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### The Meaning of a Literary Idea: Dickens's Memoranda Notebook

Dickens's ability to contrast a plot continues to be a source of critical debate; by contrast, his power as a narrator has seldom been denied. G. K. Chesterton aptly described this talent for narrative when he said of Dickens, "Among all the huge serial schemes of which we have spoken, it is a matter of wonder that he never started an endless periodical called 'The Street,' and divided it into shops. He could have written an exquisite romance called 'The Baker's Shop,' another called 'The Chemist's Shop;' " and so on.<sup>1</sup>

Such a sensibility, one which in this way repeatedly invokes "the Romance of everyday life," is constituted precisely by a tendency to see every miscellaneous occurrence in the context of narrative, as if at the very moment being observed, the incident were taking place within the progress of a story and inherently projected the existence of a past and a future, and an origin and an end.

Such is the familiar movement of Dickens's mind as it plays over the world before him. Paradoxically, it may be that the very multiplicity of narratives which the virtuoso storyteller can spin so fluently out of the gratuitous life around him means that he has to make a self-conscious effort to produce the larger connections required by a novel. For it is ironic, that the clotting of the novel with many little beginnings and endings may eventually mean the loss of any overall sense of meaning, and lead, instead, to the sensations of discontinuity, repetition, and extraneousness. Whereas in *Sketches by Boz* and *Pickwick*, the scenes and personalities which spontaneously compelled Dickens's eye and imagination appear in their discrete purity and singularity, the novels attempt to show an increasing proficiency in length, and organization of an overall structure.

However, where we may recapture a feeling of improvisation and plurality is in the perusal of the memoranda notebook which Dickens began to keep—perhaps also for the sake of that feeling—in his later career. The analysis of its contents may suggest one way of looking at

"the meaning of a literary idea."<sup>2</sup> The notebook was begun by Dickens in January 1855 and returned to at intervals afterwards; when he used an entry in his writing, he often went back and added a note, "Done \_\_\_\_\_." Forster printed excerpts of it in the *Life*, but it has only recently been made generally available in an edition by Fred Kaplan published in 1981.

One calls these entries "ideas for novels" in a general way, but unlike the entries of Henry James in his notebook, they certainly do not outline *in toto* Dickens's plots of his novels, nor are they ideas *about* novel writing. Some entries obviously carry more significance than those which list names or short topics, and it will be primarily two kinds which will be discussed here. The first kind consists of brief notes for characters, often projecting a personality through dialogue. Some are obviously meant for greater development or emphasis than others and may even overlap into the other category, of leading incidents for stories. Particular instances of each will be discussed in order to discover general features among them, and perhaps also to suggest a perspective on the general qualities of Dickens's fiction.<sup>3</sup>

Perhaps the most inclusive generalization which may be made about the entries is that the interest of many of the situations or appearances described turns on a point of incongruity, or even irony. Such incongruity may be exemplified as simply as that picture in the very first entry, of "The Tug" [1], recorded by Dickens as being "Done in Casby and Panks" [*sic*] in *Little Dorrit*. When Casby is introduced into the fourth monthly part of the *Little Dorrit* number plan, this image is easily slotted in, with the names "Panx-Pancks" following afterwards. Besides the humorous appeal of describing human beings in this inanimate relation, it perfectly reflects the ironies of their true relationship and its representation: the tug boat which hauls a big ship, although ostensibly in the leading position, is, in fact, always acting as a convenient device at the direction of the ship.

This is also the logic of the second entry—"The drunken?—dissipated?—what?—*Lion*—and his *Jackall* and *Primer*—stealing down to him at unwonted hours" [2]—which eventually describes the relation in *A Tale of Two Cities* between Mr. Stryver and Sydney Carton.<sup>4</sup> Here again, the visible evidence of the relationship is, rather, the reverse of its truth.

The inclusion of this last entry among entries most associated with *Little Dorrit* suggests that in this form many of the ideas attracting Dickens's eye were by no means integral in origin to a specific novel or story. With reference to the novel's development of the Casby-Pancks relationship, one can never know how much of their entire presentation in the novel was in fact derived from the vignette of ship and tugboat,

for it seems as if it had a self-sufficient visual appeal for Dickens. The relation of Stryver and Carton was described in the terms of both these entries: the lion and jackal metaphor occurs in the fifth chapter of the second book; in the twenty-first chapter of the same book, "Echoing Footsteps," we read that "Mr. Stryver shouldered his way through the law, like some great engine forcing itself through turbid water, and dragged his useful friend in his wake, like a boat towed astern."<sup>5</sup> Thus, the appeal of the tugboat and ship image for Dickens seems to have existed quite apart from the peculiar characters or novel to which it might be applied.

If we accept that Dickens was not yet reduced to grasping at "happy" similes, we must believe that at the moment of inception such images were felt to be integrally expressive of a key situation, an autonomous narrative and significance. The narrative which develops out of, and perhaps finally incorporates, this image, and the characters which vivify it, will extend this meaning which Dickens wishes to communicate; to the reader it may appear that the image is subordinate to the story or the cumulative presentation of the characters, and while this is finally an entirely proper perception, the entries of the memoranda notebook suggest a reversed perspective, in which story and character are seen to be derivatives of the image's logic. Ultimately, the scene or character which had its germ in the image may come to exist in its own right for author and reader, but the image which sustains this existence has itself a feeling or statement to convey, which will be evoked every time it is used.

Nonetheless, there is a distinction to be noted between these structures and those which Dickens singled out as leading ideas for actual stories; and it is the latter for which every Dickens reader would probably look most eagerly upon first coming to the notebook and the consideration of a writer's creative processes.

Certain entries are announced explicitly as being ideas for entire stories, as for example, the following outline used in *Our Mutual Friend*:

LEADING INCIDENT FOR A STORY. A man—young and eccentric?—feigns to be dead, and *is* dead to all intents and purpose external to himself, and «XXX» for years retains that singular view of life and character. *Done Rokesmith*. [92]

For Dickens, the interest of such a situation seems to be encapsulated in the speculation "If the dead could know, or do know how the living use them." So Harmon/Rokesmith muses on the inward sensation produced by his peculiar status:

"It is a sensation not experienced by many mortals," said he, "to be looking into a churchyard on a wild windy night, and to feel that I no more hold a place among the living than these dead do, and even to know that I lie buried somewhere else, as they lie buried here. Nothing uses me to it. A spirit that was once a man could hardly feel stranger or lonelier, going unrecognized among mankind, than I feel.

Although he quickly moves on from this, saying:

"But this is the fanciful side of the situation. It has a real side, so difficult that, though I think of it every day, I never thoroughly think it out."<sup>6</sup>

As his ruminations following his account of the events show, the solemn perplexities of the "real side" hang on the decision to be taken as to whether or not to continue in this identity, and the consequences either choice would mean to the people who are attached to him. It is along such lines that the memorandum conceit is fleshed out: if it was "the fanciful side" which comprised Dickens's first conception of the matter, in the novel itself it is chiefly the "real," the density of characters and their common intercourse with one another, of moral and psychological fabric of the novel's life, which comes to signify the idea's speculative interest.

Reinforcing this sense, we might note another use of this same idea in the story *Hunted Down*. There, the climax of the story consists of the revelation by the drunkard Beckwith, supposedly being unwittingly plotted to his death by the villain Slinkton, that he is in reality the young actuary Meltham already believed by Slinkton to be dead by a successful similar plot. In fact, Meltham has allowed Slinkton, the man who most desired his death, to believe his extinction achieved, in order that Meltham in turn might accomplish Slinkton's own defeat:

"That man, Meltham," Beckwith steadily pursued, "was as absolutely certain that you could never elude him in this world, if he devoted himself to your destruction with his utmost fidelity and earnestness, and if he divided the sacred duty with no other duty in life, as he was certain that in achieving it he would be a poor instrument in the hands of Providence, and would do well before Heaven in striking you out from among living men. I am that man, I thank GOD that I have done my work!"<sup>7</sup>

In relinquishing his real identity, there is no suggestion that Meltham had been interested in his unique position for any reasons other than those pertaining to his moral purposes. It is a "singular view of life" but one firmly bound up with the moral categories of ordinary life.

*Hunted Down* was first published in 1859. There are three facets of this story and its memos to be distinguished here: the amply documented historical background peculiar to *Hunted Down's* own

memos, including the notion of love's revenge, which may be partly historically true and partly fictitious;<sup>8</sup> and the idea, which is half-shared with the memos about *Our Mutual Friend* and which seems derived from Dickens's imagination alone, of the lover pretending to be dead in order to effect his avenging purpose. Clearly, Dickens had already used the latter notion behind the designated Leading Incident memo in the melodramatic story before the planning of *Our Mutual Friend*. Then, by the time of his thoughts about *Our Mutual Friend*, the notion had been abstracted from its role as a device subservient to the notion of love's revenge and become an organizing structure in itself, although, as shown, still a structure which remains firmly connected with the moral complexities of the circumstances from which it arises.

On the level of a major character it can be instructive to note this coming-together of general meaning and individual behaviour pattern. For instance, Arthur Clennam also develops recognizably through a consecutive series of entries:

English landscape. The beautiful prospect, trim fields, clipped hedges, everything so neat and orderly—gardens, houses, roads. Where are the people who do all this? There must be a great many of them, to do it. Where are they all? And are *they*, too, so well kept and so fair to see? [47]

Suppose the foregoing to be wrought out by an Englishman—say, from China—who knows nothing about his native country. [48]

A misplaced and mismarried man. Always, as it were, playing hide and seek with the world and never finding what Fortune seems to have hidden when he was born. [49]

These in combination would seem to form the essence of the beginning of the third chapter in *Little Dorrit*: the English landscape, by an extension of the speculation about the people who work, becomes the streets of working-class London on a Victorian Sunday:

Ten thousand responsible houses surrounded him, frowning as heavily on the streets they composed, as if they were every one inhabited by the ten young men of the Calender's story, who blackened their faces and bemoaned their miseries every night. Fifty thousand lairs surrounded him where people lived so unwholesomely, that fair water put into their crowded rooms on Saturday night, would be corrupt on Sunday morning; albeit my lord, their county member, was amazed that they failed to sleep in company with their butcher's meat. Miles of close wells and pits of houses, where the inhabitants gasped for air, stretched far away towards every point of the compass. Through the heart of the town a deadly sewer ebbed and flowed, in the place of a fine fresh river. What secular want could the million or so of human beings whose daily labor, six days in the week, lay among these Arcadian objects, from the sweet sameness of which they had no escape between the cradle and the

grave—what secular want could they possibly have upon their seventh day? Clearly they could want nothing but a stringent policeman.<sup>10</sup>

To any reader aware of Dickens's opposition to the closing of all Sunday public entertainments, the tendencies of the above paragraph are familiar. What is different is that an apparently straightforward description of the fictional setting for the analysis of Arthur Clennam's state of mind, yields to an unexpected view of the battles and questions which permeate this cityscape. This could be seen as part of a general allusiveness, but the didactic intention is undoubtedly present from both the very opening of the chapter and the last line of the memorandum. As the three memoranda stand, they could just as easily have formed the impetus of an article on the subject of the peculiarly *Household Words* type which couched its facts and argument in narrative; indeed, it is only the novelistic and historical past tense which might have needed alteration.

Yet such a description provides a curiously apt preparation for the portrayal of Clennam which follows. The sociological phenomenon of the Victorian Sunday is revealed as a relevant, even deeply felt, aspect of this character's biography and present unhappy burden of bitterness and despair; although the description of how he spent childhood Sundays might still have formed another passage in the potential article projected above, the crucial mention of his mother as she appeared on these occasions, which subsequently leads into the narrative of his visit with her, also leads back into the novel's plot. Perhaps Clennam's own characterization of himself and his upbringing to Mr. Meagles in the previous chapter—"Austere faces, inexorable discipline, penance in this world and terror in the next—nothing graceful or gentle anywhere, and the void in my cowed heart everywhere" (LD, 20)—has prepared the way for a more detailed development of this mood, and the reader is able to incorporate the scene's physical details into a general sense of Clennam's significance in the novel.

The question as to whether the third memorandum in the series ought strictly to be considered as part of Clennam's characterization points to our mixed sense of these elements: it is not, as are the other two, crossed out by vertical lines and the adjective "mismarried" would be inaccurate, and yet it surely evokes the sense we have of Clennam's character. To Mr. Meagles he has confessed that he is undecided about a future destination, being "such a waif and stray everywhere, that I am liable to be drifted where any current may set" (LD, 19) and having no will, purpose, or hope of his own.

This type of the man "playing hide and seek with the world and never finding what Fortune seems to have hidden when he was born," in fact, echoes an earlier notebook entry also uncrossed by vertical lines:

The man who is incapable of his own happiness. One who is always in pursuit of happiness. Result. Where is happiness to be found then. Surely not everywhere? Can that be so, after all? Is *this* my experience?  
[34]

One wonders if the tendency to associate these entries is induced by the thought that they might be but two different statements of the same autobiographical experience. It is hard to refrain from recalling a letter to Forster in January 1855, where Dickens bewails:

Am altogether in a dishevelled state of mind—motes of new books in the dirty air, miseries of older growth threatening to close upon me. Why is it, that as with poor David, a sense comes always crushing on me now, when I fall into low spirits, as of one happiness I have missed in life, and one friend and companion I have never made?<sup>10</sup>

Still, it is important to caution that use of the first person narrative voice in the notebook is not entirely unusual and is often assumed in order to illustrate the workings of minds obviously quite foreign or even repugnant to Dickens.

Nonetheless, there are a number of entries which do seem to have the force of the autobiographical in emotion. Another which particularly evokes the sense of identity or fate confounded occurs three entries further down from the *Little Dorrit* entries pertaining to that novel's progress and two pages after the Arthur Clennam series:

The idea of my being brought up by my mother—me the narrator—my father being dead; and growing up in this belief until I find that my father is the gentlemen I have seen, and oftener heard of, who has the handsome young wife, and the Dog I once took notice of when I was a little child, and who lives in the great house and drives about. (White's "Harriet's" poor boy) [61]

Forster tells us that this describes "an actual occurrence made known to him [Dickens] when he was at Bonchurch." "White's" indicates that Dickens would have heard of this from the Reverend James White, the writer and clergyman, when Dickens and his family were staying in Bonchurch from the latter half of July to September 1849. Dickens had taken a seaside holiday at Bonchurch specifically at the suggestion of White, a friend and apparently talented raconteur; one, Forster wrote, whose

relish of his life had outlived its more than usual share of sorrows . . . Like his life, his genius was made up of alterations of mirth and

melancholy. He would be immersed, at one time, in those darkest Scottish annals from which he drew his tragedies; and overflowing, at another, into Sir Frizzle Pumpkin's exuberant farce. The tragic histories may probably perish with the actor's perishable art. (Forster, Bk. 6, Chp. 3, p. 498)

Very likely it would be in the atmosphere created by such a man that Dickens was attracted to the anecdote of the boy discovering the truth about his station in life.

Dickens at this time had finished writing the fourth number of *David Copperfield*—which includes the chapter "I become Neglected and am Provided for," concerning his life with his stepfather after the death of his mother, and "I begin Life on my own Account, and don't like it," concerning his period in a London warehouse—by the middle of July, just before he travelled to Bonchurch. By the end of September when he left Bonchurch, he had completed the fifth and sixth numbers. In the passages of the fourth number, as nowhere else perhaps, the experience of desolation and the sense of one's birthright having been lost are supreme:

No words can express the secret agony of my soul as I sunk into this companionship; compared these henceforth every-day associates with those of my happier childhood—not to say with Steerforth, Traddles, and the rest of those boys; and felt my hopes of growing up to be a learned and distinguished man, crushed in my bosom. The deep remembrance of the sense I had, of being, utterly without hope now; of the shame I felt in my position; of the misery it was to my young heart to believe that day by day what I had learned, and thought, and delighted in, and raised my fancy and my emulation up by, would pass away from me, little by little, never to be brought back any more; cannot be written.<sup>11</sup>

The reader may recall quite easily all the well-known stories that evoke this same sensation: Joseph sold to the Egyptians by his brothers, Jacob's swindle of Esau (both occurring when the son is away from the father's protection), Tom Jones put out of his place by young Blifil, and as Betsey Trotwood says of the forlorn David who appears on her doorstep—"He's as like Cain before he was grown up, as he can be."<sup>12</sup> In Dickens's other works, we have the history of *Oliver Twist*, which ends with Oliver returning triumphantly with Rose Maylie and Mr. Brownlow to his native town, to hear that he is descended from a father of some property and of the same social circle as the people who have adopted him. During this return it is characteristic of the new world created by this discovery that they drive past the workhouse and are welcomed instead into the town's "chief hotel (which Oliver used to stare up at, with awe, and think a mighty palace)."<sup>13</sup>



There is also the history of Pip, of course, who, made sensitive to his uncertain status by dealings with both his sister-mother and the criminal Magwitch, feels his first real shame about these things after he has been admitted to Satis House:

Home had never been a very pleasant place to me, because of my sister's temper. But, Joe had sanctified it, and I believed in it. I had believed in the best parlour as a most elegant saloon; I had believed in the front door, as a mysterious portal of the Temple of State whose solemn opening was attended with a sacrifice of roast fowls; I had believed in the kitchen as a chaste though not magnificent apartment; I had believed in the forge as the glowing road to manhood and independence. Within a single year, all this was changed. Now, it was all coarse and common, and I would not have had Miss Havisham and Estella see it on my account.<sup>14</sup>

Leaving aside the fact that for the purposes of the novel, Satis House turns out to signify a false representation of Pip's status in life, the above passage might well have been the natural emotional outcome of the boy's discovery described in the memorandum. One thinks also of the young Pip's feelings when Estella, at the end of his first interview with Miss Havisham, takes him down to the open courtyard to feed him and then abruptly leaves him on his own to eat:

She put the mug down on the stones of the yard, and gave me the bread and meat without looking at me, as insolently as if I were a dog in disgrace. (GE, *All the Year Round* 4 (29 December 1860): 268)

Pip the child is stung to tears; Pip the adult writing afterwards, reflects that

My sister's bringing up had made me sensitive. In the little world in which children have their existence whosoever brings them up, there is nothing so finely perceived and so finely felt as injustice. It may be only small injustice that the child can be exposed to; but the child is small, and its world is small, and its rocking-horse stands as many hands high, according to scale as a big-boned Irish hunter. Within myself, I had sustained, from my babyhood, a perpetual conflict with injustice. (GE, *All the Year Round* 4 (29 December 1860): 268)

The word "injustice," the leitmotif of this paragraph, is also the unspoken implication of the treatment of the unacknowledged son in the memorandum. Although the notebook entry was apparently not directly incorporated in any of these novels, the young boy brought up in exclusion from his paternal home stands in the same relation as Pip, scorned by the beautiful young Estella and shut out in the courtyard of Miss Havisham's mansion.

Forster tells us that Satis House was based physically on an old house in Rochester, called Restoration House. But it is Gadshill which,

also according to Forster's description, may be said to have something of the same sort of emotional significance as the house in the memorandum. Even before he bought it, Dickens had related to Forster and others,

That amid the recollections connected with his childhood it held always a prominent place, for, upon first seeing it as he came from Chatham with his father, and looking up at it with much admiration, he had been promised that he might himself live in it or some such house when he came to be a man, if he would only work hard enough. Which for a long time was his ambition. (Forster, Bk. 1, Chp. 1, pp. 2-3)

In his writing, this story is to be found in the piece, "The German Chariot" (*All the Year Round*, 7 April 1860), where Dickens dramatizes his younger self as a "very queer small boy" who tells it to the famous adult author. In fact, it was towards the end of 1855, when Dickens made this prophecy good and began the process of buying Gadshill for himself, finally completed in March 1856 and all taking place during the writing of *Little Dorrit*. The purchase of Gadshill and the planning of *Little Dorrit* set out in these entries would all go forward at the same period; this entry of the boy discovering his relationship to a house and father, following closely as it does upon the *Little Dorrit* entries, may therefore perhaps have been revived at the time of the Gadshill project, when Dickens himself was experiencing the verification of his father's prediction. The last number of *Little Dorrit* was finished on 9 May 1857, with the last visit to the Marshalsea site reported in the preface occurring on 6 May 1857. The *Little Dorrit* entries immediately preceding "White's 'Harriet's' poor boy" (12-13) point to a clear notion of the novel's climax and resolution, suggesting that any entries coming after them were probably written early in 1857.

Moreover, we have seen how Dickens, in January 1855, a few years after the time at Bonchurch and in the very month when the practice of keeping this notebook began, identified his own sense of unhappiness with that of David Copperfield:

the so happy and yet so unhappy existence which seeks its realities in unrealities, and finds its dangerous comfort in a perpetual escape from the disappointment of heart around it. (Forster, Bk. 8, Chp. 2, p. 638)

And another letter, in June 1862, reiterates this same sense of the unhappy child being the father of the dissatisfied man:

I must entreat you . . . to pause for an instant, and go back to what you know of my childish days, and to ask yourself whether it is natural that something of the character formed in me then, and lost under happier circumstances, should have reappeared in the last five years. The never to be forgotten misery of that old time, bred a certain shrinking sensi-

tiveness in a certain ill-clad ill-fed child, that I have found come back in the never to be forgotten misery of this later time. (Forster, Bk. 1, Chp. 3, p. 39)

All this suggests a context for the writing-down in 1857 of an idea which Dickens had first heard approximately eight to ten years earlier. The man searching futilely for happiness somehow becomes associated with the boy whose birthright was ignored. These details may suggest to the reader why this entry, never used, sets off echoes of other tales in which Dickens's power to evoke emotion can be seen at its most impressive and involving.

There is an inherent difference between the sort of narrative "idea" embodied in this entry and that found in something like the satire of the fashionable house and social manners in entries [4], [18], and [41]. Here, there is no satiric or didactic point, but rather, an emotion to be worked through from the original irony which inspires it. This basic feeling can then find its "objective correlative" in a number of narrative structures, such as those typified by *David Copperfield*, *Great Expectations*, and Smike's story in *Nicholas Nickleby*. For Dickens, it seems as if this emotion was particularly fertile in the number and intensity of structures which it produced. Quite apart from its philosophical value in this stark form, for him it seems to incorporate a great deal of fictional value; and surely this is the narrative nucleus which we seek to apprehend, and contemplate, in discussion of every author: the supremely fictional ingredient of his impulse to write, whether it be plot structure, emotion, or image.

In the instance cited it would seem to be the image of a great house which inspires in the adult writer a sense of irony regarding the disposition of life's circumstances, and which is embodied most characteristically in the Wordsworthian narrative of the child's view of the world yielding to the adult's and the adult comparing his "reality" with the child's expectations. If we speculate about the features peculiar to the child state, they should perhaps consist, not so much in an absolute state of Edenic happiness as in the absolute predominance of dreaming and fancy in the child's life—a type of life which we know from many of his writings and statements that Dickens valued highly and spent much time proselytizing. And if Dickens can be said to have had any favourite "philosophic" idea, it is that of the imagination as a force which confers "meaning" on individual events and lives.

## NOTES

1. G. K. Chesterton, Charles Dickens (London: Methuen, 1906), p. 120.
2. Lionel Trilling, "The Meaning of a Literary Idea," *The Liberal Imagination* (1949; New York: Charles Scribner's Sons, 1976), p. 282.
3. I am indebted to K. J. Fielding for the typescript transcription of the notebook he made in 1962 and which he kindly made available to me in 1978. I am also grateful to Fred Kaplan who allowed me to see the typescript of his edition and notes. I use his numbering of the entries in brackets following the text of each, to show their location in the notebook. See: *Charles Dickens' Book of Memoranda*, transcribed and annotated by Fred Kaplan (New York: The New York Public Library, 1981).
4. Charles Dickens, "A Tale of Two Cities," *All the Year Round* 1 (11 June 1859): 147-49.
5. Dickens, "A Tale of Two Cities," *All the Year Round* 1 (27 August 1859): 409.
6. Charles Dickens, *Our Mutual Friend* (London: Chapman and Hall, 1865), Bk. 2, Chp. 13, p. 279. All future page references to this work will appear in my text, preceded by "OMF" and enclosed in parentheses.
7. Charles Dickens, "Hunted Down," *All the Year Round* 3 (11 August 1860): 426.
8. In fact, this idea of Meltham's revenge has two memos of its own in the notebook, one found on the eighth page among notes eventually used for *Little Dorrit*:

Devoted to the destruction of a man. Revenge built up, on Love. The Secretary in the Wainwright case, who had fallen in love (or supposed he had), with the murdered girl. (*Done in Hunted Down*) [37]

and the physical characterization of the villain Slinkton can be matched with a memorandum of:

The man with his hair parted straight up the front of his head, like an aggravating gravel-walk. Always presenting it to you. "Up here, if you please. Neither to the right nor the left. Take me exactly in this «XX XX» «direction.» direction. Straight up here. 'Come off the grass!' *Done in «Hunt» Hunted Down* [64]

The mention of the "Wainwright case" in the earlier memo reminds us in how many points this story echoes the details of the notorious history of Thomas Griffiths Wainwright (1794-1852).

9. Charles Dickens, *Little Dorrit*, ed. Harvey Peter Sucksmith (1857; Oxford: At the Clarendon Press, 1979), p. 9. All future page references to this work will be incorporated in my text, preceded by "LD" and enclosed in parentheses.
10. John Forster, *The Life of Charles Dickens*, ed. J.W.T. Ley (London: Cecil Palmer, 1928), Bk. 8, Chp. 2, pp. 638-39. All future page references to this work will be incorporated in my text with the appropriate section and chapter numbers preceded by "Forster" and enclosed in parentheses.
11. Charles Dickens, *David Copperfield* (London: Bradbury and Evans, 1850), p. 112.
12. Dickens, *David Copperfield*, p. 141.
13. Charles Dickens, *Oliver Twist*, ed. K. Tillotson (Oxford: Clarendon Press, 1966), p. 349.
14. Charles Dickens, "Great Expectations," *All the Year Round* 4 (26 January 1861): 361. All future page references to this work will be incorporated in my text, preceded by "GE" and enclosed in parentheses.