

Pierce Egan と Dickens

——Life in London と Dickens の初期作品における演劇的ビジョンについて——

村上 幸太郎 (宮崎公立大学)

(1) *The Pickwick Papers*, in fact, are made up of two pounds of Smollett, three ounce of Sterne, a handful of Hook, a dash of grammatical Pierce Egan – incidents at pleasure, served with an original *sauce picquante*. (Collins, 32)

(2) The rise of the middle class, which began only slowly in the 1830s, altered the face of the city itself, as well as the language of urban description and the image of metropolitan life that dominated politics, journalism, and literature. (Nord, 52)

(3) London! thou comprehensive word,
What joy thy streets and squares afford!
And think not thy admirer rallies
If he should add thy lanes and alleys. (Egan, 19-20)

What inexhaustible food for speculation do the streets of London afford! (Dickens, 61)

Indeed, the Metropolis is a complete CYCLOPÆDIA, where every man... may find something to please his palate. (Egan, 23)

(4) I despise *hypocrisy*; I detest *imposition* in any shape; and I really am *fond* of LIFE IN LONDON. I make no hesitation in avowing it. But it is in BALL-ROOMS that many persons think they possess an *existence*; have *animation* at an OPERA; *spirits* in a THEATRE; and enjoy LIFE only at a ROUT. IMITATION is too much the order of the day; and the greatest anxiety with most individuals (the lovers and devotees to fashion,) is to appear what they are not.... (Egan, 308)

(5) The SWELL DANDY could not exist if he did not show himself in the Park on Sunday... and the Member of the Lower House here take a ride among the various parties in the circle to hear their [the Peer's] conduct and measures.... (Egan, 150-1)

(6) *Ceremonies* were not in use, and, therefore, no struggle took place at ALL-MAX for the master of them. The parties *paired off* according to *fancy*; the eye was pleased in the choice, and nothing thought of about birth and distinction. All was *happiness*, – every body free and easy, and freedom of expression allowed to the very echo.... the scene changed as often as pantomime, from the continual introduction of new characters. (Egan, 286)

(7) Everything in it [pantomime] keeps moving; there is no more cessation than there is in nature; and though we may endeavour to fix our attention upon one mover or set of movers at a time, we are conscious that all are going on. (Hunt, 203)

(8) Each class has its own duties, its own pleasures, its own problems. Egan views all this with a generous tolerance, without a trace of social indignation or indeed any awareness of the extent of the misery and poverty of his day. (Reid, 68)

(9) ... it almost staggers *belief* that mankind can be so debased; the *hypocrisy* should be so successful; and that the fine feelings of the heart should become so *blunted* as to laugh at the charitable and humane persons who have been imposing upon to relieve their assumed wants, and to fatten on their daily crimes, without showing the least remorse. (Egan, 343)

(10) [E]very *greasy* hero or *sooty chief* placed himself by the side of the SWELLS without making any apology... in treading upon a coat, or dirtying the apparel of the person next to him, *tickled* the feeling of JERRY more than he could express. (Egan, 223)

(11) “[T]he company, I admit, is a *mixture* of persons nearly all ranks in life; but, nevertheless, it is that sort of *mixture* which is pleasingly interesting” (Egan, 238)

(12) Egan’s Tom and Jerry are inordinately fond of disguise: they will use any excuse to dress up, whether it is for masquerade at Covent Garden or the cadger’s feast at St Giles. (Dart, 121)

(13) We walked about, and met with a disappointment at every turn; our favourite views were mere patches of paint; the fountain that had sparkled so showily by lamp-light, presented very much the appearance of a water-pipe that had burst; all the ornaments were dingy, and all the walks gloomy. (Dickens, “Vauxhall Gardens by Day” 130)

(14) Mrs Tibbs went through an admirable bit of serious pantomime with a servant who had come up to ask some question about the fish sauce.... (Dickens, “The Boarding House”, 277)

The magnificent individual alluded to wore a maroon-coloured dress coat, with a velvet collar and cuffs of the same tint – very like that which usually invests the form of the distinguished unknown who condescends to play the ‘swell’ in the pantomime at ‘Richardson’s Show’. (Dickens, “The Boarding House”, 279)

(15) ... the elderly gentleman suddenly loses his footing and stumbles. How the audience roar! He is set upon by a noisy but officious crowd, who buffet and cuff him unmercifully. They scream with delight! Every time the elderly gentleman struggles to get up, he relentless persecutors knock him down again. The spectacle is convulsed with merriment! And when at last the elderly gentleman does get up, and staggers away, despoiled of hat, wig, and clothing, himself battered to pieces, and his watch and money gone.... (Dickens, "Pantomime of Life" 501)

(16) When they [apprentices] at last arrived in St James's Park, the member of the party who had the best made boots on, hired a second chair expressly for his feet, and flung himself on this two-pennyworth of sylvan luxury with an air which levelled all distinctions between Brookes's and Snook's, Crockford's and Bagnigge Wells. (Dickens, "The Thoughts about People" 215)

(17) His principal distinction is his activity. His great boast is, that 'he can chuck an old gen'lm'n into the buss, shut him in, and rattle off, before he knows it's a-going to —' a feat he which frequently performs, to the infinite amusement of everyone.... (Dickens, "Omnibuses" 139)

(18) First, there is the expressive pantomime of every one of the eighteen cabmen on the stand, the moment you raise your eyes from the ground. Then there is your own pantomime in reply — quite a little ballet. (Dickens, "The Last Cab Driver, and the First Omnibus Cad" 144)

(19) Middle-aged men... plod steadily along, apparently with no object in view but the counting house; knowing by sight almost everybody they meet and overtake...., but speaking to no one. (Dickens, "The Streets—Morning" 53)

(20) Poor, harmless creatures such men are; contented but not happy; broken-spirited and humbled, they may feel no pain, but they never know pleasure. (Dickens, "Thoughts about People" 214)

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Life in London の口絵

