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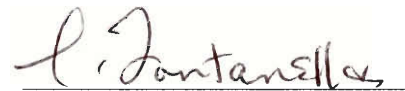
WEBSITE EXHIBITION FOR THE CHARLES DICKENS MUSEUM

An Interactive Qualifying Project Report  
submitted to the Faculty  
of the  
WORCESTER POLYTECHNIC INSTITUTE  
in partial fulfillment of the requirements for the  
Degree of Bachelor of Science

March 4, 2004  
by

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Anthony J. Wiczorek



Professor Lee Fontanella, Major Advisor

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Professor John Trimbur, Co-Advisor

## **Abstract**

This project, done for the Charles Dickens Museum in London, England, provides biographical information about Charles Dickens online to increase the presence of the Museum as an excellent source for Dickens information. This project digitizes the book *Charles Dickens by Pen and Pencil*, and produces online exhibitions of material. It addresses how to: 1) digitize the book, 2) increase online visibility for the Museum, and 3) protect the Museum's copyright for the information on the website.

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## **Executive Summary**

As more and more researchers and students conduct research online, museums recognize the need to digitize their collections to provide valuable information online. This need to research online is greatest among researchers and students who require information that cannot be commonly found in public libraries or local museums. Museums can help address this need by providing some or all of their collections online for people all around the globe to use.

However, in order for researchers and students to know where to look for exact information in an ever increasingly complex and crowded Internet, they need to know where to start their searches. As such, museums engage in public relations programs to let people know about online resources available in their collections. For museums with limited budgets, however, these public relations initiatives can be costly or impossible on a large scale. Providing research information online becomes a cost-effective way to promote the museum while also giving researchers and students what they need.

Museums also need to protect their online information investment. If they provide information online, they need to copyright the work they do so that they can receive credit for the work they did to make the website. In order to give researchers and students the information they need, the copyright on the website should be unobtrusive but obvious, which presents a challenge for the website designer.

The Charles Dickens Museum, a museum in London, England, wants to address the needs of global Dickensian researchers and students by moving parts of its extensive collection of Dickens research and images online. Digitizing the collection will not only

provide valuable, reliable and unique information online, but it will also increase the visibility of the Museum in the process.

As a first step towards digitizing large parts of the collection, this project takes one book called *Charles Dickens by Pen and Pencil*, written in 1892 by Frederic G. Kitton, and digitizes its pages for display online. This book contains first-person recollections and reminiscences of the life of Charles Dickens, given by his family members, friends and contemporaries. Kitton, who has written a vast amount about Dickens, not only wrote *Pen and Pencil*, but also formed the Dickens Fellowship to continue on the memory of the writer. This book is no longer in print, and as such is a good candidate for the Museum's first digitization project.

The *Pen and Pencil* website reproduces the text of the original physical book so that website users may read the book online. The website also gives users seven glances at the vast amount of information in the book's three volumes of text. These glances are called exhibitions, and they mainly present illustrations from the book that would be of interest to people who wish to learn more about the life of Dickens through images. These exhibitions are categorized as follows: Depictions of Dickens; Family; Dickens as Actor; Youth; Homes; Handwriting; and Idiosyncrasies. While these exhibitions only cover a portion of the total amount of information in the books, they were designed to give users an interest into exploring the rest of the book online. The exhibitions are a gateway to the three volumes of text.

To protect the copyright on the website, this project uses an unobtrusive watermarking method to mark the images from *Pen and Pencil*. There is also a copyright notice in a webpage on the site to let users know when they can or cannot use the images

and text. Researchers and students can use the website for non-commercial and academic reasons, or may contact the Museum for information on providing compensation for its commercial use.

This project is only a beginning to the work the Museum will contribute online. While this project succeeds in bringing valuable information online, and has increased visibility online for the Museum, it again is only a beginning. There is the opportunity to use the information presented on the website to provide downloadable teacher resource packs for use in classroom instruction. This project has already led to an independent research project to develop resource packets for teachers in England and in the United States. There is great potential here to get students interested in one of England's great literary masters by bringing classroom activities about him online.

## **Introduction**

The Charles Dickens Museum (CDM), at 46 Doughty Street in London's Borough of Morton, occupies the second house of Charles Dickens. It gives visitors an accurate view of how the English literary master lived in the 1800s. Collections about and by Dickens reside in the Museum's research library space occupying the bottom floor of the house next door to the Doughty Street residence, which the museum also owns. The museum holds in this collection first editions of several of Dickens's works and has a variety of books written by Dickens scholars and students from all parts of the world. For researchers and students with easy access to London, the Charles Dickens Museum is one of the most authoritative places for Dickens materials and the Museum constantly looks to expand the collection further.

But, for people outside of London or on different continents, researching using the rare or unique materials available at the Museum can be difficult. For many, traveling to London to use the Charles Dickens Museum's resources is unfortunately not an option. While there are copies of some of the materials in the museum's possession in private collections and museums spread around the world, often it is hard to gain access to these precious documents. The curators of these materials need to preserve the documents from being overused and abused, so they often restrict viewing to researchers with what they deem an appropriate reason to view the documents. Curators have just cause for such restrictive policies; not only will aggressive or careless handling destroy a bound book or manuscript, but extended regular use can also wear thin the bindings that hold the pages together.



Recognizing these limitations of physical collections, the CDM wants to digitize all of its collection. They wish to make digital copies of the books, etchings and photographs in this collection available to researchers, students and others online. This would make it easier to allow researchers to browse the collection, and even order prints of original materials when they cannot make it to London to visit the museum.

Digitizing the collection and consequently making it available online would mean that the CDM could increase their online presence and bring original Dickens material to thousands of researchers and students worldwide. The curators at the CDM wish the Museum to be among the first places people around the world look for information on Dickens. In real terms, the assistant curator expressed his wish to be among the top three hits on the popular search engine Google. Not only would it give Dickensian information from the CDM a higher place among researchers, but it would enhance visibility for the Museum worldwide. Museums such as the CDM can only survive as long as there are patrons and visitors, and projects like these help spread the word that there is a wealth of information available for people at the Museum.

There is a particular three-volume book at the CDM that would be of interest to Dickens students and scholars, but it is no longer in print and copies are hard to find; hence, the book is a perfect candidate for this work as a first-run digitization and website project. Since the task of digitization is a large one for the CDM, with thousands of pieces in the collection, starting with a manageable three-volume book is an appropriate starting place. The book is titled *Charles Dickens by Pen & Pencil* and a Dickens scholar named Frederic G. Kitton wrote it in 1892. It outlines Dickens's life and supports the important events with direct quotes from Dickens's relatives, friends and contemporaries.

The history in the book is very comprehensive, and readers get a wealth of information from how contemporaries and family recalled their days with Dickens. In short, Dickens comes alive in the book through what others had to say about this English literary master.

Because the book is no longer in print but it contains such invaluable information, the CDM thought this book would be a perfect example of the kind of texts they should provide online. The copyright has long since run out on the book, which means that the CDM can provide it online without having to ask permission or pay royalties for its use.

This project takes *Pen and Pencil* and puts its content online through seven online exhibitions, each displaying certain parts of Dickens's life. These exhibitions consist of the stories and visuals taken directly from the original Kitton work and presented in a visually pleasing way for viewers of the website to browse.

### **The Dickens House and the Dickens Fellowship**

A group called the Dickens Fellowship established the Charles Dickens Museum in 1925 to be the definitive resource for original Dickens materials and research. The Fellowship predates this Museum by 23 years, and it acts as conservator for the materials in the museum's collection. Currently, the Fellowship also uses the Museum as its worldwide headquarters. The Fellowship has 19 branches in the United States, 16 in the United Kingdom and 10 others spread in diverse countries. While these branches are autonomous, there are some simple objectives to which they all subscribe, which are based on the main Fellowship objectives. These objectives, which are mirrored at the CDM, are as follows:

These were “to knit together in a common bond of friendship lovers of the great master of humour and pathos, Charles Dickens”, to spread the love of humanity, to campaign against those “social evils” that most concerned Dickens, and “to assist in the preservation and purchase of buildings and objects associated with his name or mentioned in his works”. (Dickens Fellowship, 2003)

The Charles Dickens Museum embodies this last objective, itself being a building where Dickens lived for two years. The information and people inside the museum carry out the first two objectives, as does this project. The work the curators do in the Museum’s exhibitions and, in this instance, in online exhibitions, serves to spread information about Dickens, and to raise awareness for the same social issues for which Dickens campaigned.

But the CDM also acknowledges that it is difficult, if not impossible, for students, researchers and the general public around the world to get a chance to visit London to use the Museum’s resources. In a time when more and more people look at Internet resources for their research and when researchers are looking globally for the information they seek, the CDM wishes to expand the audience of its collection by putting selections of the materials online.

Both the Museum and the Fellowship also think this project’s website will raise awareness that these groups are still dedicated to Dickens research. Therefore, this project is also an exercise in public relations for the Museum and the Fellowship.

### **Researching at the Charles Dickens Museum**

The Museum has a diverse collection of original Dickens material and research. Housed mainly in the research library in the basement of 49 Doughty St. (attached to the Museum through a door in an interior wall), this collection consists of thousands of books, hundreds of photographs and etchings, as well as newspaper clippings. Throughout the museum, one can find first edition copies of Dickens's books and some of his handwritten notes.

The Museum regularly receives requests for researchers and interested people to use the materials in the collection for study. For example, during the seven weeks it took to complete this project in the Museum, about one or two researchers a week on average would come into the museum to look through the photograph collection. There was also a documentary-maker from BBC Japan who took some pictures within the Museum and bought some reproductions of etchings for use in an upcoming program for the BBC.

However, when researchers use the collection, it is often hard for them to know exactly for what they are looking. They might have a general idea (for example, "I would like a picture of Dickens in his later years.") but they do not know the identification number of any pictures they may need. Therefore, depending on what they are looking for, it could be a tedious process of browsing through hundreds of pictures to find a suitable one. According to Caroline Stoffel, an Online Services Librarian for the American Antiquarian Society, a larger research museum in Worcester, Massachusetts, USA, the museum has had much success in decreasing the amount of time researchers must spend at the museum by putting its collection of materials online (personal

communication, October 8, 2003). Similarly, the CDM would give researchers the online tools they need to quickly find the parts of the collection that interest them.

A curator or assistant in the CDM must supervise this research to be sure that the materials are handled appropriately and to make sure that the items do not disappear because they were put back incorrectly, for example. An online digitization of the Museum's collection would reduce this searching time for the Museum staff because researchers could then use the Internet to find what they need before going to the Museum.

While this project does not seek to fulfill all of the Museum's digitization effort, it is a first step in publishing material online, where many such works will be put online in the future.

### **The Volumes: *Charles Dickens by Pen and Pencil***

As a first step to digitizing the collection and designing online exhibitions, the CDM has decided to start with a three-volume comprehensive work on Dickens's life that provides unique first-person accounts of the writer's life. *Charles Dickens by Pen and Pencil* provides both a general overview of the life of the author while giving researchers rare accounts of the author's life. The author, Frederic G. Kitton, a Dickens scholar, holds a special significance to the Dickens Fellowship -- he founded the Fellowship in 1902 and served as a Vice President of the organization. It is then fitting that his work be the first to be displayed online by the CDM. He loved Dickens's work and Dickens's life so much that he saw to it that the Fellowship would continue Dickens's legacy for

generations to come. In this digitizing effort to continue Dickens's legacy online, we will use Kitton's work partly as a tribute to the scholar.

*Pen and Pencil* is a good starting point for this digitization and exhibition project because the copyright on the volumes has run out. The information can now be reproduced without paying potentially cost-prohibitive royalties. Also, as the first online resource the CDM displays, *Pen and Pencil* gives enough general biographical information on Dickens to be interesting to general readers and students while it giving unique resources that will capture the attention of researchers.

However, there are some issues associated with the volumes of *Pen and Pencil* that must be considered. The volumes are rather large -- the text on the pages are comparable to the size of an A4 sheet of paper, but the margins extend approximately 15 centimeters around the text. This makes handling the books a bit awkward, especially when one considers that since the books are over 110 years old, they need to be handled with extreme care. The bindings on the volumes have started to show signs of their age and use and are becoming ever more delicate with each opening and closing of the book. One has to handle the books with care and must minimize the amount the books are opened and closed.

This makes scanning the pages a more delicate task. However, once the pages are scanned, the CDM will use the digital images as opposed to the actual volumes as much as possible to reduce the amount of times the volumes need to be opened. According to Alison Luxner, Paper Conservator at the Worcester Art Museum, certainly the less one touches the piece, the better it is for it. An online exhibition would allow many more

researchers, students and others to see the volumes without disturbing or damaging them (personal communication, October 7, 2003).

This project also fits into a larger digitization project the CDM is undertaking. The Museum has previously sponsored two projects that aimed to digitize the collection onto computers at the CDM to make image retrieval and searching easier for the Museum staff. While this project digitizes the *Pen and Pencil* volumes, it also goes a step further to provide that information online. Eventually, the hope is to put a much larger percentage of the CDM collection online using the methodologies of two previous WPI projects and this project.

### **Design & Results**

Designing the website takes both qualitative and technical work to accomplish a site that can be easily navigated and understood. Technically, the designer needs to determine the programming language with which to write the site, the file structure for the pictures and text that make up the site, and the links between pages that users will use to navigate the site. Qualitatively, the designer needs to determine who will use the site for which purposes so that the site can make the information most valuable to users easily accessible. The designer also needs to determine how the pages will be laid out aesthetically.

Knowing the audience of the site helps the designer know where to place information and how to best navigate through the site. The audience also determines what information to concentrate on for the exhibitions. For instance, general background

life on Dickens may not help the site if its only users are researchers, who would presumably know about Dickens's life.

This Kitton website is an expansion on the collections in the museum. Just as the museum's visitors come for both specific research in the library and for general knowledge in the rooms of the house, this site will both aim to please researchers while giving the general interested public more information on Dickens.

At first glance, the site seems to be designed for the general interested public and students. The exhibitions are prominent on the site, and these exhibitions are meant to provide a gateway for people to learn more about Dickens. Literary researchers are more likely to use the full text of the *Pen & Pencil* volumes, which are also on the site but are found using less prominent text links on the home page and each of the exhibition pages.

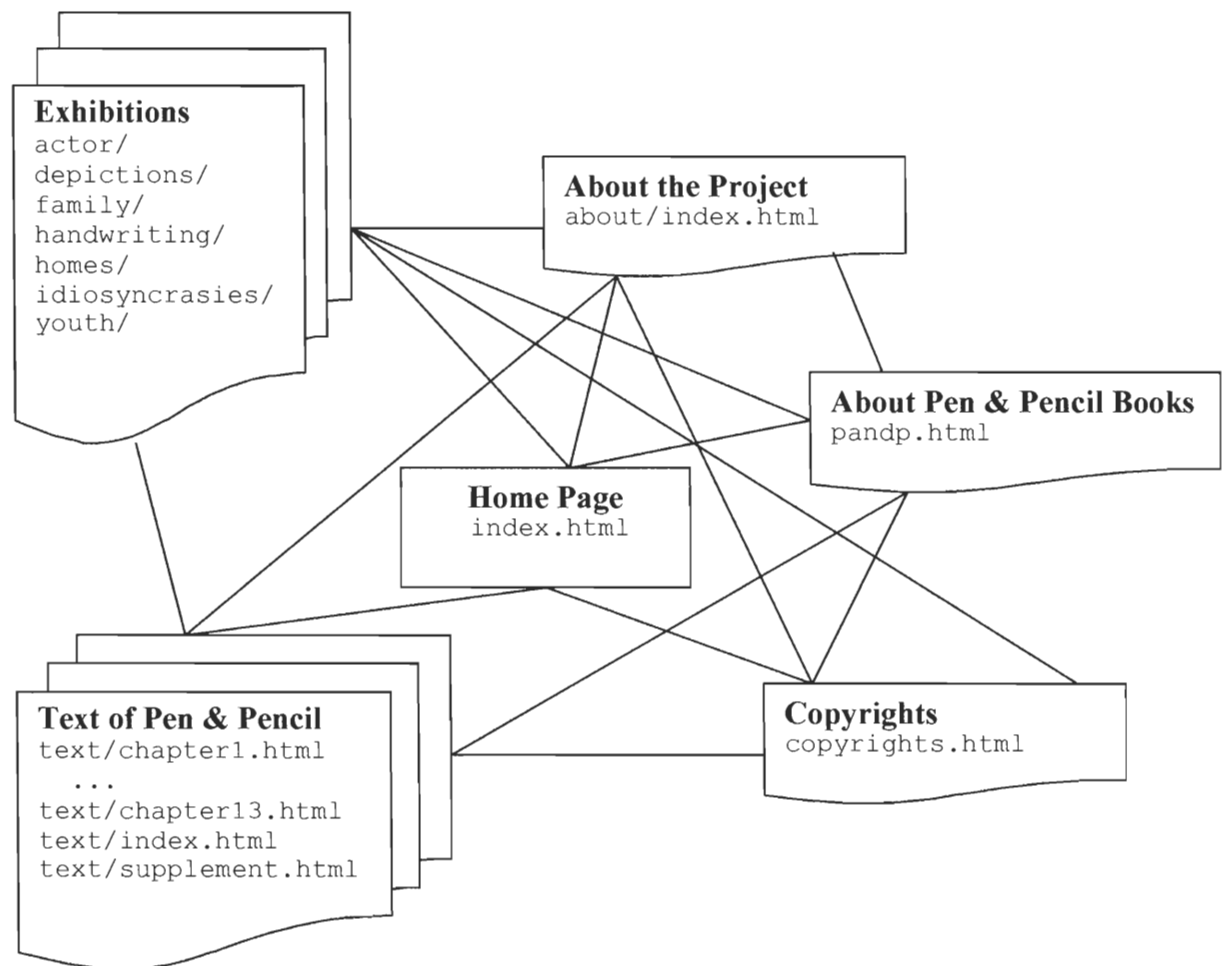
These three groups of users are most likely to use the site: literary researchers, students and the general public. Each has different needs and will need to use different parts of the site to accomplish their aims. The literary researcher will already have a grasp on the events in Dickens's life. They will most likely use the site to learn more about Dickens's from first-hand accounts and reminiscences, *Pen & Pencil's* specialty. This is the group who will read much of the full text replicated online from the book.

Students and the general public may use the full text if they feel it would help them compose better reports or learn more about Dickens. However, these two groups are most likely to look at the exhibitions first to get a general idea of Dickens's life and times. Of these two, the general public group is perhaps the least likely to read the full text, opting instead to treat the website as a virtual museum, casually browsing the information online.



The programming language of choice for this project is also the standard language for the Internet: Hyper-Text Markup Language (HTML). This language is a way to describe both the text of a page and the layout of the information on the page. While standard HTML cannot provide ways for the website to interact with the user (i.e. allow the user to search, or allow the user to sign a virtual guestbook), it is supported by all browsers and requires no special setup of the web server, which will transfer, or literally serve, the pages to users.

The layout of the site was designed to keep the images and text files for each exhibition, chapter of text, and errata for site separate. Below is the layout of the website that shows a representative number of links between the webpages. Not all of the pages are included in the layout so as to simplify the image, but this layout structure can be applied to all of the pages in the website.

**Figure 1 - Website Directory and File Layout**

It is obvious from the figure above that there are links among the pages. From any page, one can get to every single other page in the website. The “Exhibitions” and “Text of Pen & Pencil” pages in the layout above represent each of the pages within those directories. It should be noted that each of the pages in these two directories also links to every single other page in the website. There is a navigation bar on every page in the “Exhibition” directories and on every page in the “Text” directory. This allows the user to quickly jump back and forth from the exhibitions to the text. The text gives further understanding of the exhibitions, and the exhibitions give users of the site an opportunity

to easily comprehend some main points from the thirteen chapters of text; therefore, the navigation bar helps bridge the connection between the exhibitions and text. Below is an image of the navigation bar.

### Figure 2 - Website Navigation Bar

*The exhibition “Family” has been highlighted because it has already been viewed. This is called a “visited link.”*

Chapter [1](#) - [2](#) - [3](#) - [4](#) - [5](#) - [6](#) - [7](#) - [8](#) - [9](#) - [10](#) - [11](#) - [12](#) - [13](#) - [Supplement](#)

Online Exhibitions from *Pen and Pencil*

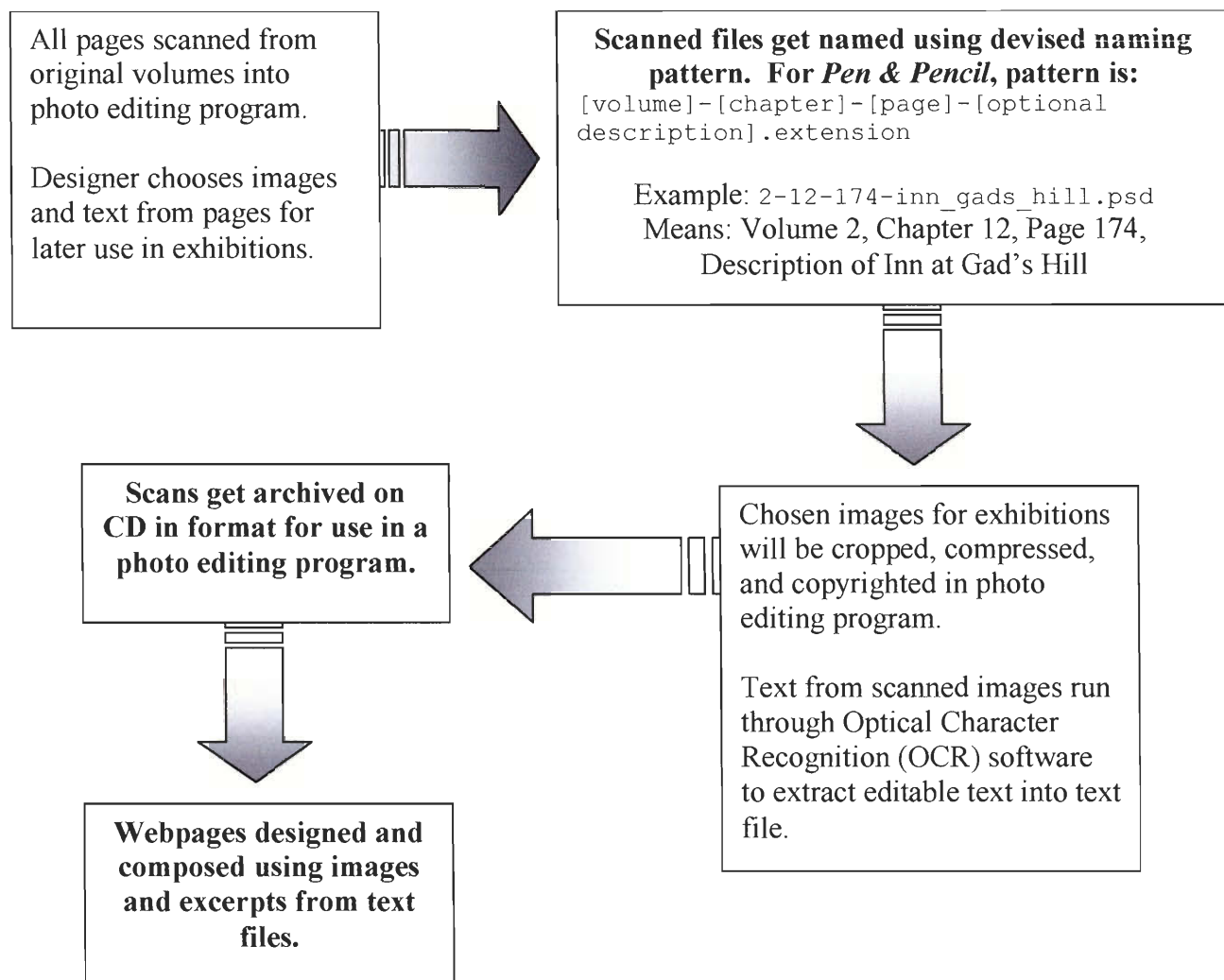
[Youth](#) - [Homes](#) - [Depictions](#) - [Actor](#) - [Idiosyncrasies](#) - [Family](#) - [Handwriting](#)

The exhibitions have been placed within their own directories. This simplifies the process of keeping track of both the webpages for each exhibition and the pictures that will be displayed for each of the pages. Because each of the exhibitions could have many pictures associated with it, a directory structure such as the one listed above keeps one exhibition’s images clearly separated from another exhibition’s pictures.

When a directory is called from the web browser (for instance, if the website were hosted at [www.dickensmuseum.com/dickens](http://www.dickensmuseum.com/dickens), and we type:

[www.dickensmuseum.com/dickens/actor/](http://www.dickensmuseum.com/dickens/actor/) for the Actor Exhibition), the browser automatically knows to display the file labeled index.html in the actor/ directory. If there is no file named index.html, the browser will list the contents of the directory actor/ (if the web server allows it). So, the first page displayed in any directory for the *Pen & Pencil* website will always be index.html. Index files (index.html) will need to be in every directory of the *Pen & Pencil* website so that the user consistently calls up the designer-desired webpage.

As for the data which fills this website structure, it was decided that as many pages from *Pen & Pencil* should be scanned as possible. This would make it easier in the future to electronically manipulate the data from the entire *Pen & Pencil* work, even the work that was not directly used in this project. Scanning all pages from the book would require little additional resources beyond the extra time it would take to physically scan in the pages. The following is a diagram of the process the data from the book went through before it went onto a webpage.

**Figure 3 - Process Used to Develop Website: From Physical to Digital**

Just as Dickens was concerned in his day about the copyright violations of his works in America (Priestly, 1961), the Charles Dickens Museum is concerned that the work they do gets credited and that they receive recompense for the profitable use of it. The revenue they get from generating reproductions of images and photographs finances the museum and allows them to purchase items for their growing Dickens collection. Therefore, copyright control was of importance to the museum when designing this website to showcase the pictures and text from a book in their collection.

Because the copyright on *Pen & Pencil* expired in 1974, the museum can hold the copyrights to any reproductions they make of the book. This same logic is the reason why many different book publishers can reproduce the works of Shakespeare and charge for these reproductions. The museum is the entity giving the resources and time to reproduce *Pen & Pencil* online, so they can claim copyright on the images taken from it.

However, to keep the site still educational and free to users, the copyright protection needs to be unobtrusive and forgiving (in the case of use in educational, non-profit applications), but still effective in deterring people from using the website work for profit. There are two ways the images for this project were protected on the site: image watermarking and decreased image resolution.

A designer can watermark an image in most photo editing applications. A watermark in this project is a small, opaque image placed semi-obtrusively on another image. Watermarks are used to claim ownership of an image. It is placed in a conspicuous area of the image to be protected so that users cannot cut out the watermark without removing some key parts of the image. If the watermark were not placed in a conspicuous area of the image, it could be edited out, and the image could subsequently be used or printed without this identifying mark.

Watermarking does not deter users from downloading the image to their computers, but it does ensure that the author of the image (the Charles Dickens Museum in this instance) gets credit for the image. The watermark used for this project simply says, “© Charles Dickens Museum.” Below is an example of how such a watermark might be placed on the images.

**Figure 4 - Example Watermarked Image**

The other method used in this project to protect the CDM's copyright was to reduce the resolution of the image for the site. When talking about resolution, it is handy to think of it as the amount of information we store about a picture that tells a screen how to display it, or a printer how to print it. The less information we store, the worse the image appears on screen or in print. Really low resolution images can even appear choppy or malformed, which makes an image less desirable to print.

Reducing an image's resolution may decrease its ability to display correctly, so the designer's job is to pick an image resolution which will allow the picture to be displayed correctly, but yet make the image undesirable to be printed for a profit. For instance, a student using the image in a report (which is allowed by the museum) would not mind the slightly decreased image resolution from the website. But, a company producing a textbook would not want to use the images from the website because the quality for them is sub standard to print. The scans archived on CD at the museum are adequate to be printed, so a user of the site who wishes to obtain a non-watermarked, high resolution image could do so by paying the museum for the right to produce it. Combining decreased resolution with image watermarking adequately protects the images for the project from being downloaded and used for profit.

## Conclusion

The project has been completed and the finished website is now up and running temporarily on WPI's servers as the Museum renovates its own website. (The *Pen & Pencil* website will eventually be incorporated into this new website.) Based on the needs of the Museum, the project does what it was designed to do: bring first-person resources about Dickens online and increase online visibility for the Museum.

The Museum is enjoying a bit of publicity from this project. This project has become known to teachers in Worcester, Massachusetts and was featured in the city's local newspaper. The trustees and patrons of the CDM in London have also taken interest because this website will further the Museum's aims, both economical and scholarly. The curators now have this website to show teachers in London, who may be interested in providing interesting website to their pupils for research.

However, there needs to be a follow up on this project to determine just how effective it has been in bringing Dickens information to its target audiences of researchers, students and the general public. In another eighteen months, when the site has been uploaded to the Museum's own servers and possibly transferred to the touch screen panel on display in the Museum, there should be a survey of the Museum's visitors to determine the usefulness of the site. Because the Museum also regularly conducts surveys of its physical exhibitions, it will be easy to supplement their existing surveys with one about the effectiveness of this project.

From this survey, it will be interesting to learn not only how useful people found the site but how they now view the Museum moving some of its collection online. If the



CDM is to provide more and more resources online, such a survey would give an indication of the public relations impact this project has for the Museum.

There should also be the same survey posted to the website that allows any users of the site to submit their thoughts and observances of the site. These surveys would give us an indication of how many people the site reaches, and how successful the information is.

### **Recommendations for Further Work**

The Charles Dickens Museum sees this project as only a beginning to the work it will contribute online. This project was a test in providing original, academically useful work online for students, researchers and the general public alike. While this project does bring that material online, and has succeeded in making Dickens material more available to the population with access to the Internet, it again is only a beginning.

Future website designers can take up the task of reproducing more works from the Museum's collection online. Kitton's work alone amounts to many volumes in the Museum's collection and there is much to be learned from this Dickens enthusiast. Turning this singular website into a collection of Kitton's work would be a major task in itself.

There is the opportunity to use the information presented on the website in a new way, different from the main aim of this project. Future work with this website could be done in providing downloadable teacher resource packs for use in classroom instruction. In fact, this project has already led to an independent research project to develop resource packs for teachers in England and in the United States. There is great potential here to

get students interested in one of England's great literary masters by bringing classroom activities about him online.

Put into a bigger picture for the Charles Dickens Museum, this project was an exercise in digitizing the collection they have in the museum. As Assistant Curator Florian Schweizer related, the Charles Dickens Museum wants to move into the age of digitization, allowing researchers the chance to electronically browse and use the Museum's vast resources (personal communication, November 15, 2003). There will be a project done by another team, four months after the completion of this project that will explore the resources needed of the Museum to digitize the entire collection. This website project will demonstrate the museum's commitment to digitization for any potential contributors and donors to the museum's digitization efforts.

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Scribner's Sons.

**Appendix: Website Printouts**

The following pages are printed from the website made for this project. Only the first printed page from each webpage has been printed, excluding the home page and about page. Except for the home page, one can tell what the page is by looking at the bolded words that sit next to a colored circle on the top of each page. This is an example for the “About” webpage:

**Figure 5 - Sample Webpage Identifier**

As of this writing, you can access the website here: <http://users.wpi.edu/~tonyw/dickens/>

If some links on the printouts are different colors from the others, it is because they have been clicked. For instance, on the home page, the “Family” exhibition link is colored blue because it has been previously clicked.

# Charles Dickens by Pen and Pencil

[museum](#) [copyrights](#) [about](#)

Charles Dickens Museum



FACSIMILE OF AN UNPUBLISHED LETTER OF CHARLES DICKENS, MAY 8TH, 1837.  
> [volume 1, chapter 4, page 48](#)

CHARLES DICKENS'S LEGACY TO ENGLAND. *Drawn by F. BARNARD for "Fun," June 25, 1870.*  
> [volume 3, additional illustrations](#)



**Depictions of Dickens**

Portraits, engravings, and etchings of this famous author.



**Family**

Images of Dickens's family and pets.



**Dickens as Actor**

Recollections on Dickens's love for the stage.

## Charles Dickens by Pen and Pencil

### Introduction

*Charles Dickens by Pen and Pencil* is a three-volume set of recollections on Dickens's life, compiled by Frederic G. Kitton in 1892. On this website, you will find many of these recollections from Kitton's work, complete with scans of the original etchings, engravings, and illustrations. The volumes have been broken into online exhibitions you can access using the pictures above and to the right.

In addition to these online exhibitions, you can do the



**Youth**

Charles as an adventurous, yet studious youth.



**Homes**

Images on many of Dickens's homes.

following:

- > **Read the entire text** of *Pen and Pencil*.
- > Learn more about **Frederic G. Kitton**, the author of *Pen and Pencil*.
- > Read about **copyrights** on this website.
- > Learn more **about the project** that made this site possible.



- > Learn more **about the books** that made this site possible.



### Handwriting

Copies of notes, signatures and letters written in Dickens's hand.



### Idiosyncrasies

Dickens's peculiar habits and methods of writing.

### 🕒 Not Sure Where to Start?

Here are some selections from the Online Exhibitions that might get you interested:

- > A portrait of Dickens's wife was mistaken for Dickens in costume as a woman in the **Family Exhibition**.
- > Dickens had a set time when he would write, even if he couldn't think of anything to write about in the **Idiosyncrasies Exhibition**.
- > No one seems to be able to identify Dickens's correct eye color in the **Depictions Exhibition**.
- > Dickens's full name, Charles John Huffham Dickens, was considered by him to be unnecessary in the **Handwriting Exhibition**.
- > Young Charles once ordered an ale from an "astonished" landlord and his wife in the **Youth Exhibition**.

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48 Doughty Street  
London, WC 1N 2LF



[info@dickensmuseum.com](mailto:info@dickensmuseum.com)

020 7405 2127



## about

*Charles Dickens by Pen and Pencil* Full Text from Physical Volumes

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### The Project

The Charles Dickens Museum wants to contribute to the growing amount of material on the Internet about one of English language's greatest writers. The Museum has a large amount of Dickens material, so it was determined that some of these primary sources be put on the Internet. At the centre of this project is a three-volume set of work by **Frederic G. Kitton**, entitled *Charles Dickens by Pen and Pencil*. This collection provides its readers with many reminiscences from Dickens's life and times. It was natural to choose this collection as the starting point for a project in giving the world more information about Charles Dickens.

The Museum invited a student intern from Worcester Polytechnic Institute (**WPI**) in Worcester, Massachusetts, USA to work on this project. Tony Wieczorek, the intern, was in charge of content, design and functionality of the site under the direction of Florian Schweizer, Assistant Curator. Tony prepared for the project by studying background research for seven weeks on the life of Charles Dickens, and devised ways to keep track of the information from the *Pen and Pencil* volumes. Tony then spent another seven weeks in London at the Museum preparing the site you are now reading.

The original focus of the project was to provide researchers with a virtual copy of the *Pen and Pencil* volumes, for use in research at a distance. The project has now moved away from this idea. On this website, you can find the full text of the volumes, but the main focus has switched to a website that guides the reader through several exhibitions chosen from the book. As a first project to put information about Dickens on the Internet, it was determined that virtual exhibitions, accompanied by the full text of *Pen and Pencil*, would best serve the project. These exhibitions were: the youth of Dickens, his career as an actor, the homes he has lived in, his family, his handwriting, his idiosyncrasies, and portraits of him. These exhibitions were chosen because of the uniqueness of information they provide. For instance, in the **Youth Exhibition**, we learn

from Dickens's nurse that Dickens held his books "in his left hand, holding his wrist with his right hand, and constantly moving it up and down, and at the same time, sucking his tongue" (**Volume 1, Chapter 1, Page 4**). A glance at the "Not sure where to start" section on the **homepage** will give the reader an idea of the sort of unique information available on this website.

The idea for the exhibitions was to show several images of interest from the text, with blurbs of information accompanying them. These blurbs would then link to the entire text of the volumes so that the reader might read on if desired.

### **The Museum**

The Charles Dickens Museum is a creative place, encouraging workers and interns to bring the life of Charles Dickens to its visitors from around the globe. Museum employees work hard to make sure they offer consistently well-formed exhibits that accurately represent the life of Charles Dickens. The Museum was set up in 1925, under the direction of the Dickens Fellowship.

### **The People**

#### **Tony Wieczorek**

The Student Intern

Tony is a student of **Technical Communications** at Worcester Polytechnic Institute (**WPI**). He was in London for seven weeks completing this Interactive Qualifying Project for his undergraduate studies. This **Interactive Qualifying Project** aims to look at ways science and technology intersect with society. The website you are now exploring is the result of nearly 14 weeks of Tony's work.

Tony is 19 years old, and his hometown is Baltimore, Maryland, USA. Tony is an Apple computer user.



*Tony (left), standing next to Cedric Dickens, great-great-grandson of Charles Dickens. They are holding the first volume to Pen and Pencil.*

WPI has a history with the Charles Dickens Museum. Several project teams have contributed to categorisation projects at the Museum, creating databases of the Museum's vast catalogue of photographs and drawings on all things Dickensian. There will be more projects completed in cooperation between WPI and the Museum.

#### **Florian Schweizer**

The Project Advisor & Assistant Curator



Florain has been the Assistant Curator for the Museum since 2002. He is currently working on his Ph.D. at Birbeck College of the University of London. He is originally from Bonn, Germany.

### **The Supporters**

Andrew Xavier, Curator  
Trustees of the Museum  
Professor Lee Fontanella  
Staff of the Charles Dickens Museum

### **Copyrights**

When Charles Dickens visited the United States of America in 1842, he was there in part to advocate for copyright laws in the USA. At the time, the States did not have any copyright laws, and many of Dickens's beloved works were sold without any profit to the author. Dickens was a supporter of copyright laws because he saw the harm they were causing intellectual property owners.

Similarly, the Charles Dickens Museum, like any museum, seeks to ensure that the content and works it creates are treated with respect in copyright laws. Selling reproductions of photographs and drawings the Museum owns generates much needed money used for upkeep of all things Dickensian. The Museum relies on these sales to keep bringing Dickens's life, works, and messages to the public. Therefore, the Museum wanted to implement a non-intrusive yet working copyright scheme for the images in this project. The copyright on the original volumes has expired. In the UK, copyright lasts for 70 years after the death of the author of the works. The copyright for *Charles Dickens by Pen and Pencil* expired in 1974, at which point the work entered the public domain.

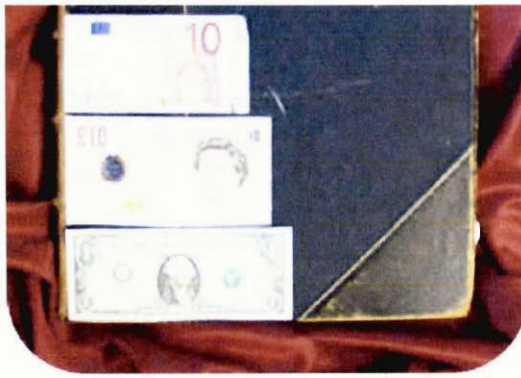
Since the Museum has spent the time and the resources to scan in these images, it reserves the right to the scans.

### **Scanning**

The three volumes of *Charles Dickens by Pen and Pencil* are huge by the standards of today's books. You can see the relative size of the book below compared with three common types of money (€10, £10, and \$1). In this case, in order to get high quality, consistently-obtained images from the book, scanning was a better option than taking digital photographs. With a scanner, we could ensure that the light source for the image stayed consistent (the scanner always has a consistent light source within). The Museum has a high-quality scanner, a Cannon CannoScan, that it has used in numerous other projects. This was the scanner used for this project.



The problem with scanning is that the volumes's bindings are a bit over 113 years old and while they are still flexible, they are fragile and require care whenever the volumes are opened. The volumes, when read by a researcher, would normally be placed on special reading pillows that support the binding and reduce the chance of cracking. So,



*You can get an impression of the size of Pen and Pencil from the money placed here.*

**> [Learn more about Pen and Pencil here.](#)**

the natural way to scan in the pictures would be to lay the volume, open to the page we wish to scan, on one of these pillows, turn the scanner upside-down on the page and scan. However, a quick jamming and scrapping noise coming from the upside-down scanner will quickly tell the user that the scanner was not meant to be turned in such a way; the scanner would only operate flat with the glass plate facing up.

It was eventually determined that the only way to scan in the pages with the equipment at hand was to turn the book over and scan each page with the scanner in its natural position. While this did deteriorate the bindings somewhat, having these digital scans means that the original volumes would have to be handled more rarely. Projects like this can now use those scans to do research with *Pen and Pencil*. This does not decrease the value of the original volumes; indeed, they are quite valuable. However, this does make it easier to preserve the originals while allowing more people to do research from them.

## **Design**

This project makes a transition between a book and the Internet. These two media, one physical and one virtual, offer different display options and therefore require deliberate design decisions by the website creator. The project, therefore, does not rely on the limitations of the physical book medium to reproduce the information on this website. The pages of *Pen and Pencil* therefore are not depicted exactly as they appear in book form, from the first page to the last. Instead, the information from the physical volumes is given in seven Virtual Exhibitions with excerpts from the book.

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### *Charles Dickens by Pen and Pencil*



Nearly all of the information in the online exhibitions and the full text come from Frederic G. Kitton's work *Charles Dickens by Pen and Pencil*. This work was published in 1890, under the full title of *Charles Dickens by Pen and Pencil: Including Anecdotes and Reminiscences Collected from His Friends and Contemporaries*. It was published in London by Bradbury, Agnew, & Co., Printers, Whitefriars.

> [Learn more about the project of putting this work online](#)

There are three volumes to *Pen and Pencil*. The first, pictured on the bottom, is the largest and contains nearly all of the first 10 chapters. The second volume, in the middle of the stack to the right, contains the rest of chapter 10 and, chapters 11, 12, and 13, and a Supplement to *Pen and Pencil*. The Supplement gives readers even more recollections and illustrations. The third volume, resting on top of the other two, contains additional illustrations and has no text or page



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Copyrights guarantee that owners of intellectual works get credit for and paid for their works. In England, where the scanning and webpage work was done for *Charles Dickens by Pen and Pencil*, copyrights last for seventy years after the death of the last surviving primary contributor. *Pen and Pencil* entered into the public domain in 1974, seventy years after the death of the great Dickens biographer, Frederic George Kitton.

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Examples where one may use these images:

- In a school report
- For an academic presentation, without profit

Examples where one may **not** use these images:

- In a textbook
- In a for-profit presentation

These are only examples of use, and this list is not meant to be exhaustive.

In all cases, one must cite this website as the originator of these images and information.

Any questions about copyright can be directed to the Museum - [info@dickensmuseum.com](mailto:info@dickensmuseum.com)

## **Website Exhibitions**

The following pages are printouts of the first pages from each of the seven exhibitions.

They are given here in the order in which they appear on the navigation bar.



## youth

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William Thomas S. of James and Mary Read.  
Martha D. of Richard and Martha Marley.  
2 Sarah Ann T. of George and Ann Cooper.  
Edward S. of Thomas and Mary Champ.  
Mary Ann D. of John and Elizabeth Brewer.  
Edward S. of Edward Robert Fitzgerald and Mary Isabella <sup>his 6<sup>th</sup> Oct</sup>  
James Henry S. of Henry and Sarah Stide, born Feb<sup>y</sup> 14. 1795.  
4 Robert William S. of James Peter Rodd and Mary his Wife.  
Charles John Huffham S. of John and Elizabeth Dickens.  
Sophia D. of Sophia Shotton.  
John S. of James and Susanna Hummors } *Juvini.*  
Susanna D. of James and Susanna Hummors }  
Jane D. of William and Elizabeth Maybee

ENTRY OF THE "BAPTISM" OF CHARLES DICKENS, MARCH 4<sup>th</sup>, 1812.

(Facsimile of a page in the Portsea Parish Register.)

The book in which the interesting entry occurs is preserved at St. Mary's Church, Portsea, and through the kindness of Dr. Jacobs, the Vicar, the accompanying facsimile has been obtained. It is in excellent preservation. The leaves are of thick paper, resembling cartridge, and the writing is in black ink, the entry of Dickens's name being of a slightly fainter shade than the others, as if a new bottle had been opened to record a conspicuous tribute to the future genius, then scarcely a month old!

### Entry of the "Baptism" of Charles Dickens, March 4th, 1812

[volume 3, additional illustrations](#)

Facsimile of a page in the Portsea Parish Register Charles Dickens is listed as the fifth entry from the bottom. It reads: "Charles John Huffham D. of John and Elizabeth Dickens."

*The caption reads:*

"The book in which this interesting entry occurs is preserved at St. Mary's Church, Portsea, and through the kindness of Dr. Jacobs, the Vicar, the accompanying *facsimile* as been obtained. It is in excellent preservation. The leaves are of thick paper, resembling cartridge, and the writing is in black ink, the entry of Dickens's name being of a slightly fainter shade than the others, as if a new bottle had been opened to record it--auspicious tribute to the future genius, then scarcely a month old!"

"Though a good and eager reader in these days (about 1819) he had certainly not been to school,



## homes

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### No. 16 (Now 141), Bayham Street, Camden Town

[volume 1, chapter 1, page 7](#)

From a drawing by F. Barnard

The house in which the Dickens Family resided in 1823.

"Charles was just over nine years old when his father finally left Chatham for London...His parents took up their abode in one of the then poorest parts of the London suburbs, Bayham Street, Camden Town..."

>[volume 1, chapter 1, page 6-7](#)

"In this small domicile, matters went so badly that the time arrived for his mother to...set up a school for young children..."

>[volume 1, chapter 1, page 7](#)



"The family prospects grew **gloomier than ever**, and ultimately the father was arrested and conveyed to the Marshalsea, the debtor's prison"

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### Charles Dickens--1835

**volume 1, chapter 2, page 14a**

Engraved by Edwin Roffe.

From a miniature on Ivory by Miss Rose Emma Drummond.



### Charles Dickens.

**volume 1, chapter 2, page 22**

From the Etching by Hablôt K. Browne ("Phiz"), 1837.







## actor

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### Interest in Acting from Youth

"Little Charles Dickens lives in his nurse's memory as 'a lively boy of a good, genial, open disposition, and not quarrelsome as most children are at times.'"

These reminiscences of her youthful charge are especially interesting as indicating his early preference for recitation and acting, a taste which he always retained. It was probably at this period that his partiality for the **Drama received its first impetus**, for he was occasionally taken to the Theatre Royal, Rochester, where he once went to see Grimaldi, the famous clown, "in whose honour," he says, "I am informed, I clapped my hands with great precocity."

> [volume 1, chapter 1, page 5](#)

"...soon after his admission to Wellington House Academy he took prominent parts in theatrical performances..."

> [volume 1, chapter 8, page 102](#)

"There can be little doubt that Dickens's partiality for the stage had its origin in these juvenile efforts, and that its growth was much encouraged during the period of his clerkship at the offices of Ellis and Blackmore..."

> [volume 1, chapter 8, page 102](#)



### Charles Dickens as Captain Bobadil

[volume 1, chapter 8, page 101](#)

From a painting by C. R. Leslie



## idiosyncrasies

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### Grotesque Figure, Chalk Church, Kent

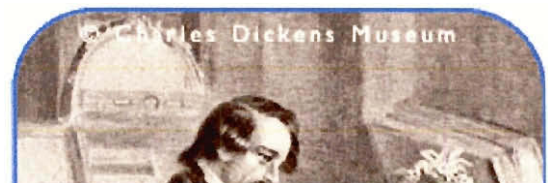
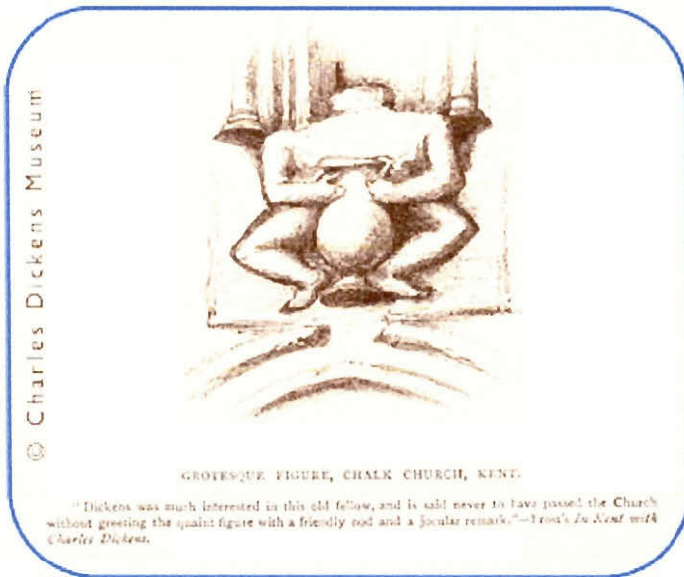
**volume 1, chapter 2, page 25**

Drawn by Fred. G. Kitton, Engraved by D. Todd

> *This text accompanies the engraving*

"Dickens was much interested in this old fellow, and is said never to have passed the Church without greeting the quaint figure with a friendly nod and a jocular remark."--Frost's *In Kent with Charles Dickens*

> **volume 1, chapter 2, page 25**





## family

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### Mrs. Charles Dickens--1846

[volume 1, chapter 4, page 54a](#)

Engraved by Edwin Roffe.

From the Painting by Daniel Maclise, R.A.

> *This account appears as a description to this illustration*

"A fine portrait of Mrs. Charles Dickens, painted by Maclise, was exhibited in Trafalgar Square. I happened to be close to two ladies who were eagerly scanning the picture, which by a misprint in the catalogue [No. 357, 1848,] was called 'Mr. Charles Dickens.'"

" 'Why,' said one of the visitors, 'it is a portrait of a lady; it can't be *Mr.* Charles Dickens!'

" 'Oh yes, it is,' replied her friend. 'You know he is a great actor, as well as writer; and the picture represents him in some female character. I wonder what the play was.' "--W. P. Frith's *Autobiography*.

> [volume 1, chapter 4, page 54a](#)

"On March 31st, 1836, appeared the first number of, the immortal "Pickwick Papers," and, two days later, the author and Miss Catherine Hogarth were made man and wife..."

> [volume 1, chapter 2, page 18](#)

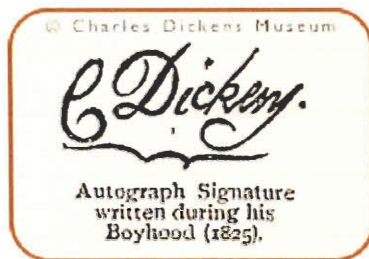
## **handwriting**

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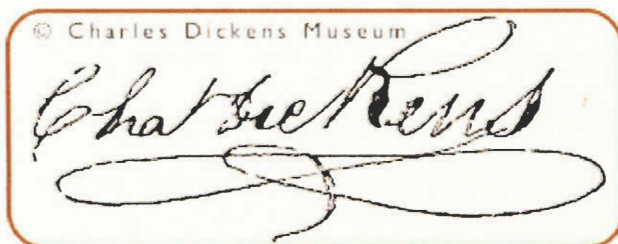
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### **Autograph Signature written during his Boyhood (1825).**

**volume 1, chapter 1, page 3**

"It is not generally known that the name of Charles was entered in the baptismal register of St. Mary's (the parish church of Portsea) as Charles John Huffham Dickens, but the second and third Christian names were soon omitted, and never again resumed, being considered by him entirely superfluous..."

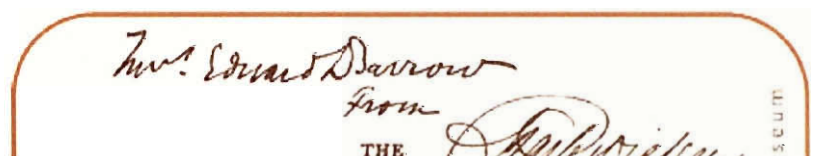


### **One of Earliest Known Dickens Signatures**

**volume 1, chapter 9, page 129**

"The fly-leaf bears the autograph signature which is of special interest because it is one of the earliest known."

> **volume 1, chapter 9, page 129**



## **Website Text from Physical Volumes**

The following pages are printouts of the first pages from each of the thirteen numbered chapters and the Supplement. These printouts are preceded by a one page printout of the text's introductory page.

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Below you will find links to the full text of *Charles Dickens by Pen and Pencil*.

*Pen and Pencil* is split into three volumes. The first two contain chapters 1 through 13 and a Supplement. The Supplement contains extra recollections and images that there were not originally included with the volume. The third volume contains no text and has no page numbers; it is simply a collection of additional illustrations. Kitton gives instructions in the first volume that the first two volumes can be bound together, if a publisher wishes.

### Chapter 1

Birth of Charles Dickens—Recollections of Childhood—Impetuosity and Sensitiveness—Little Charles Dickens and his Nurse—Early Recitations—"A Very Queer Small Boy"—At School—Dickens and David Copperfield—Family Disasters—At the Blacking Warehouse—Marshalsea Experiences—Schooldays Recommence—Brighter Prospects—Recollections of Dickens as a Schoolboy—Early Partiality for the Stage—Frivolity at Church—Leaves School—Dickens as a Laywer's Clerk—Studies Shorthand—Reporting at Doctors' Commons—Falls in Love—Enters the "Gallery"—The Earliest Portrait of Dickens

### Chapter 2

Charles Dickens and John Payne Collier—Dickens as a Comic Songster—Dickens as he appeared in 1833-4—First Attempts to Write for Publication—Sketches by Boz—Miss Catherine Hogarth—Interesting "Engagement Gift"—Cruikshank's Portraits of Dickens—Pickwick—Marriage—Firster and Dickens—Personal Description—Sittings for a Portrait Bust—Dickens's Exuberant Fun—Portrait by Samuel Laurence—Portrait by "Phiz"—George Henry Lewes and Dickens—Serjeant Ballantine's early Impressions of Dickens

### Chapter 3

Dickens as an Equestrian—*Oliver Twist* and *Nicholas Nickleby*—Portrait by Maclise—Opinions of Thackeray, Sala, and George Eliot respecting it—Bust by Angus Fletcher—Carlyle and Dickens—Description by an American—Portrait by Count D'Orsay

### Chapter 4



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### CHAPTER 1

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### VOLUME 1...PAGE 3

#### Illustration

[Charles Dickens as David Copperfield](#)

From the Etching by "Phiz," entitled "May Magnificent Order at the Public-house."

*Birth of Charles Dickens—Recollections of Childhood—Impetuosity and Sensitiveness—Little Charles Dickens and his Nurse—Early Recitations—"A Very Queer Small Boy"—At School—Dickens and David Copperfield—Family Disasters—At the Blacking Warehouse—Marshalsea Experiences—Schooldays Recommen—Brighter Prospects—Recollections of Dickens as a Schoolboy—Early Partiality for the Stage—Frivolity at Church—Leaves School—Dickens as a Lawyer's Clerk—Studies Shorthand—Reporting at Doctors' Commons—Falls in Love—Enters the "Gallery"—The Earliest Portrait of Dickens*

CHARLES DICKENS was born at Landport, near Portsea, on the seventh of February, 1812. Like his prototype in fiction, David Copperfield, he first saw the light on a Friday, but whether (as in David's case) the hour was midnight, and he began to cry as the clock began to strike, we have no conclusive evidence. It cannot, however, be said that the superstitious belief entertained by David Copperfield's nurse (that, in consequence of the day and hour of his birth, he was destined to be unlucky) derived any support from the life and career of Charles Dickens.

His father, John Dickens, was at that time a clerk in the Navy Pay Office at Portsmouth Dockyard. He had married a Miss Elizabeth Barrow, by whom he had eight children, the eldest, Fanny, being born in 1810, and Charles, the second child, nearly two years later. It is not generally known that the name of Charles was entered in the baptismal register of St. Mary's (the parish church of Portsea) as Charles John Huffham Dickens, but the second and third Christian names were soon omitted, and never again resumed, being considered by him entirely superfluous, as evidenced by the signatures of his

#### Illustration



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**VOLUME 1...PAGE 13**

### Illustration

Dickens and Pickwick.

Designed by T. Sibson. (Sibson's Racy Sketches of Expeditions from the Pickwick Club-1838.)

*Charles Dickens and John Payne Collier—Dickens as a Comic Songster—Dickens as he appeared in 1833-4—First Attempts to Write for Publication—Sketches by Boz—Miss Catherine Hogarth—Interesting "Engagement Gift"—Cruikshank's Portraits of Dickens—Pickwick—Marriage—Forster and Dickens—Personal Description—Sittings for a Portrait Bust—Dickens's Exuberant Fun—Portrait by Samuel Laurence—Portrait by "Phiz"—George Henry Lewes and Dickens—Serjeant Ballantine's early Impressions of Dickens*

AFTER Dickens had, for a short time, fulfilled the duties of a reporter for the "True Sun," he was engaged during two sessions for the "Mirror of Parliament," a journal originated and conducted by one of his uncles, Mr. John Barrow. In order to improve his position measures were taken to procure for him a similar engagement on the staff of the "Morning Chronicle," and Mr. Barrow, in a generous endeavour to promote the welfare of his young relation, sought to obtain the influence of the well-known litterateur of his day, Mr. John Payne Collier, who had already befriended Douglas Jerrold and Thackeray when they were sadly in want of literary employment. Mr. Collier, having obtained (by cross-examining Mr. Barrow) some particulars concerning the early career of young Dickens, decided that he ought to see more of him and his mental acquirements before recommending him as a competent reporter, and accordingly agreed to meet him at dinner, Mr. Barrow having already intimated that

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his nephew was cheerful company, and a good singer of a comic song. The meeting took place, and Mr. Collier recorded in his Diary, under date -"July 27, 1833" --the following note:---





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**VOLUME 1...PAGE 26**

### Illustration

Charles Dickens.

From a tinted pencil drawing by George Cruikshank, circa 1837

*Dickens as an Equestrian—Oliver Twist and Nicholas Nickleby—Portrait by Maclise—Opinions of Thackeray, Sala, and George Eliot respecting it—Bust by Angus Fletcher—Carlyle and Dickens—Description by an American—Portrait by Count D'Orsay*

CHARLES DICKENS, when a young man, was very fond of riding, as he had in his later days a decided penchant for walking. In the intervals of his hardest work he habitually indulged in excursions on horseback, and "a fifteen-mile ride out, ditto in, and a lunch on the 'road' with a wind-up of a six o'clock dinner in Doughty Street," was a frequent form of invitation sent to his friend John Forster, who could not resist the good-fellowship. Twickenham, Greenwich, Windsor, and famous "Jack Straw's Castle" on Hampstead Heath were the usual places of resort on such occasions.

Dickens was at this time busy with the pathetic story of "Oliver Twist," which was delighting innumerable readers of "Bentley's Miscellany," where it first appeared in serial form. "Nicholas Nickleby," begun before the completion of "Oliver," and finished in March, 1839, was also issued in monthly instalments, but in the familiar number form, within green covers, now so much prized by collectors.

During the progress of "Nickleby" the author's portrait was painted by

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Illustration

Charles Dickens—1839.



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**CHAPTER 4**

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**VOLUME 1...PAGE 38**

### Illustration

48 Doughty Street, Mecklenburgh Square  
Where *Oliver Twist* and *Nicholas Nickleby* were written.

*Visit to America—First Impressions—James T. Fields' Recollections of Dickens in 1842—Remarkable Hilarity—The "Interviewers" at work—Sittings given for Portraits—Dickens painted by his Secretary—A young American Lay's description of Dickens—Maclise's drawings of Dickens, his Wife, and her Sister—At Broadstairs—A Bust by Patric Park—Portrait on Ivory by Miss Margaret Gillies—In Italy—Dickens and his Moustaches—A Memorable Reading in London—Sketch by Maclise—T.A. Trollope's Recollections—In Switzerland*

DICKENS had long felt an attraction towards the West, and early in 1842 (an eventful year in his life) he was able to gratify this inclination by visiting Transatlantic shores. "Pickwick Papers," "Oliver Twist," "Nicholas Nickleby," and "Humphry's Clock," had made him famous in both continents, and America not only shared the general admiration, but many of her impressionable people felt towards him a sentiment akin to personal affection. Assured therefore of a hearty welcome, Dickens and his wife, with her maid Anne, left Liverpool on the 4th of January, in the steamship *Britannia* (Captain Hewett), bound for Boston, having previously entrusted their children to the care of his old and esteemed friends the Macreadys.\*

\* Charles Dickens and his wife took from England a large pencil-drawing of their four children (Charles, Walter, Mary, and Kate), made by their friend Maclise. The drawing was framed, and, on every [what follows is from page 39] opportunity, was placed on the mantel-piece or table—the parents seeming to derive great comfort from the pictured presence of their little ones. The drawing was also an object of great interest to the many Americans who called. It is now in the possession of Mrs. Perugini.



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**VOLUME 1...PAGE 55**

### Illustration

Charles Dickens.

From a Daguerreotype by J. Mayall, 1849, taken while writing *David Copperfield*.

*Earliest Photographs of Dickens—George's Eliot's Criticism—John Leech and Dickens—A Memorable Picnic-party—Leech's Portrait of Dickens in Punch—Mr. George Augustus Sala and Dickens—Unfinished Portrait by Sir W. Boxall—Sir Frederick Pollock's Recollections—Personal Description by George Eliot—Dickens Interviewed by an American Lady—Mrs. H. B. Stowe's Impressions—Portrait by E. M. Ward, R.A.—Dickens's Shortest Letter—Mr. Edmund Yate's First Interview with Dickens—At Paris—Portraits by the brothers Ary and Henri Scheffer—Archibald Henning's Portrait-group*

"SUN Pictures" came in with "Nicholas Nickleby," consequently just half a century has elapsed since the discovery of the ingenious process of taking portraits known as the "daguerreotype." Daguerre's method being greatly advanced in 1847 by Niepce's substitution of glass for silver, from this time, practically, commenced the marvellous career of photography, even greater perhaps in its possibilities, than in the wonders it has already accomplished.

Prior to the advent of photography, the miniature-painter had enjoyed a flourishing monopoly of portraiture, but the old and costly art could not hold out long against the cheapness and multiplying power of its young and vigorous rival. Its days were numbered! Struggling on fitfully for a time, it gradually faded away in a few feeble gleams, and is now practically obsolete. May the laudable efforts lately made to revive it be crowned with success!

The first practitioner of daguerreotype portraiture in England was Mr. John Mayall, sen., who left America in 1845, and established himself in Regent Street, London. He soon numbered among his clientele many celebrities of the day, including Charles Dickens, who paid his first visit shortly after



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**VOLUME 1...PAGE 71**

### Illustration

[The Porch at Gad's Hill Place.](#)

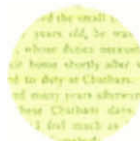
*Facial Changes—Purchase of Gad's Hill Place—Hans Andersen's Description of Dickens—Principal Tulloch—Portrait by M. Baugniet—Portrait by W. P. Frith, R.A.—Criticism by Dickens and Landseer—Dickens and the Photographers—Dickens at Home—Portrait by Rudolf Lehmann—Lithograph by R. J. Lane—Photographs by Watkins and Mason—Failing Health—The Staplehurst Accident—Notes from the Diary of an American Journalist—Preparations for a Second American Trip—Farewell Banquet*

WE must now bid farewell to the youthful countenance upon which we have looked so long and pleasantly, and prepare for lines that seem to have come suddenly, and that will deepen with the lengthening years. A moustache and beard, too, will conspire to conceal the face which never knew other concealment. The mouth and chin, so much admired, are destined to be covered, but not without a struggle, for a great chorus of friendly voices protests against these innovations, and the first crop upon the chin (as seen in Ward's picture) yields to the outcry, and is removed only to be again revived,

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and, from the Scheffer time onward, allowed to flourish undisturbed. "I know of nothing of public interest," writes Dickens to Macready, "that is new in France, except that I am changing my moustache into a beard." Again, to the Hon. Mrs. Watson: "You will object to me dreadfully, I know, with a beard (though not a great one); but if you come and see the play ["The Lighthouse"] you will find it necessary there, and will perhaps be more tolerant of the fearful object afterwards."

By a fortuitous chain of events Dickens was enabled, in 1856, to enter into negotiations for the purchase of Gad's Hill Place (the house which had been the dream of his childhood), but over three years elapsed before he became its regular occupant. Alterations had to be made, but in the interval the summer



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**CHAPTER 7**

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**VOLUME 1...PAGE 85**

### Illustration

Charles Dickens.

From a Photograph by Watkins, circa 1860.

*Arrival in Boston—Dr. Shelton Mackenzie and Dickens—Another American "Pen Portrait"—Miss Kate Field's Recollections—Refusal to sit for Portraits—Photographs by Mr. Ben Gurney—Lithograph by Mr. Sol Eytinge—Return to England—Mr. J. Ashby-Sterry's Recollections—Dickens in his Châlet—Final Readings—Last Portrait drawn from Life—Declines to sit for a Graphic Portrait—Busts by Mr. J. Adams-Acton and Signor Giovanni Fontana—Last Reading—Mr. G. A. Sala's Recollections—Strange Supineness of Mind and laboured slowness with the Pen—The Fatal Stroke—The End. \* \* \*—Sketch by Mr. (now Sir John) Millais and a Death-mask by Mr. Wollner—The Last Authentic Portrait*

With even greater fervour than five-and-twenty years before, America now welcomed the gifted writer whose genius had raised him to the foremost place in English fiction. Rarely has such homage been paid to Literature, or been so well deserved, for surely since the days of "Pickwick" and "Oliver Twist," Dickens had reigned supreme over the hearts and minds of English-speaking people. But the great novelist, now at the climax of his career, did not go to America for public ovation, or even with the motives of his first visit, but simply as a Reader of his own works, and in this capacity his first appearance before an American audience was in Boston, on the second of December, 1867. His reception was magnificent. "The first thought of those who had seen him in 1842," says Dr. Shelton Mackenzie, "and remembered him as a dashing, slender, handsome young man, with a smooth face and an abundance of long,

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dark, chestnut hair, could scarcely realize that the Reader of 1867, with grizzly moustache and beard, and evidently beginning to resemble the 'bald first Caesar,' was he who, in their and his youth, was oftenest called 'Boz.' The purplea juvenus was of the past, for O'er that fair broad brow were wrought  
The intersected lines of thought.



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**VOLUME 1...PAGE 101**

### Illustration

Charles Dickens as Captain Bobadil.

#### DICKENS AS ACTOR AND READER.

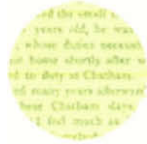
*Earliest Attempts at Play Writing—School Theatricals—Travesty of Othello—Desires to become an Actor—The Strange Gentleman and The Village Coquettes—Is She His Wife? Or, Something Singular and The Lamplighter—First Laruels as an Actor—Every Man in His Humour—Dickens as Bobadil, sketched by Maclise, Thackeray, Leech, and Kenny Meadows—Painted by C. R. Leslie, R.A.—As Stage manager—Mrs. Cowden-Clarke's Recollections—As Justice Shallow—"Splendid Strolling"—Portrait of Dickens as Sir Charles Colstream, by Augustus Egg, R.A.—The Guild of Literature and Art—Performance before the Queen and Prince—As Richard Wardour and Aaron Gurnock—Private Theatricals at Tavistock House—Mrs. Lankester's Recollections—Carlyle on Dickens as an Actor---Dickens's "Day-dream"—As a Reader—Opinions of Dr. Tulloch and Sir Fredk. Pollock—Farewell Reading*

DICKENS'S life-long predilection for the Stage (one of his strongest personal characteristics) was not merely a taste for theatrical matters, but a real talent so expressing itself, that it is no exaggeration to say, had he adopted the Stage as a pro-fession, he would have won thereby a reputation almost equal to that achieved in the more distinguished path of Literature.

The future novelist when a mere child became famous among his juvenile friends as the writer of a tragedy called "Misnar, the Sultan of India," founded, no doubt, on one of the "Tales of the Genii," a book which formed part of the small but precious library in the boy's room at Chatham. Alluding to this himself many years afterwards Dickens said, "My first attempts at authorship were certain tragedies achieved at the mature age of eight or ten, and represented with great applause to overflowing nurseries." "My brother," says Dr.

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Danson, a fellow pupil of Dickens, "assisted by him, got up 'The Miller and his Men,' in a very gorgeous



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Illustration  
[The birthplace of Dickens.](#)

*Birthplace of Dickens—School Days—Early Literary Efforts—No Aptitude for Music—In a Solicitor's Office—MR. EDWARD BLACKMORE'S RECOLLECTIONS—Style of Dress—A Puglistic Encounter—Delight in Mischief—Theatrical Tastes—MR. GEORGE LEAR'S RECOLLECTIONS—Dickens an Excellent Mimic—An Interesting MS.—Dickens and his Father—MR. CHARLES MACKAY'S RECOLLECTIONS—Reporting days—Colleagues in the "Gallery"—personal Appearance in 1836—"Dandyism"—"Boz" reserved for Great Occasions—"He will aye be ready for them"*

THE small house at Landport, Portsea, where Charles Dickens was born is one of a row (No. 387) called Mile End Terrace, in Commercial Road. It then belonged to Mr. William Pearce, whose son still possesses the rent-book showing that John Dickens, the novelist's father, was a tenant from Mid. summer 1808, to Midsummer 1812. This has also been corroborated by the late Ms. Purkis (monthly nurse), who pointed out the room in which the great writer first saw the light.

Many years afterwards (not long before his death) Dickens was engaged!" These facts concerning Dickens's birth-place were first communicated to the editor of The Hampshire Post, by Mr. William Pearce, Jr., of Portsea, solicitor.

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to give a public Reading in Portsmouth, and on the morning after his arrival he and his business-manager, Mr. Dolby, set out for a walk. Turning the corner of a street, they found themselves in Landport Terrace. " The name of the street catching Mr. Dickens's eye, he suddenly exclaimed, 'By ove! here is the place where I was born;' and, acting on his suggestion, we walked up and down the terrace for some time, speculating as to which of the houses had the right to call itself his cradle. Beyond a recollection that there was a small front garden to the house he had no idea of the place-for he was only two years old when his father was removed to London from Portsmouth.Illustration



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### Illustration

[View of Rochester from the Medway](#)

MR. HENRY BURNETT'S REMINISCENCES--Prototypes of Little Paul Dombey and Nicholas Nickleby--Dickens in 1838--Dickens at Work--Geniality and Sociability--An Execution at Newgate--Dickens at Manchester--RECOLLECTIONS OF THE LATE HON. MRS. WATSON - Personal Characteristics--MISS MARY BOYLE'S RECOLLECTIONS--Dickens's Portraits--RECOLLECCTIONS OF MR. W. P. FRITH, R.A.--Sam Weller criticised--An Unfinished Portrait--Dickens and George Eliot--Advice to a Young Artist

MR. HENRY BURNETT'S REMINISCENCES.

MR. BURNETT was personally acquainted with Dickens before the "Pickwick" days, and about that time it was his privilege to be once or twice a week at the home of H Boz." He well remembers the consternation caused by the sudden and melancholy death of Seymour, the delineator of "Pickwick" characters, and the grave doubt and anxiety felt by the young author as to finding a worthy successor to that talented artist. His marriage with Dickens's sister, Fanny, brought Mr. Burnett into most intimate relations with the Dickens family, and little Harry Burnett, their son, became, in time, a great favourite with his uncle the Novelist. The poor little lad-who unfortunately became a cripple and died young-resembled, in many respects, the Little Paul Dombey of fiction, and, there is reasonable ground for believing, suggested the general idea of that character. His father tells me he-

"Was one of the happiest and brightest of children. His mind was always marvellously active, and it was something to make a parent happy to look at his bright, intelligent face, whirling round and round, as almost daily he danced, with the utmost natural grace, to some merry tune of my playing. Nothing seemed ever to escape his observation. If he was taken into a room with people, he, Eke his always-busy uncle, noted every face and the dress each person wore. He had a smile for everybody, and ready response for every kind word addressed to him. As if he had a presentiment of going away, during the last months of his life especially, he was full of religious sentiment, and while on little sick bed he was happy as a bird,





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**VOLUME 2...PAGE 150**

### Illustration

Charles Dickens

From a Photograph by Watkins

### RECOLLECTIONS OF MR. CHARLES KENT.

In "The Sun" newspaper, of April 13th, 1848, appeared a particularly sympathetic and earnest review of "Dombey and Son," and Dickens wrote (an unusual thing for him) to the editor, begging him to thank the writer. A reply came from Mr. Charles Kent, the author of the review in question, and thus commenced the warm friendship which continued un-broken to the close of Dickens's life. Mr. Kent's almost life-long association with Literature as poet and biographer, enables him to number among his most intimate friends of the past, such celebrities as Bulwer Lytton and Charles Dickens, as well as many other distinguished writers; and readers of the present generation will not need to be reminded that he has produced, among other works<sup>1</sup> two notable volumes relating to his favourite author,

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namely: "Charles Dickens as a Reader," and-" The Humour and Pathos of Charles Dickens."

" Having had the happiness of knowing Charles Dickens intimately for so many years, I cannot but regard the production of anything like an adequate pen-portrait of him, within a very narrow compass, as little less than an impossible achievement. Even a consummate wielder of the pencil, like Moritz Retzsch, might more reasonably have attempted to draw in outline on a sheet of paper the form and features of Proteus. To do justice in any way to so delightful an original requires, at least, the dimensions of a moderately-sized biography. All I can hope to accomplish here, therefore, is by a few truthful touches, to bring out a little more clearly to view this or that trait in our great humourist's enchanting personality.

"Our friendship, I may premise, began in correspondence. And it is for me a matter of pride and privilege to remember that-to my infinite delight-he was the one to begin this correspondence.



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### Illustration

Restoration House, Rochester

The "Satis House" of *Great Expectations*

#### MR. EDMUND YATES' RECOLLECTIONS.

IN the entertaining "Recollections and Experiences of Edmund Yates," there is an account of the author's first interview with Charles Dickens. This meeting, which took place in 1854 led to the most cordial and friendly relations between the two writers, terminated only by the death-of Dickens in 1870.

By frequent association with his "Chief" in the pages of "All the Year Round" (to which he was one of the earliest and most valued contributors), Mr. Yates acquired (perhaps unconsciously) a style and method of treatment so much like his senior, that, at times, the critics and cataloguers were at fault in ascribing to the "Master" the work of his accomplished pupil\*

\* If It has fallen to the lot of Mr. Yates 'to possess (if not the mantle of Charles Dickens-which none but he could wear) the writing-slope, which he used in the Cha.IP.t, and on which he had worked a few hours before his fatal seizure-a highly prized memento of his old friend.

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Dickens always encouraged the young writer's literary efforts, and greeted his successes with unstinted praise.

In addition to the pen-portrait which, Mr. Yates has kindly allowed me to reproduce, I am indebted to him for the following memoranda :--

"I found I could not give you any further pen-portrait of Dickens, having exhausted all I had to say on the subject in my own book. But as you seem to desire something original from me, I send you a few lines about such photographs of my old friend and Master, as I possess.



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### Illustration

CHARLES DICKENS IN' ONE OF LORD BYRON'S CHAIRS.

Drawn by Leonardo Cattermole.

### LEONARDO CATTERMOLE'S RECOLLECTIONS.

LEO NARDO CATTERMOLE, the son of Dickens's artist--friend, had many opportunities of seeing the Novelist at' his father's house, where he was always a warmly-.welcomed guest. Though very young at the time of these visits, the im-pression made by the delightful and enlivening presence of the genial 'Boz' has never been obliterated-evidence of which will be found in the recollections here subjoined.

' A halo of Charles Dickens surrounds many of my earliest and most agreeable memories, especially as regards certain dinner-parties at our house on Clapham Rise,

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when Dickens, always accompanied by Forster (my godfather), used to appear to the delight of juveniles as well as seniors .

'One of the charms Charles Dickens possessed was his ability to render himself interesting to, and beloved by, children, who felt that he adapted himself without 'conde-scending' to them. Young as I was then, I call to mind the delight I felt on being permitted, at dessert time, to sit by Ivlr. Forster and listen to the' talk' (as Johnson preferred to call conversation), whilst the port-wine circulated freely, for these were the days of port-wine; a propos of which, my elder brother and I nicknamed my father's literary and artistic clique, 'The Portwiners,' the clique consisting of Dickens, Forster, Thackeray, Bulwer, Edwin and Charles 'Landseer, Mark Lemon, Macready, Maclise, Dr. Quinn, and other \vell-known personages.

' Those Clapham Rise dinners had a charm of their own: The assembly was not too large. Everyone



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### Illustration

[British Museum Reader's Tickets in the Autograph of Charles Dickens.](#)

READERS at the British Museum are desired to hand in written applications for books required by them. At the present time there are printed forms to be filled up, but in the early days, when Dickens frequently attended the Reading-room for purposes of study, slips of blank paper were used, the printed document not being in force until the introduction of the "press mark." Many of these interesting autographs have been preserved, and are included in private collections. Mr. Forster has recorded how, when young Charles Dickens intended to qualify himself for newspaper reporting, he became an assiduous attendant in the Museum Reading-room; and Dickens himself, in after years, often referred to those days as decidedly the usefulest to himself he had ever passed. Dr. Bullen, of the Museum, remembers having seen Dickens in the Reading-room, where he used to go for the purpose of consulting the newspapers about the London Riots in 1780, when he was writing "Barnaby Rudge." The facsimile of Dickens's writing on six of these slips affords a glimpse only, but an interesting one, of his choice of books at different times.

A LETTER FROM MRS. RICHMOND RITCHIE.

THOUGH I could have wished from the daughter of William Makepeace Thackeray a much longer contribution than that with which I have been favoured, I could not have hoped for more sympathetic testimony of the worth of her father's friend and brother-novelist.

DEAR SIR,

" I have just found a letter I had put by to answer just before I was ill. It is so long ago that it means taking up your time unnecessarily to write now, but I have such a feeling of respect and sympathy for Mr. Dickens's memory that I do not like to be silent now that I have found your letter.

" I knew him personally very little, what little I remember I have written down for my children in my