

## 1: Dickens Book Sets

*Major Works of Charles Dickens (Boxed Set): Great Expectations, Hard Times, Oliver Twist, A Christmas Carol, Bleak House, A Tale of Two Cities (Clothbound Classics) by Dickens, Charles [03 November].*

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### 2: The Charles Dickens Page

*Charles Dickens was born into fairly comfortable circumstances in Portsmouth in , but his father incurred considerable debt and was eventually imprisoned. At the age of 12, Dickens had to work in a shoe blacking factory and was only able to continue his education at*

See Article History Alternative Title: Dickens enjoyed a wider popularity during his lifetime than had any previous author. Much in his work could appeal to the simple and the sophisticated, to the poor and to the queen, and technological developments as well as the qualities of his work enabled his fame to spread worldwide very quickly. His long career saw fluctuations in the reception and sales of individual novels, but none of them was negligible or uncharacteristic or disregarded, and, though he is now admired for aspects and phases of his work that were given less weight by his contemporaries, his popularity has never ceased. The most abundantly comic of English authors, he was much more than a great entertainer. The range, compassion, and intelligence of his apprehension of his society and its shortcomings enriched his novels and made him both one of the great forces in 19th-century literature and an influential spokesman of the conscience of his age. Early years Dickens left Portsmouth in infancy. His happiest childhood years were spent in Chatham 1822 , an area to which he often reverted in his fiction. His origins were middle class, if of a newfound and precarious respectability; one grandfather had been a domestic servant, and the other an embezzler. His father, a clerk in the navy pay office, was well paid, but his extravagance and ineptitude often brought the family to financial embarrassment or disaster. Some of his failings and his ebullience are dramatized in Mr. Micawber in the partly autobiographical *David Copperfield*. In the family reached bottom. Charles, the eldest son, had been withdrawn from school and was now set to manual work in a factory, and his father went to prison for debt. These shocks deeply affected Charles. Though abhorring this brief descent into the working class, he began to gain that sympathetic knowledge of its life and privations that informed his writings. Also, the images of the prison and of the lost, oppressed, or bewildered child recur in many novels. Much else in his character and art stemmed from this period, including, as the 20th-century novelist Angus Wilson has argued, his later difficulty, as man and author, in understanding women: His schooling, interrupted and unimpressive, ended at These years left him with a lasting affection for journalism and contempt both for the law and for Parliament. His coming to manhood in the reformist s, and particularly his working on the Liberal Benthamite *Morning Chronicle* 1836 , greatly affected his political outlook. Another influential event now was his rejection as suitor to Maria Beadnell because his family and prospects were unsatisfactory; his hopes of gaining and chagrin at losing her sharpened his determination to succeed. The same month, he was invited to provide a comic serial narrative to accompany engravings by a well-known artist; seven weeks later the first installment of *The Pickwick Papers* appeared. Within a few months *Pickwick* was the rage and Dickens the most popular author of the day. Thus, he had two serial installments to write every month. Already the first of his nine surviving children had been born; he had married in April Catherine, eldest daughter of a respected Scottish journalist and man of letters, George Hogarth. Finding serialization congenial and profitable, he repeated the *Pickwick* pattern of 20 monthly parts in *Nicholas Nickleby* 1839 ; then he experimented with shorter weekly installments for *The Old Curiosity Shop* 1841 and *Barnaby Rudge* Exhausted at last, he then took a five-month vacation in America, touring strenuously and receiving quasi-royal honours as a literary celebrity but offending national sensibilities by protesting against the absence of copyright protection. Some of these feelings appear in *American Notes and Martin Chuzzlewit* 1842 Novels from *Pickwick* to *Chuzzlewit* His writing during these prolific years was remarkably various and, except for his plays, resourceful. *Pickwick* began as high-spirited farce and contained many conventional comic butts and traditional jokes; like other early works, it was manifestly indebted to the contemporary theatre, the 18th-century English novelists, and a few foreign classics, notably *Don Quixote*. But, besides giving new life to old stereotypes , *Pickwick* displayed, if sometimes in embryo, many of the features that were to be blended in varying proportions throughout his fiction: Rapidly improvised and written only weeks or days ahead of its serial publication, *Pickwick* contains weak and jejune passages and is an unsatisfactory whole 1842 partly because Dickens was

rapidly developing his craft as a novelist while writing and publishing it. What is remarkable is that a first novel, written in such circumstances, not only established him overnight and created a new tradition of popular literature but also survived, despite its crudities, as one of the best-known novels in the world. His self-assurance and artistic ambitiousness appeared in *Oliver Twist*, where he rejected the temptation to repeat the successful *Pickwick* formula. Brown ] for most of the other novels until the s. The currency of his fiction owed much, too, to its being so easy to adapt into effective stage versions. Sometimes 20 London theatres simultaneously were producing adaptations of his latest story, so even nonreaders became acquainted with simplified versions of his works. The theatre was often a subject of his fiction, too, as in the Crummies troupe in *Nicholas Nickleby*. This novel reverted to the *Pickwick* shape and atmosphere, though the indictment of the brutal Yorkshire schools Dotheboys Hall continued the important innovation in English fiction seen in *Oliver Twist*—the spectacle of the lost or oppressed child as an occasion for pathos and social criticism. Like his later attempt in this kind, *A Tale of Two Cities*, it was set in the late 18th century and presented with great vigour and understanding and some ambivalence of attitude the spectacle of large-scale mob violence. Its American episodes had, however, been unpremeditated he suddenly decided to boost the disappointing sales by some America-baiting and to revenge himself against insults and injuries from the American press. The invention of the Christmas books *A Christmas Carol*, suddenly conceived and written in a few weeks in late , was the first of these Christmas books a new literary genre thus created incidentally. Tossed off while he was amply engaged in writing *Chuzzlewit*, it was an extraordinary achievement—the one great Christmas myth of modern literature. None equalled the *Carol* in potency, though some achieved great immediate popularity. Cumulatively they represent a celebration of Christmas attempted by no other great author. Dickens occupied the first and longest chapter, as manifestly the product of his age—a genuine emanation from its aggregate and entire spirit. Few public meetings in a benevolent cause are without him. Dickens is, in private, very much what might be expected from his works. He is also a great walker, and very much given to dancing Sir Roger de Coverley. He was indeed very much a public figure, actively and centrally involved in his world, and a man of confident presence. He was reckoned the best after-dinner speaker of the age; other superlatives he attracted included his having been the best shorthand reporter on the London press and his being the best amateur actor on the stage. Later he became one of the most successful periodical editors and the finest dramatic recitalist of the day. He was splendidly endowed with many skills. Few of his extraliterary skills and interests were irrelevant to the range and mode of his fiction. Privately in these early years, he was both domestic and social. He loved home and family life and was a proud and efficient householder; he once contemplated writing a cookbook. To his many children, he was a devoted and delightful father, at least while they were young; relations with them proved less happy during their adolescence. Here he entertained his many friends, most of them popular authors, journalists, actors, or artists, though some came from the law and other professions or from commerce and a few from the aristocracy. Some friendships dating from his youth endured to the end, and, though often exasperated by the financial demands of his parents and other relatives, he was very fond of some of his family and loyal to most of the rest. Some literary squabbles came later, but he was on friendly terms with most of his fellow authors, of the older generation as well as his own. Necessarily solitary while writing and during the long walks especially through the streets at night that became essential to his creative processes, he was generally social at other times. He enjoyed society that was unpretentious and conversation that was genial and sensible but not too intellectualized or exclusively literary. High society he generally avoided, after a few early incursions into the great houses; he hated to be lionized or patronized. John Forster, his intimate friend and future biographer, recalled him at the *Pickwick* period: The quickness, keenness, and practical power, the eager, restless, energetic outlook on each several feature [of his face] seemed to tell so little of a student or writer of books, and so much of a man of action and business in the world. Light and motion flashed from every part of it. He had no desire to be narrowly literary. A notable, though unsuccessful, demonstration of this was his being founder-editor in of the *Daily News* soon to become the leading Liberal newspaper. The return to daily journalism soon proved a mistake—the biggest fiasco in a career that included few such misdirections or failures. A more limited but happier exercise of his practical talents began soon afterward: The benevolent spirit apparent in his writings often found practical expression in his public

speeches, fund-raising activities, and private acts of charity. Dombey he made a more ambitious attempt than before at serious and internal characterization. The engraving depicts the orphaned boy introducing himself to his eccentric aunt, Betsey Trotwood, who takes him in. David differs from his creator in many ways, however, though Dickens used many early experiences that had meant much to him—his period of work in the factory while his father was jailed, his schooling and reading, his passion for Maria Beadnell, and more cursorily his emergence from parliamentary reporting into successful novel writing. Pecksniff, and Scrooge are some others. Popular weekly miscellanies of fiction, poetry, and essays on a wide range of topics, these had substantial and increasing circulations, reaching, for some of the Christmas numbers. Particularly in 1852 and during the Crimean War, he contributed many items on current political and social affairs; in later years he wrote less—much less on politics—and the magazine was less political, too. The poetry was uniformly feeble; Dickens was imperceptive here. The reportage, often solidly based, was bright sometimes painfully so in manner. His conduct of these weeklies showed his many skills as editor and journalist but also some limitations in his tastes and intellectual ambitions. The contents are revealing in relation to his novels: Even in his creative work, as his eldest son said, Britannica Classics: No city clerk was ever more methodical or orderly than he; no humdrum, monotonous, conventional task could ever have been discharged with more punctuality, or with more businesslike regularity. Presenting a remarkably inclusive and increasingly sombre picture of contemporary society, they were inevitably often seen at the time as fictionalized propaganda about ephemeral issues. Similar questions are raised by his often basing fictional characters, places, and institutions on actual originals. Technically, the later novels are more coherent, plots being more fully related to themes, and themes being often expressed through a more insistent use of imagery and symbols grim symbols, too, such as the fog in Bleak House or the prison in Little Dorrit. His art here is more akin to poetry than to what is suggested by the photographic or journalistic comparisons. Sparsit in Hard Times, but large-scale figures of this type are less frequent the Gamps and Micawbers belong to the first half of his career. Even the juvenile leads, who had usually been thinly conceived conventional figures, are now often more complicated in their makeup and less easily rewarded by good fortune. Critics disagree as to how far so worldly a novelist succeeded artistically in enlarging his view to include the religious. These novels, too, being manifestly an ambitious attempt to explore the prospects of humanity at this time, raise questions, still much debated, about the intelligence and profundity of his understanding of society. This desperation coincided with an acute state of personal unhappiness. He now openly identified himself with some of the sorrows dramatized in the adult David Copperfield: Why is it, that as with poor David, a sense comes always crushing on me, now, when I fall into low spirits, as of one happiness I have missed in life, and one friend and companion I have never made? A painful scandal arose, and Dickens did not act at this time with tact, patience, or consideration. The affair disrupted some of his friendships and narrowed his social circle, but surprisingly it seems not to have damaged his popularity with the public. Not until did one of his children Katey, speaking posthumously through conversations recorded by a friend, offer a candid inside account. It was discreditable to him, and his self-justifying letters must be viewed with caution.

### 3: Dickens as a Fiction Writer | The Dickens Fellowship

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Monthly issues of Pickwick Papers and Oliver Twist are not published. Dickens revised the monthly parts for the publication which was the first published under Charles Dickens instead of Boz. April The illustrations for Oliver Twist by George Cruikshank are thought by many to be some of the finest for any Dickens novel. Author and artist remained friends through the s until Cruikshank, formerly a heavy imbiber, became a zealous supporter of temperance. In , with his health rapidly declining, Dickens began a farewell reading tour of Britain. For this tour Dickens added a very passionate and dramatic performance of the murder of Nancy from Oliver Twist, despite pleas from his family not to include it, fearing for his health. Many believe that the energy expended in these performances, which he read with such passion and violence that woman fainted in the aisles, hastened his early death in June, He was short for his age; with rather bow-legs, and little, sharp, ugly eyes. His hat was stuck on the top of his head so lightly, that it threatened to fall off every moment and would have done so, very often, if the wearer had not had a knack of every now and then, giving his head a sudden twitch, which brought it back to its old place again. He had turned the cuffs back, half-way up his arm, to get his hands out of the sleeves, apparently with the ultimate view of thrusting them into the pockets of his corduroy trousers; for there he kept them. He was, altogether, as roystering and swaggering a young gentleman as ever stood four feet six, or something less, in his bluchers. Dickens did not originally plan to have the story of Oliver to be a novel. Michael Slater, in his biography Charles Dickens, relates that by the sixth installment of the story he resolved to make the book the first of two novels he was contracted to write for Richard Bentley and began to introduce details in the story that hinted at future plot complications. In this departure from the merry world of Pickwick, Dickens targets the Poor Law Amendment Act of which renewed the importance of the workhouse as a means of relief for the poor. Dickens was severely criticized for introducing criminals and prostitutes in Oliver Twist, to which Dickens replied, in the preface to the Library Edition of Oliver Twist in , "I saw no reason, when I wrote this book, why the very dregs of life, so long as their speech did not offend the ear, should not serve the purpose of a moral, at least as well as its froth and cream. The Internet Movie Database lists nearly 25 film versions, the first in Academy Award winning filmmaker Roman Polanski is the latest to bring the little orphan boy to the silver screen. Plot contains spoilers An infant is born of a dying mother in a parish workhouse. Old Sally, attending the birth and death, takes from the dying woman a locket and ring. Bumble, the beadle, names the boy Oliver Twist. Oliver is sent to an infant farm, run by Mrs Mann, until he is 9 years old, at which time he is returned to the workhouse. The orphans at the workhouse are starving due to callous mistreatment and cast lots to decide who among them will ask for more gruel on behalf of the group and Oliver is chosen. At supper that evening, after the normal allotment, Oliver advances to the master and asks for more. Oliver is branded a troublemaker and is offered as an apprentice to anyone willing to take him. After narrowly escaping being bound to a chimney sweep, a very dangerous business where small boys are routinely smothered being lowered into chimneys, Oliver is apprenticed to the undertaker, Sowerberry. On the outskirts on the city Oliver, tired and hungry, meets Jack Dawkins who offers a place to stay in London. Thus Oliver is thrown together with the band of thieves run by the sinister Fagin. When the gentleman, Mr. Brownlow, discovers the robbery in progress Oliver is mistaken for the culprit and, after a chase, is captured and taken to the police. Oliver, injured in the chase, is cleared by a witness to the crime and is taken by the kindly Brownlow to his home to recuperate. Oliver is kindly treated at the Brownlow home and, after a period of recuperation, is sent on an errand by Mr Brownlow to pay a local merchant 5 pounds and to return some books. Mr Brownlow, thinking that Oliver has run away with his money concludes that Oliver was a thief all along. This assumption is further strengthened when Bumble the beadle, answering an ad in the paper, placed by Brownlow, for information concerning Oliver, gives a disparaging opinion of Oliver. Oliver is forced by Fagin to accompany Sikes in an attempted robbery, needing a small boy to enter a window and open the door for the housebreakers. The robbery is foiled when the house is alarmed and, in the ensuing confusion, Oliver is shot. Oliver is nursed back to health at the home of the Maylies, the house Sikes was

attempting to burglarize. Oliver imparts his story to the Maylies and Doctor Losberne. Bumble the beadle has married the matron of the workhouse, Mrs. Fagin has had Nancy followed and, enraged, tells Sikes that Nancy has betrayed them. Sikes brutally murders Nancy and flees to the country. Monks is taken by Mr. Fagin is captured and sentenced to be hung. Sikes, with a mob on his tail, accidentally hangs himself trying to escape. The Bumbles are relieved of their position at the workhouse, become paupers, and are now inmates at the same workhouse they once managed. Oliver is revealed to be the illegitimate son of Edwin Leeford and Agnes Fleming. Leeford has fathered the evil Edward Monks through a failed former marriage. Brownlow, who had been a friend of Edwin Leeford, in the hope that he will start a new life. Monks flees to America where he quickly squanders his portion and dies in prison. Oliver collects his inheritance and is adopted by Mr. Rose marries longtime beau, Harry Maylie.

### 4: The Charles Dickens Collection (Box Set) [DVD] | eBay

*Charles John Huffam Dickens was born on 7 February , at 1 Mile End Terrace (now Commercial Road), Landport in Portsea Island, the second of eight children of Elizabeth Dickens (née Barrow; ) and John Dickens (). His father was a clerk in the Navy Pay Office and was temporarily stationed in the district.*

You can help by adding to it. As a corollary, Dickens often gives these characters verbal tics or visual quirks such as the dints in the nose of the Marquis. Forster believed that Dickens never truly created rounded characters. A History by Thomas Carlyle as a historical source. In his book *A Tale of Two Cities*, based on the French Revolution, we see that he really could not write a tale of two cities. He was a resident of just one city: More concretely, "Book the First" deals with the rebirth of Dr. Manette from the living death of his incarceration. Resurrection appears for the first time when Mr. Lorry replies to the message carried by Jerry Cruncher with the words "Recalled to Life". Resurrection also appears during Mr. Manette from his grave. Resurrection is a major theme in the novel. Manette, resurrection is first spotted as a theme. It is also the last theme: Dickens originally wanted to call the entire novel *Recalled to Life*. Jerry is also part of the recurring theme: The first piece of foreshadowing comes in his remark to himself: Five years later, one cloudy and very dark night in June [32] , Mr. Jerry responds firmly that he has never seen the night do that. Death and resurrection appear often in the novel. Dickens is angered that in France and England, courts hand out death sentences for insignificant crimes. In France, peasants had formerly been put to death without any trial, at the whim of a noble. Lorry is described as "the burning of the body". Lorry and Miss Pross, while engaged in the commission of their deed and in the removal of its traces, almost felt, and almost looked, like accomplices in a horrible crime. In the broadest sense, at the end of the novel, Dickens foresees a resurrected social order in France, rising from the ashes of the old one. After Gaspard murders the Marquis, he is "hanged there forty feet high" and is left hanging, poisoning the water. So many read the novel in a Freudian light, as exalting the British superego over the French id. Darkness and light[ edit ] As is frequent in European literature, good and evil are symbolized by light and darkness. Lucie Manette is the light, as represented literally by her name; and Madame Defarge is darkness. Darkness represents uncertainty, fear, and peril. It is dark when Mr. Lorry rides to Dover; it is dark in the prisons; dark shadows follow Madame Defarge; dark, gloomy doldrums disturb Dr. Both Lucie and Mr. Lorry feel the dark threat that is Madame Defarge. Lorry tries to comfort her, "the shadow of the manner of these Defarges was dark upon himself". Dickens also compares the dark colour of blood to the pure white snow: Social justice[ edit ] Charles Dickens was a champion of the poor in his life and in his writings. His childhood included some of the pains of poverty in England, as he had to work in a factory as a child to help his family. Some of his characters, notably Madame Defarge, have no limit to their vengeance for crimes against them. The Reign of Terror was a horrific time in France, and she gives some notion for how things went too far from the perspective of the citizens, as opposed to the actions of the de facto government in that year. In France, a boy is sentenced to have his hands removed and be burned alive, only because he did not kneel down in the rain before a parade of monks passing some fifty yards away. At the lavish residence of Monseigneur, we find "brazen ecclesiastics of the worst world worldly, with sensual eyes, loose tongues, and looser lives Military officers destitute of military knowledge He faults the law for not seeking reform: He repeatedly uses the metaphor of sowing and reaping; if the aristocracy continues to plant the seeds of a revolution through behaving unjustly, they can be certain of harvesting that revolution in time. The lower classes do not have any agency in this metaphor: In this sense it can be said that while Dickens sympathizes with the poor, he identifies with the rich: Sow the same seed of rapacious licence and oppression over again, and it will surely yield the same fruit according to its kind". Every time the nobles refer to the life of the peasants it is only to destroy or humiliate the poor. Autobiographical material[ edit ] Some have argued that in *A Tale of Two Cities* Dickens reflects on his recently begun affair with eighteen-year-old actress Ellen Ternan , which was possibly platonic but certainly romantic. Lucie Manette has been noted as resembling Ternan physically. In the play, Dickens played the part of a man who sacrifices his own life so that his rival may have the woman they both love; the love triangle in the play became the basis for the relationships between Charles

Darnay, Lucie Manette, and Sydney Carton in Tale. The plot hinges on the near-perfect resemblance between Sydney Carton and Charles Darnay; the two look so alike that Carton twice saves Darnay through the inability of others to tell them apart. Carton is Darnay made bad. Carton suggests as much: There is nothing in you to like; you know that. What a change you have made in yourself! A good reason for talking to a man, that he shows you what you have fallen away from and what you might have been! Change places with him, and would you have been looked at by those blue eyes [belonging to Lucie Manette] as he was, and commiserated by that agitated face as he was? Come on, and have it out in plain words! You hate the fellow. Darnay is worthy and respectable but dull at least to most modern readers, Carton disreputable but magnetic. Dickens might have been quite aware that between them, Carton and Darnay shared his own initials, a frequent property of his characters. Setting[ edit ] The novel takes place primarily in London and Paris in the latter half of the eighteenth century. It spans a time period of roughly thirty-six years, with the chronologically first events taking place in December and the last in either late or early

## 5: Charles Dickens - Wikipedia

*a christmas carol (set)-charles dickens-w 4 christmas books and (3)1st editions! paypal \$3, (0 bids) time left: 11h 21m: xrare s charles dickens set oliver.*

His father was a clerk in the Navy Pay Office and was temporarily stationed in the district. His early life seems to have been idyllic, though he thought himself a "very small and not-over-particularly-taken-care-of boy". His wife and youngest children joined him there, as was the practice at the time. Pipchin" in *Dombey and Son*. Later, he lived in a back-attic in the house of an agent for the Insolvent Court , Archibald Russell, "a fat, good-natured, kind old gentleman The strenuous and often harsh working conditions made a lasting impression on Dickens and later influenced his fiction and essays, becoming the foundation of his interest in the reform of socio-economic and labour conditions, the rigours of which he believed were unfairly borne by the poor. He later wrote that he wondered "how I could have been so easily cast away at such an age". The blacking-warehouse was the last house on the left-hand side of the way, at old Hungerford Stairs. It was a crazy, tumble-down old house, abutting of course on the river, and literally overrun with rats. Its wainscoted rooms, and its rotten floors and staircase, and the old grey rats swarming down in the cellars, and the sound of their squeaking and scuffling coming up the stairs at all times, and the dirt and decay of the place, rise up visibly before me, as if I were there again. The counting-house was on the first floor, looking over the coal-barges and the river. There was a recess in it, in which I was to sit and work. When a certain number of grosses of pots had attained this pitch of perfection, I was to paste on each a printed label, and then go on again with more pots. Two or three other boys were kept at similar duty down-stairs on similar wages. One of them came up, in a ragged apron and a paper cap, on the first Monday morning, to show me the trick of using the string and tying the knot. On the expectation of this legacy, Dickens was released from prison. Under the Insolvent Debtors Act , Dickens arranged for payment of his creditors, and he and his family left Marshalsea, [28] for the home of Mrs Roylance. He did not consider it to be a good school: He was a gifted mimic and impersonated those around him: He went to theatres obsessivelyâ€”he claimed that for at least three years he went to the theatre every single day. His favourite actor was Charles Mathews , and Dickens learnt his monopolylogues, farces in which Mathews played every character , by heart. In , Dickens met his first love, Maria Beadnell, thought to have been the model for the character Dora in *David Copperfield*. Drawn to the theatreâ€”he became an early member of the Garrick [37] â€”he landed an acting audition at Covent Garden, where the manager George Bartley and the actor Charles Kemble were to see him. Dickens prepared meticulously and decided to imitate the comedian Charles Mathews, but ultimately he missed the audition because of a cold. Before another opportunity arose, he had set out on his career as a writer. His journalism, in the form of sketches in periodicals, formed his first collection of pieces, published in *Sketches by Boz* â€”Boz being a family nickname he employed as a pseudonym for some years. When pronounced by anyone with a head cold, "Moses" became "Boses"â€”later shortened to Boz. He began a friendship with William Harrison Ainsworth , the author of the highwayman novel *Rookwood* , whose bachelor salon in Harrow Road had become the meeting place for a set that included Daniel Maclise , Benjamin Disraeli , Edward Bulwer-Lytton , and George Cruikshank. All these became his friends and collaborators, with the exception of Disraeli, and he met his first publisher, John Macrone, at the house. Seymour committed suicide after the second instalment, and Dickens, who wanted to write a connected series of sketches, hired " Phiz " to provide the engravings which were reduced from four to two per instalment for the story. The resulting story became *The Pickwick Papers* , and though the first few episodes were not successful, the introduction of the Cockney character Sam Weller in the fourth episode the first to be illustrated by Phiz marked a sharp climb in its popularity. Dickens became very attached to Mary, and she died in his arms after a brief illness in Unusually for Dickens, as a consequence of his shock, he stopped working, and he and Kate stayed at a little farm on Hampstead Heath for a fortnight. Dickens idealised Maryâ€”the character he fashioned after her, Rose Maylie , he found he could not now kill, as he had planned, in his fiction, [52] and, according to Ackroyd, he drew on memories of her for his later descriptions of Little Nell and Florence Dombey. The young Queen Victoria read both *Oliver Twist*

and Pickwick, staying up until midnight to discuss them. He declared they were both to drown there in the "sad sea waves". She finally got free but afterwards kept her distance. In June he precipitously set out on a two-month tour of Scotland and then, in September, telegraphed Forster that he had decided to go to America. Dickens was perturbed by the return to power of the Tories, whom Dickens described as "people whom, politically, I despise and abhor. At this time Georgina Hogarth, another sister of Catherine, joined the Dickens household, now living at Devonshire Terrace, Marylebone, to care for the young family they had left behind. Dickens includes in *Notes* a powerful condemnation of slavery, which he had attacked as early as *The Pickwick Papers*, correlating the emancipation of the poor in England with the abolition of slavery abroad [64] citing newspaper accounts of runaway slaves disfigured by their masters. While there, he expressed a desire to see an American prairie before returning east. A group of 13 men then set out with Dickens to visit Looking Glass Prairie, a trip 30 miles into Illinois. During his American visit, Dickens spent a month in New York City, giving lectures, raising the question of international copyright laws and the pirating of his work in America. Niagara Falls, Toronto, Kingston and Montreal where he appeared on stage in light comedies. Of these, *A Christmas Carol* was most popular and, tapping into an old tradition, did much to promote a renewed enthusiasm for the joys of Christmas in Britain and America. This, along with scenes he had recently witnessed at the Field Lane Ragged School, caused Dickens to resolve to "strike a sledge hammer blow" for the poor. As the idea for the story took shape and the writing began in earnest, Dickens became engrossed in the book. He later wrote that as the tale unfolded he "wept and laughed, and wept again" as he "walked about the black streets of London fifteen or twenty miles many a night when all sober folks had gone to bed. It had been carried out by Thomas Powell, a clerk, who was on friendly terms with Dickens and who had acted as mentor to Augustus when he started work. Powell was also an author and poet and knew many of the famous writers of the day. After further fraudulent activities, Powell fled to New York and published a book called *The Living Authors of England* with a chapter on Charles Dickens, who was not amused by what Powell had written. Dickens immediately sent a letter to Lewis Gaylord Clark, editor of the New York literary magazine *The Knickerbocker*, saying that Powell was a forger and thief. Clark published the letter in the *New-York Tribune*, and several other papers picked up on the story. Powell began proceedings to sue these publications, and Clark was arrested. Owing to the difficulties of providing evidence in America to support his accusations, Dickens eventually made a private settlement with Powell out of court. Coutts envisioned a home that would replace the punitive regimes of existing institutions with a reformatory environment conducive to education and proficiency in domestic household chores. After initially resisting, Dickens eventually founded the home, named "Urania Cottage", in the Lime Grove section of Shepherd's Bush, which he managed for ten years, [74] setting the house rules, reviewing the accounts and interviewing prospective residents. People have grown sullen and obstinate, and are becoming disgusted with the faith which condemns them to such a day as this, once in every seven. They display their feeling by staying away [from church]. Turn into the streets [on a Sunday] and mark the rigid gloom that reigns over everything around" [77] Dickens honoured the figure of Christ "though some claim he may have denied his divinity. Dickens is an enlightened Unitarian. It was published between and As a child, Dickens had walked past the house and dreamed of living in it. Dickens fell in love with one of the actresses, Ellen Ternan, and this passion was to last the rest of his life. In , he undertook a series of public readings in England and Scotland, with more the following year in England and Ireland. Dickens at his desk, Major works soon followed, including *A Tale of Two Cities* and *Great Expectations*, which were resounding successes. During this time he was also the publisher, editor, and a major contributor to the journals *Household Words* and *All the Year Round* Since Ellen Ternan also destroyed all of his letters to her, [ ] the extent of the affair between the two remains speculative. Storey published her account in *Dickens and Daughter*, [ ] [ ] but no contemporary evidence exists. On his death, Dickens settled an annuity on Ternan which made her a financially independent woman. The book was subsequently turned into a play, *Little Nell*, by Simon Gray, and a film. In the same period, Dickens furthered his interest in the paranormal, becoming one of the early members of *The Ghost Club*. The only first-class carriage to remain on the track was the one in which Dickens was travelling. Before rescuers arrived, Dickens tended and comforted the wounded and the dying with a flask of brandy and a hat refreshed with water, and

saved some lives. Before leaving, he remembered the unfinished manuscript for *Our Mutual Friend*, and he returned to his carriage to retrieve it. He also based the story on several previous rail accidents, such as the Clayton Tunnel rail crash of 1825. Dickens managed to avoid an appearance at the inquest to avoid disclosing that he had been travelling with Ternan and her mother, which would have caused a scandal. On 9 November 1842, over two years after the war, Dickens set sail from Liverpool for his second American reading tour. In early December, the readings began. Although he had started to suffer from what he called the "true American catarrh", he kept to a schedule that would have challenged a much younger man, even managing to squeeze in some sleighing in Central Park. By the end of the tour Dickens could hardly manage solid food, subsisting on champagne and eggs beaten in sherry. On 23 April he boarded the Cunard liner *Russia* to return to Britain, [] barely escaping a Federal Tax Lien against the proceeds of his lecture tour. He managed, of a contracted readings, to deliver 75 in the provinces, with a further 12 in London. He suffered a stroke on 18 April in Chester. There were to be 12 performances, running between 11 January and 15 March, the last at 8: On 2 May, he made his last public appearance at a Royal Academy Banquet in the presence of the Prince and Princess of Wales, paying a special tribute on the death of his friend, the illustrator Daniel Maclise. It appeared in the Christmas edition of *The Graphic* and thousands of prints of it were sold. He never regained consciousness, and the next day, five years to the day after the Staplehurst rail crash, he died at Gads Hill Place. A printed epitaph circulated at the time of the funeral reads: According to Ackroyd, other than these, perhaps the most important literary influence on him was derived from the fables of *The Arabian Nights*. An early reviewer compared him to Hogarth for his keen practical sense of the ludicrous side of life, though his acclaimed mastery of varieties of class idiom may in fact mirror the conventions of contemporary popular theatre. Murdstone in *David Copperfield* conjures up twin allusions to "murder" and stony coldness. His satires of British aristocratic snobbery—he calls one character the "Noble Refrigerator"—are often popular. The author worked closely with his illustrators, supplying them with a summary of the work at the outset and thus ensuring that his characters and settings were exactly how he envisioned them. Marcus Stone, illustrator of *Our Mutual Friend*, recalled that the author was always "ready to describe down to the minutest details the personal characteristics, and

### 6: Charles Dickens Book Set | eBay

*a tale of two cities by charles dickens record album set with book e7.*

None of them has so far vanished into obscurity. One or two are considered to be among the greatest novels of all time. Dickens wrote numerous shorter works of fiction, including five Christmas books, among which *A Christmas Carol* stands out as a masterpiece, regularly read and interpreted to this day. Below are some short introductions to the novels and to *A Christmas Carol*, in the order in which they were written. *The Pickwick Papers* A rambling tale about the adventures of the naive good-natured Mr Pickwick and his travelling companions. The streetwise Sam Weller, recruited along the way by Pickwick, helps them to survive. Full of fun, capturing the exuberant spirit of the young Dickens, this work built on his earlier *Sketches by Boz* to catapult him to fame and is still one of the best loved books in English Literature. *Oliver Twist* With a serious theme, to expose the abuse and corruption suffered by children, this second major work is nevertheless full of humour, but of a satirical kind. The orphan Oliver Twist manages to survive the worst that the authorities and criminal fraternity put him through. *Nicholas Nickleby* A tale of how the young Nicholas Nickleby and his sister make good after they and their mother are left penniless. Following a bad start working under Wackford Squeers, the cruel schoolmaster of a Yorkshire boarding school, Nicholas comes eventually to thrive, thanks in great measure to the help of Newman Noggs, clerk to his hateful uncle, and to the goodwill of the Cheeryble brothers, benevolent businessmen. Their flight exposes them to a variety of experiences and characters, many having to do with the vagabonds and itinerant entertainers of the time. The death of Little Nell is among the best known scenes in the works of Dickens. *Barnaby Rudge* is a half-witted young man who becomes caught up in the mayhem, but escapes the gallows through the intervention of Gabriel Varden, a locksmith. Dolly Varden, the coquettish daughter of Gabriel, is a creation whose name was subsequently used for a style of dress and hat. *Martin Chuzzlewit* Selfishness, as typified by the young Martin Chuzzlewit, and hypocrisy, as typified by Mr Seth Pecksniff, who purports to be an architect, are among the themes of this work. Martin is chastened and humbled by his experiences in the USA, which Dickens portrays as a country full of vulgar, brash and boastful people. *A Christmas Carol* The first of five Christmas books written by Dickens in the 1840s, this is one of the best known and best loved of all his works. It tells of the transformation of Ebenezer Scrooge from a tight-fisted curmudgeon to a generous and genial man. This is brought about by a haunting and visions at Christmas that remind him of happier days, demonstrate the generous spirit of others in adversity, and terrify him with dire prospects should he not change his ways. *Dombey and Son* Pervading this work are the pride and cold-hearted obduracy of Mr Paul Dombey Senior, a businessman. Following the death of his first wife, he invests all of his hopes in Paul, their only son, neglecting their daughter, Florence. But the fragile boy dies. Dombey marries again, but his will is thwarted by stubborn resistance and treachery, and he loses his fortune. A broken man, he is eventually reconciled to his daughter who has remained true throughout. *David Copperfield* This story, narrated in the first person, of a man who becomes a successful author, is partially autobiographical. It is generally considered to be a masterpiece. Leo Tolstoy, who was greatly influenced by it in his early writing, accorded it the highest of rankings. The quality of writing is especially evident in the description of a storm. *Bleak House* A prolonged law case concerning the distribution of an estate, which brings misery and ruin to the suitors but great profit to the lawyers, is the foundation for this story. Told in part through the eyes of the principal character, Esther Summerson, it is a complex one involving a good many secrets, a murder and a number of investigators. Among these is a professional detective, Inspector Bucket. *Bleak House* is the home of John Jarndyce, principal member of the family involved in the law case. Faced with the effects of his rigid attitudes on the lives of his son and daughter, he comes to accept the emptiness of his pet precepts. William Dorrit is locked up for years in that prison, attended daily by his daughter, Little Dorrit. Little Dorrit, unable to adjust to a world of plenty, eventually finds contentment caring for Clennam and, following the loss of her father and the family fortune, they marry. French-born Charles Darnay, settled in London, returns to Paris to help save the life of his agent, but is eventually himself condemned to death. He is saved by the self-sacrifice of Sydney Carton, who takes his place, having previously led a debauched and

wasteful life. It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to than I have ever known. Great Expectations Like David Copperfield, this story is narrated in the first person. The narrator, Philip Pirrip, known as Pip, looks back over his life, from his rural boyhood, under the care of a ferocious sister and her mild husband, a blacksmith, to living the life of a gentleman in London, funded by a mysterious benefactor. The mystery solved, his pretentiousness was destroyed, and he then had to cope with some harsh realities, remorseful of the way he had treated those who loved him most. Central to the story is the strange recluse, Miss Havisham, deranged by having been jilted on her wedding day. From the time he finds himself assumed dead, complications abound, but all turns out well in the end. Opinions differ widely as to the ranking of this novel, the last which Dickens completed, but it is undoubtedly a model of his outstanding craftsmanship. The Mystery of Edwin Drood Dickens had completed nearly half of this story when he died. Speculation about how it would have ended has since tended to attract greater interest than any assessment of the work as it stands. The central mystery of the story arises from the disappearance of Edwin Drood. It seems likely that he has been murdered. There is evidence to suppose that this is what Dickens had had in mind, but the identity of the murderer, if there was such, has been a cause of much dispute. The episodes published were very popular and some passages are considered to be among the most sublime that Dickens wrote.

### 7: A Tale of Two Cities - Wikipedia

*Charles Dickens is generally considered the greatest writer of the Victorian period. His works are characterized by attacks on social evils, injustice, and hypocrisy.*

### 8: Charles Dickens | Biography, Facts, & Analysis | [www.enganchecubano.com](http://www.enganchecubano.com)

*Charles Dickens is generally considered the greatest writer of the Victorian period. Dickens was regarded as the literary colossus of his age. His novella, A Christmas Carol, remains popular and continues to inspire adaptations in every artistic genre.*

### 9: Set of Charles Dickens Novels : EBTH

*Dickens set out to write his pamphlet-turned-book in spring , having just read government report on child labor in the United Kingdom. The report took the form of a compilation of interviews.*

*The works of Lord Byron, including the suppressed poems Journey to wisdom Scott brown 8th edition Messages and strategy The day Jesus came to the city. Teachings of yoga Irrigation water management manual Ten years in Burma Cheerful Chad and other children of God Adventure Guide to St. Martin St. Barts More times with John Working green (workplace) Portrait in Shadows Human reproductive system male and female Correspondence between Gov. Andrew and Maj.Gen. Butler Integrated chinese level 2 part 1 character workbook XIX. Tom Sawyer abroad. Celebration Puzzle Pieces: The Church Year The old commandment Developing self in work and career Reel 1217. Pemiscot (part), Platte, Perry, Pettis (part). Special education services and the IEP The insurance reimbursement manual Historical Atlas of Arkansas Nature pleads not guilty The Good Housekeeping Step-by-Step Great Main Dishes Demons Bluff (Renegade Spirit Series #2) The crisis in construction: there is an answer A History of the Archdiocese of Southwark from 1850 to the Present Day Health is a question of balance Affect Regulation, Mentalization, and the Development of Self Security (Text Project Manual) Introduction Ruben Martinez The interpretive encounter My Memories of the Comstock Hundred Years War, 1337-1453 Ninth key meg cabot bud The Chicago tribune Laptops And Literacy The Australian Centenary History of Defence: Volume 1*