

コケットリーと女子教育

— 18世紀後半、英国における「改心するヒロイン」再考 —

学習院大学文学部助手 藤澤陽子
(Yoko.Fujisawa@gakushuin.ac.jp)

● アミア・オーピー(Amelia Opie, 1769-1853)、『コケットリーの危険』(Dangers of Coquetry, 1790)

ルイーザ・コノリー(17歳) 父はサー・チャールズ・コノリー、母を幼い頃に亡くす

♡夫:ヘンリー・モーティマー(ルイーザのコケットリーがいつか治るとひたすら信じて彼女を許し続ける)

♡エドワード・モンタギュー(後のロード・フィッツオーブリー。一時ルイーザと恋仲になるが後にルイーザの幼馴染であるキャロライン・エジャトンと結婚)

♡ロード・オーミントン(レディ・ジェイン・パーティーと婚約しているものの、舞踏会でルイーザと仲良くなる)

→ルイーザは婚約者のいるオーミントンとのあらぬ噂を立てられ、それに怒ったジェイン・パーティーの兄がルイーザの夫モーティマーと決闘することになる。夫は息絶え、その後ルイーザもショックで死産する。

● エリザベス・インチボルド(Elizabeth Inchbald, 1753-1821)、『単純な物語』(A Simple Story, 1791)

ミス・ミルナー(18歳) 父母ともに没

♡夫ドリフォース(約30歳。ミルナーの亡き父から頼まれ彼女の後見人となる。カソリックの司祭で独身の誓いを立てていたが、従兄弟の死後財産を引継ぎロード・エルムウッドとなりミルナーの熱い思いに答えて彼女と結婚する。しかし彼女のコケットぶりを抑えられず悩まされ続ける)

♡ロード・フレデリック(ミルナーのかつての取り巻きの一人だが、ミルナーは夫が不在の隙に彼とよりを戻す)

→フレデリックとの仲を知った夫エルムウッドは彼と決闘をして勝利する。その後ミルナーは亡くなるが、瓜二つの娘マチルダが懸命に母の償いをし最終的にエルムウッドと和解する。

● メアリー・ヘイズ(Mary Hays, 1760-1843)、『エマ・コートニーの思い出』(Memoirs of Emma Courtney, 1796)

エマ・コートニー 母はエマを産んで間もなく没。父は浪費に明け暮れ、エマを妻方のメルモス叔父伯母に預ける。その叔父伯母も亡くなると、その後エマは父方のモートン家へ行く。

♡夫モンタギュー(モートン家近隣に住む医師の息子。後にハーリーと結ばれないことを知ったエマは、保身のため彼と結婚する)

♡フランシス(40歳。ウィリアム・ゴドウィンがモデル。エマは一時彼の知性と理性に惹かれるが、パッションをかきたてられぬい彼に一抹の物足りなさを感じる)

♡オーガスタス・ハーリー(エマが熱烈に思いを傾ける相手だが、実は3年前に内々に結婚していたと判明)

→エマには娘が生まれる。その後ハーリーの妻が死に、ハーリーも落馬が原因で息を引き取る。死に際にハーリーは実はエマを愛していたと言い一人息子をエマに託す。ところがその後、エマが身の回りの世話に雇い入れていた若い娘レイチエルを夫の誘惑し、その事実が判明した後モンタギューは銃で自殺する。



'Amelia Opie'

Lady's Monthly Museum, March, 1801.



'Mrs. Inchbald'

Lady's Monthly Museum, January, 1799.

1) コケットリー／コケット (Coquetry / Coquette)

(1) from Maria Edgeworth, *Letters for Literary Ladies* (1795)

I dread that she should acquire, even from the enchanting eloquence of Rousseau, the fatal idea...that coquetry is necessary to attract, and dissimulation to preserve the heart of man. (p.34)

(2) from Catherine Macaulay, *Letters on Education* (1790)

...it is the practice of these very arts directed to enthrall the men, which act in a peculiar manner to corrupting the female mind. Envy, malice, jealousy, a cruel delight in inspiring sentiments which at first perhaps were never intended to be reciprocal, are leading features in the character of the coquet, whose aim is to subject the whole world to her own humour; but in this vain attempt she commonly sacrifices both her decency and her virtue.(Letter XXIII, *Coquetry* in Part I)

(3) from Jean-Jacques Rousseau, *Émile* (1762)

Woman is a coquette by profession.

(4) from Mary Wollstonecraft, *A Vindication of the Rights of Woman*(1792)

The absurdity, in short, of supposing that a girl is naturally a coquette, and that a desire connected with the impulse of nature to propagate the species, should appear even before an improper education has, by heating the imagination, called it forth prematurely, is so unphilosophical, that such a sagacious observer as Rousseau would not have adopted it, if he had not been accustomed to make reason give way to his desire of singularity, and truth to a favourite paradox.(p.56)

☆ コケットリー／コケットに対する見解が当時女性作家によって盛んに書かれていた小説群と関係があるのでは？

2) 「改心するヒロイン」 (Reformed Heroines) とコケット

① 「改心するヒロイン」の系譜

Jane Spencer, *The Rise of the Woman Novelist* (1986)の中で、とりわけコケットなヒロインが登場するものを、

「改心するコケット (reformed coquet)」と呼んでいる。

- Catharine Trotter, *Olinda's Adventures* (1693)
- Mary Davys, *The Reform'd Coquet* (1724)
- Eliza Haywood, *The History of Miss Betsy Thoughtless* (1751)
- Sarah Fielding & Jane Collier, *The Cry* (1754)
- Fanny Burney, *Evelina* (1778)
- Charlotte Smith, *Emmeline*(1788)
- Elizabeth Inchbald, *A Simple Story* (1791)
- Fanny Burney, *Camilla* (1796)
- Maria Edgeworth, *Belinda* (1801)
- Jane Austen, *Pride and Prejudice* (1813)
- ---. *Mansfield Park*(1814)
- ---. *Emma*(1816)

☆ 上記以外にも、

- *Memoirs of a Coquet; or the history of Miss Harriot Airy* (1765)
- *The Coquette; or, the mistakes of the heart: A Comedy*(1777)
- Amelia Opie, *Dangers of Coquetry* (1790)
- Mary Hays, *Memoirs of Emma Courtney* (1796)

なども含まれるのでは？

Fashions for July 1798.



'Fashion for July 1798'

Lady's Monthly Museum, July, 1798.

[OED の定義]

Coquetry --- The action or behaviour of a coquette; the use of arts intended to excite the admiration or love of the opposite sex, without any intention of responding to the feelings awakened.

Coquette --- A woman (more or less young), who uses arts to gain the admiration and affection of men, merely for the gratification of vanity or from a desire of conquest, and without any intension of responding to the feelings aroused; a woman who habitually trifles with the affections of men; flirt.

② *Dangers of Coquetry*, *A Simple Story*, *Memoirs of Emma Courtney* の教訓性

(5) from *Dangers of Coquetry*

For the perusal of the thoughtless and the young, is this tale given to the world—it teaches that indiscretions may produce as fatal effects as ACTUAL GUILT, and that even the appearance of impropriety cannot be too carefully avoided. (p.256)

from *Critical Review* 35(May 1802): pp.114-117.

The moral to be drawn from this work is so good, that we are blind to the dullness, the insipidity, and improbability of the narrative.

(6) from *A Simple Story*

He has beheld the pernicious effects of an improper education in the destiny which attended the unthinking Miss Milner—On opposite side, then, what may not be hoped from that school of prudence—though of adversity—in which Matilda was bred? (p.337)

from *The Artist*, vol.1, no.18(July 11, 1807): 10.

...the Novel presents scenes that we seem all likely to be engaged in, and by drawing not so much exaggerated as deceptive pictures of actions and manners, they have in many cases a pernicious influence on morals, especially in the female mind.

(7) from *Memoirs of Emma Courtney*

...the errors of my heroine were the offspring of sensibility; and that the result of her hazardous experiment is calculated to operate as a warning, rather than as an example. (p.4)

from *Monthly Review* 22(1797): pp.443-49

The fair writer aims at the solution of a moral problem which is eminently important...

ON COQUETRY,

IN A LETTER TO A FRIEND.

My dear Matilda,

YOU ask the occurrences of my past life, and are surpris'd at the events that could occasion a young and beautiful woman to seclude herself from the world. Alas! my friend, that beauty was the cause of all my misfortunes.—Often have I said, nothing should make me recal those events—but you have children; and may they, warned by my life, never give way to that worst of passions—Coquetry!

My father died ere I had attained my fourth year. He was the younger brother of a good family, but marrying an amiable

③ 女子教育批判

(8) from *Memoirs of Emma Courtney*

Cruel prejudices! – I exclaimed – hapless woman! Why was I not educated for commerce, for a profession, for labour? Why are we bound, by the habits of society, as with an adamant chain? Why do we suffer ourselves to be confined within a magic circle, without daring, by a magnanimous effort, to dissolve the barbarous spell? ...The character...is modified by circumstances: the customs of society, then, have enslaved, enervated, and degraded woman. (pp.32-39)

- ☆ 反面教師的「改心物語」としてのこれらの作品では、ヒロインが有するコケットリーについて、
女性の内在的特長・個人的欠陥 → それを生み出した社会や教育へと明らかに視点がシフト
それに伴い、「コケットリー／コケット」という概念自体を利用したある種の戦略が生まれたのでは？



「たしなみ事」の風刺画

3) コケット・ヒロインたちの急進性

① コケット・ヒロインたちのパッション

(9) from Jane Spencer, *The Rise of the Woman Novelist* (1986)

...the behaviour of the coquette could be interpreted, not as naturally giddy femininity, but as a covert protest against female subordination. For a woman destined to be subject first to her father and then to her husband, the period of courtship, when the man was supposed to be subordinate to her, was her one experience of power... The coquette, then,....tried to extend the time of her power and postpone or avoid her subjection. (p.142)

(10) from *A Simple Story*

I love him with all the passion of a mistress, and with all the tenderness of a wife. (p.72)

(11) from *Memoirs of Emma Courtney*

I loved you, not only rationally and tenderly – but passionately – it became a pervading and a devouring fire! (pp.128-129)

(12) from *Memoirs of Emma Courtney*

...my reason was the auxiliary of my passion, or rather my passion the generative principle of my reason. (p.142)

(13) from William Godwin, *An Enquiry Concerning Political Justice* (1793)

...the passions ought to be purified, but not to be eradicated. (p.136)

(14) from Claude-Adrien Helvétius, *De L'esprit* (1758)

Passions indeed are the celestial fire which vivifies the moral world, it is to the passions that the arts and sciences owe their discoveries, and the soul its elevation. (p.160)

② コケット・パワーの持続力

(15) from *Dangers of Coquetry*

Though surrounded by admirers, and charming all by the elegance of her manners, and the vivacity of her conversation, Louisa's eyes would frequently wander in search of her husband's, and having met them, would tell him by a glance of fondness, and an intelligent smile, that she enjoyed the admiration she excited, as much on his account as on her own, as it proved her worthy of being the object of his choice.

Accustomed to these proofs of regard from her, and building all his hopes of happiness on a continuance of them, how could Mortimer, without anxiety and hesitation, resolve to assume the office of a reprover, and run the risk of converting her smiles into gloom and discontent, and he went home with a beating heart, to wait for her return. (p.233)

(16) from *A Simple Story*

She then asked, 'Why did I not keep him longer in suspense? he could not have loved me more, I believe; but my power over him might have been greater still. -I am the happiest of women in that affection he has proved me, but I wonder whether it would exist under ill treatment? if it would not, he still does not love me as I wish to be loved—if it would, my triumph, my felicity, would be enhanced.' (p.138)

(17) from *A Simple Story*

..although it was the representative of the goddess of Chastity, yet from the buskins, and petticoat made to festoon far above the ankle, it had, on the first glance, the appearance of a female much less virtuous....'Do you know what your lady had on?' 'Yes, madam,' replied the man, 'she was in men's cloaths.'.... 'Ha, ha, my lord... a woman's dress to be sure, my lord.' (pp.155-59)

(18) from Terry Castle, *Masquerade and Civilization*(1986)

...*A Simple Story* offers an unfamiliar image of female plot. Here the heroine's desires repeatedly triumph over masculine prerogative; familial, religious, and psychic patterns of male domination collapse in the face of her persistent will to liberty. (p.292)

☆ コケットは悪しき女性性や嫌悪・改良の対象ではなく、女性の支配欲や権力欲を密かに内包していたのでは？

4) 「コケツリー + 女子教育 + 改心するヒロイン」の戦略

① コケットの異なる受容

- ・ Hannah Webster Foster, *The Coquette*(1797) の場合(アメリカ)
- ・ Sidney Owenson, *The Wild Irish Girl*(1806) の場合(アイルランド)

② コケット・ヒロインたちの異なる印象

(19) from *Dangers of Coquetry*(p.236)

"Are you Mr. Mortimer?" cried the stranger: "then you are a happy man indeed; for you are married to an angel! Oh, Sir, she has saved me and mine from misery! – She has paid the debt for which my merciless creditor confined me, and restored me, this blessed morning, to my dear wife and child! "

(20) from *A Simple Story*(pp.11-12)

'Miss Milner,' answered she, 'has been my benefactress, and the best I ever had.''My husband, at the commencement of his distress,' replied Mrs. Hillgrave, 'owed a sum of money to her father, and from repeated provocations, Mr. Milner was determined to seize upon all our effects—his daughter, however, procured us time in order to discharge the debt; and when she found that time was insufficient, and her father no longer to be dissuaded from his intention, she secretly sold some of her most valuable ornaments to satisfy his demand and screen us from its consequences.'

③ 戦略的コケット性

(21) from Joseph Addison, *The Spectator* (22 January, 1712)

I shall here, according to my Promise, enter upon the Dissection of a Coquet's Heart...The Fibres were turned and twisted in a more intricate and perplexed Manner than they are usually found in other Hearts; insomuch, that the whole Heart was wound up together like a Gordian Knot, and must have had very irregular and unequal Motions....

☆ ヒロインそのものだけでなく小説全体が Coquet's Heart を内包しているのでは？

☆ 解釈の多義性を投影させやすいという意味で 1790 年代の英国においては格好の戦略的装置だったのでは？



'Alexander cuts the Gordian Knot.'
Jean-Simon Berthélemy(1743-1811)

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