

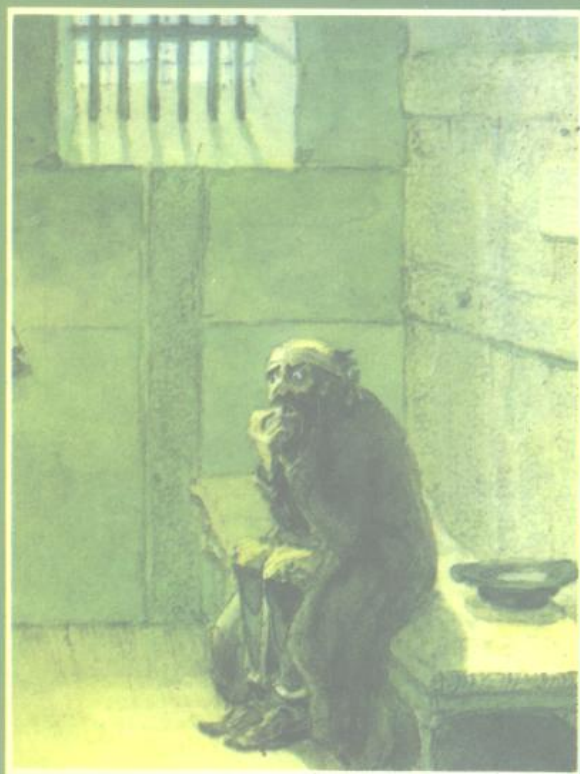
学生英语文库



CHARLES DICKENS

# OLIVER TWIST

雾都孤儿



牛津大学出版社 外语教学与研究出版社

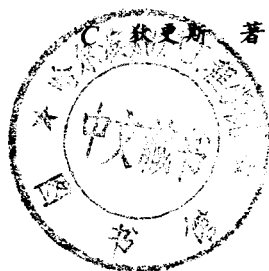
415572

D-3-4

学生英语文库

# 雾都孤儿

OLIVER TWIST



00415572

牛津大学出版社

外语教学与研究出版社

THE WORLD'S CLASSICS

---

CHARLES DICKENS

*Oliver Twist*

---

*Edited with an introduction and notes by*

KATHLEEN TILLOTSON

Oxford New York

OXFORD UNIVERSITY PRESS

---

(京)新登字 155 号

911588/10

雾都孤儿

〔英〕狄更斯著

\* \* \*

外语教学与研究出版社出版发行

(北京市西三环北路十九号)

华利国际合营印刷有限公司印刷

新华书店总店北京发行所经销

开本 787×960 1/32 12.5 印张

1991 年 2 月第 1 版 1997 年 4 月第 6 次印刷

印数: 73001—88000 册

\* \* \*

ISBN 7-5600-0759-7

H·315

定价: 10.80 元

(取得重印权限国内发行)

Oxford University Press, Walton Street, Oxford OX2 6DP

Oxford New York Toronto

Delhi Bombay Calcutta Madras Karachi

Petaling Jaya Singapore Hong Kong Tokyo

Nairobi Dar es Salaam Cape Town

Melbourne Auckland

and associated companies in  
Beirut Berlin Ibadan Nicosia

Text © Oxford University Press 1966

Introduction, Note on the text, Chronology of Charles Dickens,  
Explanatory notes and Further reading © Kathleen Tillotson 1982

First published by Oxford University Press 1966

First issued as a World's Classics paperback 1982

Reprinted 1985, 1987

All rights reserved. No part of this publication may be reproduced,  
stored in a retrieval system, or transmitted, in any form or by any means,  
electronic, mechanical, photocopying, recording, or otherwise, without  
the prior permission of Oxford University Press

This book is sold subject to the condition that it shall not, by way  
of trade or otherwise, be lent, re-sold, hired out or otherwise circulated  
without the publisher's prior consent in any form of binding or cover  
other than that in which it is published and without a similar condition  
including this condition being imposed on the subsequent purchaser

*British Library Cataloguing in Publication Data*

Dickens, Charles

*Oliver Twist.* — (The World's classics).

I. Title II. Tillotson, Kathleen

823'.8[F] PR4567

ISBN 0-19-281591-1

*Library of Congress Cataloging in Publication Data*

Dickens, Charles, 1812-1870.

*Oliver Twist.* (The World's classics)

Bibliography

I. Tillotson, Kathleen Mary. II. Title.

PR4567.A2T54 1982 823'.8 81-16958

ISBN 0-19-281591-1 (pbk.) AACR2

Printed in Great Britain by

Hazell Watson & Viney Limited

Aylesbury, Bucks

## 学生英语文库出版说明

中国人学英语的进程,可以说大致有三个境界。第一个境界是要依靠本族语(对大多数人来说是汉语)明的或暗的帮助来学习英语,如依靠汉语讲解、注释,口头、笔头、心头的翻译,英汉词典以及其他用中文编写的参考书等等来领会英语。第二个境界是能够通过英语学习英语,如读英文注释,听英语讲解,使用英英词典,阅读英文原著参考书等等,亦即能借助浅近的英语学习艰深的英语,并进而直接从英文书刊、英语讲话中吸收英语知识,掌握英语规律。第三个境界是能在英汉两种语言系统之间建立联系(不是个别孤立词语的对号),最后达到能在两种语言中间自如地来回转换的境地。

以上三种境界,虽然可能有交叉或平行,但是大体上可以代表由低到高的三个阶段。代表第一个境界的阶段,可以尽量缩短,有人甚至主张跳过或绕开。第三个境界严格说已经属于翻译专业修养的范围。唯有第二个境界是英语学习的中心。尽早达到这一境界,是学习成功的要诀。英语学习者在入门阶段结束之后,就应当逐步学会读原文著作,听原声讲话,使用英英词典,阅读原著参考书,敢看爱看原版书刊。一句话,要日夕涵泳于英语之中,养成通过英语学英语的能力、爱好、信心和习惯。

经验证明,阅读译本看似省力,实际常有雾里看花之憾;钻研原著,起初不免吃力,但是唯有如此,才能识得庐山真面目。文学作品是这样,一般语文参考书也是这样。从研究外国文化的目标着想,必须立志精通外语;从学习外语的方法着眼,应当早读多读原文著

作。

因此,多读精选的英语原著,是精通英语的一个最重要的途径。**学生英语文库**的出版,就是为了给中级以上的学习者提供一部分这样的基本书籍。

收入**学生英语文库**的都是英语国家著名出版社所出的有价值著作,在世界上享有盛誉。其中有关于语言的,也有关于文学的;有教程和读物,也有参考书和工具书。每一种都是针对我国学习者的需要精选,并根据最新版本影印的。

**学生英语文库**中的书籍,除一两种教程酌加中文注释和参考译文外,其余都是英语原著的翻版。这些著作,绝大多数都是屡经修订再版,或年复一年地重印,成了各国英语学习者和使用者案头、架上常备之物。所收文学作品,都是名著杰作;在英语国家是家喻户晓,在其他国家是一切英语和文学爱好者所不可不读的。熟读这些作品,既有助于掌握英语的精髓,又可深入了解英语国家的社会历史文化背景。

**学生英语文库**第一辑和第二辑约 20 种,定于近期陆续和读者见面。以后还将逐步扩充选目。我们希望这个小小文库能成为我国广大英语学习者的良师益友。

## 本书内容介绍

《雾都孤儿》(又译《奥列佛·特维斯特》)是英国最伟大的小说家狄更斯(Charles Dickens 1812—1870)的早期作品。主人公奥列佛·特维斯特是个孤儿,从小在贫民习艺所长大,不知道父母为谁。他由于不堪管事班布尔夫妇等人非人的待遇而独自逃往伦敦,不幸刚到就受骗误入贼窟。这是一个专事盗窃抢劫的团伙,为首的是老犹太人费金,手下除了窃贼赛克斯和他的姘妇南希等少数头目外,都是些被引入邪路的少年儿童。

费金要把奥列佛训练成为供他驱使的小扒手。一天奥列佛随两个小偷上街,警察误认为他扒窃了一位绅士的手绢而把他逮捕。幸亏有人证明他无辜,才得以释放。绅士名叫布朗罗,见他面貌酷肖友人留下的一幅少妇画像,把他收留家中,使他得到短暂的关怀和温暖。不久费金就派赛克斯和南希施用诡计,把奥列佛拉回贼窟。布朗罗悬赏寻人,结果误信前来提供情况的班布尔的一派胡言,以为奥列佛是个骗子而中止寻找。

费金一伙继续用威胁、利诱、灌输等手段,要把奥列佛变成他们作案的工具。一天黑夜,奥列佛在枪口胁迫下,被赛克斯带进一座大宅院行窃。正当奥列佛准备乘机跑开去向主人报告时,被管家发觉,开枪把他打伤。赛克斯和同伙仓皇逃跑,把奥列佛丢弃在路旁沟内。奥列佛在雨中摸黑爬行,无意中又回到那座宅院,昏倒在门前。好心的主人梅利太太和她的养女露丝小姐收留并庇护了他。

不久费金发现了奥列佛的下落。有个叫蒙克斯的



人来找费金，南希窃听了他跟费金的密谈，得知此人是奥列佛的兄长，他勾结班布尔夫妇消灭了仅有的可以证明奥列佛身份的两件信物，并买通费金把奥列佛找回来，尽力使他成为不可救药的罪犯，以至永远霸占奥列佛应得的遗产，也为了发泄对已去世的父亲的怨恨。南希没有勇气摆脱贼党，但她同情和关心奥列佛的命运；她冒着很大危险，偷偷找到露丝，告诉她这一切。

正当露丝考虑怎样行动时，奥列佛跑来告诉她他看见了布朗罗。露丝急忙去找他。经过商议，他们决定私下进行调查处理。露丝在布朗罗陪同下和南希再次秘密会面。从南希的讲述中，布朗罗得知蒙克斯就是已故好友埃德温·利弗德的儿子爱德华，他决定亲自去找蒙克斯交涉。

费金对南希的行动起了疑心，派人暗中跟踪，发现她向人告密，就支使赛克斯凶残地杀死了南希。案发后，警方四出追捕凶手。赛克斯到处逃窜，失足跌落，吊死在自己的套索上。费金也被捕归案，被判处绞刑。

与此同时，布朗罗设法把蒙克斯挟持到家中，当面揭露了他的罪恶，并晓以利害，迫他认罪。蒙克斯不得不交待事实真相。原来他和奥列佛是同父异母兄弟，他们的父亲埃德温年轻时被迫和蒙克斯的生母成婚，生下蒙克斯后，夫妻感情不合，长期分居。后来埃德温与青年女子爱格尼丝结识相爱，并使她有了身孕，但两人未能正式结婚。不久，埃德温赶赴罗马接受一宗遗产，在那里一病不起。临终留下遗嘱，除给蒙克斯母子一笔年金外，将全部财产留给艾格尼丝和未出生的孩

子。不料遗嘱被蒙克斯的母亲销毁，艾格尼丝流落到贫民习艺所，生下奥列佛后，就悲惨地死去。真相大白后，奥列佛被布朗罗收为养子，结束了他苦难的童年。

为了给蒙克斯自新的机会，布朗罗征得奥列佛的同意，把本应全归奥列佛继承的遗产分一半给蒙克斯，让他移居美洲。但是蒙克斯劣性不改，把家产荡尽，继续作恶，终于被捕判刑，死于狱中。班布尔夫妇被革了职，落得一贫如洗，被收容进了他们曾多年在那里作威作福的贫民习艺所。

## 作者小传

狄更斯(Charles Dickens 1812—1870)是英国最伟大的小说家。他的父亲是海军职员,嗜酒好客,挥霍无度,后因负债入狱。12岁的狄更斯被迫辍学到工厂做工,饱受侮辱。从而对工人阶级的生活和苦难有所了解,尤其对不幸的儿童产生了深厚的同情。16岁时,他在一家律师事务所当缮写员,走遍伦敦大街小巷,广泛了解社会。后又担任法庭速记员和新闻记者,熟悉议会政治中的种种弊端。此时,他为伦敦几家报纸撰稿。1836年底,出版了他的第一部小说《匹克威克外传》,一举成名。此后34年中他共写了十几部长篇小说。24岁时,狄更斯和凯瑟琳结婚,由于性格和趣味上的差异,给他的创作、特别是晚年生活带来不幸。他一生除刻苦写作外还喜欢戏剧,曾亲自参加演出和导演。举办朗诵会。1870年6月,他在写作小说《艾德温·德鲁德之迷》时由于劳累过度,猝然逝世,葬于伦敦威斯敏斯特教堂。

狄更斯的一些重要小说有:《雾都孤儿》(《奥列佛·特维斯特》)、《尼古拉斯·尼克尔贝》,描写了资本主义社会穷苦儿童的悲惨生活。《老古玩店》描写了小资产者的崩溃的悲惨命运。《马丁·朱述尔维特》抨击了种族歧视和金元崇拜。《董贝父子》、《大卫·科波菲尔》、《荒凉山庄》、《艰难时世》等进一步揭露资产阶级的贪婪、伪善和司法行政机构的腐败。《双城记》以法国大革命为背景,揭露了封建贵族的残暴。狄更斯的作品从人道主义出发,广泛抨击资本主义社会的丑恶现实,主张用改良手段变革社会。为英国批判现实主义文学的重要代表。对世界文学有巨大影响。

## INTRODUCTION

*Oliver Twist* marks the very beginning of Dickens's literary life. As an unknown shorthand reporter of twenty-one, with a single tale just published in a magazine, he referred casually to 'my proposed novel' in a way that shows that it must in conception and materials have resembled this. But since he knew publication was 'hazardous', writing was deferred while he concentrated his forces (and used some of its matter) on sketches and short stories for various newspapers and periodicals. These, collected and with Cruikshank's illustrations, brought success with a wider public, and led to the projecting of a historical novel and to the more remunerative commission to write a 'monthly something' which became *The Pickwick Papers*, brilliantly improvised and at the outset seen as another connected series of sketches. Within six months, more publishers were competing for his favours; he was offered the editing of a new magazine, *Bentley's Miscellany*, and the writing of his true novel could begin.

I have perhaps the best subject I have ever thought of . . . I have thrown my whole heart and soul into *Oliver*.

That its general purpose was clear in his mind is evident from his later-written preface: 'I wished to shew, in little *Oliver*, the principle of Good surviving through every adverse circumstance, and triumphing at last.' The companions among whom he was to be tried were the criminals of London's underworld, to be depicted not romantically as in contemporary novels, but in their 'miserable reality'. That 'reality', the great and enduring strength of the book, was known to Dickens both by close observation—already demonstrated in his newspaper sketches of London streets and criminal courts—and by experience. Though with a background of birth and nurture in an affectionate if improvident family, he had shared the solitary child's pain and bewilderment at reverses of fortune in those months when he had laboured hopelessly in the blacking-warehouse, and might himself, as he said much later, have become 'a little robber or a little vagabond'.

For *Oliver's* origins Dickens chose a different level of reality, and presented the persistence of the 'principle of Good' by following the traditions of fairy tale, folklore, and popular romance and making the child a hapless orphan of unsuspected gentle birth. He could have made him a foundling brought up by foster-parents, as is common in the drama of the time (dozens of plays have 'Orphan' or 'Foundling' in their titles) and in some of Captain Marryat's stories; but he saw the further opportunity of topical satire in the parish workhouse and the special harshness

of the recently amended Poor Law. Writing for a newly launched magazine, and alert to conditions in the bitter winter months of 1836-7, he was still journalist as well as novelist. Indeed the opening chapters, though obviously 'to be continued', were not publicly announced as the opening of a novel; in letters at the time the author referred to this instalment as a 'paper', and to its 'glance at the new Poor Law Bill'. As the novel developed, this subject was seen to be incidental rather than integral to the whole design; but the 'glance' is sharp for several chapters, and emphasized by the sub-title 'the Parish boy's progress'.<sup>1</sup> The parish workhouse provided the situation (and the picture) which passed into popular currency—'Oliver asks for more'—along with the strongly if crudely coloured character of Mr. Bumble the beadle, whose name has become a type of the petty tyrant and jack-in-office.<sup>2</sup>

Most modern readers know no more of workhouses than the novel tells them. But for readers of the serial in 1837-8 Dickens's satire had an additional impact, and for its full appreciation some account of contemporary controversies about the Poor Law is necessary, here and in the notes.

In chapter ii, when 'Oliver asks for more', the conditions envisaged are those of 1834, with the Poor Law Amendment Act just brought into operation. For the convenience of fiction, Dickens simplified the new administrative machinery, combining into one body the Central Board of Commissioners with the local Board of Guardians; he calls them 'philosophers', because the original report of the Royal Commission was largely the work of Nassau Senior the political economist and Edwin Chadwick, friend and disciple of Jeremy Bentham. The Report had two main principles. First, the 'workhouse test' for the able-bodied pauper; if genuinely destitute, he should enter the workhouse and work there for the parish (if for any reason he declined, he was not genuinely destitute). Second, 'less eligibility': the conditions there should not be so 'eligible' as those of the 'independent labourer' (however wretched) and were prescribed accordingly by the central body, even to the details of the dietary. Such was the theory of the Report—somewhat modified by the 1834 Act itself—which Dickens represented as the 'alternative . . . of being starved by a gradual process in the house, or by a quick one out of it'. The particular dietary in Oliver's workhouse is made deliberately ridiculous ('an onion twice a week, and half a roll on Sundays'); but quantities were prescribed with similar precision, and the daily gruel and the danger of starvation were in practice real enough. More could be said in extenuation

<sup>1</sup> It was dropped a year later, then restored, but dropped again in the collected editions of the novels.

<sup>2</sup> Based on Dickens's outline sketch of Simmons the beadle in 'The Parish' (*Evening Chronicle*, Feb. 1835). In 1839 a writer in the *Westminster Review* observed that 'All beadles resolve themselves, since the time of *Oliver Twist*, into one—Mr. Bumble.'

and something even in favour of the 'system', at least in rural areas; but the benefits of centralization and the reduction of the poor rates were not obvious to the workhouse inmate. 'Laws cannot be made to suit individual cases', as one defender wrote at this time; but individual cases are precisely the novelist's concern.

Dickens has sometimes been criticized for confusing conditions under the old and the new Poor Law; but, except for the prominence of the beadle, he was truly reflecting conditions themselves confused, for the process of implementation was necessarily gradual. When he was writing early in 1837, hundreds of parishes were still untouched by the Act and not yet combined into 'Unions', others in a state of transition, and some where the law was operating were petitioning for further amendment or repeal. Many such petitions were presented in 1836, during Dickens's last session as a parliamentary reporter, by the Tory John Walter, proprietor of *The Times*, who persistently opposed 'the odious principle of forcing the poor into workhouses' and treating poverty as a crime rather than a misfortune. He pressed repeatedly for a debate; his motion was lost, in a thinly attended House—Wakley, the radical member for Finsbury, said that whenever the sufferings of the poor were the subject 'the greatest impatience is always manifested by Honourable Members'—but its forty-six supporters spoke for a growing body of hostile opinion outside Parliament. The campaign was vigorously continued in *The Times*; the consistent support of the new Poor Law given by the Whig *Morning Chronicle* must have added to Dickens's relief at resigning from that journal. By February 1837, when the first instalment of *Oliver Twist* appeared, his attacks were the more timely; a bad harvest, an exceptionally severe winter, and the deepening trade depression brought a terrible increase in distress. It was the worst possible time to extend the new Poor Law to the northern manufacturing districts, to which it had always been inappropriate; in January the Assistant Commissioners, making their preliminary survey, met with violent and well-organized resistance which increased throughout the year with mass meetings, torchlight processions, rioting, and the calling out of troops. Not until 1839, when it had been caught up in the Chartist movement, was the Anti-Poor Law campaign in the north finally defeated, and then concessions had to be made permitting outdoor relief in Lancashire and the West Riding.

Although these later events are not directly reflected in the novel, they are an important part of its contemporary context; and such an extra dimension of topical social relevance was to be characteristic of much of Dickens's work. Equally so, however, is his concern to keep it subordinate; to be too topical would be to risk going out of date, and also to divide the sympathies of his readers. This affects some of the early reviews. Even Forster, who had recently become Dickens's friend and confidant, when writing (anonymously) in the *Examiner* a review of the first seven instal-

ments (chapters i–xv) in nearly four columns of otherwise high praise had one reservation. He thought the opening chapters, for all their ‘force and distinctness’ and ‘deep pathos’, showed

an unwarrantable and unworthy use of certain bugbears of popular prejudice and vulgar cant connected with the new poor law . . . The attempt to elevate the pauper at the cost of the struggling labourer . . . is a system of curious philanthropy which we confess we cannot understand.

Apparently taking part with Dickens’s hated ‘philosophers’, he here reflects the pro-Government policy of his paper and perhaps, its alarm at the Whig losses in the general election which followed the King’s death in the summer of 1837. This is also reflected in the *Morning Chronicle*’s review of the same date, a notable tribute to the effect of Dickens’s serial:

Boz has produced so strong an impression in some quarters, in connection with the late changes in the laws relating to the management and maintenance of the poor, that in Chelsea, for instance, people have gone about lecturing for the purpose of counteracting the effect of his writings.

Such observations are not apparent in reviews of the completed novel in the following year; and it was left for the *Quarterly* reviewer in 1839 to regret seeing Dickens ‘joining in an outcry which is partly factious, partly sentimental, and partly interested’.

Dickens’s opinion of the Poor Law never wavered; near the end of his life, and nearly thirty years later, though its principles were by then much modified, he hit out at his objectors in the ‘Postscript’ to *Our Mutual Friend*, concluding:

But that my view of the Poor Law may not be mistaken or misrepresented, I will state it. I believe there has been in England, since the days of the Stuarts, no law so often infamously administered, no law so often openly violated, no law habitually so ill-supervised. In the majority of the shameful cases of disease and death from destitution that shock the Public and disgrace the country, the illegality is quite equal to the inhumanity—and known language could say no more of their lawlessness.

‘Man’s inhumanity to man’ was no new theme in literature. But one aspect of the striking originality of *Oliver Twist* of which modern readers are seldom aware is that Dickens focused compassion and narrative interest upon a child. To make a child the centre of a novel, as distinct from a tale for children, was in 1837 almost unprecedented. Many eighteenth-century novelists allot a few chapters to the hero’s birth and early education; this phase of his career was extended, in the 1830s, by Marryat and Edward Howard,<sup>1</sup> but not to the entire novel, and the hint

<sup>1</sup> *Rastlin the Reefer*, published by Bentley in 1836, and very successful; as an autobiographical narrative emphasizing the emotions and sufferings of childhood, it slightly anticipates *David Copperfield*, but also resembles *Oliver Twist* in the (admittedly stock)

in Dickens's title ('the Parish *boy's* progress') must have seemed a daring innovation. From the outset the reader's protective sympathy is engaged, as it would be for Dickens's future child-heroes and heroines—in one way, more strongly, for Oliver is more completely deprived and helpless, and encounters at almost every turn, in the first eleven chapters, the harshness and evil of the adult world. That he should still be sustained by hope and faith in something better, even before his temporary rescue by Mr. Brownlow, seems natural enough to many readers (and to any child reader); Forster found in the 'natural sentiment, which in spite of every disadvantage, clings to Oliver himself' an 'exquisite delicacy . . . beautifully imagined . . . the very springs of nature'; Chesterton thought that 'Oliver is pathetic because he is an optimist . . . he does believe he is living in a just world'. But a merely passive and pathetic victim would be deficient as a 'hero', and Dickens wisely gave Oliver, early in the story, certain 'heroic' actions which also propel the narrative: the famous 'asking for more', the fight with Noah Claypole in defence of his mother's name, and the flight to London.

Some critics, not sympathetic to Dickens's purposes, objected to Oliver's virtue, finding it inconsistent with the author's condemnation of the system that had formed him. But Oliver is presented as exceptional, and Dickens knew, better than his critics, that Noah Claypole, brutalized by his charity school, and Fagin's gang, willing apprentices to theft, were the typical products. The objectors had a better case when they took exception, as did several early reviewers, to Oliver's refinement of speech even in the first part of the book before his idyllic education with the Maylies. Hence, the most powerful and moving sequences are those in which silence is enforced on him, by solitude or terror—above all, in the long journey with Bill Sikes in chapters xx-xxii. As we follow them through that winter's day, beginning before dawn in Bethnal Green and ending in the country beyond Chertsey in the small hours, the compelling reality of the references to named places and the passage of time is all the stronger from our continuing sense of Oliver's bodily weariness and speechless fear; even when the truth of Bill's intentions bursts upon him and he breaks into fervent protests and prayer, the spell is not broken.

In earlier chapters there are passages, lighter in tone but not without foreboding, where dialogue is skilfully used to establish a line of communication for the reader to the thieves' underworld, through the Dodger's answers to Oliver's innocent questions or obvious bafflement over 'flash' language. This is an elaboration of the traditional device of the 'innocent at large', employed also (a little later) for Mr. Pickwick in the Fleet prison, and a few years earlier in Marryat's *Peter Simple*. We are permitted to

situations of mysterious birth, working-class foster-parents, and the machinations of a hostile shipmate who turns out to be the hero's half-brother. He perishes in the same way as Bill Sikes. See A. P. Howse's edition (Oxford English Novels, 1971).



share the Dodger's amusement—'he is so jolly green!'—but should remember that most readers of a shilling magazine in 1837 were almost equally 'green' when introduced to Field Lane and Saffron Hill. Dickens's proficiency was admired, even by reviewers who deprecated 'lowness' ('Boz is regius professor of slang'); so too was his tact in avoiding offence, by humorous circumlocution to indicate blasphemy (aptly called 'brimstone in silver paper').<sup>1</sup> Nevertheless, in revising the text in successive editions he removed some even of these, as well as the words 'damn' and 'devil', so that progressively more of Bill Sikes's violent language is left to the imagination. But enough remains to suggest it clearly; and Fagin, evasive and ironically urbane, has less to lose. With Nancy, Dickens had additional motives for revision, wishing to prepare for her change of heart and the 'soul of goodness in things evil'.<sup>2</sup>

None of these minor concessions seriously impedes Dickens's purpose of showing thieves 'as they really are', in their violence of action and mood, their squalor, callousness, and mutual distrust, 'for ever skulking uneasily through the dirtiest paths of life, with the great, black, ghastly gallows closing up their prospect, turn them where they may.'

The gallows haunts the whole book,<sup>3</sup> with dozens of passing references, open and covert, sinister and comic, long before events and Fagin's scheming bring its prospect inexorably near. As it finally closes in, with Sikes at bay in Jacob's Island, an object of horror to his own associates, hearing 'the cry of the infuriated throng', and Fagin, mauled by the mob 'snarling and making at him like wild beasts' or hearing the 'peal of joy from the populace' outside the Court 'greeting the news that he would die on Monday', we cannot but recall that early chapter with the hundred voices crying 'Stop thief!' in hot pursuit of Oliver: 'There is a passion for hunting something deeply implanted in the human breast.' Without compromising his moral, Dickens's emphasis on the terrible isolation, deserved yet pitiable, of the hunted and haunted criminal, lends a deeper shade to the dark reality of thieves 'as they are'.

On the completion of the novel, Forster wrote in his *Examiner* review:

If [the reader] has wondered, during the earlier progress of the work, to what just and useful end the author had set before him every imaginable incident from what might be called the Comedy of Crime—he will find it in the emotion inspired by these later scenes, these fearful delineations of Terror and its Retribution.

He found these scenes 'a series of pictures in the tragedy of common life transcending anything of the sort with which we are acquainted throughout the whole range of fiction'.

<sup>1</sup> Both quotations are from the *Quarterly Review*, 1839.

<sup>2</sup> Running-title added by Dickens in 1867 to chapter xvi; from *Henry V*, iv.i.4.

<sup>3</sup> When Dickens wrote, burglary was still a capital crime.