A Bibliography
Selected by Robert Newsom
for the 2002 Dickens Universe

Note that some items listed here are themselves links. These appear in blue and are marked by underlining.

Links that appear as DJ take you to images of dust jackets.

For an image of the Dombey & Son wrapper design, click here or on the thumbnail:

This a large file (more than 200KB) that may take a while to open.

For the summer 2002 reading schedule and discussion and paper topics, click here or on the thumbnail:

This is an Adobe Acrobat ® file that requires the Adobe Acrobat Reader to be read. If you do not have the Reader, you may download it for free by clicking here.

The Dombey & Son bibliography immediately below in general becomes more selective the more distant the date of publication. I am grateful to those faculty of the Dickens Project who have suggested titles. Items in this section that graduate-student and faculty participants in the 2002 Universe are asked to pay special
attention to are marked with an asterisk (*); additional recommended items are marked with a §.

With the hope that it may be useful both to people just beginning their work in Dickens as well as those who like me are old enough to have forgotten many standard sources, I have appended with slight adaptation at the end of this bibliography a more general Dickens bibliography from my Charles Dickens Revisited DJ (New York: Twayne Publishers, 2000). I discuss Dombey & Son in that study briefly (pp. 101-09). For the text of that discussion, click here.

For a convenient printable version of the Dombey & Son bibliography, click here.

Many of the articles listed below are available online at the University of California and at other universities' libraries and terminals. Please check your local institution for availability.

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**A Dombey & Son Bibliography**

**Editions**

The definitive edition is the Clarendon, edited by Alan Horsman (see below). The Clarendon text is reprinted in an Oxford Worldís Classics paperback edition. We will use the Penguin edition, ed. Peter Fairclough, with an Introduction by Raymond Williams, at the 2002 Dickens Universe.

Authors listed in **boldface** are faculty, graduates, and other good friends of the Dickens Project.

**Criticism**


**Humphreys, Anne.** "Dombey & Son: Carker the Manager." Nineteenth-Century Fiction. 34 (1980): 397-413.


§ Newsom, Robert. "Embodying Dombey: Whole and in Part" Dickens Studies Annual. 18 (1989): 197-219. (Click here for a .pdf version of this article.)


A Dickens Bibliography

Bibliographical and Encyclopedic Resources

Dickens Studies Quarterly includes in every issue a "Checklist" that provides the most complete and prompt listing of new editions and scholarship. The annual MLA International Bibliography is available on CD-ROM and online at many university libraries, and in this form provides probably the most convenient access to almost everything published about Dickens since the early sixties. Philip Collinsís entry in The New Cambridge Bibliography of English Literature, ed. George Watson (Cambridge: Cambridge University Press, 1969) is definitive for primary and secondary sources through 1967. Ada Nisbetís chapter on Dickens in Victorian Fiction: A Guide to Research, ed. Lionel Stevenson (Cambridge, Massachusetts: Harvard University Press, 1966) and Collinsís chapter in Victorian Fiction: A Second Guide to Research, ed. George H. Ford (New York: The Modern Language Association of America, 1978) provide excellent and highly detailed narrative accounts of sources of every kind. Dickens Studies Annual supplements these with yearly roundups by distinguished scholars. The Garland Dickens Bibliographies provide very full annotated bibliographies on each work; at this writing about a dozen have appeared. Greenwood Press is publishing a series of Dickens Companions that provide good bibliographical information as well as extensive explanatory notations on individual works. The Dickens Index, ed. Nicolas Bentley, Michael Slater, and Nina Burgis (Oxford: Oxford University Press, 1988) is especially useful for information about individual characters and topographical references. The Oxford Readerís Companion to Charles Dickens, ed. Paul Schlicke and Michael Slater (Oxford: Oxford University Press, 1999) DJ is the fullest encyclopedic reference and includes a select bibliography and a wealth of information on Dickensís friends and the Victorian cultural context as well as individual works and characters.

Primary Sources


Biographies

Among journals, The Dickensian, which began in 1905, continues to produce the most rigorous and useful contributions to Dickensí biography. As "A Note on References and Editions" implies, John Forsterís and Edgar Johnsonís biographies, both now out of print, are simply inescapable for serious students (and see also

Dickens's childhood has naturally attracted specialized biographies. The first of these is Robert Langton's *The Childhood and Youth Of Charles Dickens* (London: Hutchinson & Company, 1891), which adds a good deal to what Forster knew; the most recent and authoritative, if dry, is Michael Allen, *Charles Dickensi Childhood* (Basingstoke: Macmillan, 1988), which corrects and adds to Johnson's account; in between is the very readable and intelligent Christopher Hibbert, *The Making of Charles Dickens* (New York, Harper & Row, 1967). Albert D. Hutter, "Reconstructive Autobiography: the Experience at Warrenís Blacking," *Dickens Studies Annual* 6 (1977), 1-14 is an important psychoanalytic study that deserves to be read alongside Steven Marcusís essay "Who is Fagin?" discussed in chapter two. Peter Rowland has compiled an interesting and entertaining autobiographical collage as *My Early Times* (London: Aurum Press, 1997). Although necessarily synthetic and in some degree fanciful, it is also scholarly, being scrupulous in identifying its components, which are drawn from all Dickens's writing, including of course the autobiographical fragment.

Dickens's celebrity in his lifetime insured that there would be a great many published recollections. Philip Collins has gathered the best of these in *Dickens: Interviews and Recollections*, 2 vols. (London: Macmillan, 1981). For Dickens in his last years, George Dolby, *Charles Dickens As I Knew Him* (London, T. Fisher Unwin, 1912), is worth reading in spite of its four-hundred-plus pages. (Dolby was Dickens's manager for the reading tours after 1866.)

**Historical and Background Studies, Literary History**


General Dickens Criticism

Journals

The Dickensian, Dickens Studies Annual (formerly Dickens Studies), and Dickens Quarterly (formerly Dickens Studies Newsletter) are the specialized journals. Several others produce Dickens criticism of consistently high quality among them, Nineteenth-Century Literature (formerly Nineteenth-Century Fiction), the interdisciplinary Victorian Studies, ELH, Novel, Studies in English Literature 1500-1900.

Early Criticism

Philip Collinsís edition Dickens: The Critical Heritage (London: Routledge and Kegan Paul, 1971) is invaluable for its almost 170 items published chiefly in Dickensís lifetime (including also reviews of Forster and the first collection of letters). Stephen Wallís volume Charles Dickens in the Penguin Critical Anthologies series (Harmondsworth: Penguin, 1970) is also excellent (and includes some criticism through the mid-twentieth century). George H. Ford, Dickens and His Readers (Princeton: Princeton University Press, 1955) is the best history of Dickensís reception to 1950, and his anthology The Dickens Critics (Ithaca: Cornell University Press, 1961) is a first-rate companion. G. K. Chesterton is for me the most enduringly interesting of the early critics (a group that includes such lights as Algernon Charles Swinburne, George Gissing, and George Bernard Shaw) in his Charles Dickens (London: Methuen, 1906), which is quasi-biographical, and Appreciations and Criticisms of the Works of Charles Dickens (London: J. M. Dent and Sons, 1911), which collects the brilliant individual introductions he supplied for the Everyman edition of the works. George Orwellís essay on Dickens in Inside the Whale (London: Victor Gollancz, 1940) and Edmund Wilsonís "Dickens: The Two Scrooges," The Wound and the Bow (1941; reprinted New York: Oxford University Press, 1965) each were important to the revival of serious critical interest in Dickens on both sides of the Atlantic and are still very much worth reading beyond that historical importance.

Criticism Since 1950

When literary historians like Tillotson, Welsh, Eigner turn out also to be extraordinary critics, we have reason to rejoice, for nothing is more rewarding than good readings that also convey important historical knowledge. But there are first-rate works more purely devoted to readings, and it is here that the constraints of space are most acutely felt. Two excellent anthologies are John Gross and Gabriel Pearson, eds., Dickens and the Twentieth Century (Toronto, University of Toronto Press, 1962) and Martin Price, ed., Dickens: A Collection of Critical Essays (Englewood Cliffs: Prentice Hall, 1967). Harold Bloom, ed., Charles Dickens, Modern Critical Views (New York: Chelsea House, 1987) and Stephen Connor, ed., Charles Dickens, Longman Critical Readers (London: Longman, 1996) are fine and more recent. Lionel Trillingís essay on Little Dorrit in The Opposing Self (1955, reprinted New York: The Viking Press, 1959 and reprinted in both Fordis and Priceís collections) may well be the twentieth centuryís best single essay on Dickens. And J. Hillis Millerís Charles Dickens: The World of His Novels (Cambridge, Massachusetts: Harvard University Press, 1958) may be the most-often cited book on Dickens of the past fifty years. Millerís phenomenological stance there evolves into a poststructuralist one in his important introduction to Bleak House for the Penguin edition, reprinted in Connorís collection. Steven
Marcus, Dickens: *From Pickwick to Dombey* (New York: Basic Books, 1965) has proven almost as influential and is informed by psychoanalytic and sociological theory; after Marcusís book appeared, it was simply impossible to disregard Dickens any longer as a major nineteenth-century thinker. Marcusís "Language into Structure: Pickwick Revisited," *Daedalus* 101 (1972), 183-202 (reprinted in Bloom) virtually makes the case for Dickens as a major twentieth-century thinker as well in looking at recognizably modernist features even of Dickensís earliest work. Garrett Stewartís *Dickens and the Trials of Imagination* (Cambridge, Massachusetts: Harvard University Press, 1974) is also valuable on Joycean and Nabokovian anticipations in Dickensí style and is itself admirably stylish. Patrick J. McCarthyís, "The Language of Martin Chuzzlewit." *Studies in English Literature, 1500-1900* 20 (1980), 637-49 is another influential study of the style of Dickens. John Romanóís *Dickens and Reality* (New York; Columbia University Press, 1978) aims to correct Millerís attraction to the idea that reality is a fictionóa for example also in Millerís "The Fiction of Realism: Sketches by Boz, Oliver Twist, and Cruikshankís Illustrations," *Dickens Centennial Essays*, ed. Ada Nisbet and Blake Nevius (Berkeley: University of California Press, 1971)by reminding us, especially through a reading of Our Mutual Friend, of Dickens realistic and referential allegiances.

F. R. and Q. D. Leavisís *Dickens the Novelist* (London: Chatto and Windus, 1970) signaled a major shift in opinion by Englandís most important and controversial critic of the mid-twentieth century, who, in his extremely influential *The Great Tradition* (London: Chatto and Windus, 1948) had relegated Dickens to an appendix; here (as in his Clark lectures of 1967) Leavis put Dickens at the very center of his history not just of the novel, but of English literature more generally. Raymond Williams, writing out of a Marxist and Welsh working-class background, offered the other most intellectually challenging readings of Dickens in Great Britain at mid-century, especially in his *Culture and Society: 1780-1950* (London: Chatto and Windus, 1958)óa vital book for all Victorianistsóaand more expansively in his chapter on Dickens in *The English Novel: from Dickens to Lawrence* (London: Chatto and Windus, 1970) and in essays such as "Dickens and Social Ideas," *Dickens, 1970*, ed. Michael Slater (London: Chapman and Hall, 1970). D. A. Millerís essays on Oliver Twist, David Copperfield, and especially his Foucauldian reading of Bleak House (reprinted in both Bloom and Connor) in *The Novel and the Police* (Berkeley: University of California Press, 1988) stand out among most recent influential work. Miller has a fine sense for the ways in which the novels collaborate in Victorian cultureís "carceral" tendencies while appearing to oppose them.

Feminist criticism and its offspring gender studies have had a profound effect on literary criticism since about 1970, but Dickens before this (and after) has of course been written about with great intelligence by several women whose work is sensitive to issues of gender without necessarily bringing them to the fore—including for example Dorothy Van Ghent, Kathleen Tillotsen, Barbara Hardy, and Janice Carlisle. Early classics of feminist criticism naturally tended to focus on writing by women and writers less apparently at ease with patriarchy than Dickens, but as early assumptions about the relationship of male and female writers to "dominant culture" have evolved, feminist and gender studies have produced a growing number of sympathetic (or at least pointedly ambivalent) readings that address Dickens directly. Thus, for example, Helene Moglen, whose 1976 book on Charlotte Brontë is a classic of American feminist criticism, eventually turned to Dickens in "Theorizing Fiction/Fictionalizing Theory: The Case of Dombey and Son," Victorian Studies 35 (1992), 159-84. An important and relatively early feminist work, heavily indebted to Lacanian psychoanalytic theory, is Dianne Radhakrishnan, Monsters Of Affection: Dickens, Eliot, and Brontë on Fatherhood (Baltimore: Johns Hopkins University Press, 1982). Other noteworthy and relatively early studies are Ruth Bernard Yeazell, "Podsnappery, Sexuality, and the English Novel," Critical Inquiry 9 (1982), 339-350 and Laurie Langbauer, "Dickensian Streetwalkers: Women and the Form of Romance," ELH 53, (1986), 411-431. Judith Newton, "Historicisms New and Old: ëCharles Dickens Meets Marxism, Feminism, and West Coast Foucault," Feminist Studies 16 (1990), 449-470 articulates relations between feminism and New Historicism especially through a discussion of D. A. Millerís reading of Bleak House. Her essay develops a line of thought begun in her "History as Usual? Feminism and the ëNew Historicism,'" Cultural Critique 9 (1988), 87-122, which helpfully discusses the evolution of a wide range of feminist theory and criticism. Helena Michie, "ëWho Is This in Pain?ë: Scarring, Disfigurement, and Female Identity in Bleak House and Our Mutual Friend," Novel 22 (1989), 199-212 and Mary Poovey, "Speculation and Virtue in Our Mutual Friend," Making a Social Body (Chicago: Chicago University Press, 1995) are especially insightful about bodies. Carolyn Dever has a very worthwhile chapter on Bleak House in Death and The Mother From Dickens To Freud (Cambridge: Cambridge University Press, 1998). I expect Hilary Schorís Dickens and the Daughter of the House (Cambridge: Cambridge University Press, 1999) to prove itself the most influential and durable of book-length feminist studies, and the most likely too to establish itself in the mainstream of Dickens criticism.

Dickens and his Illustrators

Almost all the fiction was accompanied by numerous illustrations when it first appeared, and as these were executed under Dickensís close supervision they are by most scholars considered integral to the works, even though except for George Cruikshank and John Leech the illustrators were not extraordinarily interesting in and of themselves. Because most of the original illustrations were etchings, unfortunately they generally do not reproduce very well, even in better modern editions, and often they are so badly reproduced (as for example in the reissue of the Oxford Illustrated Dickens in 1987) as to be useless. Many libraries and used book stores make accessible editions with illustrations struck from the original plates, however, and to give the illustrations their due, it is important for serious students to make the effort to see them in the state in which they first appeared. Failing this, the first issue of the Oxford Illustrated Dickens, completed in 1958, has serviceable and complete reproductions; though reduced (but beware of more recent reprints of this set, whose illustrations are very poorly reproduced). And the Clarendon editions have generally very good reproductions, including the wrapper designs and extra illustrations. Albert Johanssen in Phiz Illustrations from the Novels of Dickens (Chicago: University of Chicago Press, 1956) reproduced quite well most of Hablot Knight Browneís plates in all their variants (for wear to the plates often required the etcher to produce two or even three plates); unfortunately it has itself become a rare book. The Dickensian has from its inception included the illustrations among its interests and presents them well. Important secondary works are: F. G. Kitton, Dickens and His

Electronic Resources

When consulting electronic sources one should be very cautious, for much material available online has been posted or published without the checks of peer review of any sort. The Internet is as much a highway of misinformation as of information.

Project Gutenberg, currently housed at http://promo.net/pg, is probably the best source for downloadable e-texts of the novels in the public domain and much of the shorter fiction as well. Like the Dickens (Parsippany: Bureau of Electronic Publishing, 1994) is a CD-ROM containing most of the works (including several shorter items mistakenly attributed to Dickens), Forsterís Life and a miscellany of secondary sources, including Chestertonís Appreciations and Criticisms. Allan Liu of the University of California, Santa Barbara maintains The Voice of the Shuttle, at this writing the most comprehensive collection of Internet links for literary studies; it can be found at http://vos.ucsb.edu and is as good place as any to begin searching for electronic literary resources. Mitsuharu Matsuoka of Nagoya University (Japan) maintains a massive though not very conveniently organized Dickens page at http://lang.nagoya-u.ac.jp/~matsuoka/Dickens.html. The University of California Dickens Projectís page is at http://humwww.ucsc.edu/dickens/index.html. The Dickens House Museumís site is at http://www.dickensmuseum.com/. Since film and video adaptations of the works themselves comprise an important subject, mention should be made here too of the Internet Movie Database, which can conveniently generate up-to-date and accurate lists of film and video adaptations of Dickensís works. It currently resides at http://us.imdb.com.

Finally, there are two noteworthy electronic discussion lists. DICKNS-L is housed at the University of California, Santa Barbara and is devoted to Dickens. To subscribe, one should send the e-mail message "Subscribe dickns-l [oneís name]" to listserv@ucsbyvm.ucsb.edu. VICTORIA is housed at the University of Indiana at Bloomington, is interdisciplinary and devoted more broadly to things Victorian. To subscribe, one should send the message "SUB VICTORIA [oneís name]" to listserv@listserv.indiana.edu.