

小説と挿絵 対になる思想

- Charles Dickens の *Oliver Twist* を中心に

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図 1. 'Please, sir, I want some more'
出典： *Oliver Twist*. p.16



図 2. Oliver plucks up a spirit
出典： *Oliver Twist*. p.49



図 3. 'Oliver amazed at the Dodger's
mode of 'going to work'
出典： *Oliver Twist*. p.75



図 4. The Burglary
出典： *Oliver Twist*. p.182

1. When *Bentley's Miscellany* was first started, it was arranged that Mr. Charles Dickens should write a serial in it, and which was to be illustrated by me; and in a conversation with him as to what the subject should be for the first serial, I suggested to Mr. Dickens that he should write the life of a London boy, and strongly advised him to do this, assuring him that I would furnish him with the subject and supply him with all characters, which my large experience of London life would enable me to do. My idea was to raise a boy from a most humble position up to a high and respectable one

(*The London Times* 30 December, 1871)

2. In London I was intimate with the brother Cruikshank, Robert and George, but more particularly with the later. Having called upon him one day at his house (it was then in Myadelton Terrace, Peabonville), I had to wait while he was finishing at etching, for which a printer's boy was waiting. To while away the time, I gladly complied with his suggestion that I should look over a portfolio crowded with etchings, proofs, and drawings, which lay upon the sofa. Among these, carelessly tied together in a wrap of brown paper, was a series of some twenty-five or thirty drawings, very carefully finished, through most of which were carried the well-known portraits of Fagin, Bill Sikes and his dog, Nancy, the Artful Dodger, and Master Charles - all well known to the readers of *Oliver Twist*. There was no mistake about it; and when Cruikshank returned, his work finished, I said as much. He told me that it had long been in his mind to show the life of a London thief by a series of drawings engraved by himself, in which, without single line of letter-press, the story would be strikingly and clearly told. 'Dickens,' he continued, 'dropped in here one day, just as you have done, and, while waiting until I could speak with him, took up that identical portfolio, and ferreted out that bundle of drawings. When he came to that one which represents Fagin in the condemned cell, he studied it for half an hour, and told me that he was tempted to change the whole plot of his story; not to carry Oliver Twist through adventures in the country, but to take him up into the thieves' den in London, show what their life was, and bring Oliver through it without sin or shame. I consented to let him write up to as many of the designs as he thought would suit his purpose; and that was the way in which Fagin, Sikes, and Nancy were created. My drawing suggested them, rather than his strong individuality suggested my drawings.

(下線部論者 *Round Table* 11 November, 1865)

3. May I ask you whether you will object to designing this plate afresh doing so *at once*, in order that as few impressions as possible of the present one was so forth? I feel confident you know me too well to feel hurt by this enquiry, and with equal confidence in you I have lost no time in preferring it.

(*The Letter of Dickens to Cruikshank* 9 October, 1838)

4. I returned suddenly to town yesterday afternoon, I look at the latter pages of *Oliver Twist* before it was delivered to the booksellers, when I saw the majority of the plates in the last volume for the first time. With reference to the last one from Maylie and Oliver. Without entering into the question of great haste, or any other cause, which may have led to its being what it is, I am quite sure there can be little difference of opinion between us with respect to the result.

(*The Letter of Dickens to Cruikshank* 9 October, 1838)



図 5. George Cruikshank. “Rose Maylie and Oliver.”

Original pencil sketch

出典： *Charles Dickens, 1812-1870: An anthology*. p.46

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