

暴力と犯罪のスラム
—アーサー・モリスンの *A Child of the Jago*—

1) Arthur Morrison, 'Whitechapel', *The Palace Journal* (1889)

A dozen graphically-written descriptions of Whitechapel, by people who have never seen the place, but have heard as much about it as most have, would probably be as amusing in the reading, to those acquainted with the district, as the most extravagant of the fables once so frequently quoted as articles of current French belief in the matter of English manners and customs ever were to the English people themselves. A horrible black labyrinth, think many people, reeking from end to end with the vilest exhalations; its streets, mere kennels of horrent putrefaction; its every wall, its every object, slimy with the indigenous ooze of the place; swarming with human vermin, whose trade is robbery, and whose recreation is murder; the catacombs of London darker, more tortuous, and more dangerous than those of Rome, and supersaturated with foul life.

2) Arthur Morrison, 'Whitechapel', *The Palace Journal* (1889)

Such spots as these there certainly are in Whitechapel, and in other places, but generalities are rarely true, and when applied to a district of London so large as that comprised under the name of Whitechapel, never.

3) Arthur Morrison, 'A Street', *Macmillan's Magazine* (1891)

Some who inhabit this street are in the docks, some in the gas-works, some in one or other of the few shipbuilding yards that yet survive on the Thames. Two families in a house is the general rule, for there are six rooms behind each set of holes: this, unless 'young men lodgers' are taken in, or there are grown sons paying for bed and board.

4) Arthur Morrison, 'Note', *To London Town*, Methuen (1899)

NOTE: I designed this story, and, indeed, began to write it, between the publication of *Tales of Mean Streets* and that of *A Child of the Jago*, to be read together with those books: not that I pretend to figure in all three much less in any one of them a complete picture of life in the eastern parts of London, but because they are complementary, each to the two others. A. M.

5) Charles Dickens, 'Seven Dials', *Sketches by Boz* (1836)

The man in the shop, perhaps, is in the baked 'jemmy' line, or the fire-wood and hearth-stone line, or any other line which requires a floating capital of eighteen-pence or thereabouts: and he and his family live in the shop, and the small back parlour behind it. Then there is an Irish labourer and his family in the back kitchen, and a jobbing man—carpet-beater and so forth—with his family in the front one. In the front one-pair, there's another man with another wife and family, and in the back one-pair, there's 'a young 'oman as takes in tambour-work, and dresses quite genteel,' who talks a good deal about 'my friend,' and can't 'a-bear anything low.' The second floor front, and the rest of the lodgers, are just a second edition of the people below, except a shabby-genteel man in the back attic, who has his half-pint of coffee every morning from the coffee-shop next door but one, which boasts a little front den called a coffee-room, with a fireplace, over which is an inscription, politely requesting that, 'to prevent mistakes,' customers will 'please to pay on delivery.' The shabby-genteel man is an object of some mystery, but as he leads a life of seclusion, and never was known to buy anything beyond an occasional pen, except half-pints of coffee, penny loaves, and ha'porths of ink, his fellow-lodgers very naturally suppose him to be an author; and rumours are current in the Dials, that he writes poems for Mr. Warren.

5) Arthur Morrison, *A Child of the Jago*, Methuen (1896)

Cosh-carring was near to being the major industry of Jago. The cosh was a foot length of iron rod, with a knob at one end, and a hook (or a ring) at the other.

参考文献

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