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THE ADVENTURES OF
OLIVER TWIST
OR
THE PARISH BOY'S
PROGRESS



OLIVER CLAIMED BY HIS AFFECTIONATE FRIENDS

CLEAR TYPE EDITION

THE WORKS OF
CHARLES DICKENS

WITH ILLUSTRATIONS



OLIVER TWIST

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P R E F A C E S

PREFACE TO THE THIRD EDITION, 1841

'Some of the author's friends cried, "Lookee, gentlemen, the man is a villain; but it is Nature for all that"; and the young critics of the age, the clerks, apprentices, etc., called it low, and fell a groaning.'—FIELDING.

THE greater part of this Tale was originally published in a magazine. When I completed it, and put it forth in its present form three years ago, I fully expected it would be objected to on some very high moral grounds in some very high moral quarters. The result did not fail to prove the justice of my anticipations.

I embrace the present opportunity of saying a few words in explanation of my aim and object in its production. It is in some sort a duty with me to do so, in gratitude to those who sympathised with me and divined my purpose at the time, and who, perhaps, will not be sorry to have their impression confirmed under my own hand.

It is, it seems, a very coarse and shocking circumstance, that some of the characters in these pages are chosen from the most criminal and degraded of London's population; that Sikes is a thief, and Fagin a receiver of stolen goods; that the boys are pick-pockets, and the girl is a prostitute.

I confess I have yet to learn that a lesson of the purest good may not be drawn from the vilest evil. I have always believed this to be a recognised and established truth, laid down by the greatest men the world has ever seen, constantly acted upon by the best and wisest natures, and confirmed by the reason and experience of every thinking mind. I saw no reason, when I wrote this book, why the very dregs of life, so long as their speech did not offend the ear, should not serve the purpose of a moral, at least as well as its froth and cream. Nor did I doubt that there lay festering in Saint Giles's as good materials towards the truth as any flaunting in Saint James's.

In this spirit, when I wished to show, in little Oliver, the prin-

ciple of Good surviving through every adverse circumstance, and triumphing at last; and when I considered among what companions I could try him best, having regard to that kind of men into whose hands he would most naturally fall; I bethought myself of those who figure in these volumes. When I came to discuss the subject more maturely with myself, I saw many strong reasons for pursuing the course to which I was inclined. I had read of thieves by scores—seductive fellows (amiable for the most part), faultless in dress, plump in pocket, choice in horseflesh, bold in bearing, fortunate in gallantry, great at a song, a bottle, pack of cards or dice-box, and fit companions for the bravest. But I had never met (except in Hogarth) with the miserable reality. It appeared to me that to draw a knot of such associates in crime as really do exist; to paint them in all their deformity, in all their wretchedness, in all the squalid poverty of their lives; to show them as they really are, for ever skulking uneasily through the dirtiest paths of life, with the great, black, ghastly gallows closing up their prospects, turn them where they may; it appeared to me that to do this, would be to attempt a something which was greatly needed, and which would be a service to society. And therefore I did it as I best could.

In every book I know, where such characters are treated of at all, certain allurements and fascinations are thrown around them. Even in the *Beggar's Opera*, the thieves are represented as leading a life which is rather to be envied than otherwise; while Macheath, with all the captivations of command, and the devotion of the most beautiful girl and only pure character in the piece, is as much to be admired and emulated by weak beholders, as any fine gentleman in a red coat who has purchased, as Voltaire says, the right to command a couple of thousand men, or so, and to affront death at their head. Johnson's question, whether any man will turn thief because Macheath is reprieved, seems to me beside the matter. I ask myself, whether any man will be deterred from turning thief because of his being sentenced to death, and because of the existence of Peachum and Lockit; and remembering the captain's roaring life, great appearance, vast success, and strong advantages, I feel assured that nobody having a bent that way will take any warning from him, or will see anything in the play but a very flowery and pleasant road, conducting an honourable ambition in course of time, to Tyburn Tree.

In fact, Gay's witty satire on society had a general object, which made him careless of example in this respect, and gave him other,

wider, and higher aims. The same may be said of Sir Edward Bulwer's admirable and most powerful novel of Paul Clifford, which cannot be fairly considered as having, or being intended to have, any bearing on this part of the subject, one way or other.

What manner of life is that which is described in these pages, as the everyday existence of a Thief? What charms has it for the young and ill-disposed, what allurements for the most jolter-headed of juveniles? Here are no canterings upon moonlit heaths, no merrymakings in the snuggest of all possible caverns, none of the attractions of dress, no embroidery, no lace, no jack-boots, no crimson coats and ruffles, none of the dash and freedom with which 'the road' has been, time out of mind, invested. The cold, wet, shelterless midnight streets of London; the foul and frowsy dens, where vice is closely packed and lacks the room to turn; the haunts of hunger and disease, the shabby rags that scarcely hold together; where are the attractions of these things? Have they no lesson, and do they not whisper something beyond the little-regarded warning of a moral precept?

But there are people of so refined and delicate a nature, that they cannot bear the contemplation of these horrors. Not that they turn instinctively from crime; but that criminal characters, to suit them, must be, like their meat, in delicate disguise. A Massaroni in green velvet is quite an enchanting creature; but a Sikes in fustian is insupportable. A Mrs. Massaroni, being a lady in short petticoats and a fancy dress, is a thing to imitate in tableaux and have in lithograph on pretty songs; but a Nancy, being a creature in a cotton gown and cheap shawl, is not to be thought of. It is wonderful how Virtue turns from dirty stockings; and how Vice, married to ribbons and a little gay attire, changes her name, as wedded ladies do, and becomes Romance.

Now, as the stern and plain truth, even in the dress of this (in novels) much exalted race, was a part of the purpose of this book, I will not, for these readers, abate one hole in the Dodger's coat, or one scrap of curl-paper in the girl's dishevelled hair. I have no faith in the delicacy which cannot bear to look upon them. I have no desire to make proselytes among such people. I have no respect for their opinion, good or bad; do not covet their approval; and do not write for their amusement. I venture to say this without reserve; for I am not aware of any writer in our language having a respect for himself, or held in any respect by his posterity, who ever has descended to the taste of this fastidious class.

On the other hand, if I look for examples, and for precedents, I

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