

WORLD'S  CLASSICS

CHARLES DICKENS

THE PICKWICK
PAPERS



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CHARLES DICKENS

The Pickwick Papers

Edited with an introduction

and notes by

JAMES KINSLEY

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INTRODUCTION

Pickwick Papers, Dickens's first novel, published during the first year of Victoria's reign, is also one of the last English novels of the open road in the eighteenth-century tradition. It began as merely 'a something that should be published in shilling numbers' once a month, combining letterpress and comic plates 'illustrative of manners and life in the Country'. The original proposal was put to the publishers Chapman and Hall by Robert Seymour, etcher and caricaturist, who had been making a success of humorous sketches of Cockney amateurs on holiday in the field. In the secondary role of script-writer they enlisted Dickens, a young journalist on the make who had just published his newspaper *Sketches*, revised and collected, with general acclaim, and was about to take up the expensive enterprise of matrimony. Chapman and Hall's invitation was not much of a literary challenge, but it was an unexpected chance to earn money. 'The work will be no joke,' Dickens wrote to his fiancée, 'but the emolument is too tempting to resist.' He was, however, even at twenty-three, too much his own man to accept Seymour's plan without modifying it to his own advantage. He was not a sportsman, or indeed a countryman. He rightly thought that the subject of Cockney sportsmen was stale. And he managed to get his 'own way, with a freer range of English scenes and people'—a panorama of rural England, to complement his mainly urban *Sketches by Boz*,¹ at the substantial fee of fourteen guineas a month. In the first dozen chapters, down to the fourth monthly number, *Pickwick Papers* was a journalist's miscellany deriving its coherence only from the well-tried device of the 'club'. The reader is given an introductory satire on learned societies; a street brawl; a coach trip; a farcical duel; an inset melancholy tale; a military review; misadventures with horses; a country party and a second inset melancholy tale; 'Cockney sports' and a cricket match; an elopement and a chase: almost all, ingredients of English fiction since the time of Fielding. The prospect for readers of No. V was little different. *Pickwick* has another subsidiary story in his pocket; and he is about to take in a further 'illustrative' event, a country town election.

Here a number of new factors are affecting the character and direction of the book. First, there is a change of illustrator.

¹ For his first Address, see Appendix A.

Seymour, overworked and hypersensitive, had difficulties with his first four plates; the upstart Dickens criticized his designs for No. II, and must have seemed to be jostling him into second place, turning pictures with a story into a story with pictures (what Dickens called 'embellishments'). During 'temporary derangement', Seymour shot himself. After giving a trial run in No. III to the theatrical portrait-painter R. W. Buss, Dickens and his publishers found an ideal illustrator in the water-colourist and engraver Hablot K. Browne. Dickens and Browne ('Phiz', to match 'Boz') were now to embark on a brilliant and historic partnership in two arts, sustained over more than two decades and through ten novels.—Second, reviews were now appearing in the newspapers, and sales began to rise—attracting and in turn stimulated by commercial advertisement. Readers were beginning to find more in *Pickwick Papers* than farce with an occasional dash of melodrama. The *Metropolitan Magazine*, for instance, which had been conventionally praising Dickens's humour and 'drollery', discovered by No. IV that 'the wit of these papers is subtle and beneath the surface; their humour is not that of extravagance, but of nature'.—Third, Sam Weller, a 'specimen of London Life', was created. The literary antecedents of Sam are direct and familiar: the stock manservant of eighteenth-century stage comedy, and the master-and-man *en aventure* in the romance of Cervantes and the picaresque fiction of Fielding and Smollett. He has closer natural relatives in half-a-dozen minor characters in *Sketches by Boz*. He is not an 'original'; but he is a new source of energy and humour, manager and contriver as well as servant, and a short-story-teller who makes interpolated tales unnecessary.¹

Though still thinking of *Pickwick* as monthly journalism in which (he wrote in 1847) 'no ingenuity of plot was attempted, or even at that time considered very feasible by the author', Dickens must have been aware of the shift that had taken place in the tone of its reception. The essential critical statement came from the *Sunday Times* on 12 June 1836: the style of 'this little work . . . is that of Fielding and Smollett, and we can truly affirm that no modern writer has approached so nearly to these great originals'. Working himself out of the initial frame of the Pickwick Club into a freer, broader kind of fiction—as his friend and biographer Forster saw, 'the book

¹ It should be noted that, although the *Quarterly Review* (October 1837) praised Dickens's 'felicity in working up the genuine mother-wit and unadulterated vernacular idioms of the lower classes of London', his Cockney dialogue, if unadulterated, is well watered: an impressionistic literary stereotype based on a small number of distinctive features.

itself . . . teaching him what his power was'—Dickens was discovered (and discovered himself) to be writing a novel: a novel in a great tradition he had known since childhood. 'Fielding . . . Smollett . . . Sterne . . . no one read them younger than I, I think.' There is autobiographical truth in the recollection of the lonely child in *David Copperfield*, ch. iv:

From that blessed little room, Roderick Random, Peregrine Pickle, Humphrey Clinker, Tom Jones, The Vicar of Wakefield, Don Quixote, Gil Blas, and Robinson Crusoe, came out, a glorious host, to keep me company. They kept alive my fancy, and my hope of something beyond that place and time . . . and did me no harm . . . I have been Tom Jones . . . for a week together. I have sustained my own idea of Roderick Random for a month at a stretch, I verily believe.

Early in *Pickwick Papers* Dickens's debts to Smollett, in comic material and technique, were already obvious: the detail of costume and physiognomy, human grotesquerie, the reluctant duellist, the all too willing spinster aunt. The debts were to grow heavier: in farce at law, prison scenes, medical quackery, the hilarity and knavery of coaching inns and coaching, the satiric survey of Bath and its master of ceremonies; malapropism, illiteracy in letters, English mangled by foreigners. There are similar debts to Fielding: burlesque fights, improbable coincidence, mock-epic openings and comment, encounters on the highway, 'curious Night-Adventures'. But Dickens inherited from Fielding something far greater than the mass of such details and devices: a view of 'comic Romance', 'introducing persons of inferiour Rank, and consequently of inferiour Manners' and 'in its Sentiments and Diction . . . preserving the Ludicrous instead of the Sublime'. The 'true Ridiculous' arises from affectation, and affectation 'proceeds from . . . Vanity, or Hypocrisy' (as, notably, in Ben Jonson). It is a measure of Dickens's debt to the 'great originals' of the eighteenth century, and of his orthodoxy (whether conscious or instinctive), that Fielding's Preface to *Joseph Andrews* might serve with little change as a theoretical introduction to *Pickwick Papers*.

Thematically, however, *Pickwick* is not so clearly or simply a 'Georgian' novel. True, it is built on (or exemplifies) the grand, pervasive Augustan virtue: 'General benevolence was one of the leading features of the Pickwickian theory', and on occasion Pickwick's 'countenance glowed with an expression of universal philanthropy'. Many critics, moreover, see the story of Pickwick in familiar Augustan terms, as an exemplum of moral education through experience. W. H. Auden, in his influential essay on 'Dingley Dell and the Fleet', takes a more metaphysical view of Pickwick as a 'mythical creation'

exemplifying the Fall of Man (a common enough theme in Victorian fiction): becoming conscious of the reality of evil, however, Pickwick changes not (like Adam and Eve) from innocent to sinner but from innocent child to innocent adult. Auden quite rightly did not think that Dickens was 'consciously aware' of this theme. Dickens, indeed, gives his own short account of the matter in the 1847 Preface. He rejects the notion that Pickwick undergoes 'a decided change in his character . . . becomes more good and more sensible'. Whatever change there is, takes place in us. As 'in real life', we see gradually beyond the 'peculiarities and oddities' of Pickwick and 'begin . . . below these superficial traits . . . to know the better part of him'. This is of a piece with the history of the book itself: it started off almost by accident, with no serious design or goal, and gradually took on significance. Pickwick, discovering the world about him, discovered himself to Dickens and his readers. There is an educational motif in *Pickwick Papers*, but it is education only from ignorance to knowledge of the world. There are no necessary *moral* implications, no moral advance, for Pickwick. His inviolate innocence becomes radiant as the world about him darkens. This 'given' quality in Pickwick helped Dostoevsky to formulate the character of the Idiot:

The chief idea of the novel is to depict a positively beautiful man . . . the most perfect is Don Quixote . . . Pickwick (an infinitely weaker idea than Don Quixote, but all the same immense) is also funny, and succeeds only because of this. Compassion arises for the beautiful when it is laughed at and ignorant of its own worth—and so sympathy arises in the reader. This rousing of compassion is the secret of humour. (Letter of 13 January 1868)

Despite its roots in the Georgian novel tradition, and other more recent sources, models, and analogues for *Pickwick Papers*—in Washington Irving, Theodore Hook, 'Monk' Lewis and the Gothic novelists, Marryat, Peacock, John Poole, Scott, Surtees—this is not seriously a literary novel. 'Myth' or not, it has a lively mimetic aspect. Forster tells how Dickens, when a young reporter, 'went to theatres almost every night for a long time; studied and practised himself in parts'; and even approached the stage manager at Covent Garden about his 'strong perception of character and oddity, and a natural power of reproducing in my own person 'what I observed in others'. He had a strong theatrical bent, which expressed itself in writing for the stage, producing, acting, dramatic reading, throughout his life. His friends bear testimony to his skill as a mimic. As early as 1827–8 one of his fellow clerks in the office of Ellis and Blackmore wondered at his imitations 'in a manner that I have never heard equalled' of 'the low population of the streets of London in all their varieties'.

From his theatre-going (particularly from his favourite comic actor, Charles Mathews the elder) he learnt the technique of monologue—and indeed of what Mathews called monopolylogue, in which he acted all the parts himself. Dickens's presentation of character, at least in the early novels, is essentially theatrical: in appearance (dress, gesture, physiognomy) exaggerated into caricature, and in speech and action exaggerated into farce. Significantly, his first 'very different character' in *Pickwick*, brought in to energize Seymour's club machinery, is Jingle ('who I flatter myself will make a decided hit'): not only a stock stage character with the staccato speech habit which had been made popular by Mathews, but himself a man of the theatre—one of the shabby minor actors described in 'Astley's' (*Sketches by Boz*), with their 'public-house-parlour swagger, and a kind of conscious air . . . always . . . exhibiting; the lamps are ever before them'. A charitable reviewer of *Pickwick* No. I, in the *Spectator*, made one criticism which was to be taken up by others: 'The characters have too much of caricature, and the incidents belong to the stage rather than to real life. "The Duel" . . . is a scene for a farce.' *Pickwick* is packed with stage material, for comedy theatre and music-hall—which was often plagiarized (there were five stage versions of parts of the book before it was even finished). The free-association monologues of Jingle, the dialogue of the Fat Boy and the Old Lady, the two Wellers, the 'lions' at Mrs. Leo Hunter's *dejeune*, Pickwick and Magnus; the legal farce at Nupkins', and before Mr. Justice Stareleigh; the situation comedy of Mrs. Bardell's faint and the entry of the Pickwickians in tableau, the bedroom adventure at the Great White Horse, Pickwick in the girls' boarding-school, Winkle at Bath, the journalists in word-war and fisticuffs at Towcester: one can only wonder at Thomas Hood's remark that 'there never could be a greater proof of the want of perception in Theatrical people than the attempt to dramatize' *Pickwick*.

But beyond so much theatrical comedy—most of it first-rate—there is a naturalistic quality which the reviewers had already praised in *Sketches by Boz*: 'powers of observation, and fidelity of description—combined with . . . humour'; 'a perfect picture of the morals, manners, habits of a great portion of English society'. It was perhaps Dickens's new awareness of his strength (and appeal) as a humorous and sympathetic observer of the human scene, even more than his doubts about the prospects for a Nimrod Club 'out shooting, fishing, and so forth', that made him hold out for 'a freer range of English scenes and people' in *Pickwick Papers*. Although the *Sketches* are mainly urban and the *Papers* were intended (at least at the outset) to have a rural milieu, some material in the *Sketches* was taken up again,

reshaped and redirected, in the making of *Pickwick*. To look only at the first ten chapters.—Dickens had parodied the ‘parliamentary style’ of oratory in ‘The Election for Beadle’; confessed partiality for a ‘street “row” ’ in several *Sketches*; introduced a Fat Boy given to ‘taking animal nourishment, and going to sleep’ in ‘The Black Veil’; sketched in the scruffy minor actors at ‘Astley’s’; anticipated his presentation of Sam Weller as a ‘specimen of London Life’, in language, character and wit, in ‘London Recreations’, ‘Some Account of an Omnibus Cad’, ‘The Great Winglebury Duel’, and ‘Passage in the Life of Mr. Watkins Tottle’—which has also a first account of the process of arrest for debt.

Pickwick Papers is, however, enriched by experience and observation both deeper, ‘felt in the blood’, and more wide-ranging than that of the quick-glancing, sharp-eared journalist-about-town. Although there is no evidence that Dickens had any direct knowledge of the Fleet Prison when he lodged Mr. Pickwick there (ch. xl), he had vivid memories of the months his father spent in the Marshalsea for debt in 1824. He recalls in his fragment of autobiography:

When I went to the Marshalsea of a night, I was always delighted to hear from my mother what she knew about the histories of the different debtors. . . . Their different peculiarities of dress, of face, of gait, of manner, were written indelibly upon my memory. . . . When I looked, with my mind’s eye, into the Fleet Prison during Mr. Pickwick’s incarceration, I wonder whether half a dozen men were wanting from the Marshalsea crowd that came filing in again. . . .

Recollections of his time with the solicitors Ellis and Blackmore coloured his account of Mr. Perker, and of the office of Dodson and Fogg: the clerks in ch. xx were ‘taken from life’, and (said Blackmore) some of the habits of Perker (one of Dickens’s most engaging lawyers) derive from Ellis (‘he was especially an inveterate snuff-taker’). Dickens’s direct experience as a reporter in the 1830s—in Parliament, the courts, and the country—underlies the energy, immediacy, and comic detail of his accounts of the Eatanswill election (ch. xiii) and the trial of Bardwell against Pickwick (ch. xxxiv). There was ample and excellent literary precedent for the satirical report of an election (notably in Smollett and in Peacock’s *Melin-court*), but Dickens had come face to face with the squalid realities of electioneering when he reported the campaigns in Essex and Suffolk for the *Morning Chronicle* in January 1835. If there has to be a model for the probably composite Eatanswill,¹ it must be Ipswich, from

¹ A case could be made for Kettering, well known to Dickens (who reported the by-election there in December 1835) and a probable ‘original’ for Mudfog in *Oliver Twist* (see World’s Classics edn., 1982, p. 358).

which charges of bribery and corruption by agents, candidates, magistrates and others reverberated through Parliament for months. In the trial scene, the judge (certainly) and Serjeant Buzfuz (probably) are modelled on celebrated men of law (see Notes); and the preposterous comedy of *Pickwick's* notes to Mrs. Bardell is a parody of the real-life farce in the case against the Prime Minister, Lord Melbourne, for adultery with Mrs. Caroline Norton (which 'played the devil' with Dickens when he had to report it in full for the *Morning Chronicle*, 23 June 1836). In a different satiric mode the evangelical 'shepherd' Stiggins, drunken, canting and hypocritical, is recognizably a descendant of stage Puritans like Ben Jonson's Zeal-of-the-Land Busy in *Bartholomew Fair*. But the species was alive and active in early nineteenth-century England, and Dickens had to assure a correspondent in 1843 that 'I have seen a great deal of this sort of thing in many parts of England, and I never knew it lead to charity or good deeds.'

But the most pervasive experience recorded in *Pickwick* is that of the coach-roads: the hostelries, their food, beds, and company; the coachmen and stable hands; the noise, confusion, excitement and hilarity of long-distance coach travel. Dickens saw the last of the great coaching days as the age of steam opened. (The first regular passenger trains ran between Liverpool and Manchester in 1830; *Pickwick Papers* was published during a railway boom.) 'There never was', Dickens wrote to Forster in 1845,

anybody connected with the newspapers who, in the same space of time, had so much express and post-chaise experience as I . . . I have had to charge for the damage of a great-coat from the drippings of a blazing wax-candle, in writing through the smallest hours of the night in a swift-flying carriage and pair . . . for broken hats, broken luggage, broken chaises, broken harness—everything but a broken head, which is the only thing they [the *Morning Chronicle*] would have grumbled to pay for.

Some have argued that *Pickwick Papers* is 'not really a novel at all'—doubtless influenced by Dickens's own account of it as a 'monthly something', 'a mere series of adventures' in which 'no artfully interwoven or ingeniously complicated plot can with reason be expected'. Too much severity from one quarter, and too much modesty from the other. *Pickwick Papers* is nearer the structural complexity of Fielding than it is to the simplicity of the *De Coverley Papers*. Coherence, narrative thrust, correspondence and contrast in theme, were established by the time Dickens reached No. X, halfway towards his 'tolerably harmonious whole'. No. IV was still something of a miscellany, but there were faint signs of pattern also.

No. III had ended with a forward look to the affair of Jingle and Miss Wardle; No. IV gave notice of an election. The introduction of Sam Weller, the opening of the affair of Mrs. Bardell ('an Epoch' in Pickwick's life and 'in this History'), and the beginning of a narrative structure, are accompanied by the adoption of a time-scheme. There is from the first a general correspondence between the seasonal activity in the numbers and their month of publication (e.g. cricket in June, shooting in October, skating in February). But Dickens gradually realized that there were advantages—not only in convenience but in appeal to the reader—in correlating Pickwickian time and publication time, season by season. The two schemes are brought fully into phase in No. VI (chs. xv-xvii); Dickens settles down to a monthly chronicle, each episode taking place during the month preceding publication. By the December number he has his readers, as well as Mr. Pickwick, looking forward to Christmas at Dingley Dell—and apprehensively to the trial in February or March. The story moves forward now, alongside the actual calendar (with minor inconsistencies), and the fiction of a posthumous history fades.

No. VII provides a carefully structured variety of events: the continuation of the farce of Pott (a further example of that sexual misunderstanding which bedevils Pickwick's history), another demonstration of Pickwickian ineptitude in field sports, the introduction of Dodson and Fogg, and the elder Weller. A contrast is drawn between comic innocence and foreboding, between the Potts' breakfast-room and the lawyers' tavern, between the hunting field and the office of Dodson and Fogg. No. VII gives a promise of the tale of the Queer Client, fulfilled in No. VIII. Drawing on Dickens's childhood experience of the Marshalsea, this is contextually significant, deepening the shadows round Mr. Pickwick and intensifying the horrors of the law and the prison cell. There follows the contrasting bedroom farce of the Middle-Aged Lady, a further instance of sexual confusion and distrust, and another episode in the story of Jingle and Job Trotter. This last brings into full view a character who had been briefly introduced in No. VII—the elder Mr. Weller—and so sets off the secondary plot of the Wellers. Their family history is a kind of gloss on the affair of Pickwick and Mrs. Bardell ('be wery careful o' widders') gives breath and context to the increasingly central figure of Sam, and personalizes the stage-coach motif in the novel.¹ No. IX has a new homogeneity: continuing the affair of Peter

¹ Although Dickens dates his action in 1827 partly to keep clear of the railways, there is nothing nostalgically contrived about the coaching in *Pickwick*. He may have owed something to Washington Irving's portrait of a coachman (1820), a charge made by early reviewers; but Tony Weller, the old-fashioned 'heavy' coachman immense in strength

Magnus into its crisis with another duel threatening, and (with the aid of Sam) resolving both that and the outstanding challenge of Jingle and Job, with a final 'brief account' of the Bardell cause. In No. X the fireside scene of hypocrisy, cant and indulgence at Dorking stands as a narrative bridge between the uncharitable little group in the parlour at Goswell Street (ch. xxvi) and the festive innocence of Dingley Dell (chs. xxviii-xxix), and strengthens the sustained contrast between vice and affectation of many sorts and the 'true religion' of the benevolent Pickwick, which is the major theme of the now 'tolerably harmonious whole'.

A month or two later, and the first sustained pieces of critical analysis were beginning to appear in the journals. Beyond the range of the literary reviews, *Pickwick* (says Forster)

sprang into a popularity that each part carried higher and higher, until people at this time talked of nothing else, tradesmen recommended their goods by using its name, and its sale, outstripping at a bound that of all the most famous books of the century, had reached to an almost fabulous number. Of part one, the binder prepared four hundred; and of part fifteen, his order was for more than forty thousand. Every class, the high equally with the low, were attracted to it. The charm of its gaiety and good humour, its inexhaustible fun, its riotous overflow of animal spirits, its brightness and keenness of observation, and, above all, the incomparable ease of its many varieties of enjoyment, fascinated everybody. Judges on the bench and boys in the street, gravity and folly, the young and the old, those who were entering life and those who were quitting it alike found it to be irresistible.

The popular instinct was right. Thackeray declared in 1840 that 'a man who, a hundred years hence, should sit down and write the history of our time, would do wrong to put that great contemporary history of *Pickwick* as a frivolous work'. Early in the same year, Dr. Charles Russell, Professor at Maynooth, writing in the Catholic *Dublin Review*, praised it as 'embodying and involving the great guiding principles of public taste' and deservedly winning 'our untrained and unreserved admiration'. Long after, Lord Campbell was heard to say (though in convivial company) 'that he had much rather have written *Pickwick* than be Lord Justice of England and a peer of the realm'.

† JAMES KINSLEY

and in drink, was still to be seen in the mid-1830s—'low crown'd, broad-brimm'd, shawl-neckchief'd, large-pocketed, silver-button'd, box-coated, knee-capp'd . . . "with hue as florid as vermilion'd Jove"' (the sporting writer 'Nimrod', 1834).

To the Acknowledgements in the Clarendon edition I wish to add my thanks to Kathleen Tillotson for reading and advising on the new Introduction and Explanatory Notes.

1984

J.K.

James Kinsley expected that his Clarendon edition would appear in 1985, and the present edition at the 150th anniversary of *Pickwick* in 1986. Conditions at the Press affecting both editions imposed successive delays: the Clarendon was published in June 1986 and this edition appears in 1988, four years after its editor's death.

I have revised the Explanatory Notes, rewritten the 'Note on the Text', and made minor corrections and two additions to the Introduction; but in all essentials and most details it remains James Kinsley's work.

1987

KATHLEEN TILLOTSON

NOTE ON THE TEXT

ISSUED in monthly numbers from 31 March 1836 to 30 October 1837 (one month omitted), bearing dates April–November. At first with 24 pages of text and four plates, but from No. III on with 32 pages of text and two plates, concluding with ‘double number’ XIX–XX, with 64 pages of text and 16 of prelims, with four plates. Unusually, some revisions and corrections were made in the course of reprinting early numbers, so that issues vary. In one volume (with list of errata), 17 November 1837. Appeared in the Cheap edition (1847), the Library edition (1858) and the Charles Dickens edition (1867). The 1847 edition shows numerous authorial revisions, mainly stylistic and expurgatory (see Clarendon edition, p. lxxix). The text of 1858 is hardly touched, but there is some further revision in 1867. All add fresh errors. Almost every modern edition follows 1867 and hence in over 1,000 places, does not represent the original text of 1836–7. The present text is that of the Clarendon edition of 1986, based on 1837 with errata slip, and taking account of those fragments of manuscript which survive (mainly for chs. xxxvi–xxxvii) in the British Library, Dickens House, New York Public Library, Rosenbach and Free Libraries in Philadelphia.

A CHRONOLOGY OF CHARLES DICKENS

- 1812 (7 Feb.) Born at Landport, Hants, to John and Elizabeth Dickens
- 1816-17 London
- 1817-22 Chatham, Kent; early education
- 1823- London
- 1824 John Dickens in Marshalsea Debtors' Prison; Dickens employed in Warren's blacking-warehouse
- 1824-7 At Wellington House Academy
- 1827-8 Employed as solicitors' clerk
- ?1829-?1831 Shorthand reporter, at Doctors' Commons; on *Mirror of Parliament*; on *True Sun*
- 1833-4 First stories published in *Monthly Magazine*
- 1834 (Aug.)-1836 (Nov.) Reporter on *Morning Chronicle*; sketches published, collected as *Sketches by Boz*, two series Feb. and Dec. 1836
- 1836 (April)-1837 (Nov.) *Pickwick Papers* (monthly)
- 1836 (2 April) Married Catherine Hogarth; lives at Furnival's Inn
- 1837 (Jan.)-1839 (Jan.) Edits *Bentley's Miscellany*; *Oliver Twist* (monthly—published complete Nov. 1838)
- 1837 (April)-1839 (Dec.) At 48 Doughty Street. Mary Hogarth dies there, May 1837
- 1838 (April)-1839 (Oct.) *Nicholas Nickleby* (monthly)
- 1839 (Dec.) Moves to 1 Devonshire Terrace
- 1840-1 *Master Humphrey's Clock* (weekly), including *The Old Curiosity Shop* and *Barnaby Rudge*; also monthly, April 1840-Nov. 1841
- 1842 (Jan.-June) In North America. *American Notes* (Oct.)
- 1843 (Jan.)-1844 (July) *Martin Chuzzlewit* (monthly)
(Dec.) *A Christmas Carol*
- 1844 (July)-1845 (June) Living in Italy
(Dec.) *The Chimes*
- 1845 (Sept.) First performance by the Amateurs; others in 1846-8, 1850-2

- (Oct.)–1846 (March) Planning, editing and contributing to *Daily News*
 (Dec.) *The Cricket on the Hearth*
- 1846 (May) *Pictures from Italy*
 (June–Nov.) Living in Switzerland
 (Oct.)–1848 (April) *Dombey and Son* (monthly)
 (Nov.)–1847 (Feb.) Living in Paris
 (Dec.) *The Battle of Life*
- 1847 (Nov.) Miss Coutts's 'Home for Homeless women' opened
- 1848 (Dec.) *The Haunted Man*
- 1849 (May)–1850 (Nov.) *David Copperfield*
- 1850 (March) Starts *Household Words* (weekly), editing and contributing regularly
- 1851 (Oct.) Moves to Tavistock House
- 1852 (March)–1853 (Sept.) *Bleak House* (monthly)
- 1854 *Hard Times* (weekly)
- 1855 (Dec.)–1857 (June) *Little Dorrit* (monthly)
- 1856 (March) Buys Gad's Hill Place, Kent
- 1858 (April) Begins Public readings
 (May) Separates from Mrs. Dickens
- 1859 (April–Nov.) *A Tale of Two Cities* (weekly and monthly)
 (May) *All the Year Round* begins
 (June) *Household Words* ends
- 1860 *The Uncommercial Traveller*
 (Oct.) Final removal to Gad's Hill
 (Dec.)–1861 (Aug.) *Great Expectations* (weekly)
- 1864 (May)–1865 (Nov.) *Our Mutual Friend* (monthly)
- 1867 (Nov.)–1868 (April) Public reading tour in USA
- 1869 (April) Breakdown in provincial reading tour
- 1870 (Jan.–March) Farewell season of Public readings in London
 (April–Sept.) *The Mystery of Edwin Drood* (monthly; unfinished)
 (9 June) Dies at Gad's Hill

THE
Posthumous Papers
OF
THE PICKWICK CLUB.

BY CHARLES DICKENS.

WITH
FORTY-THREE ILLUSTRATIONS, BY R. SEYMOUR AND
PHIZ.

LONDON:
CHAPMAN AND HALL, 186, STRAND.

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