

圖版一覽

Jacket

Front: “Orlick . . . was very soon among the coal-dust, and in no hurry to come out of it.”
Great Expectations. Ch. 15. Illus. F. A. Fraser. Household ed.

Joe the blacksmith knocks down his morose journeyman Orlick for insulting his wife.

Back: “I’ll beat you to pulp, you dogs.” *The Old Curiosity Shop*. Ch. 6. Illus. Charles Green.
Household ed.

Quilp grabs a thick stick and starts beating both Kit and Tom Scott fighting with each other.

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Tail End: “For the Better Prevention and Punishment of Aggravated Assaults upon Women and Children.” An illustration from *Punch* (19 November 1853).

Policeman: “Now, Mum! What’s the matter?”

Injured Female: “If you please, Mister—I want to give my wretch of a ’usband in charge. He’s always a knocking of me down and a stampin’ on me!”

Preface

Figure One: “He caught the hand in his, and we stood in that connection, looking at each other.” *David Copperfield*. Ch. 42. Illus. Fred Barnard. Household ed.

Enraged at Uriah’s mean action, David strikes him on the cheek.

Figure Two: “Come up and be dead! Come up and be dead!” *Our Mutual Friend*. Bk. 2, ch. 5.
Illus. James Mahoney. Household ed.

Mr. Riah goes up to the roof garden and sees the face of Jenny Wren “looking down out of a Glory of her long bright radiant hair, and musically repeating to him, like a vision.”

Introduction

Frontispiece: “The Cato Street Conspiracy.” A plot to murder Lord Liverpool’s cabinet at dinner in February 1820. Arthur Thistlewood and four fellow-conspirators were arrested as they assembled in a stable in Cato Street and executed on May Day.

Figure One: “Instinct Stronger than Training.” Illus. Phiz in 1857.

Figure Two: “The Expressions of the Hand: Before Marriage, After Marriage.” *Punch*. 18 October 1856.

Figure Three: “Heaven help us all in this world!” *Hard Times*. Bk. 2, ch. 5. Illus. Harry French. Household ed.

Figure Four: “‘O Christian George King sar berry sorry!’ says the sambo vagabond.” “The Perils of Certain English Prisoners.” Ch. 1. Illus. Edward G. Dalziel. Household ed.

Chapter 1: *The Pickwick Papers*

Frontispiece: “With this, the speaker snatched that article of dress from Mr. Pickwick’s head.”

Ch. 41. Illus. Phiz. Household ed.

Figure One: “The heroic man actually threw himself into a paralytic attitude, confidently supposed by the two bystanders to have been intended as a posture of self-defence.” Ch.

15. Illus. Phiz. Household ed.

Figure Two: “A compliment which Mr. Weller returned by knocking him down out of head: having previously, with the utmost consideration, knocked down a chairman for him to lie upon.” Ch. 24. Illus. Phiz. Household ed.

Figure Three: “Mr. Pickwick could scarcely believe the evidence of his own senses.” Ch. 47. Illus. Phiz. Household ed.

Figure Four: “Snatching up a meal-sack, effectually stopped the conflict by drawing it over the head and shoulders of the mighty Pott.” Ch. 51. Illus. Phiz. Household ed.

Chapter 2: *Oliver Twist*

Frontispiece: “Oliver rather astonishes Noah.” Ch. 6. Illus. James Mahoney. Household ed.

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Figure Two: “Stop thief!” Ch. 10. Illus. James Mahoney. Household ed.

Figure Three: Anti-Poor Law poster, drawn in 1837 when the New Poor Law was first introduced in the north of England. The handwritten heading is: “The New Poor Law, with a description of the new workhouses. Look at the picture. See.” Mike Scott-Baumann, *The Condition of England 1815-53* (London: Hodder Education, 2008) 88.

Figure Four: “Monks and the Jew.” Ch. 34. Illus. George Cruikshank.

Chapter 3: *Nicholas Nickleby*

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Figure One: Anon., “Miss Scott as Black Eye’d Susan” (1829). From *William Appleton Collection of Theatrical Correspondence and Ephemera, 1697-1930*.

Figure Two: “The internal economy of Dotheboys Hall.” Ch. 8. Illus. Phiz.

Figure Three: “Mr. Squeers and Mrs. Sliderskew unconscious of visitors.” Ch. 57. Illus. Phiz.

Figure Four: “Ralph makes one last appointment—and keeps it.” Ch. 62. Illus. Fred Barnard. Household ed.

Chapter 4: *The Old Curiosity Shop*

Frontispiece: “The strong tide filled his throat, and bore him on its rapid current.” Ch. 67. Illus. Charles Green. Household ed.

Figure One: “Act V, Scene 3 of Shakespeare’s *Coriolanus*.” Painted by Gavin Hamilton. Engraved by James Caldwell. 4 June 1803.

Figure Two: “The door being opened, the child addressed him as her grandfather.” Ch. 1. Illus. Charles Green. Household ed.

Figure Three: “Taken by a single gentleman.” Ch. 34. Illus. Phiz.

Figure Four: “Laura Bridgman Teaching Olivia Caswell.” *Howitt’s Journal of Literature*

and *Popular Progress*. 41.2 (9 October 1847): 225.

Chapter 5: *Barnaby Rudge*

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Figure One: “At Rest.” *The Old Curiosity Shop*. Ch. 71. Illus. George Cattermole.

Figure Two: Anon., “Newgate Prison.” The new prison was almost finished when it was stormed by a mob during the Gordon Riots in June 1780. From *The Burning and Plundering of Newgate and Setting the Felons at Liberty by the Mob* (1780). © The Trustees of the British Museum.

Figure Three: “The Hangman in Difficulties.” Ch. 74. Illus. Phiz.

Figure Four: “Chartist Riots.” Engraved by Alfred Pearse. From Cornelius Browne, *True Stories of the Reign of Queen Victoria* (London: Griffith, 1886).

Chapter 6: *Martin Chuzzlewit*

Frontispiece: “Pecksniff prostrate at the foot of his own stairs.” Ch. 2. Illus. Fred Barnard. Household ed.

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Figure Two: “Warm reception of Mr. Pecksniff by his venerable friend.” Ch. 52. Illus. Phiz.

Figure Three: “Jonas’s stick spins harmlessly in the air, and he himself lies sprawling in the ditch.” Ch. 24. Illus. Fred Barnard. Household ed.

Figure Four: “Jiniral Fladdock!” Ch. 17. Illus. Fred Barnard. Household ed.

Chapter 7: *Dombey and Son*

Frontispiece: “A Thorough Contrast in All Respects to Mr. Dombey.” Ch. 2. Illus. Fred Barnard. Household ed.

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It is striking that Mr. Carker the fugitive keeps looking backward but not forward.

Figure Two: “A Chance Meeting.” Ch. 40. Illus. Phiz.

This is a curious scene in that the rich mother and daughter happen to meet the beggarly mother and daughter on the beach of the high-class resort in Brighton, and are able to explain themselves with a few words.

Figure Three: “Mr. Carker in His Hour of Triumph.” Ch. 54. Illus. Phiz.

The caption is rich in irony as Edith baffles Mr. Carker completely as if they are dueling.

Figure Four: “Polly Rescues the Charitable Grinder.” Ch. 6. Illus. Phiz.

Florence is in danger of getting lost in the street disturbance. Holding on to the hem of Paul’s baby clothes, she has already begun to resemble a helpless lost girl.

Chapter 8: *David Copperfield*

Frontispiece: “Mr. Peggotty’s Home.” Ch. 3. Illus. Fred Barnard. Household ed.

“That’s not it!” said I, “That ship-looking thing!”

“That’s it, Mas’r Davy,” returned Ham.”

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Figure One: “Tempest.” Ch. 55. Illus. Fred Barnard. Household ed.

They drew him to my very feet – insensible – dead.

Figure Two: “Steerforth and David at Great Yarmouth.” Ch. 22. Illus. Fred Barnard. Household ed.

“That is a black shadow to be following the girl,” said Steerforth, standing still; “What does it mean!”

Figure Three: “Oh, the river!” Ch. 47. Illus. Fred Barnard. Household ed.

“Oh, the river!” she cried passionately. “Oh, the river!”

Figure Four: “Agnes.” Ch. 64. Illus. Fred Barnard. Household ed.

But, one face, shining on me like a Heavenly light by which I see all other objects, is above them and beyond them all.

Chapter 9: *Bleak House*

Frontispiece: Gustave Doré, “The Bull’s Eye” (1872).

Policeman shining a light on vagrants in the streets of Dickens’s London.

Figure One: “Who ud go and let a nice innocent lodging to such a reg’lar one as me!” Ch. 19. Illus. Fred Barnard. Household ed.

Figure Two: “The London Coffee-Stall.” From Henry Mayhew, *London Labour and the London Poor*, compiled in 1951.

Figure Three: “Oliver waited on by Bow-street Runners.” Illus. George Cruikshank for *Oliver Twist*, ch. 31.

Figure Four: “Charles Frederick Field (1805-74).”

Chief of the Detective Department at Scotland Yard, best known as the basis for Inspector Bucket in *Bleak House*.

Chapter 10: *Hard Times*

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Figure Two: “James Kay-Shuttleworth (1804-1877).” A photo taken in 1862.

Figure Three: “Children’s Movements in Classroom.” From E. R. Robson, *School Architecture* (1874).

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Figure Two: William Hogarth, *Captain Thomas Coram* (1741).

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Figure Four: “Five and Twenty.” Bk. 1, ch. 27. Illus. Phiz.

Chapter 12: *A Tale of Two Cities*

Frontispiece: "The Sea Rises." Bk. 2, ch. 22. Illus. Fred Barnard. Household ed.

Figure One: Republicans forcing a former aristocrat to wear a tricolored badge. Illus. around 1793.

Figure Two: "Patriots and friends, we are ready." Bk. 2, ch. 21. Illus. A. A. Dixon. Earnest Defarge shouts a battle cry to patriots and friends.

Figure Three: "The Likeness." Bk. 2, ch. 3. Illus. Phiz.

The audience are astonished to find Charles Darnay and Sydney Carton look exactly alike.

Figure Four: "After the Gun Goes Off." Bk. 3, ch. 14. Illus. John McLenan. *Harper's Weekly* ed.

As the smoke cleared, leaving an awful stillness, it passed out on the air, like the soul of the furious woman whose body lay lifeless on the ground.

Chapter 13: *Great Expectations*

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Figure One: "It's a great cake. A bride-cake. Mine!" Ch. 11. Illus. John McLenan. Harper & Brothers ed.

Figure Two: "Panopticon." *The Works of Jeremy Bentham*. Vol. 4. Ed. John Bowring. New York: Russell, 1962. 173.

Figure Three: "We sat down on a bench that was near." Ch. 59. Illus. F. A. Fraser. Household ed.

Figure Four: "Do you know this?" said he." Ch. 53. Illus. F. A. Fraser. Household ed.

Chapter 14: *Our Mutual Friend*

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Figure One: "The Boffin Progress." Bk. 1, ch. 9. Illus. Marcus Stone. Orig. ed.

Figure Two: "Better to be Abel than Cain." Bk. 4, ch. 7. Illus. Marcus Stone. Orig. ed.

Figure Three: Coat of Arms of the City of London

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Chapter 15: *The Mystery of Edwin Drood*

Frontispiece: Anon., "Tipoo's Tiger" (India, 1790), *Britain's Empire: Resistance, Repression, and Revolt*, by Richard Gott (London: Verso, 2011).

Figure One: "The Medway with the Castle and Cathedral." Illus. Luke Fildes. Nonesuch ed.

Figure Two: "In the Court." Ch. 1. Illus. Luke Fildes. Nonesuch ed.

Figure Three: "At the Piano." Ch. 7. Illus. Luke Fildes. Nonesuch ed.

Figure Four: "The Clemency of Canning." *Punch* (24 October 1857).