THE WORLD'S CLASSICS

CHARLES DICKENS

LITTLE DORRIT

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Little Dorrit

Edited with an introduction
and notes by
HARVEY PETER SUCKSMITH

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LITTLE DORRIT

CHARLES DICKENS was born in 1812 at Landport near Portsmouth, where his father was a clerk in the navy pay office. The family removed to London in 1815, and in 1817 to Chatham. It was here that the happiest years of Dickens's childhood were spent. They returned to London in 1822, but their fortunes were severely impaired. Dickens was withdrawn from school, and in 1823 sent to work in a blacking-warehouse managed by a relative. His father was imprisoned for debt. Both experiences deeply affected the future novelist. Once his father's financial position improved, however, Dickens returned to school, leaving at the age of fifteen to become in turn a solicitor's clerk, a shorthand reporter in the law courts, and a parliamentary reporter. In 1833 he began contributing stories to newspapers and magazines, later reprinted as *Sketches by 'Boz'*, and in 1836 started the serial publication of *Pickwick Papers*. Before *Pickwick* had completed its run, Dickens, as editor of *Bentley's Miscellany*, had also begun the serialization of *Oliver Twist* (1837–8). In April 1836 he married Catherine Hogarth, who bore him ten children between 1837 and 1852. Finding serial publication both congenial and profitable, Dickens published *Nicholas Nickleby* (1838–9) in monthly parts, and *The Old Curiosity Shop* (1840–1) and *Barnaby Rudge* (1841) in weekly instalments. He visited America in 1842, publishing his observations as *American Notes* on his return and including an extensive American episode in *Martin Chuzzlewit* (1843–4). The first of the five 'Christmas Books', *A Christmas Carol*, appeared in 1843 and the travel-book, *Pictures from Italy*, in 1846. The carefully planned *Dombey and Son* was serialized in 1846–8, to be followed in 1849–50 by Dickens's 'favourite child', the semi-autobiographical *David Copperfield*. Then came *Bleak House* (1852–3), *Hard Times* (1854), and *Little Dorrit* (1855–7). Dickens edited and regularly contributed to the journals *Household Words* (1850–9) and *All the Year Round* (1859–70). A number of essays from the journals were later collected as *Reprinted Pieces* (1858) and *The Uncommercial Traveller* (1861). Dickens had acquired a country house, Gad's Hill near Rochester, in 1856 and he was separated from his wife in 1858. He returned to historical fiction in *A Tale of Two Cities* (1859) and to the use of a first-person narrator in *Great Expectations* (1860–1) both of which were serialized in *All the Year Round*. The last completed novel, *Our Mutual Friend*, was published in 1864–5. *Edwin Drood* was left unfinished at Dickens's death on 9 June 1870.

HARVEY PETER SUCKSMITH is the author of *The Narrative Art of Charles Dickens* (1970), and has edited Wilkie Collins's *The Woman in White* for The World's Classics.

EXTRA ILLUSTRATIONS

INTRODUCTION

SINCE *Little Dorrit*, Dickens's eleventh novel, first appeared in monthly parts, from December 1855 to June 1857, the book's critical fortunes have varied enormously. Nevertheless, today's wide acclaim would seem to vindicate the immediate popularity of the serialized version (to judge by its extensive sales) or Bernard Shaw's high praise for its social vision rather than the hostility of some contemporary reviews or the reservations of the later nineteenth and early twentieth centuries. Certainly, it may now be safely said that *Little Dorrit* ranks with *Bleak House* as one of Dickens's most ambitious achievements and one of the greatest works of English literature.

One sign of a great work of fiction is its marvellous fusion of the general with the specific, and *Little Dorrit* demonstrates, in a most remarkable manner, the incarnation of universal truth in particular fact. No other novel of Dickens, for instance, is more extensively grounded in facts, for the author drew on the experiences of a lifetime. The very surname 'Dorrit' was derived from 'Dorrett' on a tombstone at Rochester, scene of his earlier years, while the French, Swiss and Italian scenes are drawn from his own impressions of the Continent in 1844–6 and 1853, some of these already recorded in *Pictures from Italy* (1846). Again, Dickens not only composed the novel with the disasters of the Crimean War (1854–6) in mind, but many details from that period as well as from personal, social and political life found their way into the book.

Critics have often dismissed Dickens as a mere caricaturist and he does display so striking and intense an imagination that the reader, unaware of the many solid facts which underlie his fiction, may suspect he is given to exaggeration. Yet, like many other masters of satire, Dickens saw that life frequently caricatures itself, and the more we excavate the substantial basis of his novels, and no more so than in *Little Dorrit*, the more we come to appreciate his exactness and even restraint.

Contemporary agitation and journalism, for example, confirm his picture of a miserable Victorian Sunday in London, and during June and July 1855, about the time he was engaged on the novel's third chapter, there was rioting for three days in Hyde Park against a bill to prevent Sunday trading. Writing of his childhood during the 1830s and 1840s, Augustus Hare in *The Story of My Life* (1896) indicates the sort of extreme measures that might well be involved in a nineteenth-century puritan upbringing. Hare, like Arthur Clennam in the novel, was reared by a foster mother who subjected him to the strictest Sabbatarian regime, tormented his imagination with the terrors of hell, and strove to

break his will through austere discipline and ferocious punishments. Again, Rigaud may seem unlikely and melodramatic to us, yet he was based on a real psychopathic killer, Pierre-François Lacenaire, who was even more theatrical and flamboyant than Dickens's character. Guillotined for a particularly cold-blooded double murder in 1836, Lacenaire, who shows many of Rigaud's traits, was work-shy with genteel pretensions and took to a life of theft, extortion, forgery and murder for gain. He dressed well, affecting an elegant air and scrupulous politeness, and admired the Romantic theatre whose over-acting he imitated.

In his preface, Dickens rightly defends himself against the charge that the Barnacles, the Circumlocution Office, Merdle and the financial scandal are exaggerations. He cites the railway-share mania of the forties which culminated in the fall of Hudson the 'Railway King' in 1849, the Royal British Bank's failure in 1856, and the Tipperary Bank scandal touched off by the swindler John Sadleir's suicide on 16 February 1856. With regard to Circumlocution, Dickens cites the proceedings before the Roebuck Committee on the conduct of the Crimean War which presented its report in June 1855. Indeed, elements of black farce and burlesque were present in the real events which provide the context of Dickens's satire: the lack of splints and bandages at the Battle of Alma, for example, or the aged, British Commander-in-Chief Lord Raglan's habit of referring to the enemy as 'the French', in fact his principal ally. On 27 June 1855, Dickens delivered a scathing speech before the Administrative Reform Association which he had joined in May, and on 15 June his friend Layard had asserted in the Commons that 'the manner in which merit and efficiency have been sacrificed, in public appointments, to party and family influences, and to a blind adherence to routine . . . threatens . . . to involve the country in grave disasters.' The novel presents this incident, with characteristic irony, in the passage which begins, 'Sometimes, angry spirits attacked the Circumlocution Office' (p. 89). With respect to the Barnacles, Dickens might well have cited the Northcote–Trevelyan report on the civil service (1853) which revealed that 'the idle, and useless, the fool of the family, the consumptive, the hypochondriac, those who have a tendency to insanity are the sort of young men "provided for" in a public office.'

Yet the temptation to rush to the other extreme and regard *Little Dorrit* as animated social history should be resisted. Rhetoric (the novel's opening paragraphs are an instance), as well as an impassioned conviction of the truth, helps to explain the substantiality of the Dickens world, and the author of *Hard Times* was well aware that a novel is not simply a matter of hard facts but of their presentation through the imagination. Indeed, Dickens's vision is not historical in the narrow sense at all. It is intuitive and prophetic. It works on the specific in order to liberate its universal possibilities and eternal significance.

Thus, the date of the main action in *Little Dorrit* is specified as the 1820s; but, by deliberately telescoping periods, events and personages, Dickens combines a sense of the particular and definite with something less precise and more general. For example, the age of the Reform Bill (1832) and that of the early 1850s sometimes merge, helped by parallel situations or attitudes and key figures who play a similar role in both eras. Certainly, reactionaries in each period, alarmed at the power of the press, talked about 'mob' like the people at Mrs. Gowan's dinner; Augustus Stiltstalking suggests the austere Duke of Wellington who had directly opposed Chartism in 1848 and parliamentary reform before 1832; while the cavalry had in fact charged at Bristol in 1831 and quite disastrously at Balaclava in 1854. John Barnacle's 'idea of conciliating the mob' surely refers to Lord John Russell, who had steered the Reform Bill through Parliament and recently (1854) introduced a new reform bill. And William Barnacle and Tudor Stiltstalking's 'ever memorable coalition' (p. 263) reflects both the one between Russell and the Earl of Aberdeen, which made the ministry of 1852–5 possible, and another 'memorable' one involving Russell which had sustained the Grey ministry of the early 1830s.

Again, in Lord Decimus Tite Barnacle, Dickens is hinting strongly at Lord Palmerston, who became Prime Minister in January 1855 and continued to obstruct administrative reform. In April and May, Dickens lampooned Palmerston in *Household Words*, and compared him in a June speech to Shakespeare's Julius Caesar. This, together with Palmerston's famous *Civis Romanus* speech of 1850, no doubt accounts for the name 'Decimus' with its suggestion of patrician arrogance and ambition. *Little Dorrit* satirizes many of Palmerston's traits, as Dickens saw them—his glib and evasive management of Parliament, *laissez-faire* policies and obstructionist tactics (pp. 339–40)—while avoiding an absolute identification and keeping the character generalized.

Dickens is not preoccupied with particular politicians, with patent law, or imprisonment for debt, George Hudson or John Sadleir, or the mismanagement of the Crimean War. He is concerned rather with the stifling of creativity, the world as a prison, the calamity which greed and fraud combine to produce, the callous inefficiency of a political and bureaucratic machine in the hands of those who think themselves superior and not responsible to their fellow men. And Dickens continues to be widely read because his genuine myth-making faculty touches his creations with an archetypal power which remains true to man's experience. The swindler, rack-renter, kill-joy and psychopathic criminal are still loose in our society, bureaucracy grows increasingly inhuman, inventors are still frustrated and unhonoured, Barnacles still cling tenaciously, yet Dickens has stamped their perennial likenesses indelibly on our minds.

Little Dorrit illustrates the imaginative process by which the central

vision and effects in a great novel select, shape, and assimilate its subject-matter. In this respect, what is interesting about Mr. Merdle is not his factual origin in John Sadleir but what Dickens omits to tell us about the swindler's gestation. There are important similarities between Merdle's history and that of 'The Forger' in Samuel Warren's *Passages from the Diary of a Late Physician* (1830) which Dickens had read, about twenty years earlier. But the vital element which Dickens borrowed from Warren was the ironic machinery of the sickness which turns out to be the criminal's guilt. It is this imaginative idea, together with Merdle's gesture of taking himself into custody and his jailor of a butler, which enables the swindler to be assimilated into the central motifs of ironic deception and society as a prison.

The handling of autobiographical material in *Little Dorrit* also shows how Dickens transmutes particular facts into art by giving them ironic distance and a universal application which is part of the novel's central meaning. The Marshalsea scenes, based on his father's imprisonment there, and the Flora Finching incidents, which sprang from his re-encounter with his youthful love, Maria Beadnell (now Winter), shortly before he began *Little Dorrit*, may derive conviction and power from their traumatic source. Yet these highly personal episodes become great impersonal art only through Dickens's imagination and skill. His father's imprisonment, a blow to his own private genteel aspirations, is transformed into the grand ironic and impersonal concept of a shabby society which, for all its genteel pretensions, is a prison. The pain of an old unhappy love is exorcized by an ironic discovery which not only exposes one corner of the world of illusions, a theme of the novel, but touches every mature man's experience, as Dickens points out in a letter (5 July 1856): 'We have all had our Floras . . . It is a wonderful gratification to find that everybody knows her.' Certainly, in the first great scene with Flora (pp. 125–9), the manuscript and corrected proofs show with what artistry Dickens worked to increase the power and clarity of the ironic effect and vision.

A superficial reader might suppose that *Little Dorrit* marks a return to Dickens's earlier episodic manner; but this would be a failure to grasp the book's complex unity and ultimate meaning. True, the mystery of Arthur's parentage is awkward and absurdly complicated, as Dickens's memoranda show, and Miss Wade's narrative is not completely integrated with the novel, as Dickens acknowledged. Admittedly too, Dickens experienced great difficulty at first in organizing his extremely heterogeneous material into a coherent whole. The original idea for the work, which appears in his notes as 'The man who comfortably charges everything on Providence' (p. 694), proved a false start, and the way to the novel's unified social vision was only opened up when Dickens came to grasp that a whole interconnected scheme of things, not one person, was

responsible for the condition he deplored. The change of title from 'Nobody's Fault' to 'Little Dorrit' reflects this progress in Dickens's understanding as well as the emergence of a more hopeful counter-theme to balance the pessimistic prison motif. Phiz's design for the cover of the monthly numbers graphically demonstrates this interconnectedness and unity of vision.

Dickens imposes unity and coherence on the novel in many different ways. He uses form to bind his material together, to give it meaningful shape and direction, and to stress development. Thus, the opening scenes of the two books, 'Poverty' and 'Riches', with their panoramic views, prison motifs and travellers, and the closing scenes which involve release from prison are obviously meant as parallels and the question prompted: Is a significant comparison or contrast implied? Again, a note by Dickens (p. 704) shows that parallel scenes, here and elsewhere, were deliberately planned. Moreover, a sense of crisis, aroused by careful foreshadowing, as we also see from the notes, culminates in a series of disasters which might be called a 'compound catastrophe' since its various elements are engineered by a single fault, deception, on which the catastrophe is making what amounts to a single comment.

The well-known prison symbolism also helps to unify the novel. Further notes (pp. 694, 704) show that the development of this motif was carefully designed, and in no other novel of Dickens does one symbol play so ubiquitous a role. This central idea expands relentlessly to include actual jails like the Marshalsea and the one in Marseilles, analogous institutions like quarantine, London's housing, or the Alpine Convent, and the many mental and moral prisons of the novel. It infuses the verbal imagery, from the various birds in cages to Mr. Chivery's prison of reticence (pp. 250–1) and the public at the Circumlocution Office treated like 'troublesome Convicts' (p. 453). Relentlessly too, the prison-taint spreads everywhere, touching even Amy Dorrit and infecting Arthur Clennam. But perhaps its most terrible manifestation is that ultimate prison, described by Dr. Haggage (p. 53), ironically after delivering Amy, that second womb with its dreadful peace into which those defeated by life regress. Finally, Dickens tells us that this 'lower world' is itself a prison, barred by the sun's rays (pp. 636–7). And it is from this cosmic standpoint that we should regard the idea of society as a prison, since Dickens suggests here that all specific and 'sublunary' things in the *Little Dorrit* world are part of a greater whole and a greater truth.

Yet if society or the world as a prison appears to be the novel's central motif, what does this really mean? Certainly it involves the stifling of the creative will, a concept that does justice to much in *Little Dorrit*—but not all. The idea of deception also pervades the novel and lies at its thematic core, Dickens himself stressing the universal self-deceit: '. . . for we all know how we all deceive ourselves' (p. 120). A more comprehensive

view of the theme, therefore, might hold that society is a prison of deception in which deceit and delusion are the walls separating the prisoners. Isolation and ignorance, the ideas shared by prison and deception and thus enabling them to be yoked together, are stressed very early in the novel. The first chapter concludes with Rigaud's separation from Cavalletto and the Italian's frantic ignorance of Rigaud's fate. Two chapters later, Arthur discovers that his mother, isolated in her room, is even ignorant of the season. By the third paragraph of chapter vi, Dickens is emphasizing the ideas of prison and deception, isolation and ignorance in an ironic context (p. 48).

The characters of *Little Dorrit* embody and illustrate this central theme, since each form of deception they represent is a kind of prison. Mrs. General, for instance, presides over a typical mid-Victorian world where appearances have to be kept up. As the key figure of the educationalist, she insists that any inconvenient truths be safely confined under layers of varnish or locked in cupboards, instructing her pupils to constrain genuine responses behind a hypocritical and conformist *persona* (p. 377). A *persona*, of course, may imprison the living truth within a daily existence of lies, and an over-valuation of the social mask may foster grave public dangers. Indeed, no other writer has so devastatingly exposed the 'persona-culture' of Victorian England and its shortcomings. If Casby's patriarchal pose, which deceives his tenants so long, seems rather wooden, this is apt; for a mask is rigid and false, and there are few closer prisons than the posture which must be sustained. The comparison with a mere stuffed suit of clothes and glimpses of a mean furtive life betray the fraudulent Merdle, a graven image worshipped by his deceived adorers. Yet, as his complaint and habitual gesture reveal, Merdle is isolated, and imprisoned, by guilt. So is Mrs. Clennam. She also practices deception but her paralysis is an imprisoning self-deceit from which she is released by shock. Other prisoners of self-deception range from Henry Gowan, captive of his own cynical, false judgements, to Miss Wade and Mr. F's Aunt, shut up for life in the most secure prison of all, that of insane delusions, paranoia in the first case, paranoid schizophrenia in the second. Prejudice, tinged with paranoid suspicion, is widespread in the novel, forming part of the Barnacle syndrome. The minds of Mrs. Gowan, Lord Lancaster Stiltstalking, Lord Decimus Tite Barnacle, and Barnacle Junior are closely restricted by political or social fantasies, bogus reactionary ideas, and a delusion of snobbish superiority (which even kindly Mr. Meagles helps to foster). Again, Mr. Tite Barnacle, whose home on the squalid fringes of a fashionable district is compared to a bottle, appears corked up with the bad smell of his own genteel pretensions. Rigaud is also trapped in a false genteel posture which he appears to mistake for reality. The same is true of William Dorrit, though here the prison image and genteel delusion are carried

to the most splendid peak of development. The Marshalsea jailbird has been affecting gentility for a quarter of a century when fate, that double-dealer, steps in, allowing the dream to become reality only to clap the ex-prisoner within the hallucination that he is once more back in the genteel pose of the Father of the Marshalsea. This is a case of prison within prison, of delusion within delusion. Life has become a nightmare in which all sense of reality and freedom is lost.

Social institutions contribute their share to this prison-like world of deception. The nation's political life is stifled in the parliamentary pantomime which is a mere front for snobbery and jobbery. The economic sphere is sustained by idols with clay feet, while capital is either sucked upwards into a vicious and fruitless spiral of investment or drawn downwards through the heartless and wasteful vortex of insolvency and extortion. Administration is a crippling sham routine. Circumlocution's agents, like their victims, are caught in an endless and insane paper-chase, entangling a nation's best efforts in a fatal mesh of red tape (pp. 87–104). 'The sheets of foolscap paper,' a Barnacle proudly tells Parliament, that Circumlocution 'had devoted to the public service would pave the footways on both sides of Oxford Street from end to end . . . while of tape—red tape—it had used enough to stretch, in graceful festoons, from Hyde Park Corner to the General Post Office' (p. 433).

At first, even love appears to offer no way out. Thus, Flora is forever trapped in a bogus romantic posture, which properly belongs to girlhood, though here, as with John Chivery, satire softens into a gentle comedy. Arthur seems doomed to frustration, disappointment and despair; yet love, for him, is a journey from deception and imprisonment to deliverance from both jail and delusion.

It is with Amy's loving care that the counter-theme develops. In a prison of collective deception, love offers the only way out to truth and freedom. Arthur's release from the Marshalsea, in contrast to William Dorrit's, is a matter also of illumination and union. Here, the Victorian idealization of woman as utterly pure and selfless helps the presentation of Amy as an *anima*-like redeemer of man, through whom the healing voice of Nature speaks to Arthur and the ocean is freed at last from the sun's fiery dominion:

> the ocean was no longer to be seen lying asleep in the heat, but its thousand sparkling eyes were open, and its whole breadth was in joyful animation . . . Clennam, listening to the voice as it read to him, heard in it all that great Nature was doing, heard in it all the soothing songs she sings to man. (p. 679)

Again, Arthur's characteristic Victorian manliness in rejecting Amy's fortune and the situation which can be resolved only by the loss of her wealth are used by Dickens to indicate that salvation lies in the renunciation of life's material things. For the progress of these lovers marks the

stages in a ritual and their union carries more than a suggestion of the *hieros gamos*, the archetype of the sacred marriage through which the world is offered a chance of redemption. For when the material cosmos turns to a transient illusion, the eternal truth of myth alone can give an enduring meaning to life: 'They went quietly down into the roaring streets, inseparable and blessed; and as they passed along in sunshine and in shade, the noisy and the eager, and the arrogant and the froward and the vain, fretted, and chafed, and made their usual uproar' (p. 688). Love transcends the world by bringing inner peace in the midst of external strife. Love threads its way through light and darkness, weaving the opposites together into a larger pattern of meaning. Love is, indeed, the truth that sets us free.

HARVEY PETER SUCKSMITH

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H.P.S.

NOTE ON THE TEXT

ISSUED in monthly parts from 1 December 1855 to 1 June 1857, and in one volume without change except for a list of errata, including correction of 'Rigaud' to 'Blandois' in No. XV (made in the second issue of the 1857 edition). Later editions in Dickens's lifetime (in 1859, 1861, and 1868) show a progressive deterioration and very little correction; and almost all modern editions have been based on the last and worst of these. The present text, that of the editor's Clarendon *Little Dorrit*, 1979, is based on the corrected issue of the first, one-volume edition of 1857. This has been emended in over 100 places from the author's manuscript (in the Forster collection, Victoria and Albert Museum) where it contains an obviously correct reading overlooked by Dickens in reading proof, or when the printer has overlooked a correction in proof. Many proofs are in the Forster collection and a few also in the Dexter collection, British Library.

A CHRONOLOGY OF CHARLES DICKENS

1812	(7 Feb.) Born at Landport, Hants, to John and Elizabeth Dickens
1815–17	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) Marries 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, 1850–1 (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* (monthly)
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

LITTLE DORRIT.

BY

CHARLES DICKENS.

WITH ILLUSTRATIONS BY H. K. BROWNE.

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1857.