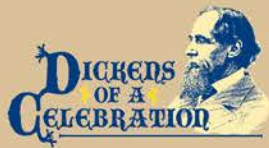
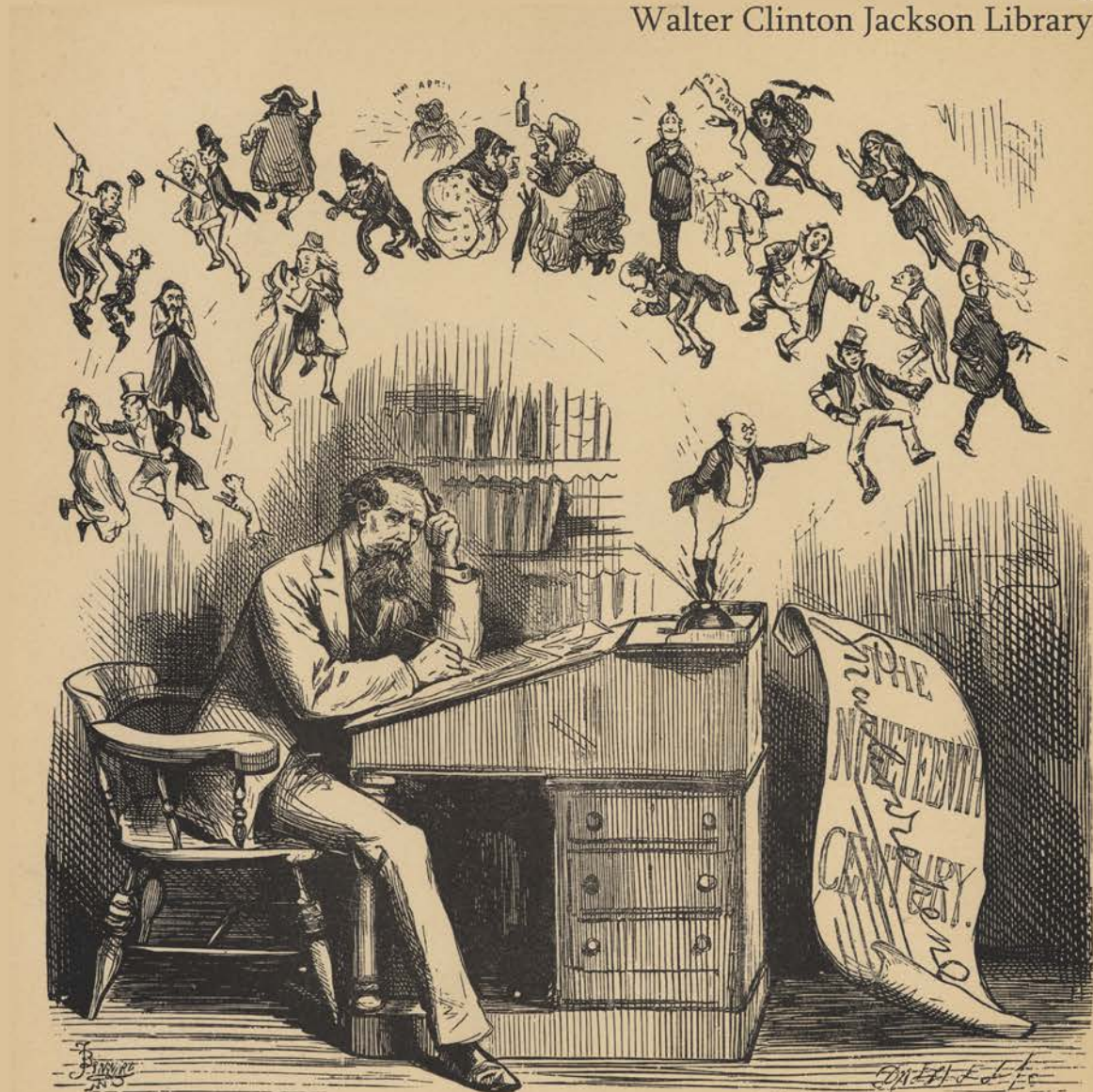


Windows to the World: The Immortal Works of Charles Dickens

January 23 - March 30, 2012

Hodges Reading Room
Second Floor, Main Building
Walter Clinton Jackson Library



With the possible exception of Shakespeare, no English author is better known than Charles Dickens. Dickens was a household name during his lifetime, and his reputation has not dimmed with the passage of time. This exhibit, which includes twelve of his most popular books—the majority represented in first editions—illustrations from his works, and an assortment of ephemera, celebrates the bicentennial of his birth on February 7, 1812.

Dickens won the admiration and praise of his readers, critics, and fellow authors; and countless books and articles have examined and heralded his life and writings. His grave in the Poet's Corner of Westminster Abbey represents the highest tribute paid to an English author.

This exhibit attempts to allow Dickens's genius to speak for itself, in his own words about his work and in the words of his immortal characters.

Illustrations—most of them the original illustrations—are included for each book. Dickens was one of the first authors with the power to select his own illustrations, thus giving them a particular significance as interpreters of his characters and events. He worked with some of the most distinguished artists of his day—George Cruikshank, Hablot Browne (“Phiz”), George Cattermole, and Marcus Stone foremost among them.

The many items in the exhibit that carry his name — commemorative plates, medallions, plaques, playing cards, etc. — show that perhaps no author in history has been commercialized more than Dickens. Although Dickens would undoubtedly have railed against this exploitation, it bears testimony to his immense and enduring popularity.

It is difficult to choose a single comment to summarize this great author's life and work, but the words of his biographer G. K. Chesterton in 1906 ring true:

"The positive argument for the permanence of Dickens comes back to the thing that can only be stated and cannot be discussed. He made things which nobody else can possibly make."

Thanks are due to Richard Levy, Norman Smith, and Kimberly Lutz for lending items to this exhibit, and to Carolyn Shankle for devoting time to designing this catalogue and the exhibit poster.

Dr. William K. Finley

January 2012



POSTHUMOUS PAPERS OF THE PICKWICK CLUB (1837)

“There are very few moments in a man’s existence when he experiences so much ludicrous distress, or meets with so little charitable commiseration, as when he is in pursuit of his own hat.”

1.First Edition: Chapman and Hall, 1837

Shown here are the title page and frontispiece of the first edition of Dickens’s first successful publication and his second book after Sketches by Boz (1836-1837). As with Sketches, Dickens published The Pickwick Papers under the pseudonym “Boz.”

Although sales of the monthly parts started slowly, interest quickly accelerated, to the point that by the fourth issue, the London Sunday Times compared the young Dickens to Fielding and Scott. By the middle of the run of monthly parts, “Pickwick mania” had set in among Boz’s rapidly growing readership. As the Quarterly Review stated, “Pickwick chintzes figured in linen-draper’s windows, and Weller corduroys in breeches-makers’ advertisements; ‘Boz’ cabs might be seen rattling through the streets” So popular was The Pickwick Papers that inferior imitations and parodies quickly sprang up.

2.PICKWICK PAPERS: FACSIMILE ISSUE OF THE MONTHLY PARTS

The Pickwick Papers was serialized by Chapman and Hall (Dickens’s main publishers) in twenty monthly parts between March, 1836 and October, 1837. While parts issues were an

early example of “installment buying,” allowing the middle class to purchase a book piecemeal from what was often meager monthly earnings, “parts” publications were taxing for both author and reader. For a Victorian author such as Dickens, they meant successive deadlines and the need to envision a novel in precise divisions (each issue generally contained two chapters). For the Victorian readers, publication in parts proved a frustrating experience, forcing them to schedule their reading over an extended period of twenty or more months. Even the slowest readers must have felt exasperated!

3-6. Along with Ebenezer Scrooge and Oliver Twist, Samuel Pickwick is one of Dickens’s most recognizable characters, the subject of intense commercialization both during and after Dickens’s life. Shown here are four twentieth-century depictions of Pickwick: (3) a commemorative plate, “Beneath the Mistletoe,” showing a reluctant Pickwick pulled under the mistletoe by a determined Mrs. Wardle at Dingley Dell; (4) a hand-painted “Toby Jug” image of Pickwick; (5) a small hand-painted figure of Pickwick; and (6) a wall plaque depicting a cherubic Samuel Pickwick.



7. Among the many Pickwickian items commercially produced for well over one hundred years is this 1982 set of Pickwick playing cards, representing illustrations by J. Clayton Clark (“Kyd”). The original illustrations for Pickwick were by Dickens’s

main illustrator throughout his career, Hablot K. Browne (“Phiz”).

8. “Sam Weller” Box

Outside of Pickwick himself, Sam Weller is probably the best-known and most beloved character in The Pickwick Papers. His platitudes and humorous observations, delivered in his broad cockney accent, are among the highlights of the book. Though of the servant class, Weller’s practical, direct outlook on life serves a stark contrast to the impractical, often bumbling nature of the members of the Pickwick Club.

9. Print: “Discovery of Jingle in the Fleet”

Alfred Jingle, the fast-talking con-artist of The Pickwick Papers, is one of the most memorable characters in all of Dickens’s works. Despicable in his actions but somehow strangely likeable, Jingles is discovered in Fleet Prison by Samuel Pickwick, himself imprisoned with the charge of tampering with the affections of the foolish Mrs. Bardell.

GREAT EXPECTATIONS (1861)

“It is not possible to know how far the influence of any amiable honest-hearted, duty-doing man flies out into the world.”

10. Heritage Press Edition (1939)

Great Expectations, Dickens’s thirteenth novel, first appeared in thirty-six weekly installments in Dickens’s periodical All the Year

Round, between December 1, 1859 and April 3, 1860; and was subsequently published in book form by Chapman and Hall in 1861.



Identifying Great Expectations as “a very fine, new and grotesque idea,” Dickens said of the forthcoming novel in a letter to his friend and eventual biographer John Forster, “It so opens out before me that I can see the whole of a serial revolving on it, in a most singular and comic manner.” Like David Copperfield and Oliver Twist, Great Expectations is to a certain extent autobiographical.

As with Copperfield, the novel is narrated in the first person and bears many other similarities in telling the story of a young boy’s exposure to the complex world around him and his gradual maturation. In stark contrast to the good, simple life of the blacksmith Joe Gargery, the young Pip is corrupted by exposure to wealth and the “refined” world he admires and to which he yearns to belong. Long a staple among required school readings, Great Expectations remains one of Dickens’s most admired and most discussed works.

11. "A Rubber at Miss Havisham's" (Print)

"In an armchair, with an elbow resting on the table and her hand leaning on that hand, sat the strangest lady I have ever seen, or shall ever see."

"So she sat, corpse-like, as we played at cards; the frillings and trimmings on her bridal dress, looking like earthy paper . . . she must have looked as if the admission of the natural light of day would have struck her to dust."

12. "Old Orlick Among Cinders" (Print)

"[Dolge Orlick] was a broad-shouldered loose-limbed swarthy fellow of great strength, never in a hurry, and always slouching. He never seemed to come to his work on purpose, but would slouch in as if by mere accident; and when he went to the Jolly Bargemen to eat his dinner, or went away at night, he would slouch out, like Cain or the Wandering Jew, as if he had no idea where he was going, and no intention of coming back."

13. "Satis House, Rochester" (Print)

Many locations in Dickens's fiction were suggested by real sites with which Dickens was familiar. "Satis House," Miss Havisham's home to which Pip is called, was suggested by "Restoration House" in Rochester.

DAVID COPPERFIELD (1850)

"The proverb says, 'You can't make a silk purse out of a sow's ear!' Well, I don't know about that. I rather think you may, if you begin early in life."

14. First Edition (Bradbury and Evans, 1850)



The complete title of Dickens's eighth novel is revealing: The Personal History, Adventures, Experiences and Observations of David Copperfield the Younger, of Blunderstone Rookery (Which He Never Meant To Be published on Any Account). Published in parts by Bradbury and Evans between May, 1849 and October, 1850, David Copperfield, with its likeable hero and

its variable array of eccentric

characters, is one of the most readable of Dickens's novels. It remained Dickens's own personal favorite among his books. Dickens said in his Preface, "Like many fond parents, I have a favourite child, and his name is David Copperfield." Dickens went on to say of his personal attachment to this book, "I seem to be sending some part of myself into the Shadowy World." As further testimony to the autobiographical nature of Copperfield, Dickens penned a comment in his notes for the fifth installment, "What I Know So Well!" In his preface to a later printing he would add, "I never can approach the book with perfect

composure. . . (it had such perfect possession of me when I wrote it. . . .)”

The early sales of the parts issue did not predict future success for David Copperfield. The average sale of early issues was about 20,000 per month, a noticeable drop from the 35,000 per month achieved by the earlier Dombey and Son. David Copperfield, however, was to increase in popularity with the passage of time; and characters such as David, Wilkins Micawber, Clara Peggotty, Uriah Heep, Aunt Betsy Trotwood, Mr. Dick, and Barkis remain among Dickens’s most memorable creations.

15. “Wilkins Micawber” (Plate)

“[Micawber is] a stoutish, middle-aged person, in a brown surtout and black tights and shoes, with no more hair upon his head (which was a large one, and very shining) than there is upon an egg. . . . His clothes were shabby, but he had an imposing shirt-collar on. He carried a jaunty sort of a stick . . . and a quizzing-glass hung outside his coat—for ornament . . . as he very seldom looked through it, and couldn’t see anything when he did”

“[Micawber] was a thoroughly good-natured man, and as active a creature about everything but his own affairs as ever existed”

16. "Barkis" (Plate)

Barkis is the humorous, good-natured carrier with whom David Copperfield is friendly and who indirectly proposes to Clara Peggoty with the terse announcement, "Barkis is willin'."

17. "I Find Mr. Barkis Going Out With the Tide" (Print)

" 'People can't die, along the coast,' said Mr. Peggoty, 'except when the die's pretty nigh out. They can't be born, unless it's pretty nigh in. . . . He's going out with the tide.' "

18. "My Magnificent Order at the Public-House" (Print)

The young David, always hungry, finds a few extra coins in his pocket and treats himself at a local tavern near the bottle warehouse where he works. "I was such a child, and so little, that frequently when I went into the bar of a strange public-house for a glass of ale or porter, to moisten what I had had for dinner, they were afraid to give it to me."

19. "My Child-Wife's Old Companion" (Print)

Both in its title and its scene, this illustration by "Phiz," Dickens's favorite illustrator, suggests the problem marriage of David and his "child-wife," who is closer to her spaniel ("old companion") than she is to her husband. This scenario undoubtedly echoes Dickens's own increasingly unhappy marriage.

20. “I Am Hospitably Received by Mr. Peggoty”

Daniel Peggoty, David’s nurse’s brother, is one of the good, generous, level-headed characters in David Copperfield.

“ ‘Glad to see you, sir’, said Mr. Peggoty. ‘You’ll find us rough, but you’ll find us ready’”

OLIVER TWIST; OR THE PARISH BOY’S PROGRESS (1838)

“The members of this board were very sage, deep, philosophical men; and when they came to turn their attention to the workhouse, they found out at once, what ordinary folks would never have discovered—the poor people liked it!”

21. Later Edition (Garden City Publishing Company, 1942)

Published serially in twenty-four parts in Bentley’s Miscellany between February, 1837 and April, 1839, Oliver Twist also appeared in three-volume book form in 1838, before the serialization had ended. It was the first of Dickens’s books to be published under his own name; he dropped the “Boz” he had used for Sketches and The Pickwick Papers. A review in the Edinburgh Review stated,



“[*Oliver Twist*] is calculated to give a more favourable impression of Mr. Dickens’s powers as a writer than anything else which he has yet produced . . . more interest in the story, a plot better arranged, characters more skillfully drawn. . . .”

Very much a social commentary, *Oliver Twist* is Dickens’s response to the British workhouses and the New Poor Law of 1837. Partly autobiographical, the novel reflects Dickens’s sobering experiences as a child working in a blacking factory. Already deeply affected by his terrible life in the factory, Oliver has his innocence dashed by his association with Fagin, Bill Sikes, and their criminal companions. He is saved by his chance encounters with good people such as Rose Maylie, Mr. Brownlow, and the redeemed Nancy Sikes. He is not corrupted by the evil in his world, but matures to the point of recognizing its presence.

22. “Pollock’s Characters & Scenes in *Oliver Twist*” (Two prints)

B. Pollock of London produced twenty-three plates of scenes and characters from *Oliver Twist*. Shown here are two of the plates depicting characters from the novel.

23. “*Oliver Plucks Up a Spirit*” (Print)

The illustrations for *Oliver Twist* were provided by George Cruikshank, the most accomplished illustrator with whom Dickens worked. Cruikshank produced most of the illustrations for *Sketches by Boz* and *Oliver Twist*.

In this early scene at the blacking factory, Oliver fights Noah Claypoole for having insulted his mother.

“Noah was a charity boy, but not a workhouse orphan. No chance-child was he for he could trace his genealogy all the way back to his parents”

24. “Rose Maylie and Oliver” (Print)

“She was not past seventeen. Cast in so slight and exquisite a mould; so mild and gentle; so pure and beautiful; that earth seemed not her element, nor its rough creatures her fit companions.”

25. “Oliver Introduced to the Respectable Old Gentleman [Fagin]” (Print)

“As he glided stealthily along, creeping beneath the shelter of the walls and doorways, the hideous old man seemed like some loathsome reptile, engendered in the slime and darkness through which he moved: crawling forth, by night, in search of some rich offal for a meal.”

26. “Oliver Amazed at the Dodger’s Mode of ‘Going to Work’” (Print)

“What was Oliver’s horror and alarm as he stood a few paces off, looking on with his eyelids as wide open as they would possibly go, to see the Dodger plunge his hand into the old gentleman’s pocket, and draw from thence a handkerchief! He stood for

a moment, with the blood so tingling through all his veins from terror, that he felt as if he were in a burning fire; then, confused and frightened, he took to his heels. . . .”

27. “The Last Chance” (Print)

Having murdered his wife Nancy, Bill Sikes is finally trapped on a rooftop, along with his dog “Bulls-eye.”

THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY
(1839)

“Hope, Heaven’s own gift to struggling mortals . . .as universal as death, and more infectious than disease”

28. First edition (Chapman and Hall, 1839)



Dickens’s third novel first appeared from Chapman and Hall in twenty parts between March 31, 1838 and September 30, 1839. Listed as “edited by ‘Boz’,” the lengthy complete title was The Life and Adventures of Nicholas Nickleby; Containing a Faithful Account of the Fortunes, Misfortunes, Uprisings, Downfallings and Complete Career of the Nickleby Family. Almost 50,000 copies of the first

installment were sold, a staggering indication of Dickens's immense popularity.

As one of its central themes, Nicholas Nickleby exposed the abuses of boys' boarding schools, especially those in Yorkshire.

Since its appearance, Nicholas Nickleby has proved to be one of the most successful of Dickens's novels to be adapted to the stage.

The one-volume first edition, shown here, with its frontispiece portrait of the young author, appeared in October, 1839.

29. "Nicholas Attracted by the Mention of His Sister's Name" (Print)

Nicholas' cruel uncle Ralph Nickleby encourages the attentions of the lascivious Sir Mulberry Hawk to Nicholas' sister Kate.

Overhearing Hawk's slanderous remarks about Kate, Nicholas comes to the defense of his sister's honor.

"The reflections of Sir Mulberry Hawk—if such a term can be applied to the thoughts of the systematic and calculating man of dissipation, whose joys, regrets, pains and pleasures, are all of self, and also would seem to retain nothing of the intellectual faculty but to debase himself . . . the reflection of Sir Mulberry Hawk turned upon Kate Nickleby"

"He heard his sister's suffering derided, and her virtuous conduct jeered at and brutally misconstrued; he heard her name banded from mouth to mouth, and herself made the subject of coarse and insolent wagers, free speech, and licentious jesting."

30. “Nicholas Astonishes Mr. Squeers and Family” (Print)

Dickens’s depiction of Wackford Squeers and Dotheboy’s Hall, Squeers’ rural school for boys, constitutes the main thrust of his attack on the corrupt, abusive system of schools throughout the England of Dickens’s day.

“Squeers caught [Smikes] firmly in his grip, one desperate cut had fallen on his body—[the lash] was raised again, and again about to fall—when Nicholas suddenly starting up, cried, ‘Stop’ in a voice that made the rafters ring He had scarcely spoken when Squeers, in a violent outbreak of wrath and with a cry like the howl of a wild beast, spat upon him, and struck him a blow across the face with his instrument of torture, which raised up a bar of livid flesh as it was inflicted. Smarting with the agony of the blow . . . Nicholas sprang upon him, wrested the weapon from his hand, and . . . beat the ruffian until he roared for mercy.”

31. “Mr. Mantolini Poisons Himself for the Seventh Time” (Print)

Alfred Mantolini, whose wife runs a dressmaking shop that briefly employs Kate Nickleby, is one of the few scoundrels in Nicholas Nickleby to whom Dickens allots a touch of humor. Mantolini’s extravagances ruin his wife’s business; “his share in the labours of the business being at present confined to spending the money.” On the surface continually repentant of his sins, Mantolini repeatedly affects suicide to gain the sympathy of those he has wronged.

32. “Theatrical Emotions of Mr. Vincent Crummles” (Print)

In stark contrast to the cruel, selfish, corrupt world exemplified by Ralph Nickleby, Wackford Squeers, and Mulberry Hawk is the often foolish but benevolent world of the theater, to which Nicholas and the poor orphan Smike escape after leaving Dotheboy’s Hall. The theatrical troop is headed by Vincent Crummles, whose whole family takes part in his plays.

Vincent Crummles: “He was very talkative . . . stimulated perhaps not only by his natural disposition, but by the spirits and water he sipped very plentifully, or the snuff which he took in large quantities from a piece of whitey-brown paper in his waistcoat pocket.”

“The stage! The theatrical profession I am in the theatrical profession myself, my wife is in the theatrical profession, my children are in the theatrical profession. I had a dog that lived and died in it from a puppy, and my chaise-pony goes on in Timour the Tartar.”

THE LIFE AND ADVENTURES OF MARTIN CHUZZLEWIT (1844)

“We never know wot’s hidden in each other’s hearts; and if we had glass windows there, we’d need to keep the shutters up, some of us.”

33. First Edition (Chapman and Hall, 1844)



Dickens's sixth novel first appeared in monthly issues by Chapman and Hall between January, 1843 and July, 1844. His original title is the lengthiest of all of his books and reveals the complexities of character and plot: "The Life and Adventures of Martin Chuzzlewit, His Relatives, Friends and Enemies: Comprising All His Wills and His Ways, with an Historical Record of What He Did,

and What He Didn't; Showing, Moreover, Who Inherited the Family Plate, Who Came in for the Silver Spoons, and Who for the Wooden Ladles: the Whole Forming a Complete Key to the House of Chuzzlewit."

Like Dickens's previous novels after Pickwick, Martin Chuzzlewit has a distinct social theme. As Dickens said in his preface to a later edition of Chuzzlewit, "My main point in the story was, to exhibit in a variety of aspects, the commonest of all vices, to show how Selfishness propagates itself."

Having clearly been frustrated by the pressures of monthly deadlines, Dickens vowed to give more careful consideration to this book's plot and characters. He stated in his preface to the first edition, "I have endeavored in the progress of this Tale, to resist temptation of the current Monthly Number, and to keep a steadier eye upon the general purpose and design. With this

object in view, I have put a strong constraint upon myself from time to time, in many places; and I hope the story is the better for it, now.”

Several scenes in the novel are set in America, and Dickens’s unfavorable portrayal of Americans and their way of life angered many of his devout readers in the United States, causing him to explain his portrayal in the preface to the 1849 edition.

34. “Mr. Pecksniff” (Plaque)

The hypocritical and amoral Seth Pecksniff is perhaps the most memorable character in Martin Chuzzlewit, Dickens calling attention to him by name in the Preface.

“He was a most exemplary man: fuller of virtuous precept than a copy-book. Some people likened him to a direction-post, which is always telling the way to a place, and never goes there. . . .His very throat was moral. You saw a good deal of it. You looked over a very low fence of white cravat . . . and there it lay, a valley between two jutting heights of collar, serene and whiskerless before you. It seemed to say, on the part of Mr. Pecksniff, ‘There is no deception, ladies and gentlemen, all is peace, a holy calm pervades me. ‘ ”

35. “Warm Reception of Mr. Pecksniff by His Venerable Friend” (Print)

Here the hypocritical Pecksniff is shown in his true light and is caned by old Martin Chuzzlewit.

“ . . . Old Martin. . . rose up and struck him down upon the ground. With such a well-directed nervous blow, that down he went, as heavily and true as if the charge of a Life-Guardsman had tumbled him out of a saddle. And whether he was stunned by the shock, or only confused by the wonder and novelty of this warm reception, he did not offer to get up again; but lay there, looking about him, with a disconcerted meekness in his face so enormously ridiculous”

The first edition shown here has been generously loaned to this exhibit by Richard Levy.

36. “Sairey Gamp” (Ashtray)

The loquacious Sarah (“Sairey”) Gamp ranks among Dickens’s most unforgettable humorous characters.

“She was a fat old woman, this Mrs. Gamp, with husky voice and a moist eye, which she had a remarkable power of turning up, and only showing the white of it. Having very little neck, it cost her some trouble to look over herself, if one may say so, at those to whom she talked. “

37. “Mrs. Gamp Has Her Eye on the Future” (Print)

“The face of Mrs. Gamp—the nose in particular—was somewhat red and swollen, and it was difficult to enjoy her society without becoming conscious of a smell of spirits. . . .she went to a lying-in or a laying out with equal zest and relish. . . .”

“Mrs. Gamp proved to be very choice in her eating, and

repudiated hash mutton with scorn. In her drinking too, she was very punctual and particular, requiring a pint of mild porter at lunch, a pint at dinner, half-a-pint as a species of stay or holdfast between dinner and tea, and a pint of the celebrated staggering ale, or Real Old Brighton Tipper, at supper; besides the bottle in the chimney-piece, and such casual invitations to refresh herself with wine as the good breeding of her employers might prompt them to offer.”

38. “Mr. Jefferson Brick Proposes an Appropriate Settlement” (Print)

Presented as a war correspondent for the New York Rowdy Journal, Brick is one of several American characters of an unsavory nature in Chuzzlewit. Several scenes in the novel are set in America, and Dickens’s generally unfavorable portrayal of Americans and their way of life angered many of his devout readers in the United States.

“He had that order of nose on which the envy of mankind has bestowed the appellation ‘snug,’ and it was very much turned up at the end, as with a lofty scorn.”

MASTER HUMPHREY’S CLOCK (1841)

“Can you suppose there’s any harm in looking as cheerful and being as cheerful as our poor circumstances will permit?” (The Old Curiosity Shop)

39 . First edition: Chapman and Hall, 1841

In several ways Master Humphrey's Clock is unique in Dickens's canon. Aside from several novels serialized in Dickens's All the Year Round, this is his only title to be published in both weekly and monthly parts and in book form. It was also the only time that Dickens conceived of a narrative framework to link a number of unrelated tales. Thus Master Humphrey's Clock was actually a journal to be edited—and, initially at least, entirely written—by Dickens. His framework had a number of elderly gentlemen gather together weekly to read stories to one another. In this format Dickens resurrected Samuel Pickwick and Sam Weller from Pickwick Papers, though he quickly realized that he could not recapture the mood and interest of the earlier book. In the course of presenting these diverse stories to a less-than-enthusiastic audience, he developed the idea for two novels, The Old Curiosity Shop and Barnaby Rudge. These would prove to be the only genuinely appealing entries from Master Humphrey's Clock. Perhaps no character in literary history has generated more interest and compassion than Little Nell in The Old Curiosity Shop.

40 . Master Humphrey's Clock: Weekly Parts Issue

As a weekly journal, Master Humphrey's Clock appeared between April 4, 1840 and December 4, 1841—a total of eighty-eight parts. The series was simultaneously presented in monthly parts. The three-volume book edition appeared from Chapman and Hall in 1841 and subsequently The Old Curiosity Shop and Barnaby Rudge were published as separate entities.

41. “Nell and Her Grandfather” (Print)

When The Old Curiosity Shop, the most popular story from Master Humphrey’s Clock, was nearing its end in serial form, the unfortunate young heroine, Little Nell, had become so popular that all readers were apprehensive of her fate. Would Dickens let her live? He did not, sacrificing the young girl in order to drive home the story’s message about a selfish, unfeeling society. Dickens said of his decision, “It casts the most horrible shadow upon me . . . I shan’t recover it for a long time. Nobody will miss her like I shall.”

“[Nell] was sensible of a new feeling within her, which elevated her nature and inspired her with an energy and confidence she had never known. There was no dreaded responsibility now, the whole burden of their two lives had fallen upon her, and henceforth she must think and eat for both . . .”

42. “The Pilgrimage Begins” (Print)

Driven from their home and shop and from peace of mind by the avaricious money-lender Daniel Quilp, Nell Trent and her grandfather begin a nomadic existence.

“To see the old man struck down beneath the pressure of some hidden grief, to mark his wavering and unsettled state . . . these were causes of depression and anxiety that might have sat heavily on an older breast . . . but how heavily on the mind of a young child to whom they were ever present . . .”

43. “Quilp in His Ecstacies” (Print)

Daniel Quilp forces Little Nell and her grandfather (who is in Quilp’s debt) to flee, resulting in the grandfather’s misery and Little Nell’s tragic death.

“His black eyes were restless, sly, and cunning But what added most to the grotesque expression on his face, was a ghastly smile, which . . . revealed the few discoloured fangs that were yet scattered in his mouth, and gave him the aspect of a panting dog.”

44. “The Old Curiosity Shop” (Plaque)

“The Old Curiosity Shop,” which gives the novel its title, was owned by Nell’s grandfather until he loses it to Quilp when he is unable to pay his debts. The image of the “Old Curiosity Shop” is one of the most recognizable landmarks from Dickens’s fiction. From a sketch by Anton Pieck.

45. “Barnaby in Prison” (Print)

Barnaby Rudge, centered on the Gordon riots of 1780, was one of Dickens’s two historical novels. The story was illustrated by Hablot Browne and George Cattermole. Here the title character, shown with his ever-present raven, “Grip,” is imprisoned for unpopular political activities.

46. “Miss Miggs in Hysterics” (Plate)

Miggs is a shrewish, disloyal maid in the bourgeois Varden family who befriends Barnaby and his mother.

“Miggs held the male sex to be utterly contemptible and unworthy of notice Her feeling for her order ran so high, that she sometimes declared, if she could only have good security for a fair, round number—say ten thousand—of young virgins following her example she would, to spite mankind, hang, drown, stab or poison herself, with a joy past all expression.”

BLEAK HOUSE (1853)

“He remarked that there were two classes of charitable people; one, the people who did a little and made a great deal of noise; the other, the people who did a great deal and made no noise at all.”

47. First Edition: Bradbury and Evans, 1853

Although Dickens decided on “Bleak House” as the shortened title of his ninth novel, the original title was “Bleak House and the East Wind; How They Both Got into Chancery and Never Got Out.” Despite the presence of several humorous characters, Bleak House is a dark, somber work dominated by Dickens’s social messages. The sordid world of the British Chancery was Dickens’s main focus from the beginning. Having reviewed many actual Chancery cases, he was appalled by the staggering cost of cases brought to Chancery and the inordinate length of debate and decision. In his Preface, Dickens references a Chancery case that had lingered unresolved for twenty years, costing some 70,000 pounds. Realizing that many readers might charge him with exaggeration in his depiction of Chancery, Dickens states in

his Preface, “Everything set forth in these pages concerning the Court of Chancery is substantially true, and within the truth.”

Dickens adds, “A Chancery Judge once had the kindness to inform me . . . that the Court of Chancery . . . was almost immaculate. . . . This seemed to me too profound a joke to be inserted in the body of the book.”



48. Bleak House: Monthly Parts Issue

Bleak House first appeared in monthly serial form from Bradbury & Evans between March, 1852 and September, 1853. Dickens’s trademark green covers were discarded here for blue, apparently to reflect the somber atmosphere of the book.

49. “Tom-All-Alone’s” (Print)

The illustrations for Bleak House are by Hablot Browne. This is one of ten “dark plates” for the novel, reflecting the somber atmosphere that pervades the work.

“A bleak, dilapidated street, avoided by all decent people, where the crazy houses were seized upon, when their decay was far advanced, by some bold vagrants, who, after establishing their presence, took to letting them out in lodgings. “Tom-All-Alone’s” is the home of Jo, the pathetic street-sweeper.

50. “Sir Leicester Dedlock” (Print)

“His family is as old as the hills, and infinitely more respectable. He has a general opinion that the world might get on without hills, but would be done up without Dedlocks.”

51. “Friendly Behaviour of Mr. Bucket” (Print)

Mr. Bucket, the police inspector hired to investigate the murder of the Dedlock’s lawyer, Tulkinghorn, and to ferret out the secret of Lady Dedlock’s past, is also instrumental in clearing up the Chancery case of Jarndyce and Jarndyce.

“Otherwise mildly studious in his observation of human nature, on the whole a benignant philosopher not disposed to be severe upon the fallen of mankind, Mr. Bucket pervades a vast number of houses, and stalks about an infinity of streets He is in the friendliest condition towards his species. . . .”

52. “Attorney and Client; Fortitude and Patience” (Print)

Richard Carstone, a Ward in Chancery and obsessed with the possibility of great wealth from his Chancery suit, which causes his failure at every occupation he tries, meets with his unscrupulous lawyer, Vholes. The number of lawyers and law firms in Bleak House indicates the tangled legal nature of the Chancery.

53. “A Model of Parental Deportment” (Print)

Caddy Jellyby and Prince Turveydrop announce their engagement to his father, the “model of deportment.”

“The power of his Deportment was such, that they really were as much overcome with thankfulness as if, instead of quartering himself upon them for the rest of his life, he were making some munificent sacrifice in their favour.”

Mr. Jellyby advises his daughter: “My poor girl, you have not been very well taught how to make a home for a husband; but unless you mean with all your heart to do it, you had better murder than marry him.”

A CHRISTMAS CAROL (1843)

“God bless us everyone!”

54. Facsimile of the first edition

The first and best-known of Dickens’s five Christmas books (which appeared annually from 1843 to 1848, with the exception of 1847), A Christmas Carol is the one Dickens title that almost certainly is known by every child and adult.

Written in less than two months, the story is read and performed around the world during the Christmas season.

Ebenezer Scrooge, Bob Cratchit

and Tiny Tim are among Dickens’s best-known characters.

Obsessed with making money, Scrooge represents the greed, selfishness and crass commercialism that Dickens saw engulfing modern society. Scrooge’s redemption at the end gives hope for the underprivileged victims—the “Tiny Tims”—of the world.

The frontispiece illustration of the first edition shows “Fezziwig’s Ball,” representing the happier side of Scrooge’s life before he became obsessed with wealth.



55. A Christmas Carol (DVD)

One of the most acclaimed of the nine major sound film adaptations of A Christmas Carol (with many short silent versions), this 1951 film from United Artists starred Alistair Sim as Ebenezer Scrooge. A Christmas Carol has had more film adaptations than any of Dickens's other novels and has long been a favorite stage production.

56. "Marley's Ghost" (Print)

"The chain he drew was clasped about his middle. It was long, and wound about him like a tail; and it was made . . . of cash-boxes, keys, padlocks, ledgers, deeds, and heavy purses wrought in steel."

" 'I wear the chain I forged in life,' replied the Ghost. 'I made it link by link . . . Is its pattern strange to you? . . . Or would you know,' pursued the Ghost, 'the weight and length of the strong coil you bear yourself? . . . It is a ponderous chain!' "

57. Christmas Carol figurines, depicting Mr. and Mrs. Fezziwig, Scrooge, Tiny Tim and the Cratchits.

58. "Cratchits' Christmas Pudding" (Plate: Department 56, 1991)

"Oh, a wonderful pudding! Bob Cratchit said, and calmly too, that he regarded it as the greatest success achieved by Mrs. Cratchit since their marriage . . . Everybody had something to say about

it, but nobody said or thought it was at all a small pudding for a large family. It would have been heresy to do so.”

59. A Christmas Carol pop-up book, showing Cratchit and Scrooge in Scrooge’s office and Scrooge and the Ghost of Christmas Present observing the Cratchit’s Christmas dinner.

LITTLE DORRIT (1857)

“It was evident from the general tone of the whole party, that they had come to regard insolvency as the normal state of mankind, and the payment of debts as a disease that occasionally broke out.”

60. First Edition: Bradbury and Evans, 1857

First published as a monthly serial by Bradbury and Evans between December, 1855 and January, 1857, Little Dorrit, Dickens’s eleventh novel, has come to be respected as one of the most prominent works of his later period. Originally Dickens titled the book “Nobody’s Fault”; the change in title, as H. P. Sucksmith notes, reveals a novel “that did in fact blame a system rather than individuals” and indicates a shift in focus from social criticism to “optimism about humanity.”

Prisons and imprisonment form the main symbol in Little Dorrit. The title character is the younger daughter of William Dorrit, who has been in prison for debt so long that he is proclaimed the “Father of the Marshalsea.” As he had attacked the Chancery in

Bleak House, here Dickens turns his pen against the Circumlocution Office, another bureaucratic quagmire. In William Dorrit, Dickens portrays both the injustice of debtors' prisons (and the system that sends them there) and the misuse of wealth. After receiving an unexpected legacy, Dorrit and his son and older daughter spend foolishly and extravagantly; only "Little Dorrit" (Amy) and William's brother Frederick remain untainted by sudden wealth.

The infamous Marshalsea Prison suggests an autobiographical connection; Dickens's own father was imprisoned as a debtor in the Marshalsea, and Dickens had vivid memories of visiting him there.



61. “Miss Dorrit and Little Dorrit” (Print)

The two daughters of William Dorrit could hardly have been more different:

Little Dorrit: “So faithful, tender, and unspoiled by Fortune. In the sound of her voice, in the light of her eyes, in the touch of her hands, so Angelically comforting and true”

Fanny Dorrit: “She had become the victim of an insatiate mania for what she called ‘going into society,’ and would have gone into it head-foremost fifty times between sunset and sunrise, if so many opportunities had been at her disposal.”

The illustrations for Little Dorrit are the work of “Phiz.”

62. “The Brothers” (Print)

William and Frederick Dorrit are no less unlike than Little Dorrit and Fanny:

Frederick: “To the winds with the family credit . . . I protest against pride. I protest against ingratitude. I protest against any one of us here who have known what we have known, and have seen what we have seen, setting up any pretension”

William: “If he had been a man of strength of purpose to face those troubles and fight them, he might have broken the net that held him, or broken his heart; but being what he was, he languidly slipped into the smooth descent, and never more took one step upward.”

63. “Mr. F’s Aunt is Conducted into Retirement” (Print)

“This was an amazing little old woman, with a face like a staring wooden doll too cheap for expression, and a stiff yellow wig perched unevenly on the top of her head, as if the child who owned the doll had driven a tack through it anywhere, so that it only got fastened on. . . . A further remarkable thing in this little old woman was that she had no name but Mr. F’s [Finching] aunt.”

64. “In the Old Room” (Print)

Little Dorrit’s benefactor (and future husband) Arthur Clennam, finds himself in Marshalsea Prison—ironically in the same rooms once occupied by the Dorrits and, like the Dorrits, the victim of the Circumlocution Office.

65. “Little Mother” (Print)

Little Dorrit and her benefactor Arthur Clennam meet Maggy, an impoverished and feeble-minded potato seller and the protégé of Amy Dorrit, whom she calls “Little Mother” in deference to her protective, maternal nature.

A TALE OF TWO CITIES (1859)

"It was the best of times; it was the worst of times . . . it was the season of Light; it was the season of Darkness; it was the spring of hope; it was the winter of despair."

66. First edition: Chapman and Hall, 1859

Serialized weekly in All the Year Round between April 30 and November 26, 1859, A Tale of Two Cities was published simultaneously in eight monthly parts by Chapman and Hall. Dickens's twelfth novel reflects his fascination with the French Revolution and his admiration for Thomas Carlyle's History of the French Revolution, which furnished much of the factual background information for Dickens's fictional treatment of that time, his only lengthy entry into historical fiction, with the exception of Barnaby Rudge. Dickens stated that he wished "to add . . . picturesque means of understanding that terrible time."

"Throughout its execution it has had complete possession of me; I have so far verified what is done and suffered in these pages as that I have certainly done and suffered it all myself."



67. First Photoplay Edition: Lynn, 1935

MGM produced the first sound version of Dickens's novel in 1935. Appearing the same year as MGM's production of David Copperfield and starring Ronald Colman, the film was the first Dickens adaptation to receive superlative reviews.

68. "The Shoemaker" (Print)

After prison, which has largely destroyed his mind, Dr. Manette has been reduced to making shoes:

"...It was difficult, on first coming in, to see anything; and long habit alone could have slowly formed in anyone, the ability to do any work requiring nicety in such obscurity. Yet, work of that kind was being done in the garret; for, with his back towards the door... a white-haired man sat on a low bench, stooping forward and very busy, making shoes."

The illustrations for A Tale of Two Cities are by "Phiz."

69. The Wine Shop" (Print)

The wine shop, a center of revolutionary activity in Dickens's Paris, is owned by Madame Defarge and her husband, formerly a servant of Dr. Manette and a leader of the Revolution. Madame Defarge seeks vengeance against all members of the Evremonde family for the deaths of her brother and sister.

70. “After the sentencing” (Print)

Lucie Manette faints on hearing the sentence of death pronounced against her husband Charles Darnay.

“The wretched wife of the innocent man thus doomed to die, fell under the sentence, as if she had been mortally stricken.”

71. “The Double Recognition” (Print)

Miss Pross, companion to Lucie Manette and the slayer of Madame Defarge, recognizes her corrupt brother Solomon, a spy who has cheated her.

THE MYSTERY OF EDWIN DROOD (1870)

“There is said to be a hidden skeleton in every house, but you thought there was none in mine, dear Ned.”

72. First Edition: Chapman and Hall, 1870

Dickens’s sixteenth and last novel was unfinished at his death on June 9, 1870. A murder mystery, it marked a radical departure from his earlier fiction.

At his death, Dickens left no notes about his intentions or the outcome of Edwin Drood. His biographer John Forster was apparently Dickens’s only confidant as he developed the plot for this book. In a letter of July, 1869, Dickens wrote to Forster, “What should you think of the idea of a story beginning in this

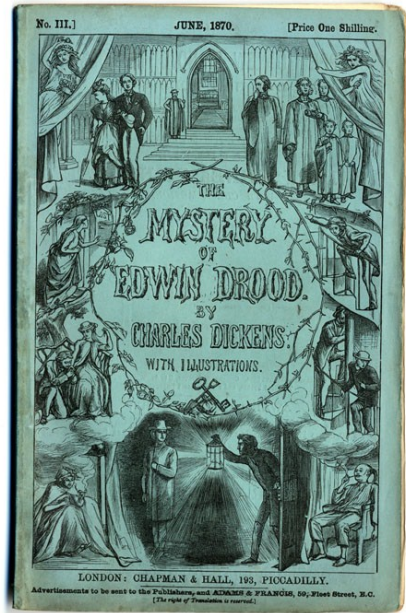
way? Two people, boy and girl . . . going apart from one another, pledged to be married after many years—at the end of the book. The interest to arise out of the tracing of their separate ways, and the impossibility of telling what will be done with that impending fate.” A month later, Dickens wrote to Forster of a change in design: “I laid aside the fancy I told you of, and have a very curious and new idea for my new story. Not a communicable idea (or the interest of the book would be gone), but a very strong one, though difficult to work.” Dickens’s death prevented the fulfillment of this “curious and new idea” and has left readers and critics wondering for almost a century and a half what Dickens would have wrought had he completed The Mystery of Edwin Drood, which will remain an eternal mystery.

Dickens’s daughter Kate stated that the real theme of Edwin Drood lies not in its plot mystery but in Dickens’s “wonderful observation of character, and his strange insight into the tragic secrets of the human heart.”

Henry W. Longfellow said of Edwin Drood, “It is certainly one of his most beautiful works, if not the most beautiful of all.”

73. The Mystery of Edwin Drood: Monthly Parts Issue

Intending Drood as a twelve-part serialization (most of Dickens's works were serials in twenty parts), Dickens had completed only half of the installments at his death. Published by Chapman and Hall, the issues ran between April and September, 1870. Although incomplete, the novel was published in book form in 1870.



74. The Mystery of Edwin Drood Complete (1873)

Listed as being entirely by Dickens, the novel was completed by an American, T. P. James and published in Brattleboro, Vermont. If the amateurish writing was not insult enough, "Part Second of The Mystery of Edwin Drood" is listed as being "By the Spirit-Pen of Charles Dickens, Through a Medium"! Although this remains the most audacious attempt to complete Dickens's book and solve the mystery of Edwin Drood's disappearance, many later attempts, both good and bad, have been made, both in writing and in stage adaptations. No other work of Dickens has created such intrigue.

75. “Durdles Cautions Mr. Sapsea” (Print)

In the dusty stonemason Stony Durdles and the pompous auctioneer Thomas Sapsea, Dickens creates the two most memorable comic characters in The Mystery of Edwin Drood.

“Durdles is a stonemason; chiefly in the gravestone, tomb, and monument way, and wholly of their color from head to foot.”

“Accepting the jackass as the type of self-sufficient stupidity and conceit—a custom, perhaps, like some few other customs, more conventional than fair—then the purest Jackass in Cloisterham is Mr. Thomas Sapsea, Auctioneer.”

76. Charles Dickens Landmarks in Rochester (Postcard)

Shown on this card are the cathedral at Rochester, ostensibly the model for Jasper John’s cathedral in Edwin Drood, and Restoration House (lower right), the model for Mrs. Havisham’s “Satis House” in Great Expectations.

