitchell, Sally. *Daily Life in Victorian England*. 2nd ed. Westport, Conn.: Greenwood P, 2009.
- Novak, Daniel Akiva. *Realism, Photography, and Nineteenth-Century Fiction*. Cambridge Studies in Nineteenth-Century Literature and Culture. Cambridge, UK ; New York: Cambridge UP, 2008.

O'Gorman, Francis. *The Victorian Novel*. Blackwell Guides to Criticism. Oxford, UK: Blackwell Pub., 2002.

Poovey, Mary. *Making a Social Body: British Cultural Formation, 1830-1864*. Chicago: U of Chicago P, 1995.

Richards, Thomas. *The Commodity Culture of Victorian England: Advertising and Spectacle, 1851-1914*. London: Verso, 1990.

Stewart, Susan. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Baltimore: John Hopkins UP, 1984.

### (三) 研究經驗分享

#### 分享一

分享人	葉雅茹 (政治大學英文系英美文學博士)
主題	如何研究維多利亞時代：研究方法研討
大綱	<ul style="list-style-type: none"><li>I. The importance of Victorian period to our age<ul style="list-style-type: none"><li>1. Similarity</li><li>2. Difference</li><li>3. Examples in everyday life</li><li>4. Imagination</li></ul></li> <li>II. How to search a topic<ul style="list-style-type: none"><li>1. Your own context: examples</li><li>2. Victorian context: examples</li></ul></li> <li>III. Theoretical perspectives: back to the 'context'<ul style="list-style-type: none"><li>1. Your own interpretation: specific interpretation, but not subjective</li><li>2. Victorian readers' interpretation: put yourself into Victorian people's shoes</li></ul></li> <li>IV. Procedures<ul style="list-style-type: none"><li>1. Literary theories:</li><li>2. Information collecting, reading, and organizing</li></ul></li></ul>

	<p>3. Discussion with the instructor or classmates</p> <p>V. How to increase your knowledge of Victorian context</p> <ol style="list-style-type: none"> <li>1. Use library resources</li> <li>2. Use audio materials</li> <li>3. Discuss with the instructor or classmates</li> </ol> <p>VI. Q &amp; A</p>
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## 分享二

分享人	陳姿瑾 (台灣大學台文所碩士)
主題	女/城：論 90 年代以後台北城市文化變遷與「新世代」女性小說家
摘要	<p>本論文承繼女性文學、都市文學的文學脈絡，採取與「文化地理學」跨領域對話的方式討論 90 年代「新世代」女性小說家崛起與發展，深入女作家所處文學、文化、社會與時代背景脈絡，探討 90 年代以後城市變遷與文學之間的關係，以及在全球化脈絡底下的地方寫作特色。城市空間對於女性主體的影響，同時女性也可以透過對城市空間的掌握而得到解釋的權力，透過不同空間文本的解讀，理解女性與城市之間的關係。並且透過對於 90 年代女性作家的文本解讀，對女性議題的美學運作、婦女運動與女性文學的關係有更深入與清楚的了解。</p> <p>90 年代臺北城市歷經文化上整體的轉變，90 年代前期城市延續著解嚴後因政治鬆綁而朝向文化多元發展，90 年代中期因城市意識的興起而影響都市文化治理，也掀起了書寫城市的風潮。2000 年以後受到全球化的影響，「全球」與「在地」的議題越來越受重視，城市也從內部的危機意識轉變為城市外部的全球競爭，在此背景之下，文學與文化也同時轉變。在 90 年代臺灣婦女運動因內部差異而開始分化，婦女團體之間因不同立場產生激烈論辯，「世代」差異在議題選擇上有所區分，90 年代臺灣婦女運動與女性文學產生錯綜複雜的關係，在創作取向、文化出版機制與文化空間的交互影響中，開拓新一代女作家文學寫作面貌。在 90 年代以後「新世代」女作家繼往開來，呈現出多元異質的風貌。本文選擇五位女性小說家進行考察，藉由討論不同作家的創作歷程、寫作特色來看理解城市文化、女性意識對於文學書寫的影響。</p> <p>接著，進入文本分析時主要從「微觀」與「鉅觀」的兩個角度</p>

	<p>切入討論，分別以「居住空間」與「城市地景」兩個方向來觀察女性小說家筆下的城市空間。第一，從「公寓□家的辯證」討論女性的主體認同與居住空間的辯證關係，在此過程當中女性達到新的對「家」的認同。第二，從「地景」角度來看女作家眼中的城市，在作品當中我們可以看到在女性的小說作品拓展了女性城市經驗的再現，同時在呈現方式也有所不同。儘管每位女作家書寫的策略與方法不同，在研究中都顯現了女作家掌握了城市經驗的特質，並且進一步地拓展出女性書寫的新面向。</p>
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### 分享三

分享人	王育灃 (台灣大學外文所碩士生)
主題	維多利亞時期金融概論
大綱	<p>Themes</p> <ol style="list-style-type: none"> <li>1. Unlimited Liability       <ol style="list-style-type: none"> <li>A. Theological side of the problem: punishment from God (Poovey 155).</li> <li>B. Financial bankruptcy equals moral bankruptcy (Hilton 133).*</li> <li>C. Impediment to domestic circulation of money (Hilton 262).</li> </ol> </li> <li>2. Gentlemanly capitalism (Cain and Hopkins 22-29).       <ol style="list-style-type: none"> <li>A. Labor behind the scene.*</li> <li>B. Gentlemanly ideal*</li> <li>C. Topographical proximity.</li> </ol> </li> <li>3. "Banking: The Mobilization of Money Power," .       <ol style="list-style-type: none"> <li>A. People borrowed money to do big projects (Crosby 227).</li> <li>B. One borrowed money from someone whom he never met (Crosby 228).</li> <li>C. How the capital circulated, an example.           <p>"At the end of the harvest season in agricultural areas, for example, farmers had more money than they could profitably invest. To help their clients generate revenues, country bankers could send money to the London banks in which they held accounts, and these banks would make the capital available to borrowers, such as industrialists, who needed more money than their local banks could supply" (Poovey, "Introduction" 2).</p> </li> </ol> </li> <li>4. "[D]ematerialization of money" (Crosby 230).       <ol style="list-style-type: none"> <li>A. Money used to be taken as materialized in gold and silver coins. People had to learn to deposit their trust in papers.*</li> </ol> </li> </ol>



B. “[I]n a crisis, no one is a buyer and everyone...is trying to sell to raise money to meet the bills (or bank notes) presented for payment” (Crosby 229). Convertibility became a problem.

C. Real money did not move very often (Crosby 231).

D. A travelling bill of exchange (Crosby 232).

N.B. The difference between bills of exchange and bank notes.

“[T]he principal distinction between notes and bills is, that every individual, in passing a bill to another, has to indorse it, and by doing so makes himself responsible for its payment...every fresh issuer of the bill makes himself responsible for its value” (McCulloch 50).

Quotations and Discussion on the Text:

1. “It is not that you are selfish, brutal, and angry at the failure of speculation...it is that your partner has led you into it by the basest treachery and with the most sinister motives...a persecutor is bound to shew that the fallen man is a villain – otherwise he the persecutor is a wretch himself” (180-81).

2. “Certain of the best wines...has been purchased for his master, who knew that very well, by the butler of our friend John Osborne, Esquire, of Russell Square” (171).

→ If Mr. Sedley and Amelia register the moral undertone because of bankruptcy activated by unlimited liability, why should the objects in re-circulation fail to register moral vocabulary?

3. “A dreadful day it was for young Dobbin when one of the youngsters of the school, having run into the town upon a poaching excursions for hardbake and polonies, espied the cart of Dobbin and Rudge Grocer and Oilmen Thames St. John at the Doctor’s door discharging a cargo of the wares in which the firm dealt” (38).

4. Even though “all Saint James’s couldn’t produce a finer young fellow,” Becky could taunt George for his breed.

→ How to characterize the relation between gentlemen and objects?

Was a true gentleman a person who can register the past ownership?

	<p>(young stockbrokers and Dobbin).</p> <p>5. The theme of the “dematerialization of money” plays into the characterization of characters in <i>Vanity Fair</i>.</p> <p>“Ours is a ready-money society. We live among bankers and city big-wigs, and be hanged to them, every man, as he talks to you, is jingling his guineas in his pocket” (204). George talks about his father and his likes.</p> <p>“It was not quite convenient, but nevertheless George gave him a considerable present instalment in bank notes from his pocket-book, and a bill on his agent at a week’s date, for the remaining sum” (249).</p>
書目	詳見下附表

#### Works Cited

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- Crosby, Christina. “Financial.” *A Companion to Victorian Literature and Culture*. Ed. Herbert Tucker. Malden, MA: Blackwell, 1999. 225-43.
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->Useful general history.

Cain, P. J., and A. G. Hopkins. *British Imperialism: Innovation and Expansion 1688-1914*. London: Longman, 1993.

->For gentlemanly capitalism.

Finn, Margot C. *The Character of Credit: Personal Debt in English Culture, 1740-1914*. Cambridge: Cambridge UP, 2003.

Poovey, Mary, ed. *The Financial System in Nineteenth-Century Britain*. New York: Oxford UP.

-> First-hand materials organized in financial topics.

---. *Genres of the Credit Economy: Mediating Value in Eighteenth- and Nineteenth-Century Britain*. Chicago: U of Chicago P, 2008.

-> Cultural history of finance in the light of writing.

Taylor, James. *Creating Capitalism: Joint-Stock Enterprise in British Politics and Culture 1800-1870*. Suffolk: Boydell-Boydell and Brewer, 2006.

->For a complete discussion of debate over the merit of limited liability.

### 分享四

分享人	王育灃 (台灣大學外文所碩士生)
主題	維多利亞時期資料庫資源分享
內容	1. 台大圖書館相關資源連結 2. 維多利亞時期金融、寫實主義與文化相關書目 (詳見下附表)

#### 1. 台大圖書館相關資源連結

[Victorian Studies](#)

<http://web.ebscohost.com/ehost/detail?vid=1&hid=6&sid=a8439851-4b80-4729-a447-7b32a020a87d%40sessionmgr11&bdata=JnNpdGU9ZWhvc3QtbGl2ZQ%3d%3d#db=a9h&jid=VCS>

**Interdisciplinary Study in the Long Nineteenth Century**

<http://www.19.bbk.ac.uk/issue4/index.htm>

**Nineteenth Century Literature**

[http://lion.chadwyck.co.uk/showPage.do?DurUrl=Yes&TEMPLATE=/contents/abl\\_to c%2FNineteenthCenturyLiterature%2Fissues.jsp](http://lion.chadwyck.co.uk/showPage.do?DurUrl=Yes&TEMPLATE=/contents/abl_to c%2FNineteenthCenturyLiterature%2Fissues.jsp)

**The Economic History Review**

<http://www3.interscience.wiley.com/journal/118509292/home?CRETRY=1&SRETRY=0>

**The Making of the Modern World [First-hand literature of economics]**

<http://galenet.galegroup.com/servlet/MOME;jsessionid=67D2B0B44FD1807A4F20FD30074AA503?locID=twnc013>

**British Newspapers 1600-1900**

<http://find.galegroup.com/bncn/start.do?prodId=BNWS&userGroupName=twnc013>

**Punch [Famous British Periodical in the Nineteenth Century]**

[http://tulips.ntu.edu.tw/search~S5\\*cht?/tpunch/tpunch/1%2C30%2C35%2CB/frameset&FF=tpunch+lond&1%2C1%2C](http://tulips.ntu.edu.tw/search~S5*cht?/tpunch/tpunch/1%2C30%2C35%2CB/frameset&FF=tpunch+lond&1%2C1%2C)

**The Times Digital Archive 1785-1985**

[http://tulips.ntu.edu.tw/search~S5\\*cht?/ttimes/ttimes/1%2C190%2C244%2CB/frameset&FF=ttimes&8%2C%2C10/indexsort=-](http://tulips.ntu.edu.tw/search~S5*cht?/ttimes/ttimes/1%2C190%2C244%2CB/frameset&FF=ttimes&8%2C%2C10/indexsort=-)

**The Economist Historical Archive 1843-2003**

<http://www.tlema.com/economist/home.asp>

**Household Words: a weekly journal / conducted by Charles Dickens**

[http://tulips.ntu.edu.tw/search~S5\\*cht?/household+words/household+words/1%2C4%2C8%2CB/frameset&FF=household+words+a+weekly+journal&1%2C1%2C/indexsort=-](http://tulips.ntu.edu.tw/search~S5*cht?/household+words/household+words/1%2C4%2C8%2CB/frameset&FF=household+words+a+weekly+journal&1%2C1%2C/indexsort=-)

BHI: British Humanities Index [Bibliography only]

[http://csaweb111v.csa.com/ids70/quick\\_search.php?SID=qn9cfa0ps9mvqts5rid431lq7](http://csaweb111v.csa.com/ids70/quick_search.php?SID=qn9cfa0ps9mvqts5rid431lq7)

2

The collection of letters from Thomas and Jane Carlyle

<http://carlyleletters.dukejournals.org/>

## 2. 維多利亞時期金融、寫實主義與文化相關書目

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*1688-1914*. London: Longman, 1993.

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- and Future of National Currencies*. Ed. Emily Gilbert and Eric Helleiner.  
London: Routledge, 1999. 97-116.
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## 四、 研讀成果

### (一) 課堂報告

#### 第二週報告—*Jane Eyre* Part I

林岑恩

#### Notes on the First Volume of *Jane Eyre*

##### The red-room

(13-14)

From Jane's childish point of view, the red-room is left the way it is, "lonely in spite of its grandeur," because of her uncle's death in it.

In a way the ghastly encounter in the red room is her trial of initiation, after which none of the fictional world (e.g. *Gulliver's Travels*) is able to sustain her anymore, and therefore the immense sadness.

##### Mrs. Reed

"Mrs. Reed herself, at far intervals, visited it to review the contents of a certain secret drawer in the wardrobe, where were stored divers parchments, her jewel-casket, and a miniature of her deceased husband."

How do we make sense of Mrs. Reed's aversion for Jane? Fear overrides hatred.

##### The analogy of heat and vital power

There is an ongoing contest with Jane's vitality. Winter seems to be the time when Jane's energy is lowest, either in Gateshead or Lowood.

While the Reeds are often seen by the fireside in the drawing room, cozying with each other, Jane is often locked to herself in chill solitude. Ironically, the Reeds prove to be lifeless when Jane is the character most alive and most capable of feeling in Gateshead. Also, Mrs. Reed's effort to alienate Jane and extinguish her passions only fuels her vital will.

"My habitual mood of humiliation, self-doubt, forlorn depression fell damp on the embers of my decaying ire" (16).

Jane's passion and vitality is not one of optimism and fake cordiality. It is not something pleasant to the external world. However, it is also inadequate to explain it purely as anger, for pure anger is not sufficient to sustain her through the ascetic life in Lowood. In Jane the drive to live on seems particularly strong, in any condition under which she's tested.

This partly explains her fit in the red-room, which to the young Jane was the embodiment of death. Except this particular event, Jane is tough both physically and mentally. She is not infected sleeping next to Helen Burns, who was dying.

Thornfield

“I did not like re-entering Thornfield. To pass its threshold was to return to stagnation: to cross the silent hall, to ascend the darksome staircase, to seek my own little room and then to meet tranquil Mrs. Fairfax, and spend the long winter evening with her, and her only, was to quell wholly the faint excitement wakened by my walk,--to slip again over my faculties the viewless fetters of an uniform and too still existence; of an existence whose very privileges of security and ease I was becoming incapable of appreciating.”

Thornfield stands on the opposite end of a scale from Gateshead. If Gatehead is a place of violence, turbulences and intense emotions in which the only comfort Jane could seek is tranquil solitude, Thornfield provides another kind of challenge to Jane’s vital power.

“It is in vain to say human beings ought to be satisfied with tranquility: they must have action; and they will make it if they cannot find it. Millions are condemned to a stiller doom than mine, and millions are in silent revolt against their lot.”

## 第二週報告-- “Speechless” & “People and Things.”

劉仁洲

### 1. 摘要：

對 Lorraine Daston 而言，物的「物件性」是既意義性也物質性的。一半的意義性來自人類文化與傳統，例如符號，而另一半則來自物件內在的物質性，如重量、質感等。當物件開始與人產生關係、當它的某些特質引起人的注意時，物說話了。並且，會說話的物件總是混淆藝術與自然、主觀與客觀之間的分界。它是結合不同種類的幻想綜合體，引發新奇的經驗。

Csikszentmihalyi 和 Rochberg-Halton 的論點則著重人與物間的交流。這是一個環形的互惠關係，不僅人可以使用和詮釋物件，更重要的是物件可以影響並形塑人的生活。他們認為人與物件間最具生產力、最健康的交流方式是以感官經驗，而非以理性認知，因為在理性認知的過程中，我們只會回到熟悉的文化脈絡，但藉由感官經驗，我們能夠接收物件的內在特質並與其溝通。

For Lorraine Daston, the “thingness” of things is both meaningful and material: one half of thingness is acquired through human culture and convention (e.g. symbols), while the other half resides in the intrinsic materiality of things (e.g. weight, texture, etc). A thing talks when it establishes some kind of relationship with men, when some of its properties appeal to men. Moreover, a talkative thing always confuses the distinctions between art and nature, the objective and the subjective. It is a “chimera” that combines different species and generates novel experiences.

Csikszentmihalyi and Rochberg-Halton’s argument emphasizes the transaction between people and things, a circular reciprocity in which not only men can use and interpret things, but more importantly, things can also affect, direct, and mold human lives. They assert that the most productive and healthy transaction between people and things is one of “perception” rather than “recognition,” for by the latter we only fall back to our familiar cultural contexts, but through the former we can receive and communicate with the inherent qualities of things.

## 2. 大綱：

### Daston, Lorraine. “Speechless.”

- I. A world without things: no separation and no talking
- II. Things are “speechless” because “they are drowned out by all the talk about them”
- III. Talk and talkativeness
  - A. Repetition and narcissism
  - B. How things talk for themselves
    1. Idols: through human mediation
    2. Self-evidence: miracles
  - C. Reversal and replacement
    1. *Unheimlich* impostures (demonic or divine)
    2. Barthes’s mythologies
      - a. “form” (abstract ideology) vs. “sense” (contextualized embodiment)
      - b. “The thingness of things disappears . . . because it eludes the peculiar metalanguage of myth”
  - D. “The language of things derives from certain properties of the things themselves, which suit the cultural purposes for which they are enlisted”
- IV. Things and thingness: “things are simultaneously material and meaningful”

- V. Things that talk
  - A. “A particular cultural setting may accentuate this or that property, but a thing without any properties is silent”
  - B. From “being” (what things are) to “becoming” (how things are made)
    - 1. Discreteness
    - 2. Art/Nature
    - 3. Objectiveness/Subjectiveness
  - C. “Things that talk are often chimeras, composites of different species”
  - D. Scale: miniaturization and domestication
  - E. “Talkative things instantiate novel, previously unthinkable combinations. Their thingness lends vivacity and reality to new constellations of experience that break the old molds” “Only when the paradox becomes prosaic do things that talk subside into speechlessness”

### “The Glass Flowers”

- I. Introduction
  - A. Harvard Museum of Natural History, George Lincoln Goodale, Leopold and Rudolph Blaschka
  - B. What kind of things are the Glass Flowers?
    - 1. Art: mimesis, form, appearance
    - 2. Science: models and accuracy
  - C. Author’s concerns
    - 1. What is it about the Glass Flowers that wins them friends, that turns them into things that talk?
    - 2. How do the Glass Flowers attract amateurs and what are the sources of these affinities?
- II. Work
  - A. “Work was as much a part of the essence of the Glass Flowers as glass”
  - B. Blaschkas
    - 1. No secrets, only *delicate, gestures, strained eyesight, focused attention, and vast patience*
    - 2. Mysteries of craftsmanship vs. industrial mechanical reproduction
  - C. Goodale

1. Studied internal physiology of plants in a laboratory with a microscope
  2. “He must make some exertion to get knowledge, in order that it may become his”→self-sufficient observation and manual skill
- III. Accuracy
- A. Illustrations or type specimens?
    1. The two terms are mutually exclusive
    2. Too accurate to be typical
  - B. Hypertrophied accuracy trains morphology and detection of disguises
  - C. “The models did not simply represent nature; they replaced it”
- IV. Conclusion: The Perfect Copy
- A. “the quixotic dedication to the medium of glass and the painstaking efforts they at once embody and propagate”
  - B. They are representations that defy representation; they are the copy that cannot be copied; which somehow is more authentic than the original.

**Csikszentmihalyi and Rochberg-Halton. “People and Things.”**

- I. Introduction
  - A. “Things embody goals, make skills manifest, and shape the identities of their users”
  - B. Person-object transactions
- II. *The person as a pattern of psychic activity*
  - A. Basic fact: persons “are not only aware of their own existence but can assume control of that existence, directing it toward certain purposes”  
→self-awareness and self-control
  - B. Authors’ theory
    1. Personal consciousness
      - a. Attention, or psychic energy: through which intentions are accomplished; finite
      - b. Psychic activity: “intentions that direct the attention through which information is selected and processed in consciousness”
      - c. Cultivation: a psychic activity that focuses attention to the pursuit of goals→ individual becomes person
    2. Social system
      - a. “a predictable pattern of interaction among persons made possible by shared structures of attention”

- b. Socialization: reordering of consciousness (i.e. intention, attention, goal)
    - c. Ideal state: *plurality*
  - 3. Harmony between human and non-human systems (e.g. ecology)
 

“As humans’ ability to affect their environment increases, so must their consciousness grow to include patterns of energy based on principles different from their own”
  - 4. “Cultivation refers to the process of investing energy so that one becomes conscious of the goals operating within oneself, among and between other person, and in the environment”
- III. *The nature of things*
  - A. “any bit of information that has a recognizable identity in consciousness, a pattern that has enough coherence, or internal order, to evoke a consistent image or label”
  - B. Man-made objects
    - 1. Double dependence on intention
      - a. Interpretation
      - b. Manufacture
    - 2. They change, reflect, and are part of personhood
  - C. Hannah Arendt
    - 1. “planet” and “world”
    - 2. “The things of the world have the function of stabilizing human life”
  - D. Objects can contribute to or hinder person’s cultivation
- IV. *The objects of the household*

“an ecology of signs that reflects as well as *shapes* the pattern of the owner’s life”

### “What Things Are For”

- I. Introduction
  - A. “meaning is a process of communication involving signs”
  - B. Symbols are “signs whose relation to an object is based on convention”
  - C. The relationship between humans and symbols is reciprocal and circular
- II. *Symbols that mediate conflicts within the self*
  - A. Freud
    - 1. Inner conflict between *id* (libidinal drives) and superego

2. The *concept* of objects gives meaning and mediation
- B. Jung
  1. Symbol “represents an attempt to elucidate, by means of analogy, something that still belongs entirely to the domain of the unknown or something that is yet to be”→transformative power
  2. Archetype and the collective unconscious
- C. Abstract, conceptual view of objects
- III. *Signs that express qualities of the self*
  - A. Objects reflect (“models of”) and create (“models for”) self and reality
  - B. Symbolic objects can express the possibilities of the self and the world
- IV. *Objects as signs of status*
  - A. Status determines goals and controls attention from others
  - B. Criterion for status symbols: rarity, cost, age, and attraction to people with status
  - C. Money
    1. The most purely symbolic object based on agreement and exchange
    2. The symbol of human effort and *objectified psychic energy*
- V. *Objects as symbols of social integration*
  - A. Totem: the experience of sociability
  - B. Gift
    1. A part of oneself: alive and personified
    2. Reciprocal exchange→tie
- VI. *The three levels of representation*
  - A. Personal, social, and cosmic levels + *differentiation* and *integration* →dialectic relationship between individual and collective
  - B. Dialectic between symbol (*sym-ballein*) and diabolic (*dia-ballein*)
  - C. Modern crisis: the fragmenting and entropic effect of exaggerated differentiation” brought about “the increase of industrial specialization, rationalism, and the developments of modern science”
  - D. “religious”: “the attempt to realize the integration” on all three levels
- VII. *The socializing effect of things*
  - A. Objects change people’s behaviors, relationships, and experiences (e.g. stirrup)
  - B. Marxian “means of production”
    1. Material survival



2. Development of selfhood
- C. “means of action”
  1. “any object or sign that allows a person to ‘make his self manifest’”
  2. It includes productive and nonproductive actions and objects

VIII. *Things as role models*

- A. Self—cultural meanings—objects
- B. “To use a thing in a culturally appropriate way means to experience the culture directly” (e.g. toy soldiers and dolls)

IX. *The role of objects in the development of the self*

- A. The danger of materialism
- B. Objects affect what a person does and is

**“The Transactions between Persons and Things”**

I. Introduction

- A. Cultivation
  1. “to tend”: (1) “to attend to” (2) “to intend”
  2. Culture is the completion of nature
- B. Elements of transactions
 

person	thing
--------	-------

- |       |                      |
|-------|----------------------|
| mode: | 1. aesthetic quality |
|       | 2. attention         |
|       | 3. goal              |

II. *Aesthetic experience*

- A. Recognition
  1. “a falling back on some previously formed interpretive schema or stereotype”→convention
  2. “arrested perception”
- B. Perception (≡ aesthetic experience)
  1. “an active receptivity to the object so that its qualities may modify previously formed habits or schemes”→growth and learning
  2. Consummation and finality
  3. A continuum of experiences
- C. Art objects
  1. Symbolic context→recognition
  2. Inherent qualities→perception

- D. Home: a site for both recognition and perception
- III. *The flow of psychic energy (attention)*
  - A. Household artifacts
    - 1. Organization patterns and channels psychic energy
    - 2. Consolidate familiarity and reduce the amount of information
  - B. Continuum of attention: sameness—diversity—chaos
  - C. Flow: “integrated attention that serves to direct a person’s psychic energy toward realizing his or her goals”
- IV. *The goals of transactions with objects*
  - A. Shaped by cultural environment
  - B. Provide provisional purpose that seems ultimate→self formation
- V. *The personal, the social, and the cosmic self*
  - A. Personal self
    - 1. “Who am I?”
    - 2. Originality and imitation
  - B. Social self
    - 1. “Who are you and we?”
    - 2. Objects or people (e.g. family) carrying qualities of the self
  - C. Cosmic self
    - 1. “What and why is it?”
    - 2. “that portion of the self whose ultimate goal is the larger harmony of things”

### 第三週報告—*Jane Eyre Part II*

楊琇茹

#### 1. 摘要：

我將從三個點來討論《簡愛》小說中的物質文化—服飾、扮裝與繪畫。自主人翁的視角出發，我們可以發現她獨特的品味和貴族女子及 Mr. Rochester 都截然不同。藉由忠於自我品味和保持樸素，她在 Mr. Rochester 面前保持了尊嚴和獨立，並展現她抗拒父權社會壓迫的力量。而扮裝可分成兩部分來談：啞謎與 Mr. Rochester 偽裝的吉普賽算命師。啞謎是富人才玩得起的遊戲，為小說增添些許現實感，而在啞謎中出現的角色也值得討論。而偽裝的吉普賽人則使 Mr. Rochester 得以第三者的角度觀察他人而不被發現。觀看的全力展現在 Jane Eyre 與她的觀察者之間的某些互動裡。最後是女主角的繪畫。Jane 曾有兩次被發現她傑出的繪畫作品，因此我們可以提問：Charlotte Brontë 為何選擇繪畫，而非其他家庭女教師的才藝，如鋼琴或法文來作為 Jane Eyre 的天賦？除了繪畫是自我表現的方式以及它女性化的浪漫特質之外，也和維多利亞時期的畫家，尤其是前拉

斐爾畫派，有所關聯。John William Waterhouse 所繪的 “Lady of Shalott” 探討如何表達和回應女性的欲望，可做為一例。

Regarding material approach to the novel *Jane Eyre* volume 2, I roughly focus on three main points—attirement, costume disguise and painting. Seeing from the protagonist's view, readers can acknowledge her taste, which is different from that of the noblewomen and Mr. Rochester's, embodies her distinguished value system. Also by sticking to her taste and her will to be plain, she maintains her dignity and independence from Mr. Rochester, and thus expresses her strength to resist the oppression of patriarchal society. As for the costume disguise, it can be seen at two minor parts: charade and the disguise of Mr. Rochester as a gypsy fortune teller. Charade, which is a game that only materially rich people can afford to play, gives the novel another realistic paint hue; besides, the roles appear in the charade can also be put into discussion for their significance. The disguise of gypsy, as a third-person role, enables Mr. Rochester to explore and examine others without himself being explored and examined. This “power of watch” also shows in some of Jane Eyre's actions toward her “examinee.” Last but not least is the painting of the heroine. Jane is noticed twice for her excellent works, and thus a question could be raised: why Charlotte Bronte chooses painting instead of other governess' skill such as piano or French as Jane's special talent? In addition to the idea that painting is a way of self-expression and its trait of being romantic can be linked to female, an inference to Victorian painters, especially Pre-Raphaelites, who are concerned of women destiny can also be noticed. The painting the Lady of Shalott by John William Waterhouse can serve as an example of Pre-Raphaelite paintings because it discusses the question of how to put and answer women's desire.

## 2. 大綱

### Notes on *Jane Eyre* the second volume

#### ◆ attirement

- ladies' dresses in the party

“Mrs. Colonel Dent was less showy, but, I thought, more ladylike....Her black satin dress, her scarf of rich foreign lace, and her pearl ornaments, pleased me better than the rainbow radiance of the titled dame.” (146)

- Jane and Mr. Rochester's shopping in Millcote reveals the distinct difference of their value system.

“I thought his smile was such as a sultan might, in a blissful and fond moment, bestow on a slave his gold and gems had enriched.” (229)

- “I only want an easy mind, sir; not crushed by crowded obligations...I will not be your English Céline Varens.” (230)
- Is there a reason, other than in order to provoke the envy toward Blanche, why Mr. Rochester asked Jane to participate the party every night?
  - ◆ costume disguise
  - charades
  - Mr. Rochester disguised himself into a gypsy fortune-teller. Through his words he was able to gained control of Jane, dragging her into a dreamy land. He also hinted at Blanche his economic status and thus dispelled her interest toward him.
- ◆ Eliza and Georgiana
  - “Feeling without judgment is a washy draught indeed; but judgment untempered by feeling is too bitter and husky a morsel for human deglutition.” (202)
- ◆ paintings as a ice-breaking tool
  - Jane was noticed twice for her painting.
  - “I was absorbed, sir; yes, and I was happy. To paint them, in short, was to enjoy one of the keenest pleasures I have ever known.” (108)
  - Victorian painters gave concerns to women destiny.

### 第三週報告—“The Problem of Literature and History”& “The Interpretation of Past Cultures”

江介維

#### 1. 摘要：

對班上拋出一道有趣的難題有助於了解譬喻、轉喻和預言間棘手的細微差異。譬喻的概念與大多數同學的認知不同。它不僅是用來妝點文本的技巧，更是作者用來穩固表意過程的機制。這樣在文本下運作的機制放大規模就成為預言。換言之，讀者對於一組預言的詮釋方式早已在作者的預料之中。文學作品，尤其是帶寓言性質的，可以說是在譬喻和預言的運作下找到穩定性和作者意圖。

在此情境下，在文本中所出現的意料之外的轉喻便可象徵性地被分析成入侵。轉喻之所以可以被當作入侵是因為它既可控制又難以駕馭的特質。Elaine Freedgood 指出轉喻在表意過程中扮演雙重角色—既傳統又隨機。傳統與隨機的矛盾組合展現出轉喻破壞穩固狀態的力量。讀者一方面依傳統模式進行詮釋，另一方面又受到隨機因素的影響而出現令人驚異的詮釋。

Throwing a ‘brain-teaser,’ actually in a question form, to the class offers an instructive access to the understanding of the tricky nuance among metaphor, metonymy, and allegory.

The concept of metaphor differs from most classmates’ expectation in the sense of its being not merely a rhetorical device for dressing up literary texts; instead, it works as a set of mechanism that stabilizes the authorial arrangement of certain significations which correspond to certain signifiers. Such a mechanism operating beneath literary texts can be illustrated on a larger scale as a mode of allegory. That is to say, readers’ interpretation of an embedded set of allegory is virtually a response measurable by the author in advance. Thus, literary texts, especially those with allegoric undertones, could be said to find their stability (or authorial intention) upon the tandem work of metaphors and allegory.

The appearance or unexpected detection of metonymy in literary texts under this circumstance could figuratively be analyzed as an ‘intrusion.’ The reason that metonymy could be understood as an intrusion lies in its role of being simultaneously manageable and uncontrollable. More specifically, metonymy plays a dual role of one signifying system that is, as Elaine Freedgood brilliantly points out, at once conventional and contingent. This oxymoronic combination of convention and contingency illustrates the destabilizing force of metonymy which is solidly based on readers’ conventional mode of interpretation which, however, is influenced by the elements of contingency (due to various milieus, for example) to a considerably amazing extent.

## 2. 大綱

### **Andrew Blake, “The Problem of Literature and History”**

I. A common, yet problematic, approach: the use of fictional literature as historical evidence

a. citations of typicality

1. Anthony Trollope’s highly-acclaimed portrayals of mid-Victorian middle and upper classes (cf. J.A. Banks’ biographical approach)

2. risk: mixing fact and value in both the representation and reading process; much more the danger of reading it for historical evidence

b. Historians and Sociologists’ frequent use of literature:

1. the novelist not as an active participant, but a neutral observer

2. literary works merely as a supportive, corroborating, thus secondary evidence

II. Fiction’s role as a catalyst of change

a. novelists were *expected* to preach

- b. fiction serves to record societal events, institution, hierarchy OR  
to form or change attitudes and behavior?
  - c. the Victorian novel as the source of social knowledge
- III. Avoidance of a crude comparison of the relationship between fiction and the outside world
- a. tendency to isolate fictions and criticisms from their wider context, and to step into the discussion of more abstract aesthetics, transcendental ideas ...
  - b. neglect of the production and readership of different forms of writing
- IV. The potential value of literature: much less in a naïve-reflexive model than an active constituent of society

### **Andrew Blake, “The Interpretation of Past Cultures”**

- I. The goal: To clarify the ways in which literature might be approached as a historical phenomenon. # “thick description”
- II. Culture: definitions not limited to “the Arts”; its derivation from anthropological terminology
- a. humankind’s daily needs; each contributes to the whole structure of “meaning”
  - b. “cultural practice / ‘re’- production” against “causally static approach”
- III. Ideology: a coherent set of ideas which color both belief and practice
- a. Louis Althusser: Ideological State Apparatus (pp. 19-20) # “interpellation”
    - 1. no place for opposition to, or subversion of, the “dominant ideology”
    - 2. inadequate consideration of the ruling class itself (e.g. R.S. Neale’s analysis)
  - b. hegemony: a process of negotiation, involving compromise among the ideologies of classes; however, also note the deficiency of “hegemonic” analysis
- IV. Language: the basic component of ideology
- a. Lacan: language is crucial in the formation of human identity/subjectivity
  - b. Derrida: language is not the central bearer of ultimate truths, but merely a system in which meaning is constructed from the differences within it.
  - c. Foucault: varied verbal meanings within the larger scale, “discourse”
  - d. Geertz: “semiology,” the study of “the life of signs within society”; signifiers and signifieds not connected in any absolute sense
  - e. language & literacy: the former a formal codification of an ideology, the latter a process of ideological formation
- V. Influential Marxist literary critics: the tendency to place literature contextually and to analyze it specifically as in a special category
- a. Lukács: 1. the novel as a reflection *on*, as well as *of* reality

2. the novel as a form playing an active part in ideological construction

Conclusion: literature not as a “reflector” or “typical,” but as an active part of society

### **Elaine Freedgood, “Introduction: Reading Things”**

- I. Thesis statement: To recover, or imagine, the material qualities of fictional things, one must avoid the temptations of allegory and follow instead the protocols of the Benjamin “collector” (see p. 2) # the allegorist vs. the collector
- II. Objects, to take “mahogany furniture” in *Jane Eyre* for example, count more than a weak metonym for wealth and taste; it *figures itself*.
- a. not a traditional reading approach, but a moment of “splitting”
- III. Methodology: To begin the reading with objects rather than subjects and plots . . .
- a. an increasing respectability of increasingly detailed description
  - b. readerly text vs. writerly text
  - c. the author’s assertion: “The readerly text is a structure in which a reader can be writerly with objects” (6).
- IV. The “reality effect” & metaphorical objects in symbolic servitude
- a. Roland Barthes’ proposition: Many objects in the realist novel exist to signify a generic real, rather than something particular about it.
  - b. Gerard Genette’s elaboration: realist fiction seeks to feel real and simultaneously for it to mean something that reality by itself cannot
  - c. the author’s assertion: “Objects become metaphorical (and meaningful) through a loss of many of their specific qualities” (10).
- V. Metonymy: Convention and Contingency
- a. a strong, literalizing, or materializing metonymic reading
  - b. the force of habit/convention in metonymic system comes along with the threat of contingency
    - 1. metonymy’s seeming inability to provide a unitary or singular meaning
    - 2. the author’s defense of her own metonymic reading: “historically necessary and culturally contingent” (16)
    - 3. anachronism: a chasm of time and space, attends and toughens the practice of strong metonymic reading

Conclusion: see page 28

Question list:

1. What is the relationship between literature and history?
2. How do you interpret the two broad terms, ‘culture’ and ‘ideology’? Are they referring to a static or dynamic state?

3. Language plays an important part in the completion of literary works and the formation of one's subjectivity. How do you evaluate the value of the language use?
4. How can literary critics foreground the importance of objects (or "material culture") in fiction?
5. Which element in literary works is most difficult for you to fully grasp: allegory, metaphor, or metonymy?

#### 第四週報告--*Jane Eyre* Part III

陳靜慧

##### 1. 摘要：

維多利亞時期人們的生活受到社會規則與性別政治的檢視。Brontë 的《簡愛》就是一部關於當時情境的忠實紀錄，它描寫了女人如何在維多利亞時期所能容許的最大限度下一生奮鬥追求獨立的故事。最重要的是，當故事情節展現出簡愛如何變成一個既典型又在某些方面具開創性的維多利亞角色時，我了解到作者為了追求忠實，必須將維多利亞時期的形式主義變得無所遁逃。

Inasmuch as the Victorians' lives are inspected by their social regulations and gender politics, Brontë does offer an honest account of a woman's lifelong striving for a maximum degree of independence as it is permitted by the Victorian society in *Jane Eyre*. Most important of all, as the development of the story shows how Jane Eyre undergoes her conversion into a typical Victorian figure as well as a groundbreaking one in some aspects, I come to my realization that the author's sense of honesty is only achieved at the expense of rendering the Victorian formalities ultimately inescapable.

##### 2. 大綱：

###### I. Environment / space / decoration and self-recognition

1. "Somehow, now that I had once crossed the threshold of this house, and once was brought face to face with its owners, I felt no longer outcast, vagrant, and disowned by the wide world. I dare to put off the mendicant—to resume my natural manner and character. I began once more to know myself" (287) — a social arena that exhibits the decency that is proper to



her upbringing and hence a place through which she can reassert her social being.

2. “Was I very gleeful, settled, content, during the hours I passed in yonder bare, humble school-room this morning and afternoon? Not to deceive myself, I must reply— No: I felt desolate to a degree. I felt— yes, idiot that I am— I felt degraded. I doubted I had taken a step which sank instead of raising me in the scale of social existence” (306) — Surroundings determine one’s social status.

3. Men owning, women to be owned [Mr. Brocklehurst owning Lowood, Mr. Rochester Thornfield, and St. John Moor House]

4. Cleaning work [with mathematical precision (332)], purchasing and rearranging furniture [carte blanche given to Jane (333)] elevate labor and aesthetic perception to a domestic science.

## **II. Painting**

1. Agent to inspire other people’s emotion

2. Appropriates Jane Eyre’s exceptional character and consequently legitimize her status as a Victorian lady

3. Is the title and making of “a lady” predestined by birth or is Jane Eyre’s ultimate ascent in the scale of social existence grounded purely on pecuniary basis? Or the social class has not been altered at all since Jane’s elevation through legal heritage testifies to her inherent nobility?

## **III. In the Name of Religion**

1. Calvinist St. John River versus Evangelical Mr. Brocklehurst

i. Christian austerity [嚴以律己，嚴以律人] and self-sacrifice versus hypocrisy [寬以待己，嚴以律人]

ii. Accomplice of colonization versus Bourgeoisie capitalism

2. Jane Eyre’s different attitudes toward Mr. Brocklehurst and St. John

i. Reserved judgment and deference of St. John’s persistence and detachedness from emotion

ii. Does Jane’s obedience to St. John’s demands result from her belief of the religious cause of St. John? What makes Helen Burns different from St. John in term of their relations to Jane? When Jane consents to marry St. John, is it the celestial duty he constantly preaches impel her to make such a decision, thus making her an innocent accomplice to colonialism, or the role of St. John as a male dominating authority within a domestic sphere that neutralize her hesitance?

#### IV. Marriage

1. Ration / social norms (St. John)-----equilibrium (Jane)-----Passion (Mr. Rochester)
2. A marriage based on responsibility to serve [not only the husband but through her husband the higher celestial cause] versus a marriage regardless of responsibility
3. Her refusal to marry St. John which should have substantiated her independence from fulfilling a marriage based on responsibility is undermined by the potent presence of responsibility and nursing duty in her marriage to Mr. Rochester who has become blind and crippled.
4. Jane Eyre grows to function as a guardian of the ideal concept of family and familial bond

#### V. Conclusion

Inasmuch as the Victorians' lives are inspected by their social regulations and gender politics, Brontë does offer an honest account of a woman's lifelong striving for a maximum degree of independence as it is permitted by the Victorian society in *Jane Eyre*. Most important of all, as the development of the story shows how Jane Eyre undergoes her conversion into a typical Victorian figure as well as a groundbreaking one in some aspects, I come to my realization that the author's sense of honesty is only achieved at the expense of rendering the Victorian formalities ultimately inescapable.

### 第五周報告—*Vanity Fair* Part I

邵可霓

#### 1. 摘要：

我本週的報告主題是 Thackeray 的《浮華世界》，而本週的課程主題是「可攜式財產」。上週李教授在課堂上拋出幾個問題，他們啟發了我對小說的閱讀。因此我本週的報告將試圖回答這些問題。主要的問題有：「英國性」是如何在小說中維持的？什麼是具有能動性的物件？如何定義能動性？以及小說中有哪些可攜式物件？

首先，我從「英國性」這個詞的定義與想像開始。定義「英國性」的爭議有兩個層次：最明顯的是維多利亞時期對「桃花心木」（黑人）與白人通婚，減低血統優越性的焦慮。當種族融混在逐漸壯大的大英帝國背景下發生時，階級融混也在傳統社會價值崩解下發生。價值的崩解起源於法國大革命與工業革命，社會階層能動性藉由金錢交易與階層融混而得到提升，如同在 Becky 與 Amilia 的婚姻戰爭中所展現的動能。同時，我發現小說中最適合代表字面和社會意義能動性的

象徵是馬車。馬車在每章的開頭都出現，他們代表經濟地位和主人的純正「英國性」。此外，可攜式物件也將階級與性別的緊張關係拉到物質層次，如在婚姻戰爭中為了經濟理由而交換小禮物，也如同小說的敘述者，*Vanity Fair* 本身，模糊了 *vanity fair/ Vanity Fair* 之間的物質存在疆界，我們開始遭遇到將小說的物件性放在手中閱讀的困難。

My presentation was on the first part of Thackeray's *Vanity Fair*, and the focus of this week is "portable property". A week before my presentation, professor Li threw out several questions in class, and they inspired me in my reading of the novel. Thus I provided my presentation as attempted answers to these questions. The main three questions are, "How was the 'Englishness' maintained in this novel?", "What are the objects of 'mobility', and how do you define 'mobility'?", and "What are the portable objects inside this novel?"

To begin, I started from a simple definition and imagination on the word "Englishness". The controversy in defining "Englishness" lies in two levels: the most obvious is in Victorian's anxiety over the marriage between the "mahogany"(black) and the white for downgrading their ascendancy in blood. While racial blending took place in a context of the flourishing British empire, classical mixture occurred in the breaking down of traditional social hierarchy as the result of French revolution and industrialization; social mobility was enhanced by the pecuniary exchanging and the class mixture that demonstrate its dynamics in Becky and Amilia's marriage battle. In the meanwhile, I found that the best object that represents both literal and symbolic "mobility" is carriages in this novel. Carriages are in every chapter of this novel; they indicate the financial status and the pure "Englishness" of the owners. Additionally, portable objects also bring the tension between class and gender to material level: little presents on the marriage battle are exchanged for a financial purpose; and as the narrator of the novel—*Vanity Fair* itself— blurs the material existent boundary of a *vanity fair/ Vanity Fair*, we came across the difficulty of reading the novel's thingness as it is in our hands.

## 2. 大綱：

### Part one of *Vanity Fair: A Novel Without a Hero*

Becky Sharp proceeds from Chiswick Mall, Russell Square, to the Great Grunt Street and finally married to Rawdon Crawley.

### **Q: How is the "Englishness" maintained in *Vanity Fair*?**

keywords: Race, blood, marriage, social status, the unsettling money

Race: Mr. Sedley: "It's a mercy he did not bring us over a black daughter in law" (28).

"The girl's a white face at any rate. I don't care who marries [Joseph]" (29).

"Better she, than a black Mrs. Sedley and a dozen of mahogany grandchildren" (53).

Blood: a line of traditional noble ascendancy in society

"Curious it is, that as [Becky] advanced in life this young lady's ancestors increased in rank and splendor"(11).

Mrs. Pinkerton: "Though her appearance is disagreeable. . . and though her parents were disreputable (her father being a painter, several times bankrupt, and her mother as I have since learned with horror a dancer at the opera);. . . My dread is, lest the principles of the mother . . . to be *hereditary* in the unhappy young woman" (103).

Pitt Crawley: "Blood is everything after all, . . . Her mother was a Montmorency" (95).

Ms. Crawley: "What is birth, my dear, . . . are any one of them equal to you in intelligence or breeding? . . . you ought to have no superior and I consider you, my love, as my equal in every respect; and— will you put some coals on the fire, dear" (112).

"She is a Montmorency, Briggs, and blood *is* something" (156).

Sir Cralwey: "Come back and be my wife. Your vit vor't. Birth be hanged" (152).

"Sir Pitt Cralwey was a philosopher with a taste for what is called low life" (85).

Social mobility and occupation: Marriage and money make upheaval in social status and loosen the definition of blood and rank in the society.

Dobbin: a grocer's son, "Figs"

Osborne: "[he] was not over-well pleased that a member of a family into which he... was going to marry, should make a *misalliance* with a little nobody—a little upstart governess"(60)

Mr. and Mrs. Sedley; Mr. Osborne; Mrs. Bute Crawley; [elopement]

Pecuniary exchanging:

investment, stock, speculation (89), gambling (Jos, George, Rawdon, Bute; Becky)

"These money transactions, these speculations in life and death—these silent battles for reversionary spoil—make brothers very loving towards each other in Vanity Fair"(100).

**Q: “Mobility”**

(1) the ability to move easily from one place, social class, or job to another.↑

(2) the ability to move or travel around easily: the buggy(24), the coaches, the carriages

(to Russell Square, to Vauxhall, to the Great Gaunt Street, to Queen’s Crawley...)

“My father’s a gentleman and keeps his carriages” (39).

“the coach” in the Gaunt Street

a carriage and four splendid horses covered with armorial bearings” in Queen’s Crawley

“now such horses as Queen’s Crawley possessed went to plough or ran in the Trafalgar Coach” (88)

Ms. Crawley’s “carriage with the lozenge”: a heraldic device indicating the nobility of the owner (91)

These transportations not only are the vehicles for physical movement in distance, from the changing or adornment of them, you may see how far the family or individual moved in social status.

**Q: “Portability”—portable objects**

1. Presents:

Pinkerton Becky: the Dixonary (ch.I), dolls (13).

Amelia Becky: white cornelian necklace, turquoise rings, a sprigged muslin, pink silk dress

Joseph Amelia: two white Cashmerer Shawls; a bouquet (35)

Dobbin George: toys of his affection for George (46)

Becky ? : the Green Silk Purse (32)

2. Letters: exchange of information; “a death-warrant” (62), changing of narrator

3. *Vanity Fair*: the materiality of the novel: able to be written upon (6) and has a yellow cover (83)

author v.s. manager of the performance v.s. omniscient narrator v.s. an observer in the fictional world

“But my kind reader will please to remember that these histories in their gaudy yellow covers, have ‘Vanity Fair’ for a title and that Vanity Fair is a very vain, wicked, foolish place, full of all sorts of humbugs and falsenesses and pretensions” (83)

“Thus you see, ladies, how this story *might* have been written”(52) Who are he addressing to?

“I am going to tell a story of harrowing villanity and complicated”(84).

“And as we bring our characters forward, I will ask leave as a man and a brother not only to introduce them, but occasionally to step down from the platform and talk about them”(84).

Q: **Dandy fashion:** vain, narcissistic men—Joseph Sedley, George Osborne, Rawdon Crawley

Joseph’: “vain, selfish, lazy, effeminate” p. 18, 37

Dobbin: p. 47

George: p. 57

Rawdon: p. 107

\*Q: What could be the “materiality” of Thackeray’s illustrations?

(especially they are drawn by the author himself)

Compare your reading experience in reading *Jane Eyre* and (richly illustrated)

*Vanity Fair*.

## 第七周報告--*Vanity Fair* Part III

呂虹瑾

### 1. 摘要：

拿破崙戰爭結束後，Rawdon Crawley 和 Rebecca Sharp 在倫敦過著時尚的生活，而這樣的時尚生活在他們聽到 Mr. Crawley 死訊而回到倫敦之後仍舊延續著。從他們所參加和舉辦的奢華宴會看來，他們必定揮霍了一大筆財富，然而有趣的是這對夫妻並沒有固定收入。他們的賭博行為與奢華名聲是用來維持上流社會生活的對照手法。

After the end of Napoleon War, Rawdon Crawley and Rebecca Sharp lead a fashionable life in Paris, and the stylish life continues when they come back to London after hearing the news of Mr. Crawley’s death. From a series of gorgeous parties they attend and hold, a vast fortune must have been dissipated, but, interestingly, the couple have no regular revenue. Their gambling and reputation are the counters used to maintain a life of upper class.

### 2. 大綱：

I. How can Crawley and Rebecca live without any income?

A. Life in Paris

1. Games of chance: “When the luck had been unfavorable to him for a whole game, and the bets were consequently against him, he would, with consummate skill and boldness, make some prodigious

hits which would restore the battle, and come in a victor at the end” (342).

2. Elegant expression: “traveling in a private carriage, and credit was at your hand whenever you chose to seek it, and gentlemen, instead of cheating, were cheated” (346)

#### B. Life In London

1. How can a house be got for nothing?

a. Raggles’s house in Curzon Street: “And the old man not only let his house to the Colonel, but officiated as his butler whenever he had company” (349)

b. Furniture: have a credit with furniture dealers and suppliers

c. Other stuffs: “Rawdon and his wife generously gave their patronage to all such of Miss Crawley’s tradesmen and purveyors as chose to serve them. Some were willing enough, especially the poor ones” (350)

d. Pitt’s reputation: “If she got no money from her brother-in-law, she got what was as good as money - credit” (420).

e. Cost of parties in Becky’s house: “Becky’s much-talked of parties . . . cost this lady very little more than the wax candles which lighted the walls” (481).

#### II. Rebecca’s wish: Three per Cent Consols

A. She felt the frivolity of pleasure, and longed for more substantial benefits” (344)

B. Goodness: “It isn’t difficult to be a country gentleman’s wife . . . I think I could be a good woman if I had five thousand a year” (398)

C. Security: “‘I wish I could exchange my position in society, and all my relations, for a snug sum in the Three per Cent Consols;’ for so it was that Becky felt the Vanity of human affairs, and it was in those securities that she would have liked to cast anchor” (399-400).

D. “Everyone had been dull, but had been kind in their way. ‘It is all the influence of a long course of Three per Cents’” (400)

#### III. inhabitation and Class

A. Queen’s Crawley in Hampshire: It is a place where Pitt Crawley attempts to restore the old glory and reputation that his family had, and he even redecorates the Crawley’s family house in Great Gaunt Street (386).

B. Gaunt House:

1. Pitt Crawley's neighbor: "for Great Gaunt Street leads into Gaunt Square. Whereof Gaunt House, as everybody knows, forms one side" (432)
  2. Splendor and wealth: a house "with its smoky coronets and ciphers" (447)
- C. Residences of old Mr Osborn and his son-in-law:
1. Hanover Square: old Mr Osborne marries his daughter to Frederic Bullock whose relatives live St. George's, Hanover Square. "Hulker & Bullock were a high family of the city aristocracy, and connected with the 'nobs' at the West End" (402).
  2. Russell Square: However, the Bullock family and Maria prefer not to go to Russell Square. "So Russell Square is not good enough for Mrs Maria, hey?" said the old gentleman (403).
- D. John Sedley at Brompton (466)
- IV. Rebecca's sheepdog:
- A. Rawdon as a shepherd: "the Shepherd is not enough . . . to defend his lambkin" because he "is too fond of playing at cards and going to his clubs" (356).
  - B. She wants to find a sheepdog "to keep the wolves off" because it can provide her "innocence and reputation" (388).
  - C. However, Miss Briggs acts an ineffective sheepdog because Rebecca promises that the watchdog "won't bark" at Lord Steyne (356).

**Question:**

Rebecca "was growing tired of this idle social life . . . nosegays could not be laid by as a provision for future years; and she could not live upon knick-knacks laced handkerchiefs, and kid gloves. She felt the frivolity of pleasure, and longed for more substantial benefits" (344). → What does Rebecca pursue exactly? In Paris, she feels tired of living a successfully social life, but this kind of life repeats again after her return to London. Does she really look for something substantial which can secure her whole life, or is pursuing the vanity her nature?

***Vanity Fair* 導讀**

Woan-juin Horng

Prof. Chi-she Li

Victorian Novel and Material Culture

Nov. 11, 2009



In this presentation, I touch on some issues and themes in chapter 52 to 67 of *Vanity Fair*. These include speculations and insurance, the narrator's role in the novel, the concept of the gentleman, and Becky Sharp as an oriental wanderer and a symbol of change and instability.

## I. Speculations and insurance

### A. Miss Briggs

- “[H]ow Colonel Crawley had put out another portion, for which she had the best security and interest – and how Mr. and Mrs. Rawdon had kindly busied themselves with Sir Pitt, who was to dispose of the remainder most advantageously for her, when he had time” (524)

### B. Jos

“It was found that all his [Jos's] property had been muddled away in speculations, and was represented by valueless shares in different bubble companies. All his available assets were the two thousand pounds for which his life was insured” (687)

## Question:

1. Why doesn't Lord Steyne think that Becky is filling her own purse?
2. Does Becky have a hand in Jos's death?

## II. The narrator's role in the story

### A. As a person in the story

- “It was on this very tour that I, the present writer of a history of which every word is true, had the pleasure to see them first, and to make their acquaintance” (622)
- “Tapeworm . . . poured out into the astonished Major's ears such a history about Becky and her husband as astonished the querist, and supplied all the points of this narrative, for it was at that very table years ago that the present writer and their history – everything connected with Becky and her previous life passed under the record of the bitter diplomatist” (667)

### B. As the puppet master

- “Come children, let us shut up the box and the puppets, for our play is played out” (689)

## III. The idea of the gentleman

### A. Georgy

### B. Mrs. Frederic Bullock's "twopenny gentility" (613)

### C. The Prince in Rome

- “[T]he Prince’s grandfather, Alessandro Polonia, sold wash-balls, essences, tobacco, and pocket-handkerchiefs, ran errands for gentlemen, and lent money in a small way” (647)

### D. Gentility and morality

- “Which of us can point out many such in his circle – men whose aims are generous, whose truth is constant, and not only constant in its kind but elevated in its degree; whose want of meanness makes them simple: who can look the world honestly in the face with an equal manly sympathy for the great and the small? We all know a hundred whose coats are very well made, and a score who have excellent manners, and one or two happy beings who are what they call, in the inner circles, and have shot into the very centre and bull’s eye of the fashion; but of gentlemen how many?” (621-622)

➤

## IV. Becky as wanderer

### A. Becky as a Bohemian

- “Becky liked the life. She was at home with everybody in the place . . . She was of a wild, roving nature, inherited from father and mother, who were both Bohemians, by taste and circumstance . . . the general buzz and hum of the place had pleased and tickled the little woman, even when her luck was down and she had not wherewithal to pay her bill (652)

### B. Becky as an Arab

- “[A]s the most hardened Arab that ever careered across the Desert over the hump of a dromedary, likes to repose sometimes under the date-trees by the water . . . before he goes out again marauding. Jos’s tents and pilau were pleasant to this little Ishmaelite” (672-673)

## V. The final scene

## **Thackeray's Gourmand: Carnivals of Consumption in *Vanity Fair***

Victorian Novels and Material Culture

Professor Chi-she Li

R98122001 朱悅晴 Alice Chu

11 Nov 2009

### **Thackeray's Gourmand: Carnivals of Consumption in *Vanity Fair***

by Christoph Lindner

**Main Argument:** "Thackeray's representation of runaway consumption expresses acute anxieties over the commodity's unnerving power to seduce and mesmerize the social imagination through Jos Sedley and his relationship with material goods" (256).

- I. The Commodity-** a register of desire and a category for cultural analysis
  - A. Thomas Richards- "a dense locus of signification" (257).
    1. "The one subject of mass culture, the centerpiece of everyday life, the focal point of everyday representation" (257).
    2. "The commodity" literally came alive"
  - B. Andrew Miller-
    1. Feeling of ambivalence in a world organized by the exchange and consumption of materials
    2. "A penetrating anxiety"- social and moral world was reduced to a warehouse of goods and commodities, a display window
    3. "Consumer fetish"- objects excite desire yet strangely deny satisfaction (258).
- II. Vanity Fair (259)**
  - A. Carnavalesque performance, spectacle, and exhibition
  - B. Carnavalesque dystopia- hedonistic and self-serving enterprise
  - C. Superficial and artificial motions of festivity→ empty ritual of celebration
  - D. The narrator as the stage manager-"profound melancholy"
- III. "Fetishism of Commodities"-** mass hallucination (265).
  - A. Human invest objects with a lifelike agency and autonomy of their own (265).
  - B. Dislocation of the social body from its own human agency (266).
  - C. Usurpation of the subject's own subjectivity (266).
  - D. The subject learns to satisfy all its needs in terms of commodity exchange (266).
- IV. Joseph Sedley's Embrace of Materialism**

- A. Commodities- gratuitous display and conspicuous consumption (263)
- B. First description of Joseph Sedley (263) - commodities “eclipse the sight of the human presence behind them” → material objects display the person who owns them → show his attitude toward the material world
- C. Self-effacing escape into the world of things- allow commodities to upstage his presence, screen him, speak for him, and represent him (Derridean state of erasure) → the commodity’s presence defers the thing it replaces and represents.
- D. Joseph Sedley’s material world → self-indulgence (264)
  - 1. Overeating → consumption dominates his actions
  - 2. “Takes pains to adorn his big person” with many hours daily
  - 3. Commodity consumption → “coercive force over the will of individual” (265).
- E. Alienation and dehumanization (266)
  - 1. Estranging himself from the larger social body- taking drive in the Park & dine at the coffee shop with nobody (267)
  - 2. Unable to enter the social relations without the intervention of commodities (268)
  - 3. Deformation- mutilated subject (270)
- F. Joseph’s ambiguous sexuality (269)
  - 1. Emasculation- Joseph “is as vain as a girl” (269) → both the gourmand and his materials are feminized in feminizing language
  - 2. Effeminacy- suggests association with homosexuality → deviance and debauchery → antisocial transgression
  - 3. Symbolically castrated- sexually and socially
- V. George Osborne’s Present for Amelia (271-272)**
  - A. To seduce Amelia → seduced by a desirable object in a shop window
  - B. To gratify Amelia → to gratify himself (narcissistic and self-serving)
  - C. The appetite for consumption overpowers the sexual desire
- VI. Conclusion**
  - A. Commodity no longer resembles the mundane, dead and dull entities → sensuous, exciting, fantastical
  - B. Commodity incites carnivals of consumption and orgiastic desire
  - C. Commodity not only satisfies human desires, but also creates them → autonomous agency
  - D. In *Vanity Fair*- everyday consumer practice → a form of spectacle with “rabid lust for instant gratification and fervent embracement of conspicuous consumption” (273).

**Questions to be discussed:**

1. Are you convinced by Lindner that Joseph Sedley has the potential of being a homosexual?
2. Do you agree that the objects that Joseph Sedley has is the reason that obstructs him entering the society? If not, what is their influence on him?
3. Is there any other character in *Vanity Fair* like Joseph Sedley who is alienated from the society because of his/her material embracement?

<b><i>Lindner's and Freedgood's Ways of Studying Victorian Material Culture</i></b>		
	<b><i>Lindner's (2002)</i></b>	<b><i>Freedgood's (2006)</i></b>
<b><i>Starting Point</i></b>	character analysis	objects
<b><i>Scope of the study</i></b>	within the text	outside of the text
<b><i>Focus</i></b>	the text social analysis	imperial and industrial history objectiveness
<b><i>Method</i></b>	metaphor, allegory symbolically	metonymy literally
<b><i>Stance</i></b>	allegorist	collector
<b><i>Signification of the Materials</i></b>	legitimized, fixed meaning	extensive interpretations
<b><i>Example of Objectiveness</i></b>	no specific one	mahogany furniture
<b><i>Attitude</i></b>	more subjective moral	more objective historical
<b><i>In General</i></b>	<i>does less to the study of objectiveness</i> pays more attention to the text <i>a more general analysis of material culture</i>	<i>does more to the study of objectiveness</i> takes less attention to the text <i>a more specific analysis of material culture</i>

## ***Our Mutual Friend* 導讀**

Victorian Novels and Material Culture

Professor Chi-she Li

R98122001 朱悅晴

25 Nov. 2009

### Book I on ***Our Mutual Friend*** (Oxford Edition)

*\*Thesis of presentation:* Dicken's portrait of his characters and their occupations are based on the Victorians' social concept about them and their material society.

#### **I. Dredgermen**

*Historical background:*

- A. Close relationship with river (economy and living)
- B. Profits by the bodies: "robbing a dead man" (4)

*Description in Our Mutual Friend:*

- A. Appearance → vulgar, brutal, mysterious, invasive
  - 1. Animalized (Gaffer)    2. Awkward (Riderhood)
- B. Expression of language → hardly educated, even illiterate
- C. Low social status → poor working class  
"What is your father?" The boy hesitated.... "He gets his living alongshore"  
(18).
- D. Association to crime
  - 1. "Has a dead man any use of money?" (4)
  - 2. "It is thought by some, then, that your father helps to their death a few of those  
that he finds dead" (68).

#### **II. Dust Contractor**

*Historical background:*<sup>1</sup>

- A. Money made by the worthless → the progress of agriculture and science<sup>1</sup>
  - 1. Bits of coal
  - 2. The fine dust → fertilizer
  - 3. The coarser dust → bricks
  - 4. Rags, bones, pieces of metal found in the dust → sold for other uses
- B. Middle-class consciousness- "redemptive opportunity" (188)

*Description in Our Mutual Friend:*

- A. Victorian's attitude- contempt, satirical → not familiar with this occupation  
"I don't know how much Dust, but something immense... the poor girl... was

<sup>1</sup> David Perdue's Charles Dickens Page <<http://charlesdickenspage.com/friend.html>>

secretly engaged to that popular character whom the novelists and versifiers call *Another*, and that such a marriage would make Dust of her heart and Dust of her life” (13-14). → Money can be more important than occupation in the arrangement of marriage, especially for the poor family like Bella’s.

### III. Boffin the Golden Dustman

*Historical background:* <sup>2</sup>

- A. Illiterate, partial to songs (192)
- B. Vigorous and long-lived (191)
- C. Morally depraved, drunken, ignorant and socially alienated → brutality (192)
- D. “Simple men with simple pleasures” (193)
- E. “Example of a vulgar and brutalized proletarian culture” (205)

*Description in Our Mutual Friend:*

- A. Nicodemus (spiritually reborn) v.s Noddy (idiot)
- B. Illiteracy
  - 1. Incapability of spelling-“Harmon” (98) “...all print is shut to me” (50).
  - 2. Reward for finding the murderer- ten thousand pounds
  - 3. Lack of management- “I no more know that I may ever want a Secretary” (98)
  - 4. Doesn’t know what a secretary really is → far from gentility
  - 5. Innocent or unconfident- bargained by Wegg “ignorant and unpolished” (101)
- C. Ambition for social aspiration- vanity
  - 1. Try to be educated secretly through Wegg’s reading → different self-recognition
  - 2. Change of attitude toward objects  
Mrs. Boffin: “We have come into a great fortune, and we must do what’s right by our fortune; we must act up to it” (99).
  - 3. Change of action and personality- pride
    - a. Does the way that gentlemen do → he gives tips to Bright
    - b. “I ain’t a scholar in much, Rokesmith, but I’m a pretty fair scholar in dust” (185) → emphasizes that he is not a servant anymore, and he is the boss who made decisions

*Q: Why does Boffin keep asking “Do you like it?” when talking to people?*

### IV. Wegg

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<sup>2</sup> “Dust Commodified and Categorized: Mayhew, Dickens, and the Investigative Impulse, 1840-1900.” *Dusty Bob: A Cultural History of Dustment, 1780-1870.* Manchester UP, 2007. 185-215.

*Historical background:*

A. handicapped: “in Victorian times disabled people had to stand around on street corners begging for charity with cap in hand”.<sup>3</sup>

Description in Our Mutual Friend:

A. Wooden- “He was so wooden a man that he seemed to have taken his wooden leg naturally...” (46)

B. Confidence or pride - through literacy

1. “As to the amount of strain upon the *intellect* now” (51)

2. Forces Boffin to pay him more - “Done, for double the money” (52).

C. Ambition for social climbing

“I have a prospect of getting on in life and elevating myself by my own independent exertions...and I shouldn't like...to be what I may call dispersed, a part of me here, and a part of me there, but should wish to collect myself like a genteel person” (82).

→ a “complete” body may be the most important thing for social climbing→

equality

**V. Middle class social relationship**

*Historical background:*

Banquet/ dinner→ social contact, building relationship, show wealth and characters

Description in Our Mutual Friend:

A. Objects show the owners' character

1. The Veneerings:

a. “New”→ “Everything about the Veneerings was...new” (6).

b. “Varnish and polish”→ “What was observable in the furniture, was observable in the Veneerings” (6).

2. The Podsnaps:

a. Uniqueness from other middle class → “the Podsnap establishment had

nothing else in common with the Veneerings” (131).

b. Style: “Hideous solidity”→ “everything was made to look as heavy as it

could, and to take up as much room as possible” (131).

3. Possessions show the owners' characters / describe the owners

F. Victorians consider people with reference to objects

1. Podsnaps' dinner: “The majority of the guests were like the plate” (131).

<sup>3</sup><http://74.125.153.132/search?q=cache:yKQaCJdmG-cJ:www.wordorigins.org/index.php/forums/viewthread/1463/+handicap+in+victorian+time&cd=2&hl=zh-TW&ct=clnk&gl=tw>



2. Twemlow sees the Veneerings from their possessions through a great looking-glass above the sideboard (10)

*Q: Why does Twemlow go to every Veneerring party since the people there are almost strange to him? Why does he agree to give the bride away in the wedding as a total stranger?*

***Our Mutual Friend* 導讀之二**

Victorian Novels and Material Culture

Professor Chi-she Li

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Dec. 2, 2009

Charles Dickens, *Our Mutual Friend* (Oxford Edition), Book III, Ch. 10~17

## I . Notes with Quotes

## A. Name as Prepossession

1. Wrayburn's Hertfordshire / Wren's Humbugshire (10:532)
2. Miss Wren's obstinacy on the subject of a doll's dress—or *address* (10:533)
3. Mr. Riah (Jewish)/Aaron (Christian) (10:535)
4. Riderhood's muttering of his name  
 "Rogue Riderhood...seemed to be made public property on...every man seemed to think himself free to handle his name as if it was a Street Pump."  
 (11:551)

## B. Business as Recognition

1. Riderhood's obstinacy  
 "...my letter—it's wrote by my daughter, but it's mine—it's about my business, and my business ain't nobody else's business." (11:548)
2. Sophronia's a bit ironical depiction of Mr. Lammler  
 "Mr. Lammler, himself a man of business as well as a capitalist...who...began to make his reputation with the advantage of being a man of property."  
 (12:560)
3. Fledgeby's reflection in the way of business with Riah  
 "...he is paid for the use of it, and I'll have my money's worth of him."  
 (13:566)
4. Mr. Riah's rigorous attitude toward Twemlow's payment  
 "Do not deceive yourself... You must pay in full, and you cannot pay too promptly, or you will be put to heavy charges." (13:574)
5. Mr. and Mrs. Lammler's amazing auction  
 "Amazement sits enthroned upon the countenances of Mr. and Mrs. Lammler's circle of acquaintance, when the disposal of their first-class furniture and effects, 'by auction under a bill of sale,' is publicly announced..." (17:618)

## C. Observation as Detection

1. Wrayburn's comment on Lightwood's reading of his weak character  
 "You charm me, Mortimer, with your reading of my weakness...Reading, in its critical use, always charms me...therefore I transfer the position to the

scouts.” (11:542)

2. Fledgeby’s impertinent remark on Twemlow

“You have always been brought up as a gentleman, and never as a man of business...and perhaps you are but a poor man of business. What else is to be expected?” (13:569)

3. Mr. Boffin’s retorting of Venus’s reciprocal business

“...you have my word; and how you can have that, without my honour too, I don’t know. I’ve sorted a lot of dust in my time, but I never knew the two things go into separate heaps.” (14:577)

Dai 2

4. Silas Wegg’s overbearing with Boffin

“I can’t contain myself when I look at him. Every time I see him putting his hand in his pocket, I see him putting it into my pocket...A wooden leg can’t bear it!” (14:581)

D. Marriage as Profit Distribution

1. Dickens’s critique of Mr. and Mrs. Lamble’s interaction

“Was it the speciality of Mr. and Mrs. Lamble, or does it ever obtain with other loving couples? In these matrimonial dialogues they never addressed each other, but always some invisible presence that appeared to take a station about midway between them.” [Alfred—the skeleton—Sophronia](12:556)

2. Mr. Boffin’s reproach on Rokesmith’s tampering with Bella

“This young lady was far above you. This young lady was no match for you. This young lady was lying in wait for money, and you had no money.” (15:590)

3. Mrs. Lamble’s frankness toward Twemlow

“My husband and I deceived one another when we married; we must...bear the burden of scheming together...till death divorces us.” (17:624)

E. Way of Being as Acculturation

1. Fledgeby’s supposition of being in the world

“I don’t...entertain the vanity of supposing that my wits could be of any use... You cultivate society and society cultivates you.” (13:570)

2. Mr. Boffin’s suspicious attitude

“Didn’t everybody want to make grabs at what they’d got...forced to hide everything ...for fear it should be snatched from ’em? Of course they was.” (15:591)

3. Mr. Wilfer’s reaffirmation of Bella’s righteousness

“...prosperity was spoiling Mr. Boffin...she must not sell her sense of what was right and what was wrong...for any price that could be paid to her by any one alive?” (16:608)

4. The Father of the three hundred and seventy-five thousand pounds  
“...how even their living beyond their means could bring them to...a total  
smash. Because there is always such a thing as an adjustment of affairs...”  
(17:626)

## II . Questions for Discussion

1. Silas Wegg exclaimed that Mr. Boffin’s nose “shall be put to the grindstone” (14:582) while “Mr. Boffin clapped a finger against his nose, and tapped it several times with a sneaking air, as embodying Rokesmith confidentially confabulating with his own nose” (15:592). For Dickens, what’s the significance of body deployment in Victorian material culture?
2. “...it is to be observed that all the diners...not to dine with Mr. and Mrs. Veneering (which would seem to be the last thing in their minds), but to dine with one another” (17:618). According to Dickens’s depiction, it seems that, to some extent, a certain exchange system flows in the company. How does it work?

## “On Description and the Book”

Victorian Novel and Material Culture

Prof. Chi-she Li

陳郁仁(R98122012)

Stewart, Susan. “On Description and the Book.” *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Baltimore: John Hopkins UP, 1984.

### Still Life (staying in the same position/ not moving)

#### A. Realism:

1. “[The] particularity of everyday life and the individual’s experience in *this* world became the locus of the real” (4).
2. Signs in the realist novels leads not to the revelation of a concealed meaning uncovered but to further signs, signs whose signified becomes their own interiority, and hence whose function is the production and reproduction of a particular form of subjectivity (4).

#### B. Exchange of commodities as a semiotic phenomenon

1. Exchange of commodities can be regarded a semiotic phenomenon “is because in the exchange the *use value* of the goods is transformed into their *exchange value*” (6).
2. Put changes in genres in semiotic systems

#### C. Changes in genres

1. “Just as genre may be defined as a set of textual expectations emergent in time and determined by tradition, so history may be seen as a convention for the organization of experience in time” (6).

→ Yet historical and generic conventions cannot be mapped upon the real; rather, these conventions are emergent in the prevailing ideological formations that are the basis for the social construction of the real.

2. “Rooted in the ideological, the literary genre determines the shape and progress of its material; but, at the same time, the genre *itself* is determined by the social formations from which it arises” (7).

### Interior Decorations

#### A. Realistic genres and everyday life

1. “Realistic genres do not mirror everyday life; they mirror its hierarchization of information. They...are mimetic of values, not the material world. Literature cannot mime the world; it must mime the social”(26).
2. One strategy for us to read objects→ read by following the spirit of the *nouveau roman* (*nouveau roman* is a genre which focuses objects )
3. “[The] *nouveau roman* seems inhuman, unmotivated...because the surface of

detail has been leveled to significance without hierarchy; it does not tell us enough and yet it tells us too much” (27).

4. Another strategy for us to read objects → “We might emphasize the importance of a given moment by its absence, by the study of its surroundings, thus making the reader feel that there is a lacuna in the fabric of what is being narrated, or something that is being hidden” (27)

#### Space of Language

- A. The oxymoron of the sign foregrounded in the book
  1. “Book as **meaning** versus book as object” (33)
  2. “Book as **idea** versus book as material” (33)
  3. People regard the book as object and material more than as meaning and idea after mass production
  4. Bourgeois reader versus intellectual worker
  5. Before mass production, form and content presented an illusion of wholeness. Thus the book collector is caught up in the maniacal desire of the museologist; his or her nostalgia is for an absolute presence between signifier and signified, between object and context.
  6. In modern times, you are what you read: “self as the sum of its reading.” (34)
  7. “The book as pure object abandons the realm of use value and enters an ornamental realm of exchange value”(35)→criticism of the bibliomania

Houston, Natalie M. “George Eliot’s Material History: Clothing and Realist Narrative.” *Studies in the Literary Imagination* 29.1 (1996).

1. George Eliot: I like to mark the time, and connect the course of individual lives with the historic stream → historiographic realism (207)
2. Eliot frequently signals an historical intersection by mentioning changing styles in men’s and women’s clothing → Eliot’s narrative project is conducted through the history of clothing (207)
  - a. clothing is simultaneously material and symbolic in both text and world
  - b. costume signifies aspects of human personality to readers of literary texts as well as to social observers in the real world
  - c. clothing is a necessary feature of social existence and is therefore a component of the world which realism attempts to represent
  - d. the depiction of clothing in novels partakes of the same tension between art and the representation of the actual world as does realist narrative itself
3. Clothing’s recognized signifying power in the actual world makes it possible that

clothing has its symbolic function in realist novels.

4. Why narrators of nineteenth-century realist texts provide information about the characters' appearance?

→ To teach readers that clothing can signify gender, class, social aspirations, geographic location, cultural sophistication, marital status, and so forth

5. Eliot's personalized intrusive narrator emphasizes the material dimension of the significance of dress (209)

6. The material knowledge of clothing was used for symbolic effect: Casaubon's exterior garments → His 1830s-style starched cravat reinforces his stiff priggishness. (How do we know that the style was 1830s?)

## *Middlemarch* 導讀

Victorian Novel and Material Culture

Prof. Chi-she Li

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### Middlemarch: Book3-5(145-393)

1. Funeral versus wedding preparation (Mr. Lydgate and Rosamond)
  - A. “[Peter Featherstone] had been bent on having a handsome funeral...[and] even desired that female relatives should follow him to the grave...” (201).
  - B. “There were pall-bearers on horseback, with the richest scarves and hatbands, and even the under-bearers had trappings of woe which were of a good well-priced quality” (202).
  - C. “And [Rosamond] had begun to buy in the best linen and cambric for her as underclothing” (214).
  - D. “I am going up-stairs to take this work to Miss Morgan: she does the open-hemming very well...[Mary Garth’s] sewing is exquisite...I should so like to have all my cambric frilling double-hemmed” (215).
  - E. “...for every requisite of perfect dress, without any notion of being extravagant. On the contrary, [Lydgate] would have despised any ostentation of expense...” (217).
  
2. Dorothea’s cap
  - A. “Dear Dodo, do throw off that cap. I am sure your dress must make you feel ill.” “I am so used to the cap—it has become a sort of shell,” said Dorothea, smiling. “I feel rather bare and exposed when it is off” (339).
  - B. Lady Chettam said that “a widow must wear her mourning at least a year” (339).
  - C. Dorothea said to Will that “I am very glad you were here.” Will thought that her face looked just as it did when she first shook hands with him in Room; for her widow’s cap, fixed in her bonnet, had gone off with it...” (390).
  - D. “[Dorothea] threw back the heavy ‘weepers,’ and looked before her, wondering which road Will had taken” (393).
  
3. Victorian people’s idea about going to see a doctor
  - A. “One of the facts quickly rumoured was that Lydgate did not dispense drugs” (275).
  - B. “Does this Mr. Lydgate mean to say there is no use in taking medicine?...I should like him to tell me how I could bear up at Fair time, if I didn’t take strengthening medicine for a month beforehand” (276).
  - C. “[Lydgate] was convinced that Fred was in the pink-skinned stage of typhoid fever,



and that he had taken just the wrong medicine” (164).

D. “To Mr. Casaubon’s questions about himself, [Lydgate] replied that the source of the illness was the common error of intellectual men—a too eager and monotonous application: the remedy was, to be satisfied with moderate work, and to seek variety of relaxation” (180).

E. “[I]t must lower the character of practitioners, and be a constant injury to the public, if their only mode of getting paid for their work was by their making out long bills for draughts, boluses, and mixtures” (275).

#### 4. Conflicts stemming from construction of railways

A. “The cows will all cast their calves...,” said Mrs. Waule... “if the railway comes across the Near Close; and I shouldn’t wonder at the mare too, if she was in foal” (342).

B. “[P]roprietors were unanimous in the opinion that in selling land, whether to the Enemy of mankind or to a company obliged to our purchase, these pernicious agencies must be made to pay a very high price to landowners for permission to injure mankind” (342).

C. “In the absence of any precise idea as to what railways were, public opinion in Frick was against them...holding...that it was likely to be against the poor man, and that suspicion was the only wise attitude with regard to it” (343).

D. “[Y]ou can’t hinder the railroad: it will be made whether you like it or not....The law gives those men leave to come here on the land.... The owner has nothing to say against it, and if you meddle with them you’ll have to do with... the handcuffs and Middlemarch jail” (346).

E. “Aw! good for the big folks to make money out on...” (346).

#### 5. Question for discussion

A. In terms of the whole length of Book VI (The Widow and the Wife), the riot against the construction of railways (ch.56) and the auction held due to Mr. Larcher’s great success in the carrying business (ch. 60) occupy less than other plot lines. What do you think of the significance of these two episodes?

## (二)、期末報告題目彙整 (摘要請見附錄一)

### 中文譯名：

#### A. 女性主義與時尚研究 **Feminism and Fashion Studies**

朱悅晴。〈珍妮·雷恩與她的玩偶：《我們共同的朋友》中的玩偶研究〉。

洪菀均。〈兒童遊戲：《我們共同的朋友》中的珍妮·雷恩〉。

邵可霓。〈裝扮女海妖：《浮華世界》中的藝術技巧、時尚與女性特質〉。

陳靜慧。〈以畫代說：《簡愛》中的性別化繪畫與其實踐〉。

曾維亭。〈重訪灰姑娘故事：透過服飾分析《簡愛》〉。

#### B. 金融 **Finance**

呂虹瑾。〈遺產、資本與商品：貝姬·夏普在《浮華世界》中的貨幣文類〉。

#### C. 現代化與都會文化 **Modernization and Urban Culture**

江介維。〈查爾斯·狄更斯《我們共同的朋友》中的泰晤士河：不僅是重生的象徵〉。

楊琇茹。〈猜字謎遊戲：表現舞台〉。

戴志岡。〈變成自動化：《我們共同的朋友》中的機器人〉。

陳郁仁。〈重讀《米德鎮的春天》：醫藥文化與利益衝突〉。

#### D. 帝國與貿易 **Imperialism and Trade**

林岑恩。〈鑽石在十九世紀英國與撒克里的《浮華世界》〉。

潘建維。〈辣味食物、陰鬱情緒：《浮華世界》中的異國食物與外國貿易〉。

劉仁洲。〈喬的獵虎故事：帝國的陽性與英國性焦慮〉。

### 英文原題：

Hong-Jin Lu. "Inheritances, Capitals, and Commodities: Becky Sharp's Monetary Genres in *Vanity Fair*."

江介維. "The River Thames in Charles Dickens' *Our Mutual Friend*: More Than a Symbol of Rebirth."

朱悅晴. "Jenny Wren and Her Dolls: A Study of Dolls in *Our Mutual Friend*."

Chien-Wei Pan. "Spicy Food, Sullen Mood: Exotic Food and the Foreign Trade in *Vanity Fair*"

Tsen-en Lin. "Diamond in Nineteenth-Century Britain and W. M. Thackeray's *Vanity Fair*."

Chen Yu-Ren. "Reread *Middlemarch*: Medical Culture and a Clash of Interests."

- 洪菟均. "Child' s Play: Jenny Wren in *Our Mutual Friend*."
- Ke-Ni Shao. "Dressing a Siren: Artistry, Fashion and Femininity in *Vanity Fair*."
- 陳靜慧. "Saying by Painting: the Gendered Painting and its Practice in *Jane Eyre*."
- 曾維亭. "A Cinderella Story Revised: Analyzing *Jane Eyre* through Dress."
- 戴志岡. "Becoming Automatous: Automata in *Our Mutual Friend*."
- 楊琇茹. "Charades: A Stage of Expression"
- 劉仁洲. "Jos' Tiger-Hunt Stories: Imperial Anxieties of Masculinity and Englishness."

### (三)、理論批判回應彙整

#### Hsiang-Hsi Lu

Affected by Marxists and Victorian literati such as Coleridge and John Ruskin, early literary critics tend to hold nineteenth-century political economists as opposed to humanists. We pride our study of their humanistic antagonist and barely turn to examine the texts of political economy, as we value the irreplaceable, intrinsic properties of things, and the “autotelic” nature of human beings. When we approach to political economy, we seek second-hand criticisms, already formed as ideological critiques as against capitalism. However, such differentiation between disciplines loses much of their shared interest and force. Nineteenth century sees the formation of modern human sciences. It is the period when aspects of life are written into discourses. Literary texts are thus written in the backdrop of various social-political discourses. Instead of oppositions to the science of wealth, Catherine Gallagher orients our focus into scrutinizing their discourse and narrative response in novels. Reading between literary and non-literary texts, Catherine Gallagher analyzes the metaphors shared by two modes of writings--- novels and political economic texts. In her “Bioeconomics, and Somaeconomics” and “Bioeconomics in *Our Mutual Friend*,” Gallagher demonstrates the body discourse in literary narrative and political economy, tracing metaphors proffered by political economy while revealing the inherent paradox of capitalism in terms of value and exchange system.

Material study involves interdisciplinary readings, and discourse analysis enables us to view literary texts in correspondence to the contextual history in which it is written. Catherine Gallagher’s reading proves valuable for it not only leads us back to the contemporary Victorian age, but also crosses disciplines, incorporating literary works and intellectual history. Moreover, Gallagher’s critical approach recognizes the value of authorship which Victorian novelists like Dickens and Eliot are constantly conscious of. By placing the texts back into the historical frame, we are allowed to observe how writers invest their social imagination in the writings, and how literary works foreground in their narratives the engagements of human beings in relations to the changing society, which other intellectual disciplines such as political economy has also concerned with but failed to fully explore.

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江介維

〈維多利亞小說與物質文化〉之研究方法反思

從「物質文化」的觀點來探究文學作品，於我而言是一項嶄新的研究方法。於課堂選讀的論文中，尤以 Andrew Blake 與 Elaine Freedgood 的文章對我啟發

最大。Andrew Blake 所撰之文 “The Problem of Literature and History”以及 Elaine Freedgood 的前言專文 “Introduction: Reading Things”，主旨不約而同地在探討文學研究方法中，一些該釐清的「慣性盲點」與可能得以藉此開創的新研究路徑。其觸發媒介，正如本文主題所示：文學作品中的「物質文化」。

首先，Blake 如此提問：在文學研究中，其歷史背景佔有何種地位？同樣地，在史學研究中，文學作品又扮演何種角色？Blake 旨在匡正一則普遍的謬誤假設：文學作品反映特定的歷史時空背景，因此文學作品中所記載之內容可用之為歷史佐證。從 Blake 的觀點而論，如此的假設有兩處謬誤：一來文學作品並非僅是反映史實的被動角色；再者，文學作品所記載之人事時地「物」，也不可未經檢驗地將之視為歷史證據。Blake 認為：「文學作品為一股未定動能，既形塑當時的時空背景與文化習俗，也同時被其所處的歷史時空、文化氛圍所制約影響」。如此來看，即不難窺見，在文學或史學研究中，文學作品與其時空背景的相互影響關係，遠較傳統方法論的認知中，更需要縝密的研究方法來處理。

再者，Freedgood 則以更具顛覆力的閱讀策略，來解讀文學作品中所蘊藏的物質文化。Freedgood 一反過去文學研究中，慣以分析故事發展為主軸的研究方法，來解讀文學作品中物品／物件 (object) 的象徵或寓言意涵。反之，Freedgood 顛倒眾多學者習以為常的閱讀方法，她主張：得先追溯某項物品在文學作品以外 (outside the text) 的獨特歷史意義與重要性之後，才能進而轉入文本內探討該項物品的獨特地位與其背後故事。以《簡愛》為例，Freedgood 先將其關注焦點置於 Jane Eyre 擺飾的傢具用材：桃花心木 (mahogany)。概略來說，潛藏於桃花心木背後的是殖民地原物料運送史，但讀者於此處卻往往只讀到桃花心木製傢具的品味象徵意涵，而忽視了此物件之原產地 (牙買加) 所歷經的殖民史與其可能的文本指涉。

藉由這兩篇文章於方法學上的指引，使我得以窺見文學研究的可能嶄新風貌。「物質文化」的觀點賦予文學作品研究更多元的切入點，它不僅引領讀者避免將文學作品解讀為「再現」物品／物件的必然可靠依據，並且開啟文學作品與其時空背景互動影響的主體能動性。透過「物質文化」的探究，我們瞭解文學作品絕非僅為歷史註腳或記錄媒介，而是一股具影響力與變動性的能量展演。

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朱悅晴

In the reading of novels, we often ignore objects and focus a lot on characters, plots, and themes. However, learning how to read objects in novels opens a different window for us to appreciate the historical background and some other precious ideas that may not be easy for to be thought of and realized. In the material study of Victorian novels, focusing at the objects presented in the novels, and the circulation, systems of interest and money help us to learn more from the historical background, and to relate it to the novels we read.

In Jane Eyre, from Elaine Freedgood we have learned that mahogany furniture not only has a colonial background, but also has a psychological relation to the character Jane. From Christoph Lindner, we have understood that not only objects help us to know the background information of Vanity Fair more, but also the setting of objects, like the bazaar and auction, which present themselves as more powerful and profound directions for further discussion about objects and their relations with the Victorians.

Through this course, what influences and helps me as a novel reader and a graduate student in foreign language and literature is that it changes my habit to read novels and other materials related to literature. I have become more cautious about reading the novels because every object has a story that may not be known to common readers yet. As a reader, I enjoy studying this field because there are so many things unknown to myself and other people, and I hope that my future study or my term paper can help me to think more about objects not only presented in novels but also our lives, because their importance for us may be more than we think.

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陳郁仁

Victorian novels have been noted for their realistic reflection of the contemporary life with fidelity. Readers, approaching Victorian novels in a conventional manner, tend to focus on characters and plot lines. Those objects emergent in novels are often rendered marginalized or unnoticed. Or, if examined, objects present their significance only with their being related to their possessors. Namely, readers interpret objects not through what they are but through what they are with their possessors. However, Susan Stewart proffers a new aspect of examining objects. According to her arguments in "On Description and the Book," the integrated whole of form and content in a book is dismantled after mass production. Collectors, sensing this kind of split between material and content, are like museologists, trying to prevent separation of form and content in books through collection. From my understanding, Stewart somehow criticizes people like collectors whether they collect books out of their form or out of their content. However, the way Stewart treats objects like books, from my perspective, probably serves as an alternative of approaching objects. In Stewart's context, collectors collect for fear of the fluctuation of signifier and signified of objects. In this way, what objects mean might not be overdetermined by possessors but the given historical context (the period of mass production). To illustrate, it is mass production that disintegrates the wholeness (content and form together) of books so that books' shift from the representative of content to form changes the way people treat books. In this sense, it is not people that determine what sense books make but books themselves. With this way of thinking by

following Stewart's context, readers can trace how significant objects are in a certain historical background. Engagement of objects from investigating social historical contexts, accordingly, might be productive in reading Victorian novels.

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**Hong-Jin Lu**

### **Poovey's "Making A Social Body: British Cultural Formation, 1830-1864"與 "Speculation and Virtue in Our Mutual Friend"的讀後感與聯想**

出版於 1995 年，Mary Poovey 的文章 "Speculation and Virtue in Our Mutual Friend" 旨在探究在十九世紀的經濟狀況，尤其是資金和投資的運作，與美德的關係。本篇心得從 Poovey 文章的讀後感為出發點，並思考本議題在其他文章和同時代小說中的相關性。

本文分三大部分，引言和論點以及結論。在主要論點的部分，Poovey 首先研究當時法案(像是 1844 年的 Joint-Stock Bank、1844 年的 the Bank Charter Act、1858 年的銀行 limited liability 擴充許可)，對於 limited liability 的規定，與 Speculation 風潮的起因。以往對 limited liability 的限制，其實是扮演一種道德把關者的功能，但是，銀行後來漸漸轉變成不介入的角色，試圖拒絕這種強加的道德責任，也造就了 speculation 風潮，尤以海外投資最為盛行。其次，作者再以 Charles Dickens 的作品 *Our Mutual Friend* (1864-65) 為佐證，試圖做一個歷史和文本的交叉研究，文本中的角色是如何呼應前半段 Poovey 考察的經濟狀況。

不過，在文本研究的部分，Poovey 除了在先前的資本議題做發揮外，她更試著將整篇文章的論點，拓展到女性如何參與資本循環的層面。以書中的 Lizzie 角色為例，作者 Dickens 選擇地跳過 Lizzie 的工資問題，轉而強調 Lizzie 的教育是為了增加，她自己將來當妻子角色的價值，女性天生就有體現美德的能力。而 Dickens 設計男性黑人出現在 Bella 的三次物質想像中，不僅意味 Bella 選異族夫的可能性，也透露出社會中男性身份的焦慮感。但矛盾的是，Dickens 認為經濟發展要與道德相呼應，卻在此急呼中又誠實地反映出當代社會中，道德和經濟聯盟的垮盤風潮。

在 Poovey 筆下的 Dickens，仍然是站在金錢會帶來麻煩的角度，來看十九世紀中葉的社會經濟關係。想要有錢能掌控自己生活的慾望，使他們變得貪心。想得到的慾望越多，德行就相對地越糟糕。Dickens 的矛盾在於：首先，這本小說是寫於 1864-1865 年間，當代已是金錢變得可循環（流通）的年份，但書中的背景設定，明顯晚於作者所批判的年代，是站在現今回去批判過往金錢剛開始循環的時代，代表這本小說想要重回老舊時光。倫敦已改變許多，但此變遷卻在 Dickens 書中缺席。其次，書中女性 Bella 並不想要金錢，但是小說的結果卻帶讀者看到

她獲得一筆財富。而文章作者則是認為讀者和 Dickens 一起試著使用老舊語言，來描述金錢，雖然我們已經經驗性地知道，一旦我們進入交換體系，我們很難再和錢分開。

從 Poovey 的文章中，我們得知 limited liability 的限制與否，會對社會造成影響，而 Speculation 所引發的金錢與道德的關係，其效應更是令人矛盾，這現象在 Our Mutual Friend 中都可以被觀察到，那麼比 Our Mutual Friend 早十七年前出版，同樣著重金錢論述的 Vanity Fair 中，有沒有這樣的情形發生，而作者的態度又是如何？ Thackeray 的小說呈現出的是寫實的社會面，抑或是小說家筆下的虛構金錢世界？

女主角 Becky Sharp 極度渴望獲得財富，但是，缺乏身份背景的她，在沒有有錢親戚的遺產繼承權的情況下，她就像 Pride and Prejudice 書中的女性，置身於 marriage market 中，試圖找到一張穩定的長期飯票，享受優渥的生活。不同的是，Sharp 的作法並不含蓄，作者直接讓讀者看透 Sharp 的對財富的渴求，她選擇將自己的身體（有形和無形）作為投資的資本，利用外貌和才氣，企圖以利滾利，這種務實取向的心態，著實不被衛道人士贊同。

但是，根據在 Deborah Cohen 對維多利亞時期宗教風氣的“Material Good: Morality and the Well-to-do”一文中，卻可以看出 Vanity Fair 成書的時代，正是 Evangelicalism 達巔峰的 1840's 年代，認為世人追求財富的作法，實為榮耀上帝的一種表示，上帝給人們這種追求世俗繁華的天份，若是，沒有（或是沒能）成就自己的繁華，這並非是上帝的失敗安排，而是我們的努力不夠，是個罪過。Sharp 的心態反映出，受到當時 Evangelicalism 思潮下的影響，她努力追求財富，但是，與 Evangelist 不同的是，她擁有的是全然的追逐金錢的慾望，宗教信仰的動機卻少之又少，Becky 的作法顯示財富不再是以美德為依歸，而是以熱情和野心為中心。

以 Sharp 的例子來說，她起起落落的一生，從曾攀入皇室社交圈的名人，到跌落花街酒巷的落魄寄居者，這些種種的不穩定性，似乎又在暗示讀者，憑藉野心和熱情的金錢模式，並非如 Evangelicalism 所揭示的那樣可靠。或許，讀者會將 Sharp 財富的起起落落，解釋為作者 Thackeray 的親身經驗談，他在 1832 年繼承一份為數可觀的遺產，但隨即又在 1833 年間，損失大半的財富，財富似乎沒有辦法穩固地被累積，就猶如 Sharp 的失敗。但是，這卻無法解釋 Thackeray 在最後一章裡，為何安排 Sharp 獲得 Joseph 的鉅額保險金？況且，整個 Vanity Fair 故事是建在木偶戲的大框架下，頗有欲觀者一笑置之的觀戲味道，拒絕觀眾的嚴肅看待此戲，否則以 Sharp 的司馬昭之心，豈能不惹當時維多利亞時代讀者的反感和嚴厲批判呢？故，若將 Thackeray 在最後一章中，不以描述方式，而是選



擇以富有故事性的敘述方式，間接地道出 Sharp 成功的說法，放在木偶戲的架構中來看，我們會發現，木偶戲只是作者用以避免道德批判的表面手段，作者並不反對 Evangelicalism 的思潮，且於小說中闡揚新興的經濟制度。

由此觀之，藉由 Poovey 和 Cohen 的文章，從新歷史主義的研究方法，深入探討當時的社會經濟狀況，來看 *Our Mutual Friend* 和 *Vanity Fair*，我們發現這兩位作者的理念不盡相同：Thackeray 對金錢與熱情結盟的新觀念，抱持著樂觀的態度，而 Dickens 則是持著矛盾地想重返舊金錢觀的世界，皆顯示維多利亞時期變遷中的財富觀念。

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Chien-Wei Pan

### 購物與擁物：Natalie M. Houston 的 “George Eliot’s Material History: Clothing and Realist Narrative” 與 Krista Lysack 的 “*Middlemarch* and the Extravagant Domestic Spender” 讀後感

歷史文本如何跟維多利亞日常社會相互接連？而歷史的軌跡如何從小說文本中被學者召喚，讓文本裡原本不出聲（常被讀者有意忽略）的物品進而發聲？從所讀的兩篇評論中，喬治·艾略特（George Eliot）的《密德鎮》（*Middlemarch*）歷史寫實的傳統透過 Natalie M. Houston 的歷史/服飾的互文分析中，歷史文本跟服飾文本彼此相互回應，彼此見證維多利亞中晚期社會。如同 Houston 文中所示：「艾略特反覆地以其情節跟敘事者對角色的評論，透過對文中男女服飾的轉變，進而融會歷史於其中。」(Eliot frequently signals such an historical intersection, both within the plot and in the narrator’s comments about characters, by mentioning changing styles in men’s and women’s clothing) (207)。

而服飾做為文本解讀的重要性則在 Krista Lysack 進一步探討 Dorothea 和 Rosamond 兩位主角的消費行為上更為突出。服飾在 Lysack 的討論中已經不只是映證歷史的單音文本，而是維多利亞女性在有意識的消費後的多音例證；Lysack 在行文中是這樣評 *Middlemarch*：「既非否認所謂的奢華女性消費者，也非建構蘿莎萌或多蘿西亞為相異的兩極，《密德鎮》啟迪消費如何例證社會以及個人。」( Instead of rejecting the extravagant woman spender or constructing Rosamond and Dorothea as polar opposites, *Middlemarch* suggests how spending might be put to both social and personal uses ) (82)。因此在我的閱讀中，我嘗試連接 Houston 與 Lysack 的評論，重新省視服飾做為維多利亞女性日常購物的見證，以及服飾以及消費行為本身做為女性借物擁物的再次思考。

Dorothea 的樸素衣著在 Houston 的評論中，更顯示其異於 Rosamond 的外表與個性。根據 Houston 的說法：「十九世紀寫實文類的敘述者提供角色的外觀的描述，好用來告知我們服飾可以顯示出性別、階級、社會志向、地理位置、社會經歷、婚姻狀況等諸事」(The narrators of nineteenth-century realist texts who

provide information about the characters' appearance teach us that clothing can signify many things such as gender, class, social aspiration, geographic location, cultural sophistication, marital status, and so forth) (208)。Dorothea 的樸素正好可映襯 Rosamond 外表的華麗，而做為醫生娘的 Rosamond，外表的華麗才能顯示出其不同的地位，而為了維持外表的樣貌，Rosamond 也需相對的消費支出。

金錢消費也是 Lysack 文章嘗試告訴讀者的關於服飾隱含的重點，Lysack 從開頭一開始就指明艾略特在《密德鎮》所做的創舉。艾略特為了使一般讀者能花錢購買當時價格不菲的小說，她嘗試分隔原本的四冊變成八冊，分隔不同的主題，讓小說單價能降低，也因而讓小說能更快流通，讀者也不再限於只能從圖書館借閱。艾略特對於金錢的構想同時也在《密德鎮》Rosamond 跟 Dorothea 的金錢觀中體現，兩位女性雖然看似完全相異，卻在金錢的運用上恰巧地嘗試打破女性在公眾場域(public sphere)和家庭場域(domestic sphere)的壁壘分明，靠的就是施展所謂的信用(credit)。Lysack 指出當時維多利亞社會有所謂的指南文學(advice literature)，用來告知女性如何治家有方，而其中最重要的治家之道則在於勤儉。關於所謂的指南文學，Lysack 指出：「透過所謂的家庭經濟，其中包括勤儉的美德，中產階級的禮節規範，還有家庭指南，好告知女性過度家庭花費的危險」(Through a discourse of domestic economy, which would later include the virtues of thrift, middle-class etiquette manuals and household guides acknowledged women's commercial sway by calling women to account over the dangers of excessive household spending) (4)。

Rosamond 的花費就當時的指南文學而論，大大超越一般中產階級的消費水平，其夫婿 Lydgate 為了支付 Rosamond 的消費習慣，只好打腫臉充胖子，自然使其家庭陷入債務的危機。而看起來樸素的 Dorothea 則把指南文學的勤儉發揮得淋漓盡致，甚至超越其教導方針。在 Dorothea 含蓄的穿衣風格裡，卻同時隱含出她在婚姻跟金錢的態度。沒有辦法在其丈夫 Casaubon 身上尋得她想要的志業，Dorothea 以其樸素但是超越當時的含蓄風格，再再地證明她並非一般的消費者，她樂於把錢拿去救助他人，轉而成為所謂的倫理花費人(ethical spender)。

同樣是衣服，Rosamond 的奢華對照 Dorothea 的簡樸，一者的浪漫花費正好對照另一者的保守消費；這也是衣服表層的意符，直接意指其相當的社會地位。而同樣是消費，Rosamond 的花費卻偏離當時指南文學所提倡的美德，Rosamond 的豪華享受相對於 Dorothea 的極致勤儉，卻同時是她們打破維多利亞限制女性專屬場域的原由，女性不再只是家中的天使，也可能是家中的經濟掌權者，最後終能享受她們嚮往的生活。

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陳靜慧

Of all the novels we study in this semester, I am especially drawn to the way Victorian women are represented, or rather the way they present themselves in Jane Eyre. By writing her memoir, Jane Eyre voices the stereotype, difficulties, and

breakthrough of a governess. By painting her imagination, Jane on the other hand not only reveals her sexual dynamics as well as her felt restrictions as a governess from expressing emotional attachment. From the standpoint of material culture, the practice of painting is definitely one of the various manifestations of social dynamics, able to bring to light the undercurrents that define the Victorian people's life. The investigation into the history of painting, the gender inscription in its practice, and the long-established reading of codes will equip us to see how Jane express and deems herself. Therefore in my final paper, I'd like to tackle with the significance of painting in the novel used as one of the means to secure the act of self-possessing and self-regulating as a Victorian governess.

The hierarchy of the objects on display in a novel is an important social signifier. In Jane Eyre, it is explicit that through writing and painting, Jane finds ways to express her inner being. While the ability of painting is often a prerequisite for a governess, Jane's creative works occupy an ambivalent position between differing from the traditional works either by female artists or of female figures and an apparent symptom of the intervention of "pathetic governess discourse". The three paintings Jane shows to Rochester is an obvious transgression in terms of the Victorian norms. First of all, the female spectator's gaze in Victorian society is regulated to the sphere of domesticity. The painting serves as a moral teaching to the middle class women who have the leisure to dwell their thoughts upon paintings. Therefore, the content must be highly sanctified in order for it to circulate among the targeted viewers. Jane's paintings, which give expression to the imaginative wilderness, are at odds with the approved tradition of Victorian painting. More importantly, in her second painting that shows a woman's back up to her bust, with her face turned away from the spectators' gazes, is a more audacious gesture to protest her difference from the majority of Victorian women since the convention of painting reading translates the turned female face into a defiant sexuality. However, this dauntlessness disappeared when Jane Eyre faces another middle class woman, Blanch Ingram, with whom she shares the similar wish to marry Rochester and against whom her financial dependence draws her lower in the social scale. Her attempt to persuade herself out of caring for Rochester is made through painting a degraded, desolate portrait of a governess who is unsuitable to be taken as a wife for a man from Rochester's class. In this painting, Jane draws the convention of "the pathetic governess" to make a subtle appeal on the readers of her moral integrity, instead of convincing the readers of her moral inferiority. Within the limits, Jane is able to reveal her distinct dynamics to Rochester by breaking the preordained boundaries as well as illicit pity and attention to the underprivileged governess.

Taking paintings as a cultural material, a product of intricate struggles of gender equality and a form through which Victorian women clandestinely express and claim her being, Jane Eyre' paintings acquire a particular historical significance of establishing a model for other governesses to follow.

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曾維亭

I Know Freedgood's way of handling materials in the text is very different from other critics', because she examines the objects independently, tracing its history without first putting them in the context of the novel, but is this the only or better way of doing research on materials? Is it always right to study objects about their objectness without considering the context of the novel at first? What if, for example, when Bronte was writing *Jane Eyre*, she had no idea of the history of mahogany or she was simply putting a common piece of furniture for the rich in her time in the text? If we worry about the connection between symbols and things, uncertain of whether the novelist intended to attribute those meanings to the objects, could it be possible that the objectness of objects also evade the novelist's attention when writing? What if there are objects whose objectness has completely nothing to do with the novel and the plot? It seems like we still have to consider whether the object's objectness is related to the plot of the novel before going on with the research and this does not fit into our idea of "focusing on the objects" or looking directly at objects. Consequently, even if Freedgood's argument is really fascinating, I do not find it useful for my paper. The objects I want to study have no obvious background that adds up meanings to the plot. I can only go back to the old way (Linder's and Miller's way), believing things are simultaneously symbolic and material; their connection with the novel is assumed. I'll also take some of Daston's points like that "things communicate by what they are as well as by what they mean." However, if the material parts do not have close relationship to the plot as a whole we might just get more to the symbolic part, the cultural meanings attached. Perhaps I misunderstand Freedgood completely; her argument is still puzzling to me and this is where I'm looking forward to get help from your critical journals!

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劉仁洲

Literary criticism has always been dealing with things and objects, and the dominant approach has long been the metaphorical. When we talk about a certain object (e.g. a necklace, a table, or a hat) in a poem or story, we focus on its relational significance to plot and character, and certain objects would gradually come to represent conventional symbols and metaphors, such as the dove, which is a symbol

of peace in many cultures. However, such metaphorical reading of objects often neglects and sacrifices the materiality of objects. Instead of learning material properties of objects (e.g. texture, color, ingredient, etc), we are satisfied to know what abstract ideas they stand for. It is against this kind of critical approach that Elaine Freedgood proposes to conduct a “metonymical” reading of objects in Victorian novels. By emphasizing metonymy as opposed to metaphor, Freedgood singles out objects that have only marginal importance in novels and uncovers the material histories behind these objects. The most memorable example is her discussion of “mahogany” in “Souvenirs of Sadism: Mahogany Furniture, Deforestation, and Slavery in *Jane Eyre*.” Freedgood traces the manufacturing history of mahogany in overseas colonies and highlights the racial and colonial implications of mahogany furniture.

Can objects talk? This is one of the central questions in material study. I think Freedgood’s approach is worth learning because it gives voice to objects by going back the historical context. Victorian novels are crowded with objects, so the individual history of each object is easily overwhelmed in the noise. Furthermore, we as modern readers do not possess the same knowledge of objects as Victorian novelists and readers, so we cannot grasp some of the material significances objects convey. Going back to historical context not only helps us understand the material aspects of objects but also allows us to investigate the relationship between an object’s material and symbolic dimensions. Objects develop symbolic meanings from their material properties, but this connection is often neglected, especially when symbolic meanings become conventionalized and taken for granted. Freedgood’s method reminds us that going back to the historical context reveals more material as well as symbolic aspects of objects.

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劉憶萍

Reflections and critical thoughts learned in this class:

People tend to see that things play an extremely passive role and are immediately related to the self. At most, the things one uses are part of one’s self. The meaning of the material goods acts as catalysts to express or clarify a thought or feeling already present in the person’s experience and thus only evokes similar response from the same person over time and from different people. Things become signs of the owner’s relationship to others, and are commodities within a social hierarchy. For example, objects such as jewelry, sport cars, and luxury items become a symbol of status because they are rare and expensive and therefore it takes a large investment of attention, talent, and money to get them. However, we shall try to perceive the nature of things as they have a recognizable identity in consciousness.

In literary studies, it is common for critics to draw on the things produced

by certain periods to provide evidence of social, economic and political facts and values. For example, mahogany at Gateshead in *Jane Eyre* becomes a straightforward evidence of the status-giving power. It belongs not to the wealthiest but to those who descended from families with long-established tradition in the community. Objects have often been seen as “typical” or “characteristic” and used as examples of types of people. The assumption carries with it certain limits to the usefulness of objects in literature as evidence. A fact or value is presented, placed, and described and only then is an object from the same period cited as evidence of the same fact or value. The object, for all its usefulness, has in this scheme of information nothing new, or of its own, to say: it is supportive, corroborating, evidence only. To avoid this pitfall, I have learned during this class that I have to consider the *things* which they were designed, named, made, advertised, bought and sold, listed, counted, collected, gave to others, threw away or bequeathed. I want to know how Victorian people enjoy these things.

That is, instead of falling back on some previously formed interpretive schema or stereotype when confronted with an object, one should involve an active receptivity to the object so that its qualities may modify previous formed habits or schemes.

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洪莞均

Of the many things I’ve learned in this class, the one that interests and benefits me most is a multi-facet view on objects in Victorian texts. Instead of interpreting those things symbolically through my own point of view, this course taught me to consider the various layers of meanings underlying these representations of material objects.

The first layer to consider is the material attributes of the objects. Take mahogany furniture for example. In the Victorian era, mahogany was generally imported from oversea colonies. This kind of details would generally lead to a second layer of meaning, which is the social, economical, or political significance of such objects at the time of the text’s composition, and the relation between said objects and people. Continuing the mahogany example, in the Victorian era, mahogany furniture was seen either as a sign of wealth and taste, or the nouveau riche’s attempt to promote themselves. The third layer to consider is the author’s intention. That is to say, what effect does the author wish to achieve through the depiction of such objects? What kind of images and references does he or she wish to evoke? The fourth layer of meaning is the significance of the former three aspects to a modern reader. For example, for Elaine Freedgood, the mahogany furniture in *Jane Eyre* reminds her of the exploitation and destruction that took place in the British colonies in the Victorian era.

It is exactly the interaction of these aspects of meaning that makes interpreting Victorian texts and the objects in it a complex and very interesting task. The same intriguing situation appears when I do research on the character Jenny Wren in *Our Mutual Friend*. When I first read about her, Jenny Wren seems to be a figure used to criticize the abject conditions of working children at that time. However, a deeper look into her profession as a dolls' dressmaker uncovers many interesting questions. Wanting to know why exactly Dickens gives Jenny Wren such an occupation, I searched for information concerning toys in the Victorian era. Apparently, there was a shift in the attitude toward toys in that period. Before, the word "toy" was not directly linked with the idea of children, but referred to trivial, unimportant objects, whether possessed by adults or children. However, during the Victorian period, toys were gradually linked with children, and were deemed to be a great way of education. For once in history, toys and playing were no longer contrasted with work, but were seen as a kind of work specifically meant for children. It was believed that the knowledge necessary for integrating into the society should be gotten through toys. In this light, the figure of Jenny Wren becomes more complex and interesting. For example, when Jenny Wren imagines herself toying with great ladies through her dolls, is she in any degree subverting social hierarchy or social norms? Seeing that the dolls she dresses reflects scenes in middle-class or upper-class social life, it seems that Jenny is actually helping to reproduce the social norms, which in turn will be picked up by children playing with the toys. In this light, Jenny's revenge seems a poor one. On the other hand, Jenny Wren's action can be seen as a parody of children's play. While children in the Victorian era underwent socialization through playing with toys, Jenny Wren seems to go against social hierarchy through her control of the dolls.

The above questions are just some of the interesting dimensions I have discovered through my learning in this class. I will conduct a deeper discussion of them in my final paper.

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戴志岡

### **The Making of Material Culture in Victorian Novels**

So far, we've read some observations from critics such as Andrew H. Miller and Mary Poovey who have set an example in suggesting ways in which literary texts partake of a cultural history, without being entirely determined by it. There is more work to be done on "commodity culture" in this period. It becomes possible to unravel the specific ways in which material and literary culture play upon one another. For the man of letters, s/he unavoidably participates in the very realm of

degraded mechanical forms and material interests which the author is called on to protest. Thus they reserve the privilege of questioning culture rather describing it; even in realist fictions, their responsibility is to the conundrum, not to the solution. Novelists test the very foundational ideas of cultural identity, and by so doing they expose the cracks, the limitations that ideologies strive to conceal and contain.

Through literary texts, language has a maddening way of transforming the means of description into a high drama of human agency and intention, so a study of the facts of commodity culture appears to be an exploration of a fantastic realm in which things think, act, speak, rise, fall and even evolve. Thus, the material world in Victorian novels becomes a model for the easy-street daydreams of commodity culture, which establishes abiding patterns of representation for commodities.



#### (四)、維多利亞文獻導讀

##### (一) 小說

##### 一、夏綠蒂·勃朗特·《簡愛》。(Charlotte Brontë. *Jane Eyre*.)

導讀·陳靜慧

出版於一八四七年的《簡愛》是夏綠蒂·勃朗特〈Charlotte Brontë〉的半自傳性小說。作者以自己作為家庭女教師的經驗生動地刻畫簡愛一生的經歷，從幼時孤兒的困頓、自寄人籬下、受聘於拜倫式英雄般的羅切斯特先生〈Mr. Rochester〉作為家庭女教師的經歷，直到最終與羅切斯特先生浪漫的婚姻結合。勃朗特筆下堅忍聰慧的簡愛是維多利亞社會最喜愛的角色之一，並且提供給許多有相同經歷的中產階級女性們一個極具代表性的行為模範。

《簡愛》一書蘊含了許多深度的社會批評。勃朗特對於兒童福利問題的關切在他筆下對於 Lowood institution 的描述中可見一斑。包括簡愛在內的學童們不曾在學校享有溫飽，日常作息更是得依據 Mr. Brocklehurst 極嚴苛、且偏頗的教條牽制。身兼牧師與 Lowood institution 經營者，Mr. Brocklehurst 象徵了維多利亞早期宗教制度的腐敗，比起實踐宗教責任，他更沉溺於權力的掌控與金錢物質的享受。勃朗特對於維多利亞時代的階級觀感提出質疑，透過對簡愛的人格塑造，將其知書達禮、極具正義感的形象與當時對低下階級的刻板印象做一個強烈的對比。然而，簡愛在當時父權主義社會的地位卻因她所嚮往且急切追求獨立而深受威脅。在小說中，簡愛必須掙扎於羅切斯特先生與約翰李佛 (St. John River) 這兩位男性企圖擁有她且使她居於當時一般女性的弱勢地位之慾望。簡愛與父權權力的抗爭最終因她繼承叔叔龐大遺產，藉此擺脫金錢上不獨立的依賴性，進而回歸她中產階級女士的身分。簡愛挑戰了維多利亞時期既有的偏見，成為女性主義思潮的先驅。即使在今日看來，仍是相當具有前瞻性的作品。

## 二、威廉·薩克雷。《浮華世界》。(William Thackeray. *Vanity Fair*.)

導讀·邵可霓

### **An Introduction to William Makepeace Thackeray's *Vanity Fair***

威廉·薩克雷(1811-1863)於1847年出版的《浮華世界》是維多利亞中期文學中，嘲諷浮世虛偽人性的代表作。滾滾浮華紅塵有如喧嚷市集，在這裡人們各式各樣的情感愛意都待價而估，可以交換、可以交易、可以投資、也可以討價還價，即使抽象的道德觀或價值觀都不是無價且無償的；投機者伺機而動，一擲千金；在物慾橫流的市集／世界裡，人們如同魁儡戲中的人偶，迷失在價值估算的勾心鬥角錙銖必較中而不自知。薩克雷的筆調既嚴肅又詼諧，活靈活現的重現大小人物的愛、恨、貪、嗔、癡等萬千風貌。全書緊扣著其副標題：「一部沒有英雄的小說」(A novel without a hero)，閱畢令人感慨萬千：書中眾多角色竟如副題所言，真的沒有一個完全純良真誠或是感天動地可被稱為英雄的人物；同時，hero一字也可解釋為書中的主角，而主角或英雄形象的缺乏正是這個故事的重點。

在浮華世界中，每個人都是主角也都不是主角，是敘事的主宰卻也被欲望所主宰；而我們普通讀者對於英雄角色或是主角的期待正嘲諷我們的天真，畢竟仔細讀來就會發現不管是在書裡或是書外，沒有人在不算計成本或是不計結果得付出，也沒有人可以是這種名利算計下的唯一主角。自認清高的人未必毫無算計；算計者也未必不道德。坦率的人未必不會受傷，算計過的人也未必可以全身而退。這世間運行的法則太複雜，沒有人可以是「純粹」的與物質毫無糾葛，也沒有任何動機情感可以是「純粹」高尚的。或許只有先把手弄髒的人才可能行的最是清白，只有吃過算計的苦、懂得以價值體系衡量一切的世間法則後，才能理解「不計一切、無私無我」的偉大。而誰，又敢付出如此純粹且無價的勇氣呢？

小說中，薩克萊數度把貝姬·夏普(Becky Sharp)與愛蜜莉亞·謝德理(Amelia Sedley)這兩位女性角色的人生際遇並列，旁白更屢次說詞反覆的指稱她們其中一人「就是此書的英雄／主角」、「根本稱不上英雄／主角」。乍看之下，唯有這兩位女性擁有前述「純粹的勇氣」，雖然動機與目標天差地遠，但一般書中皆認為貝姬無疑是帶領讀者在浮誇富貴之世中浮沉的負面女主角，禍由她起，而愛蜜莉亞則為映襯貝姬毒惡的善良女性，吃盡天真苦頭後其婦德越發光輝，使全書得以歡喜善終。旁白(注意，不一定等於作者)矛盾的指稱因此十分啟人疑竇。為什麼要如此特別註明是「一部沒有英雄／主角的小說」呢？

細讀下去，我便感到善／惡兩極化的角色閱讀並不適用於貝姬與艾蜜莉亞身上。如同其他書中人物，她們都有其可愛可憐可悲可敬之處，雖然貝姬開宗明義的說「我可不是天使」，但她也未必是惡魔；愛蜜莉亞的個性背景雖然與她背道而馳，也不代表她就是維多利亞理想中的，爐灶邊的天使。兩個人都有所算計，只是一個隱性一個顯性罷了。先看看貝姬，她是出身低微但力爭上游「向錢看」

的代表，當仁不讓盤據主角之位：她人如其姓，銳利聰敏，挾其姿色及善於察言觀色的應對能力，在踩著別人向上爬的過程中，不論在炒股起家的中產階級、骨子裡視血統為一切的男爵家、戰時動亂的比利時、或倨傲的倫敦時尚社交界中，都如魚得水、為自己謀得最好的位置、以最亮麗的姿態翩然在眾所矚目下出場，直到那些她生活中的陰暗面一一被揭露——不若當時的正統婦道人家，無所畏懼的她周旋於男人的權力舞台上，不惜拿自己為籌碼，背叛丈夫，罔顧親生子，跟史坦印侯爵（Lord Steyne）私通好晉升榮華富貴與社交界的最高點。至此地步，眾叛親離，但聲名狼藉的她仍藉由操作女人間的友情互動模式與男人對美色的軟弱，不至於在最陰暗的小角落默默無名死去。結局我們看到歷經大風大浪後的她在一個慈善市集的攤位上，低首斂眉，謙恭微笑；不知是壞事做盡海撈一票後終於安心收山，還是身不由己的她終於也從浮華世界中脫身了呢？

對我來說，貝姬的恬然微笑比起愛蜜莉亞與寶賓這對糾纏多年終於修成正果的完美全家福，更讓我感到這本小說終於歡喜收場。她看來如此平靜，又從如此不平靜中來啊。這或許是全書中最讓人震撼的一刻，那個戰力充沛牙尖嘴利，鬼靈精怪且總是站在聚光燈下狡黠微笑的她，最後竟然可以安於如此無名且無言的平和姿態。或許她一直可以招搖撞騙是因為她真的非常討喜，而當時（與現在）的社會裡，人們如此渴望擁有一位可以填滿自信心與歸屬感的理想女人，以至甘於被欺。她柔軟靈活的反射出男人們的野心想望，身為一個浮華世界裡可交易的商品，她清楚自己的價值、為自己投資增值、並藉由交易與交換不斷向上攀升；面對這樣誘人的女性，男人接二連三的撲倒在她面前，享受被她征服及征服她的快感。但，當然，她不是個好東西。人們總懷疑是她為了餘生的保障害死了愛蜜莉亞的哥哥約瑟夫；她聲色俱佳的挑逗獵物，利用殆盡後隨即冷酷拋棄的生存方式也讓許多人都感到毛骨悚然，總不希望與她為敵。

但，讓我同樣感到毛骨悚然的，是天使般的愛蜜莉亞那近乎漠然的天真。誰敢說她面對寶賓及諸多追求者的情意還有物質付出，從頭到尾毫無所覺？而誰能說喬治奧斯朋與艾蜜莉亞不是一對天作之合？出自相同背景的兩人性子都十分固執，堅信自己只能在一種「純粹的氛圍與信念」下生存，且越挫越勇。這樣的信念不妨說，就是一種虛榮。喬治對於外表還有揮霍的虛榮是顯而易見的，因此他竟然願意拋棄老父的財務供養、黑人姑娘的雄厚嫁妝、奔向那位鴿子般溫順貞敬的女性，自己心裡也不禁湧起了一股英雄氣燄。（多麼荒謬啊，本來是利益的聯姻，卻在女方破產、男方被逼婚下反而促成了「真愛」的結合。）這樣的激情與柔情很快的在財務吃緊及缺乏刺激的婚後一周退縮為喜新厭舊的不耐；但在愛蜜莉亞眼中，喬治的懦弱與虛榮造就了一個徹頭徹尾的英雄：叛家為愛私奔是英雄、戰前偷吃又懺悔還是英雄、莫名為國捐軀更是英雄；而她，堅貞不戀他人、不事二夫的她當然就是另一個英雄（或是英雌）了。丈夫死後，她餘生志業理所當然的便是將兒子打造為英雄在世，她如此天真而且竟然對於家庭經濟狀況毫無所覺的要讓兒子有父親一般的神氣。這樣對於世事幾乎毫無所覺，但幾近有意識的利用旁人達成自己理想英雄生活的愛蜜莉亞對我來說無疑是更可怕的。可怕的

也在於沒有人認為她是惡，她或許也毫無所覺。她只有一個選擇，就是貫徹這樣的人生及理想。就連癡心的竇賓，當他處心積慮的為她買下鋼琴、贈送名貴的異國披肩、自掏腰包養活愛蜜莉亞母子時也未必不經思量。由他贈送的禮物看來，他不愧為喬治奧斯朋多年好友，對於愛蜜莉亞的近於驕傲的天真及無理的虛榮也十分了解。就像愛蜜莉亞崇拜喬治、致力打造小喬治一樣，他迫切的供養一切物質所需好維持母子倆賴以生存的唯一氛圍。

一樣都是浮華世界上追逐虛榮的人，我更欣賞貝姬那樣(雖然不到來去自如)可是可以全身而退的靈活姿態。名與利讓人失去自我，也在市儈的汙濁之中得以找到真正的自己。薩克萊在這本小說中有對腐敗人性犀利精準的針砭，也有對這樣污穢市集之中活力充沛可愛之處的歌頌，是值得後世一讀再讀、樂趣無窮的傑作。

## (二) 批評

一、依蓮·弗利古。「虐待狂的紀念品：《簡愛》中的桃花心木家具、伐木與奴隸制度」。(Elaine Freedgood, “Souvenir of Sadism: Mahogany Furniture, Deforestation, and Slavery in *Jane Eyre*”).

導讀·潘建維

### 這樣的椅子，那樣的歷史

什麼樣的椅子能夠負載歷史？而什麼樣的歷史能夠被張椅子給重現？然而紐約大學的 Elaine Freedgood 卻逼著讀者去重看那張擺在《簡愛》的桃花心木椅子，藉機讀出藏在椅子底下的歷史文本。

在“Souvenir of Sadism: Mahogany Furniture, Deforestation, and Slavery in *Jane Eyre*”一文中，Freedgood 一語道破在《簡愛》文本所隱藏的歷史意涵。「《簡愛》已經用帝國思維被廣泛地討論，卻鮮少在其中的室內擺設多加著墨。」(31) 在《簡愛》的小說敘述中，布朗蒂行文間中所描述的家具，卻是桃花心木(mahogany)跟松木(deal)的質材。原本常被讀者忽略的家具擺設，卻也在 Freedgood 的論說底下，躍升成為小說想講卻被讀者消音的重要物質。

小說裡，文本中後逃離羅徹斯特(Rochester)住所的簡愛，嘗試去裝飾所住的荒涼屋(Moor House)；她在經過旅途的奔波後，因緣際會終於跟她世上尚存的親人相聚；與其豪華裝飾住所，簡愛選擇桃花心木家具作為其過去記憶的再次展演：「簡愛再次地用桃花心木和緋紅的布幔複製那在 Gateshead 那惡名昭彰的紅房間」(32)。小說裡簡愛可以依照自己的喜好布置家庭，小說外 Freedgood 卻讓小說裡消音的歷史記憶，藉由考證相關的木材史、森林史而道破小說女主人翁不說的特殊喜好，如同文中所提的另一位學者 Charlotte Sussman 「殖民地的產品像茶或糖，使得消費者坐立不安，因為他們怕同時也帶回在殖民地所加諸的暴力」。

殖民的歷史同時也讓桃花心木逃不出所藏的殖民血淚：殖民地的森林或是其土地上矗立的物品，無不被殖民者認為是殖民過程的障礙物，必須剷除乾淨。這樣的思維，也在簡愛小時候閱讀《格列佛遊記》裡，巧妙地被顯示出來：「簡愛小時候開始明白，《格列佛遊記》裡英國沒有所謂的小矮人，因為它們都去了某個野蠻的國度，於其林蔭鬱鬱，人口卻更少」(37)。而殖民的歷史也在轉運貨物的同時，深深地烙印在被殖民地身上。於是以馬得拉酒(Madeira)出名的馬得拉群島，總是跟殖民歷史相互關聯：「十九世紀英國人對於馬得拉島的熟稔度同樣能從簡愛身上找到：當貝蘇告訴簡愛她叔叔約翰·愛時，她想不起他所住的島嶼，但是簡愛能從貝蘇所告知的訊息中，猜出是那個專產酒的島嶼。」(41)。

Elaine Freedgood 則對 Spivak 評論《簡愛》所謂的帝國主義，進而詮釋為十九世紀女性自主的展演。女性的自我意識，即使在十九世紀不被男權社會所認同，卻在女性自我對於物品的追求上，也間接地形成自我的主體性。Freedgood 運用精神分析的概念，解釋《簡愛》文本一開始就指名的被虐傾向，自我不再是由內而外形成，而是文本裡的由外而內的強力壓迫。而桃花心木家具所顯現出的殖民血淚，也正是帝國主義壓迫他者的產物。

也因此簡愛添購桃花心木的動機，也是十九世紀女性的自我覺醒。在小說末簡愛跟其心愛的羅徹斯特結婚後，回歸嚮往的田野，而文本中處處可見的林木，也在十九世紀興盛的旅遊中，被大量砍伐而消失。而 Freedgood 也提醒著所有讀者，消音的殖民歷史似乎在維多利亞文本顯而未見，那也是因為讀者沒有讀出物品跟當時的歷史互文的關聯。

## 二、穆瑞·柔思頓。〈狄更斯及物件的暴政〉。(Murray Roston. “Dickens and the Tyranny of Objects.”)

導讀·邵可寬

柔思頓的〈狄更斯及物件的暴政〉讓我對於小說的物質文化研究有了更人性化的想像。文章一開始他指出兩位對於狄更斯研究有重大影響力的學者：凡甘特 (Dorothy Van Ghent) 認為狄更斯的小說中「萬物有靈」(animism)，物件往往自有其生命、喧賓奪主，人為物所役，甚至讓物主「物化」。米勒 (J. Hillis Miller) 更進一步，使用符號學來解釋凡甘特的觀點，認為是諸多物件讓狄更斯小說中的角色都變成了需要被解碼被閱讀的符號，即雅各布森 (Roman Jakobson) 所說的「寫實主義散文裡的轉喻紋理」(“the metonymical texture of realistic prose”)：附加的物件被用來指稱代表「人」。但，這兩位學者對於維多利亞人與物之間關係的假設——即在這樣物質大量生產的時代，人們被物的大量存在給嚇壞了，甚至甘為物品的附屬——對本文作者柔思頓來說，是極為可疑且無根據的。他認為，例如 1851 年的萬國工業博覽會 (The Great Exhibition) 所展現的物質發展盛況是維多利亞人對工業成就的自信及對物品的歡迎 (而非懼怕)，這才是當時的潮流。

就家具設計來說，19世紀初的設計十分保守，因為需求量不大，家具的傳統製作技巧都是由小工場代代相傳下去；但到了1850年代，人口爆漲、中上產富有階級增加、對高級家具需求量也為之升高，這時不只是在量的需求上，在新生產模式上也有了很大的轉變。最令人眼睛一亮的變革便是令人眼花撩亂的種類及設計了。在科技進步、新材料引進的允許下，工匠們的創意得以無限上綱，提供顧客更多樣的選擇、更精緻且客製化的商品。如何從眾多品相中「選擇」出展現個人獨特性，就是個人品味的問題。同時人與物的關係變得更親密，物品不再只是個默然的附屬品或替代品，而是個人特質品味的精準延伸。「個人內在的獨特性因而由外在物質彰顯」("The marks of inner singularity could now be manifested through externals")，而柔思頓認為時下的消費趨勢成了狄更斯的寫作策略：這位偉大的小說家從機械大量生產、標準單一化的物中，撿出種種精心挑選過的服飾、家具、小擺設圍繞在平凡無奇的物主身邊，物品是主人隱藏個性的反射，即使是最小的裝飾品也成了閱讀角色個性最可靠的依據；在物質與氣質的配合下，一個個獨一無二的小人物被他打造出來。

由此可知，柔思頓與凡甘特還有米勒的立場截然不同。他認為物品所帶給人的並不是壓迫感，而是友善的親切感。物的堆積是人體的延伸，挑選家具、布置家裡，是讓家更像「自在」、更像自己。物品的布置與存在感給了房間生命，讓無機質的空間個人化與詩意化，成為情感依藉的最佳載體。「物品寂靜但流利的敘說著故事，刺激了我們夢幻的想像」("The silent eloquence of the piece, the stimulus it offered for dreamy thoughts")讓我們看到 *Our Mutual Friend* 中 Veneering 一家的荒謬：從柔思頓的觀點看來，Veneering 家的裝潢裝飾不僅是狄更斯對新富階級的最大嘲諷，更是維多利亞文化偏好經由物品展現自我的最好證明。物品會說話，敘說的是他與物主之間親密流動的歷史，而不是暴戾支配物主的叫囂。

### 三、克里斯多夫·林納。〈薩克里的老饕〉。(Christoph Lindner. "Thackeray's Gourmand".)

導讀。潘建維

#### 饕餮與消費：《浮華世界》的嘉年華式的消費

《浮華世界》裡有個顯而易見的大饕客，其身上所配帶的異國裝飾品，也因其突出的身型而更顯其特殊之處。而 Jos Sedley 這個好吃的人依照 Christoph Lindner 的說法是以一種嘉年華式的體現其饕餮喜好。在文本世界裡面，除了女主人翁 Becky Sharp 則是體現其對金錢的愛好，其他文本角色也無不被浮華世界裡形形色色的商品操弄。但對 Christoph Lindner 而言，商品不只是物品，而承載當時歷史意義：「商品不應該被解讀成沒有生氣的物品，只屬於一個空的文化場域；商品應該是文化批評底下的一項，跟當時的危機、衝突、局勢、論證，以及其他可能性息息相關」(564)。在文本開頭，十九世紀眾聲喧嘩的物品在薩克里文字敘述中顯而易見，因此小說總是充滿著嘉年華式的氛圍。

小說文本因而不能只以簡單的文字敘述來理解，而是要以「表演」的方式，來觀賞小說裡面的各式各樣的演員，然而薩克里並不是以歡樂的態度來觀看角色們所呈現的表演，也是因為他常以戲謔的口吻來敘述文本的行進，但是在 Linder 看來「薩克里對於這嘉年華的場景，卻是充滿敵意的」(568)。雖然集會(fair)的本身應該是充滿歡樂，但是歡樂的本身卻是為了要去覆蓋當時社會一切不快，也因此集會本身也是一場空虛沒有意義的慶祝。但是對於薩克里在小說中嘉年華式的呈現，Linder 卻認為也是跟當時的消費文化息息相關。「薩克里在大大方方展示《浮華世界》虛幻的商品跟其消費文化」也是因為商品所展示的效果，小說文本多是極力想發聲的物品，從文字敘述上躍然而出。

這些活躍的物品也是在薩克里在文字細節描述中，被過度的細節描述，以文字形塑物品的真實模樣。由其對於文本中那個大饕客，讀者同樣也是由薩克里的描述中，直接或間接地感受 Jos Sedley 身上所配帶的飾品。如果一個人的衣著等同於他的自我，在 Jos Sedley 的飾品同樣地也顯現其極致消費。「薩克里成功地要求我們去接受物品以極度親密文字，描述以及呈現所擁有者」(571)。而 Jos Sedley 同樣也以炫目的物品，遮掩其害羞的天性，越多的物品堆疊在身上，也阻隔了淘金者 Becky Sharp 的入侵。Linder 極力宣稱《浮華世界》裡面，薩克里花很許多篇幅來描述 Jos 他自己對物質的愛好。

而 Jos 在文本裡面，除了衣著豪華，吃食也相當驚人。「Jos 就是不能抗拒暴飲暴食，而在狂飲和約束的場景中，狂飲總是占了上風」(572)。當然，Jos 的身材也同樣顯現出暴飲暴食的後果，都只因為 Jos 太容易向物質滿足屈服。而對物質的渴求不只是角色的個人投射，同樣也顯現出十九世紀人們對於物品需求的精神樣貌。「商品抓住了想像力，它也驅使無意識的思維；它滿足了幻想，它也使慾望越來越多」(573)。這樣子的思維剛好跟馬克思主義對於商品的渴求不謀而合，而這種行為剛好也是體現商品拜物教的癖好。

Linder 對於 Jos 過度的消費的討論，以馬克思主義討論人對於商品的癖性，正好把文學普通的文學詮釋提昇到社會層面。文本角色對於物品的愛好，再再地顯示出十九世紀人們對物質的難分難解。

#### 四、安德魯·米勒。〈透過平板玻璃看浮華世界〉。(Andrew Miller. "Vanity Fair through Plate Glass.")

導讀。潘建維

##### 玻璃裡看得出什麼？

《浮華世界》裡商品如何被形塑？而作家如何用文字形塑商品？Andrew Miller 在文中則一語點破在《浮華世界》底下商品的流動，以及其中作者藉由文字媒介描述十九世紀人跟商品難分難解的關係。而與其重新閱讀小說文本裡面的主角，Miller 則從邊緣看，從被忽視的配角來看：「穿著特殊的男僕，其工作是去宣稱他作為他主人包裝過後的所有物。穿上他一輩子付不起的服飾，但是還是要穿上好展示主人的財富，這也正是商品文化的極致」(1042)。Miller 所要批評

跟辯解之處，正也是小說家對於當時的商品文化不滿之處：「薩克里投注相當多的精力在研究環繞他身旁形形色色的各色物品，而他對於這些物品的慾望也顯示出他對於當時經濟制度下的不滿」(1042)。因為各色的物品在十九世紀不只是被動地呈現當時不確定的局勢，而是主動參與形塑所謂的商品化社會。

《浮華世界》裡面僕人跟主人的互動關係就顯現出這種物使人，而非人使物的商品化社會。透過 Sedley 家僕 Isidor 的眼中，主人 Jos Sedley 浮誇的穿著使他欽羨不已；最主要的原因也是因為其地位並沒有辦法負擔當時社會的奢豪享受，所以家僕的身分地位也使 Isidor 只能被動地觀看，心中卻不斷地浮現想要取代主人的念頭。對負擔不起的物品病態式的愛好，同樣也在文本中女主角 Becky Sharp 身上可以尋得。她在 Sedley 家中所編織的綠色皮包，正好顯示出她可以不計任何代價地追求財富的病態心裡。

就觀看商品的方式而言，十九世紀新崛起的展示方式也迫使普通人對商品有更強力的需求。Miller 覺得「十九世紀初期到處可見的窗戶，對於商業活動有重要的發展，也改變了在倫敦漫遊的經驗」(1044)。雖然看得見櫥窗裡的商品，卻碰觸不到真正的實品，人也在這種狀態中加強對物的渴望。就作者薩克里而言，他在現實生活中未獲得的繼承權也在他的文字表達中顯現，文本中男僕得不到的財富，也呼應了作者嚮往的物質生活。也是因為這樣的心裡狀態，薩克里跟其他當時作家相比，更能以下層階級的口吻來描述上層階級的奢豪狀態。但是人卻不是欽羨有錢的他者，卻是欽羨他者所擁有的物品。

也因此物品不再只是被人所擁有的客體，而是一個有力的類主體。Miller 以當時當舖的貨品流通為例，說明 Becky Sharp 把物品典當的過程：「Becky 是失去了她的所有物，但是她所擁有的物品卻能繼續讓其他人使用，就像它們先前被她使用的狀況一樣」(1046)。物品的功能性依舊，它的價值就持續存在，這種思維正好呼應了商品化社會下，人們普遍的思維。而在物品流通的過程中，物品的確不再只是被所有者役使。

這種對物品價值的新的看法，也讓物品變得又重要又更瑣碎。「它們在論述中不斷地出現，獲得作者細節的描述，對角色有其重要性，甚至會決定文本的情節」(1046)。也因為物品有這樣的特性，《浮華世界》到處充斥著這些重要的商品。Miller 引用馬克思主義來討論金錢(money)跟商品(commodity)的流向，金錢則變得格外重要，所有物品也因此都有固定的金錢價值/格。Miller 同時也用班雅民的理論探討物體的矛盾性，因為物體並不能自身散發出意義或是任何重要性；重要性需要從寓言者所賦予(1048)。

薩克里做為作家，卻沒有成功的成為班氏所謂的寓言作家，只因為《浮華世界》文本中的主角們早已顯現出他們在商品化社會裡不成功的消費。



- 五、1. 納塔莉·休士頓。〈喬治·艾略特的物質史：衣著與寫實敘述〉。(Natalie M. Houston. “George Eliot’s Material History: Clothing and Realist Narrative.”)
2. 克莉絲塔·賴薩克。〈《密德鎮》與奢華家庭消費者〉(Krista Lysack. “*Middlemarch* and the Extravagant Domestic Spender.”)

導讀·潘建維

### 購物與擁物

歷史文本如何跟維多利亞日常社會相互接連？而歷史的軌跡如何從小說文本中被學者召喚，讓文本裡原本不出聲（常被讀者有意忽略）的物品進而發聲？從所讀的兩篇評論中，喬治·艾略特（George Eliot）的《密德鎮》（*Middlemarch*）歷史寫實的傳統透過 Natalie M. Houston 的歷史/服飾的互文分析中，歷史文本跟服飾文本彼此相互回應，彼此見證維多利亞中晚期社會。如同 Houston 文中所示：「艾略特反覆地以其情節跟敘事者對角色的評論，透過對文中男女服飾的轉變，進而融會歷史於其中。」(207)。

而服飾做為文本解讀的重要性則在 Krista Lysack 進一步探討 Dorothea 和 Rosamond 兩位主角的消費行為上更為突出。服飾在 Lysack 的討論中已經不只是映證歷史的單音文本，而是維多利亞女性在有意識的消費後的多音例證；Lysack 在行文中是這樣評 *Middlemarch*：「既非否認所謂的奢華女性消費者，也非建構蘿莎萌或多蘿西亞為相異的兩極，《密德鎮》啟迪消費如何例證社會以及個人。」(82)。因此在我的閱讀中，我嘗試連接 Houston 與 Lysack 的評論，重新省視服飾做為維多利亞女性日常購物的見證，以及服飾以及消費行為本身做為女性借物擁物的再次思考。

Dorothea 的樸素衣著在 Houston 的評論中，更顯示其異於 Rosamond 的外表與個性。根據 Houston 的說法：「十九世紀寫實文類的敘述者提供角色的外觀的描述，好用來告知我們服飾可以顯示出性別、階級、社會志向、地理位置、社會經歷、婚姻狀況等諸事」(208)。Dorothea 的樸素正好可映襯 Rosamond 外表的華麗，而做為醫生娘的 Rosamond，外表的華麗才能顯示出其不同的地位，而為了維持外表的樣貌，Rosamond 也需相對的消費支出。

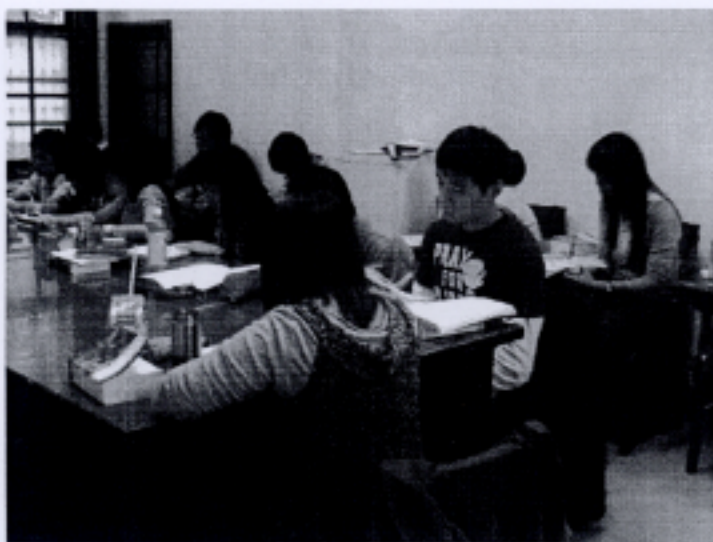
金錢消費也是 Lysack 文章嘗試告訴讀者的關於服飾隱含的重點，Lysack 從開頭一開始就指明艾略特在《密德鎮》所做的創舉。艾略特為了使一般讀者能花錢購買當時價格不斐的小說，她嘗試分隔原本的四冊變成八冊，分隔不同的主題，讓小說單價能降低，也因而讓小說能更快流通，讀者也不再限於只能從圖書館借閱。艾略特對於金錢的構想同時也在《密德鎮》Rosamond 跟 Dorothea 的金錢觀中體現，兩位女性雖然看似完全相異，卻在金錢的運用上恰巧地嘗試打破女性在公眾場域(public sphere)和家庭場域(domestic sphere)的壁壘分明，靠的就是施展所謂的信用(credit)。Lysack 指出當時維多利亞社會有所謂的指南文學(advice literature)，用來告知女性如何治家有方，而其中最重要的治家之道則在於勤儉。

關於所謂的指南文學，Lysack 指出：「透過所謂的家庭經濟，其中包括勤儉的美德，中產階級的禮節規範，還有家庭指南，好告知女性過度家庭花費的危險」(4)。

Rosamond 的花費就當時的指南文學而論，大大超越一般中產階級的消費水平，其夫婿 Lydgate 為了支付 Rosamond 的消費習慣，只好打腫臉充胖子，自然使其家庭陷入債務的危機。而看起來樸素的 Dorothea 則把指南文學的勤儉發揮得淋漓盡致，甚至超越其教導方針。在 Dorothea 含蓄的穿衣風格裡，卻同時隱含出她在婚姻跟金錢的態度。沒有辦法在其丈夫 Casaubon 身上尋得她想要的志業，Dorothea 以其樸素但是超越當時的含蓄風格，再再地證明她並非一般的消費者，她樂於把錢拿去救助他人，轉而成為所謂的倫理花費人(ethical spender)。

同樣是衣服，Rosamond 的奢華對照 Dorothea 的簡樸，一者的浪漫花費正好對照另一者的保守消費；這也是衣服表層的意符，直接意指其相當的社會地位。而同樣是消費，Rosamond 的花費卻偏離當時指南文學所提倡的美德，Rosamond 的豪華享受相對於 Dorothea 的極致勤儉，卻同時是她們打破維多利亞限制女性專屬場域的原由，女性不再只是家中的天使，也可能是家中的經濟掌權者，最後終能享受她們嚮往的生活。

(五)、課堂即景





## 五、 議題探討結論

本學期課程以物質文化觀點切入探討維多利亞時期經典小說。期初提出幾個重要議題，即：1. 物件的書寫是如何配置於維多利亞小說中；2. 「寫實視角」是如何藉著背景式的物件書寫而得到鞏固；3. 寫實小說在將物質的生產與消費連結到日常生活的過程中可能扮演了哪些角色？經過一學期的洗禮，同學皆對物質文化的基本理論有相當掌握，並且能以原創性觀點分析詮釋經典小說中的物件及其背後所蘊含的歷史性。

簡而言之，本學期從物質觀點出發，將物質背後之歷史性延伸至四個領域，分別為：一、女性主義與時尚研究；二、金融；三、現代化與都會文化；四、帝國與貿易。透過維多利亞時期人們對家庭裝潢與物件的偏執著迷，屬於私領域的物件得以和公領域的議題連結，使我們得以管窺當時人們的生活。

### A. 女性主義與時尚研究 **Feminism and Fashion Studies**

Elaine Freedgood 對 Spivak 評論《簡愛》所謂的帝國主義，進而詮釋為十九世紀女性自主的展演。女性的自我意識，即使在十九世紀不被男權社會所認同，卻在女性自我對於物品的追求上，也間接地形成自我的主體性。Freedgood 運用精神分析的概念，解釋《簡愛》文本一開始就指名的被虐傾向，自我不再是由內而外形成，而是文本裡的由外而內的強力壓迫。而桃花心木家具所顯現出的殖民血淚，也正是帝國主義壓迫他者的產物。

服飾做為文本解讀的重要性則在 Krista Lysack 進一步探討 Dorothea 和 Rosamond 兩位主角的消費行為上更為突出。服飾在 Lysack 的討論中已經不只是映證歷史的單音文本，而是維多利亞女性在有意識的消費後的多音例證；Lysack 在行文中是這樣評 *Middlemarch*：「既非否認所謂的奢華女性消費者，也非建構蘿莎萌或多蘿西亞為相異的兩極，《密德鎮》啟迪消費如何例證社會以及個人。」(82)。因此在我的閱讀中，我嘗試連接 Houston 與 Lysack 的評論，重新省視服飾做為維多利亞女性日常購物的見證，以及服飾以及消費行為本身做為女性借物擁物的再次思考。Dorothea 的樸素衣著在 Houston 的評論中，更顯示其異於 Rosamond 的外表與個性。根據 Houston 的說法：「十九世紀寫實文類的敘述者提供角色的外觀的描述，好用來告知我們服飾可以顯示出性別、階級、社會志向、地理位置、社會經歷、婚姻狀況等諸事」(208)。Dorothea 的樸素正好可映襯 Rosamond 外表的華麗，而做為醫生娘的 Rosamond，外表的華麗才能顯示出其不同的地位，而為了維持外表的樣貌，Rosamond 也需相對的消費支出。

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終能享受她們嚮往的生活。

## B. 金融 Finance

出版於 1995 年，Mary Poovey 的文章 “Speculation and Virtue in Our Mutual Friend” 探究在九世紀的經濟狀況，尤其是資金和投資的運作，與美德的關係。從此文章中，我們得知 limited liability 的限制與否，會對社會造成影響，而 Speculation 所引發的金錢與道德的關係，其效應更是令人矛盾，這現象在 Our Mutual Friend 中都可以被觀察到，那麼比 Our Mutual Friend 早十七年前出版，同樣著重金錢論述的 Vanity Fair 中，有沒有這樣的情形發生，而作者的態度又是如何？Thackeray 的小說呈現出的是寫實的社會面，抑或是小說家筆下的虛構金錢世界？

但是，根據在 Deborah Cohen 對維多利亞時期宗教風氣的 “Material Good: Morality and the Well-to-do” 一文中，卻可以看出 Vanity Fair 成書的時代，正是 Evangelicalism 達顛峰的 1940’s 年代，認為世人追求財富的作法，實為榮耀上帝的一種表示，上帝給人們這種追求世俗繁華的天份，若是，沒有（或是沒能）成就自己的繁華，這並非是上帝的失敗安排，而是我們的努力不夠，是個罪過。由此觀之，藉由 Poovey 和 Cohen 的文章，從新歷史主義的研究方法，深入探討當時的社會經濟狀況，來看 Our Mutual Friend 和 Vanity Fair，我們發現這兩位作者的理念不盡相同：Thackeray 對金錢與熱情結盟的新觀念，抱持著樂觀的態度，而 Dickens 則是持著矛盾地想重返舊金錢觀的世界，皆顯示維多利亞時期變遷中的財富觀念。

## C. 現代化與都會文化 Modernization and Urban Culture

《浮華世界》裡有個顯而易見的大饕客，其身上所配帶的異國裝飾品，也因為他突出的身型而更顯其特殊之處。而 Jos Sedley 這個好吃的人依照 Christoph Linder 的說法是以一種嘉年華式的體現其饕餮喜好。在文本世界裡面，除了女主人翁 Becky Sharp 則是體現其對金錢的愛好，其他文本角色也無不被浮華世界裡形形色色的商品操弄。但對 Christoph Lindner 而言，商品不只是物品，而承載當時歷史意義：「商品不應該被解讀成沒有生氣的物品，只屬於一個空的文化場域；商品應該是文化批評底下的一項，跟當時的危機、衝突、局勢、論證，以及其他可能性息息相關」(564)。在文本開頭，十九世紀眾聲喧嘩的物品在薩克里文字敘述中顯而易見，因此小說總是充滿著嘉年華式的氛圍。

小說文本因而不能只以簡單的文字敘述來理解，而是要以「表演」的方式，來觀賞小說裡面的各式各樣的演員，然而薩克里並不是以歡樂的態度來觀看角色們所呈現的表演，也是因為他常以戲謔的口吻來敘述文本的行進，但是在 Linder 看來「薩克里對於這嘉年華的場景，卻是充滿敵意的」(568)。

## D. 帝國與貿易

在“Souvenir of Sadism: Mahogany Furniture, Deforestation, and Slavery in *Jane Eyre*”一文中，Freedgood 一語道破在《簡愛》文本所隱藏的歷史意涵。「《簡愛》已經用帝國思維被廣泛地討論，卻鮮少在其中的室內擺設多加著墨。」(31) 在《簡愛》的小說敘述中，布朗蒂行文間中所描述的家具，卻是桃花心木(mahogany)跟松木(deal)的質材。原本常被讀者忽略的家具擺設，卻也在 Freedgood 的論說底下，躍升成為小說想講卻被讀者消音的重要物質。小說裡簡愛可以依照自己的喜好布置家庭，小說外 Freedgood 卻讓小說裡消音的歷史記憶，藉由考證相關的木材史、森林史而道破小說女主人翁不說的特殊喜好，如同文中所提的另一位學者 Charlotte Sussman 「殖民地的產品像茶或糖，使得消費者坐立不安，因為他們怕同時也帶回在殖民地所加諸的暴力」。殖民的歷史同時也讓桃花心木逃不出所藏的殖民血淚：殖民地的森林或是其土地上矗立的物品，無不被殖民者認為是殖民過程的障礙物，必須剷除乾淨。

印度在十九世紀英國寫實小說中佔有重要地位。舉例來說，威廉·撒克里的《浮華世界》中即有一位東印度公司派駐印度的官員喬斯·塞德利。儘管塞德利生性膽小孤癖，卻時常向旁人吹噓他在印度的獵虎事蹟。藉由追溯大貓在十九世紀英國與印度的物質史，可見在殖民背景下，喬斯的獵虎故事不僅呈現他試圖追求陽剛氣概的失敗，也顯現他對「正統英國性」的悖離。

#### E. 歷史與小說方法論

從「物質文化」的觀點來探究文學作品，於我而言是一項嶄新的研究方法。於課堂選讀的論文中，尤以 Andrew Blake 與 Elaine Freedgood 的文章對我啟發最大。首先，Blake 如此提問：在文學研究中，其歷史背景佔有何種地位？同樣地，在史學研究中，文學作品又扮演何種角色？Blake 旨在匡正一則普遍的謬誤假設：文學作品反映特定的歷史時空背景，因此文學作品中所記載之內容可用之為歷史佐證。從 Blake 的觀點而論，如此的假設有兩處謬誤：一來文學作品並非僅是反映史實的被動角色；再者，文學作品所記載之人事時地「物」，也不可未經檢驗地將之視為歷史證據。Blake 認為：「文學作品為一股未定動能，既形塑當時的時空背景與文化習俗，也同時被其所處的歷史時空、文化氛圍所制約影響」。如此來看，即不難窺見，在文學或史學研究中，文學作品與其時空背景的相互影響關係，遠較傳統方法論的認知中，更需要縝密的研究方法來處理。

再者，Freedgood 則以更具顛覆力的閱讀策略，來解讀文學作品中所蘊藏的物質文化。Freedgood 一反過去文學研究中，慣以分析故事發展為主軸的研究方法，來解讀文學作品中物品／物件(object)的象徵或寓言意涵。反之，Freedgood 顛倒眾多學者習以為常的閱讀方法，她主張：得先追溯某項物品在文學作品以外(outside the text)的獨特歷史意義與重要性之後，才能進而轉入文本內探討該項物品的獨特地位與其背後故事。

## 六、 目標達成情況與自評

本課程試圖透過新興物質文化理論重探維多利亞時期經典寫實小說的複雜內涵。課程執行方式在傳統的教師講授與同學報告之外加入許多互動機制，包括每堂課同學間的回應批評時間、課程前幾週的研究經驗分享與整學期的網路社群互動觀摩。由於本課程屬研究所進階課程，同學獨立研究佔課程極為重要的一部分，本課程在期末時亦利用部分經費設置資料交換平台、協助同學蒐集獨立研究資料，並提供相關網路資源索引。綜觀整學期的執行成果，不僅原訂教學進度確實達成，因為經典研讀經費挹注，同學對課程投入程度較前次開課提升許多，課堂討論熱烈、理論批判回應裡常見到精準的提問，期末報告也多別具創見，由物質觀點出發延伸至性別、金融、現代化與帝國主義等諸多面向。鑑於物質文化研究在國內仍是新興學科，本人除協助課堂同學熟悉此領域的最新重要論述，也鼓勵同學進行相關文獻導讀譯介，置於公開網站上推廣學術資源。整體而言，本人自評已圓滿達成目標，激發修課同學跨領域的研究興趣，也促成學術資源的流通共享。

## 七、 執行過程遭遇之困難

本課程在執行上所遇到的主要問題是經費運用的彈性。由於研讀資料都是英文書籍，而計劃經費裡並沒有書籍設備費，所以無法以計劃經費購得。未來如有機會再申請，會特別注意申請書籍設備費此項目。



## 附錄：期末報告摘要

呂虹瑾。〈遺產、資本與商品：貝姬·夏普在《浮華世界》中的貨幣文類〉。

Inheritances, Capitals, and Commodities:  
Becky Sharp's Monetary Genres in *Vanity Fair*  
Abstract

Famous for Becky Sharp's desires, Thackeray's *Vanity Fair* not only surprises people with her ambitious performances but also portrays a kaleidoscopic view of the nineteenth-century society. What Sharp chases after in her whole life is a sense of security that guarantees no return of her poor childhood. The sophisticated relationships of her life unveil more important social phenomena than merely a lower-class governess' reverie for a better life: it is all about money, and money in *Vanity Fair* is presented in the form of inheritances, capitals, and commodities. While generational legacies provide most solid and stable fortune, capitals and commodities, emergent monetary genres, gradually replaces the former. To explore Becky's financial management and methods of accumulation in the Victorian novel, the study is divided into four parts. The first section introduces the early nineteenth-century social atmosphere and financial perspective. The second one analyzes Becky's approaches to inheritances, a directly monetary source, and the third part examines Becky's exercise of other monetary genres, revealing the circulation of exchanges and commodities, and her attitudes of using paper money, banknotes. The conclusion scrutinizes the relationship of monetary incomes and virtuous occupations appearing in Becky's late life and presents an integrated picture of her financial strategies.

Keywords: Becky Sharp, inheritance, circulation, credit, capital

Although the mid nineteenth-century middle class emphasized women's virtues and domesticity, Becky Sharp in William Thackeray's *Vanity Fair* deeply longed for three per cent concols, her brother in law possesses, to secure her financial life. Women's social position, at that time, were highly valued by their birth and behaviors, and many social conventions and laws not only confine but also regulate their living, particular in their social life and financial incomes. When they are ideologically regarded as angels in the house, their private and personal feeling actually is mostly ignored, and Becky, a counter figure of angelic women, is considered to be a passionless traitor to her husband by critics.<sup>4</sup>

However, observations of her reason and the context for being so aggressive

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<sup>4</sup> Tillotson criticizes Becky's coldhearted attitude to her husband, particularly on the eve Rawdon prepared all properties for her before marching to battles (81-2). Thackeray also is considered to be a moralist who "carries on, in a less agreeable, less artistic form, the work of correcting manners" (Praz 49).

have appeared fewer than those of moral explanations, and the presence of female social life closely interweaves with, indispensable to, the absent discussion of female finance. The gap between fiction and fact in eighteenth- and nineteenth-century fiction, is concerned by scholar Mary Poovey focusing on the issue of money. Money in fiction, she argues, has been naturalized because it “has become so familiar that its writing has seemed to disappear and it has seemed to lose its history as (various forms of) writing” (3). This representation of daily life, money in Poovey’s concern, becomes problematic for economic writing and literary writing cannot match each other (5). Following Poovey’s distinction between fact and fiction, the paper centers on how literary novelist Thackeray creates financial possibilities for Becky and what social values the possibilities suggest.

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江介維。〈查爾斯·狄更斯《我們共同的朋友》中的泰晤士河：不僅是重生的象徵〉。

The River Thames in Charles Dickens’ *Our Mutual Friend*:  
More Than a Symbol of Rebirth

In Charles Dickens’ *Our Mutual Friend*, the imagery of river and dust persists throughout the whole novel. Michael Cotsell offers a ready way of dealing with the prevalent, ‘elemental’ imagery, “We have only to think of all the traditional connotations of both: that all men come to dust was a classical as well as a biblical idea; the river as a river of life is an inescapable association” (XX). However, Cotsell’s mode of reading seems too ‘ready-made’ to help us read out something beyond the conventional signifying system. To achieve such a reading beyond conventional signification system, we would need to recognize a fact that the river in *Our Mutual Friend*, if properly read according to its textual and historical context, is no other ordinary river than the river Thames. That is to say, the river Thames both in the novel and within the Victorian context, possesses its own historical and material specificity that shall be set free from any servitude to a certain set of given, symbolic implications: the source of life, hope, cleansing, to give but a few cases of conventional association.

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朱悅晴。〈珍妮·雷恩與她的玩偶：《我們共同的朋友》中的玩偶研究〉。

Jenny Wren and Her Dolls: A Study of Dolls in *Our Mutual Friend*

In the material studies of the Victorian novels, many objects related to the lives of characters have been paid lots of attention. However, these objects, such as furniture and money, which might dominate the study of material culture, are not able

to get into the individual and inner lives of the Victorians, because they are mostly used and not felt. In the case of *Our Mutual Friend*, we tend to focus on the theme of the novel, such as the dust commerce and the circulation of money instead of objects which perhaps have more close relationship and emotional influences on the Victorians.

In *Our Mutual Friend*, dolls, what seem trivial to the plot, are the objects that get into the emotional and social lives of the characters directly without intentional obstruction and pretension. Jenny Wren, the doll's dressmaker, is not only the combination of child and adult, but also the character that brings hope, and even happiness to the complicated adult society with her innocence and simplicity. Moreover, Jenny reveals doll's influence and meaning for the Victorians through her conversation with her dolls and her way to interact with other characters. Dolls, the best friends for children and the wonderful childhood memories for adults, unify the Victorians with different genders, classes, and ages. What's more, on one hand, doll's imitation of human figures helps the Victorians become socialized and acquaint themselves with class distinctions. On the other hand, the human figures of dolls entertain and comfort the Victorians by providing imagination in the 19<sup>th</sup> century society, which is short of sincerity, simplicity, and faith. This paper discusses doll's significance for the Victorians with Elaine Freedgood's way of studying material culture. It aims to study dolls' historical and industrial background in the Victorian period and to read wax dolls which Jenny Wren makes dresses (Dickens 436), and Jenny's presentation as a doll's dressmaker and a character in *Our Mutual Friend*.

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潘建維。〈辣味食物、陰鬱情緒：《浮華世界》中的異國食物與外國貿易〉。

#### Spicy Food, Sullen Mood: Exotic Food and the Foreign Trade in *Vanity Fair*

Women, though different from men biologically, share same food (if permitted) but not share the same mood on the dining table, and it is exactly the case that Becky Sharp first tastes the spicy curry. She suffers from the cayenne pepper within the foreign food and her suffering worsens when Joseph Sedley provides her a chili to cool her down. Accordingly, Becky cannot help but beg for water: "Water, for Heaven's sake, water" (30).<sup>5</sup> However, fond of playing practical jokes, Joseph only states that "[curries and chilis] are real Indian" (30). Becky's reaction indeed reflects the Victorians' sentiments toward the exotic food, transported from their colonies especially.

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<sup>5</sup> Thackeray, William Makepeace. *Vanity Fair*. Oxford: Oxford UP, 2008. Print. Further references are to this edition.

Victorians in the early nineteenth century faced new challenges to have decent food. In *Cuisine and Culture: A History of Food and People*, Linda Civitello points out the transformed eating habits from the French Revolution to the Napoleonic era: with the aftermath of the French Revolution, the bourgeoisie, with more money, were able to eat well. For example, the word “restaurant” was actually derived from French and the French way of eating food had great impact on the neighboring countries. Of course, England was no exception. Moreover, because the English Navy blocked the French ports, in order to replace the need for sugar from the Caribbean, Napoleon decided to grow sugar beets within his nation (193-7). Could barricading the port, on the other hand, diminish Victorians’ need toward the exotic goods? Or on the other hand, could such policy help to enhance their passion to welcome more rare goods?

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林岑恩。〈鑽石在十九世紀英國與撒克里的《浮華世界》〉。

#### Diamond in Nineteenth-Century Britain and W. M. Thackeray’s *Vanity Fair*

In this paper I intend to investigate diamond’s multiple cultural significances in nineteenth-century Britain. In 1850, a diamond from India was presented to Queen Victoria for her crown. This simple act of mounting the stone unto the top of England not only reaffirms the irreplaceable symbolic meaning of this particular precious stone and its excessive, irrational monetary value but also demands an unraveling of the intertwining correlations with England’s imperial practice and its own set of value that underwent subtle changes along with socio-economic transformations.

The insanity of the worship of diamonds confirms Thomas Carlyle’s early insightful observation of his time’s overall problem with representation. The slippage between the signs and what they signify turns out to underlie the century’s seeming prosperity. I will examine some of the historical documents that relate both to diamond and to money. In terms of the production of luxury goods, I should also appropriate John Ruskin’s criticisms that are later to become fundamental discourses for the Arts and Crafts Movement. Ruskin was the first among the artists to notice “the tyranny of diamonds” in mid-century jewelry production; by this I mean, although diamond’s rarity and market value had been well recognized by the general Victorian public, Ruskin points out how the British people’s emphasis on the intrinsic material value of a piece of jewelry had an negative effect on the nation’s artistic creation. William Morris and other artists in the Arts and Crafts Movement later incorporated Ruskin’s ideal regarding independent craftsmanship (as opposed to distributed, mechanized labor). Their critical input contributes to the elevation of decorative art into what may be exhibited as irreproducible pieces of works of high art

when Art Nouveau became a major movement in the *fin de siècle*. Art Nouveau jewelry, characterized by “unprecedented combination of organic and inorganic forms” achieves, in Piya Pal-Lapinski’s analysis, an “unsettling aesthetics” (87). I contend that the monstrosity, androgyny and fearful female metamorphosed bodies displayed in Art Nouveau jewelry is an ultimate externalization and embodiment of diamond’s underlying ability to threaten established order and hierarchical taxonomy. The shared qualities between diamond and glass--transparency, refraction and artificiality--should facilitate my discussion on diamond jewelry’s transgressive capacity, an idea inspired by Isabel Armstrong’s research of Victorian glass and the grotesque.

With the background knowledge in mind, I should return to Thackeray’s *Vanity Fair* to examine the scene of Becky Sharp’s presentation at court, adorned in diamonds. Published in the mid-nineteenth century, when the assumption of luxury goods’ unequivocal association with nobility could no longer be held, it is interesting to investigate how *Vanity Fair* positions diamond jewels on Becky Sharp. Read along with contemporary events, commentaries and movements launched concerning this in-valuable precious stone, I maintain that Becky Sharp’s seizure of opportunity to lay hold of diamond jewelry is more than an apparent gesture for social ascendancy and economic empowerment. In the joint existence of the natural and unnatural, the exotic and the classic, diamond jewelry empower its wearer in ways other than sheer exhibition of wealth and social status. Aside from the often discussed imagery of gems--as signs of nobility, wealth, class superiority or social ascendancy--I would like to explore the metonymic indications of diamonds, not simply as a gendered gem that connotes female extravagance and vanity but also as a site of negotiation between the dominant and the dominated, the imperial power and its subalterns, men and women, and the artificial and the natural, the mechanized and the humane that the flitting scene of Becky’s presentation to the Court enacts in the socio-economic milieu that breeds the production of *Vanity Fair*.

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陳郁仁。〈重讀《米德鎮的春天》：醫藥文化與利益衝突〉。

#### Reread *Middlemarch*: Medical Culture and a Clash of Interests

This paper aims to study the hierarchy of medical practitioners in the early nineteenth century so as to see deeply the conflicts between such a young surgeon—Lydgate—and other physicians. On account of a physician’s privileged position in the contemporary society, Lydgate’s appearance in *Middlemarch*, on the one hand, challenges medical authority which is established not by scientific foundations but by knowledge accumulated by medical theories, but on the other hand,

leads to a clash of interests. Local medical practitioners are, accordingly, threatened by Lydgate who practices medicine scientifically. In addition, Lydgate insists on his position as a surgeon rather than seizes apothecaries' positions—to dispense drugs. His insistence like this, inevitably, makes an enemy of his medical counterparts since what he insists on seems to insinuate that physicians who break the law by compounding drugs are also quacks. Lydgate's significance, examined from the historical context of medical culture in the early nineteenth century, is not simply a revolutionary character in terms of medical practices. Rather, his import lies in his reflection of contemporary medical culture—more in terms of money.

Key Words: Middlemarch, Lydgate, medical authority, quacks

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洪菟均。〈兒童遊戲：《我們共同的朋友》中的珍妮·雷恩〉。

#### Child's Play:

##### Jenny Wren in *Our Mutual Friend*

In the dark and complex world of Dickens' *Our Mutual Friend*, Jenny Wren stands out as a peculiar figure. With a complex combination of childlike and adult traits, she is presented alternately as a child and a grownup, a worker and a player, a mother and a daughter, a practical person and a person with fantastic visions. Such contradictions have been noticed by many critics.

The critics mentioned above all touch upon the contradictions in Jenny Wren. However, to fully appreciate the complexity of her character, I believe one must understand how childhood, adulthood, and playing was perceived by Dickens and his readers. Therefore, before I examine Jenny Wren, I would like to discuss the ideas of childhood, toys and playing in the Victorian period.

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邵可霓。〈裝扮女海妖：《浮華世界》中的藝術技巧、時尚與女性特質〉。

##### Dressing a Siren: Artistry, Fashion and Femininity in *Vanity Fair*

*Vanity Fair* (1848) fulfilled William Makepeace Thackeray's ambition both as a prominent novelist, and as a book illustrator. With the richly illustrated words and images, Thackeray weaves several layers of meanings onto the fabric of this heavy novel and provides a different reading experience aside its un-illustrated three-decker counterparts. Written around 1840s, *Vanity Fair*'s textual and visual world are filled by Thackeray with heavy skirts, muslin dresses, splendid shawls, ostrich feathers and bell-jar like woman figures. Many critics agree that Victorian novels witness a

seemingly trivial yet profound richness of a cultural site, and I am interested in tracing out how these exterior garments wrap up and expose the interior womanhood with security and calculation. The novelist-illustrator Thackeray's visualized world demands a close / cross examination between the allegorical and the realist reading experience he provides us, and between the visual and textual correspondences as pictures serve as the continuation of the narrative. It is through this two-way expression that Thackeray renders his worldview of a Vanity Fair into its full realization and evokes a historically specific yet culturally universal image of a varied vicissitude in us.

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陳靜慧。〈以畫代說：《簡愛》中的性別化繪畫與其實踐〉。

#### Saying by Painting: the Gendered Painting and its Practice in *Jane Eyre*

If Charlotte Brontë writes *Jane Eyre* to tell the story of her experience and fancy as a governess, Jane Eyre draws and sketches to the same effect. As Ann Crow recognizes, pictures are preferred over words as the “chosen medium of revealing the inner recesses” of Jane's mind. By “copying out of her head,” what Jane achieves is no mere faithful records of the events surrounding her but more remarkably is her creative structure of paintings entangled with complex symbolic meanings and schemes of self-possession. Two scenes in the novel best illustrate what I mean by such an intricate utilization of painting, one in which Jane shows Rochester her portfolio and the other Jane persuades herself of deserved lovelessness. Punctuating these particular moments is the transference of significations between the painter and the viewer, in which a desire to be understood, to be recognized and to possess herself dominates Jane's motivation.

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曾維亭。〈重訪灰姑娘故事：透過服飾分析《簡愛》〉。

#### A Cinderella Story Revised:

##### Analyzing *Jane Eyre* through Dress

*Jane Eyre* has often been identified as a Cinderella story. As Huang Mei notes, “Cinderella is one of the most convenient tags to categorizes a heroine and her story,” (1), as long as the story touches upon class climbing or the heroine's transformation. Karen E. Rowe further asserts that “folktale patterns exert a subtle yet pervasive influence on the structure of female Bildungsroman” (69). Being such a story of transformation and female Bildungsroman, *Jane Eyre* has been compared to *Cinderella* by many critics such as Gilbert and Gubar, Mei and Rowe. Indeed, there

are reasons enough to put this Victorian novel alongside with Perrault's intriguing fairy tale: Jane's early childhood mirrors that of Cinderella's, Jane's encounter with Rochester parallels Cinderella's encounter with the son of the king, and Jane's sudden transformation from a poor governess to an heiress echoes Cinderella's transformation from a maid to a princess. The novel's frequent allusion to fairy tales and Jane's early obsession with Bessie's stories further indicate that Bronte has these enchanting stories in mind when writing *Jane Eyre*.

Since it is an acknowledged fact that Victorians loved their things to an unprecedented degree and these much admired objects fill the novel, *Cinderella* with its focus on sumptuous excess seems like a perfect paradigm for Victorian fiction. In *Jane Eyre*, the dress of the rich ladies, the Reed sisters, Miss Brocklehurst and Ingram sisters is elaborately dwelled on; however, the crucial transformation of the tale-- Cinderella draped in "cloth of gold and silver, all beset with jewels"-- vanishes from the novel (18). Jane throughout the novel stays rayless among the piles of glittering luxuries. What drastic aim deprives this Victorian Cinderella story of its magic moment? What causes the novel loaded with material to omit the sumptuous gowns Cinderella wears for attending the ball? As Lorraine Daston and Mihaly Csikszentmihalyi claim, objects often convey meanings that eclipse our attention. Fashion theorists such as Gregory P. Stone, Fred Davis, Sophie Woodward and Mary Ellen Roach-Higgins and Joanne B. Eicher also believes that dress sends sundry meaningful messages to the viewers about the wearer's inner self and social status. This essay, adapting the fashion theories, intends to examine Jane's simple clothes in order to argue that Jane's plain dress speaks of her economic and social status, her unique independence and Bronte's critique of Victorian material culture in light of a Cinderella story.

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戴志岡。〈變成自動化：《我們共同的朋友》中的機器人〉。

### Becoming Automatous: Automata in *Our Mutual Friend*

#### Abstract

An automaton is a mechanical dissembler, appearing to possess that which by definition it cannot—autonomy. In the Victorian material imagination, this figure appears as an analogy for both normal and pathological behaviors, as a symbol of all that was held to be reactive, affectless and inhuman. This paper aims to figure out how Charles Dickens merges this symbolic automaton with showpieces and mass-produced toys of popular culture, creating an ambiguous, distressed figure whose unstable autonomy casts doubt on the authenticity of the freedom of automatous (automaton-like) characters in *Our Mutual Friend*. Automatous humans appear to be autonomous self-movers, but are perhaps, like android automata,



dissemblers performing an imperfect impression of human agency.

#### Keywords

automaton, freedom, material, human agency, *Our Mutual Friend*

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楊琇茹。〈猜字謎遊戲：表現舞台〉。

#### Charades: A Stage of Expression

Though leisure studies has not showed up until the 20<sup>th</sup> century, the importance of leisure activities are definitely without doubt. The function of recreation includes not only entertainment and pleasure, but also self-expression and self-transcendence (Kelly 106). What's more, the significance of leisure activities is not confined to personal development, but acts on social interactions as well. According to John R. Kelly, through leisure activities people gather some intimate communities that are potential to become “valued associates”, and from time to time activities “evolve into a subculture that provides a major source of social identity”. Also, the social space which leisure activities provide enables people to define themselves and demonstrate their specialties. In other words, it helps produce “a self-concept that we have done something and are someone” (106-07). In Victorian times, social gatherings were ordinary activities that middle and upper class families applied as a tool to express themselves and to value others—or, at the same time, be valued. In these gatherings, not only costumes, subjects of conversation, and talents of arts were stages for showing off and competition, but entertainments such as charades were especially so. Charades, which was an activity played only in middle and upper-class households because of its requirement of various costumes and properties, exemplifies the functions proposed by leisure theorists due to its element of drama, stunts and party. By looking into the charades scenes in the two novels, Brontë's *Jane Eyre* and Thackeray's *Vanity Fair*, here I try to study in what ways charades and its characteristics affect, magnify, or even transform the two heroines Jane Eyre and Becky Sharp, and the roles around them as well.

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劉仁洲。〈喬的獵虎故事：帝國的陽性與英國性焦慮〉。

#### Jos' Tiger-Hunt Stories: Imperial Anxieties of Masculinity and Englishness

India has always played a prominent role in British colonial history; it is inextricable from the rise and fall of the British Empire. Hence it often appears in Victorian novels, in which the lives of English men and women are altered by foreign trades in the subcontinent. In Thackeray's *Vanity Fair*, we find references to India permeated in the entire novel, especially around Jos Sedley, who works as collector of

Boggley Wollah “in the East India Company’s Civil Service” for eight years (27). The civic post in the Company promises opportunities to experience the exotic and adventurous lifestyle in the Indian jungle, but Jos’ life at Boggley Wollah is nothing splendid, for he lives “quite alone” there (27). Considering his timid character, it would be reasonable to assume that Jos’ life in India is quite prosaic and unexciting. However, the accounts, or “Indian stories,” he gives in England are full of wonders and amazement, the exact opposite of his real experiences. One of the stock stories Jos often boastfully relates concerns the activity of tiger-hunt, which, in reality, he has participated but once. Though there are only 11 references to “tiger” in *Vanity Fair* (27, 40, 59, 265, 266, 331, 335, 543, 729), the latent meaning underneath this seemingly careless detail actually reveals a lot about the contemporary Victorian society. To restore the cultural significance of tiger and tiger-hunting, I will start by examining the historical presence of the big cat in London and in India, and then discuss its symbolic meanings. Once the material (or corporeal?) history of tiger is fully appreciated, we will come to understand that under the colonial context of the nineteenth century, Jos’ tiger-hunt stories not only reflect his attempted failure at masculinity, but also betray the imperial anxieties of Englishness and Anglo-French rivalry.