



BLEAK HOUSE

A Bibliography Selected by [Robert Newsom](#) for the 2001 Dickens Universe

Note that some items listed here are themselves links. These appear in blue and are marked by underlining. Some links will take you to full-text versions of a work (though not all of these can be viewed from non-UC terminals), others will take you to sites where you may purchase the work and/or read more about it.

Links that appear as **DJ** take you to images of dust jackets. *Disclaimer: Don't judge a book by its cover.*

For an image of the *Bleak House* wrapper design, [click here](#) or on the thumbnail:



This a large file (266KB) that may take a while to open.

For a **map** of the *Bleak House* neighborhood, [click here](#) or on the thumbnail:



For the summer 2001 **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 [MLA Database](#) lists over 400 items on *Bleak House* written in the past twenty-five years or so, and about 200 of those have been published since the Universe last focused on *Bleak House*, in 1988. (Anyone interested may view the bibliography compiled in that year by Kelly Hager by [clicking here](#).) Obviously the bibliography offered here is highly selective.

The *Bleak House* 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 2001 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 *Bleak House* in that study briefly (pp. 113-30). For the text of that discussion, [click here](#).



A *Bleak House* Bibliography

For a convenient printable version of the *Bleak House* bibliography, [click here](#).

Editions

Of the editions in print, the best text is that of the [Norton Critical Edition](#) edited by George H. Ford and Sylvère Monod (New York: W. W. Norton & Co., 1977), which also contains lots of background information and excellent if somewhat dated criticism. The [Penguin Classics](#) edition (1997), which will be the edition used at the Dickens Universe in 2001, reprints all the original illustrations, but not, unfortunately, the introduction by [J. Hillis Miller](#) written for the 1971 Penguin edition. Copies of The New Oxford Illustrated Edition published in 1987 or after should be avoided as these are printed from very poor photocopies of earlier printings of this edition, which like the Penguin reproduces all the original illustrations. An [e-text](#) for Microsoft Reader is available for download from Amazon.com at a nominal cost, and free e-texts are available from [Project Gutenberg](#). (An advantage of digital texts is that they can be opened in most word processing programs and then easily searched.)

Criticism

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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 Collins's 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 Nisbet's chapter on Dickens in *Victorian Fiction: A Guide to Research*, ed. Lionel Stevenson (Cambridge, Massachusetts: Harvard University Press, 1966) and Collins's 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 bibliographic 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 Reader's 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 Dickens's friends and the Victorian cultural context as well as individual works and characters.

Primary Sources

Collins's *NCBEL* entry is an invaluable source for information about the works, except individual contributions to *Household Words* and *All the Year Round*; *The Dickens Index* usefully lists all Dickens's known journalism, and Harry Stone's two-volume edition of *Uncollected Writings from Household Words 1850-59* (Bloomington: Indiana University Press, 1968) reprints all the pieces from that journal in which Dickens is known to have had a major hand. Several facsimiles are important for an understanding of Dickens's working methods. Harry Stone's edition of *Dickens's Working Notes for His Novels* (Chicago: University of Chicago Press, 1987), Fred Kaplan's *Charles Dickens's Book of Memoranda* (New York: The New York Public Library, 1981), Philip Collins's *A Christmas Carol: The Public Reading Version* (New York: New York Public Library, 1971), and *A Christmas Carol: A Facsimile Edition Of The Autograph Manuscript In The Pierpont Morgan Library* (New Haven: Yale University Press, 1993) are especially well done and informative. Bernard Darwin, *The Dickens Advertiser* (London: E. Mathews & Marrot, 1930) offers generous samplings of ads from the original issues in parts. Like Slater's facsimile edition of *NN* in monthly parts (cited in chapter one), it helps recover the experiences of the first readers. Collections of letters worth mentioning in addition to those discussed in my note on references include R. C. Lehmann, ed. *Charles Dickens As Editor, Being Letters Written By Him To William Henry Wills, His Sub-Editor* (London: Smith, Elder and Company, 1912); Walter Dexter's *Mr. and Mrs. Charles Dickens: His Letters To Her* (London: Constable, 1935); and Edgar Johnson's *The Heart of Charles Dickens, as Revealed in His Letters to Angela Burdett-Coutts* (Boston: Little, Brown and Company, 1952). F. W. Dupee produced an intelligent and representative if abbreviated collection of *Selected Letters* (New York: Farrar, Strauss, Giroux, 1960), and David Paroissien has put together probably the best single volume—

regrettably and unaccountably out of print—under the same title (Boston: Twayne Publishers, 1985). He arranges letters topically under the headings "Personal," "Social and Political," and "Professional" and provides excellent introductions and annotations.

Biographies

Among journals, *The Dickensian*, which began in 1905, continues to produce the most rigorous and useful contributions to Dickens's biography. As "A Note on References and Editions" implies, [John Forster's](#) and Edgar Johnson's biographies, both now out of print, are simply inescapable for serious students (and see also notes to chapters one through three for additional important biographical sources by Henry Dickens, Mamie Dickens, Aylmer, Kent, Nisbet, Rose, Slater, Storey, Tomalin, and Welsh, among others). Useful shorter biographies that were able to draw upon Walter Dexter's three-volume collection of letters for the Nonesuch Edition are Una Pope-Hennessy, *Charles Dickens: 1812-1870* (London: Chatto and Windus, 1946) and Hesketh Pearson, *Dickens: His Character, Comedy, and Career* (London: Methuen, 1949). J. B. Priestley's *Charles Dickens: A Pictorial Biography* (London; Thames and Hudson, 1961) has excellent illustrations, as do Angus Wilson's *The World of Charles Dickens* (New York: The Viking Press, 1970), which is equally notable for its sound text, written by a major novelist who well understands that Dickens's development did not end at Warren's. Other centenary volumes notable for illustrative materials are *Charles Dickens, 1812-1870: An Anthology Chosen and Annotated by Lola L. Szladits from Materials In The Berg Collection* (New York: New York Public Library, 1970), *Charles Dickens: An Exhibition to Commemorate the Centenary of His Death, June-September 1970* (London: Victoria and Albert Museum, 1970), and E. W. F. Tomlin, ed. *Charles Dickens 1812-1870: A Centenary Volume* (London: Weidenfeld & Nicolson, 1969). More recent biographies of note include Fred Kaplan's extremely professional [Dickens: A Biography](#) (New York: Morrow, 1988) and Peter Ackroyd's immense and highly idiosyncratic *Dickens* (London: Sinclair-Stevenson, 1990), which, like Wilson's, gains insight from having been written by a practicing novelist.

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 Dickens' 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 Warren's Blacking," *Dickens Studies Annual* 6 (1977), 1-14 is an important psychoanalytic study that deserves to be read alongside Steven Marcus's 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

Excellent general background studies of the Victorians especially useful to students of Dickens are J. B. Schneewind, *Backgrounds of English Victorian Literature* (New York: Random House, 1970); Richard D. Altick, *Victorian People and Ideas* (New York: W. W. Norton & Company, 1973); and Robin Gilmour, [The Victorian Period: The Intellectual and Cultural Context of English Literature, 1830-1890](#), Longman Literature in English Series (London: Longman, 1993). Humphry House, *The Dickens World* (Oxford: Oxford University Press, 1941) inaugurated modern historical scholarship on Dickens. House's account of the political, religious, and more general intellectual ethos in which Dickens wrote becomes more valuable with every year that carries us further from the Victorians. John Butt and Kathleen Tillotson in *Dickens at Work* (London: Methuen, 1957) study

topical influences and demonstrate how deeply involved Dickens was—his apparently universal appeal notwithstanding—in contemporary and local issues. (Tillotson's "Introductory" chapter and her chapter on *Dombey and Son* in her *Novels of the Eighteen-Forties* [Oxford: Clarendon, 1954] show also how mutually influential were Dickens, Charlotte Brontë, Thackeray, and Gaskell.) Philip Collins, *Dickens and Crime* (London: St. Martin's, 1962) and *Dickens and Education* (London: Macmillan, 1963) study subjects of great importance for Dickens and are worthy successors to House. So too is Norris Pope's *Dickens and Charity* (New York: Columbia University Press, 1978), which provides along the way a better account of Dickens and religion than do many more precisely focused studies—as for that matter does Alexander Welsh, *The City of Dickens* (Oxford: Clarendon, 1971), which is as much about the heavenly city as the secular. Fred Kaplan, *Sacred Tears: Sentimentality in Victorian Literature* (Princeton: Princeton University Press, 1978) discusses the roots especially of Dickens's and Thackeray's responses to sentimentality in eighteenth-century intellectual history. Robert L. Patten, *Charles Dickens and His Publishers* (Oxford: Clarendon, 1978) is the definitive study of a subject made especially interesting not only on account of Dickens's enormous sales, but also his frequently contentious business dealings. Edwin Eigner's *The Dickens Pantomime* (Berkeley: University of California Press, 1989) demonstrates the influence throughout Dickens's career of a peculiarly British tradition of children's drama that draws in turn on fairy tales (a subject frequently treated by Harry Stone, e.g., in *Dickens and the Invisible World: Fairy Tales, Fantasy, Novel-Making* [Bloomington: Indiana University Press, 1979]).

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 Collins's edition *Dickens: The Critical Heritage* (London: Routledge and Kegan Paul, 1971) is invaluable for its almost 170 items published chiefly in Dickens's lifetime (including also reviews of Forster and the first collection of letters). Stephen Wall's 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 Dickens's 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 Orwell's essay on Dickens in *Inside the Whale* (London: Victor Gollancz, 1940) and Edmund Wilson's "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 Trilling's essay on *Little Dorrit* in *The Opposing Self* (1955, reprinted New York: The Viking Press, 1959 and reprinted in both Ford's and Price's collections) may well be the twentieth century's best single essay on Dickens. And J. Hillis Miller's *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. Miller's phenomenological stance there evolves into a poststructuralist one in his important introduction to *Bleak House* for the Penguin edition, reprinted in Connor's 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 Marcus's book appeared, it was simply impossible to disregard Dickens any longer as a major nineteenth-century *thinker*. Marcus's "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 Dickens's earliest work. Garrett Stewart's *Dickens and the Trials of Imagination* (Cambridge, Massachusetts: Harvard University Press, 1974) is also valuable on Joycean and Nabokovian anticipations in Dickens's style and is itself admirably stylish. Patrick J. McCarthy's, "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 Romano's *Dickens and Reality* (New York; Columbia University Press, 1978) aims to correct Miller's attraction to the idea that reality is a fiction—as for example also in Miller's "The Fiction of Realism: *Sketches by Boz*, *Oliver Twist*, and Cruikshank's 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's realistic and referential allegiances.

F. R. and Q. D. Leavis's *Dickens the Novelist* (London: Chatto and Windus, 1970) signaled a major shift in opinion by England's 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)—a vital book for all Victorianists—and 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. Miller's 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 culture's "carceral" tendencies while appearing to oppose them.

Important and representative criticism on somewhat more specialized special aspects includes James R. Kincaid, *Dickens and the Rhetoric of Laughter* (Oxford: Clarendon, 1971) and Robert M. Polhemus's chapter on *Martin Chuzzlewit* in *Comic Faith* (Chicago: University of Chicago Press, 1980). Ian Watt, "Oral Dickens," [Dickens Studies Annual](#) 3 (1974), 165-181 is a tour de force of thematic criticism that makes one regret Watt did not publish more about Dickens. John O. Jordan, "The Medium of *Great Expectations*," [Dickens Studies Annual](#) 11 (1983), 73-88 is very astute in understanding Pip as narrator—in seeing the adult Pip always mediating the experiences of the childish Pip. Peter Brooks's likewise narratological essay on GE in [Reading for the Plot](#) (New York: Alfred A. Knopf, 1984) is an established classic that shows (like the work of Welsh) how to be at once heavily indebted to Freud and original—as well as free of jargon. Catherine Gallagher, *The Industrial Reformation of English Fiction, 1832-1867* (Chicago: University of Chicago Press, 1985) contains an excellent chapter on the contradictions in domestic ideology apropos *Hard Times* and Gaskell's *North and South*. John Kucich's *Repression In Victorian Fiction: Charlotte Bronte, George Eliot, and Charles Dickens* (Berkeley: University of California Press, 1987) has an important chapter on *Our Mutual Friend* informed by the unclassifiable French precursor of postmodernism, Georges Bataille, and Eve Kosofsky Sedgwick's chapter on the same novel in [Between Men](#) (New York: Columbia University Press, 1985) gives us the first major reading of

"homosocial desire" in Dickens and is interesting as well about class. David E. Musselwhite, *Partings Welded Together: Politics and Desire in the Nineteenth-Century English Novel* (London: Methuen, 1987) has a long yet bracing chapter on Dickens in spite of being steeped in some fairly abstruse theory (most notably Gilles Deleuze and Felix Guattari's theory of desire). Ian Duncan, *Modern Romance and Transformations of the Novel* (Cambridge: Cambridge University Press, 1990) discusses Dickens as Scott's heir to the role of "national author." Richard Maxwell, *The Mysteries of Paris and London* (Charlottesville: University Press of Virginia, 1992) studies Dickens's and Victor Hugo's revival of allegory in their epistemologies of the city. Malcolm Andrews, *Dickens and the Grown-Up Child* (Iowa City: University of Iowa Press, 1994) is the best study of Dickens's very complicated thinking about childhood and sets this off against an excellent account of nineteenth-century thought about childhood more generally. Joseph Litvack's chapter on "Dickens and Sensationalism" in *Caught in the Act: Theatricality in the Nineteenth-Century English Novel* (Berkeley: University of California Press, 1992) addresses not only theatricality, but the genre of the "Sensation Novel"; he writes in a Foucauldian vein to show how the novel complicates distinctions between spectacle and surveillance. Jeremy Tambling, another heir to Foucault, is interested not just in the state, but class and colonization in *Dickens, Violence, and the Modern State* (London: St. Martin's, 1995). Katherine Cummings in *Telling Tales: The Hysteric's Seduction in Fiction and Theory* (Stanford: Stanford University Press, 1991) offers a more flamboyantly deconstructionist reading of *Bleak House* than Hillis Miller's and is also illuminating about gender.

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 Tillotson, 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 F. Sadoff, *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, "[Dickens's Streetwalkers: Women and the Form of Romance](#)," *ELH* 53, (1986), 411-431. Judith Newton, "Historicisms New and Old: 'Charles 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. Miller's reading of *Bleak House*. Her essay develops a line of thought begun in her "History as Usual? Feminism and the 'New Historicism,'" *Cultural Critique* 9 (1988), 87-122, which helpfully discusses the evolution of a wide range of feminist theory and criticism. Helena Michie, " 'Who Is This in Pain?': 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 Schor's *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 Dickens's 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 reprintings 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 Johannsen in *Phiz Illustrations from the Novels of Dickens* (Chicago: University of Chicago Press, 1956) reproduced quite well most of Hablot Knight Browne's 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 Illustrators* (London: G. Redway, 1899); E. A. Browne, *Phiz and Dickens* (London: J. Nisbet and Company, 1913); Arthur Waugh's essay "Dickens and His Illustrators" and Thomas Hatton's "A Bibliographical List of the Original Illustrations to the Works of Dickens" in *Retrospectus And Prospectus: The Nonesuch Dickens* (Bloomsbury: The Nonesuch Press, 1937); J. R. Harvey, *Victorian Novelists and Their Illustrators* (London: Sidgwick & Jackson, 1970); John Buchanan-Brown, ed., *Phiz!: The Book Illustrations of Hablot Knight Browne* (Newton Abbot: David & Charles, 1978); Michael Steig, *Dickens and Phiz* (Bloomington: Indiana University Press, 1978); and Jane R. Cohen, *Charles Dickens and His Original Illustrators* (Columbus: Ohio State University Press, 1980).

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), Forster's *Life* and a miscellany of secondary sources, including Chesterton's *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 Project's page is at <http://humwww.ucsc.edu/dickens/index.html>, and The Dickens House Museum's site is at <http://www.rmplc.co.uk/orgs/dickens/DHM/DHM2/index.html>. 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 Dickens's 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 [one's name]" to listserv@ucsbum.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 [one's name]" to listserv@listserv.indiana.edu.