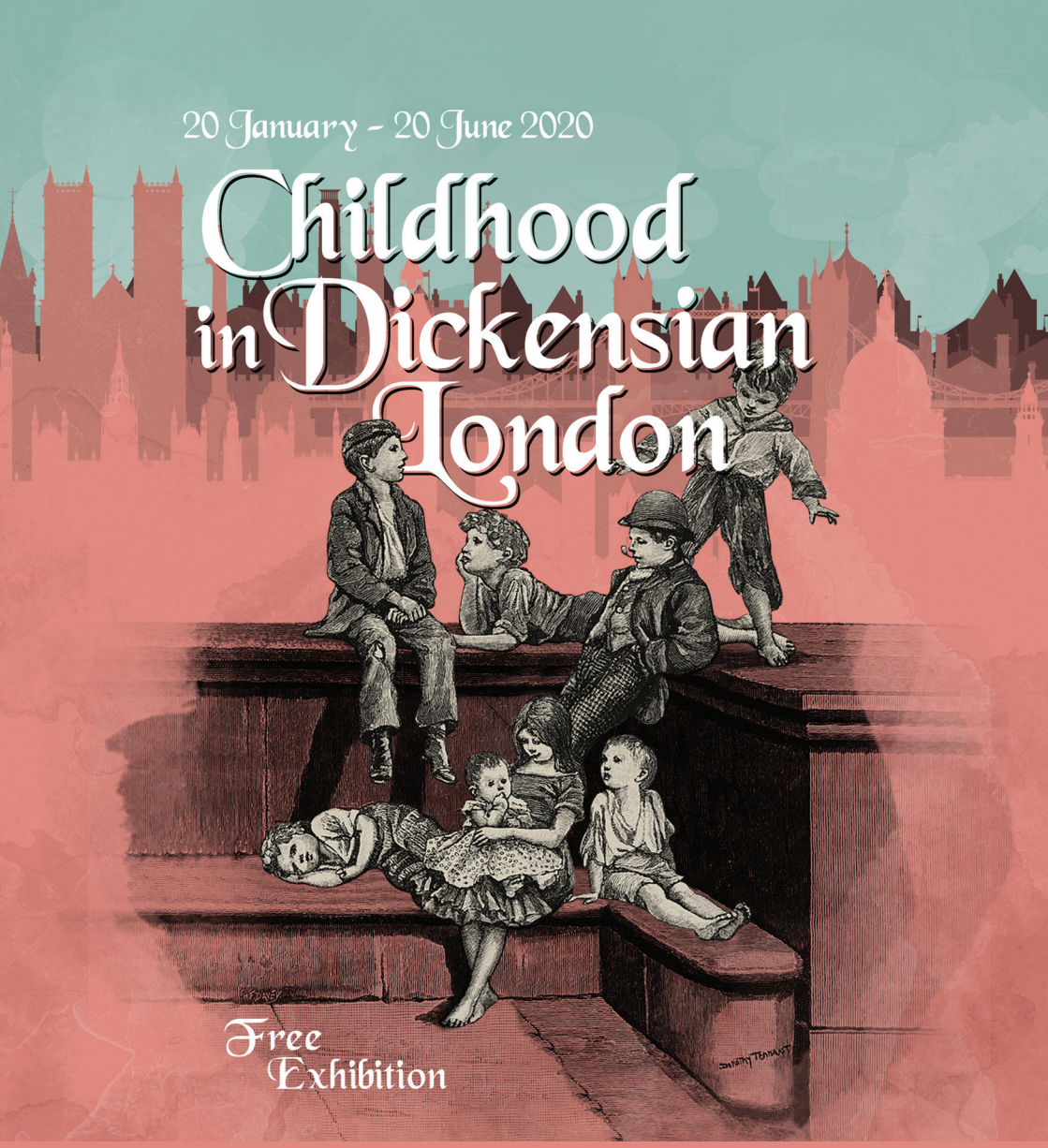
20 January – 20 June 2020

Childhood in Dickensian London



Free Exhibition

EXHIBITION GUIDE

& EVENTS HIGHLIGHTS

UNIVERSITY OF LONDON
SENATE HOUSE LIBRARY

Explore Victorian London from the 1830s until the turn of the 20th century & the role of Dickens in creating a better childhood for us all

@senatehouselib **#Dickens150**

Welcome

A warm welcome to Senate House Library's exhibition Childhood in Dickensian London. In this exhibition, we celebrate the life and work of Charles Dickens, exploring the impact his writing has had on the lives of children and the change it inspired in Victorian society.

The books, archives and sketches on display are from the rich and extensive collections held at Senate House Library which cares for more than 2 million books, 50 unique special collections and over 1,600 archives. It is one of the UK's largest academic libraries for the arts, humanities, and social sciences, holding a wealth of primary source material from the medieval period to the modern age.

We are honoured to have worked with The Charles Dickens Museum to include some items relating to Charles Dickens as well as with Charles Dickens's great-great-great granddaughter, Lucinda Dickens-Hawksley, on educational resources and walking tours to show how the impact of Dickens is still present in London today. You can explore the resources and book the tours on our website. We hope you enjoy your visit.

John Tuck
Interim Senate House Librarian

Overview

"In the little world in which children have their existence whosoever brings them up, there is nothing so finely perceived and so finely felt as injustice." **Charles Dickens, *Great Expectations***

With 2020 marking the 150th anniversary of Charles Dickens's death, Senate House Library's exhibitiontakes you on a journey through Victorian London from the 1830s until the turn of the 20th century, exploring the role of Dickens in creating a better childhood for us all.

On display are some first edition copies of Dickens's most-loved novels, examples of his journalism, and some intricate drawings and sketches of Dickens and the characters he created. There are also books and documents relating to wider social reform in Victorian-era London, all of which are from Senate House Library's vast collections. These are complemented by some of Dickens's personal items, such as one of his walking sticks used on his 'night walks' in London, on loan from The Charles Dickens Museum in London.

There are four main themes in the exhibition and over 80 items on display exploring the issues experienced by children growing up in Victorian London. Focusing on social injustice through Dickens's best-known deprived child characters, you can put yourself in the shoes of a young child growing up in the 1800s and consider how much things have changed two centuries on.

Master Storyteller
Want and Welfare
Criminality and Redemption
Labour and Learning

Exhibition curated by: Leila Kassir & Tansy Barton
Exhibition planning and engagement: Maria Castrillo & Rebecca Simpson
Exhibition design: Rebecca Simpson
Exhibition artwork: Ric Comline, Thierry Levy, & Lawrence Scanlon at Blind Pig Animation
Digital imaging & online exhibition site: Dave Jackson & Russell Kennedy
Exhibition Conservation: Yunsun Choi

Acknowledgements:

Lucinda Dickens-Hawksley – Author & Dickens's great-great-great granddaughter
Peter Higginbotham – Author & Historian
Dr Peter Merchant – Canterbury Christ Church University
Professor Laura Peters – University of Roehampton
Louisa Price - The Charles Dickens Museum
Dr Ruth Richardson – Author & Historian
Professor Michael Slater – Institute of English Studies, School of Advanced Study
Dr Cindy Sughrue – The Charles Dickens Museum

With special thanks to The Charles Dickens Museum, Layers of London and Senate House Library colleagues Dr Richard Espley, Argula Rublack and Alea Baker for their support.

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@SenateHouseLib #Dickens150

CHARLES DICKENS
AGE 27

Master Storyteller

"This boy is Ignorance. This girl is Want"
- ***A Christmas Carol* by Charles Dickens**

At the age of 12, Charles Dickens was working 10-hour days at Warren's Blacking Factory and lived alone in lodgings while his parents and younger siblings were in prison. These difficult experiences were only revealed two years after his death through John Forster's biography ***The Life of Charles Dickens*** (1872). His personal experience of childhood poverty, labour and inadequate education deeply influenced the development of child characters in his novels, whose experiences often provide vivid depictions of society's negligence. His own biography directly influenced the character and novel of ***David Copperfield*** (1849).

Dickens's career as a writer began in his late teens as a freelance reporter, with his first literary works published when he was 21, a year before the ***Poor Law Amendment Act*** of 1834 was introduced. The Act overhauled the system of assistance to the destitute with the intention that the only help given 'able-bodied' poor and their families would be in a new system of Poor Law Union workhouses, under conditions designed to be a deterrent to applying for welfare.

Like many, Dickens considered the underlying principles of the 'New Poor Law' to be harsh and punitive. He used his journalism and novels to address its possible effects and many other social injustices; ***Oliver Twist***, serialised from 1837, although set under the old Poor Law, became one of the defining depictions of cruelty in a Victorian Workhouse.

In ***A Christmas Carol*** (1843), arguably Dickens's most famous story, as the Ghost of Christmas Present is fading away the child apparitions Ignorance and Want appear to Scrooge as personifications of poverty and neglect. Just prior to the story's publication, Dickens read reports from the parliamentary ***Children's Employment Commission*** (1842), which appalled him so much that he planned to write a pamphlet entitled *An Appeal to the People of England, on behalf of the Poor Man's Child*. However, he decided a novella would have more impact like "a Sledge hammer...come down with twenty times the force" and so ***A Christmas Carol*** was born. Dickens continually used fiction and his child characters to bring to light the social ills of his day.

Dickens became internationally famous within a couple of years of his first novel being published, and he remained a much-lauded celebrity and social commentator until his death in 1870. With international influence then and now, and a gift for storytelling and creating captivating characters, Dickens continues to be one of the world's greatest, and most empathetic, writers on childhood.

This section features works by Dickens and items related to his lifealongside examples of the types of legislation that affected the lives of Victorian children.

The Empty Chair, Gad's Hill – Ninth of June 1870

Luke Fildes
1870

Depicting Dickens's library at his Gad's Hill home in Kent, this engraving by Luke Fildes was completed shortly after Dickens's death and published in the Christmas 1870 issue of the Graphic magazine. Fildes was working on the illustrations for the Mystery of Edwin Drood, Dickens's final and unfinished novel, when Dickens suddenly died. After the funeral, Fildes was invited by the mourning Dickens family to visit Gad's Hill and it was here he created the Empty Chair to represent Dickens the writer and to mourn his loss.

Charles Dickens

Punch, or The London Charivari
1870

This verse obituary for Charles Dickens was published 9 days after his death, in the June 18th 1870 issue of the satirical magazine Punch. The magazine was co-founded by Henry Mayhew, who wrote the extensive and influential 1851 work London Labour and the London Poor. Despite the somewhat light tone this verse reflects that, even in the pages of a humorous magazine, at his death Dickens was considered a man who hated wrong and a writer whose works, and his 'work's work', would survive him. The phrase 'love and kindness and good will to men' also evokes the overall message of A Christmas Carol.

Head and Shoulders Lithograph of Charles Dickens

Ternan Family Papers

c.1860s

This portrait of Charles Dickens is a head and shoulders lithograph print, most likely based on a photograph taken by J. Watkins. The print is from the Ternan Family Papers, an archive collection held by Senate House Library. For just over the last decade of his life Charles Dickens had a relationship with the young actress Ellen Ternan. Dickens separated from his wife Catherine, but his connection to Ellen remained a secret from the public. This print was found by Dickens scholar Katharine Longley at the home of Ellen's daughter Gladys Wharton Reece. It was in a trunk belonging to Ellen's sister, and Anthony Trollope's sister-in-law, Frances Eleanor Trollope.

Charles Dickens Age 27

Daniel Maclise
Taken from Dickens Pictures by Contemporary Artists in Van Dyke Gravure
c.1900s

This portrait shows Charles Dickens in the first decade of his novel-writing career. By this age Dickens was married and a father and had published his first 3 novels: The Pickwick Papers, Oliver Twist and Nicholas Nickleby. Dickens had also become friends with the artist Daniel Maclise, who drew this portrait. Maclise also illustrated some of Dickens's works including the Christmas Books the Chimes, the Cricket on the Hearth and the Battle of Life.

A Christmas Carol: in Prose, Being a Ghost Story of Christmas

Charles Dickens; with illustrations by John Leech
London: Chapman and Hall, 1843

This copy of the book is from the first printing of 6,000. In the early hours of Christmas morning the miserly, hard-hearted Ebenezer Scrooge is taken on a journey by the Ghosts of Christmas Past, Present and Yet to Come. While he is with the Ghost of Christmas Present he is shown the children Ignorance and Want. These 'wretched, abject, frightful' children are man's creation and are represented by the illustrator, John Leech, against an industrial background, emphasising the cause of their poverty. Previously content that the needy in society had the Poor Law to oversee them, here a horrified Scrooge wonders whether these poor children have refuge. The Ghost mockingly responds using Scrooge's own, earlier, words: 'Are there no workhouses?'.

Christmas Books

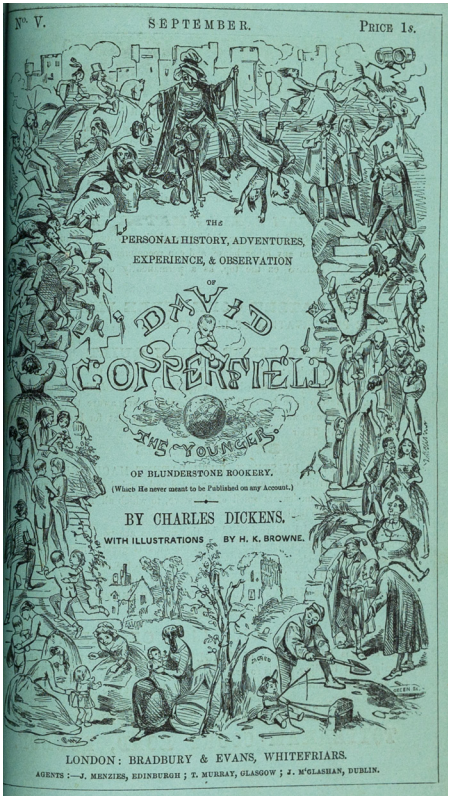
Charles Dickens
London: H. Frowde, 1904

During the 1840s Dickens wrote five Christmas tales which were published individually and have come to be known collectively as his 'Christmas Books'. The first, and most enduringly popular, was A Christmas Carol, which was followed by the Chimes, the Cricket on the Hearth, the Battle of Life and finally, in 1848, the Haunted Man. These short novels are part of the reason Dickens is often described as the inventor of Christmas. In A Christmas Carol the festive period is described as 'a good time; a kind, forgiving, charitable, pleasant time', the warmth of which is contrasted with Scrooge's miserliness, the poverty within society, and the 'misanthropic ice' of the season. The books displayed here are miniature editions complete with illustrations, designed to be .

The Personal History of David Copperfield

Charles Dickens
London: Chapman and Hall, 1897

The 10-year-old David is found here entering Murdstone and Grinby's warehouse in Blackfriars, to begin his life as a working boy. David meets his fellow boy workers, Mick Walker and Mealy Potatoes, and is set to work checking, rinsing, washing, labelling, corking, sealing and packing bottles. It is also during this period that David first meets Mr. Micawber and his family, in whose home he becomes a lodger. David quickly learns that Mr. Micawber is in financial difficulties, which become 'an addition to the distressed state' of his mind. The character of Mr. Micawber was modelled on Dickens's father, John, who was also no



stranger to money problems.

The Life of Charles Dickens

John Forster
Memorial edition
London: Chapman and Hall, 1911

Originally published in 1872, this first biography of Charles Dickens was written by his friend John Forster. The chapter 'Hard Experiences in Boyhood', which is based on an autobiographical fragment given by Dickens to Forster, revealed for the first-time details of Dickens's boyhood experience of working in Warren's Blacking Factory. Dickens had considered writing his autobiography but instead worked elements of his life into his novel David Copperfield. This novel is displayed alongside the biography, open at paragraphs reflecting the link between Dickens's life and that of the fictional David: 'No words can express the secret agony of my soul...' The origin of Fagin's name, the leader of the gang of children in Oliver Twist, is also revealed in the biography, on p.32.

Oliver Twist Asks for More

Harold Copping
London: Raphael Tuck, 1902

The nine-year-old Oliver Twist is described as a 'pale thin child' but also as having a 'good sturdy spirit'. This illustration by Harold Copping, from Children's Stories from Dickens, depicts Oliver in possibly the most famous scene from Oliver Twist in the workhouse, daring to ask Mr. Bumble: 'Please, sir, I want some more'. Following three months of inadequate diet, one of Oliver's fellow workhouse boys was so hungry that he threatened to eat one of his companions if he did not receive another bowl of gruel. Oliver lost the draw to determine which boy should ask for more food, and thus temporarily became the 'small rebel' shown here.

An Act for the Amendment and Better Administration of the Laws Relating to the Poor in England and Wales

Great Britain. Parliament.
London, 1834

The 1834 Poor Law Amendment Act, or the New Poor Law, reorganised the system of welfare relief for the poor. This Act united

parishes into Poor Law Unions each containing a workhouse. Workhouse conditions were meant to deter admittance from any but the truly destitute, based on the idea of restricting welfare for the so-called 'indolent' poor. The Act also curtailed the provision of 'outdoor relief', or support in their own homes, for the 'able-bodied' and their families. Dickens's A Christmas Carol shows the harsh effects of this legislation and Ebenezer Scrooge refers directly to it. Refusing to donate to the poor, Scrooge enquires if the Union workhouses are still in operation and 'the Treadmill and the Poor Law are in full vigour, then?'

The Condition and Treatment of the Children Employed in the Mines and Collieries of the United Kingdom

Commissioners for Inquiring into the Employment and Condition of Children in Mines and Manufactories
London: W. Strange, 1842

This volume contains extracts from the first report of the Commission on the Employment of Children, concerning children working in mining. The Commission was headed by Lord Ashley, later known as Lord Shaftesbury, and aimed to show the need for 'legislative deliberation and interference' on behalf of working children. This slim book was produced for those who didn't wish to read the entire report and is full of vivid testimony outlining the lives of working children. One 8-year-old boy, who worked as a trapper opening and closing mine doors, is described as knowing 'nothing of the ascending or descending sun' as his days were spent in darkness. After reading the reports from this Commission, Dickens wrote A Christmas Carol (1843).

Speeches, Literary and Social

Charles Dickens
First collected ed.
London: J. C. Hotten, c.1870

On the 9th of February 1858 Charles Dickens gave a speech at a dinner celebrating the Hospital for Sick Children, which had been founded in 1852. The compassion Dickens felt for children is shown here as he spoke on behalf of the country's 'spoilt' children, whose health was destroyed by 'unwholesome' living conditions. At the time of the speech the hospital was in financial trouble, and Dicken's appeal to the 'great compassionate public heart' generated donations of roughly £3,000 pounds enabling the hospital to survive. Dickens also gave public readings of A Christmas Carol to raise further funds for the hospital, which is known today as Great Ormond Street Hospital for Children.

Sixty Years in Waifdom: or, The Ragged School Movement in English History

Charles. J. Montague
London: Chas. Murray and Co., 1904

Charting the history and objectives of the Ragged School Movement, this book reflects on its teachers, links with churches, its growth, progress, successes and problems in addition to information regarding the children, 'the scholars', themselves. Chapter 11 praises writers who assisted their cause, with Charles Dickens and Walter Besant highlighted as 'the two great novelists who have made their art an instrument for promoting social service'. The chapter includes Fred Barnard's illustration imagining Dickens as a young boy at Warren's

Blacking Factory. The inclusion of this drawing stresses the links between Dickens's childhood experiences and his adult sympathy for the needy, showing how 'his life made him a friend of poor children'.

Warren's Blacking Bottle

On loan from The Charles Dickens Museum, London.

c.1820-1860

Blacking bottle from Warren's Blacking Factory. Liquid blacking was used for cleaning boots and shoes and sometimes kitchen stoves. Warren's blacking factory was very famous because Charles Dickens worked there as a 12 year old boy. He describes it as a horrible tumbledown building on the Thames. He seems to have been badly treated there and the experience influenced his later descriptions of poverty and suffering. Dickens worked at Warren's in the 1820s and it must have closed by 1860 when the site was cleared for Charing Cross Station. The bottle was excavated by a group of archaeologists from the Science Museum from an old ice well under the London Canal Museum in June 2006. The ice well had been used as a builders rubbish dump in the 19th century.

Children's Stories from Dickens

Mary Angela Dickens; illustrated by Harold Copping
London: Raphael Tuck, c.1911

This limited edition collection for children contains episodes from Dickens's novels, featuring some of his child characters. The book is signed by Dickens's granddaughters the eldest of whom, Mary Angela Dickens, was a novelist in her own right and is credited here with retelling the stories. The book had a dual aim: to commemorate the centenary of Dickens's birth but also to raise money for his family. By the early 20th century their financial inheritance had dwindled as the copyright had expired on Dickens's works. This book was published to raise money for a fund in their name, launched by The Daily Telegraph newspaper. The cover illustration depicts the young David Copperfield and Little Em'ly in Yarmouth, during the happy days of their childhood.

Silver teaspoon belonging to John and Elizabeth Dickens

On loan from The Charles Dickens Museum, London.

c.1800

Silver teaspoon inscribed 'JED' that belonged to the Dickens family. The spoon's mongraph 'JED' likely refers to the parent's of Charles Dickens, John and Elizabeth Dickens. It is thought to be part of the set pawned during times of financial difficulties for the Dickens Family when they were based in Portsmouth. It was gifted to the Museum by their granddaughter, Florence Dickens (daughter of Alfred Dickens) in 1930.

In Dickens Land

OLIVER TWIST ASKS FOR MORE.

"Please, sir, I want some more."
The master . . . gazed in stupefied astonishment on the young rebel.

OLIVER TWIST.

Want and Welfare

"And I ain't took back to Tom-all-Alone's. Am I, sir?" - ***Bleak House*** **by Charles Dickens**

Charles Dickens's own childhood was marked by instability in his family's life. They moved several times, living in more than ten addresses before he had finished his education at 15. The family's financial woes resulted in the 12-year-old Charles living apart from his family in a lodging house-establishments that rarely had good reputations.

The living conditions, health and welfare of the poor, and particularly of children, were of great concern to Dickens. He devoted much of his journalistic work to revealing the conditions in slum housing and workhouses, highlighting the problems of poor sanitation, and to advocating for the care and health of children. He was an early champion of Great Ormond Street Hospital, established as the first specialist hospital for children in the UK in 1852.

There was no overarching State system of welfare in Dickens's lifetime and he showed the precariousness of children's lives through neglected child characters such as Oliver Twist (1837), Little Nell (1840), Paul Dombey (1846), Jo the Crossing Sweeper (1852) and Tattycoram (1855), many of whom had birth parents depicted as selfish, weak or absent. Dickens also showed many of these neglected children's successes, despite the setbacks and harsh conditions they endured.

The housing of poor families in slums was of growing concern during this period and extended to an increased interest in children's health and the prevention of diseases, a common cause of death. Sanitation became a key issue that was addressed through campaigns and legislation aimed at improving cleanliness, sewerage and, as a result, life expectancy.

The question of who should care for neglected or orphaned children, and how they should be cared for, became crucial issues for social reformers in the 19th century. Alternatives to parental care were offered via institutions including workhouses, orphanages, and foundling homes. Orphans included not only children who had lost both parents but also children who had lost their father, even though the mother was still alive. Many poor mothers were separated from their children and towards the end of the 19th century, middle-class women were increasingly involved in overseeing the care as Poor Law Guardians.

In this section you will see some of Dickens's works alongside items that consider the protection and welfare of children, both individually and collectively, in the face of the threats to their well-being in Victorian London.

The Dickens Country

Frederic Kitton
London: Adam and Charles Black, 1905

In 1825 Charles Dickens was working to support himself and living apart from his family. Young Charles first lived in the lodging house of Mrs. Roylance in Camden Town. Feeling lonely and isolated, he soon moved to sleep on the floor of an attic room in Lant Street, Borough, a 'paradise' in comparison due to its closeness to his family in the Marshalsea Debtors' Prison. These childhood experiences found their way into Dickens's work, through the often unstable and itinerant lives of his child characters and directly in the character of Mrs. Pipchin, keeper of the lodging house to which Paul and Florence Dombey are dispatched.

Dealings with the Firm of Dombey and Son: Wholesale, Retail, and for Exportation

Charles Dickens; with illustrations by Hablot Knight Browne
London: Bradbury and Evans, 1846-1848

Little Paul Dombey embodies all his father's hopes for the continuation of the Dombey firm and name. He is a gentle and 'old-fashioned-child' at odds with his modern father's concerns for business and profit, and receives little paternal affection, turning instead to his beloved sister Florence for comfort. He is sent to the lodging house of Mrs. Pipchin, run according to a 'system not to encourage a child's mind to develop and expand itself like a young flower, but to open it by force like an oyster.' Here, in the sea air of Brighton, it is hoped he will become stronger and grow into the heir his father hopes for. But like so many 'drooping buds' of Victorian children, he dies aged just 6.

The Dens of London Exposed

John Duncombe
London: Printed for and published by the author, 1835

One of the first exposés of the 'cadging houses' in St Giles Rookery, an area that influenced Dickens's creation of Tom-All-Alone's in Bleak House.

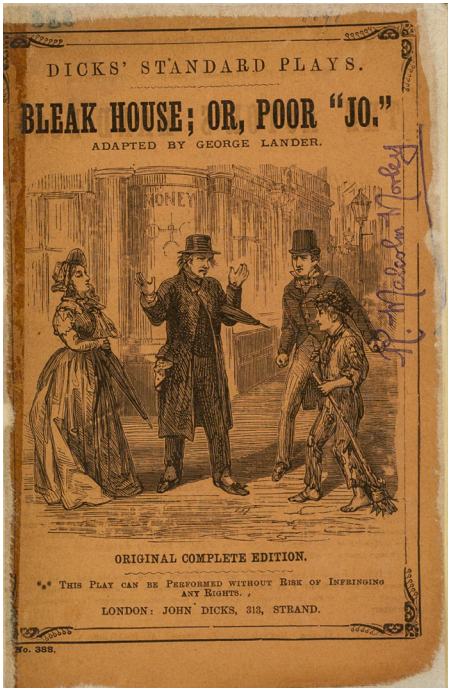
This book gives an account of the living conditions of 'cadgers', street workers and 'that class denominated unfortunate.' The children living in such lodgings were often runaways and orphans and, although safer than some options, living alongside the men and women of the 'lowest classes' in these dens was seen to inevitably lead to a life of crime and ruin. The book is an example of the Victorian appetite for works documenting the lives of the poor for the enlightenment, or possibly entertainment, of the middle classes.

Bleak House

Charles Dickens; with illustrations by Hablot Knight Browne
London: Bradbury and Evans, 1853

Jo the Crossing-Sweeper lives in a 'ruinous place known to the like of him by the name of Tom-all-Alone's.' It is one of the worst slums of London, based on the rookeries Dickens observed as a child and on his night walks. Jo sweeps a crossing for a pittance to pay for his lodgings and is ignored by the world around him. The death of the lodger Nemo, Jo's only friend, brings him into contact with Lady Dedlock and to the attention of Tulkinghorn. Broken by his wretched circumstances, harassed due to his friendship with Nemo and succumbing to disease, he is shown kindness

by Esther and then Woodcourt yet, on his death bed, Jo fears that he will be returned to the misery of Tom-All-Alone's.



The Rookeries of London

Thomas Beames
2nd ed.
London: T. Bosworth, 1852

Rookeries was a term used to describe the crowded, dilapidated, built-high and narrow 'pauper colonies' of London, where the poorest, children among them, lived in the worst conditions. As a child, Charles Dickens persuaded his guardians to take him to these places, particularly St Giles, one of London's worst slums. According to John Forster 'he would exclaim, "what wild visions of prodigies of wickedness, and beggary, rose in my mind out of that place."' Dickens featured rookeries in works such as Oliver Twist and Bleak House and, like Thomas Beames with his eye-witness account, pushed for legislative action on these poor areas and their negative effects on health, morality and education.

Town Swamps and Social Bridges

George Godwin
London: Routledge, Warnes, and Routledge, 1859

This work illustrated the dangers of overcrowded and poor housing to children's physical and moral wellbeing. Godwin describes overcrowded and poor housing that lacked basic sanitation, access to education and even 'healthful amusement' in parks and playgrounds. He stressed the importance of education but also that reformers working with poor children should ensure 'that they have ample breathing space, and, amongst the things taught, let the rules for healthful existence not be forgotten.' Like Thomas Beames, Godwin hoped his work would influence popular opinion and those who had the power to change the living conditions of the masses.

'The Paradise at Tooting'

Charles Dickens
The Examiner
1849

'The Ogre of Tooting' and 'The Child-Farm'

Punch, or The London Charivari
1849

In 1848-49 London suffered its worst cholera outbreak. Among the thousands that died were at least 180 children housed in Mr. Drouet's

Establishment for Pauper Children in Tooting. In 1849, Charles Dickens wrote 4 articles for the reformist Sunday newspaper The Examiner following the course of the Coroner's report and Drouet's trial for manslaughter. Dickens denounced Drouet in the harshest terms as his supposed 'paradise' was revealed as a place of neglect, abuse and overcrowding run for its proprietor's profits rather than the welfare of the children sent there. His anger was also directed at the London Poor Law Parishes and Guardians that continued to send children to the school and the Poor Law Board and inspectors who did not attempt to improve the conditions or act on evidence of mistreatment. Despite ignoring the instructions from the Board of Health on precautions against cholera, Drouet was acquitted due to lack of proof. The disaster at Tooting was a national scandal and widely reported, and alongside Dickens's articles are examples of commentary from Punch.

Report … on an Enquiry into the Sanitary Condition of the Labouring Population of Great Britain

Edwin Chadwick
London: W. Clowes, 1843

Sir Edwin Chadwick was one of the architects of the New Poor Law and a prominent campaigner on sanitary and social reform on utilitarian principles, making him a divisive figure. This report was one of the most influential books on social and sanitary conditions of the 19th century. It demonstrated a direct link between poor living conditions and health and used statistics to show the cost to the economy and the state of poor sanitation such as this section on the financial burden of widowhood and orphanhood. Recommendations included national and local government intervention in providing clean water, sewerage and refuse collection. The report led to the 1848 Public Health Act, the first of its kind, and an improvement in living conditions for many children.

'The Old Curiosity Shop' in Master Humphrey's Clock

Charles Dickens; with illustrations by George Cattermole and Hablot Knight Browne
London: Chapman and Hall, 1840-1841

Little Nell became emblematic of the goodness of childhood cut short by suffering. An orphan isolated from children her own age she takes on the role of child-parent to her well-meaning but irresponsible Grandfather. After being evicted from The Old Curiosity Shop by the villainous Quilp, Nell leads her Grandfather on a long and arduous journey to escape from the dangers they face in London and find some peace and security. The story was originally serialised in Dickens's short-lived journal Master Humphrey's Clock, and the climax of Nell's tragic death after finally finding peace was greatly anticipated and a popular culture sensation.

Walking stick owned by Charles Dickens

(known as a 'Penang Lawyer' given to Charles Dickens by Albert Smith, 1858)
On loan from The Charles Dickens Museum, London

c.1850

This walking stick was the personal property of Charles Dickens towards the end of his life when he lived at Gad's Hill Place in Higham,

Kent. It has a metal chain at the top and a cap engraved 'Dickens'. Throughout his life he enjoyed walking and he would have taken this with him on several occasions. It was bequeathed to the Museum by Monica Stratton Dickens in April 1996.

The Hospital for Sick Children Admissions Form

c.1850s-1860s

This document authorises treatment for the poor under the auspices of the Charity Organisation Society at The Hospital for Sick Children, one of few institutions that was dedicated to caring for the health and improving the life-expectancy of poor children. The Hospital for Sick Children, later to become Great Ormond Street Hospital, was founded by Dr Charles West in 1852 as the first of its kind. Charles Dickens, a friend of West's, was one of its first famous champions and fundraisers. Dickens made significant contributions to the hospital's cause through speeches and articles in his journal Household Words. Drooping Buds, co-written with Henry Morley, was published just a few months after the hospital opened and promoted the improvements it would bring to children's lives.

Save the Children: or the Work of the Rescue Officers in Connection with the Children's Aid & Refuge Fund

Arthur J. S. Maddison
London: Reformatory and Refuge Union, c.1880s

This pamphlet was produced by the Children's Aid and Refuge Fund at the request of Ellice Hopkins, a social campaigner on morality and the protection of girls. Its aim was to encourage and recruit rescue officers and raise funds. Under the 1880 Industrial Schools act, which Hopkins campaigned for, any person could remove a child suspected of living with prostitutes from their home and present them to a magistrate with evidence of the unsuitability of their living conditions. The child would then be sent to an Industrial School, supposedly supported by the Treasury. The pamphlet includes extracts from the 'diary of a rescue officer' which purports to show the desperate situations of many children.

Observations on the Natural Claim of the Mother to the Custody of Her Infant Children

London: J. Ridgway and Sons, 1837

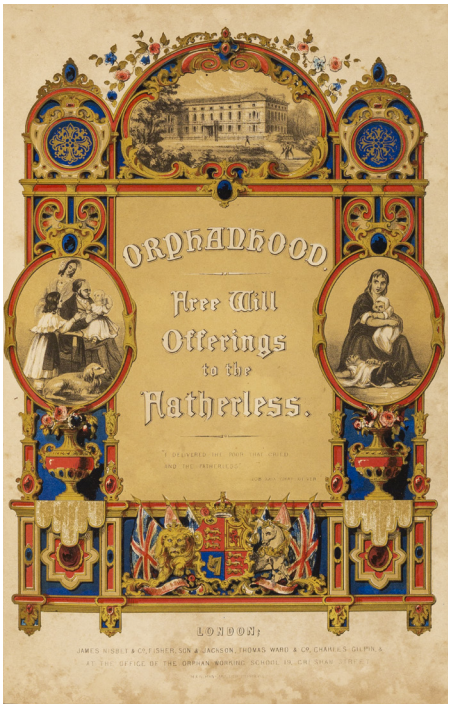
Published in the same year as Oliver Twist's first appearance, this work outlines the biases within child custody laws which entirely favoured the father, even following a divorce triggered by his infidelity. Incorporating real-life cases, the text pleads for the mother's 'natural claim' to custody, having borne and nurtured the children. Published anonymously, the author was Caroline Norton who had herself survived a violent marriage. As a young reporter, Dickens was present at a trial where Caroline, accused of adultery by her husband, was acquitted but lost custody of her children. This text was instrumental in the passing of the Custody of Infants Act in 1839, which allowed mothers to petition for child custody and access.

Orphanhood: Free Will Offerings to the

Fatherless

London: J. Nisbet, c.1850

This book served a dual function: published to commemorate the recent relocation of the Orphan Working School from the City Road to larger premises in Haverstock Hill, it was also sold to raise funds for the School and attract 'interest and sympathy' from readers. Subscribers to the book included Queen Victoria and Prince Albert and Mrs. (Angela) Burdett-Coutts, a philanthropist and friend of Dickens. Dickens also donated to the School. The 'free-will offerings' referred to are the literary and artistic works of which the book consists. The 19th century understanding of 'orphanhood' included not only children without parents but also those without fathers, as reflected in this book's title.



Memoranda, or, Chronicles of the Foundling Hospital

John Brownlow
London: S. Low, 1847

Founded by Thomas Coram in 1739, the Foundling Hospital in Bloomsbury provided a home to babies whose mothers could not care for them. The children were named by the home's governors and baptised. This book provides a history of the home and displayed are the rules of admission for children, as they were in 1847. The author, John Brownlow, was himself a foundling (number 18, 607) and later director of the Hospital. Charles Dickens supported the Foundling Hospital, raised money for it, and wrote about it in Received, a Blank Child the 1853 article he co-authored with W.H. Wills. Foundlings feature in Dickens's fiction, and Oliver Twist's benefactor is named Mr. Brownlow, like the author of this book.

Little Dorrit

Charles Dickens; with illustrations by H.K. Browne
London: Chapman and Hall, 1863

Harriet Beadle was a foundling child, whose name was given to her in the foundling home where she grew up. When we meet her in Little Dorrit she is living with the Meagles family as a 'little maid' for their beloved daughter, Pet. Harriet does not even own her name as the Meagles change it to Tatty Coram, the surname alluding to her Foundling Hospital origins, and eventually merge the names together as Tattycoram. Tatty is described as a 'handsome girl with lustrous dark hair and eyes' who is prone to strong passions and has a fiery temper. Here, Tatty is confiding her dislike of her life as maid for the older and spoilt Pet to Miss Wade, with whom she will soon run away.

Oliver Twist

Charles Dickens
London: Nonesuch Press, 1937

George Cruikshank's illustration depicts Oliver Twist in the famous scene in the workhouse, daring to ask Mr. Bumble for more gruel. Originally published in serial form in Bentley's Miscellany from 1837-1839, Oliver Twist was published as a book in 1839. Dickens's works were reprinted and republished in varying editions both during his life and after his death. The edition of Oliver Twist on display was published in 1937, 100 years after the original, by the private press the Nonesuch Press. The Nonesuch edition used the 1867 text, for which Dickens wrote a new preface and made some corrections, and the illustration plates from the Bentley's Miscellany edition.

The Book of the Bastiles, or, the History of the Working of the New Poor Law

G.R. Wythen Baxter
London: J. Stephens, 1841

Oliver Twist's parish workhouse diet was nothing but gruel in meagre portions. Dickens had dramatised the meanness of workhouse food, creating a scene that would become archetypal of Victorian cruelty. The diet and treatment of inmates was an area of great concern for many. The Book of the Bastiles was a collection of evidence of the harsh treatment received under the workhouse system and part of a campaign for more humanity in the treatment to the poor. The chapter on 'Bastile Food' includes the diet for under 16-year-olds: bread, gruel and cheese with meat, potatoes and soup twice a week.

A Practical Guide to the Boarding-Out System for Pauper Children

C. W. Grant
London: Knight, 1870

Boarding-out was the practice of lodging workhouse children within the homes of foster-families. In 1870, the central Poor Law Board issued a Boarding-Out Order outlining the rules of the process. This book provides practical guidance on enacting the Order. The chapters include guidance on the formation of boarding-out committees, the selection of foster-parents and the supervision of the children and families. 'Lady Supervision' is given separate consideration, and is deemed especially important in relation to girls, as there will be 'many things a foster-mother would not like to mention to a gentleman'. The book's dedication is to Florence Hill, author of Children

of the State, and is incidentally dated the same day as Dickens died – 9th June 1870.

A Few Words in Behalf of the Orphan Girls in Union Houses

London, 1859

This book begins by quoting House of Commons data that in 1856 there were 12,083 orphans in workhouses and assumes half of these were girls. Although praising workhouses for providing excellent education, the book notes that the monotony, physical restrictions and mechanical nature of workhouse life and education meant girls were unfit to succeed in the wider world. Girls require 'a mother's care and protection'. Industrial schools are proposed as a means of providing practical and emotional support for orphan girls, breaking the connection with the workhouse. Although no author is listed, the book mentions an Industrial School for the Orphan Girls in Workhouses in Brockham, Surrey, and ends with the displayed funding plea for this school, headed by its motto: 'Think and Thank'.

Suggestions for Women Guardians

Louisa Twining
London: Society for Promoting the Return of Women as Poor Law Guardians, 1893

Louisa Twining, a member of the Twinings tea family, had an active interest in the Poor Laws. In 1858 she founded the Workhouse Visiting Society, the rules of which are displayed here. Many women became visitors and Twining suggested that it was also 'reasonable' for them to become Poor Law Guardians. As many workhouse inhabitants were women and children, or sick and aged men, Twining argued that the requirements for their care were not dissimilar to those undertaken in a domestic environment, and women were the most qualified to oversee this work. In 1894, the necessity for Guardians to own property was removed, making it easier for middle class women to stand for election to these posts.

Memorial to the President of the Poor Law Board

Windermere: printed by J. Garnett, c.1870

AND

Who Will Help?

Windermere: printed and published by J. Garnett, c.1869

This memorial, or petition, was organised by Annette Preusser from Windermere, and presented to the President of the Poor Law Board in Bethnal Green, in May 1870. The petition requested that city children be permitted to be boarded-out beyond parish boundaries, allowing them to experience potentially healthier environments. The petition was signed by 3,289 women, including social reformers Florence Hill and Frances Power Cobbe. Displayed are Preusser's 'Suggestions to Ladies' who wished to create committees to oversee the boarding-out process. These guidelines refer to a pocket-sized pamphlet entitled Who Will Help? which, it is suggested, may be useful to give to families who wished to foster children. This pamphlet was printed in Windermere and was probably written by Annette Preusser. As with other works campaigning on these themes, Preusser's aims were various. She believed that boarding-out would provide loving homes for destitute girls,

teach them the skills to become domestic servants and, ultimately, foster-care was an example of undertaking God's work.

To the Directors of the Poor of St. Pancras: Concerning a Proposal That the Women of St. Pancras Parish Form a Committee to Visit the Workhouses of the Parish [Manuscript]

Sophia De Morgan

c.1850

De Morgan Family Papers

Sophia De Morgan was an advocate of the anti-slavery movement and women's suffrage, had an interest in spiritualism and played a part in the foundation of Bedford College for Women. This letter, from her archives, appears to be a withdrawn first draft intended for submission to the Directors of the Poor of St Pancras and to be signed by women residents of the area. This draft outlines the women's request to be permitted to form workhouse visiting committees to 'ameliorate the conditions of the sick and aged…superintend the schools…[and] observe the conditions of the infant nurseries.' The letter dates from roughly eight years prior to Louisa Twining's formation of the Workhouse Visiting Society, which supported women to undertake this type of work.

Rose Maylie and Oliver

George Cruikshank
Taken from Dickens Pictures by Contemporary Artists in Van Dyke Gravure
c.1900s

This image of Rose Maylie and Oliver illustrates the final passage of Oliver Twist and links it, through familial connections, to the novel's very first scene. For much of the story Rose's parentage, like Oliver's, is mysterious. Unlike Oliver, Rose has lived a life of relative material comfort, having been adopted at a young age by the wealthy Mrs Maylie, who loves Rose. At the novel's close, it is revealed that Rose is Oliver's Aunt, the sister of his mother Agnes who died in a workhouse at the novel's beginning, while giving birth to Oliver. This illustration shows Rose and Oliver in profile, highlighting the similarity of their features.


CHARACTERS from CHARLES DICKENS.
"THE ARTFUL DODGER."
(Oliver Twist.)
"If you don't take pocket-handkechers and watches, some other cove will, so that the coves that lose 'em will be all the worse, and you'll be all the worse too, and nobody half a ha' porth the better, except the chap wot gets them."
Raphael Tuck & Sons' "Dickens" Postcard Series 541V.
Designed in England Chromographed in Bavaria
Kyd.

Criminality and Redemption

...overpowered by the conviction of the bystanders that he really was the hardened little wretch he was described to be; what could one poor child do! - ***Oliver Twist*** **by Charles Dickens**

In 1824, Charles Dickens's father John was imprisoned in London's Marshalsea debtors' prison, where people were held for unpaid debt. John was accompanied by his wife and youngest children, while the young Charles lived nearby in lodgings and visited his family in the prison. Amy, the title character of ***Little Dorrit*** (1855), is born and raised in the Marshalsea, living there alongside her imprisoned father.

Dickens knew from his own childhood that the actions of adults, and the ensuing reactions of the State, could affect children's lives. His works show the impact adult behaviour can have on children, either for good or ill. This section begins with ***Great Expectations*** (1860) and Pip's first meeting with Magwitch, the escaped convict who would influence so much of his life.

The plight of homeless and neglected children, and the sometimes-dangerous alternatives that were available to them, are also considered. With Oliver Twist and the Artful Dodger, Dickens shows differing responses to membership of Fagin's alternative family, his gang of pick-pocketing street children.

Through child characters such as these, Dickens reflected society's concerns surrounding crime. Were people born criminals or did the social environment create the conditions and necessity for crime?

One of the more widespread methods of working with street children was via schooling. During the 19th century, Barnardo's homes and Industrial Schools were founded and worked in various ways with street children, both before and after criminal activity.

On display are works which reflect 19th-century attitudes towards street children. Some use language and reflect attitudes which are offensive to us today and consider the street children to be a threat to society. Other works show a more compassionate stance and highlight some of the methods of providing alternatives to street poverty. Dickens reflected both views in his Christmas story ***The Haunted Man*** (1848) with the character of the street child.

Great Expectations

Charles Dickens
London: Chapman and Hall, 1861

The story of Philip Pirrip, known as Pip, begins in 1812, the year of Dickens's birth. We meet Pip when he is about 7-years-old, on 'a memorable raw afternoon towards evening', in a graveyard in the Kent marshland where he lives. Here, parentless Pip first meets Magwitch, the escaped convict who would have an influence over his life. Magwitch terrorises Pip into stealing food and a file for him to enable him to cut himself free from his leg irons. As Pip grows into a gentleman he is aided by a mysterious benefactor, who is finally revealed as Magwitch. Great Expectations was published without illustrations. The drawing here, by Frederick W. Pailthorpe, dates from 1885 and was inserted into the book.

The Seven Curses of London

James Greenwood
London: S. Rivers, 1869

James Greenwood's works are early examples of investigative journalism. To expose the darker aspects of society with brutal honesty, Greenwood sometimes wrote using pseudonyms. His alias 'the Amateur Casual', referring to workhouse casual wards, was used for this book, which highlights the 'curses' of London as Greenwood saw them. The entire first section concerns neglected children, while juvenile thieves feature in a later chapter. Greenwood's descriptions of street children occasionally use botanical language - 'Budding Burglars' and 'Seedling Recruits' - suggesting that these poor children were born to, and growing within, a life of crime. The impact of Dickens's characters is also reflected here, as Greenwood compares an ageing criminal to Fagin from Oliver Twist.

London Realistic Harlequinade

Penny Illustrated Newspaper
February 20th 1886

On February 8th 1886, around 20,000 men and boys gathered for a rally at Trafalgar Square to protest against unemployment. The labour leader John Burns, whose book collection is held at Senate House Library, led a break-away group towards Hyde Park. As the group moved towards the West End, rioting broke out and clubs and shops were smashed and looted. The riots are reported here derisively, describing them as a 'harlequinade'; a theatrical pantomime by clowns, and denigrating the protestors as 'roughs'. The central image of the piece depicts a young boy in ragged clothes

to illustrate the advance of the throng with the tiny size of the child perhaps mocking the inhabitants of the West End, who were reportedly terrified by the crowd.

The Artful Dodger [postcard]

Kyd (Joseph Clayton Clarke)
London: Raphael Tuck, c.1903

Jack Dawkins, better known as the Artful Dodger, is a prominent member of Fagin's gang of child street thieves in Oliver Twist. Dodger is described physically when he first meets the runaway Oliver on his way to London. Although he is no more than 4 feet 6 inches tall and is about the same age as Oliver, he wears a man's overcoat, which trails to the ground. He is variously described as being a 'dirty juvenile', as having 'the airs and manners of a man' and being as swaggering as 'a young gentleman'. Dodger's appearance as both a boy and a man reflects his childhood experiences, living and working alongside adult criminals.

The Adventures of Oliver Twist; or, The Parish Boy's Progress

Charles Dickens; with illustrations by George Cruikshank
New edition, revised and corrected
London: Chapman and Hall, 1863

The book is open on the page where Oliver Twist is now ensconced in Fagin's gang of street children. When Oliver is first allowed to join the Artful Dodger and Charley Bates for a day's work he innocently hopes to discover 'what brand of manufacture he would be instructed in'. In Clerkenwell Green, as the boys watch an old gentleman at a bookstall engrossed in the act of reading, Oliver is provided with a terrifying initiation into the nature of the children's work. To Oliver's horror, Dodger steals the gentleman's handkerchief before running away with Charley. Now the only boy remaining in sight, Oliver is assumed to be the pickpocket and is chased by a crowd yelling 'stop thief!'. Finally caught, Oliver is held for a crime he didn't commit.

The Burglary

George Cruikshank
Taken from Dickens Pictures by Contemporary Artists in Van Dyke Gravure
c.1900s

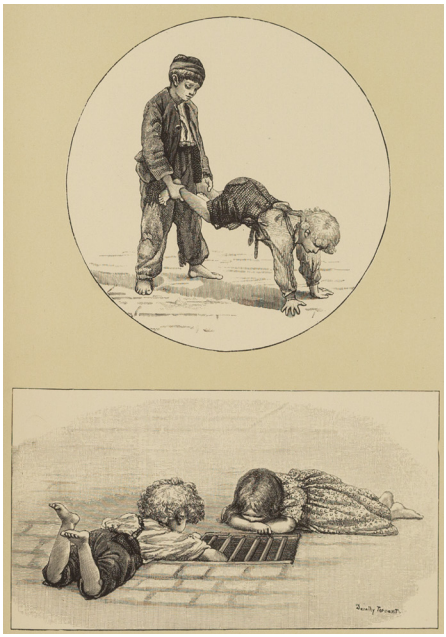
Bill Sikes and his associate Toby Crackit take Oliver with them to burgle the Surrey home of the Maylie family. Bill and Toby view Oliver's small stature as an advantage, as it enables him to gain access to the property via a tiny window. This attempt to further embed Oliver

in a criminal life ultimately fails, however, when the household awakens, and Oliver is shot in the arm. This traumatic incident proves fortuitous for Oliver who returns, wounded, to the Maylie home where he is concealed from the police. Mrs. Maylie and her adopted niece Rose nurse Oliver back to health and care for him until he 'gradually throve and prospered'. Later, Oliver discovers that Rose is his maternal Aunt.

One Dinner a Week, and Travels in the East: Reprinted from All the Year Round

London: London Cottage Mission, 1884

Reprinted from the magazine All the Year Round, which was founded by Charles Dickens, this article was published by the London Cottage Mission, who are also its subject. Written in a relatively light style the piece discusses the Mission's weekly 'Irish stew dinners' for poor children in Stepney, during which between 500-1,000 children were freely fed. The Mission relied on voluntary funding and staffing, such as the middle-class women depicted in this image, who were managed by a Lady Superintendent, Miss Napton. The article includes the occasional comparative mention of Dickens's child characters, as shown on this page with the description of one boy being a 'remarkably small guest, who might have sat for Tiny Tim'.



The Haunted Man and the Ghost's Bargain

Charles Dickens

London: Bradbury and Evans, 1848

This is the last of Dickens's Christmas Books, written not long after Dickens had visited a Ragged School. Here, in an illustration by John Leech, Mr. Redlaw is surprised in his home by the presence of a small street boy who has

been brought inside by one of his servants, the kindly Mrs. Swidger. The child, who has 'no name or lineage', is so impoverished that he is 'a child who had never been a child', one who has already experienced the worst of the adult world. The boy remains in Mr. Redlaw's home and, although still wary and apart at the end of the story, there is a glimmer of hope as he watches other children play and begins to love Mrs. Swidger.

Street Children Sought and Found and Other Stories

A. Delver
Manchester: J. Heywood, 1883

Containing 3 stories, this book was written by the Methodist preacher and publisher Alfred Alsop, who wrote here using the pseudonym 'A. Delver'. In 1869 Alsop founded the Wood Street Mission in Manchester which included a home for neglected boys. The stories are written in a style suitable for children and aimed to create interest in the lives of street children, an issue Alsop believed would 'shortly be one of the foremost questions of the day'. The first story is titled 'Little Boz'. Boz was a pseudonym Charles Dickens used for his early writings; perhaps Alsop hoped his readers would be reminded of Dickens and his works as they read these stories about street children.

Seed-time & Harvest of Ragged Schools, or, a Third Plea with New Editions of the First & Second Pleas

Thomas Guthrie
Edinburgh: Adam and Charles Black, 1860

In 1847, Reverend Thomas Guthrie published his first Plea for Ragged Schools, an appeal on behalf of street children. The Plea outlined Guthrie's view that it was better to prevent crime than punish it, and that children were starved into crime. Ragged Schools were Guthrie's favoured means of prevention, where children would be taught work skills alongside Christian knowledge. The schools would save the children's minds and souls but also, crucially, they would save their bodies, via the provision of meals. Guthrie realised that the very poorest children didn't attend school as they needed to work to eat, so the schools must 'feed...in order to educate'. Guthrie chastised a society which left poor children in 'ignorance', echoing a sentiment expressed in A Christmas Carol.

Memorandum on…Industrial Schools Act, 1866, and Children's Agents

John MacGregor
London: Reformatory and Refuge Union, 1870

This 'Memorandum' was written in response to the Industrial Schools Act of 1866. Industrial Schools were State certified (or 'approved') schools which housed children aged 7 to 14 who were destitute, orphaned, begging, frequenting the company of thieves, or whose behaviour was 'too bad for [the] workhouse'. Unlike many commentators, MacGregor believed there were fewer destitute children but that they suffered a greater amount of misery than was commonly believed. He also thought the Industrial Schools referral process was inadequate so proposed the employment of 'Boys' Beadles', as already undertaken by the Reformatory and Refuge Union. Although an unofficial role, the Beadle exerted 'quiet authority' as he befriended neglected children, investigated their situations, and referred them to Industrial Schools where necessary.

A Statement of Facts Showing the Claims of the Children's Friend Society, to Public Support

Children's Friend Society.
Hackney Wick: Printed by the boys, at the Brenton Juvenile Asylum, c.1838

Founded in 1830 by naval Captain Edward Pelham Brenton, the Children's Friend Society managed 2 homes, or Juvenile Asylums, in Chiswick (for girls) and Hackney Wick (for boys). This broadside, printed by the boys at the latter home, is a plea for public funding. The Society aimed to remove street children aged between 11 and 14 from a life of begging and thieving to train them in industry, religious knowledge and 'moral discipline'. A central policy of the Society was the migration of these children to British colonies, including South Africa and Canada. This fate is also assumed to have befallen the Artful Dodger in Oliver Twist who, after being caught thieving, is 'booked for a passage out'.

London Street Arabs

Mrs. H. M. Stanley (Dorothy Tennant)
London: Cassell, 1890

Mrs. Stanley's drawings of street children reflect an alternative to what she termed 'false and made up' images of unhappy and tragic children. Her drawings show street children being 'merry, reckless, happy-go-lucky'. Despite providing this alternative, playful view of street children Mrs. Stanley's language retains attitudes that were common amongst the Victorian middle-class and which can be troubling for us to read today, such as the title phrase 'street Arabs'. Coined by Thomas Guthrie, this phrase employed colonial stereotypes to create a sense of otherness around street children. The image used in the exhibition's posters is taken from this book and shows children in a range of poses, including one child wearing adult clothes and smoking a pipe, not unlike the Artful Dodger from Oliver Twist.

Saved from Crime: Incidents in the Life of a Waif and Stray

T.J. Barnardo
London: J.F. Shaw, 1888

Originally working within the Ragged School Movement, Thomas Barnardo was most famous for creating the children's homes and charity that still retain his name. Shocked by seeing children sleeping in the streets and on roofs, Barnardo opened his first boys' home in Stepney in 1870. Later developments included homes for girls, support for boarding-out children in foster homes, and sending children abroad to British colonies such as Australia. Barnardo was accused of falsifying the 'before and after' images he produced to show how children benefitted from his homes. This handy, pocket-sized pamphlet uses emotive language to tell a similar story of the rescue and redemption of a young boy. The pamphlet could be purchased by the dozen and was meant to be distributed freely.

Protection without Imprisonment for All Embarrassed Debtors: Why not? ... Dedicated ... to Charles Dickens

H. W. Weston
London, 1858

H.W. Weston, the late Secretary to the Chancery Reform Association, used this treatise to vehemently argue against the longstanding practice of imprisoning debtors. Debtors could be imprisoned by their creditors, sometimes for years, until they were able to clear their debts. Weston outlined the physical and mental damage confinement wrought on the prisoners and their families, using many examples from London's Whitecross Street prison. This work, which is dedicated to Charles Dickens, was written shortly after Little Dorrit, which presented a fictional account of life in the Marshalsea Debtors' Prison. Dickens's father, John, was imprisoned for debt in the Marshalsea in 1824, in the company of his wife and youngest children. The 12-year-old Charles and his sister Frances visited them on Sundays.

Little Dorrit

Charles Dickens; with illustrations by Hablot Knight Browne
London: Bradbury and Evans, 1857

Amy Dorrit, known as Little Dorrit, was born and raised within the confines of the Marshalsea Debtors' Prison in Southwark, alongside her imprisoned father. She is depicted here as a young woman of 22 in the company of the middle-aged Arthur Clennam and Maggy, who is a few years older than Amy. The roles of children and adults are blurred and often reversed in Amy's story. Amy secretly earns money to support her father and is called 'Little Mother' by Maggy who, due to childhood trauma and illness, has the behaviours of a 10-year-old. Amy's fragile demeanour combined with her emotional strength confuses Arthur, who has to prevent himself calling her 'my poor child'.

Labour and Learning

"I was so young and childish, and so little qualified—how could I be otherwise? —to undertake the whole charge of my own existence" **- *David Copperfield* by Charles Dickens**

Charles Dickens experienced child labour first-hand, spending a year in the shadows of the Hungerford Steps, covering and labelling pots of paste-blacking at Warren's Blacking factory, to earn money to support his family. This traumatic period cast a shadow over his life and directly influenced the character of young David Copperfield (1849), with his experience of being removed from school and set to work.

This turbulent upbringing interrupted Dickens's own schooling, yet he believed in the essential value of education as a force for improvement. In his speeches and journalism Dickens frequently highlighted the lack of access to education, particularly for the poor, while in his novels school systems and teaching methods were criticised, and their inadequacies and savagery exposed.

For many Victorian children their first contact with the world outside their homes was in the workplace or the school. For working-class children daily labour in factories, workshops, in domestic service or on the streets was a reality of life, often providing essential income for their families. Many of the poorest children and orphans who ended up in workhouses were eventually employed as apprentices in trades or sent to provide labour for factories, mills and mines.

During Dickens's lifetime, public schools and other fee-paying schools provided education for the middle and upper classes. For the poorest children it was through charity schools, the Church of England's National Schools, Ragged Schools, or the compulsory workhouse or factory schools. Through campaigns and successive pieces of legislation in the 19th century, the education of all children gradually became more important and supplanted the economic importance of a child's labour. In 1870, the year of Dickens's death, the Elementary Education Act introduced compulsory education for children under 12 years of age.

In this section are displayed some of Dickens's most popular works depicting child labour and education, alongside items showing the growth of campaigns against child labour and for increased education for all children.

The Life and Adventures of Nicholas Nickleby: Containing a Faithful Account of the Fortunes, Misfortunes, Uprisings, Down Fallings and Complete Career of the Nickleby Family

Edited by Charles Dickens ("Boz") with illustrations by Hablot Knight Browne ("Phiz")
London: Chapman and Hall, 1838-1839

Nicholas Nickleby takes a job at Wackford Squeers's Yorkshire school, Dotheboys Hall, to support his widowed mother and sister. It soon becomes clear that not only is the school lacking in useful instruction, but the unwanted boys are beaten, starved and abused by the Squeers' while they collect large fees for their schooling. Dickens based Dotheboys Hall on real-life, notorious Yorkshire Schools which he visited prior to writing Nicholas Nickleby. He used the fictional depiction to call attention to the miserable conditions of these institutions and to the deficiencies of the unregulated and underfunded English education system.

Report to the Secretary of State for the Home Department, from the Poor Law Commissioners, on the Training of Pauper Children

Great Britain. Poor Law Commissioners.
London: Printed by W. Clowes for H.M.S.O, 1841

The 1833 Factory Act introduced limited compulsory education and government grants to fund the education of poor children in England and Wales, the beginning of state involvement in education. The report covers the provision of education for pauper children, essential to ensuring they did not follow the same path as adult paupers. This is a plan for an ideal layout of a district school, part of a report written by educationalist James Kay-Shuttleworth, who founded the first college for teacher training in Battersea in 1840. He proposed an ambitious scheme of hundreds of these institutions, separate from the workhouse, providing education and training to poor children. He was inspired by the Norwood Industrial School which took in children from London's Poor Law Unions.

Children of the State

Florence Davenport-Hill; edited by Fanny Fowke
2nd ed., rev. and enl.
London: Macmillan, 1889

Florence Davenport-Hill served as a Poor Law Guardian and was a campaigner for prison reform, Poor Law reform and the care of pauper children, which she addresses in this book first published in 1867. She was an advocate of the boarding-out system of sending children to home environments, rather than workhouses, to be raised. The book also covers the workhouse as school and includes a description of the Stepney Union School that Charles Dickens visited and reported on in 1846 and 1863. This was an example of a highly successful institution, improved through reform and by caring teachers and guardians, providing the children with education and skills in trades.

A System for the Education of the Young

Samuel Wilderspin
London: Hodson, 1840

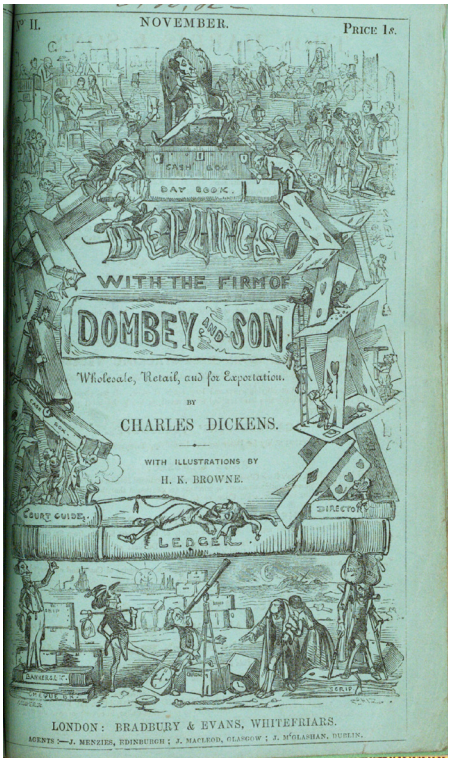
Samuel Wilderspin was a pioneer of the infant education system, running his first school in Spitalfields in 1820. Influenced by Swedenborgian ideas on education, Wilderspin's system involved lessons in a

sloped classroom where all pupils could clearly see the teacher, the use of apparatus, objects and pictures, play to encourage activity and develop character and instilling Christian principals of love and charity. He also believed in the importance of education in elevating poor children and combatting juvenile crime. The frontispiece of this book shows a typical Wilderspin playground where the children are given free choice of activities to encourage their growth. Wilderspin also ran a company supplying equipment to infant schools.

Dombey and Son

Charles Dickens; with illustrations by Hablot Knight Browne
London: Bradbury and Evans, 1848

Little Paul Dombey is a fanciful, 'old-fashioned' child, but as the sole male heir to the business empire of Dombey and Son, his father wants him to grow and mature at an accelerated rate. To this end, Paul is sent to Dr. Blimber's academy, 'a great hot-house, in which there was a forcing apparatus incessantly at work ... mental green-peas were produced at Christmas, and intellectual asparagus all the year round.' The dry, joyless and intensive instruction at Dr. Blimber's is at odds with Paul's character and Dickens's own views on education. He opposed the fact-based crammed learning, particularly of classical languages, unsuited to young, developing minds. Instead, he stressed the importance of fancy and play in developing children's intellect.



A Tract on Twigs, and on the Best Way to Bend Them

William Penney
Edinburgh: Edmonston and Douglas, 1867

Theories on the best way to educate children were widely debated in the 19th century and numerous publications expounded different views on what was best. This pamphlet with its charming cover illustration was written by a Scottish Judge, Lord Kinloch, who also wrote several religious tracts. Alongside the value of moving beyond dull repetition and basic instruction and the importance of religious culture in education, the work also stresses the essential role of the teacher. Penney suggests teachers should have a much higher status and respect in society and this should be reflected in their remuneration.

The Personal History of David Copperfield

Charles Dickens; with illustrations by Hablot Knight Browne
London: Bradbury and Evans, 1850

Schools in Dickens's works are depicted as harsh and cruel institutions, starving the children both metaphorically and literally. David Copperfield's experience under Mr Creakle's regime at Salem House is no exception. It was an institution that was 'carried on by sheer cruelty' where 'there is not likely to be much learnt'. Even the mild Mr Mell, who takes a liking to David, is abused and humiliated by the pupil Steerforth and Creakle. Like other aspects of the novel, Dickens drew on his own childhood experience, basing Creakle on William Jones, the sadistic headmaster of Wellington House which Dickens attended from 1825-27.

The Ragged School Union Magazine

1870-71

The Ragged Schools Union was founded in 1844 to coordinate the work of the schools providing education, and later relief, to the poorest and most destitute children. The schools were held in converted buildings in poor areas and children were taught the basics of literacy, numeracy and bible study. The first Ragged School in London was opened in Field Lane in 1841. Two years later Charles Dickens visited the school and wrote a letter to the Daily News on the subject in 1846. He described the wretched conditions of the school and, although he objected to the religious nature of the lessons, he recognised their value to the children's lives and attacked the paucity of state intervention in the education of the poor.

The Schools for the People: Containing the History, Development and Present Working of Each Description of English School for the Industrial and Poorer Classes

George C. T. Bartley
London: Bell and Dadly, 1871

The Elementary Education Act of 1870 introduced the infrastructure for compulsory

education for all children up to the age of 10 for the first time in England and Wales. George Bartley's encyclopedic history of schools for the poor prior to the Act is dedicated to its chief architect William Forster. The work covers the huge range of institutions that developed, particularly in the 19th century, but also shows the lack of places for all children and the need for the Act: fewer than half of the almost 4 million children aged 3-12 in 1869 had places in 'schools for the people.' The plate shows a kindergarten school where children developed their dexterity through various activities.

Mrs. Jarley Teaches Little Nell How to be a Guide for Her Waxworks

Hablot Knight Browne (Phiz)
Taken from Dickens Pictures by Contemporary Artists in Van Dyke Gravure
c.1900s

During their flight from London, Little Nell endeavours to support herself and her grandfather and avoid the pursuit of Quilp. They join the caravan of Mrs. Jarley and Nell is taken on as assistant in presenting Jarley's waxworks. Nell's beauty and timid nature are particularly successful in drawing an audience. Work in entertainment was often seen as morally corrupting for young children who should be occupied in honest labour or school lessons. This is impressed on Nell by Miss Monflathers, the headmistress of a girl's school: 'don't you feel how naughty it is of you … to be a wax-work child...Don't you know that the harder you are at work, the happier you are?'

Child Characters from Dickens

L.L. Weedon; illustrations by Arthur A. Dixon
London: Ernest Nister, c.1909

After the death of his mother, David Copperfield is removed from school and sent to London by his stepfather, Murdstone, to work for his own account. He is found a position at Murdstone and Grinby's warehouse but has little understanding of how to provide for himself and manage his small earnings. Drawing on his own experiences of working as a child, Dickens depicts David eating at pudding shops and dining extravagantly when he could afford to. Although David works hard at his job, he recognises that he will be consigned to the fate of a 'common drudge' unless he acts so he resolves to run away. This version is from a book of stories of Dickens's child characters retold to be accessible to a young audience.

A Memoir of Robert Blincoe, an Orphan Boy: Sent from the Workhouse of St. Pancras, London, at Seven Years of Age, to Endure the Horrors of a Cotton-Mill

John Brown
Manchester: Printed for and published by J. Doherty, 1832

Robert Blincoe has been described as the real-life Oliver Twist. His biography, written by John Brown and published by the radical campaigner Richard Carlile, became an important piece of literature in the campaign against child labour. Blincoe was born in London and was an orphan of the workhouse. He was initially employed as a chimney-boy at age 6 before being sent with a group of other children to work in a cotton mill near Nottingham. The children worked long hours in harsh conditions and were given little food. Workhouse children and orphans were often 'shipped' to the north and midlands in the early part of the century to meet the demands for factory and industrial labour.

Joe Bradley, the Runaway Workhouse Boy!

J. Battie
London: Printed at Such's Song Mart, 1840

This song-sheet shows some of the popular attitudes to the workhouse and the fate of children who escaped. Some children entered workhouses with families, some because their parents could not support them or because they had no family at all. In the first years of the New Poor Law they lived under the same regime as adults, designed to act as a deterrent: Joe Bradley proclaims he 'lived 9 weeks on shavings and saw-dust.' As a runaway, Joe can only beg for money to buy a broom in order to try and live, as Dickens's Jo did in Bleak House, from sweeping streets.

A Narrative of the Experience and Sufferings of William Dodd, a Factory Cripple

William Dodd
London: L. and G. Seeley, 1841

This is one of the few memoirs written by a working-class voice relating experiences of labour in a textile factory from the age of five. Dodd initially worked as a carder and he describes working up to 18 hours a day. He regularly received injuries that did not heal and was beaten to induce him to work. The long hours in one position in poor conditions eventually led to the amputation of one of Dodd's arms. The book was supported by and dedicated to the social reformer Lord Shaftesbury, who proposed some of the first legislation to regulate working conditions for children in the 1830s. Dodd was accused of falsifying his memoirs as a grudge against a former employer and he emigrated to America.

The Life and Adventures of Michael Armstrong, the Factory Boy

Frances Trollope
London: H. Colburn, 1840

Inspired by Robert Blincoe and her own visits to factories around Manchester, Frances Trollope wrote this novel, one of the first 'social novels', to draw wider attention to the factory system, its effects on children and the failures of individual philanthropy. Its impact was far reaching, and Trollope was attacked for publishing the work in cheap parts, accessible to a wide audience, accused of presenting a fabrication of true conditions and inspiring violence and vandalism. The eponymous hero is initially adopted from the factory by Sir Matthew Dowling to demonstrate his philanthropic ways, but he soon grows bored of Michael and sends him to a pauper apprenticeship. The illustrations by Auguste Hervieu contributed to the novel's influence and have become defining images of the factory system.

Instructions from the Central Board of the Children's Employment Commission to the Sub-Commissioners

Commissioners for Inquiring into the Employment and Condition of Children in Mines and Manufactories.
[London: W. Clowes, 1840

The 19th century saw an unprecedented level of state investigation and legislation on the employment of both children and adults. This initially focused on the factory system which had grown rapidly in the early years of the industrial revolution but also examined work in mines, workshops and trades. The Children's Employment Commission was a parliamentary inquiry established by Lord Shaftesbury. It inspected workplaces and interviewed hundreds of children whose voices and everyday lives are recorded in the full report published in 1842. The inquiry's findings shocked the public, led to new, further-reaching legislation in 1847 and prompted Charles Dickens to write A Christmas Carol. Theses instructions show the kind of questions employers were asked.

Oliver Twist, or, the Parish Boy's Progress

Charles Dickens ("Boz"); Illustrated by George Cruickshank
London: Richard Bentley, 1838

At age 9 Oliver Twist was admitted to the workhouse and set to work. After he dared to ask for more of the meagre rations, Mr. Bumble, the workhouse beadle, determines to get rid of the troublemaker by apprenticing him to a trade. The cruel and unpleasant Mr. Gamfield offers to teach Oliver a 'light, pleasant trade in a good 'spectable chimbley-sweepin' bisness.' The local Poor Law Board, despite being aware of the dangers of the trade, eventually assent but insist Gamfield accept a lower premium for taking on the boy. However, Oliver is spared this grim fate when the magistrate sanctioning the indenture sees the fear and horror in his face and the boy begs not to be sent away with Gamfield.

The Chimney-sweeper's Friend and Climbing-boy's Album

James Montgomery with illustrative designs by Cruickshank.
2nd ed., with alterations and additions
London: Harvey and Darton, 1825

Being a chimney sweep was one of the most dangerous occupations a young boy could face in the 19th century, and it is a fate Oliver Twist narrowly escapes. Boys were often employed or apprenticed from orphanages and poor families and, alongside the hazards of the work, they were poorly paid and treated by their employers. This compilation by philanthropist and writer James Montgomery was intended to publicise the plight of chimney sweeps and to campaign for legislative change on their working conditions. Alongside prose and verse contributions by supporters of the cause, there are harrowing accounts of tragedies befalling sweeps, such as the case in the illustration where two young sweeps were pulled dead from a chimney after becoming trapped.

Shoe-blacks and Broomers

John M.A. Macgregor
London, 1852

This pamphlet addressed to the boys employed to work as shoe-blacks and broomers presents a different view of childhood employment as a means of reform. Macgregor reports on a scheme to train Ragged School boys to provide services to the thousands of visitors to the Great Exhibition in 1850. The shoe-blacks were largely successful, and it was the beginning of organised 'shoe-black brigades.' Macgregor claimed the illustration on the front of the work was particularly useful for encouraging sales and raising money for his cause. The emotive power of images in campaigning literature can be seen throughout the exhibits.

Street Life in London

John Thomson, F.R.G.S., and Adolphe Smith
London: Sampson Low, Marston, Searle, and Rivington, 1877

Many works were produced in the 19th century documenting life of the working classes and on the streets, but Street Life in London was one of the earliest works of photojournalism on the subject. The independent shoe-black pictured here was in competition with the brigades of Ragged School boys established for the Great Exhibition. He would have been targeted and moved on by the police for being unlicensed. Despite some shopkeepers and tradesmen defending the independents, they were not among those 'welcome to practise the art of cleaning boots in the streets of the metropolis.'

Bleak House

Charles Dickens; with illustrations by Hablot Knight Browne
London: Bradbury and Evans, 1853

Jo the Crossing Sweeper is one of Dickens's most pitiful and heartbreaking characters. He has no family or friends, his only home is the slum-lodgings of Tom-All-Alone's, and he relies only on a 'scanty sum' for the demoralising work of keeping a crossing clean. Jo has had no education and the narrator of Bleak House describes his mental state with Jo's frequently repeated phrase 'don't know nothink.' He barely exists as part of the world around him, which tells him he is 'scarcely human.' In Jo can be seen the lives of many of London's most neglected and demonised children who tried to take care of themselves as best they could.

The Marchioness and Dick Swiveller [Cut-out]

London: Hildesheimer, c.1890

The maidservant of Sally Brass in The Old Curiosity Shop has no name, she does not know her age or parents and is routinely mistreated by her mistress. She is given the title 'Marchioness' by Dick Swiveller and depicted here is their first meeting. She reflects the miserable experience of many orphaned, poor and illegitimate girls in service. But the Marchioness has a positive fate: instrumental in exposing the Brass's schemes against Kit, Little Nell's friend, she finds happiness with Dick, who funds her education and later marries her. Siegmund Hildesheimer was a publisher of Christmas and greetings cards and other ephemeral pieces of print such as these scrap sheets to be used in scrapbooks and other paper-craft hobbies.

Exploring Dickensian London

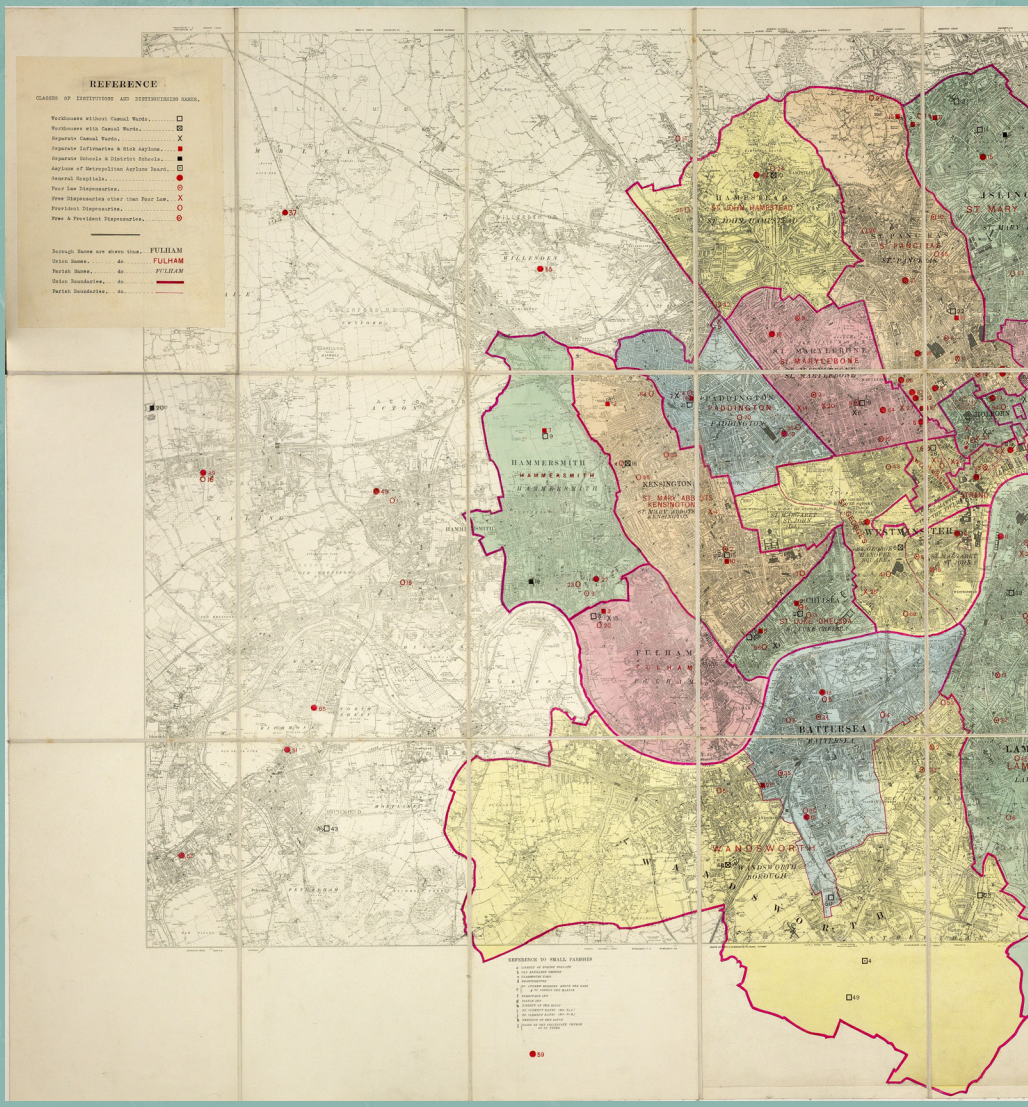
London: A Pilgrimage
Gustave Doré and Blanchard Jerrold
London: Grant, 1872

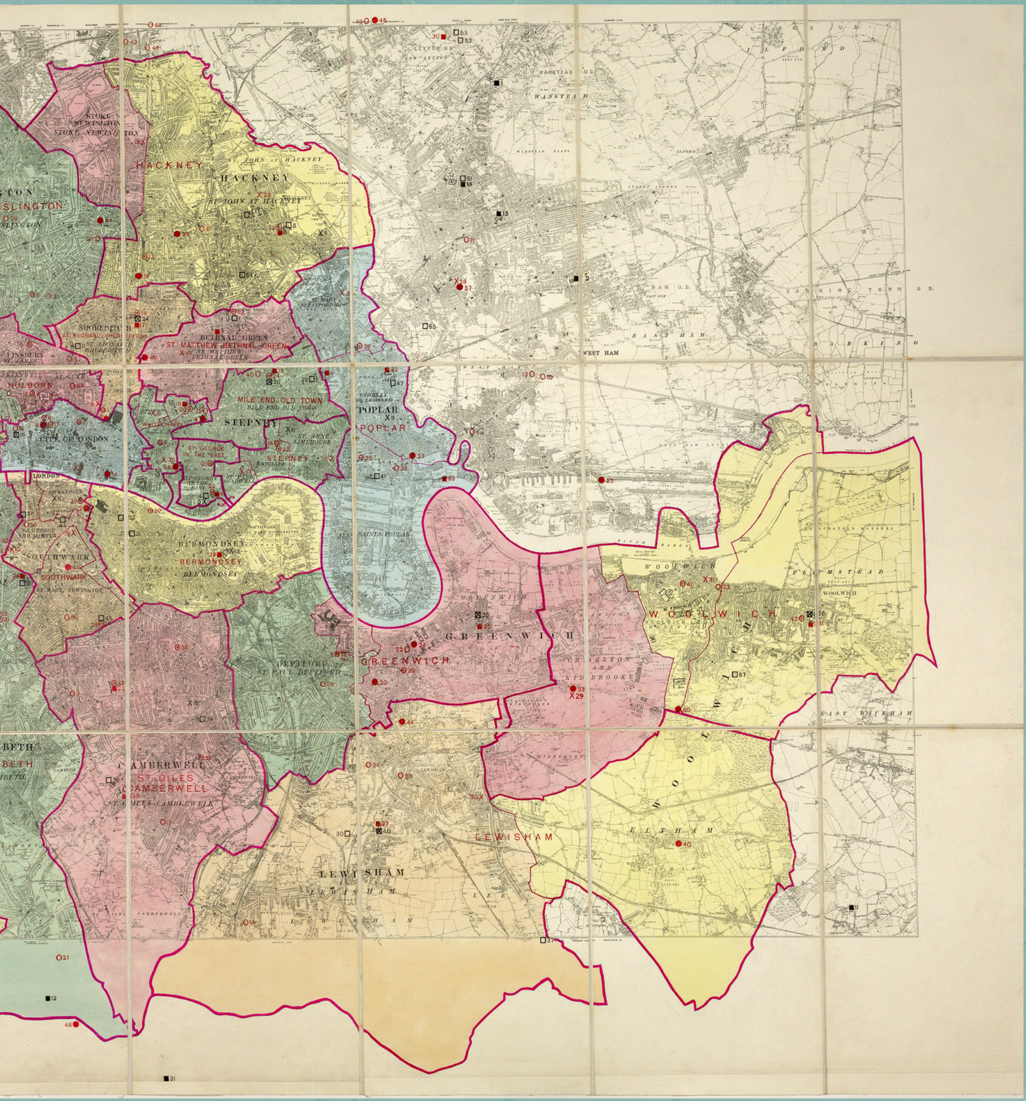
Published in 1872 after 4 years of preparation, this book was a collaboration between the English journalist William Blanchard Jerrold and the French artist Gustave Doré. The duo wandered London to experience the 'light and shade' of the city. Accompanying the text are numerous black and white engravings. Children are in many of the illustrations, such as one showing Dudley Street in Seven Dials. Many of the children are depicted huddled in groups, some are caring for younger children, and one is seen pulling a toy on wheels. When first published the book was criticized for showing a London of extremes and for including some errors in the illustrations. For us today, however, the book provides a striking visual glimpse of 19th century London.

Map of London [Reproduction]
1900
Booth Family Papers

Although not created by Charles Booth, this map is held in the Booth Family Papers archive at Senate House Library. Dating from around 1900, in the last days of the Victorian era, this map of London uses yellow, pink, blue, green and peach to highlight the Poor Law Union areas. Plotted on the map, using numerous symbols, are the variety of workhouses, casual wards, separate infirmaries and sick asylums, separate schools and district schools, Asylums of Metropolitan Asylums Board, General Hospitals, Poor Law Dispensaries, Free Dispensaries and Provident Dispensaries in London. Senate House Library is in what was the St Giles in the Fields & St George Bloomsbury Poor Law Union, in the Borough of Holborn.

The map is printed overleaf but is also available digitally via Layers of London: *layersoflondon.org/map/layers/workhouses-asylums-hospitals-dispensaries*


REFERENCE
CLASSES OF INSTITUTIONS AND DISTINGUISHING NAMES.
Workhouses without Casual Wards.
Workhouses with Casual Wards.
Separate Casual Wards.
Separate Infirmaries & Sick Asylums.
Separate Schools & District Schools.
Asylums of Metropolitan Asylums Board.
General Hospitals.
Poor Law Dispensaries.
Free Dispensaries other than Poor Law.
Provident Dispensaries.
Free & Provident Dispensaries.
Borough Names are shewn thus. FULHAM
Union Names, do. FULHAM
Parish Names, do. FULHAM
Union Boundaries, do.
Parish Boundaries, do.
HAMMERSMITH
KENSINGTON
ST MARYLEBONE
PADDINGTON
CHELSEA
FULHAM
BATTERSEA
WANDSWORTH
REFERENCE TO SMALL PARISHES



STOKE NEWINGTON
HACKNEY
ST. JOHN AT HACKNEY
ISLINGTON
SHOREDITCH
ST MATTHEW BETHNAL GREEN
BETHNAL GREEN
HOLBORN
MILE END OLD TOWN
STEPNEY
CITY OF LONDON
ST GEORGE IN THE EAST
POPLAR
BERMONDSEY
SOUTHWARK
GREENWICH
WOOLWICH
PLUMSTEAD
CHARLTON AND KIDBROOKE
CAMBERWELL
ST. GILES CAMBERWELL
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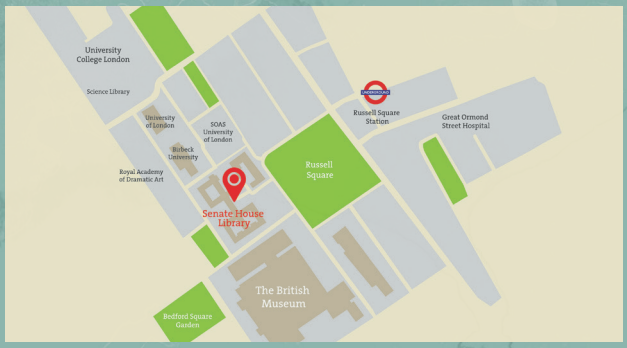

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