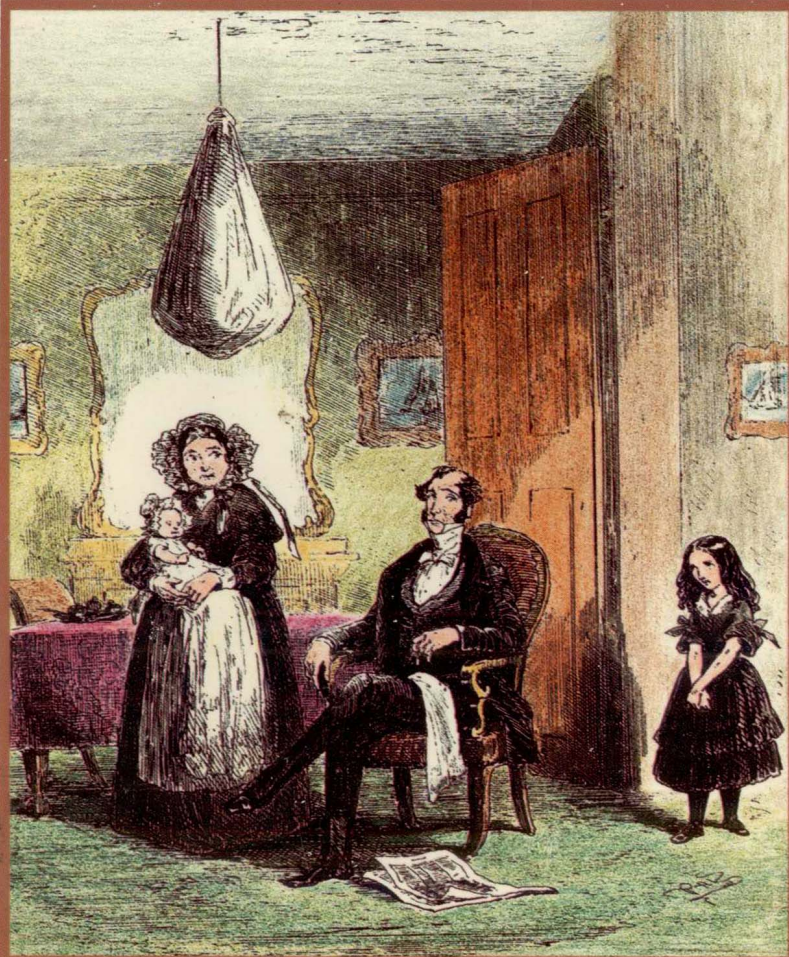


THE WORLD'S CLASSICS

CHARLES DICKENS

DOMBEY AND SON



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CHARLES DICKENS
Dombey and Son

*Edited with an introduction
and notes by*

ALAN HORSMAN

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frontispiece

Title-page of the 1848 edition

xix

INTRODUCTION

Dombey and Son belongs to the years of the railway boom, 1844-7. The first signs of the novel in Dickens's correspondence are from late 1843 and early 1844 and it appeared in monthly parts from October 1846 to 1 April 1848. It was in these years that the second and major burst of railway-building began, resulting in the opening of some 2,000 miles of track. Moreover, the economy, which had been in deep recession in the years before this, began to recover as a result of the employment provided by the railways (to people like Toodle in this novel) and their stimulus to the iron and other industries. Dickens was unusually aware of the importance of railways, since he had for a few months in 1845-6 edited a new radical paper, *The Daily News*, which was backed by railway tycoons like Joseph Paxton: the managers' insistence that he should give more prominence than he wished to railway matters (with the aim of encouraging the public to invest) was one of the causes of the dissatisfaction which eventually made him resign. The novel he wrote after freeing himself was strongly marked by his acquaintance with such men, by his fascination with railway travel (a fascination which had a strong ingredient of fear), and by his ambivalent attitude towards the effect of the railways upon the life of the country, generating prosperity but endangering life and older modes of living and also stimulating speculation—the 'railway mania'.

The story of Mr. Dombey's pride in and neglect of the old-fashioned family firm of which he was proprietor, and of the deflection of the firm from its staid course by a pushful, speculating Manager, shows the peculiar response of a powerful sensibility to this sudden surge of economic life. To this extent the novel takes its place beside others in the 1840s concerned about the processes, unexampled in rapidity, which were creating new wealth but bringing new social problems with which legislation was only just beginning to cope. Solutions were offered in plenty—by Carlyle in his famous contrast of *Past and Present* in 1843, by the contenders for a People's Charter, a petition for which was rejected by Parliament a second time in 1848, or by the crowd of voices both outside and inside the House of Commons dismissing Chartism.

It was not of course a new thing in the 1840s that current problems and possible solutions to them should get into fiction. After all, the novels which had introduced their readers to 'fashionable life' bore a clear relation, as Bulwer pointed out in *England and the English* (1833), to questions of what we would call upward social mobility, at a time when many of the newly rich were hoping to 'be quasi-aristocratic themselves' and

eager to learn 'of the manners which they aspired to imitate and the circles to which it was not impossible to belong'. (These were the circles which Mr. Dombey somewhat naively entered, with disastrous results.) But it was unusual as yet for novelists to try to inform the reader directly about the nature and results of economic change, while still remaining novelists.

Dickens made the bewildering sense of change not only vivid in particular examples, as at the end of chapter xv, but essential for understanding the whole. Such contemporary material as the activities, in *Martin Chuzzlewit*, of company promoters, though topical enough in 1842-3, had taken second place to blackmail and murder belonging to no particular period. A novel throwing into relief, as *Dombey and Son* did, specific changes characteristic of the late thirties and early forties and focusing attention on the inexorable movement of time itself, was a different matter. Dombey was introduced at the age of forty-eight. He had married late, as Malthus recommended, ten years before Paul was born. Even if Mrs. Dombey had soon had a son, he would not have been out of his minority and able to enter into partnership before his father was sixty: ten years later, that figure becomes seventy, which explains and makes pathetic the wish to accelerate the son's education and defeat 'Time', whose 'deeper operations' are stressed in the second paragraph of the novel.

Important and suggestively interrelated stages in this son's fortunes—the search for a wet-nurse, his forcible weaning from her, his illness and his early death—were counterpointed against the resistless development of railways. These would date the action with some distinctness for the first readers. The London and Birmingham Railway on which Dombey travelled in chapter xx had been opened in 1838, on completion of the work at the Euston end of the line which had made Staggs's Gardens so hard to find when Paul was dying in chapter xv. By the time the concluding instalment, in 1848, could speak, in the present tense, of Florence's son as old enough to ask, 'am I so like my poor little uncle again?' the first readers would place the failure of the firm in the middle forties, and would be likely to think of the Manager's speculating, with the firm's money, as railway speculation in the boom which began in 1844.

In such a setting the character upon whose actions everything else depended, Mr. Dombey, was of direct contemporary interest. Moreover that interest explained some things about him which are puzzling to later readers. Dickens's imagination, contemplating contemporary facts more steadily after his newspaper experience, seems to have put them to work to suggest comparisons which are important throughout. There was nothing old-fashioned in the mere existence of a family firm like Dombey and Son, for this was still the dominant form of organization even in the north of England where economic change had been most rapid. Never-

theless, the tendency of such firms to recede in importance if not actively led would be very clear. In this decade, after all, over-active company promotion had come under the scrutiny of a select committee and under regulation in the Companies Act of 1844. At the same time the development of the railways was giving another example of extraordinary activity. In this context, Mr. Dombey, for all his 'vanity and ambition', would appear curiously passive, except for his anxiety about the succession. He would seem to have little energy for the affairs of the firm or the enjoyment of their fruits. Unlike a sharp, successful business man, he was easily taken in by the flattery of the Major, not to mention the Manager, and he, James Carker, was endowed in contrast with a delicate feline pleasure in the comforts afforded him by his percentage on the firm's dealings and with a thrusting determination to make them yield quicker returns than its traditional operations would allow. When the firm failed, it was because the proprietor had failed to control him and then been unwilling to alter the Manager's course when the credit of the house was in danger.

Implication and comparison would in this way more readily establish Dombey's character for the first readers of the novel than for us. In opposition to his muscle-bound frigidity, the railway was persistently correlated with vitality, in a good as well as a bad sense—Paul's first nurse was married to a stoker, and Carker, after having done what Dombey had apparently no idea needed doing and attempted to stir Edith's feelings, was run down by a train. To Dombey in his self-centred cogitations in chapter xx the train was 'a type of the triumphant monster Death', which had taken his son; but, as the train passes through the Birmingham slums, the author comments, 'it is never in his thoughts that the monster who has brought him there has let the light of day in on these things: not made or caused them'. Dickens's own excitement when travelling by train is already in the description; in this conclusion to it his hopes for beneficent social change are as clear as in the notorious pamphleteering of chapter xlvii; but here in chapter xx the railway connects them more firmly to the substance of the novel.

The force of Dickens's feelings about such a character took the form of a steady metaphoric exaggeration of his coldness. He contemplated the essentials of Dombey's life by making figurative their physical setting: as in the 'gravelled yard, where two gaunt trees, with blackened trunks and branches, rattled rather than rustled, their leaves were so smoke-dried' (chapter iii below), into which Mr. Dombey looked out, 'as hard and cold as the weather', before Paul's icy christening. This line of metaphor was carried through the christening with vigour and humour. Unfortunately, after that, it failed to enliven Dombey as a character. By chapter v, the figure of an 'icy current' (Othello's phrase) was made to lead not to a 'compulsive course' but to a full stop, thawing 'for but an

instant' to receive his 'parental interest and ambition' and then freezing with it 'into one unyielding block'. From this state it was difficult to see what development was possible. Despite the comedy and pathos of his relations with the son, the fixity of the father until the miraculous transformation of the last instalment forfeited interest, and Dickens's excuses in the second preface (p. 736 below) for the sudden change hardly compensated for what seemed to be left out. To us it seems that he is relying on implication, and the metaphor of an 'unyielding block' implies too much.

On top of this, Dombey's contrast with Carker in his lack of sensuality and with Toots in his lack of humility (which is shown specifically and touchingly as that of a lover) seems hardly sufficient to tell us what we need to know about Dombey's second marriage as it moves into the centre of focus. How much of a mockery is it from Dombey's point of view? Can he have been denied all opportunity to father a son? How much of his attitude towards Edith, which is discussed and presented as 'pride', is the result of this? Implication tells us more from Edith's side, perhaps, when she is obviously moved by Carker to a curiously intense kind of hatred (parallel to the strange trembling he inspires in Florence) and when Edith is seen, in chapter xl, as a centre of wild energy, scattering the evidences of conspicuous consumption or, in chapter xlv, plucking the plumage of a rare and beautiful bird. Such images contain implications for her own nature of far more importance than the superficial heroics of her rejection of Carker after their apparent elopement. There was of course a violent change of plan here. It lies behind the note to Number XVII, 'Edith *not* his mistress—' (p. 749 below) and appears to have been decided upon while Dickens was writing the previous number. But the possibility of Edith's being sensually moved by Carker had been suggested by the physical intensity of her hatred, the striking 'on the marble chimney shelf' of the hand he had kissed, for instance, which was noted before Dickens went to work on Number XIV. Working by means of implication but apparently fearing what he had implied, he was less assured in his control of the method than he subsequently became, in *Great Expectations* for instance.

Having suggested the significance of his action by means of images both metaphorical and literal, Dickens tended in this novel to repeat them in order to reinforce the suggestion. Contemporary readers were aware of the rhetorical forcing of these repeated motifs; *Parker's London Magazine* for May 1848 spoke of the novel as 'full to over-flowing of waves whispering and wandering; of dark rivers rolling to the sea . . .' But Dickens's imagination had also been stirred in much odder ways: the office, for instance, the centre of Dombey's wealth and of his misfortunes, had a monster at its heart, in the strong-room, 'looking on at these mysteries of the deep' with 'a red eye', an eye seen again when the railway engine,

which had itself become a 'monster' in the set pieces of chapters xv and xx, appeared with 'red eyes', bearing down upon the villain after his days of solitary torment. To elucidate this we must look more closely at the place of the novel in Dickens's career so far.

By 1846 when in April his publisher announced 'A NEW ENGLISH STORY, by Mr. Dickens,' he had established an almost unexampled power over a wide range of readers by the humour of *Pickwick* and *Nicholas Nickleby*, the elaborate pathos of *Oliver Twist* and Little Nell and the psychology of violence and crime in Bill Sikes, Jonas Chuzzlewit and the rioters of *Barnaby Rudge*. Some, perhaps all of these things he would wish to carry on, with improvements. He had endangered the allegiance of his readers when striking out in *Martin Chuzzlewit* on a new line of Jonsonian satire which lacked a strong narrative pull until the concluding crimes. Yet, according to his friend and biographer, John Forster, this line was central to the whole conception, 'the design being to show, more or less by every person introduced, the number and variety of humours and vices that have their root in selfishness'.

Dombey and Son had a corresponding design according to Forster, 'to do with Pride what its predecessor had done with Selfishness'. Again there was an abstract moral subject such as Ben Jonson might have used. Dickens was an admirer of Jonson and, in 1845, acted in *Every Man in his Humour*. At a time when he was no longer working with the fertile comic improvisation of early youth, but wished to control and shape his novels more carefully, he no doubt found an attractive short-cut in the Jonsonian procedure of exposing such a 'humour'. But this time Dickens had worked out at the start the story of a particular case.

His plan, outlined to Forster in July 1846, was

to show Mr. D. with that one idea of the Son taking firmer and firmer possession of him, and swelling and bloating his pride to a prodigious extent . . . But the natural affection of the boy will turn towards the despised sister; . . . and when he is ill, and when he is dying, I mean to make him turn always for refuge to the sister . . . whom Mr. Dombey has used—and so has the boy himself too, for that matter—as a mere convenience and handle to him . . . I purpose changing his feeling of indifference and uneasiness towards his daughter into a positive hatred . . . At the same time I shall change *her* feeling towards *him* for one of a greater desire to love him, and to be loved by him . . . So I mean to carry the story on, through all the branches and offshoots and meanderings that come up; and through the decay and downfall of the house, and the bankruptcy of Dombey, and all the rest of it; when his only staff and treasure, and his unknown Good Genius always, will be this rejected daughter, who will come out better than any son at last, and whose love for him, when discovered and understood, will be his bitterest reproach. For the struggle with himself, which goes on in all such obstinate natures, will have ended then; and the sense of his injustice, which you may be sure has never quitted him, will have at last a gentler office than that of only making him more harshly unjust . . .

When Dickens came to the actual writing, the plan did not move him to give Mr. Dombey the kind of strongly marked speaking voice which might make the pride which was his 'humour' as interesting and individual as the selfishness of the central grotesques in *Martin Chuzzlewit*. Indeed the imaginative freedom which such characters had both required of the author and asserted for themselves seemed inhibited by the very nature of this plan, with its steady continuity of psychological development and its emphasis upon the pathos which would perhaps enable him to repeat the major success of *The Old Curiosity Shop*. The 'branches and offshoots and meanderings' were carefully controlled where they were comic: some which he had looked forward to—'I descry, anyway, an opportunity for good scenes between Captain Cuttle and Miss Tox,' he wrote to Forster—never appeared at all; excellent comic parts like those of Mr. and Mrs. Chick were very small—incisive comedy of manners rather than unruly imaginative vision; repetitive humour like that of Captain Cuttle softened and made attractive the Smollett stereotype, but its constituents, the misquotation for instance, failed to expand with the intimate sense of a unique form of life such as still arises from the quotations of Dick Swiveller (the character who for us quite overshadows Nell). But the pathos of the novel was extended even beyond these first plans. In particular, the boy's situation took up, not the four numbers he had in mind for it, but five.

There were, however, compensations. Number III showed for instance how Dickens was tending to view this situation in terms of his own experience. There is probably a close relationship in time between the writing of this number and of the fragment of autobiography which Dickens first mentioned when sending Forster his eighth chapter:

I hope you will like Mrs. Pipchin's establishment. It is from the life, and I was there—I don't suppose I was eight years old; but I remember it all as well, and certainly understood it as well, as I do now. We should be devilish sharp in what we do to children. I thought of that passage in my small life . . . Shall I leave you my life in MS. when I die? There are some things in it that would touch you very much . . .

Eventually the fragment of this 'life' which he did write furnished the material for Number IV of *David Copperfield*, written in the first person. In *Dombey and Son*, committed as he was to a third-person narrative, Dickens decided by Number V to shorten the distance between the reader and the dying boy, by what he called in letters 'a new way' of presentation. This was, as his notes show, to have 'His illness only expressed in the child's own feelings—Not otherwise described'. It was at the very same time as Charlotte Brontë was at work on one of the most startling of narratives conveyed through a 'child's own feelings—Not otherwise . . .', in *Jane Eyre*.

His success was perhaps more equivocal in the pathos of Paul's death in the fifth instalment. It certainly attracted all the attention Dickens could have wished. Even Thackeray, who was by then, with the first numbers of *Vanity Fair*, on the way to a position 'at the top of the tree' and 'having a great fight up there with Dickens', claimed, according to George Hodder's *Memoirs* (1870), 'There's no writing against such power as this—one has no chance!' Later readers have still been impressed with what directly concerns 'the child's own' experience—his discrimination of the difference among the sounds of the physicians' watches in the quiet of his room, or his asking 'What is that?' of the vague figure of his father sitting long and often at the foot of his bed. But this imaginative precision was endangered by the boy's saintly self-possession and sentimental piety which appeared to challenge direct comparison with the notorious death of Nell. Even the imagery of water and golden light was over-lush when compared with the simpler language of the mother's drifting death, in chapter i, 'clinging fast to that slight spar within her arms', her daughter.

The major centre of pathos in the scheme of the book, the daughter, was found similarly moving. Macaulay, writing on 5 October about the first instalment, spoke of 'one passage which made me cry as if my heart would break. It is the description of a little girl who has lost an affectionate mother and is unkindly treated by everybody'. But it is hard to tell just what passage he has in mind, for when the daughter first appears after the mother's death she is immediately befriended by 'Richards', while even Miss Nipper treats her 'without any deliberate unkindness'. It was, in fact, the general predicament rather than the particular detail which caught Macaulay's attention. 'Images of that sort', he goes on, 'always overpower me, even when the artist is less skilful than Dickens.' In this he may have been typical. Skill is undeniably exerted to reinforce this effect: the passing of time, already deftly underlined, is suddenly accelerated when the Dombey mansion falls into 'the passive desolation of disuse' once Florence is left to live there alone; but the excellence of the specific detail with which this is done at the beginning of chapter xxiii gives way to heavy formulaic repetition and a lavish sentimental language which fail to individualize the girl. Many of the first readers of the novel appear to have found the stereotype of the devoted but neglected daughter quite sufficiently persuasive in itself.

Florence, however, is not called upon to die but to take a steady if sometimes jejune part in a novel which in its emphasis upon the overvaluing of action, leading to the overvaluing of a son at the expense of a daughter, looks forward to Arnold's *Culture and Anarchy* twenty years later. As Arnold contrasts Hebraism and Hellenism, doing and knowing, Dickens contrasts the roles assigned by convention to male and female, to old and young. Dombey in chapter xi undervalues the knowing child in contrast to the active man Paul may become: 'Ha!' said Doctor Blimber..

'Shall we make a man of him?' . . . 'I had rather be a child'. But Florence is shown to be just as capable of benefiting from education as Paul is, though he is the one to be sent to school. The violent relations of men with women, of which Dickens knew from his nocturnal wanderings in great cities (including Paris while at work on Number V) and from his work with Angela Burdett Coutts for the reformation of prostitutes, draw the daughter on strong currents she does not understand. She early makes the acquaintance of Good Mrs. Brown, whose daughter has been sold outside marriage as Edith is sold into it. Dickens goes out of his way to stress the superiority of the first of these daughters, Alice, in her attachment to Carker despite his ill-treatment, over the second, Edith, in her warfare with her husband when refused a truce. In each case the woman knows what she is doing and what has been done to her; the men do not. Carker, actual seducer of Alice and would-be seducer of Edith, is called, in the opening to chapter xiii, Grand Vizier to Mr. Dombey as Sultan. But it is the Vizier who comes nearer to having a harem and who is a centre of energy in the plot. Stronger implications might well have surrounded the attachment of Florence and Walter Gay if Dickens's first plan in his letter to Forster had been carried out, to have the boy fall, out of love for adventurous activity, 'into negligence, idleness, dissipation, dishonesty, and ruin'.

The overtones of the plot which Dickens did carry through were repeatedly suggested by reference to the Arabian Nights, to classical mythology—no novel by Dickens has quite so much classical reference, an imaginative current generated by his interest in Paul's schooling—and to the fairy tales which had played a subsidiary part in *The Old Curiosity Shop*. As Nell was rumoured to be the daughter of a prince, so Florence was seen in chapter xxiii as the sleeping princess. Although there might be 'no talismanic characters engraven on the portal' of the house as in *Ali Baba and the Forty Thieves*, there was 'a spell upon it'. Moreover, Florence was guarded by monsters, even though they consisted only of a carving above the door, 'with its thin lips parted wickedly', and 'a monstrous fancy of rusty iron curling and twisting'. The suggestions of this description were perhaps to give it a link with the literal narrative concerning Carker, whose lips parted with 'something like the snarl of a cat'; he cast over Florence in chapter xxviii a spell which was to all appearance 'a kind of mildly restrained power and authority over her', but which the author likened to the 'shining eye upon her' of a 'scaly monster of the deep'. Florence did not break free from his (by then indirect) influence until chapter xlix, when she sat with Cuttle by his fireside, like 'a wandering princess and a good monster in a story-book'. Another good monster had appeared, apparently quite gratuitously, in Paul's appeal, at the beginning of chapter xii, to be allowed to see old Glubb. When 'monster' as wicked was contrasted like this with 'monster' as large or misshapen

though benign, Dickens was applying a literary technique of Ben Jonson's (exemplified in the opposing senses of 'high place' in *Bartholomew Fair*, for instance) to draw the fairy-tale associations into an imaginative substratum which would be grasped as each instalment was read and re-read, with deepening effect, in a whole month before the next one.

The suggestions of such a substratum are not to be 'formulated, sprawling on a pin'; but a reader who recalls the metaphorical monsters in the office strong-room and on the railway will be inclined to see Dickens's imagination at work upon the notion of monstrosity at the heart of his action. It is an action in which the fortunes both of the son and of Carker, who seems in chapter xxiv likely to become the son-in-law, are at crucial points connected with the explosive vitality of the railway and with the hidden activity of finance, the monster in the strong-room which Carker releases into equally destructive life, but which Paul had already judged with intuitive knowledge in chapter viii: 'Papa! What's money?'

ALAN HORSMAN

I am grateful to the General Editors of the Clarendon Dickens for criticism and advice concerning the new material in this edition and especially to Professor Tillotson for her vigilant attention to the detail of typescript and proofs. My debt is great, too, to the Research Committee of the University of Otago for the grant in aid which helped to make personal discussions of these details possible.

A.H.

NOTE ON THE TEXT

ISSUED in instalments from 1 October 1846 to 1 April 1848, and in one volume without change except for two lists of errata. Later editions in Dickens's lifetime (in 1858, 1859, and 1867) do not appear to have been systematically revised by him and contain many undetected errors by the printer, some of which look like changes made for his own convenience. Moreover the 1859 and 1867 editions were printed from the already faulty 1858. From these editions only a very small number of readings which correct error or omission in the 1848 edition are admitted to the present text, that of the Clarendon edition, 1974, which is based on the first, one-volume edition. This has had to be emended where the author's manuscript (in the Forster collection, Victoria and Albert Museum) contains a superior reading which Dickens overlooked when correcting his proofs, or where the printer has overlooked a correction in a proof which is among those in the same collection.

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) 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*
 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

DOMBEY AND SON.

BY

CHARLES DICKENS.

WITH ILLUSTRATIONS BY H. K. BROWNE.

LONDON:

BRADBURY AND EVANS, 11, BOUVERIE STREET.

1848.