

次頁斗佳

乘著繪本飛翔~

英國繪本策展與閱讀發展研討會

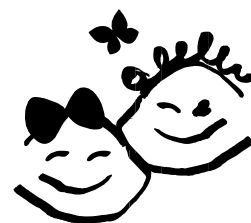
2009.05.19

主辦：臺北市立教育大學幼兒教育學系 協辦：臺北市立教育大學兒童發展碩士學位學程



* 目錄 *

▪ 議程	i
▪ Kimberley Reynolds 簡歷 (英文)	a
▪ Matthew Grenby 簡歷 (英文)	e
▪ Pictures in an Exhibition 摘要 (英文、中文)	l
▪ Pictures in an Exhibition 大綱 (中文)	3
▪ Breaking the Frame: Picturebooks, modernism and new media (英文)	5
▪ 打破框架：繪本、現代主義、和新媒體 (中文)	23
▪ The Child Reader and the Birth of Children 摘要 (英文、中文)	39
▪ The Child Reader and the Birth of Children 簡報 (英文)	43
▪ The Origins of Children's Literature (英文)	63
▪ 兒童文學的起源 (中文)	81
▪ 給孩子的七故事童書中心～說不完的動人故事 (中文)	91





乘著繪本飛翔～英國繪本發展與閱讀發展研討會 [資料集]

乘著繪本飛翔～英國繪本策展與閱讀發展研討會

一、研討會目的：

繪本在臺灣已逐漸成為一般可接受的圖書形式，對繪本的概念不能僅在出版數量的增加而已，我們喜於見到越來越多創作者投入繪本創作、越來越多以繪本作為閱讀的橋樑、越來越多父母為孩子朗讀繪本，然繪本還可以帶給我們什麼不同的經驗和意義呢？創造生動的閱讀環境、帶孩子進入書中多層次的世界和想像，才是我們應該關注的焦點；繪本帶給孩子的，是一雙遨遊世界的翅膀，而不是單純留駐在文字或繪畫的表象意義而已。從繪本發展的歷史來看，英國繪本約早了臺灣一百年，美國約早了臺灣約五、六十年，日本則約早了臺灣二十年，繪本的發展與時代變遷、與社會如何看待兒童與閱讀的觀點，又有何關係？兒童文學的誕生與發展，與社會脈動之關係，牽動著未來兒童文學與閱讀的發展方向。

本次研討會邀請兩位英國學者為我們分享英國 **SEVEN STORIES** 兒童繪本館的策展經驗以及兒童閱讀者與兒童文學的誕生，希望藉由汲取英國觀點、英國經驗來豐富臺灣的繪本閱讀環境與閱讀教育。

二、研討會邀請主講人員：

英國學者二人

Dr. Kimberley Reynolds 英國新堡大學英國文學系教授

Dr. Matthew Grenby 英國新堡大學英國文學系副教授

三、主辦單位：臺北市立教育大學幼兒教育學系

四、協辦單位：臺北市立教育大學兒童發展碩士學位學程

五、辦理時間：2009年5月19日（星期二）

六、辦理地點：臺北市立教育大學公誠樓2樓第3會議室

2009年5月19日議程：

時間	分鐘	主題
08:40 ~ 09:10	30	報到
09:10 ~ 09:20	10	開幕致詞 臺北市立教育大學 林天祐校長 臺北市立教育大學 劉春榮副校長 臺北市立教育大學教育學院 張德銳院長 臺北市立教育大學幼兒教育學系 金瑞芝主任
09:20 ~ 10:30	70	專題講演（一） 主 題：Pictures in an Exhibition 英國 SEVEN STORIES 兒童繪本館的策展經驗 主持人：幸曼玲 臺北市立大學兒童發展碩士學位學程主任 主講人：Dr. Kimberley Reynolds 英國新堡大學英國文學系教授 翻譯人：幸佳慧 英國新堡大學博士候選人
10:30~10:50	20	茶 敘 時 間
10:50~12:00	70	專題講演（二） 主 題：Pictures in an Exhibition 英國 SEVEN STORIES 兒童繪本館的策展經驗 主持人：盧雯月 臺北市立教育大學幼兒教育學系助理教授 主講人：Dr. Kimberley Reynolds 英國新堡大學英國文學系教授 翻譯人：幸佳慧 英國新堡大學博士候選人
12:00 ~ 13:30	90	午 餐
13:30 ~ 14:40	70	專題講演（三） 主 題：The Child Reader and the Birth of Children's Literature 兒童閱讀者與兒童文學的誕生 主持人：楊麗中 臺北市立教育大學英語教學系副教授 主講人：Dr. Matthew Grenby 英國新堡大學英國文學系副教授 翻譯人：幸佳慧 英國新堡大學博士候選人
14:40~15:00	20	茶 敘 時 間
15:00~16:10	70	專題講演（四） 主 題：The Child Reader and the Birth of Children's Literature 兒童閱讀者與兒童文學的誕生 主持人：劉鳳芯 國立中興大學外文學系副教授 主講人：Dr. Matthew Grenby 英國新堡大學英國文學系副教授 翻譯人：幸佳慧 英國新堡大學博士候選人
16:10~16:40	30	綜合討論 主持人：金瑞芝 臺北市立教育大學幼兒教育學系主任 討論人： Dr. Kimberley Reynolds 英國新堡大學英國文學系教授 Dr. Matthew Grenby 英國新堡大學英國文學系副教授 劉鳳芯 國立中興大學外文學系副教授 幸曼玲 臺北市立大學兒童發展碩士學位學程主任 盧雯月 臺北市立教育大學幼兒教育學系助理教授 楊麗中 臺北市立教育大學英語教學系副教授 幸佳慧 英國新堡大學博士候選人

Kimberley Reynolds

Professor of Children's Literature
University of Newcastle upon Tyne, UK



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Address: School of English Literature, Language and Linguistics, Newcastle University, Newcastle upon Tyne NE1 7RU

Kimberley Reynolds specialises in Children's Literature Studies and with her colleague, Matthew Grenby, is developing a lively and productive research ambience for doctoral students at the University of Newcastle. Students have the opportunity to work in the unique collections of Seven Stories: The Centre for Children's Books (www.sevenstories.org.uk), and are supported in all aspects of research into children's literature, past and present.

Kim is President of the International Research Society for Children's Literature (www.irscl.ac.uk) and sits on a number of influential committees and boards involved with developing the subject, its resources and its place in British culture. She has published

Research Interests

Children's Literature Studies.

Other Expertise

Victorian Literature; Childhood Studies

Current Work

- 1) RADICAL CHILDREN'S LITERATURE: a study of the way innovative children's literature through the ages has prepared the way for new developments in literature and concepts of the book.
- 2) HIS DARK MATERIALS in Performance: chapters and presentations on the National Theatre productions of Philip Pullman's HIS DARK MATERIALS.
- 3) 'The Pleasure's in the Pain': an investigation of the relationship between self-harming behaviour in adolescents and recent YA fiction dealing with the subject/behaviour.

Selected Publications

Kimberley Reynolds. 'What are they reading? A comparison of the reading habits of young people in Australia, Denmark, England and Ireland'. *OCNOS* 2006, 1(1), 19.

Kimberley Reynolds (ed). *Modern Children's Literature: An Introduction*. London: Palgrave Macmillan, 2005.

Pinsent, Pat; Reynolds, Kimberley. *Teaching Children's Literature at Postgraduate Level*. In: Butler, Charles, ed. *Teaching the New English Curriculum*. London: Routledge, 2005.

Reynolds, Kimberley. *Alchemy and Alcopops: Breaking the Ideology Trap*. In: Keenan, Celia; Thompson, Mary Shine, ed. *Studies in Children's Literature 1500 - 2000*. Dublin: Four Courts Press, 2004, pp. 138-147.

Kimberley Reynolds with Emer O'Sullivan and Rolf Romoren. *Children's Literature Global and Local: Social and Aesthetic Perspectives*. In: *Children's Literature: Global and Local* 2003, Kristiansand, Norway: Novus

Reynolds, Kimberley. *Come Lads and Ladettes : Gendering Bodies and Gendering Behaviors*. In: JOHN STEPHENS, ed. *WAYS OF BEING MALE : REPRESENTING MASCULINITIES IN CHILDREN'S LITERATURE AND FILM*. Sydney: Routledge, 2002, pp. 96-115.

More Publications

<http://www.ncl.ac.uk/eill/research/publications/staff/kim.reynolds>

Future Research

The life and work of Mary Martha Sherwood

Aspects of the Seven Stories Collections

Research Roles

Leadership in Children's Literature Studies; liaison with Seven Stories to develop a national research resource and pathways for scholars of children's literature

Postgraduate Supervision

Currently working with 7 students on a range of projects including representations of masculinity in Australian fiction for boys; a comparative study of British and Greek periodicals for girls in the C19th and their construction of adolescence; the development of multicultural children's publishing in the UK and USA; attitudes to technology in children's fiction; images of Hellenicity in British and Greek fiction for children; a reappraisal of structuralist methodology in relation to late-twentieth/early twenty-first century children's fantasy.

Funding

Awards from the Arts Council of England; Leverhulme; British Academy

Background

After completing her doctoral research in nineteenth-century juvenile fiction at the University of Sussex, Kim took up a post at what is now the University of Roehampton where she and a colleague developed the successful MA in

Children's Literature there. In 1991 she conceived and established the National Centre for Research in Children's Literature (then called the Children's Literature Research Centre) which, under her direction, was awarded a Queen's Prize for Further and Higher Education 2000-2004. She conceived and led 4 national studies of young people's reading habits; the Children's Literature International Summer School, and conceived and obtained funding for the Marsh Award for Children's Literature in Translation. She has organised a number of national and international conferences. In 2000 she was made the UK's second Professor of Children's Literature.

Roles and Responsibilities

Supervising research in Children's Literature Studies; liaising with Seven Stories.

Qualifications

BA; MA; PhD, all from Sussex, all in English Literature/nineteenth-century

Previous Positions

Lecturer, Ealing College of Higher Education, Department of English
Lecturer/Reader/Professor, University of Roehampton, School of English and Modern Literature

Memberships

International Research Society for Children's Literature (President)
Nordic Children's Literature Network
Children's Literature Association
Children's Books History Society
Children's Book Circle
British IBBY
Book Trust Board (Chair from 2005)
Bookstart steering committee
Children's Laureate steering committee

Honours and Awards

Queen's Prize for Further and Higher Education awarded to National centre for Research in Children's Literature

Languages

English

Informal Interests

Swimming, walking

資料取自：<http://www.ncl.ac.uk/elll/staff/profile/kim.reynolds>

Matthew Grenby

Reader in Children's Literature
University of Newcastle upon Tyne, UK



Email: m.o.grenby@ncl.ac.uk

Research Interests

Children's Literature and culture in the eighteenth and early nineteenth centuries; the Romantic-era novel in Britain.

I am especially interested in the political fiction of the 1790s and early 1800s, particularly so-called 'anti-Jacobin' writing.

These two areas overlap considerably, many writers having produced both children's books and political fiction. William Godwin, Maria Edgeworth, Hannah More and Mary Wollstonecraft are good examples. I am particularly interested in the work and contexts of neglected female writers such as Sarah Trimmer, Charlotte Smith, Jane West, Amelia Opie and Priscilla Wakefield.

Current Work

The major project I'm working on now is a history of children's ownership and reading habits in Britain before about 1840. By looking at inscriptions, marginalia, letters, diaries, conduct books, visual depictions of book use and much other written and graphic material, I am trying to build up a picture of how eighteenth-century and Romantic-era children used their books, as well as how they understood the new concept of children's literature.

Selected Publications

M. O. Grenby. *Children's Literature*. Edinburgh: Edinburgh University Press, 2008.

M. O. Grenby, Julia Briggs and Dennis Butts. *Popular Children's Literature in Britain*. Burlington, Vermont: Ashgate Publishing, 2008.

M. O. Grenby. *From Chapbooks to Children's Literature*. In: M. O. Grenby, Julia Briggs, Dennis Butts, ed. *Popular Children's Literature in Britain*. Burlington, Vermont: Ashgate, 2008.

Grenby, M. O. *THE ANTI-JACOBIN NOVEL : British Conservatism and the French Revolution*. Cambridge: Cambridge University Press, 2001.

M. O. Grenby. *Chapbooks, Children, and Children's Literature*. *The Library: Transactions of the Bibliographical Society* 2007, 8(3), 277-303.

M. O. Grenby. *Rebels Denied a Cause: Fiction, Anti-Jacobinism and the Irish Rebellion*. In: Ulrich Broich, H.T. Dickinson, Eckhart Hellmuth, Martin Schmidt, ed. *Reactions to Revolutions. The 1790s and their Aftermath*. Munster, Germany: Lit-Verlag, 2007.

More Publications

<http://www.ncl.ac.uk/eill/research/publications/staff/m.o.grenby>

Postgraduate Supervision

I supervise M.Litt. and Ph.D. work on both children's literature, especially pre-Victorian material, and late eighteenth-century writing, especially the political fiction of the 1790s.

Roles and Responsibilities

Director of Postgraduate Studies.

Member: School Management Committee, School Research Committee, School Postgraduate Committee, School Postgraduate Staff-Student Committee, Faculty Graduate School Committee.

Qualifications

M.A. University of Edinburgh, 1992

Ph.D. University of Edinburgh, 1997

Previous Positions

1998-1999: Fulbright-Robertson Professor of British History, Westminster College, Fulton, Missouri, USA

1999-2004: Senior Research Fellow, Department of English, De Montfort University, Leicester, UK.

Memberships

Reviews general editor for 'The British Journal for Eighteenth-Century Studies'.
Member of the executive committee of the British Society for Eighteenth-Century Studies (BSECS).

資料取自：<http://www.ncl.ac.uk/eill/staff/profile/m.o.grenby>

註：英國的 Reader，相當於 Associate Professor

Pictures in an Exhibition

Kimberley Reynolds

It is notoriously difficult to display books effectively in museums, galleries and other exhibition spaces. Picturebooks create particular problems as their very nature means that elements such as the page turn and continuous narrative mean that when artwork rather than books themselves is displayed - a strategy often used by those wanting to devote exhibition space to picturebooks - the artist's conception is significantly affected. Seven Stories: The Centre for Children's Books has undertaken a variety of experiments for the effective interpretation of picturebooks in gallery spaces. This talk will summarise and discuss the efficacy of work to date as well as look at some exciting future digital projects.

繪本展經驗談

基本上，要在博物館、藝廊或其他展演空間有效的展演書（而非只是擺出一本書的物體給人觀看），便是一件極為困難的事情，而繪本本身獨具的特質如翻頁、連貫敘述等，更是致使上述困難的主要原因，因為構成這文類的要素，致使展演對象是一件「藝術品」，而非光是「書」而已，也就是說，繪本獨具的特質，不單關鍵的影響藝術家創作時的構思，同時也成為如何設置繪本佈展空間的策略來源。七故事中心，至今已歷經許多在展覽空間裡有效闡釋繪本的實作經驗。本演講將回顧跟討論至今幾個展演作品中所呈現的成效，以及分享中心正在為未來著手的幾項讓人興奮的數位展演計畫。

Pictures in an Exhibition

摘譯：幸佳慧

一、七故事童書中心的介紹 www.sevenstories.org.uk

1. 訪客中心 The Visitor Centre

三個大型的藝廊、一個主導計畫工作的故事實驗室、一個書店、一間咖啡餐廳、管理辦公室、一個辦理藝術跟工藝活動的工作坊

2. 收藏中心 The Collection

材料或資料的取得、保存、建檔、儲存等工作，時間從 1930 年代至今，保存收藏了超過七十個作家跟插畫家的作品，其中估計有兩萬五千本書籍，重要創作者如大衛·艾蒙 (David Almond)、愛德華·亞迪榮尼 (Edward Ardizzone)、雪莉·休絲 (Shirley Hughes)、菲利·普曼 (Philip Pullman)。

二、展覽書的問題

1. 愛爾蘭都柏林三一大學的博物館，展示九世紀的手抄插畫書《楷爾斯經書》(The Book of Kells) 的例子

(1) 書的硬體結構

(2) 書的使用型態

2. 七故事展覽的例子

(1) 「羅伯特·韋斯托」展覽 (Robert Westall)

三、展覽無疆界的七故事

1. 沃克圖書的「我們要去捉狗熊」展覽 (We're Going On A Bear Hunt)

73,000 人參觀了展覽; 6,600 兒童以學校團體的方式來參觀，並出席了 277 次「獵熊」會議。

2. 「統統上來吧」展覽 (All Aboard)

● 愛德華·阿迪卓恩 (Edward Ardizzone) 的《提姆遇到危險》 *Tim in Danger* (1953 年)

● 湯馬斯·多徹蒂 (Thomas Docherty) 的《小船》 *Little Boat* (2008)

● 班奈迪克·布雷特惠特 (Benedict Blathwyt) 的《小紅火車很忙的一天》 (*Little Red Train's Busy Day*) (2008)

● 菲利普普爾曼 (Philip Pullman)，約翰·勞倫斯 (John Lawrence) 的《北方往事》 *Once upon a Time in the North* (2008)

3. 「貓，粉紅兔，老虎和我」展覽 *Mog, Pink Rabbit, a Tiger*

● 朱迪·克爾 (Judith Kerr) 的《到我家喝茶的老虎》 *Tiger who came to Tea* (1968)

四、通過學習和參與來擴大影響

創造給年輕人親身去探索收藏品和發展自己的創造性回應的機會—例如，從寫作，插圖，電影，甚至建立自己的檔案庫

五、高等教育

七故事與新堡大學兒童文學學術單位的合作

六、為未來設計

聽聽他們怎麼說：

- 麗絲米雪兒 (Liz Mitchell) ，教育計畫協調員

「作為失語症專家，看到展覽本身能使採用這樣一個多感官的方法來展示書籍，實在是美妙極了。展覽對於採用各種學習方式和能力水平的兒童都具有非常高的吸引力，我甚至看到了一些通常連書都不會拿起來的人，也能夠被藝術作品，活動和書籍的組合如此真切的吸引著。」

- 傑斯·奧布羅 (Jez Alborough) ，創作者

「我百分之一百喜歡這展覽。他們已展現完整的連接性，你會感覺彷彿行走在年青的心靈當中。我很榮幸的成為它的一部分。」

- 海倫·奧森貝里 (Helen Oxenbury) ，創作者

「展覽是如此的美妙，而且非常富有想像力。讓每本書都有自己的場所，也讓你可以真正的體會這本書的細節，這實在是個可愛的想法。」

- 芭芭拉·弗思 (Barbara Firth) ，創作者

“「展覽裏的任何事物都完完整整的反映出我心裏所想的，我的作品以及我的思想」



Radical Children's Literature: Future Visions and Aesthetic Transformations in Juvenile Fiction by Kimberley Reynolds (Author)

Publisher: Palgrave Macmillan; annotated edition edition (13 April 2007)
Language English
ISBN-10: 1403985618
ISBN-13: 978-1403985613

Chapter 2 Breaking the Frame: Picturebooks, modernism and new media

Radical experiments in the arts in the early modern period began in the books which Lewis Carroll and his successors wrote for children'
(Juliet Dusinberre, *Alice to the Lighthouse*, 5)

Juliet Dusinberre's identification of the indebtedness of modernism to children's literature is not reflected in studies of literary modernism, which pay no heed to writing for children. Indeed, accounts of modernism in the broadest sense generally ignore children's literature, a fact underlined by the major exhibition 'Modernism 1914-1939: Designing a new world' at the Victoria and Albert Museum in 2006, which failed to include any references to children's literature and surprisingly few to childhood. Even those working in the field of Children's Literature Studies have done little to advance knowledge in this area in the two decades since Dusinberre first articulated her thesis. This chapter begins to address this silence by demonstrating that far from turning its back on modernism in the way Jacqueline Rose claims, children's literature -- and particularly in the form of the picturebook -- has actively explored its concepts and styles, in the process providing precisely the kind of arena for radical experiments Dusinberre describes.

Several of the writers most closely associated with literary modernism tried their hands at writing for children. Though the short pieces I discuss briefly below have received little acclaim or had any obviously enduring influence, they are nevertheless useful indicators of how Virginia Woolf, James Joyce, and Gertrude Stein conceived and addressed the child reader. They were not the only writers of their generation to produce books for children, or even the most successful at addressing a juvenile audience: e.e. cummings, Walter de la Mare, Graham Greene, Aldous Huxley, D.H. Lawrence, and John Masefield, for instance, all wrote for children at some point in their careers. However, the three writers I have selected were leading figures in literary modernism and their work is often concerned with the sensibilities of childhood. They thus provide a useful base for comparing how modernist writers perceived children's literature and how writers and illustrators who concentrated on producing work for children responded to the modernist aesthetic and ethos. Additionally, their children's stories highlight distinctions between the aesthetic appropriation of childhood as theme, inspiration, or perspective, and writing for children.

Modernism for children

Virginia Woolf: *Nurse Lugton's Golden Thimble* (1923-4)

Nurse Lugton's Golden Thimble with illustrations by Duncan Grant was published in 1966 by the Hogarth Press, having been discovered, as Leonard Woolf recounts in his foreword to the book, by Wallace Hildick in the manuscript pages of *Mrs. Dalloway* the previous year. Hildick, himself a writer for both adults and children, was attracted by a list of animal names on the back of one of the manuscript pages, and gradually realised, as he wrote to Leonard Woolf, that 'this 700-800-word passage ... is actually a complete nursery story -- and an absolutely delightful one at that.'¹ In 1991 the book was reissued as *Nurse Lugton's Curtain* with illustrations by the Australian artist, Julie Vivas.

Written for Woolf's niece, Anna Stephenson, who stayed with them while Virginia was writing *Mrs. Dalloway* (1923-4), the piece was not intended for publication; however, as Wallace Hildick wrote to Leonard Woolf, together with 'one or two hints in Mrs. Woolf's essays' it shows that 'she had an uncommonly sympathetic grasp of the essentials of children's fiction (in her piece on Carroll, for instance).' (21 January, 1965)

The story takes an everyday subject: Nurse Lugton is making a curtain out of fabric with an animal pattern. She falls asleep over her sewing, and as she dreams, the animals -- who believe her to be an ogress who is imprisoning them through the act of stitching -- temporarily escape from the material. The point of view shifts from omniscient narration to animal characters, inviting the reader to reinterpret the events and to see an alternative and vital world in what had previously been a mundane task. But the shift is less simple than it first appears since the animals' escape is entirely dependent on Nurse Lugton: they are only free while she dreams, and she dreams their freedom and autonomy.

Although a short piece, it contains traces of modernism in its setting, interests and Woolf's characteristic phrasing and saturated use of language. Lines such as, 'Really it was a beautiful sight -- and to think of it all, lying across old Nurse Lugton's knees, as she snored, on her Windsor chair in the lamplight....' could come straight from the pages of *Mrs. Dalloway*. The simple statement 'Nurse Lugton was asleep' (4) is redolent with significance for the animals who are released from their inert state by her dream, and for Nurse Lugton herself, whose interior reveals wild and active emotions concealed by her stolid exterior.

The dream motif reflects the modernist concern with the inner world of the self and the operation of the psyche, at the same time gesturing towards such typical interests of literary modernism as the potential of narrative to convey the subjective and shifting experience of time passing (how is dream time measured?), shifting and unexpected points of view, and the possibility of representing the random and simultaneous nature of events in writing. All of these concerns demand changes to traditional ways of telling stories, and they are considerably enhanced by the transformation of Woolf's text into a picturebook, with the opportunities this provides to accentuate and create gaps between word and image and to create ironic counterpoints between what is said and what is shown. For instance, Vivas, working at a time when modernist ideas had been widely assimilated, picks up on the modernist interest in extending the remit of realism to include the reality of the inner experience when she shows the animals breaking away from their fabric reality into the more real world of the fantasy, where they visit watering holes and speculate

about the terrible Lugton's powers. In the same way, a succession of illustrators have done much to develop the modernist elements in James Joyce's contribution to children's literature.

James Joyce: *The Cat and the Devil* (1936)

My dear Stevie,

I sent you a little cat filled with sweets a few days ago but perhaps you do not know the story about the cat of Beaugency.

(James Joyce, letter to his grandson, 10 August, 1936 in Ellman: 384-5)

The letter from James Joyce to his four-year-old grandson Stephen, the beginning of which that is quoted on the endpapers of *The Cat and the Devil*, offers the first of several insights into the differences between work that is intensely informed by recollected childhood experience and something by the same writer addressed specifically to a child. Joyce and Stevie were close, and the fact that the letter is taken up with telling a story suggests that like many writers, and, indeed, his father before him, Joyce found telling stories a congenial way to interact with a beloved child (see Coghlan, 2005: 1). We can only speculate about this, however, since *The Cat and the Devil* is the only known example of a children's story by Joyce although much of his most famous work includes a child's perspective and shows detailed knowledge of childhood games and culture (see, for instance, Eckley, 1985; Gmuca, 2005).

Since *The Cat and the Devil* was written near the end of Joyce's life and forms part of a letter rather than a work intended for publication, it is clearly not an example of the way children's literature provides a space in which a writer experiments at a formative stage with ideas and styles. Nonetheless, the way some characteristic elements of Joyce's best-known works are incorporated in the story make it relevant for a discussion of the relationship between children's literature and modernism. For instance, although set in France, the story includes a thinly disguised version of Alfie Byrne, who had been Lord Mayor of Dublin for six of his record nine years in that office at the time the story was written. In this case, the devil, who has been reading about the difficulty the town of Beaugency has had in trying to build a bridge over the river Loire, 'came to call on the lord mayor of Beaugency, who was named Monsieur Alfred Byrne.' Byrne, who reputedly enjoyed appearing in his robes and chain of office, is also evoked in *Finnegan's Wake* (alfi byrni), while Leopold Bloom imagines himself as decked out in the manner of Byrne, 'imposing in mayoral scarlet, gold chain and white silk tie' (Coghlan, 2005: 2).

Joyce's interest in traditional tales -- the myths, legends, folktales, nursery rhymes and ballads that help bind his most complex novels together -- is evident in his decision to retell a tale using a 'long ago' setting as well as in his devil, whose character and behaviour are familiar from a number of similar tales. Perhaps most redolent of Joyce's adult style is the way the humour in this short piece arises from idiosyncracies of language including in how it is spoken, the connections between sound and sense, and the potential for and consequences of semantic slippages. The opening passages of *A Portrait of the Artist as a Young Man*, where Stephen's thoughts come out as fragments of stories, songs, sounds and sensations, testify to the fact that Joyce was a close observer of (and himself recalled) the young child's pleasure in responding to and playing with words, meanings and rhythm.

The Cat and the Devil exhibits the same pleasure in and ability to derive humour and social observation from language. For instance, though the story ends

conventionally enough with the reassurance that 'the bridge is there still and there are boys walking and riding and playing upon it', Joyce adds a PS which Roger Blachon, one of the many illustrators who have turned the letter into a picturebook (Coghlan lists four: Richard Erdoes (1964); Gerald Rose (1965); Jan de Tusch-Lec (1976); Roger Balchon (1978); Péter Vladimir (1997)), places on the final end papers where it balances the letter to Dear Stevie that appears on the inside front cover. The note explains that

The devil mostly speaks a language of his own called Bellybabble [sic; in the original it is Bellsybabble] which he makes up himself as he goes along but when he is very angry he can speak bad French quite well, though some who have heard him, say that he has a strong Dublin accent.

The devil would seem to be one of Joyce's last self-portraits, and in this simple story he gestures discretely at his own work: like Alfie Byrne, the devil's private, apparently nonsensical language, Bellsybabble, is also mentioned in *Finnegan's Wake*. In Stevie's story it takes the form of a light-hearted allusion to the way Joyce anticipated some critics would react to his own use of language in that text, rejecting it as a stream of personal nonsense that he made up as he went along. This joke in a children's book, then, conveys awareness of the challenges his version of modernism posed, and at the same time suggests Joyce's conviction that like the bridge, his work will be used for generations to come.

Gertrude Stein: *The World is Round* (1939)

Gertrude Stein's *The World is Round* differs from the examples of Woolf and Joyce in the way it deliberately incorporates a wide selection of the devices, ideas and interests that drive and shape her work for adults. Indeed, Natov sees the story as embodying 'the aesthetic principles of the modernist hybrid form in an extended children's nursery rhyme and picture book' (2003: 5). Another important difference is that Stein always intended for the work to be published.

The World is Round was written during the most active period in Gertrude Stein's career, and forms a recognised part of her oeuvre. Like Joyce, Stein employs elements associated with a traditional form, the accumulative tale (Natov: 104), but where he adopts the tone and style of the folktale for his young reader, rarely straying outside its conventions, she makes few concessions to children and employs many of the stylistic devices found in her writing for adults; indeed, at one level the text can be seen as an elaborate game based on what has become her best-known line, 'A rose is a rose....'

Stein's writing is informed by the modernists' concern with recovering the ability to see and experience the world with the freshness associated with childhood imagination: what Baudelaire described as 'all life in miniature, and much more vivid in colour, cleaner and shinier than real life' (in Warner, 2005: 4). This is no sweetly innocent vision of childhood, however; Stein's Rose inhabits a world of spontaneous but uncontrolled emotions and events. It can be overwhelming and disturbing, unruly and unsafe as well as delightful and vital.

In many ways Rose embodies the Surrealist concept of the child as 'the ideal alter ego of artists and poets, the medium of transgression, fantasy, sexuality, inspiration and the chief banner-carrier in the mortal struggle against the bourgeoisie' (Warner, 2005: 13), a symbol with which Stein would have been thoroughly familiar.

It is not surprising, therefore, that in her energetic engagement with what she saw as the necessary revivification of the arts, Gertrude Stein recognised the importance of addressing the future generation as well as those currently responsible for culture. Doing so was not a simple investment in the future, but a recognition that children are not outside culture, and that through their interactions with adults and institutions, and in their roles as sons and daughters, pupils and consumers, they regard, respond to and affect the world around them more than is often acknowledged in the fine arts.

Like many of the most active and influential modernist writers and artists, many of whom she knew well and worked with in various capacities, Stein focused on the child's relationship with language, which she saw as enviably spontaneous and free from the deadening accretions of meaning that contaminated adult speech and writing. A central tenet of the literary modernist sensibility held that language is a clumsy way of representing reality which, especially in classic realist novels, often seduces readers into sharing the world view of the writer. In *The World is Round*, Stein mobilises some of the characteristics of writing for children and children's experiments with language to suggest ways in which over-familiar, over-burdened language and literary forms can be renewed and replenished. Her strategies include unconventional phrasing, syntax and structure. (Rather ironically, Stein's entirely modernist view is very much in accordance with Rose's argument that the child in children's literature stands for a time when language was pure.)

The story is not obviously orchestrated by an omniscient author or narrating persona, the events often seem dreamlike and random, controlled almost entirely by increasing patterns of sound, achieving an effect Stein strove for in all her writing: 'shattering ...the notion of an "organic" or "natural" or "necessary" connection between signifier and signified' (DeKoven in Natov, 104). While her linguistic experimentation in itself was not new to this work, *The World is Round* shows clearly the modernist interest in the 'primitive', unschooled and playful aspects of childhood, and Stein enters new territory here by exploiting the potential of format and medium through conceiving it as a visual text -- a text in which illustrations and design are part of the overall conception.

Reading *The World is Round* is a synaesthetic experience: sounds and colours contain and evoke each other and make up character ('Rose knew that in Rose there was an o and an o is round', 106). The 'round' in the title is repeated in the typography, design and phrasing, and the very structure of the narrative is circular as it begins with a statement of what Rose knows and then follows her on a journey to discover what she knows. She achieves this understanding over time and seemingly in response to her initial series of questions about why she is a girl called Rose, when and where she is Rose, ending with a 'line' in which question is followed by answer and answer by question so that it turns back on itself: 'And which little girl am I am I the little girl named Rose which little girl named Rose.' (6)

Before she can recognise herself as Rose, she must struggle through a period of confusion, when the understanding that language is arbitrary throws her sense of self-identity into jeopardy (see the discussion of nonsense in Chapter 3). Emerging from this chaos, she finally declares herself 'Rose'. Her stable identity, achieved through considerable effort and at a cost, the text implies, though it also acknowledges that not to achieve it is intolerable, is given form when she carves a circle made up of the words, 'Rose is a Rose is a Rose is a Rose is a Rose' on a tree.² The endless circle signifies wholeness, so mentally it is a small step to 'the top of everything' where Rose chants the lines that stake her claim to self-knowledge and

her challenge to others to make this rite of passage: 'I am Rose my eyes are blue/I am Rose and who are you/I am Rose and when I sing/I am Rose like anything.' (136)

Natov makes a satisfying reading of the story as an exploration of the movement from the inarticulacy of infancy through the acquisition of identity and subjectivity via language through gendered socialization (Rose's story is complemented by the adventures of the boy, Willie). I am more concerned with the modernist characteristics of the prose, and the contribution of the illustrators, Clement Hurd (1939) and Roberta Arenson (1993). The extent to which *The World is Round* was conceived as a visual text is evident in the way the words, images and design echo and extend each other. Roberta Arenson's updating of the book makes use of simple images that look as if they have been printed with blocks, while the book's tiny format gives it an attractive, toy-like quality that sits well with the modernist interest in the objects of childhood -- an interest that was fully explored in Marina Warner's 'Only make believe' exhibition and accompanying catalogue (2005).

Stein's illustrated story is a fully fledged example of modernist children's literature written nearly half a century before Rose proclaimed that children's literature rejected modernism. Since Stein and Woolf both briefly taught illustrator and editor Margaret Wise Brown, one of the most loved and influential figures in the history of publishing for children in the USA and who commissioned Stein to write *The World is Round*, the book can be regarded as the beginning of a strong modernist vein in twentieth-century children's publishing in that country. Outside the USA even greater modernist activity was taking place in the creation of books for children; especially among some of the most progressive artists and writers, collectively known as the 'avante-garde'.

Avant-Garde influences

The avant-garde harps on the theme of the child. It has created a kind of religion for his sensibilities and imaginative powers, into which it reads its own better moods. It believes that the dreamlike state of mind in which it specializes and which it interprets with primitive graphic signs, is part and parcel of the child's daily routine. In creating for the child it has trusted in his being all prehistoric art plasma, and nothing of a bloodthirsty young savage. (Averill, 1930: 89)

The centrality of the child to the modernist sensibility has been discussed at some length; the work of avant-garde artists stands apart because it was not merely interested in childhood but also in creating work specifically for the young. The result is what Esther Averill, writing about French avant-garde illustrations for children in 1930, recognised as 'a blending of fine literature and fine art' resulting in 'milestones in aesthetics' (90).

Averill had in mind the one-off productions by artists such as Joan Miro, whose illustrations in the Surrealist style for *Il était une Petite Pie* (1928) 'are springboards into a dream state, where the private imagination, supposed to be functioning at top speed with the child, weaves in whatever anecdote the individual may require.' (89) While much of the most important work in this area was done by European writers and artists, the circulation of artists in the first four decades of that century -- particularly in the years leading up to and during the Second World War -- was such that many eventually ended up working in the USA and publishing in English.

Among the most dynamic centres of avant-garde activity for children was post-Revolutionary Russia. Under Lenin, Soviet avant-garde artists participated with enthusiasm in projects which promoted the goals and aspirations of what they hoped would be a new world order. This activity reached its peak in the *Okna Rosta*, a huge publicity campaign which used posters to educate the public by disseminating and winning approval for the ideas emanating from the government and its institutions. The *Okna Rosta* combined striking graphic images and very short pieces of text so that they could be understood by every member of society, including those who were effectively illiterate or preliterate. A related area of publishing activity was the creation of picturebooks for the children of the USSR.

Both the *Okna Rosta* and the children's picturebooks of this period share the characteristics of being mass-produced yet exemplifying some of the best in contemporary art and design. Their success owed much to the contributions of the artists, but the production process itself was also instrumental in generating books that had popular appeal as well as artistic merit. As Averill observed at the time that 'the fitful brilliance' of French avant-garde artists might have made a greater impression if it had been subject to the Soviet production regime in which,

the most modern of artists are working out the problems of the children's book, but before projects are worked up for actual publication, they are submitted to groups of ten children – sometimes as many as thirty such groups – for criticism. (90)

Early Soviet children's books clearly show how comfortably modernist styles and ideas could be directed at the young. Because the books were produced in huge numbers, they were highly affordable, and many survive in private and institutional collections making it relatively easy to find striking examples of books that applaud the new Soviet philosophy and aspirations: workers are celebrated as are everyday activities and organised groups (rather than heroic individuals). The splendour of machines, industrialisation, the military, and urban life are captured in images and text that variously draw on styles and theories derived from Futurism, Cubism, Suprematism, and Expressionism to evoke impressions of the sounds, patterns and rhythms of modern life -- all in an energetic and approving manner. Dockyards and theatres, marching armies and factory floors, women builders and mighty cranes are juxtaposed to create a sense of vision, purpose and collective enterprise.

What is perhaps most striking is the complementary -- even symbiotic -- relationship between people, animals and technology. In Alexander Deineka's *Parad Krasnoi Armii*, [The Parade of the Red Army, 1931], for instance, women are shown striding out on a sunny day in their gasmasks (the sun itself looks as if it has been lifted from a child's drawing, while the women resemble both television aliens and elephants) on one page; on others, men and tanks are placed together in images designed to underscore the impressiveness of each. Speeding motorcyclists and cheering crowds convey energy and movement on the ground, while overhead, messenger pigeons and an airplane circle. Because birds and plane are shown as much the same size, with wings nearly touching, the intended message of harmonious symbiosis between nature and machine is unmistakable.

The cover of Boris Pkrovskii's 1928 *Dikovinki* [Wonderful Things] is characteristic of illustrations of the period with its buildings in bright colours that look as if they could have been assembled using a Meccano or other child's construction set. Despite their modernist credentials and their references to toys, little play or

playfulness is evident in most of these post-Revolutionary works. They may be dynamic visually, but overall these books are earnest in tone and committed to showing the collective engagement by all members of society in creating the new Union.

When disillusionment about the Soviet project began to set in among those artists who continued to live and work in the USSR, their use of objects and styles associated with children became highly political. At this point the writers and artists associated with the avant-garde set out to expose the illogic and excesses of contemporary society, including by exploiting the opportunities for humour and social critique provided by picturebooks. In her doctoral thesis *'in fant mon sens: The Infantalist Aesthetic of the Russian Avant-Garde'*, Sara Pankenier argues that the avant-garde and childhood are linked through their interest in play and exploration (2005: 1) and that this led some writers, among them Daniil Kharmis and other members of the avant-garde group known as OBERIU (Union of Real Art), to write 'almost exclusively for children for the final period of their activity.' (1)

Significantly, while equally committed to the principles of contemporary art as those involved in the mass-produced, officially approved books for children published in the decade after the Revolution,³ Kharmis and his set seem to have used the implied audience of children as a shield behind which to voice their most severe criticisms. Pankenier suggests that their interest in play was a response to increasing levels of repression in Soviet Russia, though this interpretation does not take into account the extent to which other branches of modernism also embraced play and childhood.

The members of OBERIU wrote and performed for adults as well as for children, but their living came from the children's books they produced -- when openly addressing adults they were accused of 'counter revolutionary activities' by those who saw 'The illogic of their work ... as a deliberate attempt to confuse the proletariat.' (Ostashevsky, 3) Whether or not this was their political aim, as avant-garde artists the group certainly set out, if not to confuse, at least to confound those who relied on well-trodden paths for interpreting the arts.⁴ The avant-garde as a movement deliberately refused connections between the elements in their work and tried to eliminate obvious themes and meaning, even (or particularly) at the level of language. Words are not always attached to the things they are normally agreed to represent: the signifier and the signified are set loose in what can seem like meaningless creations and providing a glimpse into a communication void (these practises have much in common with the work of nonsense makers discussed in the next chapter).

Jean-François Lyotard, by contrast, suggests that the focus on avant-garde activity as anarchic obscures the fact that avant-garde artists were not merely iconoclasts attempting to dismantle the habits of tradition and alerting other artists and spectators to the false promises of 'truth' made in the name of realism; they also uncovered and put in place new rules. Precisely because the avant-garde by definition pushes back the boundaries of the known and understood, however, these rules tend not to be recognised at the time, so that it is only with hindsight that their influence on subsequent generations becomes clear.⁵

Perhaps the Soviet authorities of the time objected to the aesthetic vision implicit in the first phase of avant-garde activity and which they could not fathom; perhaps it was the irreverent attitude to established institutions and their representatives that grated, or perhaps they objected to the lifestyle associated with the avant-garde. Whatever the reason, eventually Kharmis and all the other members of the group died prematurely in ways that seem connected to official disapproval.⁶

Before this happened, however, Kharms in particular had produced a number of picturebooks that exhibit modernist concerns. For instance, through their nonsense games, which involve repeating and recombining words, and their privileging of rhythm over obvious sense, his books eschew linearity and test ideas of consequence and sequence. Kharms also destabilises perspective and credibility when, for instance, he shows young children being accepted as adults through the ludicrous ‘disguise’ of wearing a false beard, though in every other sense they are clearly recognisable as children. His books present a Gogol-like world of self-interested, self-deluding characters who have little grasp on any of the key events taking place around them.

Importantly for child readers, Kharms’s work displays respect for and enjoyment of the modes of childhood interaction and understanding, and a determination to provoke readers of all ages to think about what it means to use language (as opposed to, say, mime, puppets, dance, or illustrations) to tell a story. The uses and abuses of language are very clear in Kharms’s tales, and in this way he alerts child readers to ‘the autonomy and artificiality of the artistic text’ (7), and beyond that, to the way language can be manipulated by those in positions of power and authority.

Daniil Kharms was one of those literary figures whose work was published in the USA in the 1960s. Another writer associated with the avant-garde beyond the USSR, who shares Kharms’s focus on language and whose work has been transformed into wonderfully inventive picturebooks at that time is Eugene Ionesco.⁷ While his stories are discussed in detail in Chapter 3, it is worth noting here that he had a life-time interest in the condition of childhood and this directly fed his later, more celebrated writing for adults. Ionesco’s first published work was a collection of poetry for children, (*Elegii pentru finite mici* [Elegies for small beings], written in 1931 when he was just 19, and his little-known paintings and lithographs depict ‘little crooked manikins -- vividly coloured, or simply reduced to dark silhouettes -- who dance and play, take a walk with their family, fight (purposelessly), go to school, engage in sports, run’ in an obviously child-like style (Debattista, 2005: 20-21).⁸

Elegii pentru finite mici, shows Ionesco working out themes and ideas that are fully realised in his later work including ‘man as marionette, death, nostalgia for the lost paradise of childhood, and language’ (19). Here is an excellent example of an artist who finds his voice through writing for children and for whom the domain of children’s literature acts as both a reservoir into which he can dip for material, and a crucible in which ideas, jokes, images and formal ideas about style and structure can be mingled so that they take on new properties and react differently when set on the page. Dipping into the reservoir of children’s literature often takes the form of drawing inspiration from the objects and culture of childhood in which children’s books have traditionally held a central position.

Children’s books and childhood culture

The role and nature of the book in the culture of childhood took on new significance in the hands of those whose interest in modernist ideas were primarily directed to creating books for children rather than with drawing on childhood as part of an evolving modernist aesthetic. A book is not a toy, yet there are many ways in which books function as toys. Major historical collections of children’s books recognise this fact when they include toys, cards, paper dolls and theatres and games; often the boundaries between books and such items are very unclear. With this in mind it is

worth thinking about the accusations levelled against toys by Roland Barthes in his essay on the subject before moving on to look at some examples of picturebooks that fuse the interests and needs of modernism and children's literature.

Although 'Toys' was written more than thirty years ago and much has changed in Western toy industries since then, nevertheless certain of the charges it contains continue to have force. I am thinking specifically of Barthes's claim that toys which faithfully reproduce the adult world reduce the child to a mere owner-user who can never take up the position of creator-inventor (1972: 55). There are untold numbers of children's books that function like the toys Barthes condemns; even an active, experienced reader is likely to accept the premises, settle into the conventions, and develop empathic relationships with characters in those books that make up the mainstream of writing for children -- indeed doing so may be a source of pleasure and satisfaction for readers of any age, though doing so makes the reader highly susceptible to a book's world view. Positioning young readers in ways that encourage acceptance of generally approved ways of thinking about how society is organised and operates contributes to the process of acculturation. But this reading position is not inevitable, and there are many outstanding examples of picturebooks in particular that not only invite but require readers to join forces with the author and illustrator (or author-illustrator) to make meaning; in other words, readers of such books are not mere users of the kind Barthes deplors but creators, interpreters and innovators. A particularly good example of such a book is Tove Jansson's *The Book about Moomin, Mybble and Little My* (1952).

The Book about Moomin, Mybble and Little My was Finnish author-illustrator Tove Jansson's first picturebook, but by the time it appeared, she was already well established as the author of the Moomin books. It is regarded as a significant contribution to children's literature in all the Nordic countries, and has recently been reissued in the UK as a 'children's classic'. While Joyce, Woolf and Stein were instrumental in shaping literary modernism, Jansson was working at a time when its precepts were well established, some even to the point of being popularised and parodied. Nevertheless, in 1952 the modernist aesthetic was still firmly associated with an intellectual elite, and perhaps because many of its proponents were associated with bohemian lifestyles -- characterised as immoderate and unstable in their relationships, sexualities, political opinions and affiliations; erratic in their parenting and unconventional in their fashions, tastes and attitudes to domestic life -- they tended to be kept apart from the world of childhood. In fact, the best-known association between modernism and childhood was the charge frequently levelled at extreme examples of modernist art and letters, that 'any child could do it'.

Jansson's book is an unapologetic -- indeed a playful and celebratory -- response to modernism for children. This is evident in such things as the emphasis on the act of telling the story through the medium of the book -- how it is told is much more important than what actually happens. Jansson calls attention to the fabric of the text and its status as fiction through witty use of peritextual elements and by exploring the natures of paper and handheld books as media. For example, the endpaper (recto) carries a drawing of a publisher with a large pair of scissors in one hand, pointing at an actual hole cut into the paper under the announcement 'The holes are cut at Schildts!' There is no attempt here to disguise the fact that the book is a mechanically reproduced product: the work normally hidden behind the publisher's imprint and the information in minute type about where it was printed and by whom becomes part of the text itself. At the same time, the status of its characters is subtly called into question: if the publisher is now a character in the book, does this mean

that he is in some sense no longer real? Or that the characters too have a life outside its pages?⁹

Another way in which the book calls attention to itself is through the use of cut-out sections, beginning with the hole to which the publisher directs the reader. All of the pages in this text (most of which are organised as double-page spreads) include some kind of cut-away section -- these are of different sizes and shapes and found in different places on the pages -- that physically leads the eye both back to the previous page and forward to the next. Where pictures normally represent a moment of frozen time, this device allows more than one time to exist simultaneously on a single spread resulting in a visual rendering of past, present and future; memory, now and speculative daydream. Modernist writers had to resort to complexly layered prose to achieve this effect; Jansson's use of the picturebook format is devastatingly simple and effective.

The cut-outs serve a textual purpose as well as engaging with intellectual and aesthetic puzzles about the representation of time and memory. Mymble's little sister, Little My, has gone missing, and Moomintroll is helping Mymble to look for her. At one level the gaps provide places to hide and in which to look, at another, they explore the spatial relationships on the page and between pages, adding to the feelings of anxiety about what has happened to Little My. As Elina Drucker observes:

The complexity of the form and the changing mode of spatial and temporal relations express a strong feeling of disorder, a disorder that is gradually revealed as we enter this distinctive narrative space. The shifting visual experiences of the landscape, and of space as such, can be compared to the fantasy worlds created by Lewis Carroll...or to Dante's *The Divine Comedy*, where the changes of the nightmarish environment express the underlying themes of searching and identity. (2)

Just as the cut-outs break down temporal and spatial linearity, so Jansson's use of typography breaks down the conventional division between text and image. The text changes size and style to reflect character, mood and action: Little My's name is shown in little text, for instance; the word 'TALL' is made taller than the other words, while the word 'FLAT' is printed to convey flatness. In the same way, when the text reads, 'They search and search but find no trace' the words move up and down to mimic the activity of searching high and low. Although this book is not a toy, a significant part of its intention is to activate the child's propensity to play, including playing with the nature of books.

When learning to read, children become familiar with the conventions of the book: the cover, title page, index, blurb, information about the author and so on. They quickly learn that in most books the 'real' story begins on the first page. Jansson here introduces an aspect of picturebook making that has become central to the work of many contemporary illustrators, a number of whom were children when *The Book about Moomin, Mymble and Little My* first appeared: including peritextual features (covers, endpapers, dedication, title page – even the page containing such details as the publisher's information, Library of Congress catalogue number, ISBN) in the body of the text.

At every level then, the book calls attention to itself as a book in the same way that those associated with the modernism called attention to the conventions of their art forms. Jansson plays with time and space, questions the divisions between fiction and reality, and uses colour, images, typography and design to create a sense in the

reader of how the character feels without resorting to authorial pronouncements. The reader has to activate these qualities by examining the pages, looking through holes, turning pages backwards and forwards, responding to tones and shapes; in other words, in Jansson invites readers of all ages to join in the activity of textual creation and experimentation.

The Book about Moomin, Mymble and Little My was innovative in its day, and its aesthetic vision for the picturebook continues to seem contemporary half a century later. Another picturebook maker whose work embraces modernism is Swiss artist Warja Lavater. Lavater trained studied at the *École des Arts et Métiers* in Zurich and acknowledges her roots in modernist movements such as the Bauhaus (Beckett, 55). Her interpretations of well-known tales take the form of friezes of the kind often used to decorate the walls of nurseries and young children's classrooms -- they consist of long accordion pleats rather than bound pages. She plays not only with the physical properties of books, but also with the language of storytelling -- each of her 'books' retells the story in images alone; only the key or legend at the beginning of each text incorporates words (in several languages, sometimes shown together, sometimes individually, depending on the edition) to establish what the symbols represent. In *Snow White* (1974), for instance, Snow White is shown as a circle 'as red as blood' surrounded by one 'as white as snow' outlined by a ring 'as black as ebony'. The seven dwarves are represented by seven red diamond-shapes; the wicked Queen by a black circle surrounded by a golden circle or 'crown', and the mirror is a golden frame around a blank white centre. Although the stories are rendered pictorially, Lavater regards herself as an author rather than an illustrator.¹⁰

Like Jansson, Lavater shares the modernist interest in the physical characteristics of books and the way these contribute to -- but also conventionalise -- how narrative works. In these tales she alters the rhythm and expectations associated with the page turn to create continuous text. Her decision not to bind the books encourages readers to look at several images simultaneously, moving back and forward between them as part of the reading/decoding process. The effect of this alters both the temporal and spatial relations that would have been created by bound pages, though these can be experienced by turning over the folds in the hand in the manner of a conventionally bound book rather than opening out the complete text. When spread out on a table or mounted as a frieze, the images also invite reader-viewers to ignore the sequence and focus on smaller sections of the tale, depending on where they are standing in relation to it.

The modernist aesthetic, with its interests in expressionism, abstraction, form and play, clearly shapes Lavater's picturebooks and gives them an appeal that crosses the barriers of age, class, sex and language. In many ways, Lavater's series of fairy tales can be seen as the apotheosis of the modernist project; however, her work not only encapsulates key principles and characteristics of modernist thinking about the visual arts, but also anticipates ideas about narrative structure and organisation that have come to fruition in electronic texts -- such things as interactivity, fusions of visual and verbal narrative modes, and disruptions to sequencing. This kind of anticipation shaped the context in which contemporary picturebooks and digital technologies began to come together and is now resulting in a new generation of picturebooks. With this in mind, the final section of this discussion looks at the legacy of modernism manifest in the way picturebooks are interacting with digital/electronic media to re-envision the possibilities of the picturebook as a narrative medium. As part of this development, some of those who are currently creating picturebooks are introducing ideas that many adults find challenging, and doing so in ways which I

believe are preparing readers to advance thinking about self and society in philosophically and aesthetically exciting ways. These range from purpose-free, ludic creativity to radical questioning of how new technologies and changing environments affect the human psyche. Where much fiction about cyberspace and new technologies currently falls short of positive engagement with new technologies (see Chapter 8), picturebook makers are referencing and drawing on characteristics of new media at the levels of narration, design and the text-reader dynamic in ways that recall the modernists' excitement about machines, new technology and the future of culture.

Picturebook responses to new media

Contemporary picturebooks are responding to new media and technologies through experiments in form and format in ways that are significantly affecting the aesthetics of visual narratives. British author-illustrator Sara Fanelli's *Dear Diary* (2000) encapsulates these changes and also shows the influences of modernism and postmodernism in its use of collage, found objects and bricolage.

The story is primarily concerned with the effects of shifting point of view on narrative; it is told from a variety of perspectives through the diaries of eight characters: the little girl Lucy, a chair in her classroom, a spider on the ceiling, a firefly, a fork and knife, Lucy's dog Bubu, and a ladybird. In many ways, Fanelli evokes the familiar worlds of home and school that have been the staple fare of children's books since they began, and there are no overt references to new technologies or media -- indeed, there is an almost old-fashioned feel to the world shown, partly arising from the pages of the 1921 diary that feature on the endpapers and some of the background pages. Nevertheless, Fanelli's work assimilates many attributes of new media. This can be seen in the way she organises her pages and merges text and image.

Traditionally picturebooks have reflected the cultural priority given to language -- and to the fact that young readers are in the process of acquiring linguistic competency -- in their design. They have tended to be organised like a page of text, read from top to bottom, left to right, with images organised to make up a usually chronological sequence. *Dear Diary*, however, incorporates many of the principles associated with the screen-based media that now dominate popular culture -- especially the computer screen. Screens are not organised by the logic of print, but the logic of icons and principles of visualisation (Kress, 2003: 138). What you 'read' first is what is visually prominent, and young people conversant with the narrative structures and hermeneutics of computer games intuitively know that information will be organised spatially rather than in chains. This means that instead of assuming that a page or double page spread should be decoded from top left to bottom right, with the printed text treated as the primary source of information, they know to move around the page, assembling information including subplots and clues that may only be activated later in the text. Just as in a computer game, when this happens it is necessary to track back to join up the subsidiary storylines or add crucial information. This is a roundabout, back and forth process rather than a linear, front to back one.

A benefit of breaking the hegemony of linearity is that it opens up new ways to render time and action on the page. Where once children's texts tended to provide very clear information about time and to measure it by external symbols such as clocks and meals, as Fanelli's text shows, time on the page can now be depicted in terms of experience and emotion: how events feel as they happen, whether this

reflects pace, duration, awareness of simultaneity or parallel events, inner states or reactions to others. In *Dear Diary*, this aspect of the text is emphasised through the use of multiple viewpoints and page design, though the text also provides a standard chronological dimension in that it starts in the morning and ends in the evening.

A good example is found on the second double page spread which forms part of Lucy's diary. The eye is immediately drawn to the large, exuberant figure of Lucy that fills much of the right-hand page. It shows her running and waving her arms. Then the image of Bubu, her dog, registers. Bubu is placed in the top left-hand corner, just below some text (handwritten as if by Lucy) including his name in large letters. Having arrived at some text, it's time to read, 'It was getting late but I still took BUBU out to the park to PLAY.' The words are very much a part of the overall design and image, but at the same time they provide and confirm information that is absent from the various drawings that make up this spread. Indeed, additional words label and comment on some of the drawings: Bubu's friends, clouds, the pond, and Lucy's friend Amy. The emotional importance of each to the events being shown is suggested by size and proximity to Lucy; at the same time, there are many small, unidentified characters and unexplained objects that seem incidental until they reappear on other pages, setting off one of the backwards and forwards comparisons of pages that develops a discrete subplot.

The organisation of the page not only provides information about how Lucy feels about the place and the other characters in it, but also conveys a sense of simultaneous action: Lucy's friend Amy is playing by the pond with her father at the same time that Bubu is playing with his friends, some people are sheltering under umbrellas from an isolated rain storm, and Lucy is running past some flowers. Two tiny vignettes create a separate time frame around the image: in the lower-middle of the left-hand page we see Lucy and Bubu arriving at the park. She is on her bicycle and he is running behind her on his lead. They move in a left-to-right direction, which Western readers recognise as indicating entry and the initiation of action. The top of the right-hand page shows this image in reverse, with Lucy and Bubu riding into the gutter, so leaving the action and retracing their journey. This one image, then, uses spatial organisation familiar from screens and icons to establish multiple times, set up several inter-connected plots, convey emotion, experience and adds information about the plot.

Another contemporary illustrator whose work shows clear evidence that picturebooks are using elements of electronic media to devise new forms of storytelling on the page is Lauren Child. Like Fanelli, Child's works in mixed media, incorporating real objects and materials (through collage and digital images) as well as hand-drawn and computer-generated illustrations in the pages of her books. The effect is to raise questions about what is real, and also to challenge the conventions or thresholds of what Gerard Genette termed the 'paratext', referring to the extratextual elements of books such as the author's name, the title, endpapers, and illustrations (Genette: 2001).

I would say that the most radical experiments with paratextual elements are taking place in children's books, and especially picturebooks, and Child's work demonstrates this well. A good example is her use of the narrating persona's voice on the covers, in what would normally belong to the domain of the epitext, generated outside the text itself, and in the way she plays with the status of the official threshold to the narrative, the title page. In *What Planet are you from*, Clarice Bean (2002), for instance, there is a page that looks like a title page followed by what looks like the beginning of the text. But just as with films and television dramas such as *ER*, where

the credits often follow an introductory episode, so the page turn reveals that the book has not actually begun because what it discloses are the acknowledgements (not the usual, formal, essentially invisible bits of information but made up of personal comments, photographs and other ways of making them more prominent and meaningful to readers) and a second, more detailed 'title page' which also contains the beginning of the story. The effect of each of these disruptions to the way books normally operate is, curiously, to enhance the interpellation effect by establishing a collusive relationship with Clarice Bean. This, we are asked to believe, is the world as it is experienced by Clarice.

While Child and Fanelli are experimenting with ways of storytelling and exploring the aesthetic potential of combining elements from electronic media and picturebooks, at the level of plot and content their work is essentially conventional. There are, however, a small number of contemporary picturebook makers who are using the form to raise some extremely interesting philosophical questions and introduce some challenging concepts. American author-illustrator David Wiesner is one of these. *The Three Pigs* (2001) can be seen as a typical example of Wiesner's inventive use of fantasy, but it also strikes me as providing a way of thinking about the domain that Lacan calls the 'real,' or that which exists but is 'undefined, unaccountable, perhaps, within the frameworks of our knowledge' (Belsey, 2005: 5).

Imaging the real

Wiesner's picturebook is based on the familiar tale of the three pigs who defeat the wolf who huffs and puffs to blow their houses down; this use of a pretext is central to the games the text plays with meaning, most of which depend on readers knowing what 'should' happen. Familiarity with the original works on several levels, from knowing the traditional tale to knowing the genre in which it fits and even knowing the medium -- what a book is and how it works.

It begins in the usual way: 'Once upon a time there were three pigs who went out into the world to seek their fortune', and the initial illustration too feels familiar, being a pastiche of 1950s/60s picturebook art. But with the first page turn everything changes; the pig is blown out of the story (not eaten up as the text insists to the perplexity of the hungry wolf), raising the first question which is 'where does he go?' His eyes are fixed on a point (or person?) in the distance, and he seems to be telling someone what has happened. Meanwhile, as parts of his body reach the edge of the page, they disappear.

This trick of breaking the fourth wall, either by introducing elements from outside (including the addressee who is evoked in several of the illustrations), allowing characters to migrate from their pages or, as here, seeming to release characters from their texts, in itself isn't new -- not even in children's literature. Picturebooks have played with the possibilities it affords for more than a century, animated cartoons employed it very early on, and increasing numbers of films, probably the best known of which is Woody Allen's *The Purple Rose of Cairo* (1985), have found it an effective way to reflect on the conventions of the medium. The originality of Wiesner's text begins to emerge with the next page turn: the pigs find themselves in the space 'behind' the two images. As they start to explore, it gradually becomes clear that they are in a new kind of space altogether. One way of reading what happens here involves drawing on knowledge of new technologies: what is being represented can be compared to the way layers of windows are built up on a

computer screen. Although each window gives the appearance of being complete, and we know intellectually that the screen is flat so that there can be no actual depth to what is shown, nevertheless windows can be laid on top of each other and the knowledge that there are levels behind the screen being read that can be accessed and even incorporated in the focus screen subtly affects how it is read.

This way of thinking about Wiesner's image of the pigs in the gap between images is a good example of the way one medium presents and plays with the characteristics of another (see Chapter 8 for a discussion of 'remediation'). But the image, and those which follow, is more than just a playful imitation of digital media. When the image of the page is pushed aside and then folded up to make a paper airplane -- the vehicle that allows the pigs to explore this new place in which they find themselves -- the text becomes a realization through visualisation of an idea that can only partially be expressed in language. The elements of the page represent a space outside the physical text: the pigs, though still clearly on the page at one level, at another are inhabiting a metaphysical space: the gap between images and behind narrative.

By using the pigs' story in new ways, by literally reshaping it and mastering its material existence, Wiesner takes the pigs into a space that I see as analogous to the real. There is no way of saying where they are or what it means for them to be there, and Wiesner hasn't represented it (that would be impossible), but *The Three Pigs* points towards the real and attempts to imagine how it could be experienced. Because the real has been given form of a kind, readers are required to think about it, even if they do not know that this is what they are doing. According to Lacan,

One can only think of language as a network, a net over the entirety of things, over the totality of the real. It inscribes on the plane of the real this other plane, which we here call the plane of the symbolic. (In Belsey, 4)

Through the combination of word and image characteristic of picturebooks, Weisner's text shows what language cannot say: the pigs' paper plane is made of the plane of the symbolic; beneath it is the vast, unknowable space of the real.

In the real, silence prevails, so when a few pages later the pigs land and begin to speak, it is clear that they have returned from the real to a kind of reality -- in this case the reality of nursery fiction. Their escape has broken down the boundaries between stories, so characters, visual styles and languages morph as they move from text to text in a space that seems to consist of chains of pages, none of which is now able to contain its characters. The text has become an intertextual carnival at this stage, and as all revellers know, the return to reality is an essential part of the process and pleasure. The pigs discover that there's no place like home, so they return with their band of fellow escapee-characters to remake the ending. In the process, the very letters -- the basic element of the narrative -- are shown for what they are: bits of print that are in themselves meaningless and could as easily be used in soup as in text. As text, however, they make words of power; in this case, the power to exclude the wolf from the story and alter the expected ending. Indeed, the final page of the book starts a sentence that is not finished, raising a series of questions about what happens next, and in the process breaking one of the conventions that Rose associates with children's literature, its adherence to the tenets of the classic realist text, among them firmly resolved closure.

If, as Dusiinberre argues, the first generations to grow up on *Alice* and the new kinds of children's literature it inspired gave birth to modernism, those whose

understanding of fiction and culture has been shaped by picturebooks such as those by Fanelli, Child and Weisner, can be expected to reach similarly radical conclusions about the nature of narrative when they become the authors and writers of the future.

¹ The account is contained in a brief correspondence between Hildick and Leonard Woolf in January 1965; Hildick suggests publishing the story in picturebook form, possibly with illustrations by Brian Wildsmith. Woolf acted on the suggestion but had Duncan Grant provide the artwork. The result is a book that looks very much of a piece with the Bloomsbury-Charlesworth-Hogarth Press productions of the time, but which makes a less creative use of the picturebook format than perhaps an experienced picturebookmaker such as Wildsmith would have done. Julie Vivas's 1991 illustrations have proved more successful.

² My attention was drawn to Stein's story by Roni Natov's discussion of it in *The Poetics of Childhood* (2003), pp. 103-110. Natov's interest is in the way the story explores gender, identity formation and socialization, and the way even a child, once having taken on -- or entered into -- language, is compelled at some level to impose her identity on the pastoral world.

³ The site for 'Yesterday and Today: Children's Books of the Soviet Era', organised by the Rare Books and Special Collections Division of McGill University notes that there was an overall increase in book production during this period and that 'Children's books naturally followed the mass trend and a first printing of 100,000 and up was common.' See <http://digital.library.mcgill.ca/russian/intro.htm> accessed 20/02/2006.

⁴ Günter Berghaus makes the point that to be effective in their challenge to prevailing aesthetic, social and political forces, avant-garde artists 'need to possess a reflective consciousness and be aware of the conceptual framework within which they are operating.' (xxi) In other words, they must be fully versed in the rules before they can dismiss them or anticipate what will take their place.

⁵ Belsey discusses this in Chapter 8 of *Culture and the Real*.

⁶ Eugene Ostashevsky discusses the circumstances of the deaths of the members of OBERIU.

⁷ The books were created by Harlin Quist. Originally the stories stood as codas to sections of Ionesco's memoir.

⁸ This work has yet to be translated into English so I am relying on critical accounts of its contents. According to Debattista (2005), the collection is gaining in critical stature and attention making a translated version more likely.

⁹ Aidan Chambers was to pose precisely this conundrum at the end of *Breaktime* (1975), another example of a fully modernist (in some ways even postmodern) text for young readers.

¹⁰ Beckett (2002, 55-65) discusses this technique with reference to Lavater's *Le Petit Chaperon Rouge*.

打破框架：繪本、現代主義、和新媒體

Breaking the Frame: Picturebooks, modernism and new media

翻譯：臺北市立教育大學幼兒教育學系助理教授盧雯月

臺北市立教育大學兒童發展碩士學位學程研究生張如萍

現代初期藝術方面的激進實驗始於 Lewis Carroll 及其門生為孩子書寫的故事
(茱莉亞達欣柏兒，愛麗絲燈塔行, 5)

茱莉亞達欣柏兒 (Juliet Dusinberre) 認為兒童文學是驅動現代主義的功臣，可惜的是達欣柏兒的觀點並沒有被向來輕忽兒童文學的「文學現代主義研究」所採納。沒錯，廣義的現代主義論點經常忽略兒童文學。例如，2006 年在維多利亞暨愛伯特博物館 (Victoria and Albert Museum) 慎重推出的「1914 年至 1939 年現代主義：設計一個新世界」展覽中，壓根兒沒提到兒童文學，也極少觸及童年議題。達欣柏兒首次發表此論點後之二十年，兒童文學研究者很少花心思去提昇對此領域的瞭解。本章討論此種沈默，並點出兒童文學，尤其是繪本形式的兒童文學，並不似賈桂林羅絲 (Jacqueline Rose) 所言，與現代主義唱反調。兒童文學其實非常主動地在概念和風格中探索。此種尋覓的過程正可以提供達欣柏兒所說的激進實驗一個可伸展的舞台。

許多與「文學現代主義」有關的作家嘗試為兒童創作。雖然我在底下討論的短文可能缺乏認可和影響力，不過卻是評定維吉尼亞渥爾芙 (Virginia Woolf)、詹姆士喬愛斯 (James Joyce)、葛楚史坦 (Gertrude Stein) 等人如何看待兒童，及如何以兒童讀者為寫作對象的有效指標。——康明斯 (e. e. cummings)、華特德拉梅爾 (Walter de la Mare)、葛林 (Graham Greene)、赫胥黎 (Aldous Huxley)、羅倫斯 (D. H. Lawrence)、梅西菲爾德 (John Masfield) 這些人不是他們那個年代唯一為兒童寫作之人，其作品也很難迎合青少年觀眾的口味。前面提到的渥爾芙三人都是文學現代主義中的重要人物，其作品也常透露出對童年的敏覺。因此，這些人可以作為一個基準，讓我們能在現代主義作家對兒童文學的看法，和兒童文學作家/繪者對現代主義美學和特性的看法，之間做比較。此外，他們寫的兒童故事，尤其凸顯了從童年特質中以美感為基礎淬鍊出的主題、靈感、觀點、或為兒童書寫這些彼此之間不同的特質。

現代主義與兒童

維吉尼亞渥爾芙：羅格騰護士的黃金頂針 (1923-4)

Virginia Woolf: Nurse Lugton's Golden Thimble (1923-4)

《羅格騰護士的黃金頂針 (Nurse Lugton's Golden Thimble)》，由葛蘭特 (Duncan Grant) 繪圖，於 1966 年由霍格斯出版社出版。根據李諾渥爾芙 (Leonard Woolf) 為本書所寫

的序言，此文是被華勒斯希爾狄克 (Wallace Hildick) 在前一年出版的《達洛威夫人 (Mrs. Dalloway)》手稿中發現的。希爾狄克本身也是個作家，為成人和兒童創作。他發現手稿某頁的背面羅列了動物的名稱，然後才慢慢察覺到，如同他寫給李諾渥爾芙的信中所提，「這七百字到八百字的訊息...其實是一篇完整的，為兒童所寫的故事。寫得真是好極了（註 1）。」在 1991 年本書以護士羅格騰的窗簾布之名重新出版，由澳洲藝術家茱莉薇瓦思 (Julie Vivas) 擔任插畫家。

這個故事是渥爾芙在創作《達洛威夫人》(1923-4) 時為當時與她同住的姪女，安娜史蒂文森，所寫，並沒有打算要將它出版。不過，正如華勒斯希爾狄克寫給李諾渥爾芙信中所言「從渥爾芙女士的字裡行間」，可以看出「渥爾芙女士對兒童虛幻故事所需要素，有非比尋常的敏覺和掌握（例如：她筆下的凱羅）」(21 January, 1965)。

這個故事是以平日生活起居為主題：羅格騰護士拿動物圖案的布料作窗簾。她在縫布的時候睡著了。當她作夢的時候，那些動物暫時由布料中逃脫，因為他們以為羅格騰護士是食人怪物，以針線縫紉的方式把他們禁錮起來。作者敘述的觀點從全知的敘說者轉變為動物的口吻，刺激讀者重新詮釋故事情節和更動平淡世俗的視角，看到充滿活力和可能性的世界。乍看簡單的觀點變化，其實大有學問，因為動物的脫逃完全取決於重要關鍵人物羅格騰護士。因為他們只有在她睡著的時候才能獲得自由。羅格騰護士為動物的自由和自主織夢。

此文雖屬短篇，然從其場景的鋪陳、旨趣的編排、和渥爾芙獨特的語言和遣詞的方式在在顯現出現代主義的風格。例如：「真的，多美的景致呀！燈光底下溫莎椅上...想想那橫躺在正打呼的羅格騰護士膝上的...」這一段很有可能直接出自《達洛威夫人》一書。簡單的敘說--「羅格騰護士睡著了」(4)--令人想起那些因護士的美夢而從毫無生氣的世界中釋放出來的動物。而對於羅格騰護士本人而言，在嚴肅的外表之下，確存有狂野和活躍情感的內在世界。

夢的主題反映出現代主義所關注的自我和內心世界的心靈運作，它也展露出文學現代主義常討論的議題--敘說如何傳遞主觀和時間的流逝（夢如何計算時間？），觀點的跳動和突發性，以及如何在寫作中呈現事件間隨機和同步的特質。這些議題需要改變傳統說故事的方式。因為渥爾芙的文章轉成繪本型態，強化了字句和意象間的落差，在所說和所見中製造出諷刺的對比，例如：身處於現代主義思潮大受歡迎之時的畫家薇瓦思 (Vivas) 入了內在經驗的真實性，讓現實主意多了現代主義的色彩。薇瓦思讓動物們從布匹中掙脫，進入較「真實」的想像世界。在那裡，動物們到了噴水澆花的洞孔，推測討論羅格騰護士的本領有多大。相同的，一堆畫家為喬愛斯 (James Joyce) 所做的兒童文學作品增添納現代主義的元素。

詹姆士喬愛斯：貓咪與惡魔 (1936)

James Joyce: The Cat and the Devil (1936)

親愛的小史迪，

幾天前我送了一隻小貓，還有許多糖果給你。你大概不清楚博讓西之貓的

故事吧！（詹姆士喬愛斯：寫給孫子的信，1936年8月10日，於愛爾曼所做詹姆士喬愛斯一書，384-385頁）。

在《貓咪與惡魔 (*The Cat and the Devil*)》一書的蝴蝶頁引用了喬愛斯寫給四歲孫子史迪芬的信最開頭的幾句話。這封信讓我們看到同一個作家充滿童年經驗之回顧的作品，和為一個孩子而寫之作品其中的不同。喬愛斯和小史迪很親近，從一封信中「說個故事」當開頭，我們可以看出就像他之前的許多作家或他自己的父親一樣，喬愛斯認為以說故事的方式跟所愛的孩子互動是再適合不過的了（見 Coghlan, 2005:1）。Coghlan 這種看法只限於揣測和推論，因為貓咪與惡魔是我們所知喬愛斯寫給兒童的唯一作品，雖然他的許多名著包含了兒童的觀點，細膩的書寫出兒童的遊戲和文化（見 Eckley, 1985; Gmuca, 2005）。

《貓咪與惡魔》是喬愛斯晚年的作品，是家書的一部分，並非為了公開出版而寫。所以，這項作品很難被視為一位作家為了實驗不同的想法和文體所創作的兒童文學。然而，貓咪與惡魔與喬愛斯許多成名作品一樣，展現喬愛斯獨特的寫作風格。這讓我們可以好好討論兒童文學和現代主義間的關係。例如，場景雖設於法國，這個故事包含了對當時已在位六年的都柏林市長大人阿爾發拜恩 (Alfie Byrne) 的描述。故事中的惡魔，聽說博讓西市在盧瓦河上建造橋梁遇到了困難，就「前去拜訪博讓西市長阿爾發拜恩大人。」拜恩以好穿長袍和戴長鍊公開現身聞名。拜恩這個角色也出現在《費那根的覺醒 (*Finnegan's Wake*)》(alfi byrni)一書中，故事中利奧波特布魯姆想像自己如拜恩一樣打扮「身穿鮮紅長袍，配戴黃金鍊，打上白絲領帶」(Coghlan, 2005:2)。

喬愛斯對神話、傳奇故事、民間傳說、童謠、民歌等傳統故事的喜愛，讓其所寫看似複雜的小說得以緊實而不鬆散。他師發傳統故事的寫作風格，以「很久以前」開場來重述一個故事，並將故事中的惡魔刻畫成擁有其他惡魔故事中惡魔的特性和行為。最讓人感受到喬愛斯成人風格的應該是這篇小品之作散發出來語言特有的幽默，包括述說的方式，聲音和感官的連結，所形成的語意閃失和可能的後果。在《一個青年藝術家的畫像 (*A Portrait of the Artist as a Young Man*)》開頭，主人翁史蒂芬的思維如故事、歌曲、聲音、感覺的片段。這種寫法讓我們領略到（他自己也如此認為）喬愛斯對幼童在回應和玩弄語詞、意義、韻律時表現出來的喜樂，所擁有的細膩觀察力。

《貓咪與惡魔》中使用的語言透露出幽默和社會觀察的喜樂和能力。例如：雖然故事的結局不脫老套的重申「橋還在那兒，橋上還有男孩走路、騎車、玩耍。」不過喬愛斯加上了附言，這個附言被羅傑布拉肯，他是眾多將書信體改成繪本的畫者之一（譯註1），擺在最末的蝴蝶頁，好與之前蝴蝶頁中的家書前後呼應。這個附言解釋：

惡魔所說的語言是隨手自創的，稱之為「Bellybabble」（譯註2）（附註：原稿所寫為 Bellsybabble）。不過，當他生氣的時候他可以流利的說一口爛法文。有些聽過他說話的人認為他有很強的都柏林口音。

這個惡魔似乎是喬愛斯最後一張自畫像。在這個簡單的故事中，他抽象的表徵出了

自己的作品，像阿爾發拜恩或惡魔的私密卻荒誕的語言 **Bellsybabble**，也在《費那根的覺醒》一書中提到過。在小史迪的故事裡，喬愛斯漫不經心的暗示，他對別人批評他使用語言的方式，其實是有所預期的。他拒絕別人把他的言詞當作無意義的話語，或是隨興所言。這個在兒童讀本中所開的玩笑傳遞出他所見現代主義遭遇的挑戰，同時故事也透露出喬愛斯的信念，那就是，他期待自己的作品能像那座橋一樣讓未來的世世代代所用。

葛楚史坦：世界是圓的 (1939)

Gertrude Stein: The World is Round (1939)

葛楚史坦 (Gertrude Stein) 的《世界是圓的 (*The World is Round*) 》與渥爾芙和喬愛斯的作品有所不同。在此書中，史坦精心的融合多種的文學技巧，概念、興趣，以使得此書適合成人閱讀。的確，那多夫認為這件作品體現了「童謠和兒童繪本中展現了現代主義混和體的美學原則」(2003:5)。另外，有別於前兩位作者，史坦總是希望自己的作品能有出版的一日。

《世界是圓的》是在史坦的文學創作力最為活躍的時候寫成的，為其傑作之一。如同喬愛斯，史坦運用了傳統文學中連環故事的元素(那多夫:104)。雖然為了較小的讀者，她持續採用了民間傳說的口吻和風格，然而整篇文章很少顧及兒童讀者的需求，且大量地運用到她為成人而寫作品中所用的技巧。沒錯，整個文本可被視為根據她最有名的一段話「玫瑰就是玫瑰...」而建立的精巧遊戲。

史坦的作品可被視為現代主義者重拾童年想像的渴望，希望能回復初次看見和經驗世界那種新鮮和蓬勃的朝氣。波特萊爾形容的「如生活縮影，但比真實生活更佳鮮豔、清晰、和亮麗」(in Warner, 2005:4)。這是多麼天真可愛的童年觀。史坦的「玫瑰」(譯註：書中主角)生活在一個情感自然流露和事情不受拘束的世界。有可能這樣的世界會讓人不知所措，感覺困擾，沒有章法，無安全感，不過也能讓人感到愉悅，活力十足。

「玫瑰」象徵的是超現實主義對孩子的看法。孩子被視為是藝術家，是詩人的另一個自我，是違逆、幻想、性慾的媒介，是與中產階級生死對抗的掌旗者 (Warner, 2005:13)。「玫瑰」這個象徵應是史坦非常熟悉的，難怪在她積極從事所謂的藝術再生工作時，會同時考慮到未來世代和主導現今文化成人這兩群觀眾。這麼做不只是替未來打算，同時也是對兒童應放置在文化之內的一種體認。利用與成人和學校機構間的互動，經由所扮演的兒子、女兒、學生、消費者角色，兒童關心、回應、影響所置身的世界。他們的影響力遠超過藝術中所描繪的。

如同許多她所熟識和交好，活躍而具影響力的現代主義作家和藝術家，史坦關注的是兒童和語言的關係。她認為兒童的語言是自然而生，少了成人說話和寫作時咬文嚼字卻不知所云的困擾。文學現代主義的主要看法是語言在表徵現實上是笨拙的，不堪用的。經典的現實主義小說中，粗陋的表現因此時常被用來引誘讀者去分享作者的世界觀。在《世界是圓的》裡，史坦使用了一些兒童文學寫作上的技巧，並加入了兒童語言實驗的元素。她企圖告訴我們當語言和文學形式太過老套和繁贅時，我們是有辦法讓其

復活和恢復新意的。她的策略包括違反慣例的措辭、語法、及結構的使用（諷刺的是，史坦對現代主義的看法，跟玫瑰所主張的兒童在兒童文學中代表的是語言純潔無染的時代，看法是相符合的。）

《世界是圓的》並非全然由全知的作者或敘說者來陳述。其中的事件時常如夢境般，缺乏規則性，受到不斷增加的聲音所操控，達到史坦在其所有作品中都刻意營造的一種效果：「打破...指涉和指涉物間『有機』、『自然』、和『需要』應有所連結的觀念」(DeKoven in 那多夫, 104)。雖然她的語言學實驗並非新創，《世界是圓的》呈現出的是現代主義對「原始的」，未受教化的，遊戲性質童年的興趣。史坦在此進入了一個新的領域，開拓格式和媒材的潛能，將格式和媒介視為一種視覺文本，讓插畫和設計成為整體概念的一部份。

閱讀《世界是圓的》是一種聯覺體驗（譯註 3）：聲音和顏色彼此觸發和包容，形塑出角色（Rose（譯註 4）知道在 Rose 裡有一個『o』，而『o』是圓的，106）。書名中的「Round」在排版，設計，和措辭上被重複了好幾回。而整個敘說結構是循環性的。故事開始說的是「玫瑰」知道的事，接著描述她如何發現自己所知之事的歷程。隨著時間的流逝，「玫瑰」有了體悟。這種體悟似乎回應到最初她一串有關自己何時、何處、為何稱為「玫瑰」的質問。故事以一行做結尾。其中，問句之後接著答案，答案之後又接著問句，達到循環不已的局面：“And which little girl am I am I I the little girl named Rose which little girl named Rose.” (6)。

在認定自己是「玫瑰」前，「玫瑰」掙扎過一段混亂的日子。當她瞭解到語言的武斷和專制時，她有了自我認同的危機（請見第三章有關「無意義的廢話」的討論）。走出這樣的混沌後她終於能宣布自己就是「玫瑰」。文本暗示她花了無數的努力和代價才得到穩定的自我認同。她的方式是把「玫瑰就是玫瑰就是玫瑰就是玫瑰就是玫瑰」這些字雕刻在樹上圍成圓形（註 2）。那無止盡的圓形表徵出圓滿，所以心理上這是『達到終點前需要跨出的一小步。當「玫瑰」唸誦著「我是玫瑰我的眼睛是藍色的/我是玫瑰你是誰/我是玫瑰當我歌唱/我是平凡無奇的玫瑰」時，她不僅認識了自我，也挑戰他人將此唸誦視為一種儀式』（136）。

那多夫將這篇故事詮釋為從口齒不清的嬰兒期，透過語言和性別社會化，而發展出自我認同和主觀看法的歷程（「玫瑰」的故事有「威力」男孩的探險故事互補）。我比較關心的是文章中的現代主義特質，及插畫家克萊門賀得(Clement Hurd) (1939) 和羅鉑特盎森(Roberta Arenson)(1993)兩人的貢獻。為什麼世界是圓的被視為視覺文本的原因就在於其文字、意象、和設計相互輝映彼此烘托。羅鉑特盎森的修訂版使用有版畫效果的簡單意象，而故事書製作小巧，讓它看起來有些像玩具，非常吸引人。這樣的設計與現代主義對童年物品的興趣相符。瑪瑞娜華納(Marina Warner)的「只有假裝」的展覽和導覽目錄中充分探索這方面的興趣 (2005)。

史坦的繪本故事寫在「玫瑰」宣布兒童文學拒絕現代主義的半世紀前。這是一個成熟的，富有現代主義精神的兒童文學作品。因為史坦和渥爾芙都短暫教過畫家兼編輯的

瑪格麗特懷茲布朗 (Margaret Wise Brown)。我們知道布朗是美國兒童文學出版界最讓人喜愛，也最具影響力的人物之一。布朗委託史坦寫下《世界是圓的》一書，而此書是二十世紀美國兒童文學出版界加入強烈現代主義色彩的先鋒。美國之外，一群具革新精神的藝術家和作家讓兒童文學與現代主義的結合更為蓬勃發展。這群人被稱為前衛派。

前衛派影響

Avant-Garde influences

前衛派反覆訴說著兒童的主題。此派的感性和想像形成一種信仰。這種信仰更加強化自我洞察的能力。前衛派相信所擅長的夢般心境和對原始圖像的詮釋，其實也是兒童每天不可或缺的慣例。在為孩子創造時，前衛派相信它傳承的是史前藝術的血脈，而非傳自年幼而殘忍的野蠻人 (Averill, 1930 : 89)。

兒童位居現代主義之核心這件事已有諸多討論。前衛派藝術家的作品獨樹一格，因為他們不僅對童年有興趣，他們還為兒童進行創作。正如愛斯爾愛菲瑞兒在 1930 年對法國前衛派兒童繪本插畫家的看法，「他們將文學和藝術結合在一起，成就了美學的里程碑(90)。」

愛菲瑞兒想到的是藝術家胡安米羅絕無僅有的創作，富超現實風格的畫作《小喜鵲 (Il était une Petite Pie) 》(1928)，「是進入夢境的跳板。私密的想像隨著兒童快速的運作，將個人所得的軼聞瑣事編織入夢境當中。」(89)。雖然這方面重要的作品皆出自歐洲的作家和藝術家，不過二十世紀初的四十年間，尤其是第二次世界大戰時和戰前這個時期，這些藝術家大多跑到美國工作，在英國出版其作品。

為兒童創作的前衛派重鎮裡最活躍的應是戰後的蘇俄。在列寧統治下，為了達成建立新世界秩序的目的，蘇俄的前衛派藝術家充滿熱情的參與了許多計畫。其中最著名的就是《塔斯社之窗 (Okna Rosta) 》的大型宣傳活動，以海報教化大眾，散播政府和組織的政策，以贏得大家的支持。《塔斯社之窗》結合了生動的圖像及短文，方便社會各階層的人，包括文盲或未及識字者，清楚瞭解箇中訊息。另外一個有關的出版活動是蘇俄的兒童繪本創作。

這時期的《塔斯社之窗》和兒童讀物雖為大量生產之作，卻是當代藝術和設計極致之作的代表。會如此成功應歸功於藝術家們的貢獻，不過書籍的出版過程也很重要，因為過程中同時考慮到大眾的口味和藝術價值。愛菲瑞兒觀察到

如果能夠像蘇俄那樣大量的生產，集結現代主義的藝術家為兒童讀物創作，並在出版前找一至數群兒童先行試讀，瞭解他們的看法和意見，那麼當時法國的前衛派藝術家那些偶發之佳作，定能獲得更好的迴響(90)。

在早期的蘇俄兒童讀物中，現代主義的風格和想法能清楚自在的呈現在兒童面前。因為圖書的大量生產，讓大家都能負擔的起。因此許多書籍得以被私人或機構所收集和保存，讓我們能看到這麼多稱頌新蘇俄思想的書籍：讚美工人、日常活動和群體組織，

而非個別式的英雄人物。機器、工業化、軍隊、都市生活的偉大等主題以圖像和文字的方式被記錄下來，這些文本的風格受到未來主義、立體派、絕對主義、表現主義等理論的影響，努力積極的想引發我們對生活週遭的聲音、圖案、和韻律的聯想。造船廠、戲院、遊行軍隊、工廠地板、女性建築工、吊車等圖案並列以創造出洞察力、目的性、和集體觀。

其中，最引人注目的可能是人類、動物、科技之間互補共生的關係。例如，亞歷山大鄧那卡 (Alexander Deineka) 的《紅軍的遊行 (Parad Krasnoi Armii) 》(1931) 裡，有一頁呈現女人在晴天下帶著防毒面具昂首跨步（太陽看起來似乎像是被兒童的畫作所抬高，而女人看似從電視中的異形和大象）。在其他幾頁，男人和坦克車的圖案放在一起以強化彼此的意像。在地面，急馳而過的機車騎士和歡呼的人群表現出活力和動感。而在天上，傳信鴿和飛機轉出的圓形相互呼應。因為鳥和飛機看起來一樣大，兩者的翅膀看似要碰觸在一起。此幅構圖清楚傳遞出大自然和機器和平共生的訊息。

波理思布羅夫斯基 (Boris Pkrovskii) 1928 年的《美妙事物》(Dikovinki) 》具有此時繪畫的特色。裡面有顏色鮮明的建築物，他們看起來像 Meccano 公司的鋼製結構玩具或建構玩具組，除了顯露現代主義色彩和玩具感外，遊戲或玩性在許多後革命時代的作品中也顯而易見。這類作品雖然充斥著視覺刺激，不過卻相當認真且堅持的想表現出社會成員創造新蘇聯所做的集體努力。

當這些計畫在蘇俄開始幻滅，此派藝術家仍處於蘇維埃社會主義共和國聯盟下生活和工作。他們的物件操弄和童稚風格的拿捏上變得極具政治色彩。此時，前衛派作家和藝術家開始揭露現代社會中的不合邏輯性和無節制感，包括利用繪本來表現幽默和進行社會批判。在其博士論文【蘇俄前衛派嬰童化之美感】中，莎拉潘肯尼兒 (Sara Pankenier) 指出前衛派和童年之間藉著彼此對遊戲和探索的喜好而有所連結 (2005:1)。這樣的連結促使一些作者，如丹尼爾卡兒門斯 (Daniil Kharms) 和前衛派組織團體「真藝術聯盟」(OBERIU) 成員，「幾乎完全針對兒童創作直到最後」(1)。

有意思的是，雖然如革命十年後大量生產且獲得官方認可的兒童讀物一般，卡兒門斯等人也遵循著現代藝術的原則，不過他們似乎把兒童讀者當作掩護，藉此發出嚴厲的批判聲浪 (註 3)。潘肯尼兒暗示這些人對遊戲的興趣是對於蘇聯俄羅斯日增的高壓統治的一種回應，不過這種說法似乎忘了現代主義的其他分支，因為它們也相當重視遊戲和童年。

「真藝術聯盟」(OBERIU) 成員為成人也為兒童寫作和表演，不過他們主要是靠創作兒童讀物為生。如果公開的針對成人發言，他們會被那些視其「作品是不合邏輯的...是故意在無產階級中製造混亂」(Ostashevsky, 3) 的人，冠上「進行反革命活動」的罪名。無論是否為其政治訴求，前衛派藝術家如果不去製造混亂，那麼至少要做到混淆那些太過倚重常理詮釋藝術的人 (註 4)。前衛派運動刻意的 (去除作品裡元素之間的彼此關聯性)，設法消弭明顯可見的主題和意義。甚至在語言層次上，字詞不一定與原本表徵的物件相連結。也就是說，在無意的創作下解除指涉和指涉物之間的關係，讓我們感

受到溝通的無力和空虛（這種方式與下一章節所言「無意義的廢話」(nonsense makers)有許多相同處)。

相反的，Jean-François Lyotard 認為若將前衛派的行為看成是無政府主義的活動，那麼就只會看到前衛派藝術家反對偶像崇拜，極力解除傳統陋習，留意現實主義名義下的偽真所做的努力，而無法注意到他們發現和制訂新規則的那一面。從字面上來看，前衛派做的事就是挑戰和打破所知所覺的束縛，所以這些規則在當時似乎無從察覺，只有在事後回想時才能清楚的瞭解到他們對後代的影響（註 5）。

有可能當時蘇俄當局反對的是前衛派？初期活動中蘊含的美學視角和其所表現的莫測高深。也可能當局反對的是前衛派人士對機構和其代表不敬的態度，又或者反對前衛派人士的生活型態。無論是何種理由，卡兒門斯和其成員的英年早逝似乎與當局的反對脫不了關係（註 6）。不過死之前，卡兒門斯已經創造了一些具有現代主意色彩的繪本。例如，藉由無意義廢話的遊戲(nonsense games)，透過重複和重新組合字句，重韻律而輕意義的原則，卡兒門斯的作品能避開線性思維，檢驗結果和順序之概念。卡兒門斯也顛覆了寫作的觀點和可信度，例如他的兒童戴上了荒唐可笑的假鬍鬚，而被認為是大人，而事實上這些兒童的身分應該很容易被識破才對。他的書籍呈現出果戈里 (Gogol-like) 的世界，描繪出自私自利和自我欺騙的角色。這些角色對周遭重要事件表現出一副渾渾噩噩的樣子。

對兒童讀者而言，重要的是卡兒門斯的作品展現出對童年互動模式及童年經驗之尊敬和喜悅；對兒童讀者而言，重要的是他的作品能引發各年齡層讀者去思考使用語言說故事的意義何在（相對於說話，模仿表演，玩偶操縱，舞蹈和圖畫）。語言的使用和濫用在卡兒門斯的故事中是清楚易見的。他藉此提醒年輕讀者去注意「藝術文本中的自主和矯揉造作」(7)，以及擁有權力和威望者如何操弄語言。

Daniil Kharms 是美國 1960 年代中作品被出版的其中一位文學名人，而另一位在當時承繼 Kharms 在語言上的關注以及其作品被改成具有創造性圖畫書的前蘇維埃社會主義共和國聯盟的前衛派作家是 Eugene Ionesco（註 7）。雖然他的故事作品將會在第三章中討論，但是在這裡值得一提的是他終其一生都愛好兒童文學寫作，這也使他在日後成為著名的成人文學作家。Ionesco 的第一本出版品《Elegii pentru finite mici》是他 17 歲時（1931 年）所寫的兒童詩集文選，以及鮮為人知的畫作和平版印刷作品—little crooked manikins，而這本平版印刷作品具有明顯的兒童作品風格(Debattista, 2005: 20-21)（註 8）。

在 Ionesco 的作品—《Elegii pentru finite mici》中呈現出他如何產生出寫作的主题和想法，這也可以完全在他稍後的著作—‘man as marionette, death, nostalgia for the lost paradise of childhood, and language’ (19)中發現。這裡有一個很好的例證可以讓我們了解一位藝術家，如何藉由兒童文學的寫作可以同時扮演可浸潤於故事題材的知識庫以及有關作品型式和結構的想法可以互相融合的大融爐，而使得作品有新的風格出現。浸潤於兒童文學的知識庫之中，繪畫靈感通常會採取以童年文化為中心的形式。

兒童的書本和童年文化

童年文化中，書本的角色和本質是由愛好兒童文學創作者來承擔重責。雖然在很多方面書本具有玩具的功能，但是書本並非玩具。當兒童書本中附有玩具、圖卡、紙娃娃和遊戲時（通常書本和玩具等項目之間的界線是很模糊的），在許多歷史的兒童書本集中也承認這是個事實。由於前述的原因，在我們探討融合現代主義和兒童文學的繪本之前，很值得去思考 Roland Barthes 在他的論文中有關對玩具的指控。

雖然 *Toys* 是 30 多年前完成的著作，而且自那時起西方的玩具工業也改變很多，然而某些改變持續具有影響力。我特別想到 Barthes 成功再造成人世界原先對於兒童之於玩具的觀點：兒童僅僅只是玩具的擁有者—使用者的地位而不能達到創造者—發明者的地位(1972: 55)。有很多正如 Barthes 所言的那種兒童讀本，即使主動積極且具有經驗的讀者也可能會受這種兒童讀本主流的影響。因為這些主流讀本會使得小讀者們懷疑書中所描述的社會觀點，所以我們應該將這些年輕的讀者們放置在普遍被認同有關社會如何組織和運作的思考方式中，才能促進文化同化的過程。但是這些閱讀的位置是不顯著的，不過有許多很傑出的繪本，尤其是會邀請和需要讀者們加入作者和插畫家的作品更顯得意義重大。換言之，這些讀者不僅只是使用者，更是創造者、詮釋者和發明者。而這類繪本中特別好的一本是由 Tove Jansson 所著的《*The Book about Moomin, Myrble and Little My*》(1952)。

《*The Book about Moomin, Myrble and Little My*》是芬蘭作者兼插畫家—Tove Jansson 的第一本繪本，但是在這本繪本出現的時候她已經是 *Moomin* 系列的作者。這本繪本在北歐各國的兒童文學中被視為具有重大貢獻，同時最近也在英國發行並成為兒童經典之作。當 Joyce, Woolf and Stein 在形塑現代主義文學時，Jansson 也為其理念努力。然而在 1952 年時，現代主義的美學觀點仍與精英份子有關，同時可能也與不受世俗陳規束縛的生活型態有關，這也使得這些人會遠離童年的世界。事實上最廣為人知的是，現代主義和童年間的關係是在於對「任何孩子都可能做到」的現代主義藝術和文字的指責。

Jansson 的書並不是為兒童對現代主義提出辯護，這可以由他透過媒體來講故事得知。Jansson 把焦點放在文本內容的結構和巧妙的使用 *peritextual* 要素，以及探討紙張的本質和手拿書本可成為媒體為主。例如書籍卷首及卷尾之空頁會包含有著出版商一手拿著大剪刀，指著在 *'The holes are cut at Schildts!'* 紙之下的洞的圖畫。在此並未試圖去掩飾書本是工具性再造產物的事實，而這通常都會被隱藏在出版公司名稱之後。同時，出版公司角色的地位也會遭受懷疑：如果出版公司現在是書本的主角，這是否意味著他所在之處不再真實？亦或是主角人物的生活是存在於書本之外？（註 9）

另一個書本自己聚集焦點的方式是透過 *cut-out* 洞洞，在這類文本內容中的每一頁都包括一些可以動手剪的附件。這類書本的圖畫都是呈現一個靜止的時刻，而這樣的設計可以讓過去、現在、未來或記憶、現實、白日夢等的視覺場景同時存在，而現代主義作家必須要訴諸複雜且有層次的文體才能達到前者的效果。所以 Jansson 所使用的繪本

格式是很簡單和有效率的。

cut-outs 的書本所具有的文本目的和處理有關時間和記憶表徵的智慧和美學難題一樣。例如 Mymble 的妹妹—Little My 已經不見了，所以 Moomintroll 就幫他找妹妹。就某個層面而言，這樣的知識空白提供了躲藏和尋找的地方，另一方面他們也可以探索書頁上或書頁間的空間關係，也可以增加討論 Little My 的焦慮心情。正如 Elina Drucker 所觀察的：當我們進入這個獨特的敘事空間時，其形式的複雜性，以及空間和時間關係的改變模式都表達出強烈紊亂的感覺。風景畫或空間在視覺上轉變的經驗可以和 Lewis Carrol 或是 Dante 的《The Divine Comedy》來作比較(2)。

因為這些 cut-out 的繪本把時間和空間的線性拆開來看，所以 Jansson 的印刷排版方式也將文本內容和想像之間常見的區分方式拆開來看。文本的內容會改變其內容多寡和形式來反應主角、心情和動作，例如 Little My 在書中的名字會比其他的文字來得高一些。同樣的，當文本內容出現：「他們遍尋仍無任何踪跡」時，文字會有類似上下跳動的律動感。雖然這類的繪本並非玩具但是繪本的目的就是希望能引發兒童去「玩」書本。

在學習閱讀的過程中，兒童越來越熟悉和書本「對話」，例如了解書本的封面、索引、作者介紹等，所以兒童很快就學習到許多書本的故事都是從第一頁開始的。Jansson 介紹繪本應具備的模樣，這也成為許多同時期的插畫家的繪畫重心。

就每個層面而言，這類繪本的焦點也和現代主義將其焦點放在其藝術形式一樣。Jansson 運用時間和空間、顏色、想像、排版等技巧讓讀者可以深入書中角色的感覺，而讀者正是藉由翻閱書本來使得這類繪本的特質活化起來。換言

《The Book about Moomin, Mymble and Little My》在當時是一本具有創新性的書，而且它的美學觀點對繪本的影響也持續了半個世紀。另一個繪本作者是一位信奉現代主義的瑞士藝術家—Warja Lavater。Lavater 是在蘇黎世 (Zurich) 的一所藝術學校接受教育，同時她深受現代主義運動，如包浩斯派 (Bauhaus) 的影響。她對自己創作童話故事的詮釋都是採取 friezes 的形式，這種形式通常被用來裝飾幼兒園和兒童教室的牆壁，這類形式的繪本會有長形且可以多層翻摺的書頁。Lavater 善用書本的翻摺特質以及故事的語言---她的每一本書都是以圖像來一再講述故事內容，但是每個故事文本內容在一開始會將不同的語言文字組合起來或個別分開。以《白雪公主 (Snow White) 》 (1974) 的故事為例，《白雪公主》所呈現出來的模樣是一個紅色的小圈圈被白色的圈圈包圍著，而且輪廓是一個黑色的戒指。以七個紅色鑽石形狀來代表七個小矮人，而壞皇后由金色皇冠圍繞一個黑色圈圈來表示，魔鏡則以金色框框中是黑白顏色來代表。雖然這些故事是以繪畫方式來處理，但是 Lavater 認為自己是作家而非插畫家 (註 10)。

如 Jansson 和 Lavater 使用現代主義的某些觀點在書本的特色，而這也有助於敘事體的運作。在這些童話故事中她改變與頁與頁之間的節奏和期待，這樣的作法並不是要讀者們同時閱讀好幾個圖像的內容，而是在於時間和空間關係的轉變。同時這也使得讀者

們無論在書中的哪一頁都可以不受故事連續性的影響或避免過於聚焦於小細節。

現代主義美學觀的表達手法、抽象概念、形式等很清楚的形塑出 **Lavater** 的繪本，同時這也使得其繪本的吸引力得以橫跨年齡、階級、性別和語言。就很多方面來講，**Lavater** 的童話故事系列可以被視為是現代主義計劃的完美典型，然而她的作品並不是只有現代主義中視覺藝術的主要原則和特色，同時還呈現出有關敘事結構和電子文本的組織一如互動性、結合視覺和口語敘事的形式等一的預期想法。這種的預期想法使得同時期的繪本和數位科技開始結合起來，進而進入新的繪本時代。基於如此，本章的最後部份將會討論現代主義所遺留的精神如何表露出繪本和數位或電子媒體的互動以及對於繪本成為敘事媒體的再思。就此發展的部份而言，有些繪本作者會介紹連成人都覺得有挑戰性的想法，以及會做一些我認為可以提昇讀者對於自己和社會在哲學和美學上思考的活動方式，而這些活動方式的範圍由俏皮的創意到對於科技和環境影響人類心理的質疑都是。當電腦網際空間和新科技並不如預期中有正面助益時（請參閱第 8 章），繪本作者反而參考和運用新媒體的特色在敘事、設計和文本內容的互動性上，而這也是現代主義者對於新媒體和未來文化感到興奮的地方。

繪本對新媒體的回應

當代的繪本對於新媒體和科技的回應是透過一些明顯影響視覺敘述的實驗，英國的作家兼插畫家 **Sara Fanelli** 的作品《*Dear Diary*》就包含這些轉變，同時也呈現出現代主義及後現代主義中有關拼貼、隨手拾來的材料和 **DIY (bricolage)** 等手法的影響性。

故事主要的關注於有關敘事觀點轉變的效果或影響，這可透過有八個角色 (**the little girl Lucy, a chair in her classroom, a spider on the ceiling, a firefly, a fork and knife, Lucy's dog Bubu, and a ladybird**) 的日記來說明。在許多方面，**Fanelli** 喚起了人們對於童書中常常出現的那種熟悉的世界，如家庭和學校，而在這種世界中並沒有明顯的提及新科技或媒體。事實上，童書中出現的大多是一種舊式的世界，這個現象是由 1921 年時以在書本的卷首或卷尾的空頁或背景資料頁為特色的日記而起的。然而 **Fanelli** 的作品卻吸收許多新媒體的特質，這可以從她如何組織故事架構以及結合故事內容和圖像的方式得知。

傳統上，繪本的作者在創作時都會反映「語言」這個文化上的優先順位，因為年輕的讀者們是身處於獲取語言能力的過程中。這類的繪本會被設計成有一頁一頁的內容、由上讀到下、由左讀到右，而且影像都是依據時間順序來編排。不過，《*Dear Diary*》這本繪本卻融入現今廣為流行的螢光幕為主 (**screen-based**) 的媒體原則。螢光幕並不是由印刷 (**print**) 的邏輯，而是由影像的邏輯和影像化的原則所組織起來的 (**Kress, 2003: 138**)。首先你所讀到的是視覺上很顯眼的圖像，所以年輕讀者們都很熟悉敘事的結構，以及在電腦遊戲中資訊是有空間性的一種詮釋。這也就是說，讀者們知道要前後地翻閱書本，也會組合書中的次要情節或線索等資訊。正如在玩電腦遊戲時，玩家知道能追溯過去事來進行遊戲中次要情節的發展，或是可以增加重要的資訊。這些都是一種繞圈子

或前後來回的過程，而不是線性、由前到後的過程。

打破這種以線性為主導的繪本形式的優點在於：它使得新的方法可以用來描繪故事的時間和動作。昔日兒童繪本的文本內容有較清楚的時間訊息或是可藉由一些外顯的象徵，如時鐘，來測量它，但在 **Fanelli** 的作品內容中，時間是以經驗和情緒的方式來描述的，例如某一事件發生時是否有反映出時間、同時性和內在狀態等等。即使在《*Dear Diary*》這本書中也有提供一個由早上開始到晚上結束的標準時間面向，但是它仍然透過使用多重觀點和頁面設計來強調文本內容中的時間時態。

“*Lucy's diary*” 中的第二個雙展開頁（double page spread）是一個很好的例子。在右半頁，整頁都是 **Lucy** 的眼睛大大且生氣勃勃的樣子，而且她是一邊跑一邊揮手；而 **Bubu** (**Lucy** 的狗狗) 則在左半頁上方的角落，就在有它的名字被寫得很大的段落下方。文中有一段寫到：‘It was getting late but I still took BUBU out to the park to PLAY.’ 雖然文字有整體的設計和影像，但是同時這些文字也提供和確認在各種圖畫中所欠缺的訊息。甚至在這本 *Lucy's diary* 中有些 **Lucy** 的朋友 **Amy**、**Bubu** 的朋友、雲和池礮等等都會附上額外的字彙和註解。至於每一事件的情緒都會以 **Lucy** 影像的大小和遠近來呈現，同時在某些頁數中重覆出現的許多小小的、無法確認的角色或無法解釋的物體，也會發展成不具連貫性的次要情節。

在此繪本中，頁數的編排不僅提供了有關 **Lucy** 對於書中某些地點和其他角色的感覺，同時也表達出同時性動作的觀念，例如 **Lucy** 的朋友 **Amy** 和她的爸爸在池塘邊玩時，同一個時間 **Bubu** 也正在和它的朋友玩，另一邊只有一些人頭上有雨而躲在雨傘下，而 **Lucy** 跑經過一些花朵。此外有二個較小的獨立時間場景在這個雙展開頁中，一個是在左半頁中下方，我們可以看到 **Lucy** 和 **Bubu** 剛到達公園，**Lucy** 騎著腳踏車牽著 **Bubu**，而 **Bubu** 跟在她的腳踏車後面。他們是由左向右跑，這也是一般西方讀者認為動作開始的方向；另一個則出現在右半頁的上方，**Lucy** 和 **Bubu** 騎到水溝裡去，但圖像動作是反方向的。上述的影像是運用類似圖像（icon）和螢光幕（screen）的空間編排方式來建構多重的時間、建立數個互相連結的故事情節、傳達情緒、經驗和增加有關情節的訊息。

另一個同時期的插畫家是 **Lauren Child**，她的作品很明顯的是運用電子媒體的元素來創作出新型態的繪本。和 **Fanelli** 一樣，**Child** 結合各種媒體的作品，與她所親手或由電腦軟體繪製的影像一樣都會融合真實物體和材料（透過拼貼和數位影像）。這樣的結果會引起對「什麼是真實」的質疑，同時也挑戰 **Gerard Genette** 所指的‘paratext’，而所謂的‘paratext’是指書本的額外文本（extratextual）要素，例如作者的姓名、書名、卷首及卷尾的空頁和插圖等（**Genette: 2001**）。

我認為有關 paratext 最急進的試驗是發生在兒童的書籍，特別是繪本上，也可以在 **Child** 的作品中發現。其中一個好的例證是她在經常都是由題詞作為封面的方式，改為使用故事人物所說的話作為封面。以她的《*What Planet are you from, Clarice Bean*》(2002) 這本書為例，封面看起來就像故事內容的第一頁。但是就像“ER”這類的電影和電視劇通常都是由介紹的橋段開始，所以 **Child** 的作法顯示出封面並不是開始，而是所謂的致謝

(acknowledgements)，而且這種詳細的封面形式也包括了故事的開始。這種瓦解舊有書本模式的結果，藉由與 Clarice Bean 建立起共同的關係而增強了質詢 (interpellation) 的效果。但這也就是我們被要求去相信的 Clarice 的世界。

當 Child 和 Fanelli 正在嘗試以新的說故事方式與探索美學的潛能來結合媒體和繪本時，他們作品的情節和內容仍是很傳統的。但是同時期有一小部份的繪本創作者是致力於某些有趣的哲學問題，以及介紹具有挑戰性的概念，如美國的作家兼插畫家 David Wiesner 便是其中之一。其《三隻小豬 (The Three Pigs)》(2001) 這本繪本可以被視為是他「幻想類」的經典之作，但是這本書也讓我可以去再思 Lacan 所提及的「實在的」(real) 或者是「在我們的知識架構中存在但未定義」(Belsey, 2005: 5)的問題。

Wiesner 的《The Three Pigs》這本繪本是奠基於廣為熟知的「三隻小豬」的童話故事，這樣的創作手法是因為原先的文本內容是具有意義的，而且讀者們都知道文本內容會有什麼樣的劇情發展。由知道原先的童話故事到知道其作品類型以及了解媒體，這些都是熟知原先作品為何的幾個層面。

故事的開始就是常常都會使用的方式：「很久很久以前有三隻小豬要去尋找自己的財富...」，而且一開始的插圖也令人覺得熟悉，可以說是 1950 和 1960 年代繪本藝術的模仿作品。但是翻開第一頁之後就開始有所不同了：小豬被吹走了（而不是被大野狼吃了）。這個圖像產生了第一個問題：「小豬要去哪裡啊？」而且小豬的眼睛被固定在遠處的某一點，似乎想要告訴某人發生了什麼事情。同時，當小豬身體的某一部份跑到書頁的邊緣時，他的眼睛就會消失不見。

這樣的作法使得故事角色可以離開他們所在的頁數，或者像在這本繪本中的小豬，似乎可以從故事文本中被釋放出來，這都不是在兒童文學中常見的。繪本採用這樣的作法已經超過一個世紀之多了，而且卡通動畫也很早就運用這樣的手法，進而出現了許多電影，其中最有名的是伍迪艾倫的《The Purple Rose of Cairo》(1985)，在這部影片中可以發現上述繪本的手法可以有效的反映出媒體的傳統手法。Wiesner 繪本的獨創性是始於：所在頁數會浮現下一頁的模樣，例如三隻小豬會發現自己出現在二個影像之後，也就是說，當他們開始探索世界時，就會逐漸變成他們在某一個新地點會全都在一起。另一個閱讀的方法則是包括運用新的科技，例如電腦螢幕中 layers of windows 的方式，雖然每一個 window 呈現完整的影像，而且我們也瞭解螢幕是平的，所以無法表現出影像的深淺度。但是 windows 可以被層層交疊，同時我們也知道螢幕之後的那些 levels 會微妙地影響到它如何被閱讀。

思考有關 Wiesner 對於三隻小豬影像間差距的方式是一個讓我們了解媒體如何呈現和運用角色的絕佳例子（請參閱第八章有關“remediation”的討論），但是這種影像只不過一種對於數位媒體的有趣仿效而已。當有著這類影像的那一頁可以被褶成紙飛機時（可以載著三隻小豬去探索他們發現自己的新地點），那麼文本內容就會透過只有小部份可以藉由語言來表達的視覺化想法進而變成一種真實的體現 (realization)。繪本中的每一頁都呈現出實際文本內容中所沒有的空間地點，正如三隻小豬雖然在某個層次上是

很清楚的出現在該頁，但就另一個層次而言，他們是存在於一個抽象的（*metaphysical*）空間，也就是影像和敘事間的差距。

藉由創作新三隻小豬故事的方法、不誇張的再塑這個故事與掌握故事本身的有形存在，**Wiesner** 帶領著三隻小豬進入一個我認為是相似於現實的空間。我們很難說明《*The Three Pigs*》身處何地或是身在某個地方對他們來說是有何意義，而且 **Wiesner** 並未陳述這些（這樣做是很困難的），不過三隻小豬的故事仍朝向現實，同時試圖去想像怎麼樣才能呈現它。因為現實是一種讓讀者們可以思考的方式，即使他們不知道這就是他們正在做的事情。依據 **Lacan** 所說：

一個人只能思考語言是一種系統，就是在全部事物上的一種網絡，也就是在全部現實之上的一種網絡系統。它是刻劃在現實的這個水平上，這就是我們這裡所說的象徵性（*symbolic*）的水平上（*In Belsey, 4*）。

藉由繪本中字彙和影像特徵的結合，**Weisner** 的文本內容表現出文字所不能表達的部份，例如三隻小豬的紙飛機是象徵性的，在紙飛機之下是一片浩瀚不可知的現實空間。

在現實中，寂靜是很普遍的，所以當三隻小豬在幾頁之後就登陸在某一頁並開始說話時，我們很清楚的知道他們已經從現實（*real*）回到真實（*reality*）了（這裡的真實是指幼兒虛構的真實）。他們跑到另一頁已經打破故事之間的界線，所以角色、視覺形式和語言的特效都不能具有其特色。因此在這個階段，文本內容已經變成一種互動文本（*intertextual*）的嘉年華會，而所有在此中的人都知道，回歸到真實（*reality*）是過程中的必要部份，也是一種愉悅。三隻小豬發現沒有任何一個地方比家還要好，所以他們和在書中到處亂跑的小豬們（就是三隻小豬自己）一起回家並以此作為結局。在此過程中，每一個文字（敘事的基本要素）都有其代表的意思，但在文本內容中，文字是具有力量的，例如在新三隻小豬的故事中，文字的力量就是把大野狼排除在故事之外，並且也修改了原先讀者所預期的故事結局。事實上，此書的最後一頁的第一個句子並沒有寫完，這會讓讀者很想知道接下來會發生什麼事情，而且這也打破 **Rose** 對兒童文學傳統信念的堅定想法。

如果誠如 **Dusinberre** 所主張的，現代主義已誕生於新兒童文學之中，那麼像 **Fanelli, Child** 和 **Weisner** 所創作的繪本就可能達到相仿於有關敘事本質的急進（*radical*）結論。

註 1：這一段摘自希爾狄克和李諾渥爾芙在 1965 年一月的通信內容。希爾狄克建議將這個故事以繪本格式出版，並讓布來恩王爾德史密斯畫插圖。渥爾芙接受了建議，但找了鄧肯葛蘭特繪圖。書的樣子符合當時布倫氏拜瑞-查爾斯華茲-霍格司出版社的風格，不過繪本的創意程度就比不上繪本創作上經驗老到的畫者，如王爾德史密斯。茱莉薇瓦思 1991 年的插圖顯然比較成功。

註 2：我注意到那多夫對史坦故事討論的文章「童年政治」（2003, pp. 103-110）。那多夫的興趣放在故事如何探索性別，自我認同的發展和社會化，還有當兒童和語言相會後會將自己投入鄉村的世界中。

註 3：The site for 'Yesterday and Today: Children's Books of the Soviet Era', organised by the Rare Books and

Special Collections Division of McGill University notes that there was an overall increase in book production during this period and that 'Children's books naturally followed the mass trend and a first printing of 100,000 and up was common.' See <http://digital.library.mcgill.ca/russian/intro.htm> accessed 20/02/2006.

註 4 : Günter Berghaus 指出為了讓美感、社會和政治的力量持續不斷，前衛派藝術家「需要擁有反思的覺知，能察覺到自己所運用的概念架構為何」(xxi)。也就是說，他們要能清楚表達出規則為何，才能夠摒棄此概念或瞭解如何將其取代。

註 5 : Belsey discusses this in Chapter 8 of *Culture and the Real*.

註 6 : Eugene Ostashevsky discusses the circumstances of the deaths of the members of OBERIU.

註 7 : The books were created by Harlin Quist. Originally the stories stood as codas to sections of Ionesco's memoir.

註 8 : This work has yet to be translated into English so I am relying on critical accounts of its contents. According to Debattista (2005), the collection is gaining in critical stature and attention making a translated version more likely.

註 9 : Aidan Chambers was to pose precisely this conundrum at the end of *Breaktime* (1975), another example of a fully modernist (in some ways even postmodern) text for young readers.

註 10 : Beckett (2002, 55-65) discusses this technique with reference to Lavater's *Le Petit Chaperon Rouge*.

譯註 1 : Coghlan 有提到四位畫家 : Richard Erdoes (1964), Gerald Rose (1965), Jan de Tusch-Lec (1976), 和 Roger Balchon (1978)。譯者註 : 此註解內容原出現在本文之內文，因考慮譯文的流暢度譯者決定將其放在此註腳處做補充說明。

譯註 2 : 可能與 *Bellybutton* (肚臍眼) 和 *Babble* (牙牙學語) 兩者有所連結。

譯註 3 : “聽見”顏色與“觸及”聲音的經驗，稱為聯覺體驗。

譯註 4 : 此為故事角色的名字。這段原文是 “Rose knew that in Rose there was an o and an o is ‘round’ ”。

譯註 5 : 原文為 : I am Rose my eyes are blue/I am Rose and who are you/I am Rose and when I sing/I am Rose like anything.

The Child Reader and the Birth of Children's Literature

M. O. Grenby

It is generally accepted that modern children's literature began in Britain and in the mid-eighteenth century. What is not known is why and how this happened. Entrepreneurs such as John Newbery pioneered new kinds of books from the 1740s, but their ventures could not have succeeded without a receptive audience and a ready market. My paper investigates these consumers of the first modern children's books, asking who they were, how they used the books, and how they understood the new commodity that was being produced for them. By considering these questions, we should be able to gain a much fuller understanding of why children's literature emerged when, where and how it did.

Children's ownership and usage of books is extremely difficult to determine. They leave few records of their purchasing, behaviour or attitudes. Most accounts necessarily present adults' views of how children were supposed to think and behave. To get round this, I have developed several new methodologies. They are based on a full survey of four of the most important collections of pre-1840 British children's books: the Osborne Collection in Toronto, the UCLA collection in Los Angeles, the Hockliffe Collection in Bedford, UK, and the Cotsen Collection at Princeton University in the US.

First, the inscriptions in these 5000 children's books have been fully surveyed. The names inscribed have been researched using censuses and parish registers. This enables a sophisticated statistical profiling of the early consumers of children's books in terms of age, gender and location, and even religion and class. This analysis reveals, for the first time, whether boys or girls owned more books (and of which types), and whether early children's literature was (as has been assumed) the preserve of the urban middle classes. Inscriptions can also indicate how many books individual children owned, and whether books were purchased, inherited, borrowed, or received as prizes or gifts (and from whom). Knowing how children acquired books is key to understanding how children's literature came to be established as a viable commercial product.

Second, I have surveyed the very plentiful marginalia in eighteenth-century children's books. Often unconnected with the text itself, much of this is delightful, giving a unique insight into the responses to and contexts of their reading. Although almost always overlooked, even the smallest marks reveal much about modes of use. Scribbled notes can show whether a book was read at home or in school, freely or

under supervision, aloud or silently, learned by rote or read for fun. Inconspicuous pencil crosses, sometimes dated, can show how quickly a child completed a book (or not), and whether reading sessions were strictly regulated.

Taken together, such marginal marks give a much more objective indication of how consumers regarded early children's books than can more traditional kinds of evidence. My research considers traditional kinds of date too: diaries, journals, letters, memoirs, and textual and pictorial depictions of children reading. By comparing representations of children's reading as it was supposed to be with the evidence of how children's reading actually took place in real life, my research has been able to establish whether children's and adults' ideas of the purposes and proprieties of literature concurred or conflicted.

兒童閱讀者和兒童文學的誕生

現代兒童文學始於英國十八世紀中期是大家都知道的事情。但很少人知道為什麼及如何發生的。約翰紐伯理於 1740 年代是出版新風格書籍的創始企業家，但他們的創舉如果沒有閱讀者或成熟的市場支持，也是無法辦到的。我的論文就是要探索首批現代兒童書籍的消費者是誰、他們怎麼使用書籍、及如何瞭解這些為他們生產的新商品。透過這些探索，我們就可以深入瞭解兒童文學緣起的時間、地點和發生的過程。

兒童如何擁有和使用書籍，是很難去搜索資料和評估的。很少有記載他們購買、行為或態度的文件；即使有文件，內容也多半是闡述大人觀點，例如兒童應該如何思考及表現。面對這種限制，我發展出新的研究方法，亦即徹底調查 1840 年以前英國兒童書籍，有四個重要典藏：多倫多的 Osborne 典藏、洛杉磯加州大學典藏、英國 Bedford 的 Hockliffe 典藏、及普林斯頓大學的 Costen 典藏。

首先，先徹底調查五千本兒童書籍的題詞，利用人口普查和教區的註記來研究這些題詞。這種方式能產生非常豐富的統計資料，包括兒童書籍消費者的年齡、性別、位置、宗教、及社經地位。這種分析的結果可以顯示，是男孩還是女孩擁有的書籍（包括類型）比較多、是否兒童書籍為中產階級所擁有。題詞也可顯示每個兒童擁有多少書籍、這些書籍是否是買來、繼承、借來、抑或是獎品或禮物（包括誰送的）。兒童如何獲得書籍是非常重要的關鍵，我們才能瞭解兒童文學是如何被商品化的。

其次，我也調查十八世紀兒童書籍中多元豐富的旁註。雖然這些與文本並無直接關係，但多半都令人感到愉悅、能帶領讀這深入瞭解故事的內容和脈絡。縱使其不受重視，但即使很細微的標示都能透露很多有關書籍使用方式的訊息。書中的塗鴉或註記能顯示這本書是在家中或學校閱讀的、自由閱讀還是有人監督、是朗讀還是默讀、兒童是否很快地閱讀完、還是被嚴格規劃地閱讀。

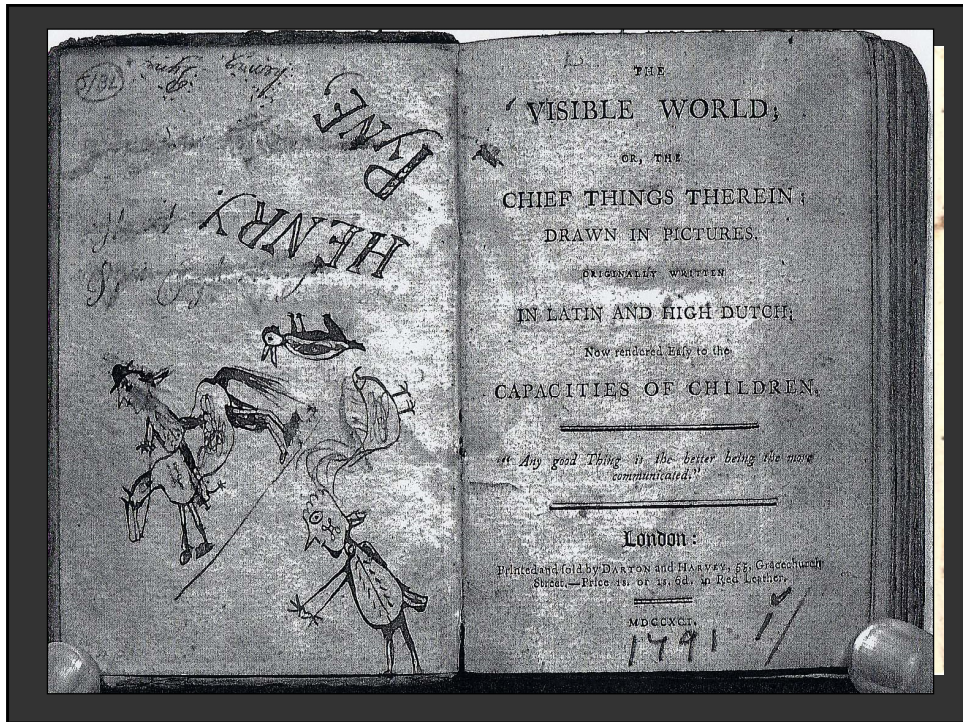
綜觀上述，這些細微標示透露出很多客觀的訊息，告訴我們消費者是如何閱讀早期兒童書籍，這種方法更甚於傳統證據。我的研究也考量多元的資料，如日記、雜記、信函、備忘錄、有關兒童閱讀的文本或圖畫等。透過表徵兒童閱讀事物的比較，我的研究可以深入瞭解兒童和大人對文學目的和適當的觀點是一致還是衝突的。

The Child Reader and the Birth of Children's Literature

M. O. Grenby

Taipei Municipal University of Education, 19 May 2009





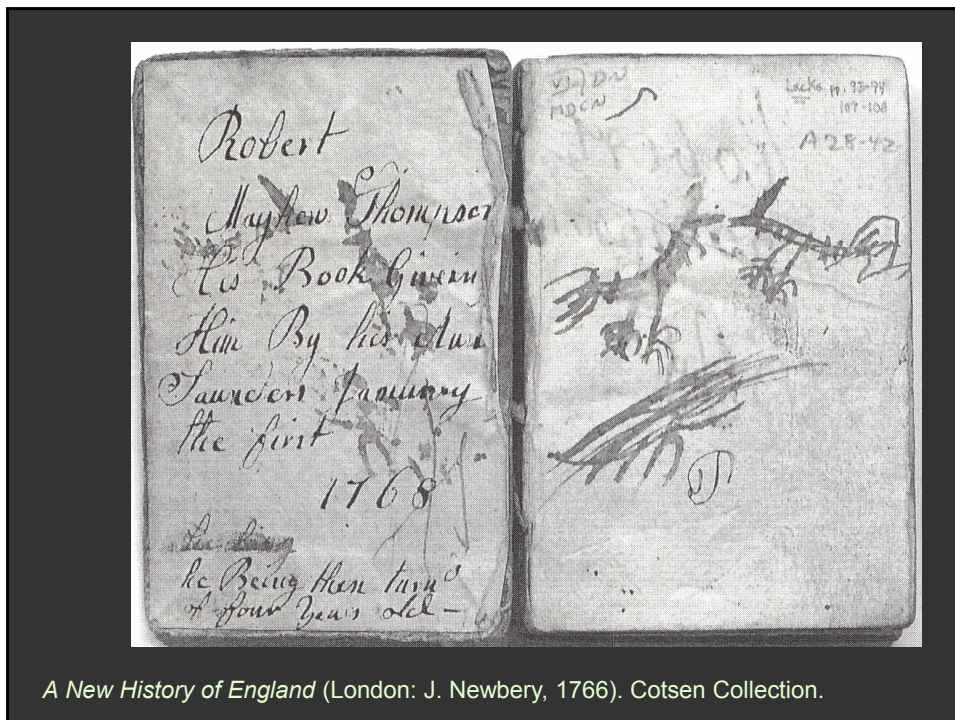
Age



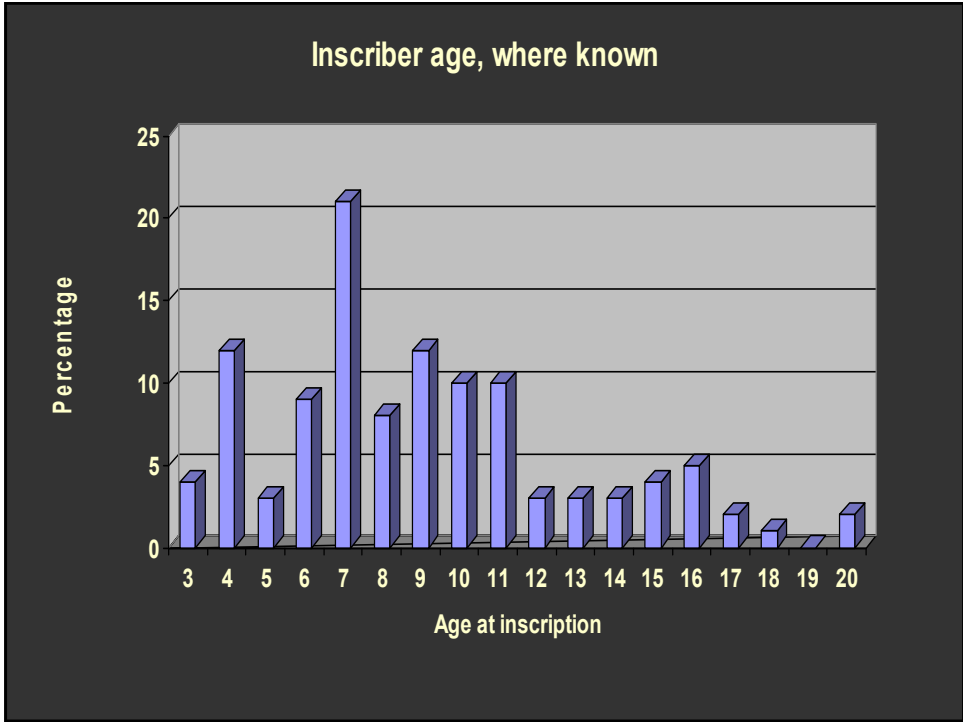
Anna Laetitia Barbauld, *Lessons for Children* (1778-1779)

L E S S O N S
FOR CHILDREN
FROM TWO TO THREE YEARS OLD.
COME hither, Charles,
come to mamma.
Make haste.
Sit in mamma's lap.
Now read your book.

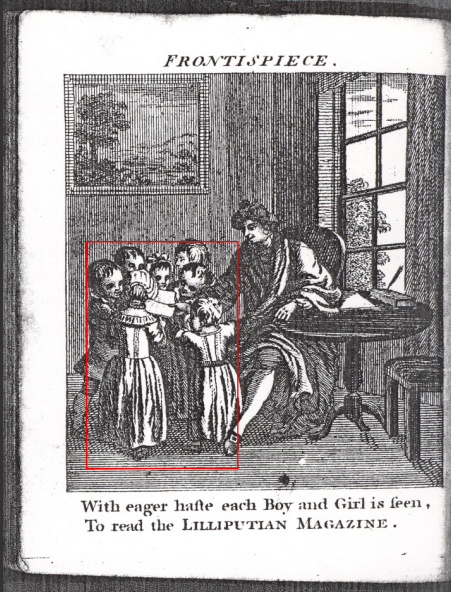
(6)
Where is the pin to point
with?
Here is a pin.
Do not tear the book.
Only naughty boys tear books.
Charles shall have a pretty
new lesson.
Spell that word. Good boy.
Now go and play.



A New History of England (London: J. Newbery, 1766). Cotsen Collection.



Lilliputian poetry: containing all the moral, and entertaining poems published in the Lilliputian magazine (London: W. Tringham, c.1774).



BOOKS for the Instruction and Amusement of CHILDREN from Four to Twenty Years of Age, Printed and Sold by J. MARSHALL and Co. at No. 4, Aldermary Church Yard, Bow Lane, LONDON.

- T**HE Adventures of a PINCUSHION; designed chiefly for the use of Young Ladies. Price 6d.
- The ORPHAN; or, the Entertaining History of Little Goody Goofecap. Price 6d.
- The FIRST PRINCIPLES of RELIGION, and the EXISTENCE of a DEITY, explained in a Series of Dialogues, adapted to the Capacity of the Infant Mind. Price 6d.
- CHRISTMAS TALES, for the Amusement and Instruction of young Ladies and Gentlemen in Winter Evenings. By Solomon Soberfides.
- The ENGLISH HERMIT; or, the Adventures of PHILIP QUARLL, who lived above fifty Years upon an unknown Island. Price 6d.
- LITTLE TIMOTHY TICKLEPITCHER'S TALES and FABLES. Price 6d.
- The History of a great many Boys and Girls of Four and Five Years of Age. Price 4d.
- Familiar Dialogues for the Instruction and Amusement of Children of Four and Five Years Old. Price 4d.

The

From Mary Ann Kilner, *Familiar dialogues for the instruction and amusement of children of four and five years old* (London: John Marshall and Co., c.1795?)

THE
HISTORY
 OF A GREAT MANY
Little Boys and GIRLS,
 FOR THE
 Amusement of all Good Children
 OF
FOUR and FIVE YEART of AGE.

Printed and Sold by JOHN MARSHALL, at No. 4, ALDERMAY
 CHURCH-YARD, in BOW-LANE, and No. 17, QUEEN-
 STREET, CHEAPSIDE.

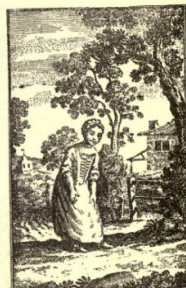
[Price FOUR-PENCE, Bound in Gilt Paper.]



Dorothy Kilner, c.1785?

Robert
 Mayhew Thompson
 his Book given
 him By his Aunt
 Lauriston January
 the first
 1768
 He being then turn'd
 4 years old

A New History of England
 Robert Mayhew Thompson:
 4 years old



Little Goody Two-Shoes

THE
HISTORY
 OF
Little GOODY TWO-SHOES;
 Otherwise called,
Mrs. MARGERY TWO-SHOES.
 WITH
 The Means by which she acquired her
 Learning and Wisdom, and in conse-
 quence thereof her Estate; set forth
 at large for the Benefit of those,
 Who from a State of Rays and Care,
 And having Shorn the half a Pair,
 Their Porouse and their Feme wash'd by,
 And getting to a Good end Six.
 See the Original Manuscripts in the Palace
 at Rome, and the Cuts by Michael Angelo.
 Illustrated with the Comments of our
 great modern Critics.

THE THIRD EDITION
 L O N D O N:
 Printed for J. NEWBURY, at the Bible and
 Sun in St. Paul's-Church-Yard, 1766.
 [Price Six-pence.]

Elizabeth Dick:
 3 years old

Little MASTER'S MISCELLANY.
OR,
DIVINE AND MORAL
ESSAYS
In PROSE and VERSE,
Adapted to the Capacities, and design'd for the Improvement of the YOUTH of both SEXES.
CONTAINING,
DIALOGUES on the following Subjects
[viz.]

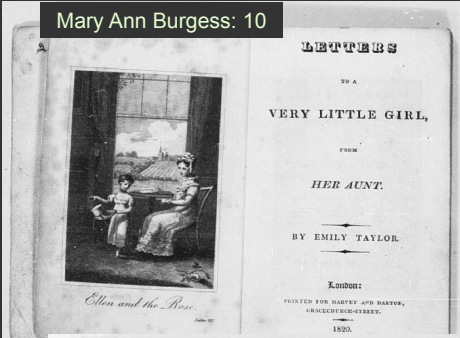
On LYING, between FANNY and JENNY.	On DEFORMITY, between ROBBIN and his MOTHER.
On FLYING, between SALLY and her GOVERNESS.	On DEFRACTION, between BELINDA and her COUSIN GERMAN.
On FISHING, between a MASTER and his SCHOLER.	On the TULIP between JEMMY and PAPA.
On FOWLING, between BILLY and CHARLES.	
On DEATH, between POLLY and her MAMMA.	

To which is added,
Select FABLES, Moral Sentences, and useful MAXIMS.

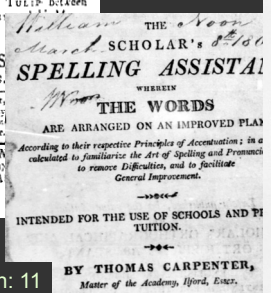
*Thou' every gentle sliding Host,
May Truth and Virtue be my
New left Temptation find a goal
To draw my Ready Soul aside.*

LONDON
Printed and sold by JACOB ROBINSON,
Lyon in Ludgate Street, and T. WA
in Birmingham, M,DCC,XLVI.

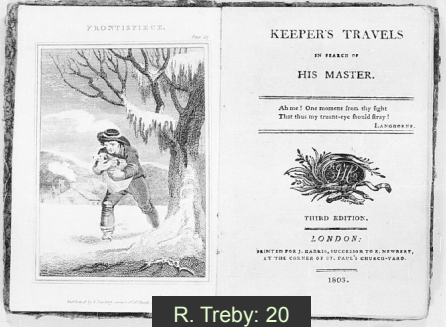
Mary Ann Burgess: 10

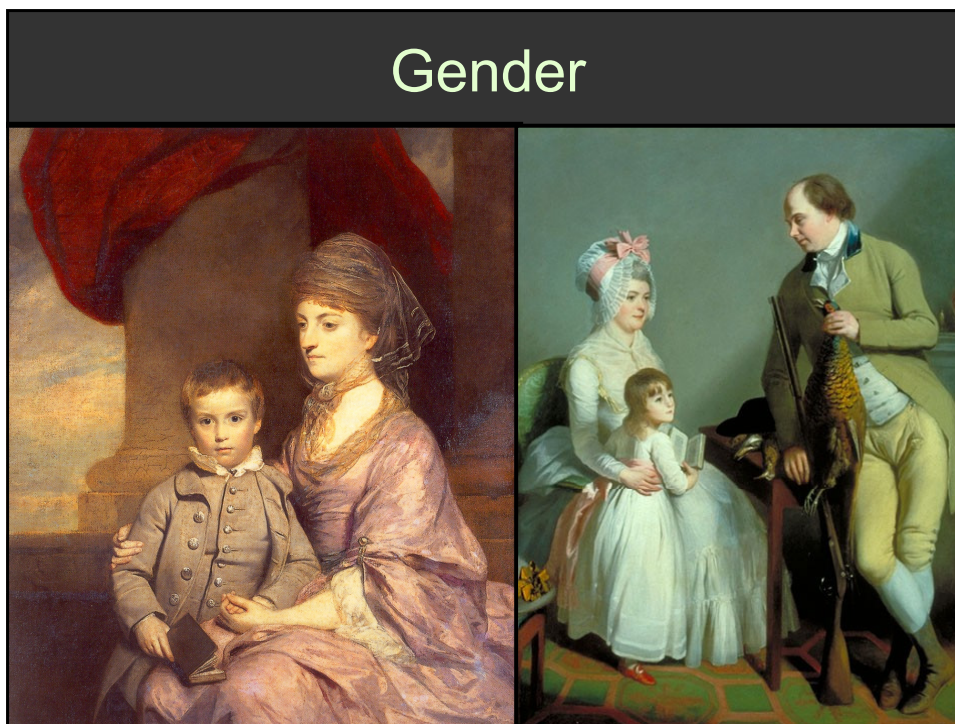


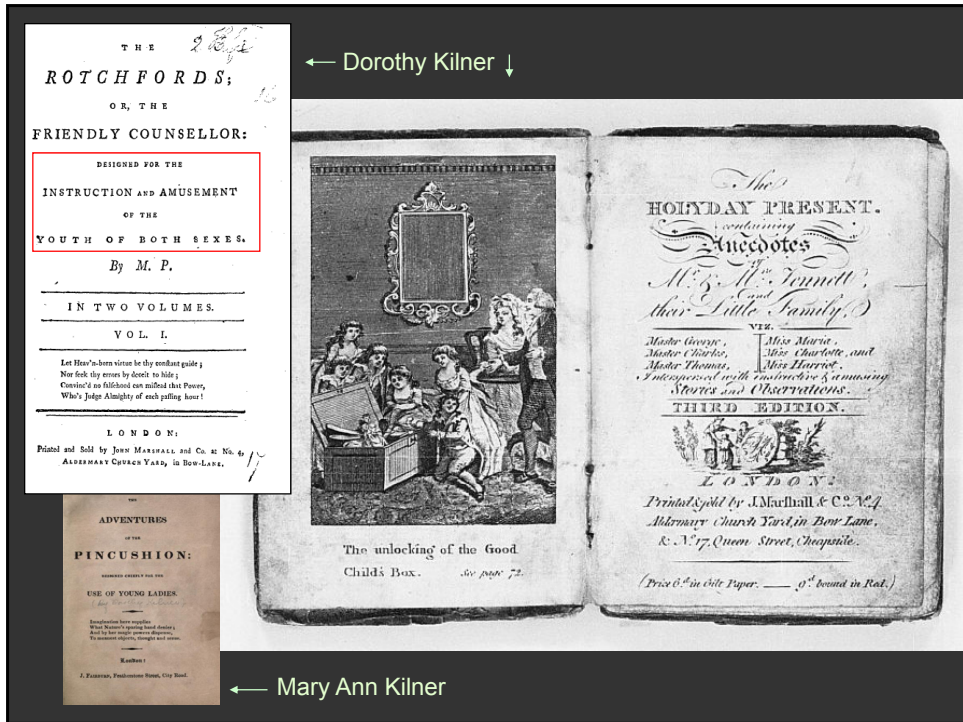
John William Noon: 11

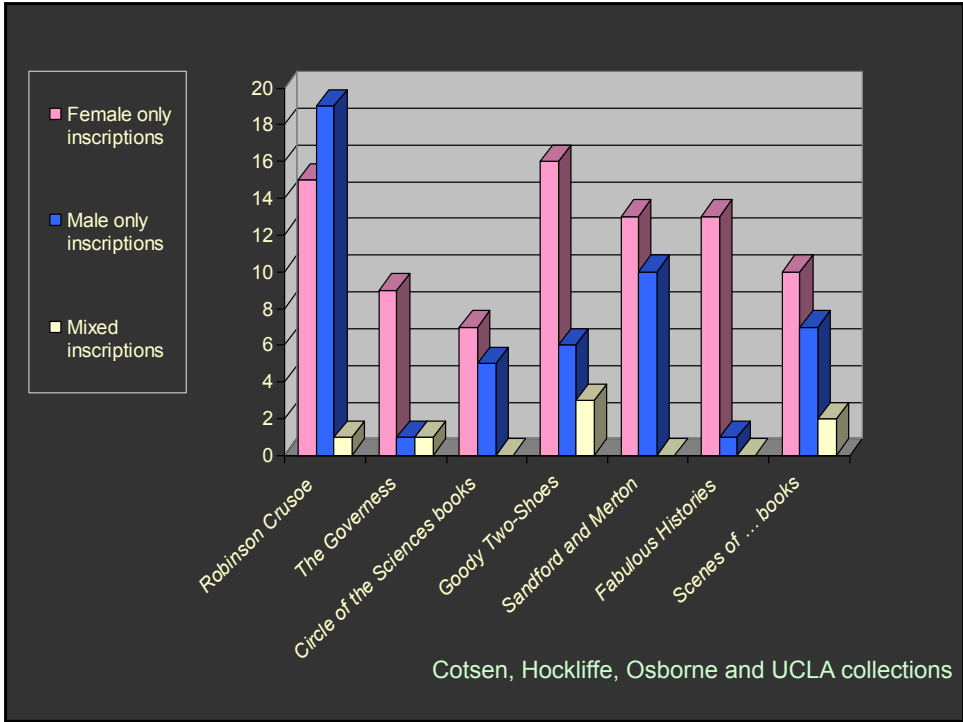
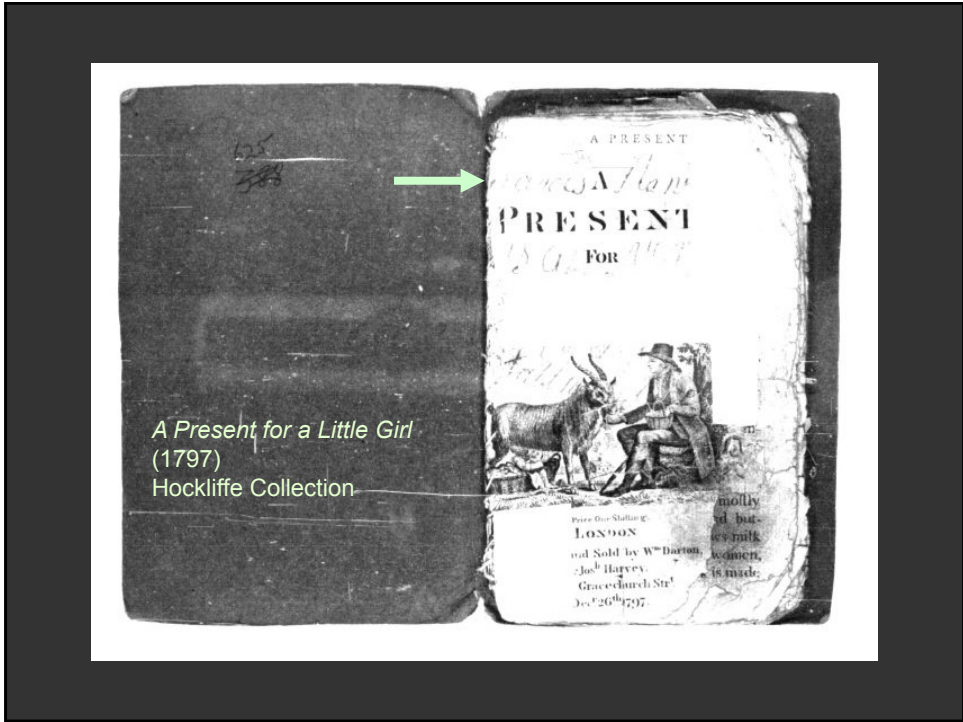


R. Treby: 20

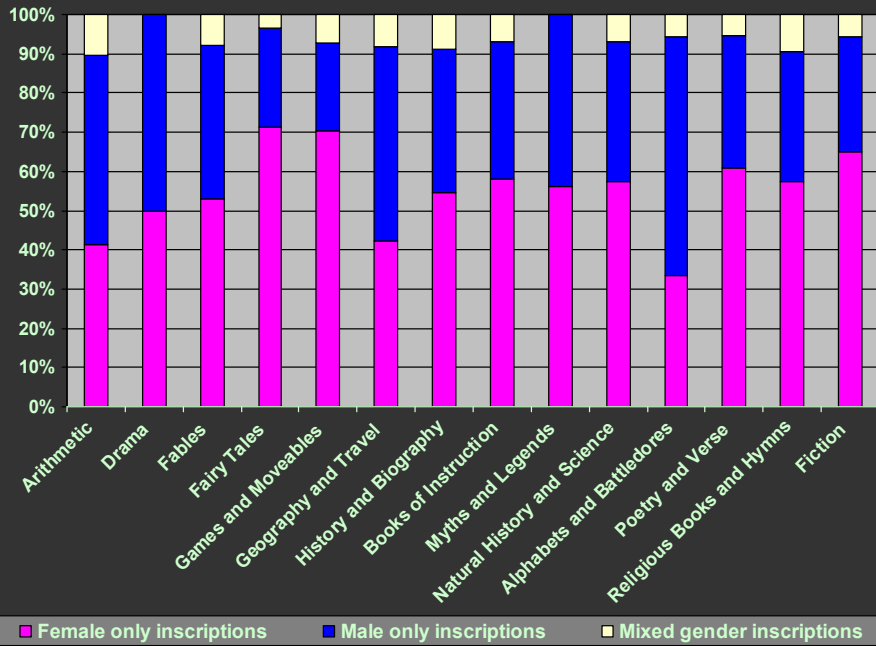








Gender of principal inscriber(s) by genre



CURIOSITIES
In the
Tower of London.
VOL. I.
The Second Edition.
Printed for *Thos. Boreman,*
Bookfeller, near the two
giants in *Guildhall, London.* 1741.
[Price Four pence]

LILLIPUTIAN MAGAZINE:
(or the
Young Gentleman & Lady's
Golden Library.
*the attempt to travel thro' the World, to
wander thro' the Society of Man, thro'
Amidst, is to establish the Principles
of Knowledge, Virtue & Wisdom of the
GOLDEN LIBRARY.*
*Some much selected by the
Poets and Historians,
than in that Age we had but Reason know,
And with a native but distinct purity:
By which by Providence was it, to Posterity
the Works were Simple, & his Soul sincere.*
LONDON.
Printed for the Society, and sold by
W. Clowes, at *St. Dunstons, Bible & Sun
in *St. Pauls Church Yard.**

THE
CHILDREN'S FRIEND;
CONSISTING OF
APT TALES, SHORT DIALOGUES,
AND MORAL DRAMAS;
ALL INTENDED
To engage ATTENTION, cherish FEELING,
and inculcate VIRTUE, in
THE RISING GENERATION.
TRANSLATED BY
The Rev. MARK ANTHONY MELLAN,
From the FRENCH of M. BERQUIN.

SUBSCRIBERS
To this WORK.

A.
M^r *Tommy Amphlet.*
M^r *Jacky Adams.*
M^r *Billy Ayres.*
M^r *Tommy Allen.*
M^{is} *Fanny Allen.*
M^{is} *Jenny Austin.*

B.
M^r *James Bernardson.*
M^r *Newham Brooks.*

♀ = 91
♂ = 73

Witnes our hands, *July 3. 1752.*

M^r *After George Aduace, Audlin-fryers*
M^{is} *Hannah Arnold, Newgate-freeet*
M^r *Allen*
M^r *James Adams*
M^{is} *Sarah Adams*
M^{is} *Elizabeth Sufannah Ambrose, Hungerford Park, Berks*
M^r *George Angel, Clerkenwell*
M^{is} *Rebecca Andrews, Walbrook*
M^{is} *Mally Andrews, Chesham*
M^r *Robert Ashley, St. Paul's Church-yard*
M^r *George Arnold*

body in all or has from

♀ = 114
♂ = 84

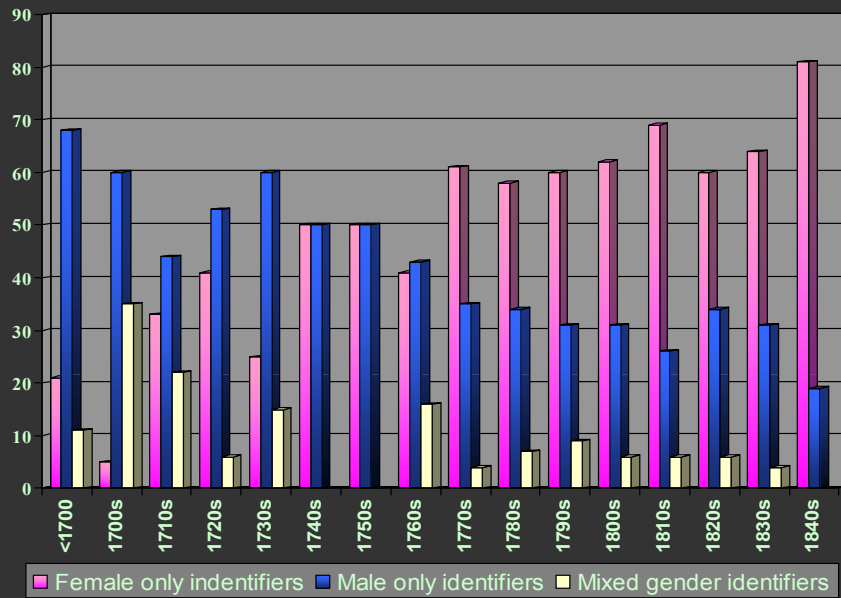
SUBSCRIBERS.

M^rs. *F. ALBERT, Windsor*
M^rs. *L. Albert, St. James's Palace*
M^rs. *Arnold, Bryanston-freeet*
M^r. *Aubertin, Banstead, Surry, 3 sets*

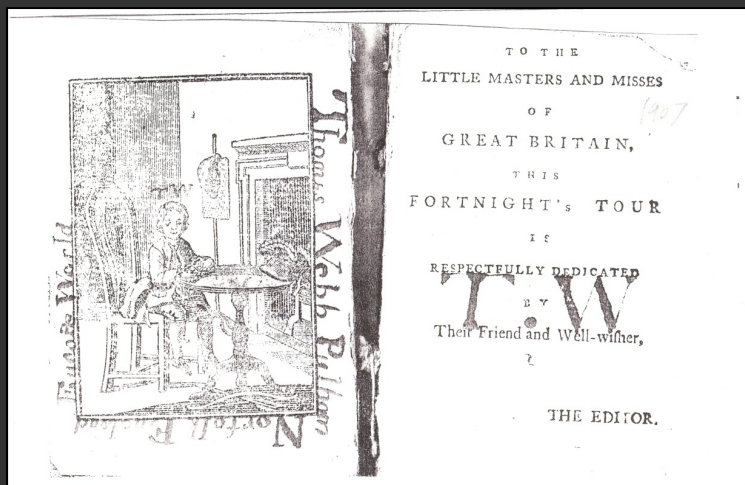
M^{is} *Baker, Ladies' boarding school, Streatham*
M^{is} *Baratty, Gracechurch-freeet*
M^rs. *Barchard, Abingdon-freeet*
Edward *Barnett, Esq, Kennington Gore, 2 sets*
Gregory *Bateman, Esq, Kentish-town*
M^{is} *Emily Bean, Warstead*

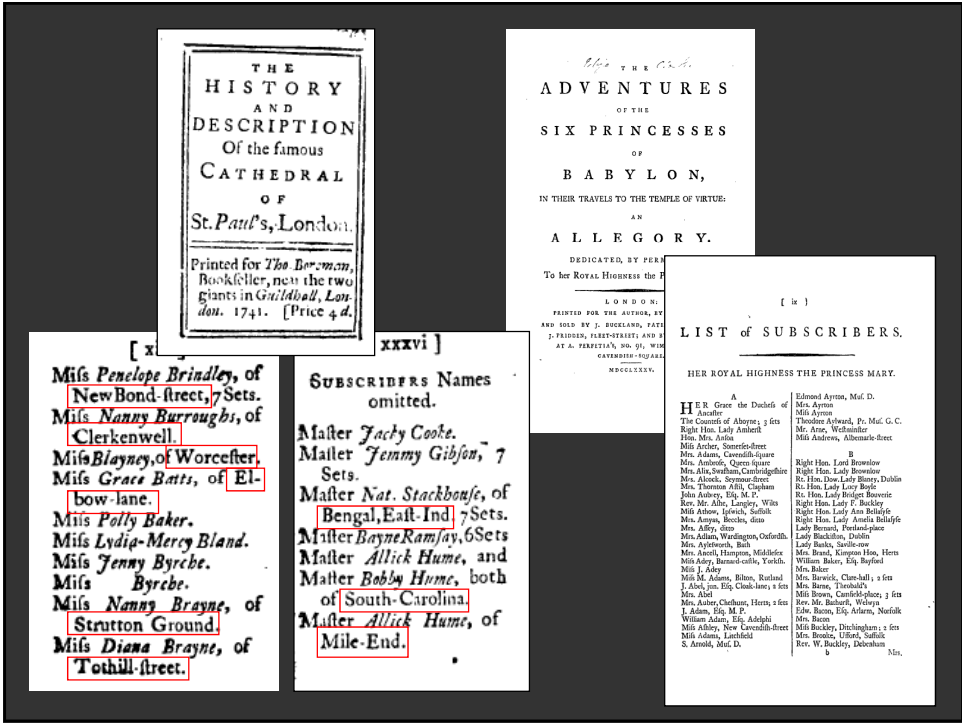
♀ = 209
♂ = 167

Gender of principal inscribers by decade (percentage)

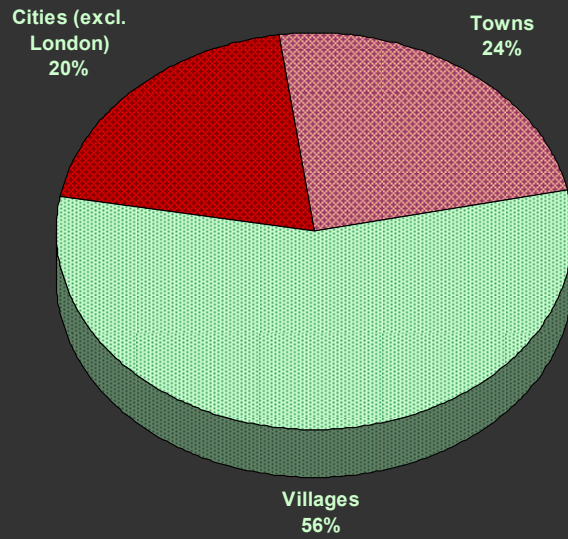


Location



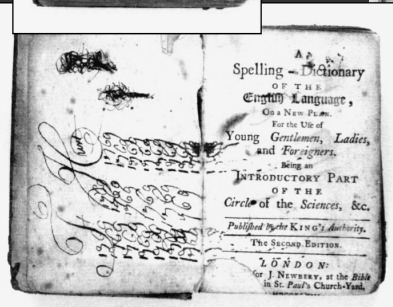
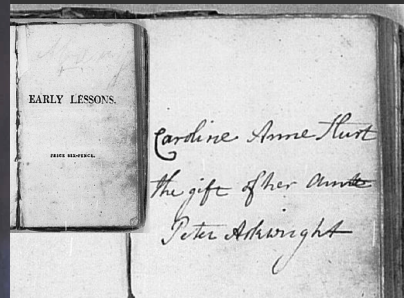
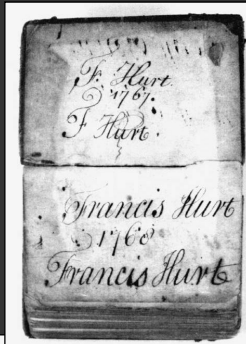


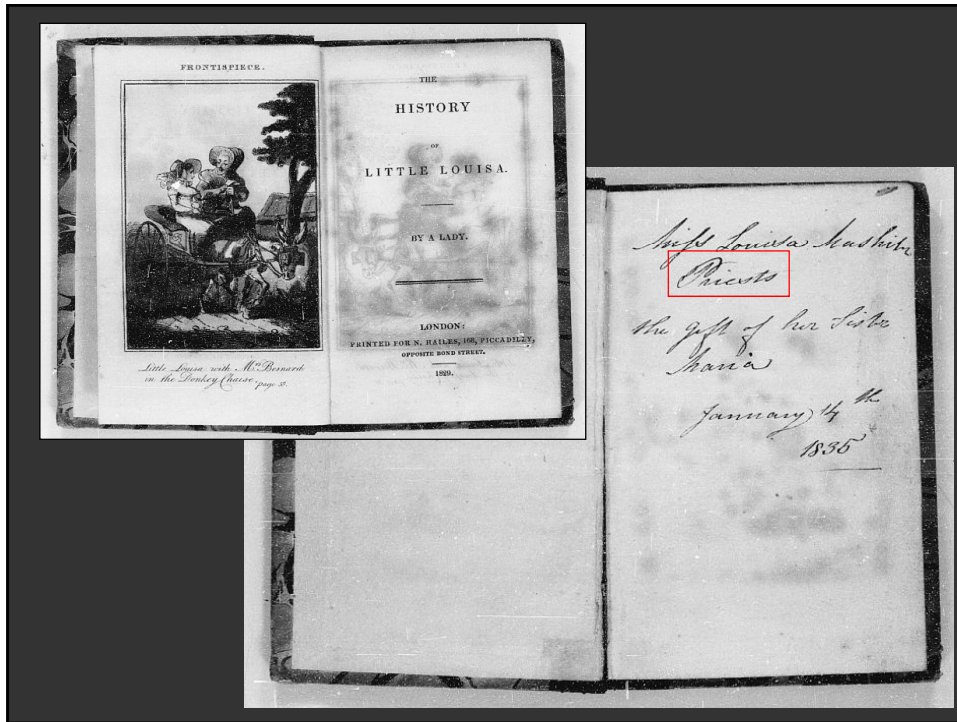
Inscriptions locations



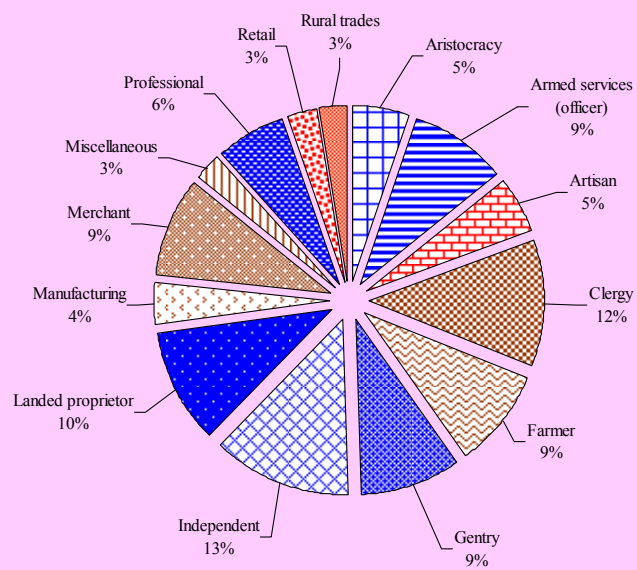
Samuel and Thomas Alford's *Atlas Minimus, or A New Set of Pocket Maps*
John Newbery, 1758 (UCLA)

Class

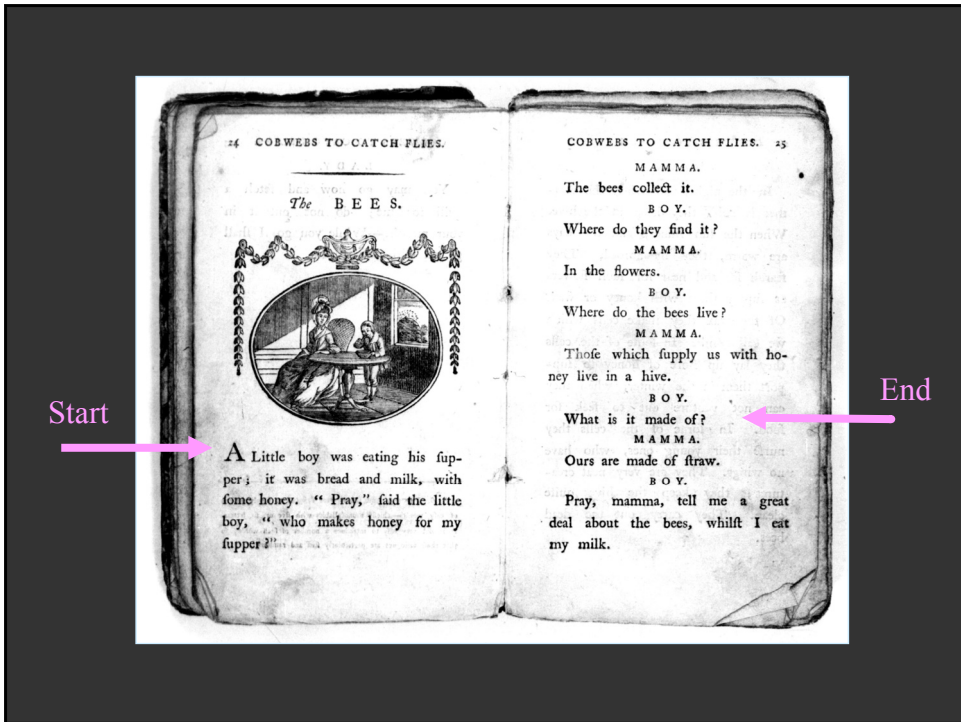
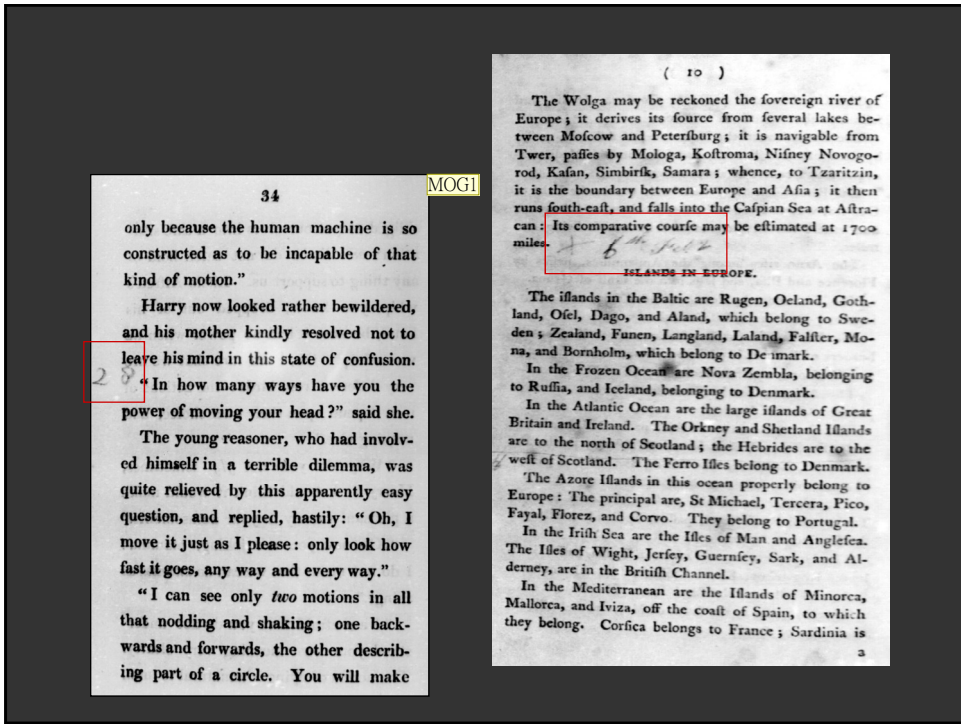




Known socio-economic identities of inscribers of children's books:
Cotsen, Hockliffe, Osborne and UCLA collections

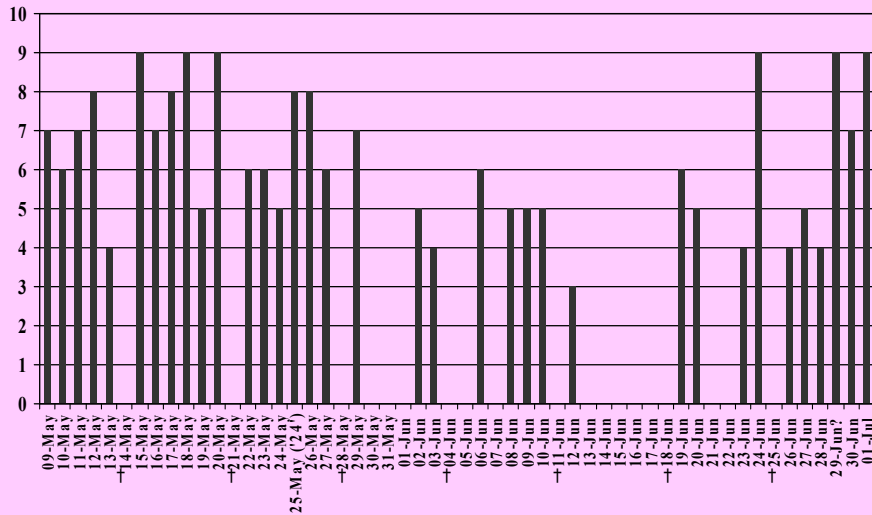






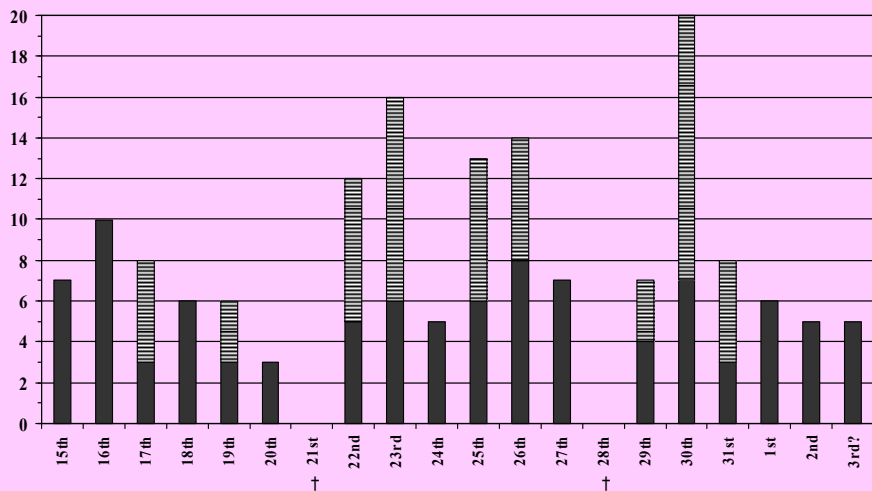
Arabella Argus, *The Juvenile Spectator* (1812), inscribed by Eliza Ann Lockhart. Osborne Collection.

Number of pages read per session [† = Sunday]



Mary Pilkington, *The Force of Example* (1797), inscribed by Edward White. Osborne Collection.

Number of pages read per session [† = Sunday?]



Active and engaged reading

- Rote learning
- **Engaging** hostility but
- **at the core** of many c
- **Annotation** experiences
- **Extracts**
- **Precisions**
- **Conv**

68 SIMPLE TRU

USE OF PH
15 TO DO
MATILDA does not thi
As she was won't to
Indeed, she scarce can
The help of Jane or

105

CHAP. XIII.
OF MONSTERS.

The Gorgons—destroyed by Perseus.—The Graine.—Bel-
lona.—Pegasus and Chrysaor.—The Libyan Serpents.
—Geryon and Echidna.—Orthus, Cerberus, Hydra,
and Chimera.—Sphinx and the Nemean Lion.—
Scylla.—The Cyclops.—The Sirens.—The Harpies.

ABA	ABE	ABL
A , a River divid- ing France from the Netherlands. A caus, the Name of a City in Syria. A caus, a Teacher, or maintain of strength. A caus, a City in Syria. A caus, driven away by force. A caus, depend'd by Vi- cence. A caus, a City of Can- aan. A caus, a Destroyer, a Man. A caus, a Town in Greece, be- liev'd, the hinder part of the ship. A caus, a Turkish King who cut up the great Jamb Gordon. A caus, an Island in the Mediterranean. A caus, to forsake, re- mote, f. A caus, a Year's Ban- ishment. A caus, an Island in the Mediterranean. A caus, a Village. A caus, a People in India whose Feet turn backward. A caus, a. insatiable. A caus, i. to humble on the nose. A caus, to put to the shame. A caus, the Son of Misa-	A caus, a. daunted, a- bashed. A caus, St. Father. A caus, i. to go near the shore, or grapple with a Ship. A caus, a Spiritual Lord over a Religious House. A caus, A caus, A caus, an, an flourish or abridg- ment, introducing of Wars to fell by Ri- val. A caus, boundaries of Land. A caus, Religious Peo- ple in Persia vowing Po- verty. A caus, a Gardener made King of Sides. A caus, a City in Thracia where Demetrius was born call'd the A caus. A caus, Head of the earth Hoop in Astrology. A caus, a. my Servant, the Father of Kings. A caus, to schufe, for- sake, remount, reject. A caus, a. a Servant of God. A caus, the Tar about the Belly. A caus, a. paunch- belied, sneakingly. A caus, A caus, en- ciding on leading away. A caus, i. belonging to the Alphabet, A , B , C , &c. A caus, a. able. A caus, a. steep place. A caus, i. Land in no	A caus, i. wandering, going astray. A caus, a Town in Switzerland. A caus, A caus, to encour- age or an Upholder of one in Evil. A caus, to separate from the Flock. A caus, A caus, to hoist, baited. A caus, a. Rippling, March. A caus, a. the Low Wind. A caus, a. Excellent Father. A caus, vile, buff, of no value. A caus, a. the Father's Help. A caus, a. the Father's Help. A caus, wild People of Syria. A caus, power, strength. A caus, a. my Fa- ther, the common Name of Kings. A caus, a Town in Bosphore and Cambridge- shire. A caus, going away, dy- ing. A caus, i. without a Will. A caus, a. the Father's Error. A caus, a. the Father's Reward. A caus, i. free from Fines. A caus, to give away by Judgment. A caus, remount, for-

Active and engaged reading

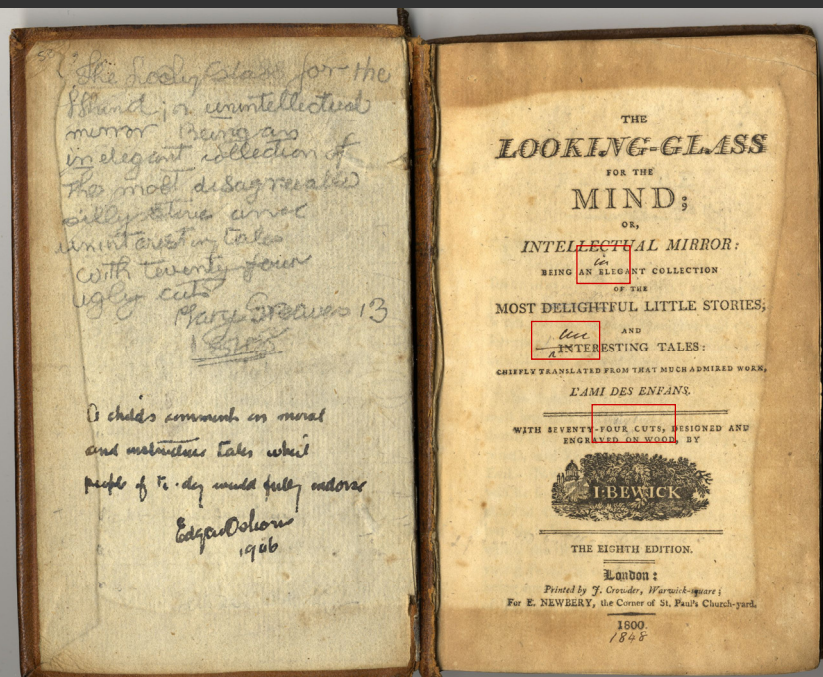
Little
Gr
Fort
I s
Respectfully Dedicated
The

BIBLE LIVES;
FROM
THE HISTORY
OF
THE OLD TESTAMENT.

BY
BOURNE HALL DRAPER.

"It is doubtful, whether the power of self-examination is ever exerted with so much vigour, as when it is called into action by the display of individual character."

MR 14 1820
Robert Hall.



From: *The Cambridge Companion to Children's Literature*, edited by M. O. Grenby and Andrea Immel (Cambridge: Cambridge University Press, *forthcoming* 2010).

The Origins of Children's Literature

M. O. Grenby

Many of the most celebrated children's books have a famous origin story attached to them. Lewis Carroll made up 'the interminable fairy-tale of *Alice's Adventures*' (as he called it in his diary) while he was on a boat-trip with Alice, Lorina and Edith Liddell in 1862; *Peter Pan* grew out of J. M. Barrie's intense friendship with the five Llewelyn Davies boys; Salman Rushdie, following the Ayatollah Khomeini's 1989 *fatwa*, wrote *Haroun and the Sea of Stories* for his son, Zafir, for Zafir, like Haroun, had helped his father recover the ability to tell stories.¹ The veracity of these stories, and many others like them, is open to question. But their prevalence and endurance is nevertheless important. We seem to demand such originary myths for our children's classics. What we want, it appears, is the assurance that published children's books have emerged from particular, known circumstances, and, more specifically, from the story told by an individual adult to individual children. C. S. Lewis listed this as one of his 'good ways' of writing for children: 'The printed story grows out of a story told to a particular child with the living voice and perhaps *ex tempore*.' Such a creative method is an antidote to what Lewis thought the very worst way to write for children, striving to 'find out what they want and give them that, however little you like it yourself.'² But if we investigate the historical origins of children's books it is clear that Lewis' 'bad way' is precisely how children's literature *did* begin: adults invented a new commodity, deliberately designed to give a newly-identified audience what they thought it wanted, or, rather, needed. There are three different kinds of origin to consider in this essay then, and, on the surface they can seem incongruent. First, there is the historical genesis of children's literature as a commercial product. Second, there is the idea that children's literature has naturally developed from a culture of adult-to-child storytelling. And third, the biographical accounts surrounding the conception of individual books. What this essay will argue is that far from being contradictory, as C.S. Lewis's strictures suggest, all three kinds of origin are importantly interrelated.

Historical origins

Most cultural historians agree that children's literature, as we recognise it today, began in the mid-eighteenth century and took hold first in Britain. With its mixture of pictures, rhymes, riddles, stories, alphabets and lessons on moral conduct – its commitment, as its full title puts it, to 'Instruction and Amusement' - *A Little Pretty Pocket-Book*, published by John Newbery in 1744, is often regarded as the most important single point of origin. Newbery's role has been exaggerated, perhaps because of his ostentatious insistence that he was providing education and entertainment fused together – a strategy influentially advocated by John Locke in *Some Thoughts Concerning Education* (1693). Other London author-publishers predated and competed with him, notably Thomas Boreman, whose *Description of Three Hundred Animals* appeared 'for the Entertainment of Children' in 1730, and Mary and Thomas Cooper, under whose names some children's books (such as *The Child's New Play-Thing*, a school book enlivened with alphabets, riddles, dialogues, stories and songs) appeared from 1742. But only Newbery's enterprise endured, the children's publishing dynasty he founded lasting until the nineteenth century. He was the first successfully to commercialise books for children, and he used a simple but durable formula: the encasement of the instructive material that adults thought their children would need within an entertaining format that children might be supposed to want.

What Newbery and his contemporaries did not do was suddenly invent children's literature *ex nihilo*. Instructional books, both secular and religious, had been marketed directly at children for centuries. Among the first British printed books were William Caxton's *Book of Curtesye* (1477) and his translation of *The Book of the Knight of the Tower* (1484), providing boys and girls respectively with instruction on how to behave in a noble household. Francis Seager's verse *Schoole of Vertue, and Booke of Good Nourture for Chyldren, and Youth to Learn Theyr Dutie By* (1557) was one amongst many Renaissance children's courtesy books. By the early eighteenth century a wider audience was being served. George Fisher's *The Instructor; or, the Young Man's Best Companion* (1727) was a frequently reprinted compendium of reading, writing and arithmetic lessons and advice on such things as how to write legal documents, to take accurate measurements, to garden, pickle and dye. Meanwhile, John Foxe had been directly addressing children in his infamous *Book of Martyrs* (1563), and John Bunyan's *Country Rhimes for Children* (1686, later

known as *Divine Emblems*), Thomas Gills' *Instructions for Children* (1707), and Isaac Watts' *Divine Songs* (1715), among many other works, had put religious and moral lessons into verse. James Janeway's *A Token for Children being an Exact Account of the Conversion, Holy and Exemplary Lives, and Joyful Deaths, of several young Children* (1672) is just the best-known of the many children's books produced by and for Puritans in the late seventeenth century, designed to warn children against worldly temptations and point out the hard path towards salvation. These instructive texts were not suddenly eclipsed in the 1740s. However severe Janeway's accounts of the deaths of pious children might appear in contrast with the milder children's books that subsequently appeared, they remained in print well into the nineteenth century.

Moreover, texts clearly designed to provide entertainment had also been targeted at children before the 1740s. In 1738, Robert Wharton had published *Historiæ Pueriles*, an anthology including enjoyable stories such as 'Piramus and Thisbe' alongside more weighty matter. Less miscellaneous, and more thrilling, was the Abbé Fénelon's *Les Aventures de Télémaque fils d'Ulysse* (1699), written as an attempt to instruct boys in politics and morality through an exciting narrative, and so much in demand that it was translated into English within a year of its French publication. And of course children read texts that were not necessarily designed exclusively for them. There is evidence from diaries, memoirs and marginalia of their enjoyment of chivalric romances, novels, fairy tales, fables, the *Gesta Romanorum* (a medieval collection of legends and biographies), chapbooks and popular ballads. One ballad, *The Friar and the Boy*, first printed in about 1510 though circulating in manuscript beforehand, has sometimes been called (somewhat dubiously) perhaps the first story appealing directly to children, because of its account of a boy's use of a magic amulet to make his cruel step-mother fart uncontrollably. But if this is children's literature, then so too must be many other works published for a mixed audience even earlier. Medievalists have recently argued that children's literature began, in terms of both content and readership, in the Middle Ages. Various manuscript abridgments of *The Canterbury Tales* survive, for instance, that were especially designed for, and used by, children. Other critics have gone further back still, arguing that material was being produced for children to read in early China, classical Rome and Greece, ancient Egypt, and even ancient Sumer in the third millennium BCE.

That all these rival points of origin can compete with one another is because important questions of definition remain unresolved. If we ask what was the first children's book, we are really asking what children's literature is. Do we mean texts designed especially for children, or read only by them, not those intended for adults, or a mixed-age audience, that were also used by children? Should we include only those books that 'give children spontaneous pleasure', as F. J. Harvey Darton maintained?³ Or should we insist that a true children's book must appeal to today's children, or at least be 'written expressly for children who are recognizably children, with a childhood recognizable today', as Peter Hunt has insisted?⁴ The problem with all these attempts at definition is that we can seldom know precisely who used which books, nor how they responded to them. We might think of the Puritan texts of the late seventeenth century as so brutally pious that no child could have taken pleasure from them, but what evidence we have argues that they were seen as empowering and enjoyable, relished by children and adults equally. As late as 1821, for instance, one adult reader called Janeway's *Token for Children* 'the most entertaining book that can be', adding that she and her son read it nightly: 'we be never tired of it.'⁵

An alternative strategy might be to define children's literature on the basis of certain qualities of the texts themselves. Perhaps 'proper' children's books are only those which include rounded child characters, not mythical heroes or fairy tale figures, nor improbable ciphers like 'Polly Friendly' or 'Francis Fearful' who appear in much eighteenth-century children's literature. Perhaps true children's books are only those which take seriously the child's point of view, and represent it sympathetically. Or perhaps, we can identify true children's literature because, as Barbara Wall maintains, writers 'speak differently in fiction when they are aware that they are addressing children'. It is, Wall argues, a particular kind of direct 'narrator-narratee relationship' that 'is the distinctive marker of a children's book'.⁶ But such generic generalisations invite dissension, for children's literature has become so diverse that it is easy to think of examples that stretch any of these definitions beyond breaking point.

Less tendentious is a means of definition that takes us back to the mid-eighteenth century. Beyond questions of readership and response, and of generic textual characteristics, children's literature is a commodity, a product that first became securely commercially and culturally established in the age of Newbery. For the first time, publishers like him began to devote substantial resources to a product

that was marketed at children and their guardians. They developed separate publishing lists of children's books. Soon, others, such as John Marshall and William Darton, were able to set up new businesses largely devoted to children's books, while even mainstream publishers found that they could not ignore the profits to be made from this new market. The children's books that they produced were different in appearance, and in cost, from works published for adults. Separate advertisements were placed in newspapers. Reviews began to appear in periodicals. By the end of the eighteenth century an author could start to think of himself, or more typically herself, as a writer for children only.

The rapidity of this 'invention' of children's literature is remarkable. In 1750 the idea of a separate children's literature was still very novel, but as quickly as 1780 authors were worrying that it might 'seem superfluous to add to the number of Books which have already been written expressly for the use of Children' and by the end of the century commentators could complain that 'real knowledge and real piety ... have suffered ... from the profusion of little, amusing, sentimental books with which the youthful library overflows'.⁷ These anxieties prompted Sarah Trimmer to establish the first children's book review journal, *The Guardian of Education* (1802-1806), and she found no shortage of books to subject to her careful scrutiny. The question is, how had this proliferation happened? There is no simple answer. What is clear is that a series of factors combined to enable the growth of children's literature as a distinct cultural and commercial entity. Equally obvious is that this process did not happen abruptly, but occurred stutteringly across the course of the seventeenth and eighteenth centuries.

One self-evidently important component of the matrix of factors that generated children's literature was the new status accorded to the child in the early modern period. Philippe Ariès' view (expressed in his 1960 book *Centuries of Childhood*) that modern childhood – recognised as a distinct phase of life, with its own special needs – did not exist until the seventeenth century has been widely contested. But his general observation that children gradually became the object of greater parental and societal solicitude and psychological interest remains convincing. Certainly there were more children around. The English population rose by about twenty percent between 1720 and 1770. What these demographic and cultural shifts meant was a society increasingly full of, and concerned with, children, and willing to invest in them both emotionally and financially.

Education was closely bound up with this shift. For Ariès, it was a new conviction that children needed religious education that led to the recognition that boys and girls required a period of special treatment before entering the adult world: the period that we now call 'childhood'. Alternatively, we might see the eighteenth century's increased emphasis on education as an effect, not cause, of the new concern for childhood. Certainly, the philosophy of education became a more prestigious subject, with Locke its most celebrated theorist. His call for simple games and books that would engage children, and tempt them to read, has often been cited as an important stimulus for children's literature. But in fact, Locke's ideas were part of a movement already underway rather than an abrupt innovation. In 1692, a year before the publication of *Some Thoughts Concerning Education*, Sir Roger L'Estrange was already advising that 'Lessons Themselves may be Gilt and Sweeten'd' by incorporating them into pleasant 'Little Stories'.⁸ The title of J.G.'s *A Play-Book for Children to Allure Them to Read Assoon [sic] As They Can Speak Plain*, published two years later in 1694, displays the same conviction that entertainment catalyses instruction. Its subtitle - 'Composed of Small Pages On Purpose Not to Tire Children, and Printed with a Fair and Pleasant Letter' - exhibits an awareness that children ought to be provided with distinctive books of their own.

A long succession of pedagogical thinkers and practitioners followed Locke into print, of whom Jean-Jacques Rousseau was probably the most influential. Rousseau may have warned, in *Émile* (1762), against forcing boys to read too early, but the attempt to systematise education that he and many others were embarked on inevitably resulted in the publication of more, and more carefully crafted, children's books. Children in the 1780s should have been congratulating themselves 'on the circumstance of being born in those auspicious times, when children are ... the peculiar objects whose felicity philosophers are studying to promote', wrote the Frenchman Arnaud Berquin in *L'Ami des enfans* (1782-83), a work quickly translated into English so insistent was the requirement for new children's books.⁹ New educational methods were recommended, and many new schools were established. Even if in many boys' schools an antiquated classical curriculum remained in place, in many other educational contexts - the girls' school, home education - new books, designed especially for children, were urgently demanded and increasingly supplied.

Equally significant in the establishment of children's literature as a separate entity were developments within the book trade itself. The government ended pre-

publication censorship in 1695. An Act of 1710 did much to safeguard literary property, and a 1774 court case ended perpetual copyright in England. All this created a more vibrant publishing industry, with greater commercial security and increased access to established revenue streams, and a wider distribution of risk between printers, publishers and retailers - a climate that encouraged entrepreneurialism and innovation. Technological innovations also helped. New printing methods, especially for illustrations, were developed, and new binding techniques pushed down prices and facilitated easier transportation of books.

The professionalisation of literature was also important. A move away from a patronage system to the open market helped authors of low-status, potentially mass-market products such as children's books. Even more crucial was the change in the status of the novel. At the start of the eighteenth century, the novel had been widely seen as a moral form suitable for the whole family. Increasingly though, novelists were declining to act as the guardians of the moral welfare of the nation and its youth, and the didactic element was replaced by greater emphasis on form, style and narrative, amatory and erotic elements, or psychology complexity. These shifts encouraged a new literature for children. In effect, children's literature filled the void which the novel's rise to 'maturity', and move away from moral didacticism, had left behind.

Perhaps most important of all in the genesis of children's literature is the socio-economic context. Ian Watt's thesis, in his 1957 *The Rise of the Novel*, that the growth of a middle class led to the rise of the novel might have been widely questioned, but the increasing affluence of certain sections of society was certainly a determinant of the expansion of the market for print. The consumption of non-essential commodities increased hugely in the eighteenth century, and children's books were at the centre of this 'consumer revolution'. With handsome type, attractive illustrations, decorative binding and sometimes even gilt-edged pages, many early children's books were evidently designed to appeal to children's wish to possess them. The establishment of a more strongly defined and self-identifying middle class may also have benefitted the children's book market by creating demand for a specifically bourgeois children's literature, contaminated neither with plebeian associations (like chapbooks) nor aristocratic tastes (as transmitted in romances or even fairy tales). But just as crucial as any rise in class consciousness or spending power was the growth of the perception that social elevation was actually possible,

even purchasable. Education, and educational books for children, were naturally regarded as one possible motor of social mobility – a point succinctly encapsulated in this 1808 title: *The Alphabet of Goody Two-Shoes, by Learning of Which She Soon Got Rich*. To educate a child became an investment, the potential returns of social prestige and prosperity easily outweighing the initial outlay. And social advancement is one of the principal themes of eighteenth-century children's books. John Newbery's original *Goody Two-Shoes* (1765), for example, dramatises not fairy-tale hopes of sudden, random, social elevation, but the possibility of advancement through education and hard work. The characteristics that lead to advancement are not the traditional moral virtues of Cinderella, but the much more commercial qualities of the successful businessman or wise housewife: diligence, thrift, caution, honesty.

Domestic origins

One further cultural shift, important in catalysing the beginnings of children's literature and doing much to shape the way it developed, requires more detailed attention. This is the new understanding of parenthood that emerged in Britain from the early eighteenth century. In particular the proprieties of motherhood were the subject of enormous interest and endorsement, this discourse coming almost to dominate conduct books and medical treatises, as well as portraits and *belles lettres*. 'The Assembly of the Birds', a fable inserted into Sarah Fielding's children's book *The Governess, or, the Little Female Academy* (1749) neatly sums up the principal characteristics of the new, idealised motherhood. In a competition to find the happiest of all birds, it is the dove who wins, even though – in fact precisely because – she does not attend the contest, preferring to remain at her nest, nurturing her brood and awaiting the return of her mate. Such devotion to the home, and especially to children, was increasingly enjoined on men as well, but it was the duties of maternity that were most emphatically stressed. Maternal breast-feeding (as opposed to the use of wet nurses) and the personal supervision of all aspects of infancy were presented as physically and psychologically beneficial to children, but also socially proper, morally virtuous, and even patriotic, the surest defence against foreign foes and the best foundation of empire. All this is neatly summed up in the Reverend John Bennett's *Strictures on Female Education* (1787):

When does she [woman] appear to so much advantage, as when, surrounded, in her nursery, by a train of prattlers, she is holding forth the moral page for

the instruction of one, and pouring out the milk of health to invigorate the frame and constitution of another? When is her snowy bosom half so serene, or when thrills it with such an innocent and pleasing rapture, as in these silent moments of domestick attention, or these attitudes of undissembled love?

Worth noting here is the role prescribed for the mother in educating her children. Bennett professes himself shocked that a mother could resign the education of her children to a school or a governess. 'No;' Bennett insisted, 'reason, religion, the thrillings of affection, the voice of nature, and the voice of God, the interests of society, the happiness of private life, the honour, the dignity and *true policy* of woman – all say, that a *mother* should be the *preceptress* of her children'.¹⁰

The great benefit of maternal education, it was held, was that mothers would be willing to personalise curricula according to the individual needs of their children. Locke's educational philosophy imagined all children to be the same, their blank-slate minds developing only according to how they were taught. But, as Mary Wollstonecraft put it, 'Every child requires a different mode of treatment'.¹¹ In practice, this meant that mothers were being encouraged not only to design their own lesson plans but also to devise new pedagogical strategies and produce their own educational aids. Instead of 'frequently repeating tiresome Lectures', wrote another commentator, the 'tender Mother successively contrives a thousand new and pleasing Methods to influence her Children.' She will deploy 'little Surprises; Novelties artfully managed; Walks chosen on purpose to introduce new Questions; agreeable Recitals; a Variety of historical Cuts; every thing, in short, is employed to raise the Curiosity, and fill up the Vacuities of that Intelligence which only waits for Ideas.'¹²

Eighteenth-century fiction presents many of these innovating mothers: the eponymous heroine of Samuel Richardson's novel *Pamela, or Virtue Rewarded* (1740-41) is perhaps the classic example, a paragon who, after her marriage to the rakish Mr. B, invents educational stories to tell the children. But there is evidence that real-life mothers conformed to this ideal too. Aristocratic and even royal mothers often boasted in their letters of active engagement in their children's education. But the most astonishing evidence of such innovating practices is the collection of educational tools and texts produced during the 1740s by Jane Johnson, wife of an independently-wealthy vicar. Johnson manufactured over four hundred cards, booklets and sets of tiles, all designed to help her teach her children before the boys were sent away to school aged eight or ten. Perhaps the most remarkable single object

is ‘A very pretty Story to tell Children when they are about five or six years of age’ (1744), a sort of moralised fairy story. In the tradition of home-made stories, Johnson personalised the narrative, naming the two central characters after her two oldest children. What is striking about all Johnson’s artefacts is the care with which they were made, and her evidently very substantial investment time and money. The images are skilfully drawn and coloured; the texts expertly composed or painstakingly transcribed; the cards and booklets are carefully cut and trimmed, and sometimes augmented with commercially-available prints or paper. These were exceptionally fine examples, but it seems not unlikely that many of Johnson’s contemporaries produced similar materials for their children, even if, regrettably, they have not survived.

Jane Johnson was producing these materials between 1742 and 1747, just after Richardson had described the ideal of maternal education in *Pamela* and at the same time as Thomas Boreman, Mary Cooper and John Newbery were making their experiments with publishing children’s books in London. The agreement of dates makes it difficult to resist speculating, as Victor Watson has done, that the commercial ventures should be understood not as ‘the “beginning” of children’s literature’, but as the emergence into the public realm ‘of a traditional private and domestic nursery-culture - undervalued, orally transmitted from one generation to the next, responsive to changes in contemporary thinking, making a pragmatic use of available materials, and mostly sustained by mothers.’¹³ This is almost to accuse Newbery and others of expropriating somebody else’s property, profiting from something that had been available for free, and masculinising something that had previously been produced and controlled by women. But the commodification of homemade products was common in eighteenth-century print culture. Alphabet and picture cards or tiles (common educational aids), ‘dissected maps’ (geographical jigsaws) and ‘flap-books’ (with pages glued at the edges so that they could be turned up or down to reveal new scenes) were all apparently first made at home before they went into commercial production in the second half of the eighteenth century. And notably, what was being appropriated by the producers of these new commodities was not only the product itself, but the whole ethos of maternal education. When Ellenor Fenn published *The Art of Teaching in Sport* (1785) to accompany a set of educational toys, she was adamant that the book was to be used only by a mother (or perhaps an

elder daughter). We should not regard the commercialisation of domestic education as a kind of piracy, then, but rather as two elements of the same movement.

Nor should we imagine that commercial children's literature suddenly superseded domestic practises and homemade products. Rather, printed and homemade children's texts continued to be produced in tandem. *Fables in Monosyllables* (1783), also by Fenn, gives a nice indication of this symbiotic relationship. Her preface explains 'To My Little Readers' how the book was designed for one little boy:

One day I met with some nice, clear, large print let-ters; and I cut them out, and stuck them on card; then laid them thus, c-a-t – cat, d-o-g – dog; and he said the words at sight.

Was this not nice?

Then it came in mind to print with a pen for him; so I made tales of the dog, and the cat, and such short words – Should you not jump for joy? – He did.¹⁴

Fenn had apparently taken a commercially available product (the printed letters), stuck them onto card and turned it into an educational game, then written stories based on this game, and then published a book based on these stories. The home-produced and the commercially-available were intertwined.

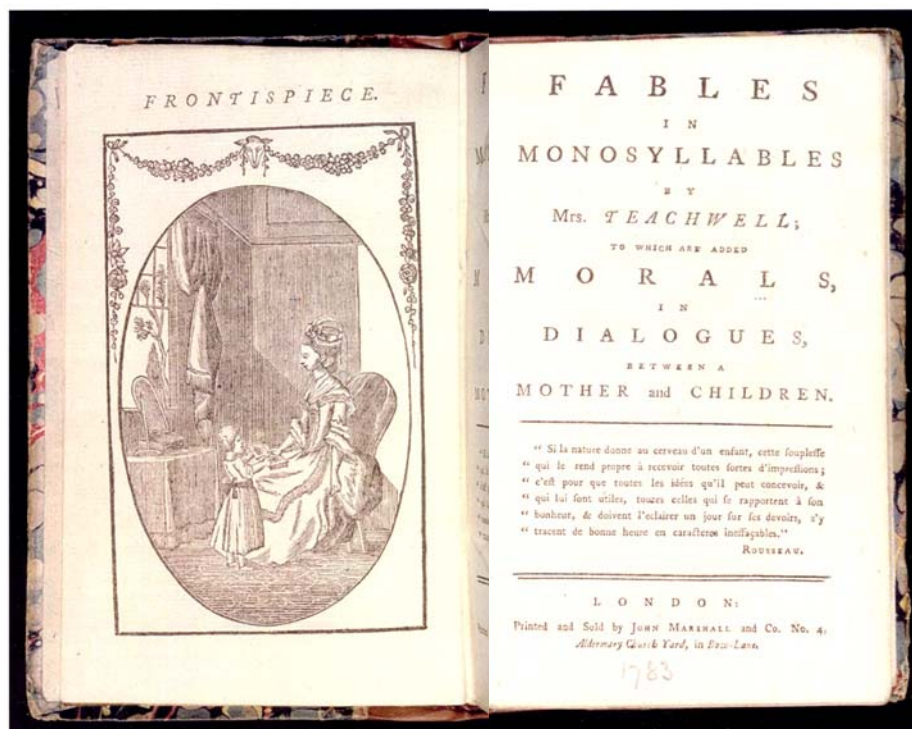


Figure 1: Lady Ellenor Fenn, *Fables in Monosyllables*. London: J. Marshall, [1783], frontispiece and title-page

Indeed, the role of the mother as the proper provider of education was continually stressed throughout the first generations of commercial children's literature. She is placed in the very most prominent place possible – the frontispiece – in many books, including Newbery's *A Little Pretty Pocket-Book* and Fenn's *Fables in Monosyllables* (fig.1). Here she hands over a book, doubtless *Fables in Monosyllables* itself, to a child, presumably her own. The symbolism is clear: this mother is giving her child the book as a continuation of her own tuition, and, in more general terms, the book is being identified as an admissible component of domestic education. The book's full title - 'Dialogues between a Mother and Children' – confirms how the book should be used, and the preface directly address the 'judicious mother' who 'condescends to prattle with her children', and 'thus infuses ideas in their tender minds, whilst she engages their affections'. Also characteristic of the children's books of this period is the dedication to *Fables in Monosyllables*, a carefully choreographed acknowledgement that the book had been written for a particular child (in this case, her adopted son): 'You are now at the same age as my boy was, when I wrote this book for him'.¹⁵

Stressing that their books were first produced for their own children was a rhetorical act, designed to place the new work in a respectable tradition, linking it with conduct books written for particular children throughout the early modern period, such as Fénelon's *Télémaque* or Lord Chesterfield's *Letters Written to his Son* (1774), and perhaps to such widely-known cultural motifs as St. Anne teaching the Virgin, or Venus teaching Cupid. It asserted the efficacy of the books, arguing that the text had been trialled by real children and found beneficial. It might be seen as a staking out of territory: 'It seems ... a very easy task to write for children', wrote Maria Edgeworth, before adding 'Those only who have been interested in the education of a family ... who have daily watched over their thoughts and feelings ... can feel the dangers and difficulties of such an undertaking', effectively disallowing anyone but mothers from producing children's literature.¹⁶ But it also may have acted as an apology for the 'intrusion' into the public sphere by women professedly anxious about transgressing against domestic propriety. Thus in 1785 Dorothy Kilner insisted that she had 'written without the most distant thought of publication' and reluctantly 'consented' to publish only after her friends had convinced her of 'the service in future life, [the book] may possibly afford you, my dear children.'¹⁷ These pre-

emptive justifications were placed in the paratextual ‘vestibules’ of the books – prefaces, dedications, frontispieces – because they were designed to reach parents choosing books for their children to use, not the children themselves. This gives an indication of what was surely the principal purpose of the claim that the books had been designed for, and first used by, actual children: the alleviation of any anxiety that real-world mother-child relations could be destabilised by the new commodity. These paratexts offered the assurance that children’s literature was not intended to supplant, but to supplement, the parent.

Specific and symbolic origins

Another way of thinking about the origins of children’s literature is to consider what is known about the genesis of individual books. Originary ‘myths’ have developed around many of the most successful. These are very often accounts of how the book grew from a story told privately by a particular adult to particular children. Carroll’s Liddell girls, Barrie’s Llewelyn Davies boys and Rushdie’s Zafir have already been mentioned, but others are to be found in every period and genre. Robert Louis Stevenson famously based *Treasure Island* (1881) on the map he made for his stepson, and unfolded the story to him every night as it was being written. Frances Hodgson Burnett wrote *Little Lord Fauntleroy* (1886) in response to her son Vivian’s questions about the English aristocracy, and modelled the hero on him. G. A. Henty wrote his first adventure story, *Out on the Pampas* (1871), for his own children, whose names he used for the four protagonists. A. A. Milne turned his son’s playthings into characters in the *Pooh* stories. Thomas Hughes wrote *Tom Brown’s Schooldays* (1857) to counsel his eight-year old about school life. It is ‘common knowledge’ – repeated in biographies, reference books and on countless websites - that *The Wind in the Willows* (1908) and *The Hobbit* (1937) began as bedside stories, that *Watership Down* (1972) was first told to Richard Adams’ daughters on long car journeys, that *The BFG* (1982) was for and about Roald Dahl’s granddaughter Sophie, that Robert Cormier’s son actually did refuse to sell chocolates for his school’s annual sale. Although some authors try to repudiate such myths, others have endorsed or even instigated them. Of his prize-winning *The Machine Gunners* (1975), for instance, Robert Westall recalled,

I ... only intended to read it to my son. It was my gift to him.... I read him the chapters as soon as I had written them, at Sunday teatime. He was the most

savage of critics: if a part bored him he'd pick up a magazine and start reading that instead. The parts that left him cold, I crossed out, which is perhaps what gives the book its pace. But I had no thought of trying for publication. ... It is, I suppose, ironical that a book written solely for one boy has sold over a million copies.

Echoing C. S. Lewis' views on the 'good ways' of writing for children, Westall has mused 'Perhaps all the best books start by being written for only one child, and that child very close to you.'¹⁸

No doubt many of these accounts are perfectly true, but the basic story of a tale told by a parent to a child, with publication only as an afterthought, has been so recurrent that it must often seem more symbolic than biographical. Certainly these accounts can sometimes be very tightly bound together with the works themselves. Take the complicated though conventional origin story behind William Makepeace Thackeray's *The Rose and the Ring* (1855) for instance. First told to the unwell daughter of a friend, the story was based on pictures Thackeray had drawn for his children, and was then finished when his own daughter became ill. Because it is largely concerned with matriarchal power and its absence, U.C. Knoeflmacher reads the fairy tale as an attempt 'to reinstate the maternal femininity' from which Thackeray 'felt so profoundly cut off' by childhood separation from his own mother and then the insanity of his wife, the mother of his children. By emphasising Thackeray's attempt 'To be father and mother too', as he later put it, the originary story endorses, and almost becomes part of, the literary text.¹⁹ The same is true, more famously, with the 'originary myths' that have grown up around *Alice's Adventures in Wonderland* and *Peter Pan*. Most biographers and critics, and many general readers too, would struggle not to read the texts in the light of, respectively, what is known (and surmised) of Carroll's relationship with Alice Liddell and Barrie's with the Llewelyn Davies boys.

Taking a longer view though, the continued emphasis in these originary myths on individual adults telling stories to individual children can be understood as the persistence of the motif that had been such an important element in the establishment of children's literature in the eighteenth century. The stories remain a sort of paratext, preparing the reader (the child end-user, but more especially the adult purchaser) for the text. One might argue that these originary stories are demeaning, for by rooting children's literature in the domestic they necessarily construct the children's author as

an amateur, however gifted. Portraits of children's authors can exhibit this clearly: the images of E. Nesbit and Enid Blyton owned by the UK's National Portrait Gallery for instance show them with their daughters sitting at their feet. It is difficult to imagine two more professional authors than Nesbit and Blyton yet their authorial success, the portraits assert, emanates from their motherhood, not their literary prowess or commercial acumen. But these images, like the origin stories in general, are the equivalent of eighteenth-century frontispieces, and, even if they belittle the authors and the genre, they still perform a particular kind of ideological work that requires investigation.

Here, for instance, is another paratext, Rudyard Kipling's invocation of his daughter 'Effie' as the inspiration for some of his early *Just So Stories for Little Children*:

Some stories are meant to be read quietly and some stories are meant to be told aloud. ... All the Blue Skalallatoot stories are morning tales (I do not know why, but that is what Effie says). All the stories about Orvin Sylvester Woodsey ... are afternoon stories because they were generally told in the shade of the woods. You could alter and change these tales as much as you pleased; but in the evening there were stories meant to put Effie to sleep, and you were not allowed to alter those by one single little word. They had to be told just so; or Effie would wake up and put back the missing sentence.²⁰

Kipling presents Effie as his muse, which no doubt she was. But the domestic origin of the stories is very strategically deployed. It frames the stories neatly, and advertises their particular qualities and merits. It enables Kipling to create a hinterland for them, as if they have emerged from a whole mythology (the Blue Skalallatoot and Orvin Sylvester Woodsey stories no longer exist, if they ever did). And it endows Effie, and through her all child readers, with a flattering agency in the creation and conservation of stories. But it also continues to do what those eighteenth-century prefaces and dedications had done. It asserts that the text had been successfully 'road-tested'; it apologises, albeit archly, for presuming to intrude the domestic into the public sphere; it allays any anxieties that a children's book might somehow usurp the role of the parent.

There may be many reasons, then, both specific and general, factual and symbolic, unconscious and contrived, for these biographical accounts of the inceptions of children's books. But these originary stories are at least partly the

vestige of the historical origins of children's literature, developed at first within the home, and then as a commercial product that deployed a rhetoric of domesticity to justify and advertise itself. In this sense, all these different kinds of origin – the historical, the domestic and the biographical – coalesce. It seems that even today, children's literature has not been entirely able to escape the conditions, and anxieties, of its origins.

¹ 'Lewis Carroll's Diaries', 6 August 1862, in *Alice's Adventures in Wonderland*, ed. Richard Kelly (Peterborough, Ontario: Broadview, 2000), p.244; Rosalía Baena, 'Telling a Bath-Time Story: *Haroun and the Sea of Stories* as a Modern Literary Fairy Tale', *The Journal of Commonwealth Literature*, 36 (2001), 65-76.

² C.S. Lewis, 'On Three Ways of Writing for Children', in *Of This and Other Worlds*, ed. Walter Hooper (London: Fount, 1984), p.44.

³ F. J. Harvey Darton, *Children's Books in England*, third ed. rev. Brian Alderson (1932; Cambridge: Cambridge university Press, 1982), p.1.

⁴ Peter Hunt, *Criticism, Theory and Children's Literature* (Oxford: Blackwell, 1991), p.67.

⁵ Gillian Avery, 'The Puritans and their Heirs', in *Children and their Books. A Celebration of the Work of Iona and Peter Opie*, eds. Gillian Avery and Julia Briggs (Oxford: Clarendon Press, 1989), pp.95-118 (p.113).

⁶ Barbara Wall, *The Narrator's Voice. The Dilemma of Children's Fiction* (London: Macmillan, 1991), pp.2 and 9.

⁷ Sarah Trimmer, *An Easy Introduction to the Knowledge of Nature* (1780; London: J. Dodsley, 1781), p.v; Hannah More, *Strictures on the Modern System of Female Education* (2 vols., London: Cadell and Davies, 1799), vol.1, p.170.

⁸ Roger L'Estrange, *Fables of Æsop and Other Eminent Mythologists with Morals and Reflexions* (London: R. Sare et al, 1692), pp.2-3.

⁹ Arnaud Berquin, *The Children's Friend; Consisting of Apt Tales, Short Dialogues, and Moral Dramas*, trans. Mark Anthony Meilan (London: 'for the translator', 1786), p.36.

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- ¹⁰ John Bennett, *Strictures on Female Education; Chiefly as it Relates to the Culture of the Heart* (London: 'for the author', 1787), pp.95-96 and 151-52.
- ¹¹ Mary Wollstonecraft, *Original Stories, From Real Life* (London: J. Johnson, 1788), p.vii
- ¹² Noël-Antoine Pluche, *Spectacle de la Nature: or, Nature Display'd* (6 vols., London: R. Francklin *et al*, 1763), vol.6, pp.38-39.
- ¹³ Victor Watson, 'Jane Johnson: A Very Pretty Story to Tell' in *Opening the Nursery Door: Reading, Writing and Childhood 1600-1900*, eds. Mary Hilton, Morag Styles and Victor Watson (London: Routledge, 1997), pp.31-46 (p.45).
- ¹⁴ Ellenor Fenn, *Fables in Monosyllables by Mrs. Teachwell* (London: John Marshall, [1783]), pp.xi-xii.
- ¹⁵ Fenn, *Fables in Monosyllables*, p.ix and v.
- ¹⁶ Maria Edgeworth, *The Parent's Assistant; or, Stories for Children*, Part I (London: J. Johnson, 1796), p.iv.
- ¹⁷ [Dorothy Kilner], *Miscellaneous Thoughts in Essays, Dialogues, Epistles, &c.* (London: J. Marshall, 1785), pp.iv-v and ii.
- ¹⁸ Robert Westall, *The Making of Me: A Writer's Childhood*, ed. Lindy McKinnel (London: Catnip, 2006), pp.186-87; and 'How Real Do You Want Your Realism?', *Signal*, 28 (1979), 34-46.
- ¹⁹ U.C. Knoeflmacher, *Ventures into Childland: Victorians, Fairy Tales, and Femininity* (Chicago: University of Chicago Press, 1998), pp.75-76.
- ²⁰ 'Preface' to the 'Just So Stories', *St Nicholas Magazine* (December 1897), rpt. in Rudyard Kipling, *Writings on Writing*, eds. Sandra Kemp and Lisa Lewis (Cambridge: Cambridge University Press, 1996), p.47.

兒童文學的起源

The Origins of Children's Literature

摘錄：The Cambridge Companion to Children's Literature 書中章節

翻譯：臺北市立教育大學幼兒教育學系副教授金瑞芝、臺北市立教育大學幼兒教育學系副教授陳銀瑩

許多淵遠流長的兒童文學作品都有個故事。像路易斯·卡洛爾(Lewis Carroll)創作《愛麗斯無止盡的的冒險童話 (Alice's Adventures')》(日記中的命名)，就是在他和愛麗斯、羅倫那、愛地斯林道於 1862 年在遊艇上編織的童話故事；《彼得潘》是源自於巴里(J. M. Barrie)和五位戴維斯(Llewelyn Davies)男孩的真摯友誼；沙蒙·魯西迪(Salman Rushdie)為兒子黎斐爾而寫《哈樂與故事之海 (Haroun and the Sea of Stories)》，他兒子就如同故事主角哈樂 (Haroun)，幫助了父親重拾說故事的能力。這些故事就如同其他文學作品一樣，其真實性是值得進一步探究的。儘管如此，這些作品的普及性和歷久不衰是事實。我們好似希望兒童文學經典作品都需要這樣的故事，然實際上我們是想確認兒童文學之緣起背景，尤其是緣起於成人告訴兒童的故事。路易斯(C.S. Lewis)認為這是寫作的「好」方法，「印刷故事是來自於敘說給兒童聽的故事，以生動的聲音和節奏敘說」，其實在路易斯的手札裡指出這是非常糟糕的作法，「不論自己是否喜歡，作者就是想盡一切辦法發現什麼是兒童想要的，然後就給他們」。但是，當我們深入探索兒童文學的歷史起源，路易斯認為的糟糕作法正是兒童文學的濫觴：成人創造一個新商品，精心設計想要給聽眾想要的、而不是需要的東西。

在這篇文章中，要呈現兒童文學的三種不同起源：首先，兒童文學的歷史源頭是一項商品；其二，兒童文學是來自於成人說故事給兒童的文化；其三，每個文學作品的內涵都是其來有自的。這篇論文的目的是要澄清，此三者並非像路易斯認為的有矛盾或不協調，而是互相關連的。

歷史起源

大部分的文化歷史學者同意兒童文學起源於英國十八世紀中期。1744 年約翰紐伯理 (John Newbery) 出版的一本綜合圖畫、童謠、猜謎、故事、字母及課文的道德書籍，富含教導與娛樂功能的《口袋小書 (A Little Pretty Pocket-Book)》，被公認為最重要的起源點。因為紐伯理堅稱該書是寓教於樂，正是洛克 (John Locke) 於 1693 年(“Some Thoughts Concerning Education”)所提倡的策略，因此在當時紐伯理的歷史重要性有被誇大之虞。其他倫敦有些作者的作品甚至在他之前或同時在競爭，例如湯瑪斯包曼 (Thomas Boreman) 於 1730 年為兒童娛樂而寫的《三百隻動物側寫 (Description of Three Hundred Animals)》及瑪莉和湯瑪斯古柏 (Mary and Thomas Cooper) 於 1742 年出版的《兒童的新玩意 (The Child's New Play-Thing)》包含字母、猜謎、對話、故事和歌謠的學習素材，

然當時卻只有紐伯理留存下來，他所建立的兒童文學出版王朝一直延展到十九世紀。紐伯理是第一個將兒童書籍商品化的成功業者，且他用的是最簡單的公式：他將成人認為兒童所需要之教導性的素材、以娛樂形式加工包裝後，轉化為兒童應該會要的東西。

紐伯理和同僚在當時並沒有冒然創造所謂的兒童文學。不論是宗教或是世俗性的教導書籍，一直以來都是直接針對兒童行銷。在英國印刷書籍中，威廉·卡克思頓(William Caxton)《禮儀書 (*Book of Curtesye*)》(1477) 及他翻譯的《高塔武士之書 (*The Book of the Knight of the Tower*)》(1484)，分別提供男孩和女孩在貴族家庭中行為舉止方面的教導。法蘭西·斯席格(Francis Seager)的詩作《美德、兒童教養、青年義務學習手冊 (*Schoole of Vertue and Booke of Good Nourture for Chyldren, and Youth to Learn Theyr Dutie By*)》(1557) 是文藝復興時期之兒童禮儀書籍。在十八世紀初期，書籍針對的族群更擴大；喬治·費雪(George Fisher)的《導師或青年最佳同伴 (*The Instructor; or, the Young Man's Best Companion*)》(1727) 是一再重刷的手冊，包含讀寫算習題和教導如何書寫正式文件、精確測量、園藝、醃製和染布等。此時期約翰·福斯的《殉教者之書 (*Book of Martyrs*)》，直接針對兒童、約翰·班揚(John Bunyan)的《鄉村童謠 (*Country Rhimes for Children*)》(1686) 後來以《神聖徽章 (*Divine Emblems*)》聞名、湯瑪士吉兒的《兒童教導 (*Instructions for Children*)》(1707)、依薩克·華特茲(Isaac Watts)的《神聖之歌 (*Divine Songs*)》(1715)，將宗教和道德課題融入詩節。詹姆士·簡威(James Janeway)《兒童皈依信仰的明證：神聖和典範的生活以及數名幼兒歡喜死亡 (*A Token for Children being an Exact Account of the Conversion, Holy and Exemplary Lives and Joyful Deaths, of several young Children*)》(1672)，這些名著都是十七世紀末由清教徒出版的兒童書籍，為了要告誡兒童規避世俗誘惑和指引艱苦的救贖道路。這種教導式書籍並沒有突然於1740年消逝，然簡威對兒童虔敬死亡的描述與後來兒童文學溫婉風格，剛好是決然的對比，即便如此這些書籍到十九世紀仍存在著。

此外，對兒童娛樂訴求的書籍也早在1740以前即存在。羅伯特華頓於1738年出版《*Historice Pueriles*》一本富含有趣故事的文選。於1699年有一本教導男孩政治和道德相關事物的故事，艾比·范隆(Abbé Fénelon's)的《尤里西斯之子塔泰勒馬克斯的冒險 (*Les Aventures de Télémaque fils d'Ulysse*)》，在當時相當暢銷，一年內這本法文書即有英譯本問世。實際上，兒童所閱讀的並不純然為他們而寫，書中有很多來自日記、札記、騎士情懷的記事小說、童話、寓言、廉價書和民謠。其中，於1510年首刷的《修士和男孩 (*The Friar and the Boy*)》可謂第一本以兒童為訴求的故事書，因為這是一本描述小男孩用神奇的護身符讓殘暴的後母失去控制地一直放屁。然若此本書視為兒童文學的話，那還有更早期的書籍也是（雖然是針對混合族群）。中世紀史學專家認為兒童文學（以內容和讀者群而言）始於中世紀。許多坎特伯里（位於英國東南部）傳說之摘要還保存著，那些就是特別為兒童設計和使用的。更有甚者，認為許多來自中國、古羅馬和希臘、古埃及、西元前三千年古蘇美的兒童素材是兒童文學的源頭。

這些不同的論點會爭議不斷，是因為定義不明。當我們問到第一本兒童書籍為何，就等於在問兒童文學是什麼。兒童文學是指那些特別為兒童所設計、只有兒童能閱讀的

書籍？而不是那些為了成人或混合年齡層的閱讀者（也包含兒童）的書籍？是否應該限於如哈維·達頓 (F.J. Harvey Darton) 形容的「能給兒童自發喜樂」的書籍？還是兒童書籍是真的能吸引兒童、或至少如彼得杭特(Peter Hunt)堅持「為兒童而寫、為正值童年之兒童而寫」？要解答這個問題，最大的障礙是我們並不知道誰讀了哪些書，也不知道他們對書籍的想法為何。我們會認為清教徒於十七世紀末出版的書籍太蠻橫地敬神，不會有兒童會覺得喜樂，但也有證據顯示那些書籍讓人增能和具有娛樂性，不論成人或兒童都會愛好。1821年有一位成人讀者稱簡威 (Janeway) 的《兒童代幣 (Token for Children) 》為「最具有娛樂性的書籍」，而且她和兒子每天晚上閱讀都「從不厭倦」。

另一個定義兒童文學的方式是依據文本的品質。「適宜」的兒童書籍是包含兒童角色、而非神奇的英雄或童話角色、亦非無足輕重人物如「友善的保麗」或「害怕的法蘭西斯」這類十八世紀兒童文學的主角。也許真正的兒童書籍是從兒童觀點出發、以同理角度呈現的；抑或如芭芭拉·華爾 (Barbara Wall) 所言，作者「知覺讀者為兒童而能用不同的敘說方式」，是一種特殊的「敘說者和敘說對象的關係，是兒童文學的重要指標」。但此種原則性的論述就會招致分歧的見解，因為兒童文學發展非常多元，乃至於很多作品都會逾越這些界線。

比較少爭議的定義方式，就是回到十八世紀中期，先不論讀者群、讀者反應、文本特質等問題，兒童文學是一項商品、是在紐伯理時代商業化建立的產品，出版商第一次針對兒童和家長為對象、投注相當的資本行銷的產品。不久之後，其他出版商如約翰馬修以及威廉達頓，開始以更大規模經營兒童書籍，而其他主流出版商也開始關注這個新興市場所帶來的商機。兒童書籍的外觀和成本都迥然不同於成人書籍，在報紙的宣傳版面也是分開的，在雜誌期刊也出現評論短文；於十八世紀末期，作者開始認定自己是兒童書籍的作家。

兒童文學的「發明 (invention) 」是非常快速的。在 1750 年，兒童文學是獨特的，這樣的概念堪稱新奇，但到 1780 年，作者會憂慮「若把童書加入著作產量，是非常膚淺的」，十八世紀末評論家開始抱怨「這些短小、娛樂性、感性的青少年書籍的盛產，使得真正的知識或真正的虔敬...受損了」。這些焦慮促使莎拉·崔米爾 (Sarah Trimmer) 成立第一個兒童文學評論刊物《教育的監護者 (the Guardian of Education) 》(1802-1806)。重要的問題是，這種盛產如何發生的？這個問題沒有簡單的答案。然很明確的，有一系列的因素使得兒童文學成為一項文化和商業的產物；而且這樣的結果並非發生於一朝一夕，而是走過十七和十八世紀的漫長歷程。

催生兒童文學的重要推手，就是兒童在近代獲得的認可地位。菲力普·愛瑞司 (Philippe Ariès) 認為童年（為一段獨特的生命週期，有不同的需求）一直到十七世紀才產生的概念，這個想法一直都存有爭議。即便如此，他認為家長和社會逐漸對兒童展現關切和興趣，是相當有說服力的說法。英國在 1720 到 1770 年人口成長約二成，兒童也越來越多，在當時人口結構和文化變遷的脈絡中，社會對兒童也越來越關切，也願意在心理情緒和經濟方面給予關注。

教育也隨之而變。對愛瑞司而言，這也是一種新的信念：兒童需要宗教教育，不論男孩或女孩在步入成年前，都需要一段時期的特殊待遇，這段時期就叫做「童年」。因此，跟隨洛克最著稱的理論，教育哲學也趨向一種顯學。簡單的遊戲和書籍可以激發兒童的學習，誘發他們閱讀，這些通常被認為是兒童文學的濫觴。但實際上，洛克的想法是受到這股潮流的影響，而不是一個嶄新的創舉，在 1692 年（在《*Some Thoughts Concerning Education*》出版前一年），羅伯（Sir Roger L'Estrange）已在倡導「課業本身即是黃金屋」，將課業融入輕鬆的「小故事」。在 J.G. 「誘使兒童閱讀的遊戲書」這本在 1694 年出版的書名，即可看出寓教於樂的信念。從次標題「由少許頁數和愉悅文字組成，有意不讓兒童感到疲憊」亦顯示出--兒童應該有屬於他們自己的書籍—此種意識。

緊跟著洛克出現許多教育哲學家和工作，其中羅素（Rousseau）堪稱最有影響力的後繼者。羅素在《愛彌兒（*Émile*）》（1762）書中雖然提出警示，反對強迫男童太早閱讀，但羅素和其他哲學家在教育思想的深耕和著墨，促使更多更精緻的兒童書籍問世。生活在 1780 年代的兒童應該「會為自己感到慶幸，因有許多哲學家正努力提倡他們的價值」，這是一位法國作家 Arnaud Berquin 寫在《*L'Ami des enfans*》（1782-1783）書中。新的教育方法和新的學校紛紛提出和建立，儘管男童學校仍維持既有的傳統課程，但在其他教育環境或體制，例如女童學校、在家教育等，對專門為兒童設計的書籍就有很大的需求，也快速地供應。

另一個讓兒童文學發展為顯學的重要推手，就是出版業的興起。政府在 1695 年取消了出版品檢查，在 1710 年法案更進一步保障文學財產、1744 年判例終結英國的終生著作權。這些趨勢讓出版業邁向蓬勃發展，出版商有更好的安全保障，風險在印刷業、出版商、銷售商之間分散，這樣的氛圍促成企業發展和創新。技術方面的革新，如新的印刷技術（尤其在圖像方面）、新的裝訂技術降低書籍價格，也讓書籍更易於搬運和運輸。

文學的專業性發展是非常重要的。從贊助方式到開放性市場，這種轉變幫助低地位的作家（尤其是大量生產兒童的書籍）。更殘忍的是小說地位的改變，在十八世紀初期，小說被認為是闔家共賞之道德性文體形式，逐漸地小說家拒絕再扮演國家社會的道德保母，這種教導式的內涵被更豐富的形式、風格、敘事體、愛情的、刺激性、深層心理的元素所取代，也帶動兒童文學一股新的潮流。實際上，兒童文學剛好填補了小說潮流轉變後所遺留的空缺。

也許在所有影響兒童文學起源的因素中，最重要的是社會經濟脈絡。昂華特在 1957 年《小說的興起（*The Rise of the Novel*）》的論文中，提出中產階級的成長帶動小說的興起，這個想法雖然受到質疑，但社會某個階層人口的富足確實會影響出版業的蓬勃發展。在十八世紀這種非基本消費行為快速增長，而兒童文學正好恭逢「消費革命」之中。兒童文學書籍有著有吸引力的圖畫、精美的裝訂（有時還有鑲金裝飾），這些都是精心設計、要吸引兒童閱讀的方式。而中產階級者也幫助兒童文學市場的發展，他們對兒童文學的品味和需求，並未和平民化的廉價書或貴族風書籍（如愛情小說、童話文體）的

市場混淆在一起。然而，階級意識或權力概念影響所及，就是帶動人們向上流動的知覺，認為地位是可以改變的、甚至是購買的。教育或兒童教育書籍被視為社會流動的動力，這種意識充分反映在 1808 年《好樣兩隻鞋小姐的故事，學會了馬上就富有 (*The Alphabet of Goody Two-Shoes, by Learning of Which She Soon Got Rich*) 》的書名中。教育兒童是一項投資，有名望和財富的實質回報，十八世紀兒童文學的主題之一，就是向上流動。約翰紐伯里的原著《好樣的兩隻鞋 (*Goody Two-Shoes*) 》(1765)就是描述辛勤工作和教育促使向上流動的故事，其不是從天上而降的童話或故事。故事主角之所以能向上流動，並不是像灰姑娘那種擁有傳統美德者，而是具有商業特質如勤勉、節儉、謹慎、和誠實的商人或聰明主婦。

家庭起源

另一個文化的遞變，在促進兒童文學形成與發展具有重要意義，值得仔細的關注。從十八世紀初期的英國開始對於「親職」開展了一番新的觀點。尤其對於什麼是合適的母職成為大眾關心的對象，這些的討論主導了當時的書籍和醫學論文，同時也影響了肖像畫創作與純文學。在 Sarah Fielding 的童書《*The Governess*, 》或是《*the Little Female Academy*》(1749) 裡有一則寓言故事「鳥兒的聚會(*The Assembly of the Birds*)」很典型地鋪陳了何為理想母職的特質。在所有鳥兒中比賽找到誰是最快樂的，結果贏的是一隻鴿子，雖然她其實並沒有參與比賽，她選擇的是留在她的巢裡撫育她的子女並等著她的公鴿子回來。雖然也逐漸要求男性，但社會上依舊是強調母親職責應該如此為家庭奉獻，尤其是對子女的付出。母親餵哺母乳(相對於使用奶媽)、對嬰兒無微不至地照顧被認為不但對兒童的身心有益處，而且在社會上也是適當的，符合道德期待甚至是忠貞於國家的。John Bennett 牧師的《*Strictures on Female Education* 》(1787) 一書就集大成地描述如此期待：

「育嬰室內，身旁圍繞著一群牙牙學語的孩子，她一邊開啟道德的書頁，教導一個孩子，一邊還灌溉健康的乳汁，培育另一個孩子健康的身體；對一個女人而言，還有什麼時候能像她如此賢淑？就像這些專注家務的時刻，這些真愛流露的神情，一個女人還有什麼時刻，她雪白的胸脯會如此穩靜？或是因為純真的欣喜而感動不已？」？

母親在教育子女的角色扮演上可說是無價的。Bennett 牧師認為母親將教育子女的重責大任假手予學校或政府是件不可思議的事。他堅持地認為不論從各方面，宗教上的、自然天賦的、上帝的旨意、社會的期許、或是婦女天生的職責，母親就應該是子女的教師。

母親給予子女教育所能提供的最大優勢是作母親的人很樂意根據她子女的個別性需求而因材施教。洛克的教育哲學觀點是假想天下的孩童都是一個模樣，他們有如白板般的心智會怎麼成長端看是怎麼被教導的。但，如同 Mary Wollstonecraft 所言，「每個孩子應該都被獨特地對待。」實際上，這意味著母親們過去被鼓勵不僅僅是設計她們自

己的課程計畫，同時也要去設計新的教學策略。然後也要製造出她們自己的教材。溫柔的母親能成功地創發出數以千計令人愉悅的方法去影響她的子女，而不是用那種「一直重複且令人厭煩的訓誨 (lecture)」。她會運用「小小的驚奇，巧妙的安排新鮮事物，刻意選擇的散步以便引發新的問題，合宜的誦讀，歷史故事集錦。簡言之，使用各種事物激發好奇心，並滿足那等待著各式想法的小腦袋。」

十八世紀的小說充斥著這一類對創新母親的描寫：Samuel Richardson 頗負盛名的小說《潘蜜拉 (Pamela)》、或是《美德的獎賞 (Virtue Rewarded)》(1740-41) 中的女英雄都是這類的經典例證，也就是一位賢德的婦女嫁給了浪蕩子 B 先生後為了教育子女所虛構的故事。然而在現實生活中的母親也將這種理想化的母親形象視為理所當然。貴族，甚至於王室的母親時常在書信中誇耀他們是如何積極地投入在子女的教育。然而最叫人嘆為觀止的是約在 1740 年代由 Jane Johnson (一位獨立且富有的副主教的妻子) 所製造和蒐集的教具與書籍，這是最能印證上述對於創新母職觀點的最佳詮釋例證。Johnson 太太產製了超過 400 張圖卡、小手冊和好幾套的 tiles。所有的設計與製作都是為了幫助她去教導在男孩們八或十歲要進學校之前的教育所需。其中最精采的單樣教具恐怕是那本「當孩子們五、六歲時講給他們聽的一本非常美妙的故事書」(1744)，屬於道德教化一類的童書。家庭手工所製作的故事書的傳統是，Johnson 太太個別化了書中的敘述，她引用自己兩個長子女的名字作為書中主角的命名。引人注目的是所有這些精緻的教具是 Johnson 太太投注了大量的時間與金錢去研發的。圖片都是用很精巧的畫工畫上的，然後塗上顏色；書中的文字則是熟練地書寫或是艱辛地一筆一劃地寫上的。圖卡和小手冊都被很仔細地切割和修邊過，而且有時候還會加上外面賣的圖片或紙張。這雖然是個精采的特例，但是和 Johnson 太太同時代的人也會為孩子製作類似的教具，只可惜這些(純手工)並沒有留存下來。

Jane Johnson 大約在 1742 年到 1747 年間製作這些教具，剛巧就是 Richardson 才在《潘蜜拉 (Pamela)》一書中描寫對於理想中母親教育的形象之後。而同一個時期，湯瑪斯·波爾曼 (Thomas Boreman)、瑪莉·庫柏 (Mary Cooper) 以及約翰·紐柏瑞 (John Newbery) 正在倫敦進行他們出版童書的實驗。我們其實很難不去推論，就如同 Victor Watson 所說過的，那種商業合資企業的產製並不是兒童文學最「起初」的型態。然而由一個傳統的私領域進入到公領域，「原先由那種上不了臺面的家庭育兒文化、透過代代口耳相傳的故事、回應了當代觀念轉變的需求、使用隨手可得的材料製作，而且絕大部分出自母親們的手」。這幾乎就可以去譴責像紐柏瑞以及其他企圖要剝奪他人財產般者，還從那原本是免費的(私領域)獲益，而且還男性化了先前由女性產出且控管的這些事。不過，這種家庭製品在十八世紀的印刷文化下是相當常見的。字母卡和圖卡或是 tiles(當時常見的教具)、「切割的地圖」(地理學上的七巧板)、以及「翻翻書 (flap-books)」(在邊邊上黏貼紙張，然後就可以翻上翻下地呈現新圖片)這一類的兒童教育用品都是起初在家庭中製造的，直到十八世紀中葉之後才進入消費市場大量製作。值得注意的是，被製造者視為是否妥當的不止是這些產品本身，還得包含了母親教育的所有精神特質。當 Ellenor Fenn 在 1785 年出版《運動教學的藝術 (The Art of Teaching in Sport)》一書

時，隨書還附加一套教育性玩具，作者甚至堅持這本書只能由母親（或者也可以是年長的姐姐）來使用。我們並不需要認為由家庭教育後來的商品化是種剽竊，反而，這二者其實有著相同的趨勢。

我們也不必要想像當時商品化的兒童讀物立即取代了家庭教育以及家庭手工製品。相反的，印刷讀物與家庭手工兒童書的製產是雙軌並進的。Fenn 的另外一本出版於 1783 年的《單音節中的寓言 (*Fables in Monosyllables*) 》就很巧妙地表現出這兩者的共生關係。她在這本書的前言就說到這本書起頭是怎麼為一個小男孩所設計的，她說：「給我的小讀者們：

有一天我遇到一些友善、聰明又高大的字一母 (*let-ters*)；然後我把他們拆開，又把他們黏貼在卡片上，然後讓他們倒下來，就像是 *c-a-t*—*cat*, *d-o-g*—*dog*, 然後小男孩才看一眼就能念出來這些字來。這不是很棒嗎？後來就用筆為他寫下來，所以我就編寫了這些關於 *dog* 和 *cat* 和其他簡單的字的一系列故事。這可讓男孩雀躍不已啊」。

很顯然地，Fenn 運用了現成的商品（印刷好的字母），然後把它們黏在紙卡上並變成一種教育性的遊戲，然後又為這些遊戲寫了一系列的故事，然後根據這些故事又出版了一本書。在當時家庭手工製和商品化的產品就像是如此般的交織在一起。

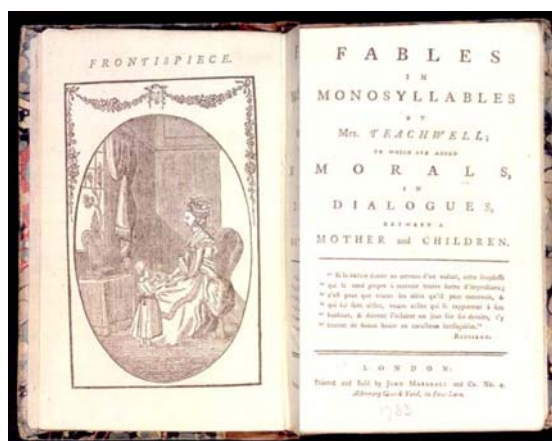


圖 1: Lady Ellenor Fenn, *Fables in Monosyllables*. London: J. Marshall, [1783], frontispiece and title-page

當然，在兒童讀物商品化的初代時期，為人母者繼續被強調並且被視為是最理想的兒童教育提供者。母親的角色總是盡可能地出現在書中重要的地方，包括了 Newbery 的《美麗的口袋小書 (*A little Pretty Pocket-Book*) 》以及 Fenn 的《單音節中的寓言 (*Fables in Monosyllables*) 》(圖 1) 都是如此。在 Fenn 自己的實際生活與書中，是由母親拿出一本書給孩子，可能就是她自己的小孩。這樣的象徵很清楚：這位母親所給予她孩子的這本書正是她自己教導的延續，更貼切地說，這本書是被家庭教育所認可的。從書的全名《一位母親和子女間的對話 (*Dialogues between a Mother and Children*) 》就可看出所強調的即是這本書該如何被使用，而且在書序就開宗明義地指明「明智的母親」也就是能「放

下身段以輕鬆的口吻與子女閒聊」，然後「母親為了要去引發孩子的正向情感」藉以「將一些想法灌輸在子女柔軟的心田中」。此外，這個時期的兒童讀本的特質就像是《單音節中的寓言》是特別為某個孩子寫的(在此，是 Fenn 的養子)；「你們的年紀就像是當時我寫這本書給我的孩子一樣」。

對於他們的書首次就是為他們自己的子女而編製的這一種強調是修辭學上的舉動，它取代了受尊重的傳統，又連結於現代早期當中為特定兒童而寫的讀物，如同 Fénelon 的《Télémaque》或是 Chesterfield 國王《寫給兒子的信 (Letters Written to his Son)》，或者是廣為人知文化主題如聖安妮教導童貞女，或是維納斯教導丘比特。這股趨勢堅持這些童書的功效，且讀物的文本都是先給真實兒童試看過並且發現對兒童有益處。這股趨勢被視為(文學)領域的另一支派：Maria Edgeworth 曾寫出「為孩子寫書似乎是件容易的事」，然而她又補充道：「只有那些對家庭教育感興趣，那些每天觀察孩子們想法和感情的人可以感受到這份工作的危險和困難。」去有效地阻絕了除了母親之外任何人都不能產製的兒童讀物。然而，它也可能像是對於婦女們擔心(這類商品化童書)因有違家庭教育正當性所造成公領域「擾亂」的一種道歉。因此在 1785 年 Dorothy Kilner 堅持她「寫作時沒有想要出版」而且只在朋友說服她「這是服事未來的主人翁」之後才勉為同意出版。這些先發制人的辯解就放在書中的「大廳」一序言，致謝詞，首頁，因為作者們企圖是要讓父母來為孩子選書，而不是孩子自己來選。這象徵了當時需要表達其創作的目的確實是為了孩子，先是給誰用(讀)的。而這麼做的目的不外是為了減緩那種恐怕在真實世界中母親與子女關係被新的商品(兒童讀物)所顛覆的焦慮。書中的這類聲明就是要保證這些兒童讀物是對於父母教育的補充，而不是要取而代之。

特殊與象徵起源

其他關於思考兒童文學源起的途徑是關注到什麼是個別童書的創始緣由。起初，「神話」(myths)是最廣為流傳的。大部分的書都是透過私底下某個成人說了一個故事給某些孩子聽然後就寫成了故事書。Carroll 的 Liddell 女孩、Barrie 的 Llewelyn Davies 男孩、以及 Rushdie 的 Zafir 都已經提到過，但在每個時期和類型的作品都可以發現到(這種說法)。Robert Louis Stevenson 最著名的《金銀島 (Treasure Island)》(1881)就是他為繼子畫的一張地圖，然後每個晚說故事而一邊寫成的。Frances Hodgson Burnett 為了要回答兒子 Vivian 問了關於英國王公貴族的問題，而且希望為兒子建立英雄榜樣而寫成了《Little Lord Fauntleroy》(1886)。G.A Henty 為自己孩子所寫的第一部冒險故事《南美洲大草原 (Out on the Pampas)》(1871)裡面四個主角就是使用了自己小孩的名字。A.A. Milne 把兒子玩具轉化為《小熊維尼 (the Pooh)》故事裡的角色。Thomas Hughes 所寫的《湯姆就學記 (Tom Brown's schooldays)》(1857)原先是為了輔導他八歲孩子適應學校生活而寫的故事。這是所謂的「常識」一重複出現在許多參考書籍和數不清的網站上，《柳林風聲 (The Wind in the Willows)》(1908)和《哈比族人 (The Hobbit)》(1937)起初是種 beside stories；《兔

兒流浪記 (*Watership Down*) 》(1972) 其實是 Richard Adam 在一次長途汽車旅行中講給女兒聽的故事；《*The BFG*》(1982) 是關於 Roald Dahl's 的孫女 Sophie，也是為她而寫的故事；Robert Cormier 的兒子就是拒絕為學校週年拍賣去販售巧克力的(可能需要註解一下，Cormier 一部青少年成長小說《巧克力戰爭》描寫主角如何勇於做真實的自己而面臨挑戰甚至後來傷痕累累的故事)。儘管有些作者試著要撇清此類迷思(myth)，然而也有些作者贊成甚至是慫恿之。例如，Robert Westall 就在他的得獎作品《*The Machine Gunners*》(1975) 中回憶道：

「我，...只是企圖讀給我的兒子聽。它是我給兒子的禮物...每當寫完一章我就迫不及待地週日下午茶的時間裡念給他聽，他可是會毫不客氣地批評，如果讀到他認為無聊的部分，他就開始看自己的雜誌而掩耳不聽。兒子沒興趣的部分，我就刪掉，而這可能是讓故事得以前進一步的部分。但我本來就沒打算要出版...我覺得一本只是為了一個男孩而寫的書竟然可以賣掉超過一百萬本，真的是出乎我的意料之外。」

回應了 C. S. Lewis 對於為孩子而寫的「好方法」觀點，Westall 若有所思地說道：「也許所有的好書都是由於只為一個孩子書寫而開始的，而且就是那個與你很親近的孩子。」

毫無疑問的，上述這些例子真的是如此。不過，所謂原先只是父母為孩子而說的故事，後來才想到要出版的這種不斷出現的說詞，絕大部分應該被看作是象徵性的而不是自傳性的作品。當然這些作品在某些時候的確是與作者緊緊相連。就舉雖然複雜但卻還蠻常見，那個 William Makepeace Thackeray 的《*The Rose and the Ring*》(1855) 這本書背後的源起故事。起初是一個朋友講給生病女兒的故事，而故事本身則是根據 Thackeray 畫給他孩子的一幅畫開始的，而這幅畫是當他的女兒生病後才完成的。由於它大部分地投射了母族的能量以及其消逝，U. C. Knoefmacher 讀的這個仙子傳說有個企圖是「要恢復母親嬌柔(特質)」由於 Thackeray 小時後與親生母親分離、其後又遇到精神錯亂的妻子，也就是他孩子的母親，而深切地感受到一種「被切割的童年」情感。為了強調 Thackeray 這種企圖「擔任身兼母職的父親」，這種起源故事為文學文本背書，而且幾乎成了文本的一部份。同理可證，更知名的愛麗絲夢遊仙境與彼得潘的故事都有這種「源起的神話」(originary myths)的圍繞。多數的傳記作者和評論家，以及一般讀者很難不去從故事的文本中臆測 Carroll 和 Alice Liddel 的關係、或者是 Barrie 和 Llewelyn Davies 的男孩們的關係。

雖然我們採取了較長遠的觀點，那種持續強調起初就是由某些成人對個別的孩子講述故事但後來卻成為兒童文學的源起神話 (originary myths)，我們可以將之理解為十八世紀對兒童文學裡要有文學主題 (motif) 這類重要元素的堅持。這些故事保留了一種側文本 (paratext)，文本乃是針對讀者(孩子當然是末端的使用者，但多半是針對有購買力的成人)而預備的。林蔭中講這些故事。有人可能會爭辯說，這些故事的源起對兒童文學這塊文學領域是有損顏面的。因為兒童文學是植基於家庭，而創作的作者不過是個外行人，也許不過是個有天賦的業餘作家。從兒童文學作家的肖像作品可以看出這種質疑：收藏在大英國協國家肖像藝術館 (the UK's National Portrait Gallery) 中 E. Nesbit 和

Enid Blyton 的圖像就是畫他們的女兒坐在腿上這樣的景象。很難想像說還有比 Nesbit 與 Blyton 更成功的兩名作家，肖像畫畫家堅持要捕捉的是她們所散發的母性特質，而不是展現她們的文學造詣或是商場上的聰慧。然而這些圖像，就像一般故事的源起，就等同於十八世紀的卷頭插畫，儘管他們輕視這些童書作者和這樣的領域，他們還是展現為一種特定理想作品所該有的調查研究。

例如，這裡有另一部文學作品側文本，吉卜林 (Rudyard Kipling) 的女兒 Effie 就是他早期作品《原來如此 (*Just So Stories for Little Children*) 》故事中的靈感來源：

有些故事就是要安靜地讀，而有些故事就是要大聲讀出來。...所有的 Blue Skalallatoot 故事算是早上的故事（我也不知道為什麼，但這是 Effie 說的）。所有關於 Orvin Sylvester Woodsey...就應該是下午的故事，因為它們就是在林蔭下說故事的。隨著你自己高興去愛怎麼改編或改變這些故事都可以，但是到了晚上有些故事是屬於睡前故事，那可是一個字都沒法更動的。他們就是得照本宣科地讀，要不然 Effie 可是會醒過來然後要求你把沒有讀到的句子念出來。

吉卜林將女兒 Effie 視為他的繆斯 (muse)，Effie 也確實是。然而這類故事源起於家庭是種策略上的運用。它可以把故事架構得很精巧，然後藉以宣傳其中的優點與特別之處。它使得吉卜林因而創發了一塊悠遠之地，彷彿它們就是從一整個神話出現的（倘若不是這樣，那個 Blue Skalallatoot 和 Orvin Sylvester 就不會存在似的）。透過故事創作與對話，以一種奉承的手段把故事獻給了 Effie 還有所有的兒童讀者。不過它也持續做那些十八世紀在書序和致謝詞裡會呈現的。它會宣稱書中的內容已經成功的「實地測試過」；雖然它帶點狡猾地致歉，為了膽敢將家庭（私領域）硬套進了公領域之中而道歉。它就是希望舒緩任何因為兒童讀物可能篡奪了父母的地位而有的焦慮。

將個人傳記式的東西開始加入兒童讀物裡的這種做法可能有各種理由，可以同時是特殊和一般的，事實的和象徵性的，無意的和刻意做作的。但這些原本的故事至少上是兒童文學發展歷史軌跡的一部分，開始是由家庭而發出，然後是運用一般家庭的修辭自我合理化並打廣告的大眾商品。基於此，包含歷史的、家庭的和自傳性的所有這些不同的源起都接合在一起，似乎就算是在現今，兒童文學並沒有完全脫離它源起中的景況與切望 (anxieties) 。

給孩子的七故事童書中心～說不完的動人故事

幸佳慧 Arlene Hsing

從北英格蘭新堡市中心搭公車約十分鐘，沿著坡彎到歐思本（Ouseburn）河谷，會看到一棟帶有現代裝飾的舊樓，迎面而來的有如一本書打開的樣子，那就是「七故事童書中心」（Seven Stories, the center of children's book）。七故事自從 2005 年 8 月開幕以來，已經吸引了二十幾萬人參訪，有更多的人參與他們在北英格蘭推動的大小活動。河谷因為這棟樓，平日有許多穿著制服的小學生穿過大樓的自動玻璃門，孩子們在兩層的展覽室裡探索童書世界，把自己當成嬰兒坐進一個巨人鞋子裡遨遊，然後又到一樓的「引擎室」裡用各種毛線或鈕扣設計自己喜歡的巨人鞋。週末則可以看到一家家的人，牽著小手或推著嬰兒車在這七層樓的建築物裡穿梭，或在閣樓跟喜歡的創作者會面、聽專業說書人說故事，或在四樓「書穴」裡用任何你想要的姿勢看書，或在二樓餐廳裡挨著溪旁用餐，或在三樓書店裡選購孩子的讀物。很多時候，還會在新堡的城內城外看見七故事團隊的身影，像是新堡泰河旁壯觀的後現代建築音樂表演廳塞莒（Sage）裡，會撞見大衛·艾蒙（David Almond）的書房裝置與他塗鴉本的放大模型。



圖 1: 七故事中心的全景圖



圖 2: 像一本書翻開的地方就是「書穴」

這個在短短幾年改變英國童書創作團隊失落的氛圍；改變北英格蘭人文地理結構；影響無數年幼孩童的成長經驗；收藏了七十幾位英國創作者手稿的資料庫的七故事童書中心，是英國第一所全面性的童書中心，包括收藏、展覽、研究、教育多元功能的機構。你可能以為這是英國國家機構或什麼大基金會成立的。不，它是兩位非關創作、出版或教育界的女性，在她們距離退休的十來年徒手逐夢創辦來的獨立機構。這個充滿魔力的中心不但獲得英國童書創作界聲望高的作繪者貢獻，也跟兒童文學研究界密切合作，所展現的多元成果使得中心開幕不到兩年，兩位創辦人就獲得英女皇頒贈大英帝國榮譽勳章 OBE 以及新堡大學授予的榮譽博士學位。

這個七故事童書中心究竟怎麼來的？兩位沒有直接奧援的女性只憑著一股逐夢熱

情又是怎麼辦到的？ 這當中，有好多動人的故事發生與正在發生。

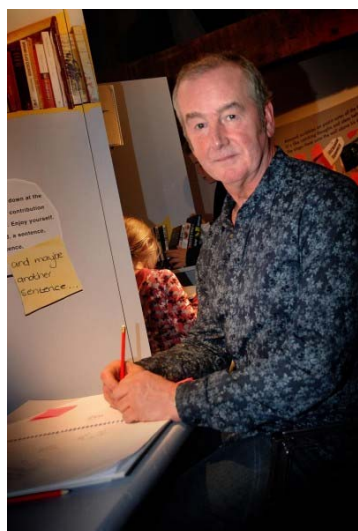


圖 3：大衛·艾蒙

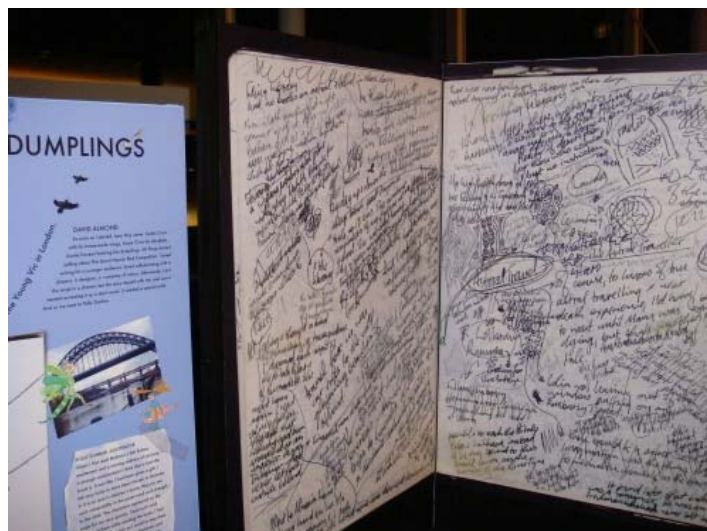


圖 4：艾蒙在塞茵音樂表演廳演出他著名的《史凱力》戲劇表演時一書時展出的大型塗鴉筆記簿

不斷發生的故事

「在我們談七故事之前，我要跟您說幾個故事」這是三月間，我跟七故事童書中心的催生者與創辦人之一伊莉莎白（Elizabeth Hammill）在咖啡廳開始的對話！故事是關於五月我跟兩個教授金·雷諾跟馬修·葛蘭比（Kim Reynolds, Matthew O. Grenby）要去台灣學術訪問之旅以及為何由我來進行這次訪問的由來：

故事得從 2004 年說起，那年我在倫敦結束碩士課程後跟指導教授金·雷諾討論要不要繼續博士研究時，老師給我一份名為「七故事中心計畫書」，並說她要北上跟這個中心建教合作去。事實證明，這份計畫在我正在龐大經濟壓力與深度學習的兩難下出現，一下幫我決定了回溯的方向，因為，那正是我的夢想！於是我又於隔年回來英國跟隨金·雷諾北上到新堡。這幾年來，「七故事」對我來說，就是一個動人的圖畫故事書，您聽我讀到的這故事。您跟瑪莉·布利格（Mary Briggs）兩個園丁克服萬難，到處去將絕種的植物搬回自己的院子，然後照顧栽培他們，然後你們邀請鄰居到你們的花園分享，讓他們知道這些保護植物的好處與珍貴，越來越多人愛上這花園，於是你們將它擴建成公園好讓更多的人來參與。而現在，這公園已經無法待在原來的地方，它彷彿有了生命形體似的，等不及要踏出去牆外邀請大家來做同樣的事，好讓這世界成為它的一部分，或說讓世界整個變成一個大公園。

我知道這樣動人的故事，背後還有好多人合力促成，包括金·雷諾跟馬修·葛蘭比。這也就是為他們這次來台，我如此渴望能將他們的相關經驗與學養分享給我們台灣所有相關的團隊與學子。我很希望，不久的將來，我們台灣也有一個這樣

的機構跟組織。

我跟伊莉莎白早於 05 年認識，由於我在中心工作，她也常出席我們單位的學術活動，我們常在各種場合碰面一同看戲賞樂聽講，但我們未曾有個時間坐下來好好說這些故事。幾年來，我逐著這幾位女性築建出的夢，還讀到一個動人的園丁繪本故事。那天我把這些故事中的故事當作訪談開場，我同時感受到伊莉莎白逐漸展顏歡笑一直點頭的轉變，而當我表演完這故事，她還一直點頭加溫勾勒這故事時，我才獲得片刻歇息，問出第一個訪談問題：「我知道您們從 1995 年開始逐夢，但在 2005 年開幕前這麼長的籌備工作，到當今這故事的發展，這麼大的改變您們究竟怎麼辦到的？讓一個小花園變成今天這樣？」

伊莉莎白看到同是從遠方而來的年輕學子跟年輕的他們懷抱一樣的梦想，當是一番滋味。而後又被我這園丁故事給點燃似的，讓她細細回顧這十幾年來的生命，不斷用興奮的表情與飽滿的聲音，娓娓道來更多英國報章雜誌從沒寫過的精彩故事。

於是，一個一個故事就這樣展開了！

伊莉莎白與七故事中心

伊莉莎白生於美國紐約，在美擔任小學教師，來到英國新堡組家庭育子後才繼續工作。然而她在英國一連串的經驗卻大異於先前體制內的教育工作，一開始受朋友之邀幫忙經營一間位於城外的獨立童書店，接著才到城裡英國連鎖書店水石堂（Waterston）經營童書部。七、八十年代的新堡，社會大眾剛從二戰後的貧窮走出來，仍缺乏充足的閱讀資源或習慣。這對從小就在裝滿書的房子長大的伊莉莎白來說，總覺得為身邊的孩子感到可惜。為了引起他們自主的閱讀興趣，她先籌一筆小額，試著帶幾個有閱讀興趣的青少年經營雜誌。他們每星期會面一次討論該期內容，便放手讓孩子去做屬於他們自己的刊物。沒想到，這嘗試性的月刊獲得水石堂認同而續贊了九年經費，雜誌不但變成全國發行還有海外訂戶。這當中，他們體驗許多原創性的經驗，討論書、會見作繪者、組織活動、做展、演戲、說故事，大家無不想盡辦法將閱讀連結到真實生活裡。

身為書店童書部經理的伊莉莎白，就這樣不但組織當地閱讀活動，也在新堡大學教授兒童文學，更於 1984 年和圖書館員的瑪莉等人一起成立「北方童書節」(The Northern Children's Book Festival)，這年度節慶已成為英國盛大的童書活動之一，每年都有數千上萬的大人孩子參與。不只北英格蘭的童書閱讀，伊莉莎白更南下參與許多文學獎項的評審，同時致力同為英國閱讀推廣的重要人物兼作家艾登·錢伯斯（Aidan Chambers）創辦的著名刊物《號誌》（Signal）的書評。至此，伊莉莎白從一個書商連結了童書領域不同面相的同好，更理解與嚴肅看待兒童、文學、教育、文化等的多重關係。



圖 5: 中心兩位創辦人瑪莉與伊莉莎白 (右)

夢想為創作者的作品找個家

這些經驗讓伊莉莎白感受到一份大家共有的遺憾，世界各國皆嚮往來英取經童書，可是英國卻沒有專門收藏或展示童書創作者手稿或遺物的機構。許多英國經典的童書手稿，甚至被其他國家尤其是美國購買收藏去，這點對創作者來說更是有不受重視的失落感。就這樣，伊莉莎白從「一份為何英國竟不情願的拿起號角向世界吹響自己傲人的成就，卻反低估自己珍貴的文化資產」的驚訝疑惑，轉成遺憾，進而變成一份驅使動力。她開始評估創立一間「童書國家藝廊」的可能性並廣徵各方意見，並於 1994 年提出提案，南下與倫敦幾個重要專家成立指導小組，包括錢伯斯、金、邁克·羅森 (Michael Rosen) 等人。隔年，瑪莉加入這份計畫成為另一個執行者，她們倆人一起到銀行開戶分別存入十英鎊作為致力實踐計畫的象徵信諾。伊莉莎白並跟水石堂書店申請長期休假，好專心全職致力推動計畫。沒想到，同年她們便獲得新堡一位重量級童書作家羅伯·威斯托 (Robert Westall) 家人捐贈的手稿以及十萬英鎊的經費。這份意外的鼓勵，就像給了這列才剛鳴笛啟動的火車一份足量的煤炭般，讓列車長安心前行一段路程，伊莉莎白也因此沒再歸隊水石堂。

就這樣，伊莉莎白暫時以家辦公，幾個知名創作者像是雪莉·休斯 (Shirley Hughes)、菲利普·普曼 (Philip Pullman)、麥克·富曼 (Michael Foreman) 開始將原稿寄到她家，伊莉莎白說「這些包裹出現在我家門口，是相當珍貴的信物。」她在家全職工作了幾年，計畫獲得越來越多人認同並爭取到一些機構如樂透彩基金會 (HLF) 與新堡當地的北石銀行 (Northern Rock) 贊助資金。於是她們買下六、七十年代英國企鵝旗下善知鳥童書出版社 (Puffin) 主編凱·偉伯 (Kaye Webb) 的資料庫。2000 年時開始找建築硬體，她們找到歐思本溪谷旁一間 19 世紀建造的磨坊，該區附近有些工廠已改建成藝術工作村，並有社區共建的農場。磨坊建築後方傍著小溪，前方的樣子還像一本書打開的樣子，她們一看就喜歡這棟兼具歷史與新時代社區改造雙重意義的建築，於是買下它花三年的

時間整修，共花了四百五十萬英鎊，最後成為 05 年開幕後的樣子，包括多元藝術教育引擎室、餐廳、全英最大的獨立童書店、兩層展覽館、展覽實驗室、一個多功能活動閣樓共七層，也就是 **Seven Stories** 命名由來。**Stories** 有層樓與故事的雙關語，故事是童書的靈魂，她們在後方小溪建造了一艘故事船讓孩子乘遊，象徵故事的冒險與源源不絕。



圖 6：七故事童書中心後方河道與故事船

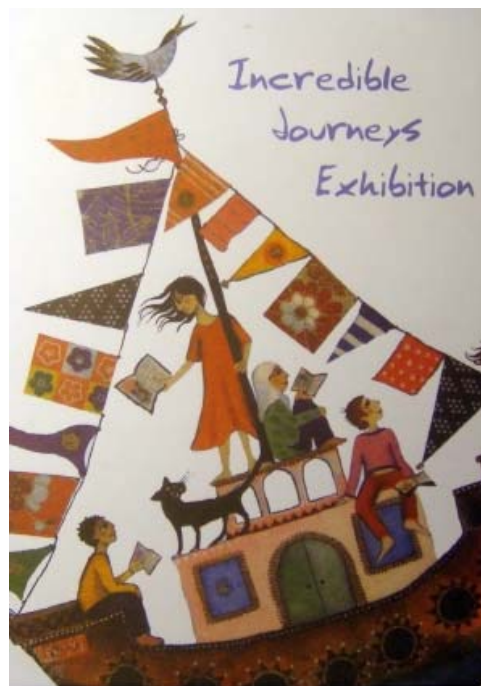


圖 7：中心 05 年開幕展「奇異之旅」的傳單，是根據真實故事船繪製的

互動創意展覽與多元開發 vs 我的工作經驗

開幕至今，所推出的大展包括「羅伯·威斯托個展」、「奇異之旅」、「誰是誰大人物」、「我們要去抓熊 Walker 出版社展」、「羅達爾跟昆丁布雷克展」、「珍妮與艾倫·亞伯格展」(Janet & Allan Ahlberg)、「淘氣童書主角展」等所呈現的巧思，總要讓我這樣一個既是童書讀者、創作者、研究者並同時是中心工作者的人，受到衝擊、享受與感動許久。策展團隊費盡心思用聲音、音樂、光線、道具、設置、尋找、遊戲、書寫等各種方式將作家作品的精隨展演出來，讓參觀者觸碰、操作、動腦等雙向互動來欣賞理解作品。中心一直秉持建造平等、親切、有趣、雙向的展演，是對孩子重要且必要的革新理念，也正是這種有別傳統將參觀者冷漠的隔在展品外的方式，讓孩子進入展場便全身五官動起來的體驗創作世界、理解創作過程，並同時參與了創作。



圖 8：邁克·羅森在書穴裡趴在地上跟孩子讀他著名的作品《我們要去捉狗熊》(台灣英文雜誌社)

在那工作的幾年，我跟許多英國傑出創作者、學者、說故事者在那裡交會，總是被眼前參觀者融入的情景感動不已，即使一群孩子全神貫注沉浸在說故事者營造的氣氛，跟著準確應答與反應的場景，都是我未曾體驗過的經驗。07 年時，臺北市立教育大學幼教系主任幸曼玲教授來英遊訪，我帶她到中心體驗，我倆受幾個創意設置吸引便席地而坐進入客觀分析的討論。我們都深感那正是我們幼教老師需要的精神，創造生動的閱讀環境帶孩子進入書中多層次的世界，而不是單純留在語言或繪畫的表象層而已。書中可衍生的音樂舞蹈、自然動物、世界萬象、空間時間、五官感知、詩歌朗誦說唱表演等世界，是超乎我們所想像的。



圖 9：09 年下展的「從癩蝦蟆公館到溫尼嘆角」，孩子後方是《柳林風聲》裡癩蝦蟆的車子

事實上，整個中心運作體系就是這樣的精神，藉由童書媒介來欣賞理解作品，進而自行創造想像。像是最底層的多元藝術教育工作室，就是藉由該期展覽主題做延伸活動讓北英格蘭的學生或家庭來參與，例如有一期展出《你睡不著嗎？》(上誼)一書，樓

上展館裝置小熊洞裡的居家設計，樓下工作室則帶孩子共創小熊身上蓋的拼被。孩子因為才剛從樓上體驗故事場景，到了工作室便能立即融入而主動的設計出不同花樣。我邊說著故事邊帶著孩子繪畫，當他們到牆上蓋著小熊的拼被樣板黏上自己小小塊花樣的那一刻，臉上那堆滿快樂又滿足的表情實在讓人無法忘懷。

又如另一個開發創意的例子，中心跟一對獲獎的創作夫婦麥克與布莉塔（**Mick Manning and Brita Granström**）合作，在她們還沒著手寫繪前，就先行買下他們計畫出版的歷史繪本《希臘英雄》原稿，這樣反向操作的好處是中心得以提前設計讓孩子參與他們的創作過程，例如參觀他們的工作室等。其中一項，我就帶了孩子在閣樓一起體驗創作團隊如何塑造人物外貌的活動，麥克與布莉塔與三個孩子一家同來展示這項活動，參與的孩子不僅瞭解他們全家的創作互動，當場也被激發拿筆畫畫的動力，而這些都不是事後讀到書時能回溯體驗的。

除了中心內部的展覽，七故事團隊也跟外部的社區、機構或學校緊密合作，使閱讀推廣延伸到中心外，任何單位只要有興趣便可以像中心提案或邀請共辦活動。像是這幾年來，中心閣樓裡那張用各種拼布裝飾還有一條蛇攀爬做成的故事椅，由作家跟說書人帶著飛越不少地方進行故事親善交流，將看書說故事的精神拓展出去。今年中心更展現雄心，設立「法蘭斯林肯多元聲音童書獎」（**Frances Lincoln Diverse Voices Children's Book Award**）跟出版社合作，以推廣致力多元文化教育的童書創作。



圖 10：孩子在引擎室創作一景



圖 11：孩子在閣樓一角閱讀

資料庫與學術研究合作

當然，上面所談得創意展覽，都得歸功退居幕後（沒開放一般大眾）的資料庫中心，因其豐富資源讓策展組得以運用發揮，這也是當初伊莉莎白與瑪莉要為創作者的作品找尋一個家的初衷，更是維持中心命脈的心臟所在。

中心目前已藏有七十幾位英國重要創作者的原作，並有逾百位在承諾捐獻的名單

上，其中包括 05 年開幕時強力聚焦的 JK 羅琳創作《哈利波特》時親手繪製的插畫手稿。幾位擁有國際市場的英國創作者，如普曼不僅是籌組推手，也贈出暢銷全球的【黑暗元素】等手稿與通信，他和常青常勝的賈貴琳·威爾森 (Jacqueline Wilson) 以及德高望重的昆汀·布雷克 (Quentin Blake) 等人都是身兼手稿捐贈者與中心長期的資助人。



圖 12：昆汀·布雷克與他捐贈的手稿，作品為羅達爾《吹夢巨人》的插畫

資料庫目前最大的兩項為「羅伯·威斯托」跟「凱·偉伯」資料庫，新堡兒文研究單位以這兩項為研究的博士生獲得資助，作為健教合作的實例。05 年中心將再次獲得樂透彩基金會近二十九萬英鎊的資助，讓資料庫得以將資料分類數位化上網，慷慨的開放給全世界的人搜尋索引，並且主動邀請新堡大學學術單位的學生使用資料庫做為研究輔助。

七故事童書中心跟新堡學術單位如此緊密的合作，更是指導小組金·雷諾教授當初的規劃與長期致力來的成果。金·雷諾不但在二十幾年前成立英國第一間兒童文學研究所，並成立第一間英國童書研究中心，參與帶領英國許多閱讀組織的相關活動，例如英國圖書信託基金會 (Booktrust)、國際兒童文學研究協會 (IRSCL) 等等。2005 年，她又再次成功開創學術與社會組織合作的新型態。

擁有這些資深的經歷的金帶領的兒童文學研究單位，常常將有深度且多元的演講活動帶入七故事童書中心，使得相關的人員，包括教師、圖書館員、童書相關工作者如編輯、創作者、研究者、推廣者等可以到中心這樣一個多元的機構進行深度瞭解與研習。而新堡研究單位定期的學術演講或活動，中心的人也會來參與研習，這樣也加強了他們對童書深度的認識。

而金和馬修兩位的學術專長尤其能將資料庫的價值，從無形的收藏化為有形的研究成果。他們在新堡的兒童文學教授課程，不但帶學生理解資料庫的重要，並鼓勵學生從資料庫的相關線索找到以往研究領域被忽略的可能面相與議題。中心的資料庫在學術單

位的進一步發掘研究後，也因此加強了他們展演與闡釋相關作品或收藏的廣度與深度。這麼一來，中心與學術單位是相得益彰，彼此將彼此的資產與能力加倍提高。

結語

有趣的是，金和伊莉莎白有類似的脈絡。她們倆都是出生於美國，然後或因教育或婚姻來到英國，她們從小在美國的家庭成長都是滿是書香與教育的背景（金的父母都是高級教育的教師）。她們兩位對於在英國的家庭與小孩的成長教育皆無微不至的貢獻付出。而且她們終身在英國致力童書的相關工作，並將她們對於家庭或孩子教育的親身體驗，感同身受的應用到其它兒童、青少年的閱讀教育上。幾年下來，我從和金一起工作與學習的經歷裡，深知金具有美國人開創與開闊的心胸，這份特質使她在這個領域的耕耘成果與其他英國出生的學者有顯著的不同。而這樣的特質，後來我也在伊莉莎白身上看到。

這些那些故事，總是一個接著一個或者一個包著一個的綿延衍生不斷。在我這嗜讀故事的後輩品嚐起來，伊莉莎白跟金這兩位美國出生的女性，像是帶著美國逐夢的精神回到曾為母國的大不列顛拓荒撒種，種出一片片故事森林來。說著說著，又是另一趟奇異之旅與說不完的故事了。

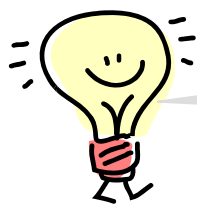
附註：

1.圖 4、6、7 由幸佳慧拍攝提供。其他圖片則由七故事中心提供。

2.Seven Stories, the center of children's book <http://www.sevenstories.org.uk/>


3.本文部分內容刊於「親子天下」雜誌 2009 年 4 月號





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