

Dickens and the Condition of England

The following reading list is designed to show the range and scale of writing on Dickens. Material related to the primary texts appears in Part A. Part B material relates to Dickens and the Condition of England Question. Material in Parts C and D provides background on research methods using Victorian periodicals and the relationship between literature and history. For those still in search of more material, a general bibliography of further work on Dickens follows in Part E.

View Online



[1]

Ackroyd, Peter 1991. Dickens. Minerva.

[2]

Allen, Michael 1988. Charles Dickens' childhood. Macmillan.

[3]

Allen, Walter Ernest et al. 1970. Dickens 1970: centenary essays. Chapman & Hall for the Dickens Fellowship.

[4]

Alton, A.H. 1992. Education in Victorian Fact and Fiction: Kay- Shuttleworth and Dickens's Hard Times. Dickens Quarterly. 9.2, (1992), 67-80.

[5]

Anderson, A. 2001. Cosmopolitanism in Different Voices: Charles Dickens's Little Dorrit and the Hermeneutics of Suspicion. The Powers of Distance: Cosmopolitanism and the Cultivation of Detachment. Princeton University Press. 63-90.

[6]

Anderson, Amanda 1993. *Tainted Souls and Painted Faces: Rhetoric of Fallenness in Victorian Culture*. Cornell University Press.

[7]

Andrews, M. 2008. *Illustrations. A companion to Charles Dickens*. Blackwell.

[8]

Baird, J.D. 1977. 'Divorce and Matrimonial Causes': An Aspect of *Hard Times*. *Victorian Studies*. 20, (1977), 401-412.

[9]

Barnes, C. 2004. *Hard Times: Fancy as Practice*. *Dickens Studies Annual*. 34, (2004), 233-258.

[10]

Belcher, D.D. 1985. Dickens's Mrs. Sparsit and the Politics of Service. *Dickens Quarterly*. 2, (1985), 92-98.

[11]

Bigelow, G. 2000. Market Indicators: Banking and Domesticity in Dickens's *Bleak House*. *ELH*. 67, (2000), 589-615.

[12]

Blain, V. 1985. Double Vision and the Double Standard in *Bleak House*: A Feminist Perspective. *Literature and History*. 11, (1985), 31-46.

[13]

Bloom, H. 1987. Charles Dickens's Hard times. Chelsea House.

[14]

Bloom, H. 1987. The Industrial Novels: Hard Times. Charles Dickens's Hard times. Chelsea House.

[15]

Bloom, Harold 1987. Charles Dickens. Chelsea House.

[16]

Bloom, Harold 1987. Charles Dickens. Chelsea House.

[17]

Blount, T. 1965. Dickens's Slum Satire in Bleak House. JSTOR: All Volumes and Issues - Browse - The Modern Language Review. 60, (1965), 340-351.

[18]

Bodenheimer, R. and ProQuest (Firm) 2007. Knowing Dickens. Cornell University Press.

[19]

Bowen, J. and Patten, R.L. 2006. Palgrave advances in Charles Dickens studies. Palgrave Macmillan.

[20]

Bowen, John and Patten, Robert L. 2006. Palgrave advances in Charles Dickens studies. Palgrave Macmillan.

[21]

Brake, L. 2012. Half Full Half Empty. *Journal of Victorian Culture*. 17, 2 (Jun. 2012), 222–229. DOI:<https://doi.org/10.1080/13555502.2012.683149>.

[22]

Brantlinger, P. 1971. Dickens and the Factories. *Nineteenth-Century Fiction*. 26, (1971), 270–285.

[23]

Butt, J. and Tillotson, K. 2009. *Dickens at work: volume 1*. Routledge.

[24]

Butt, J. and Tillotson, K. 2009. *Dickens at work: volume 1*. Routledge.

[25]

Butt, J. and Tillotson, K. 2009. *Dickens at work: volume 1*. Routledge.

[26]

Butterworth, R.D. 1993. Dickens the Journalist: The Preston Strike and 'On Strike'. *Dickensian*. 89.2, 430 (1993), 129–138.

[27]

Butterworth, R.D. 1992. Dickens the Novelist: The Preston Strike and *Hard Times*. *Dickensian*. 88.2, 427 (1992), 91–102.

[28]

Butwin, J. 1977. *Hard Times: The News and the Novel*. *Nineteenth-Century Fiction*. 32.2, (1977), 166–187.

[29]

Buzard, James 2005. Anywhere's Nowhere: Bleak House as Metropolitan Autoethnography. *Disorienting Fiction: The Autoethnographic Work of Nineteenth-Century British Novels*. Princeton University Press. 105–156.

[30]

Carey, John *The violent effigy: a study of Dickens' imagination*. Faber and Faber.

[31]

Carlisle, J. 1982. *Little Dorrit: Necessary Fictions. The sense of an audience: Dickens, Thackeray and George Eliot at mid-century*. Harvester Press. 195–214.

[32]

Carr, J.F. 1995. *Writing as a Woman: Dickens, Hard Times and Feminine Discourses. David Copperfield and Hard times: Charles Dickens*. St. Martin's Press. 197–218.

[33]

Chandler, James 2013. *An archaeology of sympathy: the sentimental mode in literature and cinema*. The University of Chicago Press.

[34]

Charles Dickens 2016. *Bleak House*. anboco.

[35]

Childers, J. 2006. *Politicized Dickens: The Journalism of the 1850s*. *Palgrave advances in Charles Dickens studies*. Palgrave Macmillan. 198–215.

[36]

Childers, J.W. 2000. *Industrial culture and the Victorian novel*. *The Cambridge Companion to the Victorian Novel*. Cambridge University Press. 77–96.

[37]

Chitwood, B. 2015. ETERNAL RETURNS: A CHRISTMAS CAROL'S GHOSTS OF REPETITION. *Victorian Literature and Culture*. 43, 04 (Dec. 2015), 675–687.
DOI:<https://doi.org/10.1017/S1060150315000200>.

[38]

Christ, Carol T. and Jordan, John O. 1995. *Victorian literature and the Victorian visual imagination*. University of California Press.

[39]

Cohen, Jane R. 1980. *Charles Dickens and his original illustrators*. Ohio State University Press.

[40]

Coles, N. 1986. The Politics of Hard Times: Dickens the Novelist Versus Dickens the Reformer. *Dickens Studies Annual*. 15, (1986), 145–179.

[41]

Collins, P. 1980. Dickens and Industrialism. *Studies in English Literature*. 20, (1980), 651–673.

[42]

Collins, Philip 1971. *Charles Dickens: the critical heritage*. Routledge.

[43]

Collins, Philip Arthur William 1994. *Dickens and crime*. Macmillan.

[44]

Collins, Philip Arthur William 1981. *Dickens, interviews and recollections*. Macmillan.

[45]

Connor, S. 1985. Deconstructing Dickens: Bleak House. Charles Dickens. Blackwell. 59–88.

[46]

Connor, S. 1995. Deconstructing Dickens: Hard Times. David Copperfield and Hard times: Charles Dickens. Macmillan. 155–170.

[47]

Connor, S. and Connor, S. 1996. Charles Dickens. Longman.

[48]

Connor, S. and Connor, S. 1996. Charles Dickens. Longman.

[49]

Connor, Steven 1985. Charles Dickens. Blackwell.

[50]

Cook, Chris 1999. The Longman companion to Britain in the nineteenth century, 1815-1914. Longman.

[51]

Cronin, M. 1999. Henry Gowan, William Makepeace Thackeray, and 'The Dignity of Literature' Controversy. Dickens Quarterly. 16, 2 (1999), 104–145.

[52]

Davis, P. 1990. Chapters 1-3. The lives and times of Ebenezer Scrooge. Yale University Press.

[53]

Dever, C. 1995. Broken Mirror, Broken Words: Autobiography, Prosopopeia, and the Dead Mother in Bleak House. *Studies in the Novel*. 27, (1995), 42-62.

[54]

Dickens, C. 2018. Speeches of Charles Dickens. Createspace Independent Publishing Platform.

[55]

Dickens, C. and Pascoe, D. 1997. Selected journalism, 1850-1870. Penguin Books.

[56]

Dickens, Charles et al. 1977. Bleak house: an authoritative and annotated text, illustrations, a note on the text, genesis and composition, backgrounds, criticism. Norton.

[57]

Dickens, Charles 1979. Dickens on England and the English. Harvester Press.

[58]

Dickens, Charles et al. 2001. Hard times: an authoritative text, contexts, criticism. W.W. Norton & Co.

[59]

Dickens, Charles 1994. Little Dorrit. Penguin.

[60]

Dickens, Charles et al. 1965. The letters of Charles Dickens. Clarendon Press.

[61]

Dickens, Charles 2000. *The Uncommercial Traveller: Night Walks. The uncommercial traveller and other papers, 1859-70.* Drew, John and Slater, Michael, eds. Dent. 148–156.

[62]

Dickens, Charles and Leech, John 1946. *A Christmas carol: in prose ; being a ghost story of Christmas.* Penguin.

[63]

Dickens, Charles (Pascoe, D. ed) 1997. *Selected Journalism 1850-1870.* Penguin Classics.

[64]

Douglas-Fairhurst, R. 2009. *Dickens: Going Astray'. The Cambridge companion to English novelists.* Cambridge University Press.

[65]

Douglas-Fairhurst, Robert 2011. *Becoming Dickens: the invention of a novelist.* Belknap Press of Harvard University Press.

[66]

Drew, J.M.L. 2003. *Dickens the journalist.* Palgrave Macmillan.

[67]

Dugger, J.M. 2002. Editorial Interventions: *Hard Times's Industrial Imperative.* Dickens Studies Annual. 32, (2002), 151–177.

[68]

Dyos, H.J. and Wolff, M. 1973. Dickens and London. The Victorian city: images and realities. Routledge & Kegan Paul.

[69]

Easson, A. 1991. A Novel Scarcely Historical? Time and History in Dickens's Little Dorrit. Essays and Studies. 44, (1991), 27-40.

[70]

Editions du Sagittaire | Unsettling Dickens : Process, Progress and Change:
<http://sagittaire.ca-et-la.fr/unsettling-dickens-process-progress-and-change>.

[71]

Eigner, E. 1993. Dogmatism and Puppyism: The Novelist, the Reviewer, and the Serious Subject: The Case of Little Dorrit. Dickens Studies Annual. 22, (1993), 217-237.

[72]

Eigner, Edwin M. 1989. The Dickens pantomime. University of California Press.

[73]

Elaine Freedgood 2017. Response: Strategic Presentism or Partisan Knowledges? Victorian Studies. 59, 1 (2017), 117-121.

[74]

Elaine Hadley 2017. Nobody, Somebody, and Everybody. Victorian Studies. 59, 1 (2017), 65-86.

[75]

Elam, D. 1996. Another day done and I'm deeper in debt': Little Dorrit and the Debt of the Everyday. Dickens refigured: bodies, desires, and other histories. Manchester University Press. 157-177.

[76]

Fielding, K.J. 1954. The Battle for Preston. *Dickensian*. 50, (1954), 159–162.

[77]

Fielding, K.J. and Smith, A. 1970. Hard Times and the Factory Controversy: Dickens vs. Harriet Martineau. *Nineteenth-Century Fiction* . 24, 4 (1970), 404–427.

[78]

Flint, K. 2018. Bleak House. *The Oxford handbook of Charles Dickens*. R.L. Patten et al., eds. Oxford University Press.

[79]

Flint, Kate 1986. *Dickens*. Harvester.

[80]

Flint, Kate 2000. *The Victorians and the visual imagination*. Cambridge University Press.

[81]

Ford, George Harry 1974. *Dickens and his readers: aspects of novel-criticism since 1836*. Gordian Press.

[82]

Ford, George Harry and Lane, Lauriat 1961. *The Dickens critics*. Cornell University Press.

[83]

Forster, John and

Hoppe

, A. J. 1966. The life of Charles Dickens. Dent.

[84]

Furneaux, Holly and Dawsonera 2009. Queer Dickens: erotics, families, masculinities. Oxford University Press.

[85]

Furniss, Harry and Cordery, Gareth 2005. An Edwardian's view of Dickens and his illustrators: Harry Furniss's 'A sketch of Boz'. ELT Press, English Dpt., University of North Carolina.

[86]

Gallagher, C. 1995. Family and Society in Hard Times. David Copperfield and Hard times: Charles Dickens. Macmillan. 171–196.

[87]

Gallagher, Catherine 2006. The body economic: life, death, and sensation in political economy and the Victorian novel. Princeton University Press.

[88]

Gallagher, Catherine and Greenblatt, Stephen 2000. Practicing new historicism. University of Chicago Press.

[89]

Garis, Robert 1965. The Dickens theatre: a reassessment of the novels. Clarendon Press.

[90]

Gilbert, Elliot L. 1989. Critical Essays on Charles Dickens' 'Bleak House'. G K Hall & Co, US.

[91]

Gillooly, E. and David, D. 2009. Contemporary Dickens. Ohio State University Press.

[92]

Gillooly, E. and David, D. 2009. Contemporary Dickens. Ohio State University Press.

[93]

Gilmour, R. 1967. The Gradgrind School: Political Economy in the Classroom. Victorian studies: a quarterly journal of the humanities, arts and sciences. 11, (1967), 207-224.

[94]

Gilmour, Robin 1993. The Victorian period: the intellectual and cultural context of English literature, 1830-1890. Longman.

[95]

Gribble, J. 2004. Why the Good Samaritan was a Bad Economist: Dickens. Literature & Theology . 18, 4 (2004), 427-441.

[96]

Gross, John J. and Pearson, Gabriel Dickens and the twentieth century. Routledge and Paul.

[97]

Grossman, Jonathan 2012. Charles Dickens's networks: passenger transport and the novel. Oxford University Press.

[98]

Guy, Josephine M. 1998. *The Victorian Age: an anthology of sources and documents*. Routledge.

[99]

Guy, Josephine M. 1996. *The Victorian social-problem novel: the market, the individual and communal life*. Macmillan.

[100]

Guy, Josephine M. 1996. *The Victorian social-problem novel: the market, the individual and communal life*. Macmillan.

[101]

Hardy, Barbara Nathan 1970. *The moral art of Dickens: essays*. Athlone P.

[102]

Hartley, J. 2002. Little Dorrit in Real Time: The Embedded Text. *Publishing History*. 52, (2002), 5–18.

[103]

Harvey, John Robert 1970. *Victorian novelists and their illustrators*. Sidgwick & Jackson.

[104]

Heather, T. 2007. Sentiment and Vision in Charles Dickens's *A Christmas Carol* and *The Cricket on the Hearth*. 19: *interdisciplinary studies in the long nineteenth century* . (2007).

[105]

Helen Groth 2007. Reading Victorian illusions: Dickens's *Haunted Man* and *Dr. Pepper's 'Ghost'*. *Victorian Studies*. 50, 1 (2007).

[106]

Hennelly, M.M., Jr. 1997. The Games of the Prison Children' in Dickens's Little Dorrit. Nineteenth-Century Contexts . 20, 2 (1997), 187–213.

[107]

Herbert, C. 2002. Filthy Lucre: Victorian Ideas of Money. Victorian Studies. 44, 2 (2002), 185–213.

[108]

Hochman, B. On the Bleakness of Bleak House. Rereading Texts, Rethinking Critical Presuppositions.

[109]

Hofer-Robinson, J. 2018. Dickens and Demolition. Edinburgh University Press.

[110]

Hollington, M. 1981. Dickens the Flâneur. The Dickensian. 77, (1981), 71–87.

[111]

Hollington, M. 1984. The New Picturesque: Pictures From Italy and Little Dorrit. Dickens and the grotesque. Croom Helm. 138–152.

[112]

Horton, Susan R. 1981. The reader in the Dickens world: style and response. Macmillan.

[113]

Houghton, Walter Edwards 1957. The Victorian frame of mind, 1830-1870. Published for Wellesley College by Yale University Press.

[114]

House, Humphrey 1942. *The Dickens world*. Oxford University Press.

[115]

Houston, Gail Turley 1994. 'Unmindful of Her Wants': Dickens's *Little Women* and the Accession of Desire in *Bleak House* and *Little Dorrit*. *Consuming Fictions: Gender Class and Hunger in Dickens' Novels*. Southern Illinois University Press. 123–153.

[116]

Humpherys, A. 1996. Louisa Gradgrind's Secret: Marriage and Divorce in *Hard Times*. *Dickens Studies Annual*. 25, (1996), 177–195.

[117]

Ingham, P. 1986. Dialect as 'Realism': *Hard Times* and the Industrial Novel. *Review of English Studies*. 37, 148 (1986), 518–527.

[118]

Ingham, Patricia 2000. *Invisible writing and the Victorian novel: readings in language and ideology*. Manchester University Press.

[119]

Jaffe, A. 1994. Spectacular Sympathy: Visuality and Ideology in Dickens's *A Christmas Carol*. *PMLA*. 109, (1994), 254–265.

[120]

James, L. and ebrary, Inc 2006. *The Victorian novel*. Blackwell Pub.

[121]

John, J. 2008. *Getting Down into the Masses": Dickens, Journalism and the Personal Mode. Shaping Belief: Culture Politics, and Religion in Nineteenth-Century Writing*. Liverpool University Press. 189–207.

[122]

John, J. (ed.) *Dickens and Modernity*. D.S. Brewer.

[123]

John, Juliet 2010. *Dickens and mass culture*. Oxford University Press.

[124]

John, Juliet 2001. *Dickens' villains: melodrama, character, popular culture*. Oxford University Press.

[125]

Johnson, P.E. 1989. *Hard Times and the Structure of Industrialism: The Novel as Factory*. *Studies in the Novel*. 21, 2 (1989), 128–137.

[126]

Jordan, J.O. 2001. *The Cambridge Companion to Charles Dickens*. Cambridge University Press.

[127]

Jordan, John O. 2010. *Supposing Bleak House*. University of Virginia Press.

[128]

Jordan, John O. 2001. *The Cambridge companion to Charles Dickens*. Cambridge University Press.

[129]

Judith Newton Historicisms New and Old: 'Charles Dickens' Meets Marxism, Feminism, and West Coast Foucault. *Feminist Studies*. Vol. 16, No. 3.

[130]

Ketabgian, T. 2003. Melancholy Mad Elephants: Affect and the Animal Machine in Hard Times. *Victorian Studies*. 45, 4 (2003), 649-676.

[131]

Kincaid, James R. 1971. *Dickens and the rhetoric of laughter*. Clarendon Press.

[132]

Kitton, Frederic George 1975. *Dickens and his illustrators: Cruikshank, Seymour, Buss, 'Phiz', Cattermole, Leech, Doyle, Stanfield, Machise, Tennier, Frank Stone, Landseer, Palmer, Topham, Marcus Stone, and Luke Fildes*. AMS Press.

[133]

Klaver, C. 1999. Natural Values and Unnatural Agents: Little Dorrit and the Mid-Victorian Crisis in Agency. *Dickens Studies Annual*. 28, (1999), 13-43.

[134]

Knezevic, B. 2003. Banking on Sentiments: A Melodramatic Civil Society in Little Dorrit and A Tale of Two Cities. *Figures of finance capitalism: writing, class, and capital in the age of Dickens*. Routledge. 147-188.

[135]

Krueger, Christine L. 2002. Revisiting the Serial Format of Dickens's Novels; or, Little Dorrit Goes a Long Way. *Functions of Victorian Culture at the Present Time*. Ohio University Press. 155-168.

[136]

Kucich, J. and Taylor, J.B. 2012. *The nineteenth-century novel, 1820-1880*. Oxford University Press.

[137]

Langland, Elizabeth 1995. *Nobody's angels: middle-class women and domestic ideology in Victorian culture*. Cornell University Press.

[138]

Larson, J.L. 2008. *Dickens and the broken scripture*. University of Georgia Press.

[139]

Leary, P. 2005. Googling the Victorians. *Journal of Victorian Culture*. 10, 1 (Jan. 2005), 72-86. DOI:<https://doi.org/10.3366/jvc.2005.10.1.72>.

[140]

Leavis, F.R. 1970. Chapter 7. *Dickens: the novelist*. Chatto & Windus.

[141]

Ledger, S. 2010. *Dickens and the popular radical imagination*. Cambridge University Press.

[142]

Ledger, S. 2010. *Dickens and the popular radical imagination*. Cambridge University Press.

[143]

Ledger, S. and Furneaux, H. 2011. *Charles Dickens in context*. Cambridge University Press.

[144]

Lester, Valerie Browne 2006. *Phiz: the man who drew Dickens*. Pimlico.

[145]

Levine, C. 2015. *Forms: whole, rhythm, hierarchy, network*. Princeton University Press.

[146]

Lodge, D. 1981. *How Successful is Hard Times*. *Working with structuralism: essays and reviews on nineteenth-and twentieth-century literature*. Routledge & Kegan Paul. 37–45.

[147]

Lucas, J. 1992. *Little Dorrit: The World's City*. *Charles Dickens, the major novels*. Penguin. 100–123.

[148]

Lutman, S.F. 1980. *Reading Illustrations*. *Reading the Victorian novel: detail into form*. Vision.

[149]

Mackenzie, H. 2018. *Journalism and Correspondence*. *The Oxford handbook of Charles Dickens*. R.L. Patten et al., eds. Oxford University Press.

[150]

Mancroft, Debra N. & Trela, D.J. 1996. *London, Dickens, & the Theatre of Homelessness*. *Victorian Urban Settings*. Taylor & Francis Inc.

[151]

Manning, S. 1991. *Social Criticism and Textual Subversion in Little Dorrit*. *Dickens Studies Annual*. 20, (1991), 127–147.

[152]

Marcus, Steven 1966. *The Other Victorians: a study of sexuality and pornography in mid-nineteenth-century England*. Weidenfeld and Nicolson.

[153]

Marsh, J. 2009. Dickensian "Dissolving Views": The Magic Lantern, Visual Story-telling and the Victorian Technological Imagination. *Comparative Critical Studies* . 6, (2009), 333–346.

[154]

Marsh, J.L. 1993. Inimitable Double Vision: Dickens, *Little Dorrit*, Photography, Film. *Dickens Studies Annual*. 22, (1993), 239–282.

[155]

McKnight, Natalie 1993. *Idiots, Madmen and Other Prisoners in Dickens*. Palgrave Macmillan.

[156]

Menke, R. 2018. Dickens, Industry, and Technology. *The Oxford handbook of Charles Dickens*. R.L. Patten et al., eds. Oxford University Press.

[157]

Metz, N.A. 1990. *Little Dorrit's London: Babylon Revisited*. *Victorian Studies*. 33, 3 (1990), 465–486.

[158]

Miller, D. A. 1988. *The novel and the police*. University of California Press.

[159]

Miller, D.A. 1983. Discipline in Different Voices: Bureaucracy, Police, Family, and Bleak House. *Representations*. 1, (1983), 59–89.

[160]

Miller, Hillis.J. 2001. Moments of Decision in Bleak House. *The Cambridge companion to Charles Dickens*. Cambridge companions to literature, (2001).

[161]

Miller, Joseph H. 1959. *Charles Dickens: the world of his novels*. Harvard University Press.

[162]

Miller, Joseph H. 1959. *Charles Dickens: the world of his novels*. Harvard University Press.

[163]

Monod, Sylvere 1968. Dickens as Social Novelist. *Dickens the Novelist*. University of Oklahoma Press. 444–452.

[164]

Moon, S.Y. 2001. Education, Class, and the Ideology of Nationhood in *Hard Times*. 19-se'gi-yeong'eo'gwon-munhag = Nineteenth century literature in English (*Journal, magazine*, 2004) [WorldCat.org]. 5, (2001), 169–189.

[165]

Morgentaler, Goldie 2000. *Dickens and heredity: when like begets like*. St. Martin's Press.

[166]

Murail, E. and Thornton, S. eds. 2017. *Dickens and the virtual city: urban perception and the production of social space*. Palgrave MacMillan.

[167]

Mussell, J. Ownership, Institutions, and Methodology - Journal of Victorian Culture - Volume 13, Issue 1. DOI:<https://doi.org/10.3366/E1355550208000118>.

[168]

Nead, Lynda 1988. Myths of sexuality: representations of women in Victorian Britain. Blackwell.

[169]

Nead, Lynda 2000. Victorian Babylon: people, streets and images in nineteenth-century London. Yale University Press.

[170]

Nisbet, A. 1971. Dickens centennial essays. California U.P.

[171]

Novak, D. 1997. If Re-Collecting Were Forgetting: Forged Bodies and Forgotten Labor in Little Dorrit. *Novel: A Forum on Fiction*. 31, 1 (1997), 21-44.

[172]

Nunokawa, J. 1994. Domestic Securities: Little Dorrit and the Fictions of Property. *The afterlife of property: domestic security and the Victorian novel*. Princeton University Press. 15-39.

[173]

Nunokawa, J. 1987. Getting and Having: Some Versions of Possession in Little Dorrit. *Charles Dickens*. Chelsea House. 317-336.

[174]

O'Gorman, F. 2002. *The Victorian novel*. Blackwell.

[175]

Parker, David 2005. *Christmas and Charles Dickens*. AMS Press.

[176]

Paroissien, D. 2004. Ideology, Pedagogy, and Demonology: The Case Against Industrialized Education in Dickens's Fiction. *Dickens Studies Annual*. 34, (2004), 259–282.

[177]

Paroissien, David 2008. *A companion to Charles Dickens*. Blackwell.

[178]

Patten, R.L. 2018. *The Oxford Handbook of Charles Dickens*. Oxford University Press.

[179]

Patten, Robert L. 1992. George Cruikshank's life, times, and art. Lutterworth.

[180]

Peck, John 1995. *David Copperfield and Hard times: Charles Dickens*. St. Martin's Press.

[181]

Peltason, T. 1992. Esther's Will. *ELH*. 59, (1992), 671–691.

[182]

Philpotts, T. 2000. The 'Civil Service' and 'Administrative Reform': The Blame Game in Little Dorrit. *Dickens Quarterly*. 17, 2 (2000), 14–21.

[183]

Philpotts, T. 1991. The Real Marshalsea. *The Dickensian*. 87, 3 (1991), 130–145.

[184]

Philpotts, T. 1990. 'To Working Men' and 'The People': Dickens's View of Class Relations in the Months Preceding *Little Dorrit*. *Dickens Quarterly*. 7, 2 (1990), 262–275.

[185]

Philpotts, T. 1993. Trevelyan, Treasury, and Circumlocution. *Dickens studies annual*. 22, (1993), 283–301.

[186]

Philpotts, T. 2003. *The companion to Little Dorrit*. Helm Information.

[187]

Poovey, M. 2001. The Structure of Anxiety in Political Economy and *Hard Times*. *Knowing the past: Victorian literature and culture*. Cornell University Press. 151–171.

[188]

Poovey, M. 1989. *Uneven developments: the ideological work of gender in mid-Victorian England*. Virago.

[189]

Pykett, L. 2002. *Charles Dickens*. Palgrave.

[190]

Pykett, L. 2002. *Charles Dickens*. Palgrave.

[191]

Rainsford, D. 1995. Flatness and Ethical Responsibility in Little Dorrit. Victorian Newsletter. 88, (1995), 11-18.

[192]

Rem, Tore 2002. Dickens, melodrama, and the parodic imagination. AMS Press.

[193]

Robbins, B. 1990. Telescopic Philanthropy: Professionalism and Responsibility in Bleak House. Nation and narration. (1990).

[194]

Rodensky, L. ed. 2013. The Oxford handbook of the Victorian novel. Oxford University Press.

[195]

Ruskin, J. 1990. A Note on Hard Times. Hard times: an authoritative text, backgrounds, sources, and contemporary reactions, criticism. Norton.

[196]

Sadrin, A. 1994. Nobody's Fault' or the inheritance of guilt. Parentage and inheritance in the novels of Charles Dickens. Cambridge University Press. 74-94.

[197]

Sadrin, Anny 1999. Dickens, Europe and the new worlds. Macmillan.

[198]

Sambudha, S. 1998. Bleak House and Little Dorrit: The Radical Heritage. ELH. 65, 4 (1998),

945–970.

[199]

Samet, E.D. 1998. 'When Constabulary Duty's to Be Done': Dickens and the Metropolitan Police. *Dickens Studies Annual*. 27, (1998), 131–143.

[200]

Sanders, Andrew 2003. *Charles Dickens*. Oxford University Press.

[201]

Sanders, Andrew 1999. *Dickens and the spirit of the age*. Clarendon Press.

[202]

Sanders, M. 2000. Manufacturing Accident: Industrialism and the Worker's Body in Early Victorian Fiction. *Victorian Literature and Culture* . 28, 2 (2000), 313–329.

[203]

Schlicke, P. 2000. *Oxford reader's companion to Dickens*. Oxford University Press.

[204]

Schlicke, Paul 1985. *Dickens and popular entertainment*. Allen & Unwin.

[205]

Schlicke, Paul 1985. *Dickens and popular entertainment*. Allen & Unwin.

[206]

Schor, H. 2001. *Novels of the 1850s: Hard Times, Little Dorrit, and A Tale of Two Cities*. *The Cambridge companion to Charles Dickens*. Cambridge University Press. 64–77.

[207]

Schor, Hilary Margo 1999. Dickens and the daughter of the house. Cambridge University Press.

[208]

Schor, H.M. 1999. Dickens and the daughter of the house. Cambridge University Press.

[209]

Schwarzbach, F. S. 1979. Dickens and the city. distributed by Humanities Press.

[210]

Shatto, Susan 1988. The companion to Bleak House. Unwin Hyman.

[211]

Showalter, E. 1979. Guilt, Authority, and the Shadows of Little Dorrit. Nineteenth-Century Fiction. 34, (1979), 20-40.

[212]

Sicher, E. 2003. Labyrinths & Prisons: Little Dorrit. Rereading the city/rereading Dickens: representation, the novel, and urban realism. AMS Press. 267-328.

[213]

Sicher, Efraim 2003. Rereading the city/rereading Dickens: representation, the novel, and urban realism. AMS Press.

[214]

Sicher, Efraim 2003. Rereading the city/rereading Dickens: representation, the novel, and urban realism. AMS Press.

[215]

Simpson, M. 1993. Hard Times and Circus Times. *Dickens Quarterly*. 10, 3 (1993), 131-146.

[216]

Simpson, Margaret 1997. *The companion to Hard Times*. Helm Information Ltd.

[217]

Slater, M. 2009. *Charles Dickens: [a life defined by writing]*. Yale University Press.

[218]

Smith, A. 2005. Dickens's Ghosts: Invisible Economies and Christmas. *Victorian review*. 31 (2005), 36-55.

[219]

Smith, G. 1989. Comic Subversion and Hard Times. *Dickens Studies Annual*. 18, (1989), 145-160.

[220]

Smith, G. 2018. Hard Times for our Times. *The Oxford handbook of Charles Dickens*. R.L. Patten et al., eds. Oxford University Press.

[221]

Smith, G. 1990. 'O reason not the need': King Lear, Hard Times, and Utilitarian Values. *Dickensian*. 86, 3 (1990), 164-170.

[222]

Smith, Grahame 1996. *Charles Dickens: a literary life*. St. Martin's Press.

[223]

Steig, M. 1978. Bleak House and Little Dorrit: Iconography of Darkness. Dickens and Phiz. Indiana U.P. 131-172.

[224]

Steig, M. 1978. Dickens and Phiz. Indiana U.P.

[225]

Stone, H. 1980. Giving Nursery Tales a Higher Form. Dickens and the invisible world: fairy tales, fantasy, and novel-making. Macmillan.

[226]

Stone, H. 1994. The night side of Dickens: cannibalism, passion, necessity. Ohio State University Press.

[227]

Stone, Harry 1980. Dickens and the invisible world: fairy tales, fantasy, and novel-making. Macmillan.

[228]

Storor, D. 1998. Grotesque Storytelling: Dickens's Articulation of the 'Crisis of the Knowable Community' in Bleak House and Little Dorrit. The Dickensian. 94, 1 (1998), 25-41.

[229]

Taft, J. 2015. DISENCHANTED RELIGION AND SECULAR ENCHANTMENT IN A CHRISTMAS CAROL. Victorian Literature and Culture. 43, 04 (Dec. 2015), 659-673.
DOI:<https://doi.org/10.1017/S1060150315000194>.

[230]

Tambling, Jeremy 1998. *Bleak House: Charles Dickens*. Macmillan.

[231]

Tambling, Jeremy 1995. Dickens, violence and the modern state: dreams of the scaffold. *St. Martin's*.

[232]

Tambling, Jeremy 1995. Finding the Password: Little Dorrit. Dickens, violence and the modern state: dreams of the scaffold. Macmillan. 98–128.

[233]

Tambling, Jeremy 2009. *Going astray: Dickens and London*. Pearson Longman.

[234]

Taylor, J.B. 2001. Received, a Blank Child': John Brownlow, Charles Dickens, and the London Foundling Hospital –Archives and Fictions. *Nineteenth-Century Literature* . 56, 3 (2001), 293–363.

[235]

Teukolsky, Rachel. 2009. Pictures in bleak houses: slavery and the aesthetics of transatlantic reform. *ELH* (76:2) 2009, 491-522. (2009).

[236]

Thomas, R.R. 1999. Spectacle and Speculation: the Victorian Economy of Vision in Little Dorrit. Dickens, Europe and the new worlds. Macmillan. 34–46.

[237]

Tore, R. 1999. Little Dorrit, Pictures from Italy and John Bull. Dickens, Europe and the new worlds. (1999), 131–145.

[238]

Trilling, L. 1953. Little Dorrit. *Kenyon Review* . 15, (1953), 577–590.

[239]

Tross, R. 2004. Dickens and the Crime of Literacy. *Dickens Quarterly*. 21, 4 (2004), 235–245.

[240]

Van Ghent, D. 1950. The Dickens World: A View from Todgers's. *The Sewanee Review*. 58, 3 (1950), 419–438.

[241]

Vanden Bossche, C. 2014. Reform acts: Chartism, social agency, and the Victorian novel, 1832-1867. The Johns Hopkins University Press.

[242]

Veeser, H. Aram 1989. The new historicism. Routledge.

[243]

Vincent, D. 2018. Social Reform. *The Oxford handbook of Charles Dickens*. R.L. Patten et al., eds. Oxford University Press.

[244]

Vlock, Deborah 1998. Dickens, novel reading, and the Victorian popular theatre. Cambridge University Press.

[245]

Walder, D. 1981. Dickens and religion. Allen & Unwin.

[246]

Waters, C. 1997. Little Dorrit. Dickens and the politics of the family. Cambridge University Press. 89–121.

[247]

Waters, Catherine 2008. Commodity culture in Dickens's Household words: the social life of goods. Ashgate.

[248]

Waters, Catherine 1997. Dickens and the politics of the family. Cambridge University Press.

[249]

Welsh, A. 2000. Dickens Redressed: The Art of 'Bleak House' and 'Hard Times'. Yale University Press.

[250]

Welsh, A. 2000. Dickens Redressed: The Art of 'Bleak House' and 'Hard Times'. Yale University Press.

[251]

Welsh, Alexander 1971. City of Dickens. Clarendon.

[252]

Welsh, Alexander 1971. City of Dickens. Clarendon.

[253]

Williams, R. 1983. The Reader in Hard Times. Writing in society. Verso. 166–174.

[254]

Williams, Raymond 1961. *Culture and society, 1780-1950*. Penguin in association with Chatto & Windus.

[255]

Williams, Raymond 1961. *Culture and society, 1780-1950*. Penguin in association with Chatto & Windus.

[256]

Wilson, E. 1941. *Dickens: the Two Scrooges. The wound and the bow: seven studies in literature*. Houghton Mifflin Company.

[257]

Wilson, Edmund 1961. *The wound and the bow: seven studies in literature*. Methuen.

[258]

Winter, S. 1989. Domestic Fictions: Feminine Deference and Maternal Shadow Labor in Dickens's *Little Dorrit*. *Dickens studies annual*. 18, (1989), 243-254.

[259]

Xu, W. 1997. The Opium Trade and *Little Dorrit*: A Case of Reading Silences. *Victorian Literature and Culture*. 25, 1 (1997), 53-66.

[260]

Young, A. 1999. The Literary Evolution of the Lower Middle Class: The Natural History of the Gent to *Little Dorrit*." . *Culture, Class and Gender in the Victorian Novel: Gentlemen, Gents and Working Women*. Palgrave Macmillan.

[261]

1993. Special Issue on A Christmas Carol. The Dickensian. (1993).