Notes

Introduction


4 In poststructuralist theory the text is regarded as open and unlimited.


6 Cf. LD, Preface 1857, and LD, II, ch. 34. Cf. The Quarterly Review, 84 (1848) on Vanity Fair: “The whole growth of the narrative is so matted and interwoven together with tendril-like links and bindings that there is no detaching a flower with sufficient length of stalk to exhibit it to advantage,” in Thackeray: The Critical Heritage, ed. by Geoffrey Tillotson and Donald Hawes (London: Routledge and Kegan, 1968, p. 86). In a letter to John Forster, Dickens speaks of the “pivot on which the story will turn” with reference to Great Expectations (CDL, IX, p. 325).


11 Cf. Stang, pp. 80f.; G. H. Lewes in Fortnightly Review, 17 (1872), 141–154. “But all his works have this great literary fault, that they want unity,” maintains Parker’s

12 Stang, pp. 80f., 84, 115f., 122.
14 Letter to Edward Lytton Bulwer, November 1865 (CDL, XI, p. 113).
17 Cf. Forster, p. 484; Butt and Tillotson, p. 109; DS, p. xxxv.
19 Tillotson, pp. 29f., 33.
20 Fraser’s Magazine, April 1840, in Collins, p. 90, cf. also p. 264f. “The plot seems to have grown as the book appeared by numbers, instead of having been mapped out beforehand” (Examiner, 27 October 1839).
22 Butt and Tillotson, p. 28
24 Forster, p. 26; DC, pp. xv–xvii, 133.
Cf. Quarterly Review, 64 (1839), 83–102; Blackwood’s Magazine, 52 (1842), 783–801; Tatler’s Edinburgh Magazine, April 1845; Harper’s New Monthly Magazine, 29 August 1864, 407, commenting on OMF asserted that Charles Dickens “can not draw a gentleman”; cf. also Temple Bar, 43 (1874/75), 171; The Times, 26 December 1871.


Cf. Sigmund Freud, ‘Der Dichter und das Phantasieren’ (Creative Writing and Day-Dreaming) (1908).


W. M. Thackeray, ‘Going to see a man hanged’, Fraser’s Magazine, 22 (1840), 154ff.


Errors Like Straws


4 Drawing on Derrida, Edward Said has suggested a reading of the episode whereby the dilettante rendering of the play as well as the unappreciative response it elicits may be construed as alternative versions of *Hamlet*. Cf. Edward Said, *The World, the Text, and the Critic* (Cambridge, MA: Harvard University Press, 1983), pp. 196–199.

5 Cf. *Fraser’s Magazine*, 21 (1840), 381–400; *Quarterly Review*, 64 (1839), 9.

6 Burton M. Wheeler has pointed out numerous changes, often resulting in inconsistencies, that seem to have occurred to Dickens while writing the novel. ‘The Text and Plan of Oliver Twist’, *Dickens Studies Annual*, 12 (1983), 41–62.

7 *Household Words*, 16 (1857), pp. 97–100.

Tom Pinch and the Chuzzlewits


2 This revealing observation is repeated in a letter to J. S. Le Fanu where Dickens assures his correspondent that he agrees with him “that no story should be planned out too elaborately in detail beforehand, or the characters become mere puppets and will not act for themselves when the occasion arises” (CDL, XII, p. 535).


The Semiotics of Ribbons


3 Ross H. Dabney regards Clara Peggotty’s marriage one of the few well-considered, dispassionate and hence durable matches in the novel, as opposed to impulsively concluded unions. Cf. *Love and Property in the Novels of Dickens* (London: Chatto & Windus, 1967), pp. 66f.


9 Leavis, pp. 86f.

10 Cf. *DC*, ch. 38, p. 467 and ch. 43, p. 538. The charming servant girl in Mrs Steerforth’s house also wears blue ribbons on her cap (DC, ch. 29, p. 367); and Emily ties a blue ribbon round the neck of a child before her flight (DC, ch. 32, p. 392; cf. number plans, p. 779), which would constitute a paradigmatic series. Iain Crawford has pointed out that blue was Dickens’s favourite colour. ‘Sex and Seriousness in *David Copperfield’, *Journal of Narrative Technique*, 16 (1986), 41–54.


As Michael Steig suggests, the moth circling the candle in the illustration might symbolise the danger of seduction. Conversely, the blinded insect may equally allegorise the futility of Doctor Strong’s scholarly endeavours: *Dickens and Phiz* (London: Indiana University Press, 1978), p. 124.

Butt and Tillotson, pp. 132–135; cf. DC, p. xxxviii.

Cf. DC, p. xli; also CDL, V, pp. 674f.


**Two Modes of Reviving the Past**


3. Cf. Dickens’s statement: “I set myself the little task of making a picturesque story, rising in every chapter with characters true to nature, but whom the story itself should express, more than they should express themselves, by dialogue. I mean, in other words, that I fancied a story of incident might be written” (CDL, IX, pp. 112f).


5. The Companion to *A Tale of Two Cities* prints the whole text of a passage from the original manuscript of the novel which Dickens covered with a new half-page. After “I have seen her” the original text continues: “She is my sister, Doctor. They have had their rights, these nobles, in the modesty and virtue of our sisters many years, but we have had good girls among us. I have heard my father say so too. She was a good girl not long ago, and had a good lover. She deceived him for this man’s brother, the worst of a bad race. You hear that she counts twelve. She met him every night at twelve o’clock.” The text then tells that the nobleman had pretended to marry her and took her away from her family. The passage was apparently covered over afterwards to be replaced by the final, less revealing version. Andrew Sanders, *The Companion to ‘A Tale of Two Cities’* (London: Unwin Hyman, 1988), pp. 156f.

**The Author’s Dilemma**

notes


4 Butt and Tillotson, p. 106.


6 Butt and Tillotson, p. 33.

7 Leavis, *Dickens the Novelist*, p. 329.


A Gritty State of Things


2 *Charles Dickens’s Book of Memoranda*, ed. by Fred Kaplan, entry 72.


7 ‘No Thoroughfare’, *All the Year Round*, 12 December 1867, p. 13.


A case in point would be offered by a musical adaptation by Rupert Holmes which was performed in New York City’s Central Park in 1985, then transferred to Broadway. The solution was resolved democratically by audience voting, which it seems only elicited further indeterminacies. Cf. Leslie Bennetts, ‘In _Drood_ the Cast Gives Clues and the Audience Gives Cues’, _New York Times_, 5 January 1986.

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**Finale**


2. CDL, VIII, pp. 244f.; cf. CDL, X, p. 444.