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This study was precipitated by the immense amount of folklore found in Dickens's works. The presence of folklore was found to be of such magnitude that only one work could be covered, Bleak House. Folklore was an element of Dickens's craftsmanship that was used deliberately to destroy the barrier between reality and fantasy. The full appreciation of what he did is not readily apparent because so much of the folk knowledge that he used has been lost through

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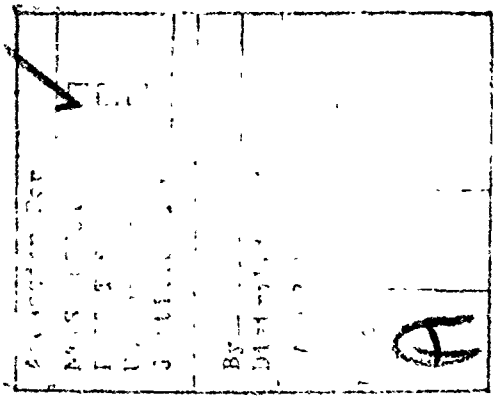
through the years.

Dickens developed fantasy ad folklore as an integral part of his imagination from his early childhood. During his childhood in a rural setting, he slowly mixed a folk heritage of traditions, superstitions and stories with the classics of English literature. The result was the formation of an undying fire of fancy within him that was turned outward to light the dreary world of his fellow men when he became a writer.

Folklore was used to transform the usual into the fantastic and the unreal: people became fairies, elves, dwarves, witches and devils; places became enchanted lands, realms of spirits and timeless memorials; magic and superstition were transplanted from far away lands to the common environments of the English homeland; religion was redefined as a basic knowledge of a power greater than man; and the traditions of the city were revitalized into a new form of folklore.

Just as Dickens rediscovered a lost heritage and beliefs for the children of the industrial age, regardless of chronological age, so the modern reader must rediscover the vast treasure of folklore in order to appreciate Dickens's creations. For this reason, a dictionary of the myriad of elements found in Bleak House is presented in order to form a basis for further investigation and appreciation. Many scholars and critics have recognized the presence of folklore in Dickens's works, but none, to date, have offered an in-depth study of the details he used; this study offers the inital step to such an investigation which will prove to be so extensive as to require a reanalysis of Dickens's works.



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CHARLES DICKENS'S USE OF FOLKLORE: A STUDY OF ELEMENTS IN BLEAK HOUSE

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BY

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B.S., United States Military Academy, 1972

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CHAPTER I

INTRODUCTION

> . . . in every other country, in every other age, there has been going on from the beginning a more fictitious kind of fiction. I mean the kind now called folklore, the literature of the people . . . . this other literature deals with men greater than they are -- with demi-gods and heroes; and that is far too important a matter to be trusted to the educated classes. [1]

To understand the art of Charles Dickens one must recognize that the basis of his appeal lies in the incorporation of this "other literature" described by G.K. Chesterton into his work. Dickens rediscovered and redefined myths, superstitions and traditions as integral parts of reality and negated the boundary between fiction and folklore. The world he created engendered two types of fiction: "The one fiction exhibits an abnormal degree of dexterity operating within the daily limitations; the other exhibits quite normal desires extended beyond those limitations." [2] Through this conjugal merging of fiction and folklore, Dickens fashioned dreams unaffected by limitations of time and space.

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[1] G.K. Chesterton, Charles Dickens: A Critical Study (New York: Dodd, Mead and Company, 1907), pp.83-84.

[2] Ibid., p.84.

The world of Dickens's childhood was a Blakean nightmare where a child's innocence, the freedom to roam through fantasy and fairy tale and escape reality, was sublimated by the demands of a society seeking to force children into the reality of the work-world where the emotion of sympathy was denied and the illogical moralities of the adult world were imposed. The writers of children's literature had attempted to eliminate fantasy and imagination by replacing it with adult-imposed religious doctrines and moral guidelines.[3] As the shadow of mechanization and industrialization lengthened over the cities and crept slowly toward the rural communities, the cumulative knowledge of folklore and fantasy was passing from the nurseries and from the conscious remembrance of adults.

The sentimental affection which man had developed for the freedom of dreams was essentially a love of the sheer enjoyment of fantasy; like love, when this enjoyment was forced out of the door, it came in at the window. Adults strove to eliminate fantasy from the lives of their children but were captivated by adventures such as Robinson Crusoe, Gulliver's Travels and The Arabian Nights.[4] The

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[3]Although this observation is common to any study of the nineteenth century, the particulars are aptly presented by Harry Stone in Dickens and the Invisible World(Bloomington, Indiana: Indiana University Press, 1979), pp.18-32.

[4]Ibid., pp.24-27.

translation of part of Grimm's Fairy Tales in 1823 presaged a revitalization of the love and acceptance of fantasy in literature. The marriage of literature and man's dreams was consummated with the publication of Alice's Adventures in Wonderland in 1865:

> . . . the centuries-long subservience of children's literature to moralizing, didacticism, and hell's fires was broken . . . . Carroll's success marked a new importance of fantasy and nonsense, of delight for its own sake, and of irreverence toward the moral and cautionary shibboleths of the adult world and of the past.[5]

Against this background Charles Dickens lived and wrote; against this background of the resurrection of man's ability to dream and the comingling of fiction and folklore Dickens's work must be analyzed. Although Robert Louis Stevenson, Lewis Carroll and the Brothers Grimm revealed the existence of fantasy and folklore in worlds of shipwrecks, strange lands and oriental adventures, Dickens drew from the long forgotten storehouse of English folklore lying dormant in the world around him. Where others came boldly with tales that momentarily excited a belief in far away lands of magic, Dickens revealed the presence of fantasy, superstition and magic at the hearth as he intensified the ability to believe in fantasy.

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[5]Ibid., p.29.

Dickens's faculty of seeing past the real to the fantastic in everyday life developed early. During his childhood he enjoyed a freedom from the urban constraints of moralistic children's literature in the rural atmosphere of Sussex, where folklore existed not only in oral tradition, but in chapbooks, jest books and everyday life.[6] In this rural world Dickens first began to mix folklore and fiction. The fuel for his later genius was found in a dust heap: "he crawled up into an unconsidered garret, and there found, in a dust heap, the undying literature of England . . . . the great comic writers of whom he was destined to be the last."[7] The contents of this dust heap were for Dickens the child what the dust heaps of London would be for Dickens the writer -- fuel for a warming blaze of creativity. The spark that ignited the flame was the same in both cases -- the undying folklore of the English people:

> It must be remembered . . . that there was something about the country in which he lived, and the great roads along which he travelled that sympathized with and stimulated his pleasure in this old picaresque literature.[8]

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[6] Harry Stone makes this observation that the intrusion of adult morality had little effect in the rural communities in Dickens and the Invisible World, pp.21-22.

[7] Chesterton, Charles Dickens, p.28.

[8] Ibid., p.29.

This was the genesis of Dickens's creative genius. He collected and stored rural folklore and a heritage of literary adventures drawn from the English soil. Of no small importance was the bridge of imagination that linked these two elements and was drawn from Mary Weller's "fantastic budget of weird stories and country superstitions . . . . " [9]

When Dickens moved from Chatham to London, he was not unlike the subject of a popular song mentioned by Harold Skimpole in Bleak House: "Thrown on the wide world, doomed to wander and roam, / Bereft of his parents, bereft of a home." [10] Dickens's mental and physical existence were in direct contrast. He carried within him the world of fantasy and dreams which had been nurtured in his rural surroundings. His inward imagination was drawn into mortal combat against the dirty, dingy realities of the blacking factories, debtor's prison, a daily fight for survival and a sense of hopelessness. His flame of fantasy provided a certain warmth which kept him from being frozen by the cold, unfeeling world of the city. All of the stories he had learned were called upon to serve as his companions and the theme of dreams and fantasies as salvation in an overpowering world which would later appear in his works, became a

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[9] Stone, Dickens and the Invisible World, p.33.

[10] Charles Dickens, Bleak House (New York: New American Library, 1964), chap.31.

fact of life for young Charles Dickens. [11] His ability to soften the stark outlines of reality by turning to folklore and fairy tales was "as he very well knew, at the heart of what had saved him as a child and shaped him as an adult."[12]

As a young boy in the blacking factories, Dickens turned his knowledge of folklore and fantasy outward in much the same way that a young child whistles in the dark and a soldier jokes on the eve of battle. By becoming a teller of stories, he expanded his buffer against the harsh realities of life and transmitted to others the dreams and hopes that had nurtured him. His oral transmission had an affect of which he himself was possibly unaware: "day by day, what I had learned, and thought, and delighted in, and raised my fancy and my emulations up by, was passing away from me, never to be brought back any more." [13] The boy was growing up and becoming adapted to the illogical realities of the adult world; Dickens the writer was being born. His knowledge of folklore was not passing away; rather, it was moving inward and becoming integrated subconsciously with the world around him. As a child, he had moved in a

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[11] The biographical facts behind the thoughts presented in this paragraph are drawn from Stone, Dickens and the Invisible World, pp.33-70.

[12] Nonesuch Letters, II, p.231 as quoted in Stone, Dickens and the Invisible World, p.56.

John Forster, The Life of Charles Dickens (Boston: James R. Osgood and Company, 1875), p.26.

world of fantasy invaded by reality; as a man and a writer, he lived in a world of cruel realities shaded and softened by fantasy associations.

Just as Dickens had been nurtured by the literature he found in a dust heap, he now was nurturing his audience with the fantasy he had found in the dust heaps of the city. His experiences had fostered imagination and his mental awareness had become subconscious associations. Like his characters, Dickens's creative vision had moved into the realm of timelessness where fantasy and reality merge. Men and women were no longer literal physical beings, they were witches, dwarves, fairies and angels; everyday activities lost their hum-drum reality and became symbols of themes on a larger scale and external manifestations of emotions; places lost their identity and became fairy lands, hells, enchanted wildernesses and a merging of godly heights and hellish depths. The common was transformed into the uncommon and the uncanny and readers, regardless of age, were allowed to be children for a brief moment.

This rediscovery of folklore, redefinition of fantasy and reinstatement of dreams and heroes is the catalyst for this study. There has been no lack of recognition of the presence of folklore and fantasy in Dickens's works, but it has been of a general nature dealing with motifs and well-known symbols. Dickens's knowledge and use of folklore was detailed, methodical and expansive. With the passage of

time, the intricacies have been lost to readers. Because of this loss of general knowledge, the individual elements of folklore found in Bleak House are subjected to detailed examination and analysis in Chapter Seven; this information provides the basis for a discussion of Dickens's use of folkore in the preceding chapters. By centering on one major work, Bleak House, and providing a general discussion of usage and patterns combined with a detailed identification of separate items, I hope that some of this lost folklore will be reestablished as a key element for appreciation of Charles Dickens's artistry. As a secondary result, many areas for further research will be identified which to date have not received adequate treatment.

CHAPTER II

CHARACTERS

> It is at least clear that Dickens took pains with even the smallest, most seemingly trivial matters of his art, such as the nicknames given to Esther by her friends at Bleak House, in order to ensure that the larger concerns of character and theme should find expression for the reader who is alert to allusion and overtone . . . . Suffice it to say that Dickens seems to have wasted no opportunity, however trifling, to weave the texture and fabric of his fiction more tightly and richly together. [1]

Dickens mixed elements of reality, fantasy, literal existence, mythology, comedy, superstition and symbolism to produce a spectrum of characters. Some have similarities, but each is, ultimately, unique. Each is presented through a complex variety of descriptions which allow readers to see the same character from different frames of reference. As a result, the wide range of characters offers each reader a chance to form a self-involvement based on individual sympathies and apathies. [2] Every facet of a character's

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[1] William Axton, "Esther's Nicknames: A Study in Relevance," The Dickensian 62(1966): 163.

[2] This essence of personal involvement in fairy tales is discussed by Bruno Bettelheim in his book, The Uses of Enchantment: The Meaning and Importance of Fairy Tales (New York: Alfred A. Knopf, 1976), p.9: "A child's choices are based, not so much on right versus wrong, as on who arouses his sympathy and who his antipathy."

portrayal carries special connotations regardless of apparent triviality.

The first important element of Dickens's characters is reality. In folklore, associations and sympathies were generated in the audience, but there was no lasting involvement unless, as in the case of Robin Hood, there was some strand of reality behind the folk character. Dickens's audience had had their imaginations stifled and, therefore, an element of reality was necessary to negate the worldly logic that had to be unlearned and to facilitate self-involvement and identification. [3] An example of the role of reality is seen in the development of the depiction of Mr. George Rouncewell.

England has always had a rich tradition of heroic military identification and this tradition is incorporated into the portrayal of Mr. George by allusion to Saint George, the patron saint of England. Additionally, Dickens links

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[3]This necessity for Dickens's readers to unlearn worldly knowledge is also expressed by G.K. Chesterton in his book, Charles Dickens: A Critical Study(New York: Dodd, Mead and Company, 1907), p.23: the reader must "Unlearn the sinister learning that you think so clear; deny that deadly knowledge that you think you know."

[4]The importance of Saint George as a symbol of heroism is discussed by Frederick W. Hackwood in Christ Lore, Being the Legends, Traditions, Myths, Symbols, Customs and Superstitions of The Christian Church (London: Elliot Stock, 1902; reprint ed., Detroit: Gale Research Company,1969), p. 231.

Mr. George to the ancient lineage of kings by describing him as possessing a lion's heart, a clear reference to Richard, The Lion-Hearted. [5] Dickens moves his character forward in time and closer to reality by having him referred to as William Tell; not only does this name add to his folklore status as a hero, but the legend parallels the life of a real Englishman, William of Cloudesly, and provides a hint of reality. [6] Mr. George is brought completely forward in time and his heroic traits are further linked to reality by his being referred to as a Life Guardsman. [7] In the eighteenth and nineteenth centuries, there was a regiment of horse cavalry in England whose mission was the protection of the king; this regiment was known as the Life Guards. [8] Thus, the tradition and folklore in the depiction of Mr. George is revitalized in the reader's mind by the subtle link with the real world. This link with reality lends more credence and meaning to smaller details such as his

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[5]Charles Dickens, Bleak House (New York: New American Library, 1964), chap. 55.

[6]Dickens, Bleak House, chap. 24; Maria Leach, ed., Funk and Wagnall's Standard Dictionary of Folklore, Mythology and Legend, 2 vols. (New York: Funk and Wagnall's Company, 1949), 2:1177.

[7]Dickens, Bleak House, chap. 24.

[8]Arthur Taylor, Discovering Military Traditions (Tring, Hertfordshire: Shire Publications, 1969), p.9.

giving fencing lessons to Richard Carstone, his friendship with Matthew Bagnet, a retired military man, his connection with Captain Hawdon and his operation of a shooting gallery.

All of Dickens's characters have a trace of reality and around this nucleus using elements of fantasy and folklore, this author completes his characters. The essence of reality is slowly eroded or buffered by timeless imagery until an effect is created much like the transformation seen in the folk ballad, "Tam Lin." The heroine of the ballad, Fair Janet, is transformed by her excursions into fairyland; through physical communion with the fairy, Tam Lin, she is separated from the real world and the difference is signified by her green complexion. [9] In a similar manner, Dickens's characters are drawn from their literal existence, developed in terms of association with the world of the supernatural and are separated from the limited realm of ordinary men. This transfusion of fantasy into reality is strengthened by repeated references until the two cannot be distinguished.

The reality of Esther Summerson is slowly eroded until she becomes the embodiment of witches, street-song heroines

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[9] Albert B. Friedman, The Penguin Book of Folk Ballads of the English-Speaking World (New York: Viking Press, 1956; reprint ed., New York: Penguin Books, 1977), pp. 41-47; While it is not within the realm of this study, it is, nonetheless, worth contemplating the relationship between this ballad and the use of folklore in Bleak House. There is a corresponding element of pride which would make a comparison very intriguing.

and mythical goddesses:

> At first I was painfully awake and vainly tried to lose myself, with my eyes closed, among the scenes of the day. At length, by slow degrees, they became indistinct and mingled. I began to lose the identity of the sleeper resting on me. . . . Lastly, it was no one, and I was no one. [10]

Dickens leads all of his characters through this evolution from reality to dream-like fantasy, and they become timeless creatures with universal appeal. They are transformed from caricatures drawn closely from reality to giants, dwarves, witches, daemons, fairies and gods who exist in a world of permanence like Puck, Pan and Santa Claus. [11]

In transforming his characters from reality to fantasy, Dickens redefines folklore characterization. In fairy tales, the characters are always either good or bad, but never both. [12] The characters in Dickens's world run the gamut from wonderfully ideal depictions of folklore heroes and heroines in Ada Clare and Alan Woodcourt, to characters who epitomize evil incarnate like Mr. Krook and Mr. Vholes. In the middle ground, one finds mutiple classes of characters who are various mixtures of good and evil. Those who represent the perfect mixture reflect the folklore concept of

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[10] Dickens, Bleak House, chap. 4.

[11] Chesterton, Charles Dickens, p.89 states that Dickens "conceives an endless joy. . . as permanent as Puck or Pan. . . . "

[12] Bettelheim, The Uses of Enchantment, pp.8-9.

grey witches and the gypsy idea of the chovihani, a person who has magical powers that can be exercised for good or bad purposes. [13] The clearest examples of this category are Mrs. Bagnet and Mr. Bucket.

On her visit to Mr. George's habitation, Mrs. Bagnet is described thus:

> The old girl never appears in walking trim, in any season of the year, without a grey cloth cloak, coarse and worn but very clean . . . and an umbrella . . . . of no colour known in this life . . . . She never puts it up, having the greatest reliance on her well-proved cloak with its capacious hood, but generally uses the instrument as a wand . . . . " [14]

The reader knowledgeable in folklore immediately perceives the description of the cloak as an indication of witch imagery. [15] Mrs. Bagnet's grey cloak is appropriate as an intermediate color between the symbolic colors of white and black. Her umbrella is aptly termed a wand; the wand was one of the magician's most important tools. [16] The image is that of Mrs. Bagnet as a grey witch capable of perform-

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[13] E.B. Trigg, Gypsy Demons and Divinities: The Magical and Supernatural Practices of the Gypsies (London: Sheldon Press, 1973), p.34.

[14] Dickens, Bleak House, chap. 34.

[15] Reference to witches' cloaks and mantles is first first seen in the reference to "Little Red Riding Hood;" the name of the story was originally a term used to name witches. See the entry in Chapter VII, Little Red Riding Hood.

[16] C.J.S. Thompson, The Mysteries and Secrets of Magic (New York: Causeway Books, 1973), p.77.

ing acts of good or evil.

Her capability to act for good or evil is reinforced by her description as the "Colour-Sergeant of the Nonpareil Battalion." [17] There is a special distinction in being identified as the colour-sergeant because the military imagery associated with Mr. George and the Bagnets is that of the cavalry and different customs prevailed in the cavalry since they never fought from fixed positions. The colours were carried by a sergeant major and no fighting escort was provided. [18] The implication is that Mrs. Bagnet is a fierce fighter capable of protecting herself in any battle.

The image of the grey witch is even stronger in the depiction of Mr. Bucket. His overall appearance is that of a magician who operates in the world of the supernatural as well as in the world of the ordinary. To emphasize this ability, he is described as a lynx, the symbol of a Magus or Persian priest. [19] His dual nature of good and evil is extended by his description as both an angel and a devil, the epitome of his grey nature. [20]

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[17]Dickens, Bleak House, chap. 53.

[18]Taylor, Discovering Military Traditions, p.30.

[19]Dickens, Bleak House, chap. 61; Edgar Allan Poe, The Short Fiction of Edgar Allan Poe, ed. Stuart and Susan Levine (Indianapolis, Indiana: Bobbs-Merrill Educational Publishing, 1976), p.149.

[20]Dickens, Bleak House, chap. 54.

Mr. Bucket's image as a grey witch is also seen in his actions, clothing and equipment. We first meet him after he has appeared in Mr. Tulkinghorn's office, seemingly through supernatural means:

> On coming to the end of his narrative, he gives a great start and breaks off with,"Dear me, sir, I wasn't aware there was any other gentleman present!"
>
> Mr. Snagsby is dismayed to see, standing with an attentive face between himself and the lawyer at a distance from the table, a person with a hat and a stick in his hand who was not there when he himself came in and has not since entered by the door or by either of the windows . . . . He is a stoutly built, steady-looking, sharp-eyed man in black, of about middle age. Except that he looks at Mr. Snagsby as he were going to take his portrait, there is nothing remarkable about him at first sight but his ghostly manner of appearing. [21]

Given the standard dress of the devil as being black and Mr. Bucket's association with Mr. Tulkinghorn, who is a profusion of devil imagery, the reader is ready to believe him a devil, but the sleuth's first appearance is subsequently tempered by his goodness.

The stick that Mr. Bucket holds carries the same significance as Mrs. Bagnet's umbrella. During the journey into the depths of Tom-All-Alone's in the company of the constable and Mr. Snagsby, Mr. Bucket touches a man with his stick and the man disappears. [22] The implication that his stick

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[21] Ibid., chap. 22.

[22] Ibid.

acts as a counterpart to a magician's wand cannot be missed.

Mr. Bucket's ring and diamond brooch also project connotations of magician's equipment. Magic rings were common in folktales, and a most appropriate example is found in the story, "The Enchanted Mist," where pixies give a man a gold ring that makes him invisible and able to see through the thickest fog so that he can defeat an evil witch. [23] It would seem that the parallel to Bucket and his role in the novel is more than accidental. As a mourning ring, the ring fits well into the overall theme of death. [24] The imagery associated with Mr. Bucket's ring is further enhanced by the symbolism of his diamond brooch. The diamond was believed to be a powerful talisman and was often worn in battle; it is a fitting complement to his assortment of weapons. [25]

Another area of folklore in Dickens's characterization, the use of mythology, is related to his use of religion; but it also borders on the portrayal of characters who combine

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[23] Katherine M. Briggs, A Dictionary of British Folk-Tales, 4 vols. (London: Routledge and Kegan Paul, 1970), 3:646.

[24] The ring also applies to the critical analysis of the theme of the death of fantasy and the loss of the freedom to dream. Bucket is the magician who treads both worlds mourning the passing of fantasy from the everyday lives of men.

[25] Walter C. Meller, Old Times, Relics, Talismans, Forgotten Customs and Beliefs of the Past (London: T. Werner Laurie Ltd., 1925), p.82.

good and evil traits. Bucket's portrayal as a grey witch is balanced by his depiction as Jupiter, the mythological protector of city and state who could warn and punish; symbolized justice, good faith and honor; and protected youth. [26] Esther, despite her nicknames which give her an overall essence of being witch-like, is shown as Minerva, the Greek goddess of wisdom and common sense. [27] Boythorn describes himself as being like Ajax, the Greek warrior who shunned the help of the gods in the Trojan War. [28] In all of these cases, the references to mythological characters serve to highlight the best qualities in each portrayal.

Where the connotations are positive in the portrayals of Bucket, Esther and Boythorn, there are negative aspects in the mythology of Lady Dedlock: "Lady Dedlock is always the same exhausted deity, surrounded by worshippers, and terribly liable to be bored to death, even while presiding at her own shrine." [29] The implication of her exhaustion is the negation of her powers. She has been removed from

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[26] New Larousse Encyclopedia of Mythology, s.v. "Jupiter."

[27] Axton, "Esther's Nicknames," p.160.

[28] Mary Barker and Christopher Cook, eds. Fears Encyclopedia of Myths and Legends (London: Pelham Books, 1976), p.166.

[29] Dickens, Bleak House, chap. 12.

the Olympian heights and confined in the world of ordinary men where she is powerless. Seemingly, through her conjunction with Captain Hawdon and the mortal world, she had lost her rights to the powers of a goddess. Her existence as a powerless, exhausted deity among men serves to emphasize the flaw of pride in her nature. This element of pride is further enhanced by her depiction as Venus, the symbol of spiritual love and sexual attractiveness. [30] It is key to understanding the portrayal of Lady Dedlock to perceive her spiritual goodness as being defeated by the physical sense of pride, an extension of sexual attractiveness. As can be seen by means of the preceding examples, Dickens's use of mythology becomes a clear point of delineation in determining a character's relation to the world and his nature of good or evil by the presence of pride.

In transforming his characters from reality to fantasy, Dickens recognized comedy as a catalyst in the evolution, the factor by which a man undergoes trials and is included in his society, and the major element which had separated fiction from folklore by its absence. Dickens's sense of the comic is best expressed by Northrop Frye in his definition of a comic hero:

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[30] J.E. Cirlot, A Dictionary of Symbols, trans. Jack Sage (New York: Philosophical Library, 1962), p.430.

> If superior neither to other men nor to his environment, the hero is one of us; we respond to a sense of his common humanity, and demand . . . the same canons of probability that we find in our own experience. This gives us the hero of the low mimetic mode, of most comedy and realistic fiction . . . . [31]

This ingredient of comedy relates directly to Dickens's universal appeal; the touch of comedy allows each reader to identify and sympathize with the characters. Dickens isolated the common factors in each of his characters and through magnification, made them comic and grotesque. In doing this, he was relating to the world of folklore where "the basis of the grotesque lies in the use of legendary or folklore materials to describe the commonplace scene. . . ."[32] In this sense, all of Dickens's characters become heroes in the magnification of their individual qualities and shortcomings: Ada becomes ideal love and naive loyalty; Richard becomes the gullible lover; Esther portrays stoic endurance and survival; Jo and Charley become two halves of the oppressed children; the Smallweeds embody greed; Mrs. Snagsby portrays petty vindictiveness; and the list goes on and on. The amplification of qualities redefines the symbolism of

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[31]Northrop Frye, Anatomy of Criticism: Four Essays (Princeton, New Jersey: Princeton University Press, 1973), p. 34.

[32]William F. Axton, Circle of Fire: Dickens' Vision and Style and the Popular Victorian Theatre (Lexington: University of Kentucky Press, 1966), p.170.

folklore where goodness was blond hair, blue eyes and white horses, and evil was black armor, black hair and grey horses. Because each character is a magnification of some trait common to all men, each is thus a comic hero. Bleak House is, therefore, a world of heroes and each reader, regardless of which character he identifies with, comes away with an enhanced personal satisfaction.

Another aspect of comedy in Dickens's characterization is based on the commonness between belief in the fairy world and children. The children of Dickens's world range in age from eight to eighty; they range in mental age from the child to the fool:

> . . . all roads lead to Elfland. But few now walk far enough along the street of Dickens to find the place where the cockney villas grow so comic that they become poetical. . . . We do not understand the dark and transcendental sympathy between fairies and fools. We understand a devout occultism, an evil occultism, but a farcical occultism is beyond us. [33]

Dickens's success in the portrayal of characters who were either children or fools was based on the perception that there existed a certain stage of the child in the adult. He understood that element which made men appreciate the stories of Aladdin, Alice and Gulliver -- it was a willingness to be gullible. [34] For one intense moment, Dickens

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[33]Chesterton, Charles Dickens, pp.20-21.

[34]Chesterton notes this same idea in Charles Dickens, p.94.

gave adults the freedom to be gullible, the freedom to be children and believe in fairies and witches. He also allowed an identification based not on fear, but on a special sort of sympathetic kinship that children experience. Understanding this willingness to believe, Dickens was able to create a world inhabited by children who ranged from Jo, Charley and Peepy to Ada, Esther and Phil Squod and finally to the ultimate child by choice, Harold Skimpole.

Within the fantasy of a child's world, Dickens draws on a multitude of subtle references to magic and superstition to enhance the reader's image of the characters. Besides the examples of Mrs. Bagnet's cloak and umbrella and Mr. Bucket's ring and brooch, there is an expansive list of examples connected with other characters.

Mr. Chadband's devilish nature is identified by the description of his hand as being like a bear's paw. [35] The bear was the ritual animal disguise used in English mummery to carry off women for nights of debauchery. [36] It was also a symbol of the devil and was connected with spirits in Mohammedan mythology who serve a wicked angel who tempts mortals and is evil incarnate. [37]

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[35] Dickens, Bleak House, chap. 25.

[36] E.C. Cawte, Ritual Animal Disguise (Cambridge, England: D.S. Brewer Ltd., 1978), p. 202.

[37] Biren Bonnerjea, A Dictionary of Superstitions and Mythology (London: Folk Press Limited, 1927), p. 132.

The character most amply presented through references to magic and superstition is Mr. Krook. When he first appears, he is described as ". . . short, cadaverous, and withered, with his head sideways between his shoulders and breath issuing in visible smoke from his mouth as if he were on fire within." [38] In a piece of masterful word-play, Dickens chose Krook's name to match his appearance; his name means one who walks with a stoop. [39]

This description alludes to the belief that fairies were connected with fallen angels and diminished in size and power each time they changed shape. [40] The fire issuing from his mouth serves to develop his ancient and supernatural qualities by being dragon-like and implying a sense of his evil nature as the embodiment of hell itself.

The imagery that associates Mr. Krook with the devil is complicated. When he is called an "old boguey," the allu-

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[38] Dickens, Bleak House, chap. 5.

[39] Harry A. Long, Personal and Family Names: A Popular Monograph on the Origin and History of the Nomenclature of the Present and Former Times (London: Hamilton, Adams and Company, 1883; reprint ed. Detroit: Gale Research Company, 1968), p. 247.

[40] Katherine M. Briggs, The Vanishing People: Fairy Lore and Legends (New York: Pantheon Books, 1978), p.38, p.194.

sion is to a malicious goblin closely related to the devil.[41] Mr. Guppy states that Krook has no soul, which reinforces the description of his being on fire within.[42] Dickens includes the theatrical imagery of the devil as associated with Jews by identifying Mr. Krook as the brother of Grandmother Smallweed whose character is laced with Jewish connotations.

Mr. Krook's character is so heavily inclined toward elements of the devil and witch identification that one should view his fairy-like image in the context of the belief that fairies were the spirits of fallen angels and were linked with the realm of the dead.[43] This sense of his character is extended by the depiction of his vampire action of extending his arms over Captain Hawdon's corpse.[44]

A further reinforcement of his association with the devil is seen in his having collected a houseful of lumber a piece at a time.[45] The connection with the devil is made

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[41]Dickens, Bleak House, chap. 23; Briggs, An Encyclopedia of Fairies, Hobgoblins, Brownies, Bogies, and Other Supernatural Creatures(New York: Pantheon Books, 1976),p.33.

[42]Dickens, Bleak House, chap. 20.

[43]Briggs, The Fairies in English Tradition and Literature(Chicago: The University of Chicago Press, 1967), p.87, p.144.

[44]Dickens, Bleak House, chap. 11.

[45]Ibid., chap. 5.

in reference to his Jewish imagery for it was believed in medieval times that pieces of the Holy Rood could restore life at the moment of death and that Jews were in the habit of desecrating images of the crucifix.[46] The possibility of Krook searching for a means of restoring life is given added relevance by the subtle references to witch's ointments and the questionable nature of his death.[47] Another level of reader identification combines the mention of the lumber and the meaning of Krook's name. In common street parlance, a lumber house was a place for hiding stolen goods and the term "crook" was a slang term for stolen property.[48] At this point it becomes apparent that Dickens was aware of the subtlties and interlaced connotations he was using.

A final area of Dickens's expertise in the presentation of characters that is all too often overlooked is his knowledge of traditional meanings of names. Robert F.

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[46]Leach, Funk and Wagnall's Standard Dictionary of Folklore, Mythology and Legend,1:625; Joshua Tractenberg, The Devil and the Jews: The Medieval Conception of the Jew and Its Relation to Modern Antisemitism(Cleveland: Meridian Books, 1961), pp.118-122.

[47]For a discussion of the implications of witch's ointment see the entry in Chapter 7 under "Ointment,Witch's."

[48]Eric Partridge, A Dictionary of Slang and Unconventional English, 3d ed. (London: Routledge and Kegan Paul, 1949), p.499; Partridge, A Dictionary of the Underworld: British and American (New York: Bonanza Books,1961), p.163.

Fleissner and William Axton have written thought-provoking articles on Dickens's choice and formation of names and these, combined with a survey of the creative process in Bleak House, highlight his meticulous care with even the most minor details.[49]

One immediately associates the badger with the character of Mr. Bayham Badger and becomes aware of a seeming contrast between the animal's characteristics and Bayham Badger's personality; however, the name badger also means a strong javelin.[50] By extension, this connotes someone who is full and big and thereby in need of a strong person to wield them. In this sense, the name is a perfect choice for Mrs. Badger definitely "wields" her husband.

Mrs. Badger's character is greatly enhanced by the connotations of her name: it was a nautical term for Neptune, the king of the sea and Mrs. Badger testifies that she is a very skilled sailor; it was also a term for a thief who robs, murders and throws his victims into the river, which leads one to ponder the untimely demise of Mrs. Badger's first two husbands; finally, badger was a common

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[49]Axton's article, "Esther's Nicknames: A Study In Relevance," has already been mentioned in the first note of this chapter; An excellent study centered in The Mystery of Euwin Drood is by Robert F. Fleissner,"Drood the Obscure: The Evidence of Names," The Armchair Detective(Winter 1980): 12-16.

[50]Long, Personal and Family Names, p.214.

slang term for a harlot. [51] This last implication throws a wonderful light of comedy on Mrs. Badger's description: "She was a lady of about fifty, I should think, youthfully dressed, and of a very fine complexion. If I add to the little list of her accomplishments that she rouged a little, I do not mean there was any harm in it." [52] Dickens takes special care to apologize for Mrs. Badger's use of rouge and thereby draws attention to it reinforcing the connotation of her as a harlot. A common proverb of the time was, "A woman that paints puts up a bill that she is to let," and Mrs. Badger has been "let" three times. [53]

Lawrence Boythorn's name is yet another example of Dickens's subtlety. "Lawrence" has its base in the name, Laurin, which was the name of the fairy guardian of the rose garden. [54] This connotation interacts with Esther's initial view of Boythorn's house: ". . . and lying heaped in vases, there was one great flush of roses, seemed scarcely real in its light solidity and in the serene and peaceful

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[51] Partridge, A Dictionary of Slang, p.25.

[52] Dickens, Bleak House, chap. 13.

[53] G.L. Apperson, English Proverbs and Proverbial Phrases (London: J.M. Dent and Sons Ltd., 1929; reprint ed. Detroit: Gale Research Company, 1969), p.704.

[54] Lowry C. Wimberly, Folklore in the English and Scottish Ballads (Chicago: The University of Chicago Press, 1928), p.151.

hush that rested on all around it." [55] Through the cooperation of these images, Boythorn and his house take on the aspects of the fairy guardian and his world of roses.

The implication of the name, Lawrence, is heightened by hidden meanings in the last name, Boythorn. Boy was a slang term meaning penis and the thorn tree was believed to be under the protection of the fairies and to contain great curative powers. [56] The connotation is that of vitality and potency that can cure worldly ailments. Certainly, the trip to his estate has a curative effect on Esther and remedies the separation of Lady Dedlock and Esther. The vitality and potency lend a special thematic significance in the contrast with the impotency of the neighboring world of the Dedlocks.

There is also a satiric impact in Dickens's choice of names. His identification of Buffy, Cuffy, Duffy and company presents a conglomeration of names that represent a less than admirable list of attributes including dumb, foolish, violent, vulgar, weak in the mind prone to sodomy. [57]

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[55]Dickens, Bleak House, chap. 18.

[56]Cora L. Daniels, ed. Encyclopedia of Superstitions, Folklore and the Occult Sciences of the World, 3 vols. (Chicago: J.H. Yewdale and Sons Company, 1903; reprint ed. Detroit: Gale Research Company, 1971), 2:847-48; Partridge, A Dictionary of Slang, p.87.

[57]Dickens, Bleak House, chap.12; For a full discussion of the names see the entry in Chapter 7 under "Buffy, Cuffy, Duffy, etc."

All of the names are drawn from common slang terms that would have been readily identified by readers who had a knowledge of street language thus providing a satiric comment about the members of Parliament and creating a sympathy of emotion with a great many readers.

There is an interesting biographical note connected with the naming of Richard Carstone. "Dickens" means son of Richard, and "Carstone" means castle stone, which creates a loose allusion to Dickens's father as a castle stone, or prisoner in a stone jail. [58] This seems a tenuous assumption until one considers the statement by Richard that his namesake was Whittington. [59] Sir Richard Whittington was the Lord Mayor of London who was responsible for the rebuilding of Newgate Prison, a place that figures prominently in the life of Charles Dickens and his family; the prison became known as Whittington's College. [60] By extension, one gets the meaning of Dickens, son of Richard and stone of the castle, and one immediately thinks of the cliché by which one's son is called a "chip off the old block." Thus, the implication of Dickens being the son of Newgate Prison is

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[58] Long, Personal and Family Names, p.151; p.234.

[59] Dickens, Bleak House, chap. 6.

[60] Partridge, A Dictionary of Slang, p.955.

too appropriate to be disregarded.

The use of subtle connotations in the names of characters can be seen in almost all of the major characters in Bleak House and also in the minor characters when they are used to make a special comment by their association with other characters. The best example of the importance of names in minor characters is found in the identification of Jenny and Liz, the brickmakers' wives. Jenny is a derivative of Jane and means "grace of the Lord"; Liz means "one who worships God".[61] Their names emphasize their spiritual goodness and magnify the social comments that Dickens makes in favor of natural faith as opposed to the social pride of denominations.

The portrayal of Mr. Krook's cat, Lady Jane, extends the significance of names into the animal world. This is most appropriate in light of the possibility of Krook being both the mortal image and the cat.[62] The name "Lady Jane" appears in the Mother Goose stories in reference to Lady Jane Seymour, and this possible name source provides a reinforcement of Krook's dual nature:

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[61]Helena Swan, Girls' Christian Names: Their History, Meaning and Association (London: Swan Sonnenschein and Company Ltd., 1900; reprint ed. Detroit: Gale Research Company, 1968), p.161, p.304.

[62]To understand this connection, one must be aware of the possibility that Krook's death is questionable; see the entries in Chapter 7 for "Ointment, Witch's" and "Lady Jane".

Here be the Sphinx Lady Jane
Whose death a Phoenix bare.
Oh Grief! two Phoenixes one time
Together nere were. [63]

This reference to duality would have been perceived by the reader who was sensitive to undertones and would have been strengthened by Mr. Guppy's remark that Krook and the cat look alike. [64]

From the foregoing discussion, it is evident that Dickens's characterization is an extremely complex, yet precise weave of many folklore references and symbols to provide an opportunity for involvement by a diverse range of readers. William Axton, in his article on the relevance of Esther Summerson's nicknames, states that any analysis as to the relationship between Dickens's intentions and subtle connotations ". . . must remain a moot point." [65] Rather than a moot point, it is an area of complex interrelationships that begs for a reanalysis of Dickens's creation of characters based on common folklore. Axton says more about Dickens's overall mastery of characterization than even he realizes: "Suffice it to say that Dickens seems to have wasted no opportunity, however trifling, to weave the texture and fabric of his fiction more tightly and richly to-

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[63] Katherine E. Thomas, The Real Personages of Mother Goose (Boston: Lothrop, Lee and Shepard Company, 1930), p. 75.

[64] Dickens, Bleak House, chap. 39.

[65] Axton, "Esther's Nicknames," p. 163.

gether."[66] How significant this weave of folklore and fiction was will become evident in later chapters.

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[66]Ibid.

CHAPTER III

ENVIRONMENT

> The projection of internal states upon environment is a variant of the pathetic fallacy. . . . Such a projection is not only the source of Dickens's symbolism; he also creates symbols which embody thematic meaning apart from individual characters. [1]

While the spread of imagination from characters to their environment is an important facet of Dickens's craft, identification of the procedure as being similar to the pathetic fallacy is a dangerous simplification that stops short of the real source and disregards a large portion of the technique's significance. The pathetic fallacy, over-emotional writing which transfers human characteristics to nature, is merely an extension of three primitive elements of folklore -- naturism, animism and totemism. [2]

Naturism, a form of ancient worship, revolved around

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[1] Peter K. Garrett, Scene and Symbol From George Eliot to James Joyce: Studies in the Changing Fictional Model (New Haven, Connecticut: Yale University Press, 1969), p.50.

[2] The definition of the pathetic fallacy is drawn from C. Hugh Holman, A Handbook to Literature (Indianapolis, Indiana: Bobbs-Merrill Educational Publishing; Odyssey Press, 1972), p. 384.

the inherent fear of an unseen power greater than man.[3] An extension of this belief was animism, the belief that all inanimate objects and animal life contained souls. Closely related to both of these concepts was the ancient belief in totemism which held that men were descendents of animals and therefore, a close bond existed between the two.[4] These elements are the true source of the effectiveness of Dickens's portrayal of characters through the projection of internal states; it is on these levels of association that the significance of Dickens's rediscovery and redefinition of folklore symbols is fully understood.

The use of naturism in the development of character serves to accent a separation from the level of ordinary men and magnifies heroic qualities. For example, all of the imagery surrounding Lawrence Boythorn works to create an image of a virile, vibrant entity who is vulnerable to no evil powers and is held in awe by the common man. The inference of his being on a level above the natural is emphasized by the depiction of his estate:

> Oh, the solemn woods over which the light and shadow travelled swiftly, as if heavenly wings were sweeping on benignant errands through the summer air; the smooth green slopes, the glittering water, the garden where the flowers were so symmetrically arranged in clusters of the richest colours, how beautiful they looked!

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[3] MacLeod Yearsley, The Folklore of Fairy-Tale (London: Watts and Company, 1924; reprint ed. Detroit: Singing Tree Press, 1968), p.4.

[4] Ibid., p.55.

> . . . . and lying heaped upon the vases, there was one great flush of roses, seemed scarcely real in its light solidity and in the serene and peaceful hush that rested on all around it.[5]

This is a scene of heavenly serenity and peacefulness mixed with fairyland beauty. The rose was associated with the world of the fairies and in turn, the realm of the dead.[6] It was also symbolic of consummate achievement and perfection, a symbolism completely in keeping with the heavenly peace that is projected.[7] The image of heaven is further emphasized by the folklore belief that flowers were the abode of departed souls.[8]

The mixture of references to fairyland and heaven is further strengthened by the description of the trees and shrubs that surround the Boythorn house:

> The old lime-tree walk was like green cloisters, the very shadows of the cherry-trees and apple-trees were heavy with fruit, the gooseberry bushes were so laden that their branches arched and rested on the earth, the strawberries and rasberries grew in like profusion, and the peaches basked by the hundred on the wall. . . .[9]

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[5]Dickens, Bleak House, chap. 18.

[6]Lowry C. Wimberly, Folklore in the English and Scottish Ballads(Chicago: The University of Chicago Press,1928), pp.39-41, p.150.

[7]J.E. Cirlot, A Dictionary of Symbols, trans. Jack Sage (New York: Philosophical Library, 1962), p.263.

[8]Wimberly, Folklore in English and Scottish Ballads, pp.39-41.

[9]Dickens, Bleak House, chap. 28.

The lime tree was considered to be sacred; the cherry tree was a member of the rose family; the apple tree symbolized temptation and, in biblical implications, god-like knowledge; and the gooseberry bush symbolized anticipation. [10] In this conglomeration of allusions to suprahuman serenity and bliss and supernatural power and beauty, the resultant image is that of heaven on earth or paradise. It is impossible to miss the Eden-like quality of Boythorn's estate in its profusion of growth and abundance:

> And the Lord God planted a garden eastward in Eden; and there he put the man whom he had formed. And out of the ground made the Lord God to grow every tree that is pleasant to the sight, and good for food; the tree of life also in the midst of the garden, and the tree of knowledge of good and evil. [11]

Just as the gooseberry bush, which symbolized anticipation, bent and touched the earth in Boythorn's garden, so the whole of Boythorn's estate was heavenly anticipation or hope that had touched the earth. Clearly Boythorn's character and environment are not those of ordinary men; he is more correctly linked with Adam before the fall.

Dickens was a craftsman who left very few untidy ends and this image of Lawrence Boythorn as Adam is no exception. Mr. Skimpole, speaking of Mr. Boythorn, says,"Nature forgot

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[10]For a complete analysis of the symbolism of the trees on Boythorn's estate, see the entry in Chapter 7, "Trees."

[11]Genesis 2:8-9.

to shade him off. . . ." [12] No more fitting description of Adam could be given than to describe Boythorn in terms of one who has none of the qualities or vices of other men; in common language shade meant to keep something secret. [13] One must also take into consideration the inference of a lack of pride and sin; both Boythorn without cover and Adam without clothes are free from guilt.

The extension of Boythorn's character into his environment is paralleled and complemented by the extension of John Jarndyce into Bleak House. Throughout the novel, Jarndyce is depicted as a guardian angel and Esther's first impression of Bleak House is that it is a labyrinth:

> It was one of those delightfully irregular houses where you go up and down steps out of one room into another, and where you come upon more rooms when you think you have seen all there are, and where there is a bountiful provision of little halls and passages, and where you find still older cottage-rooms in unexpected places with lattice windows and green growth pressing through them. [14]

The labyrinth is a symbol of heaven and this impression carries through two full pages of description and ends with the

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[12] Dickens, Bleak House, chap. 15.

[13] Albert Barrere and Charles Leland, eds. A Dictionary of Slang, Jargon and Cant Embracing English, American, and Anglo-Indian Slang, Pidgin English, Tinkers' Jargon and Other Irregular Phraseology, ? vols. (London: The Ballantyne Press, 1889; reprint ed. Detroit: Gale Research Company, 1967), 2:219.

[14] Dickens, Bleak House, chap. 6.

statement that the face of the house's master brightens everything that is seen. [15] The symbolism and language of this passage echoes the strains of angelic visitation found in the Bible: "And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid." [16]

Within Bleak House, naturism is found at its ultimate for the fear of some unknown power is translated through the three young people as respect and love:

> "I am very sure, sir," returned Richard "That I speak for Ada too when I say that you have the strongest power over us both -- rooted in respect, gratitude, and affection -- strengthening every day."
> "Dear cousin John," said Ada, on his shoulder, "my father's place can never be empty again. All the love and duty I could ever have rendered to him is transferred to you." [17]

Thus, the impression of Boythorn as Adam in the Garden of Eden is an extension of the image of John Jarndyce as an angel in heaven.

Naturism is seen in darker shades of death in the references to the Dedlocks and their world. In the depiction of the Dedlocks' estate at Chesney Wold as ". . . fairyland to visit, but a desert to live in . . .[,]" there is a two-

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[15] Cirlot, A Dictionary of Symbols, pp.166-67; Dickens, Bleak House, chap. 6.

[16] Luke 2:9.

[17] Dickens, Bleak House, chap. 13.

edged meaning and like a sword, both meanings come to the same point. [18] In one sense, Chesney Wold is a fairy land of beauty, but as is evident in folklore, fairyland can be fatal to humans who chance to visit there. [19] In the other sense, the advent of Christian beliefs brought a change to the beliefs about fairyland and the fairies became synonomous with the spirits of fallen angels. [20] Therefore, the point of both meanings is the ultimate conclusion of death. The depiction of Chesney Wold and the Dedlocks is one of death and stands in direct contrast to the heavenly aspects of Bleak House and the paradise-like qualities of Boythorn's estate.

The aspect of death that surrounds the Dedlocks is emphasized in the meeting between Lady Dedlock and Esther on the fringes of the boundary between Boythorn's property and Chesney Wold:

> A picturesque part of the Hall, called the Ghost's Walk, was seen to advantage from this higher ground; and the startling name and the old legend . . . mingled with the view and gave it something of a mysterious interest in addition to its real charms. There was a bank here, too, which was a famous one

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[18] Ibid., chap. 2.

[19] Folklore is replete with stories of mortals who enter fairyland and are held captive; children who are kidnapped; and warnings against eating and drinking in fairyland on penalty of death.

[20] Katherine M. Briggs, The Vanishing People: Fairy Lore and Legends (New York: Pantheon Books, 1978), p.194.

> for violets; and as it was a daily delight of Charley's to gather wild flowers, she took as much to the spot as I did. [21]

The contrast between the two worlds is engendered in the violets that cover the bank; they convey the dual symbolism of fairy flowers and devil flowers. [22] Where references to fairyland in the realm of Lawrence Boythorn are positive and linked to Christian concepts of paradise, the association of fairyland with the Dedlocks connotes imagery of death and devils.

The artificiality of life in the world of the Dedlocks is highlighted by inversion of the form of nature that ought to be the purest, the light that shines into their home:

> The clear, cold sunshine glances into the brittle woods and approvingly beholds the sharp wind scattering the leaves and drying the moss. . . . It looks in at the windows and touches the ancestralportraits with bars and patches of brightness never contemplated by the painters. Athwart the picture of my Lady, over the great chimney-piece, it throws a broad bend-sinister of light that strikes down crookedly into the hearth and seems to rend it. [23]

The reference to heraldry and the bend sinister of light

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[21] Dickens, Bleak House, chap. 36.

[22] Briggs, The Vanishing People, p.85; J.Harvey Bloom, Folklore, Old Customs and Superstitions in Shakespeare Land (London: Mitchell, Hughes and Clarke, 1929), p.148.

[23] Dickens, Bleak House, chap. 3.

denotes illegitimacy on several levels.[24] First, it recalls the thoughts of Esther that her first childhood memories were of the hearth and thus lends an aspect of illegitimacy to her birth.[25] Second, it lends an aura of illegitimacy to the existence of Lady Dedlock for in her secret she is not the noble lady of unreachable beauty that others think her to be. Last, it denotes the unreality of everything associated with the Dedlocks, even the light that shines into their home. Where light in Bleak House emanates from a radiant glory, the sunlight in the world of the Dedlocks is cold as death.

Just as naturism created new levels of symbolism by projection into Bleak House, Chesney Wold and Boythorn's estate, so a redefinition of the city extends the new symbolism even further. When Bucket, the constable and Mr. Snagsby make their journey into the world of Tom-All-Alone's, the reader is given a perfect depiction of hell: "Branching from this street and its heaps of ruins are other streets and courts so infamous that Mr. Snagsby sickens in body and mind and feels as if he were going every moment deeper down into the infernal gulf."[26] This scene is based on the

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[24]James Parker, A Glossary of Terms Used in Heraldry (Rutland, Vermont: Charles E. Tuttle Company,1970), p.55.

[25]Dickens, Bleak House, chap. 3.

[26]Ibid., chap. 22.

medieval concept of hell as a gigantic prison far underground with entrances through volcanoes which parallel the gaping mouth of Leviathan in the Old Testament of the Bible.[27] In this hell, there were two sorts of pain: one was a mental anguish over being forever cut off from God; the other was a physical torture inflicted by demons.[28] This medieval concept is reflected in Mr. Snagsby's sickness of mind and body.

The conjunction of the city as hell with the depiction of Bleak House as heaven, Lawrence Boythorn's estate as paradise and Chesney Wold as death in life creates an entire interrelated system of redefined symbols. The estates of Boythorn and the Dedlocks border each other and present extensions of heaven and hell, life and death, Bleak House and the city. True to the overall depiction of the mixture of good and evil in the novel, the boundary between the two estates is under dispute with both sides claiming it as their territory. In this new realm of symbolism, Dickens has portrayed the essential effect of man's attempts at creation; the city breeds death, pestilence and man's own destruction. Nature and God's creation revitalize life, vitality and beauty. Somewhere between the two is an area of

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[27]Richard Cavendish, ed. Man, Myth and Magic: An Illustrated Encyclopedia of the Supernatural, 24 vols. (New York: Marshall Cavendish Corporation, 1970), 9:1259.

[28]Ibid., 9:1265.

dispute that must deal with the conjunction of the two forces.

Dickens travels full circle in his use of naturism; he moves from the use of particulars to emphasize the characters to the use of naturism in relation to the masses to speak of man's predicament. In a very real sense, he has revitalized the symbols by giving them both particular and general meanings connected with the real world. The best examples of this workmanship can be found in the use of the fog, wind, river and sun.

The fog in London is not so very different from the magical cloud in Launcelot du Lac which shrouded a wooded country that was the domain of the Lady of the Lake. [29] Just as this cloud had covered a land of magic, London under the cover of the magical fog becomes a city of illusion. Yet, there is a distinct difference. Where the magical cloud of folklore had enhanced the normal beauty of the woodlands and created a world of fairyland beauty and fantasy, the fog serves to hide the hellish aspects of the city and to soften the cruel outlines of reality.

In the opening scene, there is an overpowering image of the supernatural world superimposed on the reality of the city. Dogs and horses splattered with mud, the river de-

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[29] Briggs, The Fairies in English Tradition and Literature (Chicago: The University of Chicago Press, 1967), p.4.

filed by man's industrious efforts, and the fog that shrouds the city and intimidates the inhabitants, fuze the supernatural and the real. In such a timeless dream world the subtle power of the supernatural conquers the reality and the effect is not a rationalization of the supernatural, but, rather, a weakening of reality's horror, bleakness and rawness.

Although the fog is beneficient in one sense, it also serves as a symbol of the isolation and lack of power in the city. One critic has noted that the fog tends to deepen the sense of solitude and terrified uncertainty. [30] This lack of power is emphasized by the reference to the fog and smoke being like ivy, the feminine symbol denoting a force in need of protection. [31] This meaning is extended into the concept of the city receiving protection from men such as Mr. George and Mr. Bucket. On a more subtle level, this symbol is also associated with the right to dream and to fantasize and a need for protection in the world of literature that had tried to dismiss it.

The idea of a female force is closely related to the symbolism that Dickens builds around a redefinition of the sun and moon, because the moon is considered to be the mas-

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[30] Robert Barnard, Imagery and Theme in the Novels of Dickens (New York: Humanities Press, 1974), p.21.

[31] Dickens, Bleak House, chap. 10; Cirlot, A Dictionary of Symbols, p.153.

ter of women and the feminine counterpart of the sun.[32] The moon and moonlight often connote periods of evil and forboding; they represent the evil eye of heaven.[33] In this context, there is an intense yet subtle meaning in the narrator's comment that

> The moon has eyed Tom with a dull cold stare, as admitting some puny emulation of herself in his desert region unfit for life and blasted by volcanic fires; but she has passed on and is gone.[34]

The stifling horror of life in Tom-All-Alone's is highlighted because even the evil eye of the moon can make it no worse.

Another implication of references to the moon is related to the belief that the moon is the master of death.[35] In part of Esther's narrative, she comments that

> The sky had partly cleared, but was very gloomy -- even above us, where a few stars were shining. In the north and northwest, where the sun had set three hours before, there was a pale dead light both beautiful and awful. . . .[36]

The narrative following this passage goes into a discussion of the hellish imagery of the city of London building on

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[32]Cirlot, A Dictionary of Symbols, p. 204.

[33]Ibid., p. 303.

[34]Dickens, Bleak House, chap. 46.

[35]Cirlot, A Dictionary of Symbols, p. 205.

[36]Dickens, Bleak House, chap. 31.

the image of the moon and its light as the master of death. This imagery leads into yet another aspect of the symbolism of the moon, the half-illuminating effect of moonlight which is associated with the nebulous realm between spiritual life and blazing reality, the perfect dream-like atmosphere of reality and fantasy for the depiction of London. [37]

Rather than the moon complementing the effect of the sun, Dickens uses the sun, or rather the lack of it, to reinforce the death and evil symbolism of the moon. In the opening scene, the fog is shown as being in mourning for the death of the sun. [38] This image is tied to the theme of the Judgment Day introduced through the character of Miss Flite; it was believed that the sun "shall be turned into darkness and the moon into blood before the great and terrible day of the Lord." [39] The death of the sun is also mentioned during Esther's journey to Greenleaf when she notes that the sun is very red, yet gives little heat. [40]

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[37]Cirlot, A Dictionary of Symbols, p. 206.

[38]Dickens, Bleak House, chap. 1.

[39]Cora L. Daniels, ed. Encyclopedia of Superstitions, Folklore and the Occult Sciences of the World, 3 vols. (Chicago: Yewdale and Sons Company, 1903; reprint ed. Detroit: Gale Research Company, 1971), 2:1015.

[40]Dickens, Bleak House, chap. 3.

A red sun was thought to be an ill omen and an interesting parallel to Dickens's use of the red sun is found in Shakespeare's poem, "Venus and Adonis:"

> A red morn that ever yet betokened,
> Wreck to the seamen, tempest to the field,
> Sorrow to the shepards, Woe unto the birds,
> Gusts and foul flaws to herdsmen and to herds. [41]

If the field in the above passage is considered as potter's field, the burial place for the poor, all of the images appear in Bleak House. [42]

The aspects of the sun imagery, or rather the lack of a virile sun image, are prevalent in the novel and are interwoven with much of the other imagery. The sun is considered the apex of the heroic principle; in Bleak House the world is a mixture of confusion and lack of identity where there are no real heroes of the old tradition; Every man is a hero or at least has the potential for being one. [43]

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[41] Daniels, Encyclopedia of Superstitions, 2:1015-1016.

[42] The graveyard in the novel is never named, but the one for the poor was known as potter's field after the land that was bought with Judas's money and was known as the "Field of Blood" as mentioned by Maria Leach. ed. Funk and Wagnall's Standard Dictionary of Folklore, Mythology and Legend, 2 vols.(New York: Funk and Wagnall's Company,1949), 2:464. One can find many allusions to works by Shakespeare in Dickens's novels. The relevance of Shakespeare as a source is a field that awaits extensive study. It would appear feasible to argue that part of Dickens's art results from his drawing from the same universal themes.

[43] Cirlot, A Dictionary of Symbols, p. 302; In a negative sense, by identifying Hawdon as Nemo or Roman, Dickens is saying that no man is a hero, but every man can be.

This regeneration and recreation of heroes for the people of the industrial age is but another facet of Dickens's redefinition of folklore and fantasy.

The sun is also symbolic of the power that reveals reality.[44] In this sense, the absence of the sun correlates with the presence of the fog in the city; in this world caught between treality and fantasy, there is no sunlight just as there is no sunlight in fairyland.[45] Thus, the fog and the lack of the sun are beneficient in hiding the true ugliness of reality.

Dickens also redefines the symbolism of water. The water, and more specifically the river, had traditionally been the symbol of renewal, fertility and the passage of time.[46] Dickens stagnates this concept and redefines the river as a symbol of man's death and the sense of time standing still. In the opening chapter, Dickens refers to the river which is defiled by the shipping and pollution.[47] He returns to this same image late in the novel when he por-

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[44]Cirlot, A Dictionary of Symbols, p. 305.

[45]Wimberly, Folklore in English and Scottish Ballads, p. 88.

[46]Barnard, Imagery and Themes in the Novels of Dickens, p. 121; Cirlot, A Dictionary of Symbols, p. 262.

[47]Dickens, Bleak House, chap. 1.

trays the wharves and shipping as making the river black and awful.[48] The transferance of symbolism from the spiritual renewal to a humanly produced stagnation is consonant with the pervasive theme of death.

The traditional imagery of the wind is also redefined in Bleak House. Originally linked to man's ancient forms of worship by association of the wind with breath, breath with life, life with the soul and the soul with God, the worthwhile aspects of the wind are disregarded by Dickens in the creation of the image of the wind as a messenger of ill omens.[49] He focusses on the east wind which was considered to be a harbinger of evil for man and beast.[50] The evil aspect of the east wind is referred to in a verse in the book of Ezekial in the Bible which states that whatever the east wind touches will wither.[51]

Another aspect of Dickens's projection of characters into their environment draws on the association of men and animals based on the ancient belief of totemism. This pre-

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[48]Ibid., chap. 48.

[49]Daniels, Encyclopedia of Superstitions, 2:1080.

[50]J. Ray, A Complete Collection of English Proverbs (London: T. and J. Allman, 1786; reprint ed. London:Baldwin, Cradock and Joy, 1817), p.26.

[51]Ezekial 17:10.

sentation of characters in animalistic terms serves to emphasize their development through a theatrical externalization of emotions. [52] In all cases, Dickens draws on traditional connotations of animal images and redefines their importance through multiple meanings. A perfect example of this process which has already been discussed is the portrayal of Mr. Chadband as a bear. [53]

A more direct reference to totemism is seen in the depiction of Jo when he and the drover's dog are listening to the music in the street:

> He and Jo listen to the music, probably with much the same amount of animal satisfaction; likewise as to awakened association, aspiration, or regret, melancholy or joyful reference to things beyond the sense, they are probably upon a par. But, other wise, how far above the human listener is the brute! [54]

Jo and the dog become at least distant cousins, if not brothers. Although the modern reader often associates dogs with thoughts of friendship and companionship, the reader of Dickens's day would have associated the imagery of dogs

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[52]The implication of animal imagery in Dickens's works has been discussed by a myriad of critics including Robert Barnard, John R. Reed and A.E. Dyson. The crux of all of their assessments is the idea of life as a struggle on the lowest levels of emotion thus making allusion to animal forms most appropriate. André Maurois went so far as to say that Dickens had found in every man the "mark of the beast" in Dickens, trans. Hamish Miles (London: John Law, 1934), p.vii.

[53]See discussion of Mr. Chadband on p. 22.

[54]Dickens, Bleak House, chap. 16.

with the lower classes and a sense of revulsion. This was the then current image of dogs which stemmed from the Bible where vagabond dogs were viewed with disgust. [55] The subtle inference of lowliness in the association of the dog and Jo is more pronounced in the portrayal of Mr. Snagsby as a lowly cur in the presence of Mrs. Snagsby:

> To know that he is always keeping a secret from her, that he has under all circumstances to conceal and hold fast a tender double tooth, . . . gives Mr. Snagsby, in her dentistical presence, much of the air of a dog who has a reservation from his master and will look anywhere rather than meet his eye. [56]

In both instances, the association with a dog imparts a sense of lowliness to the characters.

While most of the characters are associated with one or two animal images, the Smallweed family provides a depiction created from a multitude of animal references. In all cases, the animals are either domesticated animals or insects. [57] Judy Smallweed is described as being like a

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[55] A good reference to Victorian attitudes toward dogs is found in an article entitled, "Dogs in Poetry," by J. Hudson in Westminster 149 (March 1898):289-319.

[56] Dickens, Bleak House, chap. 25.

[57] The type of animal used in connection with any given character seems to be a strong indicator of the depth of a person's good or evil nature. This is especially true when speaking of evil natures. For instance, Mr. Chadband is connected with the bear which, although usually domesticated in England, is large and capable of destroying a man.

monkey, the symbol of baser forces, darkness and unconscious activity. [58] Because of the Jewish imagery associated with the Smallweeds, an additional connotation can be drawn from the rabbinical legend which states that some of the men who built the Tower of Babel were turned into monkeys.[59] The theme of the sin of pride in the character of Lady Dedlock which is extended by her identification as Nimrod, the king who built the Tower of Babel, is thus extended to the Smallweed family by Judy's description. [60]

In the deprecating speech of Grandfather Smallweed to his wife, the reader is confronted by a long list of animal references including beetle, pig, scorpion, toad, cat, dog and an assortment of birds. All of these images seem unre-

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Mademoiselle Hortense is described as a tiger after the discovery that she is the murderer. Remembering the depiction of Jasper as a tiger in The Mystery of Edwin Drood, one can see a possible connection between animal ferocity and character evil. This concept has not been pursued in any in-depth study of Dickens's style, but it is completely in keeping with the elements of ancient animal worship. In William Andrews book, The Church Treasury of History, Customs, Folklore, Etc. (London: William Andrews and Company, 1898), p.172, it is stated that ". . . in animal worship, gods were the animals that in nature were neither noxious or beneficient."

[58] Dickens, Bleak House, chap. 21; Cirlot, A Dictionary of Symbols, p. 202.

[59] Leach, Funk and Wagnall's Standard Dictionary of Folklore, 2:741.

[60] Dickens, Bleak House, chap. 25.

lated until one looks at the symbolism of each: the beetle was believed to be blind and deaf and, in slang parlance, a beetle was a person of the lower classes; the scorpion was symbolic of treachery and Jews; calling her a pig would have been a Jewish slur because of the abhorence Jews have for pork; the references to birds, dogs and cats served to reinforce the imagery of her, her family and her brother, Mr. Krook, as witches, witches' familiars and ill omens. [61] It becomes evident that all of these images were carefully chosen and combined to create a steady intensification in the depiction of the Smallweeds and Mr. Krook. Grandfather Smallweed's name-calling is but another confirmation of Dickens's complete control of words and their menaings.

Just as naturism was extended into an independent system of symbols, the references to animals and totemism are projected into a level of newly created or revived symbolism. An example of this is seen in the depiction of Sir Leicester's carriage horses as centaurs. [62] These creatures, half-man and half-horse, extend the contrast between the city as man

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[61] Biren Bonnerjea, A Dictionary of Superstitions and Mythology (London: Folk Press Ltd., 1927), p.37; Cirlot, A Dictionary of Symbols, p. 268; Frederick T. Elworthy, The Evil Eye: the Origins and the Practices of Superstition (New York: The Julian Press Inc., 1958), p. 334; Partridge, A Dictionary of Slang, p.58.

[62] Dickens, Bleak House, chap. 12.

and the country as the horse. There is a sense of defilement in the mixture of the two which is reinforced by the role of the centaur as symbolic of lechery and drunkenness.[63]

The contrast between good and evil is also apparent in the identification of the larks, linnets and goldfinches as the types of birds kept by Miss Flite. The lark is symbolic of eternity, holiness and happiness and is considered to be a helpful bird; the goldfinch is symbolic of fertility and worldly pleasure; the linnet, lacking any special symbolism, stands between the two extremes.[64] Miss Flite's collection is a spectrum of the best spiritual qualities and the worst worldly pleasures and desires.

The separate symbolism of Miss Flite's birds is carried one step further by the traditional belief that birds are disguised fairies and departed souls.[65] The old lady comments that her birds have died over and over again.[66] The

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[63] New Larousse Encyclopedia of Mythology, s.v."Centaur."

[64] Beryle Rowland, Birds With Human Souls: A Guide to Bird Symbolism (Knoxville: University of Tennessee Press, 1978), pp.97-99, p.165; Charles Swainson, The Folklore and Provincial Names of British Birds (London: Elliot Stock, 1886), p. 44.

[65] Briggs, The Fairies in English Tradition and Literature, p. 71; Swainson, The Folklore and Provincial Names of British Birds, pp.44-52; these two concepts are not antithetical because the advent of Christianity caused an association of the fairy world with the realm of the dead.

[66] Dickens, Bleak House, chap. 5.

allusion is to the dwindling size and power of the fairies when they change shapes; the connotation becomes that of good and evil confined together in the world and slowly disintegrating through multiple deaths. [67]

This concept of change, destruction and death is also seen in the references to the elephant. When Dickens mentions a far-famed elephant who has lost his castle to a stronger iron monster, the immediate reference is to a landmark. [68] There is, though, a more subtle connotation of social and religious import. In Greek mythology, the elephant was often depicted as the carrier of Mercury, the messenger of the gods; it became symbolic of intelligence and Mercury himself. [69] Dickens's symbolism implies that man's intelligence and man himself are being taken over by the iron monster of industrialization. In a religious sense, the fact that the elephant was symbolic of Christ implies a vision of Christianity being overcome and replaced by the gods of industrialization, money and power. [70]

From the forgoing discussion of naturism and totemism as as the tools used by Dickens to translate his characters

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[67] Briggs, The Vanishing People, p. 38.

[68] Dickens, Bleak House, chap. 27.

[69] Elworthy, The Evil Eye, p.332.

[70] Andrews, The Church Treasury of History, p. 188.

into their environments, it is clear that Peter Garrett was on the right track when he stated that Dickens's extension of characters heightened their portrayal and created separate images. [71] The real importance of his observation lies not in identification of the use of the pathetic fallacy, but in the recognition of the true source of Dickens's imagery as the lower levels of folklore associations common to all men and his redefinition of traditional symbols. This process of extension and magnification was essential to Dickens's revitalization of folklore; it transplanted fantasy from the magical distant lands to the immediate locale of his countrymen.

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[71] Garrett, Scene and Symbol From George Eliot to James Joyce, p.50.

CHAPTER IV

MAGIC, SUPERSTITIONS AND TRADITIONS

> . . . Dickens's imagination allows us -- largely by virtue of its own protean fairy-tale blendings, transformations, and recurrences -- to see, now grotesque humor, now distanced adult recollection, now terrified childhood immediacy, now mythic enlargement and generalization. . . . Such fairy-tale episodes and the . . . over-all fairy-tale structure epitomize the intricate ways in which Dickens used fairy-tales to unify and universalize his writings.[1]

Just as Dickens used a rich mixture of meanings, connotations and images to animate his characters and their environment, so he wove an intricate pattern of magic, superstition and traditional beliefs into his presentation to enhance and perpetuate the dream-like essence of the entire work. These elements sustained and intensified the trance where the real became the unreal and fantasy became plausible and provided clues to the development and denouement of the story. Much of the magic and superstition has already been discussed in relation to the characters and their surroundings, but there are many items that need to be identified individually keeping in mind that they interact to produce a singular effect.

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[1]Harry Stone,"Fairy Tales and Ogres: Dickens' Imagination and David Copperfield," Criticism 6(1964): 329-30.

A reader's anticipation would be immediately aroused by the betrothal of Richard Carstone and Ada Clare if he were knowledgeable of superstitions. It was considered bad luck to marry a man whose surname started with the same letter as that of the bride. [2] Similarly, the mention of Ada's abundance of hair marks her for a hard time because of the belief that a woman with a great deal of hair would marry a poor man. [3] Still another example of superstition and tradition used as clues and markers is seen in Ada's decision to leave and take care of Richard who is becoming more dead than alive under the influence of Mr. Vholes. The observant reader would immediately think of the warning that traveling with a corpse foreshadows death. [4] This same warning holds in the scene of Richard's traveling by carriage with Mr. Vholes, the epitome of the living dead. [5]

Another instance of folklore serving as a signpost for

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[2] J. Harvey Bloom, Folklore, Old Customs and Superstitions in Shakespeare Land (London: Mitchell Hughes and Clarke, 1929), p.41.

[3] Cora Linn Daniels, ed. Encyclopedia of Superstitions, Folklore and the Occult Sciences of the World, 3 vols. (Chicago: J.H. Yewdale and Sons Company, 1903; reprint ed. Detroit:Gale Research Company, 1971), 1:275.

[4] Bloom, Folklore, Old Customs and Superstitions in Shakespeare Land, p.43.

[5] All of the imagery surrounding Mr. Vholes is that of a vampire, the ultimate example of a living corpse.

what will transpire is seen in Dickens's care to note the season prior to Richard's last failure. First, he observes that it is the season of Michelmas, the traditional time for the slaughtering of animals. [6] Secondly, Dickens notes that the weather is sunny which is an allusion to a common proverb that stated that a dark Michelmas meant a light Christmas. [7] Therefore, the sunny weather in the season of slaughter becomes an omen of the dark times ahead for Richard.

In a similar fashion, Mr. Tulkinghorn's death is punctuated by a statement that at the moment of death,"there is one dog howling like a demon -- the church-clocks, as if they were startled too, begin to strike." [8] The mixture of fantasy and reality and the forboding of the incident stand out because of the combination of supernatural and impossible occurences; the howl of a dog was thought to be the voice of the dead and the clocks of London were notorious for never agreeing.[9]

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[6]Edward A. Armstrong, The Folklore of Birds, 2d ed. (London: Oxford University Press, 1940), p.33.

[7]Dickens, Bleak House, chap. 39; Violet Alford, Introduction to English Folklore (London: G. Bell and Sons Ltd., 1952), p.70.

[8]Dickens, Bleak House, chap. 48.

[9]Francis Grose, A Provincial Glossary With a Collection of Local Proverbs and Popular Superstitions(London: White Lewis, 1811), p.81; Lowry C. Wimberly,Folklore in the English and Scottish Ballads(Chicago:The University of Chicago Press,1928),p.267.

A sense of warning is also presented in the description of the candle in Captain Hawdon's room as Mr. Guppy and Mr. Weevle await their midnight rendevous with Mr. Krook: "There's a blessed looking candle!" says Tony, pointing to the heavily burning taper on his table with a great cabbage head and a long winding sheet." [10] A soft mass of wax on the taper was called a cabbage head, but the term also was a slang expression for a fool; a winding sheet was the name given to a broad, solid mass formed by the grease of a guttering candle and was commonly believed to be a warning of approaching death. [11] The careful reader would associate the cabbage head with Guppy and Weevle and would be warned of an impending death.

Another point of reader preparation for Mr. Krook's midnight meeting is seen in the mention of Mr. Guppy giving Mr. Weevle a pat on the back for good luck: "Mr. Guppy nods and gives him a "lucky touch" on the back, but not with the washed hand though it is his right hand." [12] Three ele-

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[10]Dickens, Bleak House, chap. 32.

[11]Biren Bonnerjea, A Dictionary of Superstitions and Mythology(London: Folk Press Ltd., 1927), 52; Eric Partridge, A Dictionary of Slang and Unconventional English, 3d ed. (London: Routledge and Kegan Paul, 1949), p.118; Wimberly, Folklore in the English and Scottish Ballads, p.214.

[12]Dickens, Bleak House, chap. 32.

ments of superstitious belief appear in this scene. First, to wash the hands well in the morning is a strong defense against witches and sorcerors. [13] Second, the right hand signifies prudence and the left hand signifies folly. [14] Finally, the hand was considered a powerful protector against evil that could be passed from one person to another through an evil eye. [15] All of these elements combine to picture these two men taking precautions against an evil force before their meeting with Mr. Krook.

The death of Mr. Krook is in itself a prime example of Dickens's considerable knowledge concerning magic and superstition. The modern reader has no second thoughts as to Krook's demise except for amazement at the method of death. However, there is an intricate pattern of folklore woven around this incident that leads to a reanalysis of Dickens's intent and the reality of what the reader perceives. The first indication of there being more than meets the eye in Mr. Krook's death is found in the incantation-like conjuring of the soot:

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[13] Daniels, Encyclopedia of Superstitions, 1:287.

[14] Ibid., 1:286.

[15] Frederick Thomas Elworthy, The Evil Eye: the Origins and the Practices of Superstition (New York: The Julian Press Inc., 1958), p.234.

> Come night, come darkness, for you cannot come too soon or stay too long by such a place as this! . . . Come flame of gas, burning so sullenly above the iron gate, on which the poisoned air deposits its witch-ointment slimy to the touch. [16]

A similar connection between soot and witch's ointment is made in the scene where Mr. Guppy and Mr. Weevle wait in Captain Hawdon's room for their midnight appointment with Mr. Krook. Guppy notices soot falling on his coat that will not come off and on the windowsill is found ". . . thick, yellow liquor . . . which is offensive to the touch and sight and more offensive to the smell." [17]

There is a striking correlation between the details offerred in these scenes and a recipe for an ointment reported to have been used in Italy in the sixteenth century. This ointment was "composed of aconite, boiled with leaves of poplar, then mix. with soot and made into an ointment with human fat." [18] The effect of this ointment was to

> . . . deprive them witches of their right sense, making them imagine they are transformed into birds or beasts, deceiving not only themselves with this error, but oftentimes the eyes of others, for the devil and other enchanters so dazzle and deceive our sight, turning and trans-

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[16]Dickens, Bleak House, chap. 11.

[17]Ibid., chap. 32.

[18]C.J.S. Thompson, The Mysteries and Secrets of Magic (New York: Causeway Books, 1973), p.133.

> forming men into beasts to the seeming of those which behold them. . . . [19]

All of these indicators are capped by the entrance of Mr. Guppy and Mr. Weevle into Krook's apartment and their discovery of his remains, burned human fat, on the floor. Dickens may have meant Krook's death to be only apparent, thus raising the observant reader's fear of the unseen terror.

Dickens's intention to portray Krook's death as a witch's trick becomes more plausible if the incident is compared with the mysterious and possibly supernatural disappearance of Jo from the barn while under Esther's care. The possibility that Krook is not dead, only invisible, serves to intensify the reader's terror because it heightens Krook's evil nature by making him more than human. There is a sense of relief when the death is explained in terms that are even remotely plausible, such as spontaneous combustion. The reader is allowed to return his estimate of Krook to the world of the ordinary.

When Jo disappears from the barn which has been locked from the outside and no traces of forced exit can be found, the reader is subconsciously ready to accept his supernatural powers in a favorable light. When the escape is solved and Jo is returned to the realm of ordinary men there is a

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[19]Ibid., p.121.

definite feeling of regret on the part of the reader. The reader who has chosen to identify with Jo finds he must return his own personal dreams to the realm of the ordinary. Clearly, the reader reaction to both incidents is that of a child; reality rescues the reader from the terror of Krook's invisibility just as a light saves a child from the fears of the dark; fantasy allows escape with Jo in the same way that a child escapes reality by succumbing to a world of imagination and make believe.

The incident involving the disappearance of Jo and the possible invisibility of Mr. Krook are variations of a theme seen in Captain Hawdon's transformation into Nemo, Esther's assumption of a myriad of names, Richard's disintegration and the multiple deaths of Miss Flite's birds. This theme is first presented in the novel in the world of Chancery when the little clerk delivers his message: "Leaving this address (delivered like a sepulchral message) ringing in the rafters of the roof, the very little counsel drops and the fog knows him no more." [20] In all of these variations, Dickens combines the same elements of magic and superstition in varying degrees to present an idea that is central to any belief in fantasy -- the loss of identity. Each incident serves to maintain the trance of fantasy and

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[20]Dickens, Bleak House, chap. 1.

the use of multiple variations of the same theme widens the reader's ability to lose his own identity.

It is only natural that in a novel so saturated with elements of magic and superstition that enchantment should be present, but it is the deft method of Dickens that allows the reader to find it in so many different shades. When Mademoiselle Hortense says that she would be enchanted to work for Esther, her words carry a double meaning. In one sense, she would be pleased to work for Esther because of her kindness compared with that of Lady Dedlock. The second meaning is apparent to the reader only in light of the witch imagery associated with Esther and her mother; the implication is that Hortense would be enchanted, or mesmerized, by Esther. [21]

Guster associates the creaks and groans heard in the Snagsby house with stories of an old man who guards a treasure in the cellar and has been there for seven thousand years because he said the Lord's Prayer backward. [22] This is an allusion to enchantment that somehow went awry; it

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[21] Although Esther is clearly stronger than the "tigerish" Hortense, one cannot help but compare the relation between Esther and Hortense with that between Jasper and Rosa in The Mystery of Edwin Drood. In Bleak House, this relationship appears to be the germ of a stronger variation played out in the later work.

[22] Dickens, Bleak House, chap. 25.

was believed that by reciting the Lord's Prayer backward, one could gain the power of enchantment. [23] A similar reference is seen in the statement that Grandfather Smallweed makes "a curse out of one of his few remembrances of a prayer. . . . " [24]

The powers of enchantment are also used in the portrayal of Mr. Krook. Mr. Weevle comments that Krook has a strange power of the eye. [25] This little detail fits well into the overall depiction of Krook because it was a general belief that Jews possessed the power of the evil eye. [26]

Dickens extends the theme of enchantment by the evil eye through reference to the belief that supernatural beings and creatures of the night are turned to stone by the light of day. [27] In the novel, houses inhabited by members of Lady Dedlock's circle of friends are described as being

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[23]Henry Bett, English Legends (London: B.T. Batsford, Ltd., 1950), p.89; This was also a standard motif in folktales for the procurment of witch's powers as noted in Ernest W. Baughman, Type and Motif-Index of the Fairytales of England and North America, Indiana Folklore Series, no. 20 (The Hague: Mouton,1966), p.243.

[24]Dickens, Bleak House, chap. 26.

[25]Ibid., chap. 32.

[26]Venetia Newall, The Witch Figure (London: Routledge and Kegan Paul, 1973), p.115.

[27]Wimberly, Folklore in the English and Scottish Ballads, p.36.

stared into stone, apparently by the sun, and clouds in the sky are "like a sea stricken immovable as it was heaving."[28]

Not only are the houses of the members of society identified with enchantment, but the inhabitants of those houses are linked with it. The ladies of society are: "ancient charmers with skeleton hands and peachy cheeks that have a rather ghastly bloom upon them seen in daylight, when indeed these fascinating creatures look like Death and the Lady fuzed together, dazzle the eyes of men." [29] This depiction connotes elements that parallel the fairy magic known as glamour, by which things and people were made to appear as that which they were not. [30] This same association is seen in the clothiers and jewelers, Blaze, Sparkle, Sheen and Gloss, who bestow an artificial facade of beauty on the members of society. [31]

Death and the Lady, a common Renaissance motif that was still prevalent in Dickens's day, generally depicted a skeleton and a female figure. [32] There is a strong paral-

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[28]Dickens, Bleak House, chap. 31; chap. 48.

[29]Ibid., chap. 56.

[30]Katherine M. Briggs, The Fairies in English Tradition and Literature (Chicago: The University of Chicago Press, 1967), p.15.

[31]Dickens, Bleak House, chap. 2.

[32]Dickens, Bleak House, ed. Norman Page (Harmondsworth, England: Penguin Books Ltd., 1979), p.965.

lel with the figures in Coleridge's poem, "The Rhyme of the Ancient Mariner," who cast dice for the fate of the mariner. Dickens subtly reinforces this parallel by referring to the gentlemen of society as "Gentlemen of the green baize road . . . . " [33] Baize was a material used to cover gaming tables and the expression, gentlemen of the green baize road, was a slang term for a highwayman. [34] Thus, an interesting picture of the ladies and gentlemen of society as Fate and robbers casting dice for the fate of man is created.

The theme of enchantment is used in another variation connected with sorcerers, conjurers and their equipment. The accoutrements of Mr. Bucket and Mrs. Bagnet have already been discussed in this context, but there are other examples of the use of magician's tools. [35] In the opening chapter, Chancery is given the image of a conjurer's circle that can invoke destructive demons:

> Shirking and shrinking in all their many varieties have been broadcast by the ill-fated cause; and even those who have contemplated its history from the outermost circle of such evil have been insensibly tempted into a loose way of letting bad things alone to take their own bad course. . . . [36]

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[33]Dickens, Bleak House, chap. 26.

[34]William Morris, ed. The American Heritage Dictionary of the English Language (Boston: The Houghton Mifflin Company, 1976), p.100; Partridge, A Dictionary of Slang, p.701.

[35]See above, pp. 13-17.

[36]Dickens, Bleak House, chap. 1.

The reference to magic circles appears again in the description of John Jarndyce's dealings with Chancery: his immunity to the hurts and pains caused by the lawsuit is attributed to the fact that "he has resolutely kept himself outside of the circle. . . . " [37] These references to circles allude to the kabalistic circles used by magicians and sorcerers to invoke evil spirits who can then be made to do the conjurer's bidding. Once these spirits are called forth however, the magician must be careful that he does not become subject to their temptations. [38]

There is also a hint of conjuring in the reference to Esther's doll, which is buried before she leaves for Greenleaf after her stepmother's death: "A day or two before, I had wrapped the dear old doll in her own shawl and quietly laid her -- I am half ashamed to tell it -- in the garden-earth under the tree that shaded my old window." [39] Witches were believed to have made dolls with which they inflicted harm and torment on living humans. [40] Esther's stepmother, who was not very kind to her, has died, and

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[37] Ibid., chap. 37.

[38] Thompson, The Mysteries and Secrets of Magic, pp.158-166.

[39] Dickens, Bleak House, chap. 3.

[40] J.W. Wickwar, Witchcraft and the Black Art: A Book Dealing With the Psycology and the Folklore of the Witches (London: Herbert Jenkins Ltd., 1925; reprint ed. Ann Arbor, Michigan: Gryphon Books, 1971), pp.68-69.

Esther buries the doll before leaving; this would have been an appropriate action to avoid detection of the enchantment that had been performed. Given the preponderence of witch imagery surrounding the characters of Esther and Lady Dedlock, the possibility of this connotation cannot be disregarded.

Inferences of conjuring and magic also occur in the repeated references to hair. The praise of Lady Dedlock's echoes the belief that the hair contained a person's physical strength and magical powers; this was especially true in witches.[41] The praise of Ada's hair is similar, but is based on the implied goodness of a person who has golden hair.[42] The special praise and attention given to Ada's hair by Krook alludes to the belief that it was bad luck for a stranger to toy with one's hair on short acquaintance.[43] That Krook collects hair suggests several folk beliefs.[44] The first, already mentioned above, is that hair contained physical strength and magical powers. For this reason, hair, especially women's hair, was considered to be a strong amu-

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[41]Dickens, Bleak House, chap. 2; Geoffrey Lamb, Discovering Magic Charms and Talismans (Aylesbury, U.K.: Shire Publications Ltd., 1974), p.21.

[42]Daniels, Encyclopedia of Superstitions, 1:279.

[43]Ibid., 1:282.

[44]Dickens, Bleak House, chap. 5.

let.[45] Second, under no circumstances should hair be thrown away because it could be used for harmful enchantment against the owner.[46] This belief was extended to include the belief that the soul was contained in the hair.[47] These meanings, especially the last, are consonant with the depiction of Krook as a devil and a Jew. He remarks that "All's fish that comes into my net."[48] A twist of an old proverb, there is also a subtle connotation linked with the idea of hair containing one's soul because the fish was symbolic of chastity and of Christians.[49] Implicitly, Krook is the inverse of the Christian concept of a fisher of men.

In the superstitious beliefs concerning hair, dolls and circles is an underlying fear of coming under the influence of a person who holds magical powers. This fear of enchantment is central to Dickens's witch imagery, which activates an overriding sense of fear and forboding. Where

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[45] Daniels, Encyclopedia of Superstitions, 1:282.

[46] Bonnerjea, A Dictionary of Superstitions and Mythology, p.117.

[47] Wimberly, Folklore in the English and Scottish Ballads, p.71.

[48] Dickens, Bleak House, chap. 5.

[49] Frederick W. Hackwood, Christ Lore Being the Legends, Traditions, Myths, Symbols, Customs and Superstitions of the Christian Church (London: Elliot Stock, 1902; reprint ed. Detroit: Gale Research Company, 1969), p.228.

one might entertain a sympathy for fairies and elves, the evil of a witch, devil or vampire allows no such sympathy. Even in cases like that of Mr. Bucket, where the imagery is that of a grey witch who is evil only toward others who are evil. there is a healthy respect based on fear. There is such a prominence of witch imagery in so many of the characters that one is bombarded with a sense of unavoidable evil in the world.

The preponderence of evil imagery lends greater meaning to the recurring references to iron: bells are seen in scenes of foreboding; dusty warrants are described as impaled on files and writhing into various shapes; there is an iron barrier between Ada and the poor family; a small boy is shown fondling and sucking the iron spikes of a fence; and the Rouncewells are connected with the iron and steel industry.[50] The reference in all of these instances is the belief that iron was the most powerful weapon against evil spirits; it was used for defeating fairies, banishing ghosts, warding of dangerous spirits and witches and was often used in gateways to refuse entrance to evil spirits.[51] The implication is that anyone who can touch or be connected

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[50]Dickens, Bleak House, chap. 1, 8, 15, 48.

[51]Briggs, The Fairies in English Tradition and Literature, p.23; Elworthy, The Evil Eye, p.221; Edward Lovett, Magic in Modern London (Croydon: The Advertiser, 1925), p.90; Jacqueline Simpson, The Folklore of Sussex (London: B.T. Batsford Ltd., 1973), p.49.

with iron has a good nature. In the case of the image of the warrants impaled on files, the documents of court are associated with evil spirits and are defeated by being impaled and thus prevented from doing evil. Esther's analysis of the relation between Mrs. Pardiggle and the bricklayers' wives offers another example of the implication of iron: "We both felt painfully sensible that between us and these people there was an iron barrier which could not be removed by our new friend." [52] In a similar fashion, Dickens conveys the power of Mr. Rouncewell by describing him as an iron gentleman -- therefore a powerfully effective weapon against evil spirits. [53] This attribute extends to his brother, Mr. George, in the more subtle identification of him as a cavalryman; the main weapon of the cavalry was the sword, a modern version of cold iron. [54]

In addition to the obvious references to folklore beliefs, there are subtle uses of symbols that would have formed unconscious associations. This is especially true in Dickens's use of colors and numbers. When Mr. Guppy speaks of the Smallweeds going over Mr. Krook's papers after his

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[52] Dickens, Bleak House, chap. 8.

[53] Ibid., chap. 48.

[54] The dagger, or blade of iron or steel, was one of the chief instruments of sorcerers and witches as noted in Thompson, The Mysteries and Secrets of Magic, pp. 242-50.

death, he says: "They are still up to it . . . still taking stock, still examining papers, still going over the heaps and heaps of rubbish. At this rate they'll be at it these seven years." [55] The reference to seven years provides added detail to Krook's death and the character of Mr. Krook and the Smallweeds. In fairy lore, it was believed that every seven years, in conjunction with Dianic fetility rites, a witch or a fairy had to be sacrificed to the devil unless a human sacrifice could be captured and offered instead. [56] Thus Mr. Krook and the Smallweeds are cast as fairies or witches and the questionable nature of Krook's death is enhanced.

Another subtle use of the reader's knowledge of symbols is seen in the reference to the number eight. Phil Squod states that he was eight years old on April Fool's Day. [57] Eight is the number that symbolizes a balance between the opposing forces of spiritual and natural power and during the Middle Ages it was a symbol for baptism. [58] The symbolism fits Phil well; he is a balance between spir-

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[55]Dickens, Bleak House, chap. 39.

[56]Briggs, The Fairies in English Tradition and Literature, p.42; Newall, The Witch Figure, p.126; Wimberly, The Folklore in the British and Scottish Ballads, p.415.

[57]Dickens, Bleak House, chap. 26.

[58]J.E. Cirlot, A Dictionary of Symbols, trans. Jack Sage (New York: Philosophical Library, 1962), p.223.

itual goodness and physical ugliness and his life was renewed on his eighth birthday.

There is also a precise corollary between the symbolism of the number eight and the reference to April Fool's Day as Phil's birthday. Traditionally, the first day of April was symbolic of Noah's dispatch of the dove to test for the presence of dry land and the subsequent return of the dove without success. [59] In the same sense, Phil states that he had been sent on an errand when he was eight, met a tinker and never returned. [60] Unlike Noah's dove, he proves himself to be no man's fool and, once given his freedom, never returns.

Dickens's mastery of minor details is also evident in the use of the number eight and Phil's portrayal as a genie. The balance between spiritual goodness and natural power can be extended into the symbolism of the soul as the conjunction of the conscious and unconscious and spiritual potential in the battle against worldly pleasure. [61] In this context, Phil is the embodiment of the soul and the relation between Phil and Mr. George takes on added meaning; a

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[59] Christine Chaundler, A Year-Book of Folk-Lore (London: A.R. Mowbray and Company Ltd., 1959), p.55.

[60] Dickens, Bleak House, chap. 26.

[61] Cirlot, A Dictionary of Symbols, p.281.

genius was a protecting spirit that came into existence with the man to whose life he was bound. [62] Thus, Phil is the externalization of the soul in Mr. George and serves as his protector.

Where the use of number symbolism would require a certain amount of special knowledge on the part of the reader, Dickens's use of color symbolism is in step with traditional connotations and would be readily discernable. All of the references to black are traditional in signifying guilt and death. [63] The images include black nightmares, black suspicion, gloomy black houses and, most significantly, the river made black by wharves and shipping. Black clothing also lends traditional meanings; Tulkinghorn's black clothes; Mr. Bucket's black attire, Mr. Vholes's black wardrobe and the judge's black robes all carry the connotation of association with the devil. [64] One would immediately question the validity of the association because of the popularity of black attire in the Victorian age, but any doubts are dispersed by remembering Dickens's portrayal

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[62] Maria Leach, ed. Funk and Wagnall's Standard Dictionary of Folklore, Mythology and Legend, 2 vols. (New York: Funk and Wagnall's Company, 1940), 1:444.

[63] Bonnerjea, A Dictionary of Superstitions, p.41.

[64] Grose, A Provincial Glossary, p.104.

of ladies and gentlemen of society as Death and the personification of the devil. [65] Dickens asserts the association between death and blackness by misquoting Shakespeare; in Hamlet Shakespeare refers to the "fell sergeant, Death," and Dickens speaks of the "black sergeant death." [66]

The use of green has already been mentioned in the case of gentlemen described as highwaymen, but the majority of other allusions to the color deal with green fire in the eyes, green hearts and green eyes. [67] The references are related to the symbolism of the color green by which it denotes evil, envy and lust. [68] In the scene where Phil Squod is described as wearing a green-baize apron and cap, the connotation is quite different; remembering that green baize was the material used to cover gaming tables, the implication is that Phil is related to these tables and is usually favored to win. [69]

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[65] See discussion on pages 67-68 for descriptions of such types; Dickens, Bleak House, chap. 26 refers to gentlemen of society as devils in smock-frocks.

[66] Hamlet 5.2. 347; Dickens, Bleak House, chap. 21.

[67] Dickens, Bleak House, chap. 27, 34, 37.

[68] Robert Barnard, Imagery and Theme in the Novels of Dickens (New York: Humanities Press, 1974), p.114; Lamb, Discovering Magic Charms and Talismans, p.30; Thompson, The Mysteries and Secrets of Magic, p.19.

[69] Dickens, Bleak House, chap. 21.

Dickens also makes wide use of the diverse meanings of the color red. In depicting the environment of Chancery, he uses crimson cloth and red curtains. [70] Red was associated with surging and tearing emotions, wounds and death-throes, and was a popular color for evil spirits who wished to seduce people. [71] The reference to the red and black sealing wax used in Chancery alludes to the symbolism of black wax as an omen of death and red wax as an omen of danger. [72] This same combination is seen in the reference to the registrar's red table and silk gowns; the gowns are elsewhere identified as being black and gold.

The symbolism of red and yellow is used in the description of Sir Leicester lying in a flush of crimson and gold. [73] Red and yellow are the symbolic colors of Tom Fool, and the parallel is most appropriate in light of the Dedlocks' foolish pride. [74]

In another scene, red is combined with violet to de-

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[70] Ibid., chap. 1, 24.

[71] Bonnerjea, A Dictionary of Superstitions, p.211; Cirlot, A Dictionary of Symbols, pp.50-51.

[72] Daniels, Encyclopedia of Superstitions, 1:490-91.

[73] Dickens, Bleak House, chap. 16.

[74] G.L. Apperson, English Proverbs and Proverbial Phrases (London: J.M. Dent and Sons Ltd., 1929; reprint ed. Detroit: Gale Research Company, 1969), p.526.

scribe the cloud of smoke around St. Paul's Cathedral.[75] There is evidently a connection between the cloud of smoke and the fairy world because violet is a tint of blue and the combination of red and blue were standard colors of fairy livery.[76] That smoke is closely related to fog in its ability to obscure vision lends to a perception of smoke hiding the cruel outlines of reality. However, given Dickens's apparent dislike for organized religion, the symbolism of red as an omen of danger and violet, a shade of blue, associated with the devil, projects a connotation of the church being a hidden danger more closely associated with the devil than with God.

The foregoing discussion is by no means exhaustive of all of the subtleties and nuances of meaning created by Dickens's use of magic, superstition and tradition. It does, however, serve to highlight Dickens's acquaintance with a large quantity of folklore. His patterns were made of bright colors, subtle shades and tightly woven craftsmanship. It would be presumptuous to attempt an explanation of sources for Dickens's folklore knowledge, which encompasses so many details, but that he had the knowledge and used it cannot be disputed.

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[75]Dickens, Bleak House, chap. 16.

[76]Briggs, The Fairies in English Tradition and Literature, p.13.

CHAPTER V

RELIGION

> Mr. Chadband he wos a-prayin wunst at Mr. Snagsby's and I heerd him, but he sounded as if he wos a-speakin to hisself, and not to me. He prayed a lot, but I couldn't make out nothink on it. Different times there was other genlmen come down Tom-All-Alone's a-prayin, but they all mostly sed as the t'other wuns prayed wrong, and all mostly sounded to be a-talking to their-selves, or a-passing blame on the t'others, and not a-talkin to us. We never knowd nothink. I never knowd what it wos all about. [1]

One cannot escape seeing the element of religion in Bleak House, but trying to pin down Dickens's beliefs to a certain secular or denominational theory is impossible. In using elements of folklore and mythology, ancient worships and Christianity, Dickens bases his religion on the most basic level of belief in a power greater than men. By engendering this concept of man's position in the overall scheme, he moves his work out of the arena of being linked to contemporary problems and conditions; he moves into a realm of problems that are more permanent and timeless. By mixing religious beliefs and themes, Dickens confuses the structure and warps time by moving his characters into a category that contradicts the themes of tragic separation and comic acceptance. In this warped extension, characters

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[1] Dickens, Bleak House, chap. 47.

and occurences become grotesque and absurd and Dickens comes full circle in creating an interrelationship of religious themes, characters and settings: "By simply going on being absurd, a thing becomes god-like; there is but one step from the ridiculous to the sublime." [2] This point of Dickens's craftsmanship has two vital effects: first, it makes it possible for Dickens to create works where there is no single hero or heroine. As has been mentioned before, Dickens was rediscovering and redefining elements of folklore and fantasy for a world that had lost its ability to believe and dream. Part of the universal appeal that he created arose because each reader could involve himself by identification with a character. By making all of the characters grotesque and absurd and, by extension, god-like, Dickens allowed each reader to come away with a feeling of participation and hero identification: "He did not always manage to make his characters men, but he always managed, at least, to make them gods." [3]

Second, Dickens is drawing from and reemphasizing one of the basic elements of folklore -- religious material. The use of religion is part of the timeless essence of his works because "most fairy tales originated in periods when

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[2]G.K. Chesterton, Charles Dickens: A Critical Study (New York: Dodd, Mead and Company, 1907), p.21.

[3]Ibid., p.87.

religion was a most important part of life; thus, they deal . . . with religious themes." [4] Not only do themes of a religious nature show Dickens's disdain of contemporary religion, but they identify the skeletal structure of his revival of folklore.

Dickens's use of primitive forms of devotion, such as sun worship, naturism and totemism, has already been discussed in the context of the projection of characters into their environment in Chapter Three. As these references apply to the use of religion and mythology, however, the key point is that their use allows a thematic simplification of the fight between good and evil. For Dickens, this simplification centers on the folly of man's pride and the destruction and guilt that comes from man's pride and a turning away from spiritual goodness. In a very real sense, Dickens was depicting sin in relation to basic black and white symbolism of the Middle Ages where the greatest of sins was that of pride. Lady Dedlock is the prime example of this focus.

In one scene, she is described as a deity who is "liable to be bored to death, even while presiding at her own shrine." [5] Her boredom is more precisely the proud indif-

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[4] Bruno Bettelheim, The Uses of Enchantment: The Meaning and Importance of Fairy Tales (New York: Alfred A. Knopf, 1976), p.13.

[5] Dickens, Bleak House, chap. 12.

ference that is mentioned later during her meeting with Esther: "Even in thinking of her endurance, she drew her habitual air of proud indifference about her like a veil, though she soon cast it off again." [6] This sense of pride echoes in the mythological associations surrounding her character. In one instance, she is given the pen name of Honoria, a Latin word meaning honor which is found as a lady's name in other pieces of literature. [7] The most relevant example occurs in Dryden's "Theodore and Honoria," which had its origins in Boccaccio's Decameron where Honoria, a fair and haughty lady, is forced to accept a lover's advances because of a recurring vision. [8]

The element of pride is also seen in the reference to Lady Dedlock as Venus rising from the sea. [9] Venus symbolized spiritual love and sexual attractiveness, and the image of her rising from the sea is drawn from Botticelli's painting, "The Birth of Venus," which in turn was taken

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[6]Dickens, Bleak House, chap. 36.

[7]Ibid., chap. 54; Helena Swan, Girls' Christian Names: Their History, Meaning and Association (London: Swan Sonnenschein and Company Ltd., 1900; reprint ed. Detroit: Gale Research Company, 1968), p.410.

[8]Swan, Girls' Christian Names, p.414.

[9]Dickens, Bleak House, chap. 54.

from Hesiod's account of Venus's birth. [10] The spiritual love associated with Lady Dedlock's depiction as Venus is emphasized by the comment that she is "perfectly well bred. If she could be translated to heaven to-morrow, she might be expected to ascend without rapture." [11] In this allusion, the mythological image of Venus is translated into the Christian concept of the Virgin Mary.

The result of pride is emphasized by the introduction of Captain Hawdon in the motif of the mortal intruder into the world of the gods. One sees allusions to Lady Dedlock's lack of power as a consequence of consorting with a mortal, and Esther's loss of identity becomes defined as being neither god nor mortal. By incorporating gypsy imagery in the depiction of Captain Hawdon, Dickens adds a fine line of meaning to the implications of the love affair between him and Lady Dedlock. The gypsy society, contrary to modern misconceptions, has a very strict moral code that forbids having sexual relations with anyone who is not also a gypsy; to do so meant that a gypsy was immediately and permanently outcast and taboo to others and the punishment, in the most

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[10] Mary Barker and Christopher Cook, eds. Pears Encyclopedia of Myths and Legends (London: Pelham Books, 1976), p.122; J.E. Cirlot, A Dictionary of Symbols, trans. Jack Sage (New York: Philosophical Library, 1962), p.340.

[11] Dickens, Bleak House, chap. ?.

terms, was a loss of identity.[12] Thus, Captain Hawdon is seen as being Nemo in a very special sense and Esther's lack of identity is understood in a different light.

Pride as a result of sexual attractiveness is also seen in Judy Smallweed:

> Grandfather Smallweed has been gradually sliding down in his chair since his last adjustment and is now a bundle of clothes with a voice in it calling for Judy. That houri, appearing, shakes him up in the usual manner and is charged by the old gentleman to remain near him.[13]

A houri was one of the eternal virgins who lived in Paradise with the blessed according to Moslem belief. They were perfect beauties, dark-eyed and untouched by man or jinn.[14] Judy is a variation of the same spiritual goodness and physical attractiveness found in Lady Dedlock as Venus.

Yet another example of the mixture of pride and spirituality is seen in Esther when she remarks that she is no Fatima. On the most apparent level of meaning, this reference is taken to relate to Bluebeard's last wife, whose curiosity led to the discovery of his crimes and his own death. On another level it relates to Fatima as the daughter of

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[12] E.B. Trigg, Gypsy Demons and Divinities: The Magical and Supernatural Practices of the Gypsies (London: Sheldon Press, 1973), p.62.

[13] Dickens, Bleak House, chap. 21.

[14] Maria Leach, ed. Funk and Wagnall's Standard Dictionary of Folklore, Mythology and Legend, 2 vols. (New York: Funk and Wagnall's Company, 1949), 1:506.

Mohammed, who was one one four perfect women. [15] Physically, Esther is not perfect because her beauty has disappeared with her illness. Spiritually, she is not perfect either; she carries the stigma of illegitimacy from the union of Captain Hawdon and Lady Dedlock.

Apart from references to ancient beliefs and mythology, Dickens uses extensive references to Judeo-Christian traditions and beliefs. Chiefly, these references appear not as reinforcement to images of characters or settings, but as independent symbols. An exception which merits mentioning is the myriad of allusions to the Tower of Babel. The first occurs in the description of Judy Smallweed as a monkey. [16] According to rabbinical legend, one of the groups of men who built the Tower was turned into monkies.[17]

Lady Dedlock is also connected to the imagery of the Tower being identified as Nimrod, the king who built the Tower. [18] The bond between this name and her sin of pride is readily apparent. Lady Dedlock's association with this symbol is extended into her environment through a parallel

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[15] Ibid., 1:371.

[16] Dickens, Bleak House, chap. 21.

[17] Leach, Funk and Wagnall's Standard Dictionary of Folklore, 2:741.

[18] Dickens, Bleak House, chap. 25; Leach, Funk and Wagnall's Standard Dictionary of Folklore, 2:1121.

to the sixteenth card of the Tarot pack, The Tower Struck By Lightning; this card shows a tower struck by lightning at the top and half-destroyed. [19] The same thing happens to Chesney Wold, or more precisely, to the world of the Dedlocks, when the lightning of revealed secrets strikes and half of the tower, Lady Dedlock, is destroyed.

Another reference to Christian beliefs is seen in allusions to Christ. Over the image of Mr. Bucket, Mr. Snagsby and the constable jouneying into the hell of Tom-All-Alone's, Dickens superimposes a scene of Christ's nativity which subtly points to where true goodness can be found in the city:

> The roof, though two or three feet higher than the door, is so low that the head of the tallest of the visitors would have touched the blackened ceiling if he stood upright . . . . Lying in the arms of the woman who has spoken is a very young child . . . . Mr. Snagsby is strangely reminded of another infant, encircled in light, that he has seen in pictures. [20]

There is a similarity in the journey of Dickens's three characters and the journey of the Magi to find the Christ Child. Dickens contrasts this allusion of the true Christ-like goodness found among the suffering and poverty of the city with the prideful oratory of Mr. Chadband who, as Jo

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[19]Cirlot, A Dictionary of Symbols, p.345.

[20]Dickens, Bleak House, chap. 22.

notes, seems to pray to himself. [21]

In a novel where one of the main themes is the battle between good and evil, it is only to be expected that images of Christ should be offset by images of the devil and as has been discussed in several instances, devil imagery creates characters of evil intent and points up the evil in men's lives. There is a deep tradition of the use of devil imagery to portray evil that stems from the earliest folklore and is found throughout the history of man's religious, literary and dramatic endeavors. As time progressed, these devilish characteristics were transferred to the Jews who became symbolic of evil incarnate. [22]

The Jews have been linked with the devil since the early days of the church and as a result, they have obtained a reputation of being practitioners of evil and witchcraft.[23] This association is first seen in Bleak House when the son of Chancery is identified as the accountant-general and Chancery's father is identified as the devil. [24] This is an allusion to the old belief that Jews were the sons of

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[21]This allusion is reinforced through the naming of Jenny and Liz, the angelic characterization of John Jarndyce, and Jo's comments on the people who come to Tom-All-Alone's to pray.

[22]Lauriat Lane, "The Devil in Oliver Twist," The Dickensian 52 (Summer 1956), pp.132-33.

[23]Newall, The Witch Figure, p.108.

[24]Dickens, Bleak House, chap. 9.

the devil. [25] By extension, Chancery takes on the aspect of an incubus. [26] The connection between Chancery and the devil is projected into an allusion to the practice of magic by the special attention given to the tools of the court: "It's the mace and seal upon the table . . . . Draw people on, my dear. Draw peace out of them. Sense out of them. Good qualities out of them. I have felt them drawing my rest away in the night. Cold and glittering devils!" [27] In this passage, Dickens is drawing a loose parallel between the symbol's of the court's power and the magician's tools, the "seal of secrets" and the knife. [28] There is also a reinforcement of the idea of enchantment in the court and an intensification of an unseen terror that is as cold, calculating and unfeeling as the mace and seal.

Perhaps the most pronounced and persistent devil imagery is that associated with Mr. Tulkinghorn. Mr. George speaks of Smallweed's friend who lives in the city and whose name begins with the letter, D, whose bond is to be respected. [29] On another occasion, Mr. George meets Mr.

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[25] J. Charles Wall, Devils (London: Methuen and Company, 1904; reprint ed. Detroit: Singing Tree Press, 1968), p. 33.

[26] J.W. Wickwar, Witchcraft and the Black Art: A Book Dealing With the Psycology and the Folklore of the Witches (London: Herbert Jenkins Ltd., 1925; reprint ed. Ann Arbor, Michigan: Gryphon Books, 1971), pp.178-79.

[27] Dickens, Bleak House, chap. 35.

[28] Thompson, The Mysteries and Secrets of Magic, pp.242-50.

Smallweed unexpectedly, and when Grandfather Smallweed asks if he is surprised to see him Mr. George answers: "I should hardly have been more surprised to have seen your friend in the city. . . . " [30] Mr. George repeatedly makes remarks that hint at the "friend" being the devil and these inferences are mixed with scenes depicting the city as hell. These subtle insinuations are repeated until an association between the friend, the devil and the city as an image of hell is firmly fixed in the reader's mind. At the critical moment, Dickens identifies the friend as Mr. Tulkinghorn, thus allowing an immediate transfer of the devil imagery to the lawyer. The relationship which is formed also gives the reader a glimpse of Richard Carstone's fate because he is described as having done business with the "friend in the city" thereby inferring that Richard has sold his soul to the devil. [31]

With the preponderance of religious imagery and the overall theme of the fight between good and evil, it is not surprising that soul imagery should abound throughout Bleak House. The primary vehicle for this imagery is the reference to birds as departed souls, but it is also found in references to hair, Judgment Day, the moon, stars and seals.

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[29] Dickens, Bleak House, chap. 21.

[30] Ibid., chap. 26.

[31] Ibid.

The importance of the soul in the novel is not in its individual status as a symbol, but rather, as a primary player in the theme of death and its consequences.

Miss Flite remarks that her birds have died again and again.[32] Symbolically, this is a statement of the deterioration of man's predicament where souls have died repeatedly without experiencing an expected rebirth into an eternal state. This lack of hope in a better life in the hereafter is evident in all of the imagery that Dickens creates concerning death. Through showing the omnipotence of the birds of prey, the cannibalistic tendencies of the people and the vampiric qualities of the characters, Dickens identifies the process of life as a situation of being eaten up and life being destroyed. The inference of hopelessness is especially evident in the use of the vampire allusions because vampires are living corpses or soulless bodies.[33] There is, however, a more subtle level of meaning of the vampire imagery which is linked to the belief that vampires were prevented from dying and releasing their souls to heaven. In this context, even death is a confinement. This sense of a frustrated attempt at finding release in death is seen in Captain Hawdon, Lady Dedlock and Jo.

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[32]Ibid., chap. 5.

[33]Leach, Funk and Wagnall's Standard Dictionary of Folklore, 2:1154.

They all arrive at the pauper's burial ground and there is an inference of the implication of dying without salvation.

In the use of the river, originally a symbol of regeneration and rebirth, Dickens further accentuates the sense of hopelessness in death; he consistently shows the river as polluted and defiled. The hopelessness of Dickens's redefined water symbol is reinforced by allusions to Judgment Day and the red sun. He builds on the references to the apocalyptic red sun and paints an image not of salvation and hope, but of terrible destruction and doom. The idea of a destructive judgment is seen in Mr. Krook's comment that if Miss Flite's birds are ever released they will be eaten by the other birds. [34]

It is worth noting that this image of Judgment Day used by Dickens is also found in the Tarot pack as the twentieth mystery and is represented by the resurrection of the dead. [35] Appropriately, the angel that traditionally sounds the trumpet which marks this event "has a sun-symbol on his forehead and his golden hair further emphasizes his sun-symbolism." [36] Apparently, Dickens carefully chooses his symbols and interconnects them: the last event, judgment,

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[34]Dickens, Bleak House, chap. 14.

[35]Cirlot, A Dictionary of Symbols, p.166.

[36]Ibid.

has come full circle and has been associated with the sun, the earliest form of worship and the element which is significantly absent in the fog of the city.

Dickens's use of the sixth seal and the Great Seal of England is also connected with the concept of the Judgment Day. Six is symbolic of the union of the two triangles of fire and water signifying the soul.[37] This is the same symbolism associated with the Seal of Solomon which signifies the union of the unconscious and conscious and the spiritual potential of one who denies worldly pleasures.[38] By linking the sixth seal with the Great Seal, an association is created between the soul and the ultimate authority in England. In light of the death and hopelessness discussed above, the implication of England headed for doom and destruction through man creating his own religion becomes evident.

The inference of Dickens's symbolism -- that England is on the road to its own destruction -- is more evident when considered in conjunction with the legend of the search for the holy grail which is such a part of English lore. The Saint Greal was connected with the legend because it was the holy vessel that contained the true blood in grail

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[37]Ibid., p.231.

[38]Ibid., p.281.

epics.[39] Taking into account Dickens's expert handling of words and symbols, it is not implausible to consider the connection between the sixth seal and the Great Seal as an inversion of Saint Greal which substitutes man's idealistic search for freedom and greatness through his own efforts and creations for the ultimate goal of spiritual completeness. Such an inversion through word-play is consonant with the hopeless imagery, the denunciation of man-made religion and the statements against the effects of industrialization.

This inversion is completely equitable with the last element of religion used by Dickens in Bleak House, the Tarot mysteries. Although there is no specific reference in the novel to the Tarot pack, all twenty-two of the symbols,or enigmas, are used.[40] Moreover, the overall symbolism of the Tarot pack is parallel to the themes of the story. The Tarot symbolizes the two different, but complementary, struggles in man's life: the struggle against the world or the solar way; and the struggle against himself or the lunar way.[41] The exact relation of the Tarot to

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[39]H.R. Ellis Davidson, ed. The Journey to the Other World (Cambridge, England: D.S. Brewer Ltd., 1975), p.132.

[40]For a complete analysis of the enigmas, their symbolism and their correlation to the novel, see the entry, "Tarot," in Chapter Seven.

[41]Cirlot, A Dictionary of Symbols, p.328.

Dickens's work and the implications of its symbolism is an area that awaits an intensive, deep investigation, but, as with Dickens's knowledge and use of folklore, its conscious use cannot be denied.

In retrospect, the inversion of spiritual aims and man's pride in his own creation can be seen in all of the religious imagery that is used; the sun's power is negated by the fog; the mythical deities are powerless; man is lowered in status by references to naturism and totemism; and the Judeo-Christian beliefs are shown to be instruments of the devil and men rather than of God; and the hope of salvation and rebirth is defiled. By redefining the folklore aspects of man's religion and mythology Dickens has created a two-edged sword. He has rediscovered man's ability to believe in heroes and he has made a pointed, strong attack against man's aspirations in his search for greatness. He has prophesied the result of man's turn from spiritual guidance which he illustrates in the fate of Richard Carstone who chooses the evil of the world over the protection of his angelic guardian, John Jarndyce.

CHAPTER VI

LORE OF THE CITY

> The streets, in other words, and his [Dickens's] banishment to them, were the cause and source of his new creativity -- the creativity that would feed his art as richly as his childhood fairy stories and childhood reading. [1]

Dickens drew from an immense store of folklore, fantasy, superstition and myth in rediscovering man's right to dream. Yet all of these elements are like those found in other fantasies written during the same period. What set Dickens's efforts apart was the recognition and revitalization of folklore organic to the world around him. The sharpness of Dickens's eye allowed him to cut through the fog and see clearly what others could not -- the folklore of the city.

From the opening scene of Bleak House, Dickens incorporated the city as an essential part of his fantasy. The reader of today does not give special note to the presence of the dinosaur crawling up Holborn Hill except to see an immediate warp of time and dream-like possibilities. But, Dickens was drawing on common knowledge of the city to

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[1] Harry Stone, Dickens and the Invisible World: Fairy Tales, Fantasy and Novel-Making (Bloomington, Indiana: Indiana University Press, 1979), pp.67-68.

highlight a major theme of the story; Holborn Hill was the traditional route followed by condemned men on their way to the gallows. [2] Combining the legendary symbolism of the dragon, a not too distant relative of Dickens's "elephantine lizard," as the primordial enemy with whom combat is the supreme test with the traditions of the city, Dickens provided an emblem of the novel in the opening scene. [3]

In his use of clocks, Dickens draws on common proverbs and traditions of the city again. His sense of the importance of clocks is the same general sentiment found in the tradition of inscribing sun-dials with warnings about the "flight of time and the brevity of life." [4] There are several clichés concerning clocks in the novel. The first, Boythorn's description of Sir Leicester "like one of a race of eight-day clocks in gorgeous cases that never go and never went. . . ," gives an unmistakeable inference of inactivity and uselessness. [5] In another instance, Mr. Krook is de-

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[2]Francis Grose, A Provincial Glossary With a Collection of Local Proverbs and Popular Superstitions (London: White and Lewis, 1811), p.79.

[3]J.E. Cirlot, A Dictionary of Symbols, trans. Jack Sage (New York: Philosophical Library, 1962), p.86.

[4]William Andrews, ed. Antiquities and Curiosities of the Church (London: William Andrews and Company, 1897), p.191.

[5]Dickens, Bleak House, chap. 18.

scribed as sleeping "like one o'clock." [6] This phrase was popular before 1847 and was originally stated as "like one o'clock of a horse's movement," meaning a fast movement. [7] In the case of Mr. Krook it means one who can fall asleep fast. When Dickens refers to Mr. Tulkinghorn talking to the clock, he draws on a proverb found in several languages; in German, the proverb is "Zeit ist der beste Rathgeber" which means that "Time is the best counsellor." [8]

Time invades the world of the supernatural when Tulkinghorn is murdered. At his death "there is one dog howling like a demon -- the church clocks, as if they were startled too, begin to strike." [9] This is a sign of unreality because the clocks of London were notorious for never agreeing. [10]

The most obvious uses of the city's geography are found in descriptions of Chancery, Tom-All-Alone's and the river. The portrayal of these places is closely related to Dickens's creation of symbols. These locations become cata-

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[6] Ibid., chap. 20.

[7] Eric Partridge, A Dictionary of Slang and Unconventional English, 3d ed. (London: Routledge and Kegan Paul, 1949), p.483.

[8] Dickens, Bleak House, chap. 48; Partridge, A Dictionary of Slang, p.483.

[9] Dickens, Bleak House, chap. 48.

[10] Grose, A Provincial Glossary, p.81.

lysts that draw forth remembrances of associations when the reader sees them in real life. Thus, there is always an element of not having left the novel or, at least, of the novel becoming real. Just as the lore of the city lent vitality to his novels, Dickens's works revitalized man's physical environment by rescuing it from complacency.

Probably the largest area of city folklore that Dickens used was that of language. He found, in the common slang of the street, an inspired poetry. [11] This language with its subtle shades of meanings, susceptibility to word-play, and comical undertones proved to be a great store of source material. [12] It is important to recognize Dickens's conscious effort to infuse a sense of comedy especially by his use of language. This was a vital element in separating the real fantasy from the literal ugliness. As he noted: "I have kept down the strong truth and thrown as much comicality over it as I could, rather than disgust the reader with . . . fouler aspects." [13] Significantly, this sense

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[11] G.K. Chesterton, Charles Dickens: A Critical Study (New York: Dodd, Mead and Company, 1907), p.44 states that the "inspired slang" of the streets was almost poetical.

[12] John Butt and Kathleen Tillotson in Dickens At Work (London: Methuen and Company Ltd., 1968), p.37, cite the Metropolitan Magazine of March, 1836 as lauding Sketches By Boz for its variety, mingling of the rediculous and grim and its "startling fidelity."

[13] The Letters of Charles Dickens, vol. 1, p.185 quoted in Butt and Tillotson, Dickens At Work, p.74.

of the comic had been lost to readers to a great extent and Dickens did not underestimate its power to generate sympathy. As G.K. Chesterton wrote, "We understand devout occultism, an evil occultism, but a farcical occultism is beyond us." [14]

Much of the knowledge of the language is lost to the modern reader and thus, much of Dickens's creativity goes unnoticed. Mrs. Snagsby's feelings for Mr. Chadband offer a perfect example of Dickens's subtle use of language: "Mrs. Snagsby had but recently taken passage upward by the vessel, Chadband; and her attention was attracted to the Bark A 1 when she was something flushed by the hot weather." [15] If "Bark A 1" is pronounced as "barkey one" a close parallel is found to the nautical term for a ship that is well liked by her crew. [16] One suspects that Mrs. Snagsby's attentions transcend the religious levels of admiration to a more physical feeling of passion. The dangerously sinful nature of her regard for Mr. Chadband is emphasized by Dickens's tight choice of words: "bark" was also the term used to refer to Charon's boat used to pass over the River Styx into hell in

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[14] Chesterton, Charles Dickens, p.21.

[15] Dickens, Bleak House, chap. 19.

[16] Partridge, A Dictionary of Slang, p.24.

Dante's Inferno. [17]

This same sort of double meaning can be seen in the descriptive names for Grandmother Smallweed. When she is called a "limestone black beetle," the modern reader is not aware that beetle was a term used to refer to the lower classes. [18] The adjective "brimstone" also carries multiple meanings. One is immediately aware of the association between brimstone and hell's fires, but on another level, brimstone was an old term for a prostitute; Grandmother Smallweed is actually being referred to as a lower class of prostitute. [19]

It is not surprising that there should be elements of sex in Dickens's language. The identification of prudence, conservative morality and gentility was but a facade of the Victorian era; sexual innuendo and double meanings have always been a part of literature and folklore and the literature of Victorian England was no different. The pages of Bleak House are rampant with sexual connotations, including Puffy, a member of Parliament whose name means a gam-

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[17] Inferno, Canto iii, v.83.

[18] Partridge, A Dictionary of Slang, p.58.

[19] Albert Barrère and Charles Leland, eds. A Dictionary of Slang, Jargon and Cant Embracing English, American, and Anglo-Indian Slang, Pidgin English, Tinkers' Jargon and Other Irregular Phraseology, 2 vols. (London: The Ballantyne Press, 1889; reprint ed. Detroit: Gale Research Company, 1967), 1:181.

bling house decoy or a sodomist; the use of centaurs, indicative of lechery and drunkenness, for Sir Leicester's coachmen; the identification of Chesney Wold as a fairy land and the slang use of the term "fairy" to denote a lady of easy virtue; and Mr. Kenge's use of the oath, "fie," which was an allusion to the female sexual organs. [20] The list goes on and on, but the point is that Dickens was well aware of what he was doing and the use of sexual connotations in earthy, realistic language brought his stories directly into the realm of the common reader without outwardly offending society's sensibilities. [21]

The use of such earthy language was also chosen to have the effect of being the natural language of the characters. [22] It would have been totally inappropriate to have common people of the street speaking in polished, refined terms. A prime example is seen in the conversation between Jo and the disguised Lady Dedlock when he says,

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[20] Partridge, A Dictionary of Slang, p.273, p.665; Katherine M. Briggs, The Vanishing People: Fairy Lore and Legends (New York: Pantheon Books, 1978), p.112; New Larousse Encyclopedia of Mythology, trans. Richard Aldington and Delano Ames, s.v. "Centaur."

[21] For a complete listing of references to sex in Bleak House, see the entry in Chapter Seven under "Sex."

[22] Mary Marshall in her book Bozzinaroo: Origins and Meanings of Oaths and Swear Words (London: M. and J. Hobbs, 1975), p.43, notes that "Most Victorian prose bowderlized the language, but Dickens gave quotes of the language that were more realistic."

" I'm fly. . . . But fen larks, you know. Stow hooking it." [23] This whole speech is laced with street language: "fly" meant to be suspicious, vigilant and not easily dupped; a "fen" was a harlot or procuress; a "lark" meant merriment or mischief; "stow" meant to desist; and "hook" meant to depart hastily. [24] With this information it is easy to reconstruct Jo's intent; he was suspicious; thought Lady Dedlock was a prostitute who wanted to play a trick on him and he was warning her not to run away if he consented to guide her. The fact that the construction of the street language was intentional is seen in Lady Dedlock's confusion and failure to understand his meaning; a "proper" lady would naturally not have understood.

The identification of class by the knowledge of language is also seen in the conversation between Mr. Bucket and Sir Leicester when Bucket says, "Mr. Tulkinghorn employed me to reckon up her ladyship -- if you'll excuse my making use of the term we commonly employ -- and I reckoned her up, so far, completely." [25] Mr. Bucket does well to ask pardon for his choice of words because in common street lan-

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[23]Dickens, Bleak House, chap. 16.

[24]Partridge, A Dictionary of the Underworld: British and American (New York: Bonanza Books, 1961), p.258; Partridge, A Dictionary of Slang, pp. 271, 470, 402, 836.

[25]Dickens, Bleak House, chap. 54.

guage, "reckon" literally meant to throw up or vomit. [26] In his own realistic way, Mr. Bucket was saying that he had found out Lady Dedlock's inner secrets. [27]

The presence of liquor and drinking is also shown as a part of everyday life through Dickens's use of language, and references to drinking often provide a moment of comic relief. When Mr. George refers to Mr. Bucket as a "rum customer," he is identifying him as a drinking man who is like an animal and is dangerous to meddle with. [28]

The comicality of drinking is seen in the restaurant scene involving Mr. Guppy, Mr. Jobling and Mr. Smallweed. Smallweed remarks that "three Pollys is eight and six." [29] Aside from the surface meaning of figuring the charge for the drinks, there is a subtle remark as to the sobriety of the three gentlemen that would not have gone unnoticed. Pollies were trousers; "one over eight" meant one was

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[26] Partridge, A Dictionary of Slang, p.691.

[27] This episode and the exchange between Jo and Lady Dedlock provide an insight into Victorian proprieties. Where the men understand the street language, the ladies are not cognizant of the meanings, and Mr. Bucket is careful to apologize for even mixing the language and a mention of the lady. Thus, language also depicts Victorian chauvinism.

[28] Partridge, A Dictionary of Slang, p.713.

[29] Dickens, Bleak House, chap. 20.

slightly drunk because eight drinks were considered the legal limit; and "six" meant a privy. [30] The implication is that the three trousers, or men, have had more than enough to drink and must visit the men's room.

Still another reference to drink is seen when Mr. George asks Phil Squod if anything has happened in his absence and Phil answers, "Flat as ever so many swipes. . . ;" "swipes" was a slang term for beer and the inference is that the time of absence has been as dull as many beers. [31]

One critic has argued that Dickens saw the wealth of English proverbs as "mainly a series of justifications for selfishness and disregard for the rights of one's neighbors. . . . " [32] This is an erroneous generality; Dickens draws from the proverbs to emphasize the portrayals of his characters by the use of appropriate language and to highlight what is being said. In one scene, John Jarndyce, having been reminded that Harold Skimpole is a child, says, "Why, what a cod's head and shoulders I am. . . . " [33] "A

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[30]Partridge, A Dictionary of Slang, pp.255, 524, 773.

[31]Dickens, Bleak House, chap. 21; Partridge, A Dictionary of Slang, p.856.

[32]Robert Barnard, Imagery and Theme in the Novels of Dickens(New York: Humanities Press, 1974), p.42.

[33]Dickens, Bleak House, chap. 6.

cod's head and shoulders" was a nineteenth-century colloquial phrase for a fool; the irony is in Jarndyce calling himself a fool while discussing Skimpole, the real fool.[34]

In another instance, Dickens inverts a well known proverb to make a point; John Jarndyce notes that "Constancy in love is a good thing, but means nothing, is nothing, without constancy in every kind of effort."[35] This is a reversal of a phrase used by Swift that stated, "There is nothing in the world constant but inconstancy."[36] The connotation is that constancy in love is something that never has and never will exist.

At this point, it is evident that the language of Dickens's characters is intrinsically linked to the entire frame of the story and is in no small part important to the universal appeal of the work. The language also serves as a signpost for the reader. When Mademoiselle Hortense uses the exclamation "chut," a knowledgeable reader is alerted to her evil nature and possible role as a criminal; "chut" was an underworld slang expression meaning to be quiet be-

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[34]Partridge, A Dictionary of Slang, p.167.

[35]Dickens, Bleak House, chap. 13.

[36]Morris P. Tilley, Elizabethan Proverb Lore in Lyly's "Euphues" and in "Petite Palace" With Parallels From Shakespeare (New York: The Macmillan Company, 1926), p.108.

cause the police were coming. [37]

Besides the comical effect inherent in any use of reference to sex and drink, there is an obvious presence of humor in Dickens's word-play. Part of this humor takes the form of nonsense words used seriously; Mrs. Jellyby's African interest centers on the fictional country of Borioboola-Gha; mention is made of a North American Indian tribe called the Tockahoopo; and two illustrious Welsh works of literature are identified as the Crumlinwallinwer and Mewlinnwillanwodd. These last two examples provide a wonderful touch if pronounced as "Crumbling Wall in the Wer," and "Mewing well in the Wood." Another form of humor is seen in Dickens's naming of the law firm of L,S.& D.; this is an obvious parody of the proper abbreviation for pounds sterling, Lsd. [38]

Throughout the novel, Dickens alludes to and uses parts of songs that range from popular street numbers to traditional and classical tunes. Two of the songs that seem to have dropped from common knowledge refer to beadles boiling boys to make soap and an exchange between a drunk named

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[37]Partridge, A Dictionary of the Underworld, p.126.

[38]Dickens, Bleak House, chap. 61; J.S. Bratton, The Victorian Popular Ballad (London: The Macmillan Press, Ltd., 1975), p.179; While Dickens would not have been aware of it, this joke is still relevant today if one sees the parallel between the lawyers' lack of vision and the effect of the drug, LSD.

Bibo and Charon, the ferryman over the River Styx. [39] Other popular songs that he used have survived in common reference. One of these, "The Peasant Boy," is quoted by Mr. Skimpole in speaking of Jo:

> Thrown on the wide world, doomed to wander and roam
> Bereft of his parents, bereft of his home. [40]

Reference is also made to the popular song, "King Death," by B.W. Proctor and S. Neuhomm. [41] Elsewhere Dickens alludes to the popular song, "We're a-nodding." This song was first collected in 1937 by Helen Dean Fish in Four and Twenty Blackbirds and is a traditional folksong in the strictest sense of oral transmission. [42] The references to these popular songs, especially the two that have dropped from written knowledge and "We're a-Nodding," show Dickens's use of folklore and his knowledge of the popular currents; in a very real sense, he was a collector and transmitter of folk tunes.

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[39]Dickens, Bleak House, chap. 11, 32.

[40]Dickens, Bleak House, chap. 31; Dickens, Bleak House, ed. Norman Sage (Harmondsworth, England: Penguin Books Ltd., 1979), p.962.

[41]Ibid.

[42]Dickens, Bleak House, chap. 39; John M. Shaw, Childhood in Poetry: A Catalogue With Biographical and Critical Annotations, of the English and American Poets Comprising the Shaw Childhood in Poetry Collection in the Library of Florida State University, 5 vols. (Detroit: Gale Research Company, 1967), 2:932.

Two of the more common tunes that Dickens alludes to are "British Grenadiers" and Thomas Moore's "Believe Me If All Those Endearing Young Charms." [43] "British Grenadiers" is of anonymous authorship and is first known to have been sung in the later part of the eighteenth century. [44] Moore's tune is an Irish melody of love and unconscious humor. [45]

Dickens completes the spectrum of his musical offerings by referring to a classical tune written by George Frederick Handel entitled, "The Dead March in Saul." Mr. George refers to this tune as the song used in the burial of a soldier. [46]

There are two important points to be noted in these uses of song. First, the wide variety of types of tunes is another indicator of Dickens's careful workmanship in creating a work that contained something for every taste. Second, the use of popular songs in conjunction with other contemporary elements of London's traditions served as an extension of the art of folklore transmission. In a very real sense, Dickens revitalized the effect of oral trans-

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[43] Dickens, Bleak House, chap. 49.

[44] Bratton, The Victorian Popular Ballad, p.53.

[45] Maurice W. Disher, Victorian Song: From Dive to Drawing Room (London: Phoenix House Ltd., 1955), p.76.

[46] Dickens, Bleak House, chap. 21.

mission by generating new, or at least revised, topics for songs. The best example of the effect is a ballad by J.J. Pull entitled "The Waif," which appeared after the publication of Bleak House. It is based on the scene of Jo reciting the Lord's Prayer before his death. It begins

> The weary feet, in the cold wet street,
> Of a tiny waif were straying;
> 'Our Father,' dear, 'WHICH ART IN HEAVEN'
> The pallid lips were saying [47]

It is clear that Dickens gave back to the world of folklore as much as he took.

Dickens's use of city lore also involved drawing from sources of literature, both popular and classical. The popular literature was predominantly that of the nursery rhymes and fairy tales. [48] It is worth noting the fairy tales that Dickens puts in the mouth of Esther Summerson --"Little Red Riding Hood" and "Puss N' Boots." These stories were known in Dickens's day in forms much different from those popular today. "Little Red Riding Hood" was clearly associated with witches; it was believed that witches wore red mantles and hoods and were referred to as little red riding hoods.[49]

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[47] Bratton, The Victorian Popular Ballad, p.132.

[48] While there are many books and articles on Dickens's use of fairy tales, probably the best source is Harry Stone's book, Dickens and the Invisible World: Fairy Tales, Fantasy and Novel-Making (Bloomington: Indiana University Press, 1979).

[49] Sidney O. Addy, Folk Tales and Superstitions (Totowa, New Jersy: Rowman and Littlefield, 1973), pp.70-71.

The original version of the story carried allusions of cannibalism for in the end, "ce mechant Loup se jetta sur la pettit chaperon rouge & la mangea." [50] This would have been the ending told by Esther to the Jellyby children. Where the story of Little Red Riding Hood had undertones of witchcraft and cannibalism, Esther's other offering, "Puss N' Boots," was concerned with a helpful animal. It also has a questionable nature because the help is rendered through deceit. In the original version, the moral alludes to cunning and lying being rewarded by the gain of worldly riches and status. [51] The common thread in both stories seems to be cunning and deception practiced by animals, or children, defeating witches and wealthy adults. The implications of Esther telling these stories in light of their connection with the overall themes of the novel, lead one to be suspect of Esther's apparent naive nature. [52]

A similar theme of children as destructive victors is seen in the reference to the nursery rhyme, "The History of Apple Pie," in connection with Chancery:

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[50] Iona and Peter Opie, The Classic Fairy Tales (London: Oxford University Press, 1974), p.94.

[51] Ibid., p.110.

[52] This detail sheds some light on the Victorian attitudes toward women; Esther, the apparently sweet young thing, is in actuality a capable woman who is skilled in deceit like Puss N' Boots.

> Equity sends questions to law, law sends questions back to equity; law finds it can't do this, equity finds it can't do that; neither can so much as say it can't do anything, without this solicitor instructing and this counsel appearing for A, and that solicitor instructing and this counsel appearing for B; and so on through the whole alphabet, like the history of the apple pie. [53]

The full title of this popular rhyme, used to teach children the alphabet, was "The Life and History of A, Apple-Pie, Who Was Cut to Pieces and Eaten by Twenty-Six Young Ladies and Gentlemen With Whom Little Folks Ought To Be Acquainted." [54] The connotations of violence and cannibalism are readily apparent, yet there is another connotation that is of importance to Dickens's overall theme for unlike the children in the rhyme, the children in Chancery are no longer victorious, but are constrained by ineptness. Thus, one sees a statement of the plight of children, regardless of age, at the hands of Chancery.

As was mentioned, Dickens also drew from more classical literature. In one scene, Mr. Bucket answers Esther's query if they are to return to London by saying,"Straight back as a die." [55] A reader versed in the writings of

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[53]Dickens, Bleak House, chap. 8.

[54]Andrew W. Tuer, Pages and Pictures from Forgotten Children's Books(London: The Leadenhall Press, 1898; reprint ed. Detroit: The Singing Tree Press, 1969), p.465.

[55]Dickens, Bleak House, chap. 57.

Shakespeare would immediately think of the parallel to Caesar's decision to return to Rome. Mr. Bucket again shows his knowledge of the classics by requesting that Mrs. Snagsby see the play, Othello. [56] The reference to a play that deals with jealousy and self-love gives a final touch to the reader's estimation of Mrs. Snagsby; it is a touch that would have been well understood and appreciated by that part of Dickens's audience who read the classics or visited the theater.

Dickens also draws from the works of Milton and Dante in his portrayal of the city as hell. [57] In one instance, Skimpole says, "I expand, I open, I turn my silver lining outward like Milton's cloud. . . ." [58] This is an allusion to lines from Milton's "Comus:"

> Was I deceived, or did a sable cloud
> Turn forth his silver lining on the night? [59]

These classical references would have been appreciated by the more intellectual readers of Bleak House.

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[56] Ibid., chap. 59.

[57] There are some that would argue the degree of debt owed to Milton and Dante, but it is obvious that the same medieval concept of hell that they envisioned was the model for Dickens's presentation.

[58] Dickens, Bleak House, chap. 18.

[59] G.L. Apperson, English Proverbs and Proverbial Phrases (London: J.M. Dent and Sons Ltd., 1929; reprint ed. Detroit: Gale Research Campany, 1969), p.572.

The reference to Swift's satiric work about Lemuel Gulliver and the Lilliputians is another example of Dickens drawing from the classics, and it highlights an important aspect of his intent. Not only does the reference lend the same satiric comments to the society Dickens is belittling, but it also serves to transfer contemporary fantasies of foreign lands to the home regions of England.

It is difficult to determine who owes the greater debt to whom. Certainly, Dickens drew a wealth of material from the font of folklore in his city environment, but he also revitalized its existence. It is best to place Dickens in league with the man who receives the ring from the pixies that enables him to see through the fog and defeat the witch.[60] The treasure is there, but it is accessible only to one who can see through the fog and understand the inspiration of the city's poetry. Dickens discovered the treasure and, like a true Robin Hood, robbed the rich storehouse and gave to those who were starved in imagination.

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[60]Katherine M. Briggs, A Dictionary of British Folk-Tales, 4 vols. (London: Routledge and Kegan Paul, 1970), 3:646.

CHAPTER VII

A DICTIONARY OF FOLKLORE ELEMENTS

In the foregoing chapters, an attempt has been made to draw together some of the elements of folklore in Bleak House in order to indicate the patterns and intricacies that Dickens was creating. Adequate discussion of the large number of folklore elements is impossible, however, in less than a book-length study.

To provide a deeper knowledge and appreciation of Dickens's use of folklore, this chapter presents a dictionary style listing and discussion of various elements of folklore, their sources and implications. Source material is cited in parentheses with the number of the source appearing first followed by the page number, e.g., (3/168) where the number three indicates William Andrew's book, Antiquities and Curiosities of the Church, and the exact page is 168. Where a source consists of more than one volume, the citation's form would appear as (40/II-1446). References to Bleak House are shown as Roman numerals indicating the chapter, e.g., (LIV).

Ajax. Mr. Boythorn says of himself,"I am looked upon about here as a second Ajax defying the lightning"(XVIII). This a reference to Agamemnon's ally from Salamis, a great warrior, who boasted that he did not need the help of the gods (18/166).

Angel. An association is formed between Mr. Bucket and the image of an avenging angel: "Mr. Bucket and his fat forefinger are in much consultation together under existing circumstances. When Mr. Bucket has a matter of this pressing interest under his consideration, the fat forefinger seems to rise to the dignity of a familiar demon . . . . The Augurs of the Detective Temple invariably predict that when Mr. Bucket and that finger are in much conference, a terrible avenger will be heard of before long"(LIII). This is a reference to the avenging angels who were the first to be created by God. Originally there were twelve of them (57/62). There is also a connotation of Mr. Bucket possessing witch's powers in the identification of his finger as a demon familiar. Witches' familiars were attending animals who were presented by the devil to do the witches' bidding (147/

16). There is also a close correlation between the description of Bucket as an avenging angel and the eighth secret of the Tarot, Justice (45/166).

Dickens uses a reference to angels to emphasize the contrast between the powerless society and the divinity of God and nature: "Forth from the frigid mews come easily swinging carriages guided by short-legged coachmen in flaxen wigs, deep sunk into downy hammercloths, and up behind mount luscious Mercuries bearing sticks of state and wearing cocked hats broadwise, a spectacle for the angels"(LVI).

(See Bucket; Dedlock; Familiars; Guardian; Hortense; Summerson; and Woodcourt.)

Animals. The use of animals in association with different characters stems from origins of animal imagery found in animism and totemism as early forms of sun worship (4/168). There is also an effect of showing the lives of men on lower levels of emotion comparable with animals in recognition of the mark of the beast in all men (108/vii). In some cases, such as Miss Flite's birds and Mr. Krook's cat, there is also a sense of animals as the resevoirs of departed human souls (15/34-5). The identification of an animal or human as a pet carries the connotation of being a witch's familiar as in the case of Ada who is described as Esther's pet and the pet canaries belonging to Esther and Boythorn (147/16).

(See Bear; Bees; Beetle; Birds; Butterflies; Dogs; Horses; Monkey; and Spider.)

Apple Pie, History of. "Equity sends questions to law, law sends questions back to equity; law finds it can't do this, equity finds it can't do that; neither can so much as say it can't do anything, without this solicitor instructing and this counsel appearing for A, and that solicitor instructing and this counsel appearing for B; and so on through the whole alphabet, like the history of the apple pie"(VIII). Reference is made in this quote to a popular rhyme used to teach children the alphabet which was entitled "The Life and History of A, Apple-Pie, Who Was Cut to Pieces and Eaten by Twenty-Six Young Ladies and Gentlemen With Whom Little Folks Ought to be Acquainted." This is a perfect example of the incursion of the adult world into children's literature (153/465).

Argus. "From the tiers of staircase windows clogged lamps like the eyes of Equity, bleared Argus with a fathomless pocket for every eye and an eye upon it, dimly blink at the stars"(XXXII). Argus was a mythological giant who had one hundred eyes and saw everything because he slept with fifty eyes closed at the time (112/101).

Ash. After Lady Dedlock's death, Chesney Wold becomes more pronounced as a haunt for ghosts and a terror for the servants: "A place where few people care to go about alone, where a maid screams if an ash drops from the fire. . . . " (LXVI). It was believed to be a sign of impending death if a cinder flew out of the fire (160/214).

(See Mercury.)

Autumn. The association of Lady Dedlock's beauty with Autumn uses symbolic references developed through folklore associations of man's life and the seasons of the year: "She has beauty still, and if it be not in its heyday, it is not yet in its autumn"(II). Autumn was symbolic of the third phase of a man's life and the third phase of the sun's orbit (45/269).

Autumn in Greek mythology also symbolized a time of harvest and was depicted as a woman bearing bunches of grapes (46/269). It is in this sense that Dickens has Miss Flite pronounce "When the leaves are falling from the trees and there are no more flowers in bloom to make up nosegays for the Lord Chancellor's court . . . the vacation is fulfilled and the sixth seal, mentioned in the Revelations, again prevails"(V). In this connotation, Autumn is not beneficient for it is imposed as part of the judgment described in the Bible: "And I beheld when he had opened the sixth seal, and, lo, there was a great earthquake; and the sun became black as sackcloth of hair, and the moon became as blood, and the stars of heaven fell unto the earth, even as a fig tree casteth her untimely figs when she is shaken of a might wind . . . . For the great day of his wrath is come; and who shall be able to stand"(Rev. 6:12-17)?

Babel, Tower of. Allusions to the Tower of Babel appear in the characterization of Lady Dedlock as Nimrod, the symbolism of the sixteenth enigma of the Tarot pack, the Tower Struck by Lightning which is associated with the world of the Dedlocks, and the characterization of Judy Smallweed as a monkey. The imagery of Babel is also seen in connection with the iron mill world of Mr. George's brother; it is described as a "Babel of iron sounds"(LXIII).

Badger, Mr. Bayham. "Mr. Bayham Badger himself was a pink, fresh-faced, crisp-looking gentleman with a weak voice, white teeth, light hair, and surprised eyes, some years younger, I would say, than Mrs. Bayham Badger"(XIII). Mr. Badger is a direct antithesis of what his name implies. Badger means a strong javelin; however, it also implies one who is full, big and so, needs a strong wielder (104/214). In this last sense, the name is totally appropriate for Mrs. Badger definitely "wields" him.

Badger, Mrs. "She was a lady of about fifty, I should think, youthfully dressed, and of a very fine complexion. If I add to the little list of her accomplishments that she rouged a little, I do not mean there was any harm in it" (XIII). There are a series of wonderful connotations within the description of Mrs. Badger: badger was a nautical term for Neptune and Mrs. Badger testifies that she is a very good sailor; it was also a slang term for a river thief who robs, murders and throws the victim into the river; finally, it was a slang term for a common harlot (123/25).

Dickens takes special care to apologize for Mrs. Badger's use of rouge and thereby draws special attention to it that reinforces the last connotation of her name mentioned above. Two common proverbs of the time were "A woman and a cherry are painted for their own harm," and "A woman that paints puts up a bill that she is to be let" (5/703-4).

An interesting detail is added to the description of the Badgers in the discussion of the importance of their wedding day, the 21st of March (XIII). A proper wedding ceremony required the blessing, benedicto nuptialis, and the bridegroom was hailed as "benedict"(146/15). Dickens's attention to minor detail is seen in the fact that the 21st of March is the feast of St. Benet, the founder of the Benedictines (81/280).

Badger. Mr. Guppy says,"I am now admitted (after undergoing an examination that's enough to badger a man blue, touching a pack of nonsense that he don't want to know) on the roll of attorneys and have taken out my certificate, if it would be any satisfaction to you to see it"(LXIV). This use of badger was common slang and meant to tease or persecute (123/26). Blue meant gloomy (123/69).

Bagnet, Matthew and Mrs. Dickens has chosen to place most of the emphasis of description on Mrs. Bagnet, but he has chosen the last name well; Bagnet was a seventeenth-century slang term for a bayonet (123/26). The use of the old military slang well fits the role of Matthew as a retired soldier.

Mrs. Bagnet is described as the "Colour-Sergeant of the Nonpareil Battalion"(LIII). There is more than normal connotation in the name. The nicknames and activities of George are chosen to indicate his military career in the cavalry; this would apply to Matthew Bagnet by extension and would lend a special honor to Mrs. Bagnet's status as the colour-sergeant. Different customs prevailed in the cavalry because they never fought from fixed positions. Therefore, the colours were carried by a sergeant major and no fighting escort was provided (143/30). The implication is that Mrs.

Bagnet is well capable of taking care of herself in any battle. Mrs. Bagnet's abilities are heightened by the description of her clothes which give every indication of her being a grey witch (XXXIV).

Bark. "Mrs. Snagsby has but recently taken passage upward by the vessel, Chadband; and her attention was attracted to that Bark A 1 when she was something flushed by the hot weather"(XIX). If "Bark A 1" is pronounced as "barkey one," a close parallel is found to a colloquial term familiar in the 1840's referring to a ship that is well liked by her crew (123/24). The image of Mr. Chadband as a devil is reinforced by his being referred to as a bark; in Dante's Inferno, Charon's boat for passage of the River Styx is referred to as a bark. The vessel imagery is further extended by Mr. Chadband describing himself as a spiritual vessel (XIX).

Bear. Chadband's hand is described as a flabby paw and as a bear's paw (XXV). By this small detail, Chadband is given several detracting connotations. First, the bear was a ritualistic mummer's disguise used for abducting women for nocturnal gaities (41/202). Second, the bear was symbolic of the devil (4/191). Also, it was a general characterization for a person who was rough, uncouth and bad-tempered (4/150-51). Finally, an association is created that identifies Chadband as a type of "jinn," a spirit who was lower than the angels and could hold supernatural influence over men. Jinns are recognized by the habit of eating with the left hand and "In whatever form they appear, they will always have some anima characteristic, such as a paw in the place of a hand" (30/.38). Jinns are common to Mohammedan mythology and are the servants of a wicked angel, Iblis, who tempts mortals and is the devil incarnate(30/132).

Bees. Harold Skimpole's discussion of the inappropriateness of bees as an example to be followed alludes to the common symbolism of the bees as signifying industry, ability and perseverance (VIII; 157/151).

Beetle. When Grandfather Smallweed calls his wife a "black beetle," the connotation is that common to superstitious beliefs that the beetle is blind and deaf (XXXIII; 30/37). Another meaning is found in the slang use of the term to refer to the lower classes. This slang was common during the period of1810 to 1850 (123/58). Beetles were also a symbol of life after death because of their birth from a dung ball (40/II-1446).

Bells. When Esther, Ada and Richard travel westward from

London in their journey to Bleak House, they are cheered and entranced by the beauty of the countryside and teams of horses with red trappings and jingling bells (VI). The bells are associated with the fairy horses which were decorated with bells (159/186). The association serves to emphasize the contrast between the reality of the city and the fantasy of rural areas and nature.

The contrast between the city and country extends into an allusion to the difference between heaven and hell in the scene of the trio's arrival at Bleak House: "A bell was rung as we drew up, and amidst the sound of its deep voice in the still air, and the distant barking of some dogs, and a gush of light from the opened door, and the smoking and steaming of the heated horses, and the quickened beating of our own hearts, we alighted in no inconsiderable confusion" (VI). Here, the ringing bell carries the connotation of the bells rung by the porters of hell as the boundary is crossed (159/37). This inference is more clear in the light of the image of Bleak House as a labyrinth, the symbol of heaven (45/166-67).

Esther's ring of keys that sound like little bells and the suggestion that bell ringing be used to right the wrongs in Tom-All-Alone's carry yet another connotation (VI; XLVI). In these two scenes, the bells are viewed in their protective power and the belief that the ringing of bells would drive away evil spirits (159/37). This was an outgrowth of the belief in the power of iron over fairies and evil spirits which was the basis for bells being used in churches to drive evil spirits to the outside of the church where they turned to stone and became gargoyles (4/170).

(See Iron.)

Biblical allusions. (See Babel; Bucket; Chadband; Death; Flood; Jesus; Jo; Judgment Day; Krook; Melchisedec; Paradise; Hell; Seal.)

Bibo. (See Songs.)

Birds. The use of folk-related bird imagery is extensive in Bleak House; it does much to set the traits of the characters (61/177-81). The most prominent folklore facts associated with the birds deal with disguise and masked identity. Birds are often considered to be disguised fairies (35/71). In this sense, the contrast of the worlds of fantasy and reality is strengthened by the imprisonment of Miss Flite's birds. The importance of such an association is also seen with respect to Esther Summerson and Lawrence Boythorn, both of whom are depicted as connected with the world of the supernatural and both of whom have pet birds.

There is another level of meaning associated with relationships of birds with Miss Flite, Esther and Lawrence Boythorn in the fact that birds were traditional folklore representations of departed souls (3/199; 113/6; 140/44-53). The imagery transfers the depiction from the world of fairies to the world of man's predicament. Souls are seen either in bondage and subject to birds of prey or as pets who are cared for and nurtured. In this aspect, the bird imagery is connected to Dickens's comments on religion.

The imagery of birds as disguised fairies and departed souls is carefully interwoven in the comment by Miss Flite that her birds have died over and over again (V). Here, the insinuation is of the dwindling size and power of fairies when they change shape and the slow disintegration of man's soul through multiple deaths (36/38).

Dickens's identification of Esther Summerson as a blood relation of Miss Flite's birds is given added dimensions in light of the folklore associations noted above (V). Her identification is also an example of Dickens's use of one of man's most primitive forms of religion, totemism, which was based on the idea of man's animal ancestry (52/96-98).

There are several general descriptions of birds used throughout the novel: birds of the night; birds of prey; birds of passage; and birds of ill omen. When the people of Leicester Square are likened to birds of the night, the allusion is to birds such as crows, ravens and owls (XXVI). These birds of the night signify solitide, death, ill omen and sexual exhaustion (45/69; 130/81). The imagery of Grandfather Smallweed as a bird of prey connotes a quality of baseness (45/16). The identification of Lady Dedlock as a bird of passage involves the symbolism of birds as departed souls and the renewal theme of the phoenix. Her death ultimately is necessary for renewal in Esther's life.

(See Canary; Crow; Goldfinch; Jack-daw; Lark; Linnet; Magpie; Poll-Parrot; Pidgeon; Rook; Sparrow; and Starling.)

Black. Most of the references to the color black are used in the traditional sense of signifying guilt and death (30/41). The images include black nightmares, black suspicion, gloomy black houses and the river made black by wharves and shipping. The mix of contrasting symbols in the river, originally a symbol of baptism and renewal and now meaning death and guilt, reflects the stagnation and defilement of the city.

Tulkinghorn's black clothes and the judge's black robes carry connotations of black as the color of dress associated with the devil (80/104). Even Mr. Bucket is identified as having a devilish aspect by the description of a man in black who enters a room without noise and apparently with-

out going through doors (XXII). The use of black clothing is related to theatrics in the description of Mr. Smallweed wearing a black skull cap which is a subtle transference of devil-like characteristics to the Jew.

One reference to the color black is drawn from literary sources. The description of Smallweed's grandparents as sentinels left by the Black Sergeant, Death, is taken from Shakespeare's Hamlet where Hamlet speaks of the "fell sergeant, Death"(132/V.ii.347).

(See Red.)

Blaze, Sparkle, Sheen and Gloss. The naming of the jewelers and mercers who tend to the Dedlock society shows an inference of powers associated with fairy magic known as "glamour"(35/15). Glamour, from the word gramarye, is a mesmerism or enchantment practiced by gypsies, fairies, witches and Jews (35/191).

Blood. John Jarndyce says to Richard Carstone "you could never care for me in cold blood; and I hope you will always care for me, cool and hot"(XXIV). The reference here is to an old English Proverb: "Hot love is soon cold"(125/30).

Blue. "Indeed, sir! I should have thought you were a regular blue-jacket myself"(XLVII). In this passage, a sea-going doctor, Alan Woodcourt, is paid a compliment by Mr. George who thinks Woodcourt carries himself like a regular or professional sailor. Blue-jacket was a colloquial term in the 1800's for a sailor (123/69).

(See Fire.)

Bluff. "However, there is a great rejoicing and a hearty company and infinite enjoyment, and Mr. George comes bluff and martial through it all . . . ."(LXIII). The connotation here is a reference to Mr. George's military deportment; bluff was a slang word meaning impressive (123/71).

Bogey. Use of the term, bogey, as descriptive of Mr. Krook is a perfect example of Dickens's intent to show how things go from good to bad by degrees (108/113). Originally, the name, like Puck, meant God and originated in the Slavonic word "Bog," which meant supreme being (55/I-24). The word evolved through an association with the fairy world and subsequent Christian influences to become a name for malicious goblins and ultimately, the devil (34/33). Through this connection one becomes aware of Mr. Krook's devilish nature.

(See Krook; Slyboot.)

Bones. "One had only to fancy, as Richard whispered to Ada and me while we stood looking in, that yonder bones in a

corner, piled together and picked very clean, were the bones of clients, to make the picture complete (V). The association created is that of a crypt with bones piled in the corners. There is also an association with ogres and vampires, the anthropophagus creatures of the fairy world (34/315).

Another use of bones appears in the form of an oath such as, "Oh, Lord! Oh, dear me! Oh, my bones"(XXXIII)! In medieval times it was common to swear by God's bones or a saint's bones.

Boodle. "Then there is my Lord Boodle, of considerable reputation with his party, who has known what office is and who tells Sir Leicester Dedlock with much gravity, after dinner, that he really does not see to what the present age is tending"(XII). There is a satiric comment in the choice of this character's name; a Boodle was a prayer man who said his rosary too often (104/238).

Borioboola-Gha. Along with the subtle inferences of names founded in folklore or other traditions, Dickens also made use of the childish comic language of nonsense words. This name for an African country of such great interest to Mrs. Jellyby is an example.

Bosh. This word appears several times in the speech of the characters as a colloquial exclamation. It meant "nonsense" and was borrowed from the gypsy dialect (21/I-165).

Boythorn, Lawrence. "But it's the inside of the man, the warm heart of the man, the passion of the man, the fresh blood of the man . . . . His language is as sounding as his voice. He is always in extremes, perpetually in the superlative degrees. In his condemnation he is all ferocity. You might suppose him to be an ogre from what he says, and I believe he has the reputation of one with some people" (IX). "He was not only a very handsome old gentleman -- upright and stalwart as he had been described to us -- with a massive grey head, a fine composure of face when silent, a figure that might have become corpulent but for his being so continually in ernest that he gave it no rest . . . but he was such a true gentleman in his manner, so chivalrously polite, his face was lighted by a smile of so much sweetness and tenderness, and it seemed so plain that he had nothing to hide. . . . "(IX). Lawrence Boythorn is cast as the most confident and beloved character in the novel. However, there is more to him than meets the eye. First, there is the stark contrast between his estate and that of the Dedlocks. Here is the difference between the vitality of nature and fantasy and the cold, frozen death of society.

The vitality of his soul is also seen in the association between him and his pet canary.

The essence of Boythorn's goodness and his relation to the fairy world is strengthened by the symbolic name he is given. Lawrence means one who is laurel-crowned, but more significantly, it comes from Laurin, the name of the fairy king who protected roses (104/105; 159/151). This connection is more expressive in light of the description of the flowers and trees that surround his house (See Trees.)

Possible connotations of the name Boythorn are numerous and any definitive choice is highly subjective. It is interesting, however, to note the implication of "boy" as a slang term for a penis and the reputation of the thorn tree for having great curative powers and being under the protection of the fairies (55/II-847-48; 123/87). The implication created by these two meanings is one of vitality and potency in the world of fantasy.

(See Ajax; Flowers; Trees.)

Brimstone. Brimstone is one of the adjectives Grandfather Smallweed is fond of using to describe others. He calls Mr. George a brimstone beast and berates his wife as a brimstone chatterer and a brimstone pig (XXI; XXVII). The immediate association made by the reader is with the fire and brimstone of hell's fires. This association works well in light of Smallweed's dislike for Mr. George. In the use of brimstone to describe Mrs. Smallweed, there is a more subtle connotation; it was an old term meaning a prostitute and in common language it meant a woman who was violent and irascible (21/I-181).

Bucket, Mr. The portrayal of Bucket is a collage of images which give the sense of his being a magician who is strong enough to overcome the powers of evil and capable of surviving in the fairy world of fantasy or the real world of society. To emphasize this ability, Bucket is described as a tamed lynx, the symbol for a Magus or Persian priest (LXI; 103/149).

The magical power of Bucket is further emphasized by his description as an angel and a devil and his own admission that he is "Angel and devil by turns. . . ."(LIV). He is neither totally good nor bad; rather, he falls into the category of grey witches who have good and bad powers (27/91; 80/105). His image as a grey witch, a sorcerer and a conjurer is further strengthened by his actions. In his journey into the depths of Tom-All-Alone's, he touches a man with his stick and the man disappears (XXII). His stick becomes the counterpart of the magic wand, one of the magician's most important pieces of equipment (147/77). He also has the power to appear unexpectedly(See Black).

Bucket has other accoutrements that parallel the magician's equipment -- a ring and a diamond brooch. Magic rings were common in folktales and a possible source for Dickens's use of the ring is found in the story,"The Enchanted Mist," where pixies give a man a gold ring that makes him invisible and gives him the power to see through the thickest fog so he can defeat an evil witch (33/II-646). The parallel to Bucket's powers is apparent. The allusion fits well into the overall theme for Bucket's ring is a mourning ring, possibly signifying mourning for the dead power of the supernatural world and fantasy. In addition to the ring, he carries a diamond brooch; in folklore beliefs, diamonds are a most powerful talisman and are often worn into battle for protection (110/82).

All of the images discussed above tend to cast Bucket as a hero above the normal race of men. His portrayal as an avenger and a protector is enhanced by his identification as Jupiter (LIV). Jupiter was a great protector of city and state who could warn and punish; symbolized justice, good faith and honor; and protected youth (112/203). The mixture of supernatural power, mythic hero and removal from the cast of normal men is rounded out by giving him a timeless quality: "Time and place cannot bind Mr. Bucket. Like a man in the abstract, he is here to-day and gone to-morrow -- but, very unlike man indeed, he is here again the next day"(LIII).

(See Angels; Familiars; and Witches.)

Buffy, Cuffy, Duffy, etc. There is a subtle satiric comment in the naming of the Right Honourable William Buffy, M.P., and his friends (XII). All of the names are slang for less than attractive characteristics: buffy means dumb; duffy is a quartern of gin; a cuff is a foolish old man; huff means to rob violently; luff means low or vulgar talk; muff is a term connoting a weakness of mind and was used by Dickens in 1837 to mean a clumsy, stupid person; and puff was a term which meant a decoy at a gambling house or a sodomist.(123/102, 247, 197, 348, 498, 540, 665). The picture drawn of the members of Parliament would have brought smirks and laughs from those who understood the language.

Butterflies. Harold Skimpole uses the proverb "Butterflies are free"(VI). The original proverb was "Thought is free" (150/303). Skimpole's statement takes on more meaning when one considers that it was believed that butterflies were the souls of the departed (40/XI-1447). Thus, his comment is that only the souls of the dead are free.

Canary. Lawrence Boythorn's pet bird is a canary (IX). There is a striking contrast between the other birds in the story and Boythorn's; it is a contrast between the caged

and hunted souls and the nurtured, protected souls.

Candle. Dickens draws on slang and superstition in the description of the candle in Captain Hawdon's room: ""There's a blessed looking candle!" says Tony, pointing to the heavily burning taper on his table with a great cabbage head and a long winding sheet"(XXXII). A soft mass of wax on the taper was called a cabbage head, but the term was also a slang expression for a fool (123/118). A winding sheet was the name given to a broad solid mass formed by the grease from a guttering candle (160/214). It was commonly believed that a winding sheet on a lit candle was a warning of approaching death (30/52). Thus, the reader would have been prepared for Krook's death by the presence of this imagery.

Cannibalism. "Mr. Vholes and his relations being minor cannibal chiefs and it being proposed to abolish cannibalism, indignant champions were to put the case thus: Make maneating unlawful, and you starve the Vholeses"(XXXIX)! The idea of cannibalism and men eating each other up is seen several times in Bleak House with the most obvious references being to the lawyer, Mr. Vholes. It is also presented in connection with Mr. Krook's cat, Lady Jane. The motif of cannibalis predominant in folktales and relates to the ancient forms of animal worship (161/38-48). An extension of cannibalism is found in the image of the vampire (161/49). Also, references to cannibalism also infer some reference to witches and Jews since they were often accused of cannibalism and ritual murders (114/111).

Carstone, Richard. "He was a handsome youth with an ingenuous face and a most engaging laugh; and after she had called him up to where we sat, he stood by us, in the light of the fire, talking gaily, like a light-hearted boy"(III). It would be wrong to draw too close a parallel between Richard and the author, but some consideration cannot be avoided since the name, Dickens, means son of Richard (104/234). The plausibility of association is strengthened by Richard's comment that his namesake is Whittington (VI). Sir Richard Whittington was a lord mayor of London whose success story is not unlike that of Charles Dickens. Of specialinterest is the fact that Whittington was responsible for rebuilding Newgate Prison. The prison became known as Whittington's College (123/955).

(See Fortunatus.)

Cat. In a general sense, all of the appearances of cats or people with the characteristics of cats in Bleak House operate within the framework of folklore associations as witches,

witches' familiars, and disguised fairies (35/71; 15/48-9; 113/18).

The most prominent cat reference is of course Krook's cat, Lady Jane. With her grey color and tigerish claws she is more menacing than a normal house cat. In folklore, a grey cat is symbolic of the bridge between good and evil and signifies the union of the interior and exterior forces (54/131-32). Lady Jane is also used to present another reference to cannibalism and vampirism when fear is expressed of leaving her with Captain Hawdon's corpse (XI). It was beieved that a cat jumping over a dead body could cause vampirism (30/54).

It is interesting that Krook should be described as dealing in cat-skins (V). In old practices of magic, the sacrifice of cats was associated with a ritual known as "taigheirm." This practice was rampant in England and other parts of Europe during the seventeenth century and called for the sacrifice of cats in order to invoke devilish spirits who took the forms of the dead cats (55/II-597-98).

There is also a note of ribald comedy in the references to Caddy and Rosa as "silly puss"(XXX; XLVII). The phrase carries a double meaning: in one sense it refers simply to a small cat; in another, it was a slang term for the female pudend (123/671). This slang use was current in Dickens's time and would have been perceived as a double entendre. (See Lady Jane.)

Centaur. The association of Sir Leicester's carriage horses to centaurs gives a sense of life separated from the normal levels of existence (XII). There is also a derogatory connotation in the fact that centaurs were half-man and half-horse and were symbolic of lechery and drunkenness (112/161-62).

Chadband, Mr. (See Bark; Bear; Vessel.)

Chain. "I might tell you that you don't know your own minds yet, that a thousand things may happen to divert you from one another, that it is well this chain of flowers you have taken up is very easily broken, or it might become a chain of lead"(XIII). This warning by John Jarndyce embodies custom and superstition: the custom is that of newly engaged couples wearing flowers as an external sign of their engagement (55/I-123). The superstition concerns the properties of lead, a metal believed to be used by witches in destructive charms (102/II-610).

Changling. Changlings were left by fairies in the place of human babies that were kidnapped. They were either ancient,

withered fairies or pieces of wood carved to look like the human babies (34/69-70). Usually, changlings were pale green in color (35/7-8).
(See Smallweed.)

Charley. The choice of name for this little orphan girl is most appropriate. Charley means strong, but in a very rough way (104/43). In the language of the street Charley meant a nightwatchman and when capitalized, meant a fox (123/141). All of these strong, adult connotations are engendered in Charley the child who has survived and supported her family in the world.

Charmers. "Ancient charmers with skeleton throats and peachy cheeks that have a rather ghastly bloom upon them seen by daylight, when indeed these fascinating creatures look like Death and the Lady fused together, dazzle the eyes of men"(LVI). This description of the ladies of society connotes elements of enchantment and magic that parallel the fairy magic known as "glamour". Death and the Lady was a common Renaissance motif that generally depicted a skeleton and a female figure (63/965). One cannot help drawing a parallel to the figures found in Coleridge's poem "The Rhyme of the Ancient Mariner," who cast dice for the fate of the mariner. The identification as charmers also connotes conjuring and the invocation of evil spirits.
(See Circle; Enchantment.)

Chut. This exclamation, which is used by Mademoiselle Hortense, was underworld slang used when a policeman was approaching and meant "be quiet"(124/126). This phrase would have alerted a knowledgeable reader to Hortense's less than trustworthy nature and her possible role as a criminal.

Circle. References to magic circles occur in two scenes. First, in a description of Chancery: "Shirking and sharking in all their many varieties have been broadcast by the ill-fated cause; and even those who have contemplated its history from the outermost circle of such evil have been insensibly tempted into a loose way of letting bad things alone to take their own bad course. . . ."(I). The reference appears again in the description of John Jarndyce's dealings with Chancery where his immunity to the hurts and pains caused by the lawsuit results because "he has resolutely kept himself outside the circle. . . ."(XXXVII). These references to magic circles allude to those used by magicians and conjurers for invoking evil spirits. Once the spirits have been called forth, the conjurer must stay within the innermost circle lest he come under attack from the spirits (147/158-66).

Clare, Ada. A myriad of related images is used to create her character. Her name identifies the essence of her being; Clare comes from a Latin word, clarus, meaning clear, bright, or shining (141/123). Like her namesake, St. Clara, she dedicatrs her life to others (141/126).

The name, Ada, is one of the most loved names in England; it means rich gift and blessed happiness (141/153-54). The idea of Ada as the epitome of the blessed happiness is emphasized by her description as a typical folk ballad heroine with golden hair and blue eyes (III; 70/2). Harold Skimpole describes Ada as being like a beautiful star which infers she is a light shining in the darkness signifying the forces of the spirit struggling against the forces of darkness(LX; 45/295).

Although Ada's image is that of the heroine, there are also indications that she will not obtain the expected happy ending. The first comes in her description as Esther's pet (III). Given the witch-like characteristics in Lady Dedlock and Esther, the identification as a pet implies a status much like that of a witch's familiar (147/16). Also, it was a folk belief that if a girl has a great deal of hair, she would marry a poor man (55/I-275). Ada's unfortunate future is also forshadowed by the belief that a woman should not marry a man whose surname begins with the same letter as her own; therefore, there can be no happiness for Clare and Carstone (27/14).

(See Gold, Hair.)

Clock. Clocks as predominant fixtures in Bleak House emphasize the contrast between the world of reality and the world of the supernatural because there is no element of time in fairyland (161/13). Clocks and time also serve to function as messengers of foreboding (28/427; 127/427). Dickens's sense of clocks seems to be similar to the sentiment prompting the inscription of many sundials with messages to indicate the "flight of time and the brevity of life (3/191).

There are several clichés concerning clocks in the novel. The first is Boythorn's description of Sir Leicester as one who "carries himself like an eight day clock at all times, like one of a race of eight-day clocks in gorgeous cases that never go and never went. . . . "(XVIII). In another instance, Krook is described as sleeping "like one o'clock" (XX). This phrase was popular before 1847 and was originally used as "like one o'clock of a horse's movement" to indicate a rapid movement (123/483). In another scene, Dickens refers to Mr. Tulkinghorn talking with the clock (XLVIII). There is a parallel to this description on the German proverb: "Zeit ist der beste Rathgeber," which translates:"Time is the best counsellor" (29/190).

Time is affected by the supernatural when Tulkinghorn is murdered. At his death "there is one dog howling like a demon -- the church-clocks, as if they were startled too, begin to strike." (XLVIII). The howl of a dog was thought to be the voice of the dead this supernatural cry startles the clocks (159/267). Their surprise is noted in their ringing in unison; the clocks of London were notorious for not agreeing at any time (80/81).

Cod. "Why, what a cod's head and shoulders I am. . . . " (VI). John Jarndyce says this after having been reminded that Harold Skimpole is a child. "A cod's head and shoulders" was a nineteenth-century colloquial term for a fool (123/167). The irony is in Jarndyce calling himself a fool while discussing the real fool, Skimpole.

Constancy. "Constancy in love is a good thing, but means nothing, is nothing, without constancy in every kind of effort" (XIII). In this proverb, Dickens has inverted the original meaning found in two forms: first, "for in my affections shall there be no staidness but in unstaidness" in "Love's Metamorphosis"; second, Swift's use in "Essay Upon the Faculties of the Mind," that stated "There is nothing in the world constant but inconstancy" (150/108).

Constant. John Jarndyce says, "Constant dropping will wear away a stone, and constant coaching will wear out a Dame Durden" (L). The allusion here is to an old proverb which states that "Constant dropping will wear away a stone"(5/112).

Crow. The symbolism of solitude associated with the crow is transferred to man's environment when Mr. Snagsby sees a crow flying over Chancery Lane and Lincoln's Inn Fields (X; 45/69).

When Grandfather Smallweed is described as a crow the implication is that he is like the crow who eats the flesh of dead animals and has a sinister nature (XXVI; 140/82-84).

Crumlinwallinwer. This is another of the comical words invented by Dickens and is used for the title of a supposed work of Welsh literature (XXX). The comic effect can be seen if "wer" is thought of as the sea and the word is pronounced as "Crumbling Wall in the Wer."

Cut. In the world of street language, cut meant to talk or speak (123/200). Coavinses says, "Cut away, then!" when Harold Skimpole asks a question (VI). Jenny's husband says, "Cut it short and t ll her" (LVII). In both cases, the language suits the class of the speaker.

Dancer, Daniel and Mrs. Elwes. After his death, people associate Mr. Krook with Daniel Dancer and Mrs. Elwes, two famous eighteenth-century misers (XXXIX; 63/963).

Dancing Shoes. When Miss Flite walks twenty miles in a pair of worn out dancing shoes to see Esther, the reader immediately makes a mental comparison with the dancing school of Prince Turveydrop (XXXV). There is a more subtle connotation: witches, goblins and elves were fond of dancing which circumstance suggests a special kinship between Miss Flite and Esther (30/79).

Dame Durden. Esther Summerson is repeatedly termed Dame Durden. This is an allusion to a character in comic street songs who was habitually the butt of jokes and was ill-treated (9/160).

Dame Trot. This nickname for Esther Summerson is a close parallel to the aspects implied by the name, Mother Hubbard (117/320-21).

(See Mother Hubbard.)

Day. References to the day appear in several proverbial phrases and are related to ideas about time (See Clock). In dealing with Harold Skimpole, Coavinses says,"I'd know if you wos missed to-day, you wouldn't be missed to-morrow. A day makes no such odds" (VI). Here, the old proverb, "What a day may bring, a day may take away," is inverted but the meaning is retained (5/137).

Harold Skimpole remarks that "the best way to lengthen the day is to steal a few hours of night. . . . "(VI). The origin of this remark seems to be an old saying that "An hour in the morning, before breakfast, is worth two all the rest of the day" (5/315). The intent of the saying is inverted, however, for Skimpole is referring to staying awake late.

Death. Death is as much a character in the novel as the humans and animals. Dickens's use of death is consonant with the meaning found in the Tarot, where death is seen as the end of an epoch, a rebirth and an ultimate liberation (45/74).

(See Black; Dead; Dedlock; Fire; Ghosts; Grass; Hearse; Krook; Mausoleum; Muffled Drums; Songs.)

Dedlock, Marbury. Although Marbury is not one of the prime characters, there are some connotations associated with his name that apply to the other Dedlocks. "Mar" carries meanings of lord and famous (104/105, 270). Combined with "bury," the suggestion is that of a famous lord who is

buried.

Dedlock works on two levels of meaning. The most apparent is that of a deadlock as an impasse. In this sense, the family is locked in their life and show neither progress nor regression. On a more subtle level, the name implies a prison hospital providing a double meaning of the Dedlocks being sickness imprisoned and also a slight inference to Dickens's personal background (123/210, 489; See Carstone, Richard).

Dedlock, Lady. As with all of the major characters, Lady Dedlock comprises an assortment of images. She is placed on a level above ordinary men by allusions to animism, mythology and the fairy world. In one instance, she is described as an exhausted deity: "Lady Dedlock is always the same exhausted deity, surrounded by worshippers, and terribly liable to be bored to death, even while presiding at her own shrine."(XII). There is a sense of proud indifference which Dickens had used before in the illustrations for Dombey and Son to denote a spark of the devil in a character (38/17). This proud indifference is accentuated by the narrator's comment that "Even in the thinking of her endurance, she drew her habitual air of proud indifference about her like a veil, though she soon cast it off again." (XXXVI).

The element of pride in Lady Dedlock is restated several times: she is likened to Nimrod, the king who built the Tower of Babel and fell victim to his own pride(XXV; 102/II-1121); she is described by Bob Stables as "the best groomed woman in the whole stud" alluding to the horse as a symbol of power and pride (XXVIII; 40/X-1352); and her pen name with Captain Hawdon is identified as "Honoria," the Latin word meaning honor (LIV; 141/410). The implications of her pen name can be found in its use in other pieces of literature. The most relevant example is found in Dryden's poem,"Theodore and Honoria," which had its origins in Boccaccio's Decameron where Honoria, a fair and haughty woman, is forced to accept a lover's advances because of a recurring vision (141/414).

Lady Dedlock's pride is possibly caused by her beauty. One of the images in the development of her character is that of her likeness to Venus rising from the ocean (LIV). Venus symbolized spiritual love and sexual attraction; the image is drawn from Botticelli's painting, "The Birth of Venus," which is based on Hesiod's account that Venus sprang naked from the sea (18/122; 45/340). The spiritual love associated with Lady Dedlock's depiction as Venus is emphasized by the comment that "She is perfectly well-bred. If she could be translated to heaven to-morrow, she might be expected to ascend without any rapture."(II). This allusion places her in the company of the Virgin Mary.

The contrast between Lady Dedlock's exterior haughtiness and inward goodness is shown in her having cold hands: "She gave me her hand, and its deadly coldness, so at variance with the enforced composure of her features, deepened the fascination that overpowered me."(XXXVI). The importance of her cold hands lay in an old belief still extant today that cold hands denote a warm heart (55/I-286).

The presence of opposites in Lady Dedlock's character is highlighted by her comparison to a bird of passage(XL). She is likened to the phoenix and by extension, death and rebirth. She is the beauty of nature and fantasy imprisoned in the death of society; her ultimate freedom is in death.

Dedlock, Sir Leicester. The identification of Sir Leicester as a "magnificent refrigerator" serves to emphasize the cold death of society which is totally without fantasy: "he conceives it utterly impossible that anything can be wanting, in any direction, by anyone who has the good fortune to be received under that roof; and in a state of sublime satisfaction, he moves among the company, a magnificent refrigerator."(XL). In a very real sense, he has insulated himself against the rest of the world. An indication of his frozen poverty of imagination is seen in his depiction as a poor infant(LIV). He is as much of a waif as Charley and Jo.

The most interesting part of his character is seen in paralleling him with the Earl of Leicester, who found his way into the Mother Goose stories as Peter Piper (145/153-4). The good earl had a penchant for women and was secretly married while he was wooing the queen. In order to facilitate his quest for power and status with the queen, he murdered his wife. Ultimately, he was banished by the queen. Dickens used the same circumstances in creating Sir Leicester; he courted the power and influence of society, the ancient charmers Dickens describes as Death and the Lady. In the process, his vanity was as much responsible for Lady Dedlock's death as her own fault. He gains the queen, position and power, and loses his wife.

Dedlock, Volumnia. "She has an extensive acquaintance at Bath among appalling old gentlemen with thin legs and nankeen trousers, and is of high standing in that dreary city. But she is a little dreaded elsewhere in consequence of an indiscreet profusion in the article of rouge and persistency in an obsolete pearl necklace like a rosary of little bird's-eggs."(XXVII). Readers who are versed in the works of Chaucer would immediately form a very tenuous connection between Volumnia and the Wife of Bath and the Prioress. In this respect, Volumnia appears to be a composition of all

of the vanities found in Chaucer's women. The reference to her periodic visits as resurrections alludes to the fame of the water springs of Bath as having restorative powers. The reference to her pearl necklace as being like a string of bird's eggs alludes to an ancient belief that such eggs were to be relished as a source of food (6/1). This image extends into connotations of cannibalism and Volumnia becomes an image of a bird of prey who feasts on weaker birds.

Demon. "By the noisome ways through which they descended into that pit, they gradually emerge from it, the crowd flitting, and whistling, and skulking about them until they come to the verge, where restoration of the bull's-eyes is made to Darby. Here the crowd, like a concourse of imprisoned demons, turns back, yelling, and is seen no more." (XXII). In this scene, Dickens has created a journey into the pit of hell with the constable as the guiding angel and the people as a swarm of demons who cannot proceed father than the limits of hell. This is similar to the scene found in Dante's Inferno, the Aeneid by Virgil and the journey of Orpheus; it is also symbolic of a journey into the subconcious (45/157). The parallel which is created is that of the darkness, stench and poverty of the city as being commensurate with the unknown horror and darkness of the subconscious and both being a manifestation of hell. This was a theme which would become more prominent as Dickens moved through his novels to his final piece, The Mystery of Edwin Drood.

Devil. Throughout Bleak House and other novels by Dickens, imagery associated with the devil is used to create characters of evil intent and to point up evil in men's lives and society. There is a deep tradition of the figure of the devil in both literature and drama; through traditional representations, the characteristics of the devil were transferred to the Jew as the embodiment of the devil incarnate (100/132-33). The Jews have been linked with the devil since the early days of the church and as a result of this association, Jews had a reputation for practicing evil and witchcraft (114/108).

Reference to the devil is seen in the opening pages when the son of Chancery is identified as the accoutant-general and Chancery's father is the devil (IX). The old superstition that Jews were sons of the devil gives Chancery the connotation of being an incubus (155/133; 158/178-79).

The connection between Chancery and the devil extends into the practices of magic in the imagery associated with the tools of court; "It's the mace and seal upon the table . . . . Draw people on, my dear. Draw peace out of them. Sense out of them. Good qualities out of them. I have

felt them even drawing my rest away in the night. Cold and glittering devils"(XXXV)! Dickens draws a loose parallel to the magician's tools, the "seal of secrets" and the knife (147/242-50). Additionally, there is a connotation of the extreme horror which is cold, calculating, and unfeeling.

There are many allusions to devils in the characters of the story including Hawdon, Quale, Smallweed and Krook. Perhaps the most persistent is the imagery associated with Tulkinghorn. Mr. George speaks of Smallweed's friend who lives in the city and whose name begins with "D, comrade, and you're about right respecting the bond."(XXI). Again, Mr. George meets Smallweed unexpectedly and when Mr. Smallweed asks if he is surprised to see him, Mr. George says, "Ishould hardly have been more surprised to have seen your friend in the city. . . ."(XXVI). These allusions continue until the reader senses an association between the firend, the devil and the city as an image of hell. Tulkinghorn is finally identified as the "friend in the city" and the imagery of the devil is extended to him (XXVII). This association also provides the reader with an indication of richard Carstone's fate by the fact Richard has done some business with the "friend in the city" (XXVI).

Dickens draws on military tradition to add an ironic note to Richard's situation by showing him beating the devil's tattoo with his boot(XXXIX). This was a slang term for an impatient tapping or drumming on a table or floor (123/217). At this point Richard is slowly being identified with the devil and his conversion from good to bad progresses from an association with the devil to a death at the hands of Vholes, the vampire.

Dickens also draws on devil lore in creating the language of his characters. It is interesting that in the exchange between Smallweed and Mr. George, Mr. George mentions the devil by name in phrases such as "Devil doubt him," and Smallweed stops short of speaking the devil's name when he says,"In the name of the --"(XXI). This carefulness with the name of the devil reinforces Smallweed's fear and repsect of evil and Mr. George's goodness and lack of fear. Later in the novel, Jenny's husband uses the phrase, "Devil a bit," which was a jocular negative current in 1850 and used in Punch and Judy shows (LVII; 123/216).

Diamonds. Diamonds are associated with Mr. Bucket. Their symbolism was that of innocence, invulnerable faith, and brilliant light (30/75; 45/77).

(See Bucket.)

Dice. When Mr. Bucket realizes his mistake in the hunt for Lady Dedlock, Esther asks if he is returning to London and

he answers, "Straight back as a die" (LVII). This could be recognized as a parallel to Caesar's resolution to return to Rome and his decision to cross the Rubicon.

Disappearance. "Leaving this address (delivered like a sepulchral message) ringing in the rafters of the roof, the very little counsel drops, and the fog knows him no more. Everybody looks for him. Nobody can see him" (I). In this passage, Dickens combines many of the elements of folklore that are at work in the novel: the dwindling size and power of the fairies; the messages from the world of the supernatural; the obscuration of the fog; and the theme of loss of identity. The element od dosappearance is associated with the sense of enchantment that pervades the novel.

(See Bucket; Enchantment; Fairies; Fog; Jo; Nemo; Spontaneous Combustion.)

Dog. Dickens uses dogs in association with his characters to denote a connection with the supernatural and as an indicator of guilt(19/242). Dogs and horses were believed to have the ability to see ghosts by the use of second sight (113/4). This aspect of the superiority of animals is seen in the parallel drawn between Jo and the drover's dog: "He and Jo listen to the music, probably with much the same amount of animal satisfaction; likewise as to awakened association, aspiration, or regret, melancholy or joyful reference to things beyond the senses, they are probably upon a par. But, otherwise, how far above the human listener is the brute"(XVI)! This allusion places the dog above men and relates to the ancient belief in totemism (161/55).

The relationship between humans and animals is further emphasized by the reference to dogs and horses having human thoughts (VII). The blurred vision of man and his defiled situation is mirrored in the depiction of the dogs and horses splattered with mud (I).

Although the modern reader often associates dogs with thoughts of friendship and companionship, the reader of Dickens's day would have associated images of dogs with the lower classes and disgust; the then current image of dogs was associated with the imagery of dogs found in the Bible where vagabond dogs were viewed with disgust (90/290). In this sense, Mr. Snagsby appears as a lowly cur before his wife (XXV).

Dickens alludes to the association of dogs and death when Mr. Tulkinghorn is murdered and a dog howls like a demon (XLVIII). Howling dogs were thought to be omens of death (113/5). In Longfellow's Golden Legend, the rabbi asks Judas Iscariot why dogs howl at night and the answer is given: "In the Rabbinical Book, it saith/ The dogs howl, when with icy breath,/ Great Sammael, The Angel of Death,/

Takes through the town his flight" (160/216).

Doll. Upon consideration of the imagery that associates Esther Summerson with a witch figure, all of her actions become suspect in their goodness. One is tempted to ponder whether she is aware of her powers. An example of questionable action is found in the burial of her doll before leaving for Greenleaf: "A day or two before, I had wrapped the dear old doll in her own shawl and quietly laid her -- I am half ashamed to tell it -- in the garden-earth under the tree that shaded my old window. I had no companion left but my bird, and him I carried with me in his cage" (III). Witches were believed to have made images with which they tormented, harmed and even killed living humans (158/68-69). Esther's stepmother has died when she buries the doll and burial of the effigy would have been a common course of action to avoid detection of the enchantment that had been performed. The connection is slight, but in light of the other imagery associated with Esther, it cannot be disregarded.

As with all of Dickens's images, the doll works on more than one level. It also serves to designate Esther's moving out of childhood on her journey to adult responsibility.

Dragon. In one scene, the traffic in London is described as a great dragon moving through the streets (X). This image warps the reader's sense of time and creates an illusion of reality invaded by fantasy. In retrospect, a reader will also see the dragon, embodiment of evil in man's world, and St. George, personified by Mr. George, residing in London together. The question arises, who will win the battle for the city?

The opening scene depicts a dinosaur, a not too distant relative of the dragon, crawling up Holborn Hill. This is an interesting symbol: the dragon, symbolizing the enemy with whom combat is the supreme test, is trudging the traditional route followed by convicted criminals enroute to the gallows (45/86).

Dreams. Dickens weaves reality, fantasy, folklore, religion, superstition and imagination into a world that has lost its definitive boundaries of the conscious and subconscious. The element of dreams in the novel is best seen in Esther's narrative of her sickness: "Dare I hint at the worst time, when, string together somewhere in great black space, there was a flaming necklace, or a ring, or starry circle of some kind, of which I was one of the beads! And when my only prayer was to be taken off from the rest and when it was such inexplicable agony and misery to be a part of the

dreadful thing?

Perhaps the less I say of these sick experiences, the less tedious and the more intelligible I shall be. I do not recall them to make others unhappy or because I am now the least unhappy in remembering them. It may be that if we knew more of such strange afflictions we might be the better able to alleviate their intensity"(XXXV). Indeed, dreams and the ability to dream is a main thread throughout the novel. Bleak House is depicted as a dream in its image as a labyrinth; the whole atmosphere is a dream-like mixture of reality and fantasy; and the fog emphasizes the essence of a dream world where there are no distinct outlines. (See Fog.)

Dwarves. As G.K. Chesterton pointed out, there is a comic touch to the supernatural that Dickens was well aware of (44/20-21). Dwarves were viewed as a sort of entertainment (II). Just as one can find things humorous in Dickens's character, Quilp, in The Old Curiosity Shop, there are elements of humor in Krook, Smallweed, Phil Squod, and Peepy.

Additionally, Dickens uses dwarves in the form of jewellers and milliners to denote the connection between the glamour of society and the magic of fairyland.

Ecod. This word, spoken by Mr. Smallweed, was a mild oath derived from "My God" (LXII; 123/254). It is interesting that Smallweed will mention the name of God, but stops short of saying the name of the devil. (See Devil.)

Eight. Phil Squod states that he was eight years old on April Fool's Day (XXVI). In the Middle Ages, eight was the number that symbolized a balance between the opposing forces of spiritual power and natural power; it was also the symbol of the waters of baptism (45/223). There is a definite parallel in this symbolism and the portrayal of Phil Squod; he is indeed a balance between spiritual goodness and the ugliness of the physical.

Another parallel which Dickens incorporated deals with the tradition of April Fool's Day. Traditionally, the first day of April was symbolic of Noah's dispatch of the dove to test for dry land and the subsequent return of the bird empty-handed (43/55). In this same sense, Phil states that he had been sent on an errand when he was eight, met a tinker and never returned(XXVI). Although others may view Phil as a fool, he is no man's fool.

Although no special significance is immediately apparent, it is an interesting note that the feast day of St. George also occurs in April on the twenty-third (43/70). Hence, we have George and Phil associated with the month of April, the first month of Spring, the time for the renewal

of life.

Elephant. In describing a sojourn by Mr. George, the narrator alludes to a far-famed elephant who has lost his castle to a strong iron monster (XXVII). Although the immediate allusion is to some landmark, there is a more meaningful allusion that carries social and religious connotations. In mythology, the elephant was often depicted as the carrier of Mercury, the messenger of the gods (67/332). Subsequently, the elephant became symbolic of intelligence and was a symbol of Mercury himself. The social comment of the world taken over by the iron monster of industrialization cannot be missed.

The elephant also became a symbol of Christ and chastity with the advent of Christianity (4/188). The corresponding implication is Christ and chastity overcome or replaced by the gods and values of industrialization, money and power.

Elf. The characterization of Grandfather Smallweed includes an image of him as an elf, a small fairy boy (34/122). Thus, Smallweed is shown to be a child and a fairy. In his case, the association with elves is closely connected with "citified" elves or devils.

Elysian. Lady Dedlock is described as visiting the Elysian Fields during her vacation in Paris (XII). Elysia was one of the two major regions of the underworld in Greek mythology; it paralleled the Christian concept of heaven (112/165-67).

Enchantment. There are many examples of enchantment in Bleak House and some have already been discussed,(See Blaze, Dreams).

When Mademoiselle Hortense says that she would be "enchanted" to work for Esther, her words carry a double meaning. In one sense, she would be pleased to work for the girl because of her kindness compared with that of Lady Dedlock. A second meaning is apparent in light of the witch imagery associated with Esther and Lady Dedlock. The implication is that Hortense would be enchanted, or mesmerized, by Esther.

Although Esther is clearly stronger than the "tigerish" Hortense, one cannot help but compare the relation between Esther and Hortense with that of Jasper and Rosa in The Mystery of Edwin Drood. One sees in Bleak House the possible germ of the stronger sense of enchantment Dickens would use in later works.

Guster associates the creaks and groans heard in the Snagsby's house with stories of an old man who guards a

treasure in the cellar and who has been there for seven thousand years because he said the Lord's Prayer backward (XXVI). It was believed that by saying the Lord's Prayer backward, one could gain the power of enchantment (26/89). This inverted recitation of the Lord's Prayer was also a standard motif in folktales for gaining the powers of a witch (22/243). This same motif is alluded to when the narrator states that Smallweed makes "a curse out of one of his few remembrances of a prayer. . . . "(XXVI).

The powers of enchantment are also associated with Mr. Krook. Mr. Weevle remarks that Krook has a strange power of the eye (XXXII). This little detail fits well into the overall depiction of Krook. It was a general belief that Jews possessed the power of the evil eye, and both of these characteristics are used in the character of Krook (114/115).

Another folklore belief concerning mesmerism and enchantment which is used in the novel deals with supernatural beings and creatures of the night being turned to stone by the light of day (159/36). In the novel, houses inhabited by members of society are described as being stared into stone (XLVIII).

A further example of enchatment found in the novel is not unlike elements of psychic studies that are current today. Mr. Bucket takes one of Lady Dedlock's handkerchieves in the hope that it will aid in finding her: "Where is she? Living or dead, where is she? If, as he folds the handkerchief and carefully puts it up, it were able with an enchanted power to bring before him the place where she found it and the night-landscape near the cottage it covered the little child, would he descry her there"(LVI)? This link between persons and their possessions is extended to the relationship between Esther and Lady Dedlock when, in church, Esther feels subconsciously drawn to her mother (XVIII).

Even the night and the gas light are subject to enchantment. They are shown as spirits that can be called forth when the narrator says,"Come night, come darkness, for you cannot come too soon or stay too long in such a place as this! . . . Come flame of gas, burning so sullenly above the iron gate, on which the poisoned air deposits its witch-ointment slimy to the touch"(XI)!

(See Hair; Moon; Ointment.)

End. "Everything has an end"(LI). This comment by Richard Carstone has its origin in a proverb which was current in 1390 which stated that "The end crowns all"(5/182).

Evil. (See Circle; Devil.)

Face. "Then we'll face it out"(XXXII). This comment by Mr.

Weevle was a common slang phrase meaning to fight it out (123/1043).

Fairy. Lady Dedlock's house is described as a "fairyland to visit, but a desert to live in"(II). The evident connotation is that of the glitter and glamour associated with the dwellings of high society as manifestations of glamour, fairy magic which makes things appear to what they are not (See Blaze).

There is also a subtle social comment in the description of the quarters as a fairyland. With the advent of Christianity, fairies became associated with the spirits of fallen angels (36/194). This idea is consonant with the depiction of Lady Dedlock as an exhausted deity (See Dedlock, Lady). It also connotes how far the sins of society have moved the inhabitants from the grace of God.

Another sense of the description involves the seventeenth-century use of "fairy" to denote a lady of easy virtue (36/112). The implication of such an interpretation is in line with the themes presented in the novel. Destructive pride brought on by sexual attraction is definitely an element of the Dedlock world; such a connotation also includes the idea of the barren absence of spiritual love.

As a final note, the depiction of the Dedlock estate as an outward fairyland reinforces the stark contrast between the natural beauty of Boythorn's estate and the artificial beauty of Chesney Wold.

Familiars. There is a complete community of familiars or witches' assistants in Bleak House. Esther and Boythorn's pet birds, Mr. Krook's cat, Ada as Esther's pet, and Rosa as Lady Dedlock's pet are all described in terms of this concept. The most evident reference is in the relation between Mr. Bucket and his forefinger. Familiars were spirits or animals given by the devil to witches to do their bidding (147/14-16).

(See Angels, Bucket.)

Fatima. (See Summerson.)

Fen larks. "I'm fly. . . . But fen larks, you know. Stow hooking it"(XVI)! This speech by Jo to Lady Dedlock is hard to decipher without going to street slang which was current at the time of the novel: "fly" meant suspicious, vigilant and not easily dupped (123/258); a "fen" was a harlot or procuress (123/271); a "lark" meant merriment or mischief (123/470); "stow" meant to desist (123/836); and "hook it" meant to depart hastily (123/402). With this information it is easy to reconstruct Jo's implication: he was suspicious, thought Lady Dedlock was a prostitute who was

playing games with him, and was warning her not to take off and leave him if he consented to guide her.

Fie. Mr. Kenge's use of this word in an oath seems harmless unless the slang meaning of the word is known (XII). In the early 1800's "fie" was a slang expression for a woman's sexual organs or a woman of ill-repute (123/273). The implication is that the oath was not so mild and that it would have been readily picked up by the classes of readers knowledgeable of street language.

Fire. References to fire are used in connection with sun worship, demons and hell. Allusion to the dying out of old religions and ancient worship occurs in the comment that the fire of the sun is dying (XL). There is also a hint in this allusion that the old ways and old beliefs in the supernatural are dying.

A traditional image of demons having fire in their eyes is seen in the references to fire that winks its red eyes and fire-eyed carriages in the night (III; XLVIII).

Allusion to the fires of hell is seen in the description of London as having a gleam like an unearthly fire (XXXI). This allusion is expanded by reference to the folklore belief that souls of the dead were seen as blue flames (15/20). The burning fires and blue flames are described: "Towards London a lurid glare overhung the whole dark waste, and the contrast between these two lights, and the fancy which the redder light engendered of an unearthly fire, gleaming on all the unseen buildings of the city . . . . The kilns were burning, and a stifling vapour set towards us with a pale-blue glare"(XXXI). The motif of the soul-flame as a pale blue light is similar to the motif found in the story of Aladdin's lamp (149/71-72). It also denotes the belief in corpse candles -- the flames of kindred souls that come from the grave to claim the dead (15/22-23).

Fish. "All's fish that comes into my net"(V). This comment by Mr. Krook is taken from an old proverb:"All is fish that comes to net"(125/129). There is a connotation of the fish as symbolic of chastity or Christians (81/228). This would indicate a subtle reference to Krook's devilish nature and Hawdon, Lady Dedlock, Ada, Esther and Richard as being subject to the snares of the devil.

Flite, Miss. Her importance lies not so much in her character as in her pets, which show all of the elements of men's lives in captivity -- a parallel of the captivity of real life (XIV). Remembering the folklore belief that birds represent souls and the theme of good versus evil in the

novel, it is notable that the caged birds include not only good qualities, but bad aspects of Chancery as well. This would indicate that the whole of life is in captivity. This inference is reinforced by the symbolism of the types of birds she keeps. Essentially, they reflect the spectrum of all that is good and bad (See Lark, Linnet, Goldfinch.).

One of the most interesting aspects of Miss Flite's characterization is the witch imagery (See Dancing Shoes). The indication is that Miss Flite belongs to the category of grey witches.

It is also interesting that Dickens gives to her one of the proverbial sayings that is no longer extant. Miss Flite states that she has felt something sharper than the cold (V). The traditional form of this riddle-like statement is found in the question,"What is sharper than a thorn?" and its answer, "Hunger is sharper than the thorn" (37/4). Possible answers to Miss Flite's riddle are the traditional hunger, or, in keeping with her statement that her birds have died over and over again, the answer could be death (V).

Flood. Dickens opens the novel with a scene of waters having receded from the face of the earth and London covered with mud (I). This biblical allusion is also the thirteenth mystery of the Tarot (45/80). In this sense, the flood scene signifies an event that is both an end and a beginning.

Flora. It has been said that the flora in Dickens's works act as a touchstone (20/104). This is certainly true in Bleak House where reference to flowers always denotes a boundary or contrast between the world of man and the world of nature.

As Esther, Ada and Richard make their initial journey to Bleak House, the people of the countryside are described as being like many-colored flowers (VI). This description alludes to the country as the world of the fairies and draws on the belief that flowers are departed souls (52/72; 159/39-41).

This imagery associating the country with the fairy world is reinforced by the imagery associated with Boythorn's residence (XVIII). His house is covered with roses which, according to superstition, spring from the graves of lovers and are the abode of departed souls (30/215). Additionally, in folk ballads, roses were traditionally associated with fairyland (159/150). The allusion is further extended by Dickens's choice of a first name for Boythorn; Laurin was the fairy king of the rose garden (159/151).

Flowers also denote the transition from the goodness of the fairy world to the evil of reality. When Lady Dedlock

and Esther meet in the grove near the boundary of Boythorn's porperty and the Dedlock estate, the scene takes place on a bank covered with violets (XXXVI). The transition is seen in the double symbolism of violets as fairy flowers and devil flowers (27/148; 36/85).

Another form of contrast appears in the comment by John Jarndyce that a chain of flowers can easily become a chain of lead (XIII). The chain is symbolic of a bond; flowers are symbolic of spring, beauty, life and pleasure; and lead, symbolic of a talisman, was used by witches in destructive charms (45/41, 104-5, 173; 102/II-610). The meaning is clearly a warning to Richard and Ada that their pleasure and the beauty of their young love could easily turn into a destructive association if it is enforced too soon.

Fog. In the opening scenes of Bleak House, fog is pictured as mourning the death of the sun, pinching toes and fingers and as sort of foggy glory that acts as a halo (I). The fog is basically a magic cloud that warps time, hides the ugliness of reality and allows for the infusion of fantasy and unreality in the city (35/4; 44/168).

Unlike the magical clouds of folklore that shrouded valleys and hid the goings and comings of the fairy world, the fog of London has a less beneficient attitude. It hides not the world of fantasy, but the ugliness of the city and man's wretched situation. This change from traditional connotations is emphasized by the allusion of the fog or smoke as being like ivy, the female symbol denoting a force in need of protection (X; 45/153). One critic has noted that Dickens's fog tends to deepen the sense of solitude and terrified uncertainty (20/21). This is the essence of the fog as symbolic of the dream-like atmosphere where reality and fantasy merge.

Fool. (See Eight; Skimpole; Squod; Tarot; Yorick.)

Footpad. "As soon as we were out of doors, Egbert, with the manner of a little footpad, demanded a shilling of me on the ground that his pocket-money was "boned" from him"(VIII). The slang term, footpad, meant a pedestrian highwayman (123/295). "Bone" was a verb meaning to seize, rob, or make off with (123/77).

Dickens inverts many symbols in connection with life in the city, and the choice of footpad as descriptive of Egbert is a perfect example of craftsmanship. A frightening and malicious character common to nursery rhymes was called a padfoot (34/33). This padfoot was a bogy capable of becoming invisible that often appeared as a death warning and was never to be touched (34/321). In light of the death of

Jenny's baby which follows this scene, the correlation between Egbert, the little demon highwayman, and Egbert, the padfoot, is too clear to be coincidental.

Fortunatus. Speaking of Richard Carstone, Esther says,"I happened to say to Ada, in his presence, half jestingly, half seriously, about the time of his going to Mr. Kenge's, that he needed to have Fortunatus' purse, he made so light of money. . . . "(XVIII). The reference is to a typical folktale motif of a magical object, Fortunatus' purse, which is always full (102/II-1098). The essence of the folktale is that a young man, Fortunatus, is offered one of six gifts by a veiled woman, Fortune, and he chooses riches. He receives a purse that is never empty (33/I-245-49).

Free. "Somebody's been making free here"(XX)! In this phrase, Krook is using a nautical slang term, "make free," meaning to hug close (123/506).

Genie. Phil Squod is described as a genie (XXVI). A genius was a protective spirit similar to the Christian concept of guardian angels that came into existence with the man to whose life he was bound (102/I-444). This perfectly describes the relationship between Mr. George and Phil.

Ghosts. Dickens uses several inferences to ghosts in connection with people, sounds and flowers. Of the characters who are referred to as ghosts or who keep company with ghosts, all are residents of the city. The belief that ghosts were disembodied spirits fits well into these characterizations and reinforces the idea of the city as stifling and deadly.

Another reference to ghosts is Mr. George's hearing the roll of muffled drums while he is with Mr. Gridley (XXIV). Muffled drums commonly served as instruments of execution, expulsion and disgrace in the military and the volley of the firing squad was prefaced by a drum roll (102/I-328). The implication of hearing the drums is the same as hearing the footsteps on the Ghost's Walk; it serves as a warning and an ill omen.

Mr. Tulkinghorn, on the dread night of his death, sees the outline of the trees in the vicinity of London as having grey ghosts of bloom (XLVIII). This reference to the disembodied spirit of the blooms serves to further reinforce the idea of death and unnaturalness in the city.

Reference also occurs to the stock element of the walking revenant in the scene of Mr. Peffer coming forth from the grave after dark and staying out until the crow of the cock (X). An example of this idea of the walking dead is

the folk ballad, "Sweet William's Ghost" (159/237).

Giants. Giants, like dwarves, were used to indicate the comical side of fantasy. (See Dwarves.)

Goblin. Dickens uses goblin characteristics for Grandfather Smallweed. The imagery is well chosen because the goblin was a household spirit who was mischievous and had an erratic temper (102/I-457). They were also usually depicted as being grotesque in appearance (30/111; 66/123).

Gold. Gold indicates Dickens's cognizance of its symbolic meanings. The central element of the symbolism is connected with alchemy where gold was considered to be the perfect state signifying the essential part of the hidden or elusive treasure of the fruits of the spirit and supreme illumination (45/114-15).

When the judge's robes in Chancery are depicted as black with gold trim, the lowest state, black, is combined with the highest state and alludes to the combination of sin, guilt and goodness(II). There is an inference that the organic goodness of the law is overshadowed by man's destructive use of it.

Ada's golden hair, a stock element of folk ballads, is used to insinuate her goodness and status as a heroine (34/194). This also provides her with an understood protection because ladies with golden hair were under the protection of the fairies(34/195).

Goldfinch. Of the three types of birds kept by Miss Flite, one is the goldfinch (V). The goldfinch is symbolic of fertility and worldly pleasure (131/165).

(See Lark, Linnet.)

Gonaph. Jo is termed a gonaph (XIX). Commonly spelled gon(n)oph, this was an underworld slang term for a thief or pickpocket (124/298).

Goose. On one occasion, Esther refers to herself as a silly goose and one another, Mrs. Jellyby calls Caddy a goose (XIII; XXIII). The modern reader would immediately associate these statements with reference to a silly person as a silly goose (30/112). Thephrase also had a slang meaning as a very low, deprecating term used for a woman (123/343).

Another interesting allusion in any reference to a goose is found in the folklore concept of the goose as an oracle and an animal commonly associated with the witches' sabbath (7/28-30). In light of the imagery of witches used in the development of Esther's character, this meaning seems most appropriate. There may be a slight connotation of reference to the magical golden goose (153/271).

Grass. "A crop of grass would grow in the chinks of the stone pavement outside Lincoln's Inn Hall, but that the ticket-porters, who have nothing to do beyond sitting in the shade there, with their white aprons over their heads to keep the flies off, grub it up and eat it thoughtfully" (XIX). There are three folklore beliefs at work in this scene: first, the mere fact of eating grass tends to lower the ticket-porters to a level of animal existence; second, it was believed that eating grass was a protection against dog bites(113/27); finally, there is a connotation of death symbolism in the eating of grass as an extension of the ancient custom of putting green pebbles in the mouths of dead people (159/242).

This death symbolism is found in another scene involving grass when Phil Squod dreams of swans and grass (XXVI). The swan symbolizes a satisfaction of desire and is related to death symbolism (45/306). In this snese, Phil's dream of swans and grass not only is a dream of nature, it is a dream of escape from the life he is in.

Gravesend. The choice of location for Prince Turveydrop and Caddy's honeymoon is an example of Dickens's use of even minor details. It was believed that funerals were unlucky for newlyweds (27/43). By making their honeymoon destination Gravesend, Dickens foreshadows their future in the minds of the readers.

Graveyard. Jo has an intense dislike of the cemetary and won't go near it (XXXI). Although the exact name of the cemetary is never given, the burial place for the poor was known as potter's field after the land bought with Judas's blood money which was called "Field of Blood"(102/II-464).

Greek Mythology. (See Ajax; Argus; Centaur; Elysian; Ixion; Mercury; Minerva; Myrmidons; Siren.)

Green. The majority of the allusions to the color green treat green fire in the eyes, green hearts and green eyes (XXXIV; XXVII). In these instances, the reference is to the symbolism of the color green which connotes evil, envy and lust (20/114; 99/30; 147/19). In the scenes where Phil Squod is described as wearing a green-baize apron and cap and the dandy gentlemen of society are called "gentlemen of the green baize road," the connotation is quite different (XXI; XXVI). Baize was a material used to imitate felt and was commonly used as a cover for gaming tables (111/100). A gentleman of the green baize road was a slang expression for a highwayman (123/701). The connotation in the case of Phil Squod is that of either being a gaming table, or being associated with highway robbery; in either case, he is shown as having an advantage.

Green was also associated with fairyland as one of the colors of fairy livery (159/177). In folklore, the green woods were also identified as the realm of the fairies. This association is seen in the naming of the school Esther attends,"I never shall forget the uncertain and unreal air of everything at Greenleaf. . . ."(III).

Greenleaf. (See Green.)

Gulliver. "There are differential people in a dozen callings whom my Lady Dedlock suspects of nothing but prostration before her, who can tell you how to manage her as if she were a baby, who do nothing but nurse her all their lives, who, humbly affecting to follow with prfound subservience, lead her and her whole troop after them; who, in hooking one, hook all and bear them off as Lemuel Gulliver bore away the stately fleet of the majestic Lilliput"(II). This allusion to the satire of Swift lends the same satiric comments to the society Dickens is picturing. He is also transferring the contemporary fantasies of foreign lands to the home regions of England.

Guppy. Mr. Kenge's office boy is marked as being sly by his name, Guppy, which meant a fox(104/206).

Guster. The house servant of the Snagsby family is described in terms of being perpetually in motion whether working or in a fit (X). Her name which implies a gusting wind is well chosen.

Guy Fawkes. (See November.)

Gypsy. The impact and importance of gypsy lore is an area of Dickens's artistry that deserves extended analysis. While it is not prominent, it is pervasive.
(See Hawdon.)

Hair. The praise of Lady Dedlock's hair alludes to the belief that the hair contained a person's physical strength and magical powers; this was especially true of witches (II; 99/21). This same belief is inferred in the scene of Esther's recovery from illness when she is glad that her hair has not been cut (XXXVI).

The praise of Ada's hair is based on the supposed goodness of one who has golden hair. The special praise and attention given to Ada's hair by Krook alludes to the belief that it was bad luck for a stranger to toy with one's hair on short acquaintance (55/I-282).

Krook's collecting hair suggests several facets of folklore belief (V). The first, already mentioned, is that

hair contained one's physical strength and magical powers. For this reason, hair, especially women's hair, was considered to be a strong amulet (55/I-282). There was also a strong belief that under no circumstances should hair be thrown away because it could be used for harmful enchantment against the owner (30/117). This concept was extended to include a belief that one's soul was contained in the hair (159/71).

(See Gold.)

Hawdon, Captain. In creating the character of Captain Hawdon, Dickens draws on folklore from several different sources. He first employs classical folklore with roots in ancient Greece in giving the captain's name as Nemo (V). This motif, K602, deals with a captive giving his name as "Noman" and thus causing confusion when his captor reports that "Noman" has escaped (149/200).

Secondly, he draws on popular folklore motifs in having other characters relate the suspicion that the captain has sold his soul to the devil (V; XI). The futility of a man's existence who has sold his soul is reinforced by the imagery that marks him as having gypsy characteristics (XII). It was believed that the gypsys were descendents of Cain and were doomed to be fugitives and vagabonds (40/IX-1195).

The isolation and doom of Captain Hawdon is further enhanced by the gypsy imagery in light of the belief that it was a terrible sin for a gypsy to break his strict sexual code and have relations with someone who was not a gypsy; it made him an outcast and taboo to others (152/62).

Hearse. Once Richard has begun his disintegration, the door to his room is described as a "hearse-like panel"(LI). By implication, his room is a hearse and he is a corpse. The ultimate failure of Ada's attempt to rescue him is foreshadowed by the belief that it was a warning of death to travel with a corpse (27/43).

Hedgehog. "He doesn't impose upon me the necessity of rolling myself up like a hedgehog with my points outward" (XVIII). Skimpole's comment about Sir Leicester is drawn from the characteristic defense of a hedgehog when attacked. An old Elizabethan proverb states,"The hedgehog who evermore lodgeth in the thorns because he himself is full of prickles" (150/188).

Hell. "Branching from this street and its heaps of ruins are other streets and courts so infamous that Mr. Snagsby sickens in body and mind and feels as if he were going every moment deeper down into the infernal gulf"(XXII). This

scene of Snagsby, Bucket and the constable entering Tom-All-Alone's alludes to the medieval concept of hell as a gigantic prison of unbearable fiery heat far underground with entrances through volcanoes which paralleled the gaping mouth of Leviathan, the terrible dragon in the Old Testament of the Bible (40/IX-1259).

Snagsby's mention of feeling sick in mind and body echoes the belief that in hell is a pain of loss in the agony of being cut off from God, and a pain of sense which is the physical torture inflicted by the demons (40/IX-1265).

The image of London as hell is reinforced in a later scene where the unearthly fire of London is connected to distant voices, a barking dog and the sound of wheels (XXXI). A howling dog was considered to be an omen of death and the voice of the dead (See Dog). The sound of wheels is connected with the folktale motif of a black coach that came in the night to pick up the dead. An example of this motif is found in the folktale of "The Hacney Coach," where the vision of the coach at midnight announced the death of a man and in the tale of "Lady Howard's Coach" which tells the story of a death coach whose wheels are heard in Devon and in Wales (33/III-494, 510).

(See Fire.)

Holborn Hill. The novel opens with an image of a muddy dinosaur crawling up Holborn Hill (I). The suggests the idea of death because the trail up Holborn Hill was the traditional path taken to the gallows at Newgate Prison (80/79).

(See Dragon.)

Honoria. (See Dedlock, Lady.)

Horses. In the opening scene, dogs and horses are described as covered with mud (I). Mud symbolized the convergence of earth and water and thus signified the receiving of a transformation (45/212). In conjunction with Dickens's use of flood imagery which signifies a beginning and an end, one can see the enunciation of the theme of death and renewal.

In another instance, one sees horses decorated with red trappings and bells (VI). This is an allusion to fairy horses being decorated with bells (159/186; See also Bells). A reference to fairy animals also shows up in Boythorn having a grey horse (XVIII). The fairy queen in the folk ballad, "Thomas Rhymer," rode a dapple grey (159/188).

The reference to the gaunt pale horse harnessed to the coach to be used by Richard and Vholes alludes to the pale horse of Apocalypse which is ridden by Death(XXXVII; 40/X-1353; 53/300).

(See Bells; Dedlock, Lady.)

Hortense, Mademoiselle. Hortense, like Bucket, is characterized as both a devil and an angel (LIV). The devilish connotation is linked to her image as a tiger; it was believed that witches, and therefore devils, had the ability to change into tigers (52/91).

It is interesting that Dickens should choose to name her Hortense, a name drawn from Latin meaning garden (141/293). She first meets Esther in a garden when the division between her and Lady Dedlock is solidified.

The scene where she is described as wanting to give Mrs. Bucket a tiger kiss and tear her apart seems to be a preview of the tiger-like aspects of Jasper in The Mystery of Edwin Drood.

Houri. "Grandfather Smallweed has been gradually sliding down in his chair since his last adjustment and is now a bundle of clothes with a voice in it calling for Judy. That houri, appearing, shakes him up in the usual manner and is charged by the old gentleman to remain near him" (XXI). A houri was one of the eternal virgins who lived in Paradise with the blessed according to Moslem belief. They were perfect beauties, dark-eyed and untouched by man or jinn (102/I-506). By this image, Judy, like Bucket and Mrs. Bagnet, becomes a mixture of good and evil.

House. "The boy in bed, a man arrives -- like the house that Jack built"(LXI). This description of Mr. Bucket's discovery of Jo refers to the traditional nursery rhyme about the house that Jack built which originated in the Chaldee language (83/12). The earliest version that is extant is a Hebrew version.

Indians. The naming of the Indian tribe as the Tockahoopo Indians is another example of Dickens's use of nonsensical words for comedy.

(See Crumlinwellinwer; Mewlinnwillanwodd.)

Insects. (See Bees; Beetle; Scorpion; Spider.)

Iron. There are several allusions to iron in Bleak House: the presence of bells in scenes of foreboding; dusty warrants impaled on files that writh into various shapes; the iron barrier between Ada Clare and the poor family; the small boy who fondles and sucks the iron spikes of the fence; and Mr. Rouncewell's description as an iron gentleman (I; VIII; XV; XLVIII). The underlying reference in all of these instances is the belief that iron was a powerful weapon against evil spirits. It was used for defeating fairies, warding off dangerous spirits, banishing ghosts and was often used in gateways to refuse entrance to evil spirits (35/23;

67/221; 105/90; 133/49). The implication is that anyone who can touch or be connected with iron has a good nature. In the case of the imagery of warrants impaled on files, the documents of court are associated with evil spirits. The most troublesome image is that of the iron barrier between Ada and the poor family. The evil barrier is in fact Mrs. Pardiggle: "We both felt painfully sensible that between us and these people there was an iron barrier which could not be removed by our new friend"(VIII).

Italian. "I am not warped by prejudices, as an Italian baby is by bandages"(LXI). There is no direct source extant for this comment by Mr. Skimpole, although feelings toward Italians were of a definitely derogatory nature. One old proverb states that "If any Englishman be infected with any misdemeanour they say with one mouth, "he is Italianated"" (150/197). In street parlance, Italian also carried the connotation of a bastard from the name of a sweet Spanish wine (123/1196).

Ixion. In a conversation with Richard Carstone, Mr. Vholes says,"We have put our shoulder to the wheel, Mr. Carstone, and the wheel is going round." Richard's reply is "Yes, with Ixion on it"(XXXIX). The reference is to Ixion, a character of Greek mythology, who cast his lover's father into a fiery ditch and sought refuge with Zeus. When Ixion began to covet Zeus's wife, Hera, he was cast into hell and his punishment was to spin in the air bound to a flaming wheel (112/161,167). Similarly, Richard has tempted the evil spirits of Chancery and his punishment is to spin endlessly on the fiery, destructive wheel of its proceedings.

Jack-daw. On two occasions, Grandfather Smallweed refers to his wife as a jack-daw (XXI; XXXIII). The jack-daw was a bird that symbolized bad fortune (140/81).

Jarndyce, John. John Jarndyce is portrayed as a being of power, superiority, protection, and goodness. Esther repeatedly refers to him as her guardian. In folklore, the guardian was the protector of all mythic, spiritual and religious wealth against hostile forces and unworthy intruders; he was often a warrior with superhuman powers (45/128).

In addition to his nickname, Jarndyce's real name extends the quality of goodness and protection; John means unchanging grace or God's grace (104/93, 105). This nature of grace is reinforced by Richard's comment that John has a power over him and Ada that is grounded in respect, gratitude and affection (XIII). John's angel-like power is seen in the fact that he warns and protects, but only when asked. He is indeed like God's grace in this respect.

His spiritual protectiveness is realized after Esther has been reborn into her life with Alan Woodcourt through the actions of John Jarndyce and John says,"Lie lightly, confidently here, my child. . . . I am your guardian and your father now"(LXIV).

Jellby. In choosing the names for the Jellyby family, Dickens shows a canniness for names and their meanings. "Jelly" was a slang term used to denote a buxom and pretty girl and was also a low colloquial term meaning virile semen (123/435). The inference is that they came into existence through purely physical associations and that their lives are grounded only in the physical.

Caddy's name provides a special connotation to her character. A caddy, or caddee, was a slouch hat or a thief's assistant (123/119-20). In both instances, the allusion fits her appearance and actions perfectly.

The same careful construction is evident in the naming of Peepy; his name was a slang term for sleepy (123/614).

Jenny. The brickmaker's wife who loses a child and exhibits a kindness superior to her state in life is aptly named. Jenny is a derivative of Jane and means "grace of the Lord" (141/304).

Jesus. Within the scene of Bucket, Snagsby and the constable journeying into the hell of Tom-All-Alone's, Dickens inserts a scene of Christ's nativity:"The roof, two or three feet higher than the door, is so low that the head of the tallest of the visitors would have touched the blackened ceiling if he stood upright. . . . Lying in the arms of the woman who has spoken is a very young child . . . . Mr. Snagsby is strangely reminded of another infant, encircled in light, that he has seen in pictures"(XXII). There is a close parallel between the journey of these three men and that of the Wise Men to find the Christ Child.

The scene of Mr. Chadband's oratory about Christ, the Light of Truth, provides another example of the contrast of good and evil in the novel (XXV). The contrast speaks in favor of the more natural and more real religion of emotion as opposed to the prideful error of denominationalism.

(See Religion.)

Jew. (See Cannibalism; Devil; Dog; Enchantment; Krook; Owl; Scorpion; Skull Cap.)

Jo. Jo is depicted as being caught in a nether world between fantasy and reality. He has no last name, no parents, no home; he is a creature in human form; he lives, or rather, he has not yet died (XI; XLVII; XVI). He is essentially a

fairy changling who has been left in the streets. Additionally, there is a religious connotation of his being without a knowledge of a higher power in his life and therefore, dead in sin: "Even when we were dead in sins, hath quickened us together in Christ, by grace ye are saved" (Ephesians 2:5). The reference to Jo as a fairy-like creature is further extended by Mr. Chadband's statement that he was born of unnatural parents (XXV). Jo's unnatural nature is brought to mind when he disappears from a room that is locked from the outside, but the supernatural aspect of this incident is negated when it is explained that Mr. Bucket took him away.

The reader is ready to believe in Jo's supernatural qualities but is thwarted by logical explanations. He parallels the fantasy that has lost its power in literature; it still exists, but it is neither magical or unexplainable. Jo is cast out in the world just as fantasy had been cast out of literature and men's lives. He is the human remnant of forgotten fantasy; he is not the richly dressed fairy, but rather, the ragged figure in a magical lantern (XXII).

In the scene of Jo's death, Dickens gives a triple statement of man's death in the life of the city and the death of faith and fantasy: "Dead, your Majesty. Dead, right reverends and wrong reverends of every order. Dead, men and women, born with heavenly compassion in your hearts. And dying thus around us every day"(XLIX).

(See Gonaph.)

Judgment Day. The Day of Judgment is used in relation to Miss Flite's expectation of a judgment (III). The symbolism of the Judgment Day is interwoven into all of her actions and also into the theme of the story. It signifies an awakening to a desire of resurrection by the soul and an end to the death of the soul in the tomb of the body (45/158). This imagery is extended by the concept of birds as departed souls and also the imagery of the seal as symbolic of the union between the conscious and unconscious in man's soul (45/281; See Birds). In various ways, all of the characters are souls looking for a judgment and a release from death.

Just as many of the symbols used by Dickens are related to the Tarot, so too, the Judgment Day is the twentieth mystery of the Tarot pack (45/166).

(See Seal, Tarot.)

Jupiter. (See Bucket.)

Krook. The characterization of Mr. Krook involves allusions to fairies, the devil, the selling of souls, witches and

death. He is described as "short, cadaverous, and withered, with his head sideways between his shoulders and breath issuing in visible smoke from his mouth as if he were on fire within"(V). There is a connection between this description and the belief that fairies diminished in size and power each time thay changed shape (36/38). The fire issuing from his mouth serves to develop his ancient and supernatural qualities by being dragon-like and it also implies a sense of his evil nature for he is like an embodiment of hell itself.

The imagery that associates him with the devil is complicated. He is called an "old boguey," and a bogy was a malicious goblin closely related to the devil (XXXII; 34/33). Also, Mr. Guppy states that Krook has no soul, thus inferring that he is either a devil, vampire or has sold his soul to the devil (XXI). This image is emphasized by his breath which gives the appearance of his being on fire within. He is also identified as Grandmother Smallweed's brother (XXXIII). In light of the imagery that gives the Smallweeds the characteristics of Jews and devils, the relationship conveys those same characteristics to Mr. Krook (See Devil, Smallweed).

The imagery associated with Mr. Krook is so heavily inclined toward elements of the devil and witch identification that one must look at his image as being connected with the belief that fairies were the spirits of fallen angels and associated with the dead (35/87,144). This imagery is extended by his acting like a vampire when he extends his arms over Captain Hawdon's corpse (XI). The actions of his cat are interesting by this same element of vampirism (See Lady Jane).

A final reinforcement to the possibility that he had sold his soul to the devil is seen in the fact that he collected a houseful of strange lumber bought a piece at a time (V). In medieval times, it was believed that Jews desecrated images of the crucifix and that pieces of the cross could restore life at the moment of death (102/I-265; 151/118-22). This idea of desecrated crucifixes complements the vampire imagery in Krook's character. It is possible that both of these folklore beliefs were known to Dickens and that he used them to reinforce his images. The connotation of the lumber as a piece of the cross used for a protective amulet is not far fetched in light of the implications of the use of witch's ointment in Krook's supposed seath (See Spontaneous Combustion).

A final note on the character of Krook combines the mention of the lumber and the meaning of his name. In the common street language, a lumber house was a place for storing stolen goods (123/499); "Crook" was a slang term for stolen goods (124/163). Krook's character is rounded out

by the fact that his name also meant "walking with a stoop" (104/247).

(See Enchantment.)

Labyrinth. John Jarndyce's house is described as a labyrinth and the labyrinth, like the clock, symbolizes a juxtaposition of time and space (VI; 45/166). Additionally, it is symbolic of heaven, a pilgrimage, the unconscious, and an initiation into absolute reality (45/166-67). The time spent in Bleak House is all of these things for Esther, Richard and Ada.

Lady Jane. Miss Flite believes that Mr. Krook's cat, Lady Jane, is a "wolf of the old saying" who is difficult to keep from the door (V). This is an allusion to the old proverbial phrase that "we may live out of debt and danger, and drive the wolf from the door"(5/702).

The devilish nature and vampiric elements in Lady Jane are shown in her licking her lips in the presence of Captain Hawdon's corpse and the narrator's comment that she never gets too hot (XI; XIX). On the fateful night of Mr. Krook's death, Mr. Guppy makes the comment that Lady Jane acts and looks as though she were Krook (XXXIX). This statement relates to an old superstition that there is a secret sympathy between things and people who are in constant contact with each other (114/80). In this sense, Lady Jane takes on two entities and there is a striking parallel to a mention of Lady Jane Seymour in the Mother Goose stories: "Here be the Sphinx Lady Jane/ Whose death a Phoenix bare./ Oh Grief! two Phoenixes ont time/ Together nere were"(145/75). This reference further enhances the idea that Lady Jane may also be Mr. Krook and reinforces the idea that there may be more to Krook's death than meets the eye.

(See Spontaneous Combustion; Witches.)

Lark. This is one of the three types of birds kept by Miss Flite. The significance of the lark is found in its being symbolic of eternity, holiness and happiness (131/97-99). They are also looked upon as being helpful birds (140/44). The larks in Miss Flite's collection are the antithesis to the goldfinches as far as symbolic meaning. Thus, her collection is a spectrum ranging from the best of qualities to the most worldly of pleasures.

(See Birds; Goldfinch; Linnet.)

Lantern, Magic. (See Jo.)

Lead. In the opening scene, Temple Bar is described as a leaden-headed old obstruction (I): an apparent allusion to

a superstition concerning an oracular head of brass said to have been made by a group of medieval magicians (102/I-162). There is also an element of the belief that witches, wizards and demons were invulnerable to lead and used it in destructive charms (102/II-610). Thus, Chancery becomes an oracle of wizards that has the power of a destructive charm.

Life Guardsman. (See Rouncewell, George.)

Light. The light in Chesney Wold is described as a bend sinister that shines on the hearth (XII). The term, bend sinister, is a heraldric term signifying illegitimacy (120/55). Implicitly, there is nothing real or legitimate in the world of the Dedlocks, not even the light that shines into their house.

Linnet. This bird is one of the three types kept by Miss Flite. It has no special symbolism and stands between the two extremes of the spiritual and the physical symbolized by the lark and the goldfinch.

Little Red Riding Hood. This is the story that Esther tells to Peepy to get him to sleep (IV). With all of the witch imagery associated with Esther it is appropriate that she tells this story. Witches were believed to wear red mantles and hoods and were often referred to as "little red riding hoods"(1/70-71).

There is a cannibalistic note in this story in keeping with the elements of vampirism and cannibalism in the novel. The original version of the story ended abruptly with the wolf eating Little Red Riding Hood: "Et en disant ces mots, ce mechant Loup se jetta sur la petit chaperon rouge, & la mangea"(116/94).

Liz. Liz is a friend of Jenny and another of the brickmakers' wives. Just as Jenny's name, meaning "grace of the Lord," was aptly chosen, so too, Dickens shows attention to detail in choosing Liz's name which means "one who worships God" (141/161).

Lost Identity. The theme of lost identity was a common folktale motif and appears in several of the characters. This theme parallels the unconscious idea in the novel that the children of the industrial age were losing their identity by losing the ability to dream and fantasize. The theme of lost identity is also related to the theme of death because death is the ultimate loss of identity.

(See Hawdon, Jo, Rip Van Winkle, Summerson.)

L.S. & D. In choosing the names for these lawyers, Dickens shows a bit of satiric humor (LXI). These initials, if written properly, are the abbreviation for English currency, punds sterling, £sd.

Lucky Touch. "Mr. Guppy nods and gives him a "lucky touch" on the back, but not with the washed hand, though it is his right hand"(XXXII). Three elements of folk belief are found in Mr. Guppy's actions. First, it was thought that to wash the hands well in the morning was a strong guard against witches and sorcerers (55/I-287). Second, the right hand signifies prudence and the left hand signifies folly (55/I-286). Finally, the hand was considered a powerful protector against the evil that could pass from one person to another through an evil eye or a touch of malice (67/234).

Lumber. (See Krook.)

Madness. "I have no doubt that his desire to retrieve what he had lost was rendered the more intense by his grief for his young wife, and became like the madness of a gamester" (LXI). This is a reference to the effects of venereal disease; "gamester" was a slang term used to denote a harlot (123/314).

Mag. When Mr. Bucket tells Grandfather Smallweed that if he does not keep close counsel, his business won't be "worth a mag," he basically says that his news is not worth a single cent. "Mag was slang for half-penny (123/504).

Magpie. Grandmother Smallweed is called a magpie (XXI). A magpie was thought to be a bird of ill omen (113/43).

Man. Caddy Jellyby says:"I couldn't be worse off if I was a what's-his-name -- man and a brother"(XIV)! This seems to be a reference to a nonsensical phrase that was current in the 1800's that stated:"If my aunt had been an uncle, she'd have been a man"(123/507). The point of reference would appear to be her brother, Peepy, whom she sees as being worse off than herself.

Mausoleum. The reference to Tulkinghorn being like a mausoleum full of secrets seems to parallel the imagery associated with the Judgment Day and the idea of the soul being dead in the tomb of the body(II).
(See Judgment Day.)

Melchisedec. The reference to Melchisedec in relation to Grandfather Smallweed by Mr. George serves to reinforce the

image of Grandfather Smallweed having Jewish characteristics (XLVII).

Mercury. Lady Dedlock's servants are described as exhausted gods of Greek mythology (XLVIII). The idea of false copy that is seen in the Dedlock society is also seen in the servants. They are totally unlike the powerful figure of Mercury, the protector against predatory animals and a god of pridence and cunning (18/129). The inversion of symbolism connotes another form of death in the scene where the servants are seen with ashes on their heads (XLVIII). Ashes on the head were a sign of deep humiliation and mourning (156/366).

Mewlinnwillanwodd. This name for a supposedly famous piece of Welsh literature is another example of Dickens's comical use of nonsense words.

(See Crumlinwallinwer; Tockahoopo.)

Michelmas. At the beginning of the novel and just before the beginning of the end for Richard, Dickens points out that the season is that of Michelmas (I; XXXIX). In the early days, the period of time from Michelmas to Christmas was a time for the slaughter of animals (7/33). The correlation is most appropriate to the course of events.

In the instance of Richard's slaughter, it is noted that the weather is sunny (XXXIX). Here, Dickes is giving the reader a subtle hint because a common proverb stated that a dark Michelmas meant a light Christmas (2/70). The sunny weather is an omen of the dark times to come in the life of Richard.

Midnight. It is appropriate that Mr. Krook should set his meeting with Mr. Guppy and Mr. Weevle for midnight and that his death should occur at the same time (XXXII). Midnight is the time for the appearance of ghosts and spirits, walks by the dead, evil enchantments and changes of form (30/166; 159/246-47, 337).

Minerva. (See Summerson.)

Monkey. Judy Smallweed is described as being like a monkey (XXI). The monkey is symbolic of baser forces, darkness and unconscious activity (45/202). Because of the Jewish imagery associated with the Smallweeds, an additional connotation can be drawn from the rabbinical legend which stated that some of the men who built the Tower of Babel were turned into monkeys (102/II-741). Given the presence of other imagery concerning the Tower of Babel, this meaning is plausible.

(See Babel; Nimrod.)

Moon. "The moon has eyed Tom with a dull cold stare, as admitting some puny emulation of herself in his desert region unfit for life and blasted by volcanic fires; but she has passed on and is gone"(XLVI). The use of the moon is another form of reference to sun worship; the moon is master of women and is the feminine counterpart of the sun (45/204). As the eighteenth enigma of the Tarot, the moon signifies death, the soul, intuition and magic (45/206-7). In connection with the enchantment symbolism in the novel, the moon is considered to be the evil eye of heaven (45/303).

(See Quicksilver; Tarot.)

Moonlight. "The sky had partly cleared, but was very gloomy -- even above us, where a few stars were shining. In the north and north-west, where the sun had set three hours before, there was a pale dead light both beautiful and awful. . . . "(XXXI). The allusion in this passage is to the moon as the master of death (45/205). It also signifies the half-illuminating effect of moonlight. Because of this effect, moonlight is associated with the realm between spiritual life and blazing reality (45/206). This is a perfect dream-like environment for the depiction of London as hell which follows.

Mourning Ring. (See Bucket.)

Myrmidons. Sir Leicester "sends his myrmidons to come over the fence and pass and repass"(IX). Myrmidons were a race of men created from ants by Zeus for Peleus to lead(112/193).

Morgan-ap-kerrig. The naming of Esther's unseen Welsh suitor is interesting in that it is a name closely linked to Celtic water spirits who carried off naughty or over-adventurous children (34/303). It speaks well of Esther that she refuses his advances.

Mother Hubbard. (See Summerson.)

Muffled Drums. (See Ghosts.)

Nature. Dickens links visions of woods, a hunter and deer to Lady Dedlock (II). The situation of the hunter and the hunted is found in many sources in mythology, tradition, legend and folktale: "This is clearly a case of the symbol for a 'limiting situation,' that is, of a falling away from the centre -- or the tendancy to do so -- towards the endlessly turning periphery of the wheel of phenomena: unending because self-delusion is a perpetual incitement to the sterile urge of the pursuit of worldly things"(45/147).

Nemo. (See Hawdon.)

Night. In Mr. Kenge's office for the first time, Esther says,"Everything was so strange -- the stranger from its being night in the day-time. . . ."(III). There is an association formed between the city and the fairy world because the light of the sun is absent from the fairy realm and the underworld (159/88). The absence of light gives the law offices and, by extension, the city a sense of unreality.

Nobby. Concerning the incident of Lady Dedlock's affairs, Mr. Bucket assures Sir Leicester that he will think of the "nobbiest way of keeping it quiet"(LIV). "Nobby" was a slang term meaning the smart thing (123/566). In this sense, it means the smartest way of keeping it quiet.

November. When the Smallweeds appear at Mr. George's residence, they resemble "a group at first sight reconcilable with. . . the fifth of November"(XXVI). The reference is to Guy Fawkes Day which occurs every year on the fifth of November. On this day, children dress in costumes much like the American tradition of Halloween and go about begging pennies to buy fireworks with (93/220).

Oak. (See Pulpit.)

Ogre. In fairy lore, the category of ogres includes all the creatures who were anthropophagus, or man-eating (34/315). In this respect, several of the characters including Krook, Lady Jane, Vholes and Smallweed can be considered as having ogre-like tendancies.
(See Cannibalism; Vampire.)

Ointment, Witch's. A possible implication of Mr. Krook's death by spontaneous combustion that has never been addressed concerns the possible use of a witch's ointment. The first reference is seen in the incantation-like conjuring of soot as a witch's ointment: "Come night, come darkness, for you cannot come too soon or stay too long by such a place as this!. . . Come flame of gas, burning so sullenly above the iron gate, on which the poisoned air deposits its witch ointment slimy to the touch"(XI).

A similar reference is made in the scene where Mr. Guppy waits in Captain Hawdon's room for his midnight meeting with Mr. Krook and notices soot falling on his coat. He finds the soot will not come off his jacket and on the windowsill is found,"A thivk, yellow liquor. . . which is offensive to the touch and sight and more offensive to the smell"(XXXII). There is a striking correlation between the

details offered in these scenes and a recipe for a witch's ointment reported to have been used in Italy in the sixteenth century. This ointment was "composed of aconite, boiled with the leaves of poplar, then mixed with soot and made into an ointment with human fat"(147/133). The effect of such ointments was to "deprive them witches of their right sense, making them imagine they are transformed into birds or beasts, deceiving not only themselves with this error, but oftentimes the eyes of others, for the devil and other enchanters so dazzle and deceive our sight, turning and transforming men into beasts to the seeming of those which behold them. . . . (147/121).

There is a strong indication of the need for a reappraisal of this scene of spontaneous combustion based on the folklore and witchcraft involved. It may have been Dickens's intent to either make Krook a real witch who confused the sight of Guppy and Weevle or to produce a scene that on first impression was as supernatural as the disappearance of Jo from the barn, intending to supply later a rational explanation.

Old Shaw. (See Rouncewell, George.)

Omen. Miss Flite remarks that it is a good omen for Richard, Esther and Ada to visit her (V). There is a conglomerate of superstitious beliefs woven into this scene. First, meeting an old woman before setting out on a journey was considered very unlucky (102/II-821). To meet an old woman was also considered to be a forboding of scandal and evil speaking (55/I-512). Both of these items of folklore would connote the ill fortune that was to come to the trio.

Significance also attaches to the day of the meeting. Calculations show that the meeting took place on a Tuesday; it was believed that to visit friends on a Tuesday signified a lawsuit (55/I-515). This little detail coordinates perfectly with the story.

Another item of folk belief involved relates to the idea that if three people who are not members of the household enter a house in succession without knocking, death will be the next visitor (55/I-514). Indeed, the next visit is between Death and Captain Hawdon.

The omen that Miss Flite alludes to relates to the belief that if very polite people are met unexpectedly, a stranger will be introduced to you (55/I-515). Subsequently, Miss Flite meets Mr. George.

Oracle. (See Lead.)

Oranges. John Jarndyce suggests that Harold Skimpole will squeeze Richard and Esther like "a couple of tender young

Saint Michael's Oranges"(VI). The reference may be to a variety of orange grown at Sao Miquel in the Azores (63/955). It may also be an inversion of seasonal references: oranges were identified with New Year's Day; cake was associated with the feast of Saint Michael on the 29th of September (31/I-11, 372).

Othello. Bucket shows a wide range of knowledge in his admonition to Mrs. Snagsby that she should see the play, "Othello"(LIX). Moreover, the reference to a play that deals with jealousy and self-love would have been an allusion well understood by the better read members of Dickens's audience.

Owl. Chancery is given an owlish aspect (I). The owl was a symbol of wisdom, but it also symbolized darkness, unbelief and death (1/70; 4/198). The symbolism of death and darkness is also connected with Jewish characteristics for the owl was, in church symbolism, the symbol of the Jews (4/198).

Paradise. Imagery connected with Paradise occurs in the journey of Richard, Ada and Esther toward Bleak House and in the description of Boythorn's estate (VI; XVIII). In the first instance, the trio is described as traveling westward out of London into the country. This would seem to denote travel away from Paradise as in Adam and Eve's expulsion from the Garden of Eden. One must keep in mind all of the imagery of London and society, however, which infers characteristics of hell and death. Thus, the Paradise they are leaving is only a copy of the real thing. This copy of Paradise is contrasted to the real Paradise, the Eden of Boythorn's estate.

Pattern. Mr. Bucket tells Esther that she is "a pattern" (LIX). "Pattern" was slang meaning delightful or brilliant (123/610).

Peepy. (See Jellyby.)

Penny. In trying to explain how he saves money and spends at the same time, Richard says,"a penny saved is a penny got"(IX). This is an old proverb that was first used in 1550 in a work entitled Gentilness and Nobility (5/490).

Phoenix. It is a nice detail that Dickens should identify the fire engine as "Phoenix"(XXXIII). The phoenix was the mythical bird that rose from its own ashes; it symbolized periodic destruction and recreation and the triumph of life over death. In alchemy, the phoenix was associated with

the color red (45/241).
(See Lady Jane.)

Pidgeon. "There may be some notions of fancy among the lower animals at Chesney Wold. . . . there is a great bell in the turret, and a clock with a large face, which the pidgeons who live near it and who love to perch upon its shoulders seem to be always consulting. . . ."(VII). The pidgeon was considered to be a bird of death (140/168). The implication would seem to be death looking to see if it were time for action.

Pitch. Mrs. Badger says: "It was a maxim of Captain Swosser's. . . speaking in his figurative naval manner, that when you make pitch hot, you cannot make it too hot; and that if you only have to swab a plank, you should swab it as if Davy Jones were after you"(XVII). The allusion is to an old nautical proverb that stated: "The Devil to pay and no pitch hot," which had its origin in the practice of applying pitch to the seams of wooden ships between tides (155/128).

Piper, Anastasia. The name of this little lady who seems to know everything about everybody is well chosen. Piper means "one who puffs," and in street parlance also meant a detective or a spy (104/253; 123/634).

Poll-parrot. There is no special connotation attached to Grandmother Smallweed being called a poll-parrot. The evident meaning deals with her being able to voice only those words she overhears; she has no reasoning of her own.

Polly. In paying the meal charge for himself, Mr. Guppy and Mr. Jobling, Mr. Smallweed remarks that "three pollys is eight and six"(XX). Aside from the surface meaning of identifying the charge for their drinks, there is a subtle remark as to their sobriety that would have been noticed: Pollies meant trousers; "one over eight" meant slightly drunk because eight drinks were considered to be the legal limit; and six meant a privy (123/524, 255, 773). The implication is that the three trousers, or men, have had more than enough to drink and must visit the men's room.

Post. Mr. Guppy tells Tony Smallweed that he was "on the wrong side of the post. . . . "(XX). The remark comes from the proverbial phrase:"bet on the wrong side of the post," which meant to bet on a losing horse (123/652).

Potatoes. The Lord Chancellor remarks on the likelihood of an occurence by saying "that such a thing might happen when

the sky rained potatoes. . . ."(I). Although there is no extant reference to the origin of this phrase, it is evidently of a proverbial nature and was meant as a way of indicating that an event would never occur.

Pulpit. "On Sundays the little church in the park is mouldy; the oaken pulpit breaks out into a cold sweat; and there is a general smell and taste as of the ancient Dedlocks in their graves"(I). Just as Temple Bar was identified as an oracle in a negative sense, so too the pulpit and by extension, the curch are considered to be oracles (102/II-806). There is also an inference of deadness in the church and its religion because of the belief that oak was the abode of departed souls and hollowed-out oak trunks were used in early times for coffins (30/184; 102/II-806). This inference is reinforced by the mention of the smell and taste of the ancient Dedlocks.

Puss N' Boots. One of the stories that Esther tells to the Jellyby children is that of Puss N' Boots (IV). Where the story of Little Red Riding Hood had undertones of Witchcraft and cannibalism, this story concerned with a helpful animal. It alo has a questionable nature. In the original version, the moral shows deceit being rewarded with worldly riches and advantages (116/110). There appears to be a common thread in the stories told by Esther of duplicity and small animals, or little children, defeating the witches and adults around them.

(See Little Red Riding Hood.)

Quale, Mr. "He seemd to project those two shining knobs of temples of his into everything that went on. . . . His great power seemed to be his power of indiscriminate admiration"(XV). Quale's name offers a double connotation of shaking and being like the bird, quail. Both of these are consonant with with his character; the quail symbolized cowardice and stupidity (131/141). The term quail was also a slang term used to denote a harlot or courtesan (123/675). All of the meanings can be applied to the character of Mr. Quale. The imagery is capped by his two shining knobs of temples paralleling the horns that were symbolic of cuckoldry (133/125).

Queer. "When Mrs. Bucket puts the pieces together and finds the wadding wanting, it begins to look like Queer Street" (LIV). Mrs. Bucket's detective activity results in evidence that is likened to Queer Street, a slang term meaning serious trouble. This term was current during the period of 1840 to 1890 (123/678).

Quicksilver. Speaking of men in authority who talk about problems and never take any action, Boythorn says,"they ought to be worked in quicksilver mines for the short remainder of their miserable existence, if it were only to prevent their detestable English from contaminating a language spoken in the presence of the sun. . . . "(XIII). The punishment proposed by Boythorn is associated with the element of sun worship found throughout the novel and finds its meaning in the fact that silver was associated with the moon and Diana, the guardian of Hell (67/350-51).

Rachel, Miss. Reacting to Esther's hurt feelings after not being bid farewell by Miss Rachel, Jarndyce says:"Con-found Mrs. Rachel!. . . Let her fly away in a high wind on a broomstick"(III). By this statement, Mrs. Rachel is described as a witch (70/2). There is an interesting contradiction in her name's symbolizing gentleness (141/445).

Rammer. When Judy puffs up Grandfather Smallweed's body in the chair, she "pats and pokes him in divers parts of his body, but particularly in that part which the science of self-defence would call his wind, that in his grievous distress he utters enforced sounds like a pavior's rammer" (XXVI). A pavior was a man who laid street paving stones; rammer was slang for an arm (123/610, 686). The implication is that of the grating, rasping noise of a pavior placing the stones.

Reckon. Mr. Bucket, speaking of his employment by Mr. Tulkinghorn, says:"Mr. Tulkinghorn employed me to reckon up her lady ship -- if you'll excuse my making use of the term we commonly employ -- and I reckoned her up, so far, completely"(LIV). Mr. Bucket would well ask pardon for his use of the term, reckon; in common parlance the term meant to up one's reckoning, or literally, to vomit (123/691).

Red. Dickens makes wide use of the diverse symbolism associated with the color red. In painting the picture of the environment of Chancery, he uses crimson cloth, and red curtains (I; XXIV). Red was associated with surging and tearing emotions, wounds and death-throes, and was a popular color for evil spirits who wished to seduce people(45/50-51; 30/211). The reference to the sealing wax used in Chancery alludes to the symbolism of black wax as an omen of death and red wax as an omen of danger (55/I-400-401). This same combination is seen in the registrar's red table and silk gowns; the gowns are elsewhere identified as being black and gold (I).

The combination of red with yellow is seen when Sir Leicester is described as lying in a flush of crimson and

gold (XVI). Red and yellow symbolize Tom Fool's colors and the parallel is most appropriate (5/526).

In another scene, the color combination of red and violet describes the cloud of smoke around St. Paul's Cathedral (XVI). There is evidently a connection between the cloud of smoke and the fairy world; violet is a tint of blue and red and blue were common colors of fairy clothes. The implication would seem to be either that of the fairy world going up in smoke in the presence of Christian faith or the smoke of the fairies, and by extension devils, obscuring the essence of the Christian faith.

Religion. It is evident in the scenes between Mr. Chadband and other characters, especially Jo, that Dickens felt a strong animosity toward organized religion that offered no sense of hope to man's futile existence. That he saw religion as self-serving and destructive is seen in Jo's statement that Chadband prays "as if he wos a-speakin to hisself, and not to me. . . . there was other genlmen come down Tom-All-Alone's a-prayin, but they all mostly sed as the t'other wuns prayed wrong, and all mostly sounded to be a-talking to theirselves. . . ."(XLVII).

The imagery associated with Mr. Chadband does not show him in a kindly light, but rather as a demon. The essence of the religion that Dickens portrayed kindly dealt with man's natural religion, a belief in a greater power without the trappings of man-imposed doctrines.(161/4). This is a partial reason for the predominance of folklore elements in Dickens's works; fairy tales originated at times when religion of this purer form was an important part of life and so, religious themes are evident (25/13).

(See Devil; Elephant; Hell; Jesus; Paradise; Sea; Wind.)

Rip Van Winkle. Dickens likens the members of Chancery and high society to sleeping Rip Van Winkles and sleeping beauties (II). The allusion to Rip Van Winkles is to a story by Washington Irving about a simple, good-natured, henpecked husband who escapes from his domineering wife and the pressures of the world by going to sleep (102/II-945). The imagery is extended as the scene progresses and the sleeping ignorance of this small world is shown to be so insignificant in the grand scheme of life. This is also a variation on the theme of the loss of identity.

River. Dickens refers to the river as being defiled by the shipping and pollution (I). He returns to this same image late in the novel when he portrays the wharves and shipping as making the river black and awful (XLVIII). The river serves as a symbol of baptism, renewal, fertility and the passage oftime (20/121; 45/262). The image of the river

defiled by man's creations symbolizes the loss of renewal and fertility and by extension, a loss of hope.

Rose. The presence of roses on the Boythorn estate serves to mark the relationship between Lawrence Boythorn and the fairy world (See Boythorn, Trees.) This same sort of association is seen in the identification of Harold Skimpole's daughters as roses (XLIII). In folklore, there is a special sort of sympathy between fairies and fools (44/21).

Another interesting parallel exist in definig the Skimpole daughters as roses with reference to the symbolism of a rose as signifying consummate achievement and perfection (45/263).

(See Flora.)

Rouncewell. All of the members of the Rouncewell family are true to their name which means a spring among men of lofty part (104/121). They tend to nourish and give life to others.

Rouncewell, George. Mr. George Rouncewell's character is a compilation of images dealing with heroes. The most evident of these is his namesake, Saint George, the patron saint of England (81/231). Mr. George is also described as having a lion's heart which creates a link with the legendary king of England, Richard the Lion-Hearted.

Besides the kingly and saintly allusions connected with Mr. George, he is also described as William Tell, Old Shaw and Life Guardsman (XXIV). The nickname, William Tell, alludes to the Swiss national hero who fought tyranny. The original of William Tell is found in a Greek story by Virgil and parallels the English hero, William of Cloudesly (102/II-1177).

The meaning of the name, Old Shaw, is harder to identify. There is no ready reference to any hero known by this name, but it is possible that the name is connected with the slang term for an army overcoat, "shawl"(123/752). This would be in keeping with the military aspects of George's character.

The name, Life Guardsman, also has military connotations. There was a regiment of mounted cavalry in England who had the sole mission of protecting the king; they were called the Life Guards (143/9). The inference of this nickname is consonant with George's military nature and the references to him which imply the essence of being a protector.

Rum. Mr. George refers to Mr. Bucket as a "rum customer" (XLVII). A rum customer is a person or animal who is risky or dangerous to meddle with or offend (123/713).

Scarecrow. The image of the Jarndyce lawsuit as a scarecrow creates an interesting picture in light of the judge's black robes which parallels the color of crows, birds of a sinister nature. In fact, the scarecrow lawsuit is picked apart by the birds of prey.

Scorpion. Mrs. Smallweed is called a scorpion by Grandfather Smallweed(XXI). This appellation comes amid a tirade of name-calling associating her with witches and devils. The identification as a scorpion enhances this imagery becasue the scorpion is symbolic of treachery and Jews(45/268). The scorpion is also the symbol of the Hebrew tribe of Dan (102/II-978).

Sea. When Dickens refers to the sea as the Radical of Nature who has no respect or appreciation for great men, he has in mind the essence of the sea as one of the most potent sources of terror and superstition, and therefore, veneration of power for ancient man (161/6). In this relationship part of Dickens's beliefs in basic religion are apparent. He speaks of the surge of a wave being like words in the mind (XXXVI). This echoes the use of a contemporary ballad in Dombey and Son, entitled "What are the Wild Waves Saying," that relates the surge of the waves to the voice of God (20/56).

It is interesting that Dickens should choose to describe the Chancery suit as a dead sea (XXXVII). The Dead Sea is noted for being a high concentration of salt and water; in folklore, salty water was known as holy lymph and was hated by the devil (1/86). This would seem a contradiction, however; the symbolism is created not to concentrate on the lawsuit, but on Ada who is seen above the dead sea, thus giving her a connotation of being Christ-like in her love for Richard (XXXVII).

Seal. Throughout the novel, the imagery of the sixth seal and the Great Seal are used in conjunction repeatedly. The image is also associated with the Judgment Day in several instances. Six is symbolic of the union of the two triangles of fire and water signifying the soul (45/231). This is the same symbolism associated with the Seal of Solomon which signifies the union of the conscious and unconscious and the spiritual potential of one who denies worldly pleasure (45/281).

By associating the sixth seal with the Great Seal, an association is created with the ultimate symbol of authority in England (V). A possible explanation is found by referring to the legend of the search for the Holy Grail. The Saint Greal was connected with the search by being the holy

vessel containing the True Blood (59/132). Taking into consideration Dickens's expert handling of words and symbolism, it is plausible to see a connection between the sixth seal, the union of perfection in the soul, the Great Seal, England's idealistic search for freedom and greatness, and the Saint Greal, the ultimate goal in man's search for spiritual completeness. The inversion of the spiritual Saint Greal into the worldly and misused symbolism of the Great Seal is totally consonant with the image of man defiling his world.

Seven. Speaking of the Smallweeds going over Mr. Krook's papers after his death, Mr. Guppy says: "They are still up to it, sir . . . still taking stock, still examining papers, still going over the heaps and heaps of rubbish. At this rate they'll be at it these seven years"(XXXIX). This reference to seven years gives detail to Krook's death and the character of Krook and the Smallweeds. In fairy lore, it was believed that every seven years, in conjunction with Dianic fertility rites, a witch or a fairy had to be sacrificed to the devil unless a human sacrifice could be captured and offered instaed (35/42; 114/126; 159/415). Given the imagery that associates the Smallweeds and Krook with witches, the devil and fairies, this seemingly insignificant statement serves to strengthen the imagery and adds a dimension to the death of Krook by spontaneous combustion that denotes his having been claimed by the devil.

Sex. "A maid of honor of the court of Charles the Second, with large round eyes (and other charms to correspond), seems to bathe in glowing water, and it ripples as it glows" (XL). There are several occasions, of which this is the most obvious, in which Dickens uses street language or double meanings to insert sexual references of a comical nature.

(See Badger, Mrs.; Bark; Boythorn; Brimstone; Cat; Centaur; Dedlock, Lady; Fairy; Fen lark; Fie; Hawdon; Sparrow.)

Shade. Speaking of Boythorn, Skimpole says: "Nature forgot to shade him off, I think. . . ."(XV). "To shade" was common language meaning to keep part of something secret (21/II-219). Thus, Boythorn is shown as being completely open. One should notice that Skimpole, the supposed child, has enough adult perception to know that not all people are open (See Skimpole).

Sheep. Darby, the constable, says of the fever houses:"all of them. . . "have been down by dozens" and have been carried out dead and dying "like sheep with the rot""(XXII). This is a reference to the proverb that "One scabbed sheep

infects a whole flock"(5/563).

Silver. Skimpole says: "I expand, I open, I turn my silver lining outward like Milton's cloud. . . . "(XVIII). He is borrowing from Milton's Comus the lines that read, "Was I deceived, or did a sable cloud/ Turn forth his silver lining on the night?"(5/572).

Siren. Dickens takes another satiric punch at society by referring to Miss Mevilleson as a noted siren (XXXII). The siren, a mythological genie, was avid for blood and hostile to living creatures. It had the body of a bird, the head of a woman and enchanted men with a song while seducing them to the doom (112/147).

Six. (See Seal.)

Skimpole, Daughters of. Harold Skimpole has three daughters named Arethusa, Laura and Kitty (XLIII). Later in the novel, they are referred to as Beauty, Sentiment and Comedy(LXI). An analysis of the meanings of their names and a proper assessment of the descriptive qualities aids in forming an observation of Skimpole.

It is interesting that Dickens should choose to name one of the daughters Arethusa. In 1892, W.E. Henley published Lyra Heroica which contained a song about a valiant frigate named Arethusa. This song was known to exist as early as 1860 (32/43). The song contains the lines, "Huzza for the Arethusa!/ She is a frigate tight and brave,/ As ever stemmed the dashing wave/. . . ."(32/43). It is therefore logical to assign the quality of Sentiment to this daughter, but Skimpole identifies her as Beauty.

Kitty is a name which stems from the name Katherine. This root name signifies spotless beauty, grace and intellectual devotion (141/327). There can be no doubt that the proper quality to be assigned to Kitty is that of Beauty, but to Skimpole, she is Comedy.

Laura is the feminine form of Lawrence and means laurel tree (141/336). More important, it symbolizes immortality and signifies a guardian of the home and perpetual youth (141/337-38). In this respect there is a strong association of the name with that of the fairy guardian of the rose garden, Laurin (See Boythorn). By the process of elimination, there is only one quality left for assignment and that is Sentiment. This is not meaningless because there is a special sympathy between fairies and fools which has a comic translation (44/21).

With this analysis of the daughters of Skimpole, his own character is more obvious. He is the father of all

three, therefore he has all of these qualities that are found separately in his daughters. Just as the identification of his daughters with symbolic qualities runs counter to expectations, so Skimpole's nature runs counter to his reality.

Skimpole, Harold. The beauty of Skimpole lies in his existence as a child. He is such by choice in the afternoon of his life and enjoys the innocence that goes with it (44/94-95). At different times, he is described as enchanting, dazzling, an absolute child, speaking like a child, and the youngest of all of his children (VI; XVIII;XLIII).

The sentiment in Skimpole's character is seen when he is confronted with Jo who is very sick. On the surface, he feigns disregard and wishes him turned out, but his calling Jo, Old Chap, shows an endearing affection between himself and the boy (XXXI). Skimpole's choice of nicknames for Jo is worrisome because one must also consider the possibility of it showing his hypocrisy or wish to avoid unpleasantries in light of his failure to maintain the image of a child of innocence.

The comedy in Skimpole appears in his actions as a fool. He is a fool not because of a lack of wit, but because he is a fool by choice, a court jester. It is his foolish nature that alligns him with the fairy world. He has no sense of time, no sense of money and no sense of responsibility (XLIII; LVII; LX). His link with the fairy world is strengthened by the reference to him that says, "What a fascinating child it is!"(XXXVII). He is depicted as an "it" thereby removing his association with the human world.

Skimpole's comedy is, however, a tragic comedy for he plays the fool too well. Even a fool can discern between good and evil, but Skimpole divorces himself from all responsibility for discernment (LX). Until his final failure, however, there is a strong sense of comedy and sympathy for this character. As an old proverb states,"There can be no play without a fool in it"(84/445).

(See Starling.)

Skull Cap. The skull Cap or calotte carries a symbolic reference to Jews and clergymen even today. The presence of this clothing in the description of Grandfather Smallweed serves to reinforce the imagery of Jewish and devilish characteristics associated with him (See Smallweed.)

Sleeping Beauty. Dickens's description of the members of society as sleeping beauties seems to the modern reader to carry a beautiful, sentimental and sympathetic connotation (I). However, reference to the original version of the

story of Sleeping Beauty shows quite a different connotation. In Basile's Pentamerone, published in 1636, the king finds Talia, the counterpart of Sleeping Beauty, senseless and "being less courteous, he rapes her, leaves her and forgets her"(116/81). Boy and girl twins are born and fairies raise them, but the queen finds out, kills them and cooks them in a hash that is served to the king. In light of the imagery that follows the description of society depicting society as a smallpond that is insignificant in the overall scheme of the world, the connotation places the members of society in the same situation as Miss Flite's birds that would be devoured, or raped, if set free -- society would be devoured if it ventured out of its own little world. Thus, the theme of cannibalism is carried a step farther.

Slyboots. Mr. Weevle refers to Mr. Krook as a slyboots: "I wrote a line to my dear boy, the Honourable William Guppy, informing him of the appointment for to-night and advising him not to call before, Boquey being a slyboots" (XXXII). "Slyboot" was a common slang term in the early 1800's that meant a sly or crafty person (123/786).

Smallweed. The allusions, descriptions, imagery and connotations associated with the Smallweed family generate a depiction of devils, witches, fairies and Jews. The entire family is referred to as "ghastly cherubim"(XXI). The connotation is that the entire family are fallen angels and thus, devils. The degree of devilishness and evil felt in the characterization of each member of the family varies. Bart and Judy are described as devilish and Judy's nature is emphasized by the description of her as a monkey (XXI; See Monkey). The epitome of the family's evil nature is seen in the portrayal of Grandfather Smallweed.

Grandfather Smallweed is connected with the fairy world through his image as a changling to whom time means nothing and who wore a tailcoat in the crib (XX; See Changling.) This fairy aspect of his character is strengthened by the reference to his elfin power and the elfin power of Bart (XX; XXI).

Besides the reference to the family's "ghastly" appearance, the connection with the world of the dead is reinforced by reference to Grandfather Smallweed's "goblin rakishness" and owlish wisdom (XXI). Goblins were small, evil and grotesque spirits and the owl was associated with symbolism of darkness and unbelief. This description also strengthens the imagery that identifies him as a Jew.

A large degree of imagery associated with the Smallweeds is found in the deprecating names that Grandfather Smallweed calls his wife. The Jewish implications are seen

in his calling her "an old pig. . . . a brimstone pig. . . . a head of swine"(XXI). Jews abhor pork and this would have been a very degrading bit of name-calling (67/334). His reference to her as a scorpion also carries Jewish connotations (See Scorpion).

The hellish aspect of the family is again reinforced in old Smallweed's use of the word, brimstone, in the descriptions of his wife. His identification of her as assorted birds, a toad, dog, cat and witch enhance the idea of her and the family as witches, disguised fairies and witches' familiars. She is even described as performing a witch's dance (XXXIII).

The family's connection with the dead is extended to include the idea of them being dead to the world of fantasy and dreams by the fact that Judy and Bart are totally ignorant of the stories of Cinderella, Jack the Giant Killer and Sinbad the Sailor (XXI).

One must remember that Krook is Grandmother Smallweed's brother. By extension, the imagery associated with the Smallweeds can be used to shed light on his character also.

(See Cat; Changling; Elf; Fairy; Familiars; Goblin; Jack-daw; Magpie; Melchisedec; Monkey; Owl; Poll-parrot; Scorpion; Toad.)

Snagsby, Mr. and Mrs. Although this couple, on the surface, are a shining example to the other families around them, they are actually the epitome of a jealous wife and a henpecked husband (X). Dickens alludes to Mrs. Snagsby's character by having Mr. Bucket refer to her as a "pickled cowcumber"(LIV). By calling her "pickled," he uses slang to refer to her roguish nature (123/625). A cowcumber was slang for a cucumber and the implication is found in an allusion to a dull time and a tailor's holiday seen in the German proverb,"die saure Gurken zeit," meaning "pickled-gerkin time" (123/185, 196).

(See Sparrow.)

Songs. Throughout the novel, Dickens uses parts of songs that range from popular street songs to traditional and classical works.

Two of the references that seem to have dropped from common knowledge concern beadles boiling boys to make soap and a discussion between a drunk named Bibo and Charon, the ferryman across the River Styx (XI; XXXII). Other popular songs that he used have survived. One of these, "The Peasant Boy," is quoted by Skimpole in speaking of Jo,"Thrown on the wide world, doomed to wander and roam,/ Bereft of his parents, bereft of a home"(XXXI; 63/962). Reference is also made to the popular song, "King Death," by B.W. Proctor and S. Neuhomm (XXXIII; 63/962). Another popular song that

Dickens refers to is "We're a-Nodding." This song was first collected in 1937 by Helen Dean Fish in Four and Twenty Blackbirds, and is a traditional tune in the strictest sense of the oral transmission (XXXIX; 134/II-932).

Two of the more common tunes that Dickens echoes include "British Grenadiers" and a song from Thomas Moore's Irish Melodies that begins,"Believe me if all those endearing young charms"(XLIX). "British Grenadiers" is of anonymous authorship and is first known to have been sung in the later part of the eighteenth century (32/53). Thomas Moore's tune is an Irish melody of love and unconscious humor (63/964; 64/76).

In the classical vein, Dickens has Mr. George mention "The Dead March in Saul" by G.F. Handel as a song for funeral (XXI).

The most important aspect of the use of songs by Dickens is that it is an example of his drawing from all levels of reader appreciation to form a conglomerate that would hold appeal for all.

Soot. (See Ointment, Witch's.)

Soul. Boythorn uses the exclamation: "By my soul"(IX). This was only a mild type of assertive exclamation in the 1800's (123/802). Additional aspects of the importance of the soul in Bleak House are seen in the imagery of birds, animals, and the impact of selling one's soul.

(See Bird; Cat; Day; Dog; Five; Hair; Hawdon; Horse; Judgment Day; Krook; Mausoleum; Moon; Star; Tarot.)

Sparrow. This bird appears in two scenes in the novel. In the first, the narrator tells how Mr. Snagsby loves to walk in Staple Inn and notice how countrified the sparrows and leaves are (X). In the other scene, Mr. Snagsby talks to the sparrows about his wife (XIX). The sparrow is traditionally a symbol of lechery and a phallic symbol (45/166). Given the imagery of Mr. Snagsby as henpecked, the implication of these sparrows being loose women to whom he turns for solace, even if only in his imagination, seems totally plausible.

Spider. Great Grandfather Smallweed is described as a "money-getting species of spider"(XXI). Sir Leicester is also described as a "glorious spider" (XXVIII). In both cases, the reference is to the folklore belief that spiders are lucky and bring increased wealth (113/55). Great Grandfather Smallweed increased his own wealth and Sir Leicester increased the wealth of those who made him the prey of their parasitic natures.

Spirit. Mrs. Jellyby is described as a "superior spirit who could just bear with our trifling"(XXX). In this disdainful aloofness, there is a slight tint of the same sense of pride found in Lady Dedlock and an aspect of the houri nature found in Judy Smallweed.

Spontaneous Combustion. Although it has long been held that Dickens's use of death by spontaneous combustion was based on popular science accounts of the day, the evidence presented through associated imagery is overwhelming that his intent may have been more in keeping with the witch imagery and the description of Mr. Krook seeming to be on fire internally. The presence of the human fat on the floor, the soot in large quantities and the reference to his cat looking like him, imply the strong possibility of the use of a witch's ointment for invisibility. In addition, the statement by Mr. Guppy that the Smallweeds have seven years to go over Krook's papers suggests the possibility that the midnight meeting was meant to present Mr. Weevle as a human sacrifice in Mr. Krook's place and that something went awry.
(See Ointment; Seven.)

Squod, Phillip. Phil Squod offers a special variant of the link between the fairy world and reality and a degree of the fool different from that found in Skimpole. Phil's association with the fairy world is reinforced by his name which means a lover of horses (104/106); horses are closely linked to the realm of ghosts and fairies. His name also offers an added connection with his friend, Mr. George, who had been a cavalryman.
(See Eight; Horse; Rouncewell, George.)

Star. In the scene of Mr. Krook's community coming to the close of a day, Dickens writes: "Now there is a sound of putting up shop-shutters in the court and a smell as of the smoking of pipes; and shooting stars are seen in upper windows, further indicating retirement to rest"(XXXII). In painting this scene, Dickens draws upon the folk belief that shooting stars were connected with birth and death and denoted the birth of a child (30/244; 67/424).

Starling. Skimpole says: "I get out by somebody's means; I am not like the starling; I get out"(XXXVII). Skimpole very accurately discloses that he is unlike the starling because the starling is a helpful parasite that feeds on the ticks found on sheep (140/73). The ultimate portrayal of Skimpole shows him to be destructive rather than helpful.

Stow. (See Fen larks.)

Suffer. In the opening scene, the narrator admonishes all to "Suffer any wrong that can be done you rather than come here!" This suggests the same emotion found in an old proverb that was originally recorded as having been used in 1578 that stated,"Suffer the ill and look for the good"(5/608). The phrase tends to reinforce the concept of hell in the story by its closeness to Dante's admonition to abandon hope when you enter here.

Summerson, Esther. Trying to decipher all of the connotations in the depiction of Esther Summerson is a delight of investigation into folklore. She embodies a myriad of images, nuances and allusions. Dickens begins by stating that Esther never knew her parents (III). Although the reader quickly discerns the relationship with Lady Dedlock, this statement begins to prick our senses by creating a link with the fairy world and a subtle connotation of Esther being a foundling or changling. This connotation is strengthened immediately by her distinction of being different from other children (III). Esther next mentions that her first memories are of the hearth rug with roses (III). The hearth was symbolic of the sun and denoted the conjunction of the masculine and feminine aspects of love (45/136). Thus, Esther is associated with the elements of sun and moon worship that are used throughout the novel. The roses symbolize the consummate perfection also seen in the imagery of the soul and the rose elsewhere in the story. A connection is also created between Esther and the world of the supernatural by the rose being a flower protected by the fairies (See Boythorn; Rose).

When Esther buries her doll witchcraft is hinted at and her image takes on a witch-like aspect.

Dickens adds dimension to Esther's personality by stating that she was born on New Year's Day (III). It was believed that children born on New Year's were strong-willed and would have their own way (30/180). The strong constitution in Esther is a contributing factor to her survival and her ability to be the mistress of Bleak House.

Esther's strong will is balanced by her genuine goodness (III). This quality draws others to have confidence in her and to look to her for support in trying times. It is a further reinforcement of the imagery of the union of the sun and the moon, the male and the female, because the supreme goodness was expressed as the union of the sun and moon (45/303).

Another aspect is embodied in the characterization of Esther by Miss Flite's description of her as Hope (III). The name, Esther, means star and is closely connected with Easter (141/183). In this sense, she typifies resurrection and rebirth. This spiritual connotation is further extended

by her being made the keeper of Bleak House and being entrusted with the keys to the household (VI). Bleak House is symbolic of heaven and the aspect of hope in Esther's character is reinforced by the reference to her angel-like temper (XLVI).

Along with the Christian interpretations of Esther's character, Dickens inserts a reference to the more ancient religion of totemism by stating that she is a blood relation to Miss Flite's birds (V). This reference gives her a sense of immortality, or at least, timelessness. Consonant with her timeless nature, Dickens incorporates the theme of the lost identity in her portrayal. Just as Captain Hawdon had lost his identity and had become Nemo, so Esther loses her identity through her conglomeration of nicknames(IV).

The name, little woman, or Mother Cobweb, is taken from a Mother Goose nursery rhyme entitled, "An Old Woman":

> There was an old woman tossed up in a blanket,
> Seventeen times as high as the moon;
> Where she was going I couldn't but ask it,
> For in her hand she carried a broom.
> Old woman, old woman, old woman, quoth I,
> Where are you going to up so high?
> To brush the cobwebs off the sky!
> May I go with you? Aye, by-and-by. (117/70)

The implication of the witch in the old woman who flies through the air carrying a broom is evident.

The nickname of Dame Durden was drawn from a stock comic character in many popular street songs. She was the old lady who was always made the butt of a joke (9/160).

The name of Mother Hubbard is still well known today and her story was first published in 1805 under the title, The Comic Adventures of Old Mother Hubbard and Her Dog(117/319). Mother Hubbard goes to extremes to take care of her dog in the same way that Esther does everything in her power to help her friends. The interesting note connected with this imagery is the picture cover, used for the 1840 edition of the rhymes, which showed Mother Hubbard in the current tradition of the witch with a black, pointed, broad-rimmed hat, crooked nose and flowing cape and dress (117/318). This chapbook edition would have been current at the time of Bleak House and would have reinforced the imagery of Esther as a witch.

The nickname of Old Dame Trot is also connected with Mother Hubbard because of the similarity of the rhymes published in 1803 as Old Dame Trot and Her Comical Cat (117/320). The witch imagery of Mother Hubbard reinforces the definite correlation with witches found in the nickname, Mrs. Shipton. Mrs. Shipton was a famous sixteenth-century

witch who was ugly,supposedly an offspring of the devil, and had the gift of prophesy (9/160).

The witch imagery in Esther's portrayal is off set by the imagery of her as Minerva and Fatima (XVII; LI; LXIV). Minerva was the Greek goddess who symbolized wisdom and common sense (9/160). There are three allusions associated with the name Fatima and all are appropriate. First, it was the name of Bluebeard's last wife, whose curiosity led to the discovery of his crimes. Second, Fatima was a holy woman in the stories of Aladdin who was slain and disguised as a necromancer. Finally, Fatima was a daughter of Mohammed and one of the four perfect women (102/I-371).

Dickens designed names and nicknames for specific reasons (9/163). For this reason, it is worth noting that the name, Summerson, means the son of an ostler or stableman and Mother Hubbard is believed to have been based on St. Hubert, the patron saint of dogs (104/257; 117/321). These same two animals figure significantly in the opening scene of the novel. Additionally, and most importantly, these two animals are associated with the world of the supernatural as animals believed to have second sight (113/4; See Dog, Horse.)

Sun. In the opening scene, the fog is shown as mourning the death of the sun. This is most appropriate in light of the imagery that Miss Flite will introduce about the Judgment Day, because it is believed that the sun would be "turned into darkness and the moon into blood before the great and terrible day of the Lord"(55/II-1015). This imagery is reinforced during Esther's journey to Greenleaf when she mentions that the sun is very red, yet gives little heat (III). A red sun was thought to be a very bad omen (55/II-1015). The relation of the ominous red sun to the novel is more apparent in Shakespeare's poem,"Venus and Adonis":

> A red morn that ever yet betokened,
> Wreck to the seamen, tempest to the field,
> Sorrow to the shepards, woe unto the birds,
> Gusts and foul flaws to herdsmen and to herds.
> (55/II-1016)

The parallel drawn in the poem between the effects of the red sun on the birds and the wind is strikingly similar to the imagery found in the novel.

The aspects of sun imagery, or rather the lack of the sun, are prevalent in the novel and are interwoven with much of the other imagery. The sun was considered the apex of the heroic principle; in Bleak House the world is a mixture of confusion where there are no real heroes. In his

creation of a world, Dickens found a way of regenerating and recreating heroes for the people of the industrial age (45/302).

The sun was also connected in symbolism with the practice of ancestor worship (45/303). The ancestors found in Bleak House are ancestors in imagination, that is, the characters and symbolism of the dead or dying fairy world and fantasy.

Also, the sun was symbolic as the power that reveals reality (45/305). This is the importance of the lack of the sun in the novel that correlates to the presence of the fog in the city. Here, in this world caught between reality and fantasy, there is no sunlight to show the ugliness of reality. Thus, the fog and the lack of the sun are beneficient in their hiding the ugly side of reality.

(See Autumn; Moon; Night; Tarot.)

Swan. (See Grass.)

Swine. (See Smallweed.)

Swipes. When Mr. George asks Phil Squod if anything has happened in his absnece, Phil answers: "Flat as ever so many swipes. . . ."(XXI). Swipes, current in 1820, was a slang term for beer(123/856). The connotation is that the time of absence has been as dull as flat beer.

Talisman. The small table in Lady Dedlock's sitting room is referred to as a golden talisman (II). A talisman was a wonder-working object that was usually small. The possession of it made a person powerful (102/II-1101).

Tarot. Although there is no specific reference in the novel to the Tarot pack, all twenty-two of the symbols, or enigmas, are used. Furthermore, the overall symbolism of the Tarot pack is paralleled by the symbolism of the story. The Tarot symbolizes the two different, but complementary struggles in man's life: the struggle against the world or the solar way; and the struggle against himself or the lunar way (45/328). This equivalency of the sun and the moon is seen in much of the novel's imagery.

The first enigma of the Tarot pack, The Minstrel, is symbolic of the creative power of man (45/210). The imagery associated with this card includes the number eight, diamonds, spades or swords, hearts, clubs or wands, and the Greek god, Mercury (45/210). All of these images are seen in the novel.

The second enigma, The Archpriestess, is easily associated with Lady Dedlock because of the related qualities of sanctuary, law, knowledge, woman and mother (45/329).

Esther Summerson is connected with the third enigma, The Empress. The qualities associated with this card are The Word, and generation in all three worlds (45/329). Esther's character as it is developed through her nicknames, equates well with the attributes. The enigmas of the Archpriestess and the Empress can easily be switched between Esther and her mother but this is not surprising because of the family ties.

The fourth mystery, the Emperor, is closely connected with the imagery associated with Chancery. Its symbolism is energy, power, law, severity, domination and subjection (45/96).

The Archpriest, the fifth mystery, can be associated with Mr. Bucket or John Jarndyce. The relevant attributes are information, proof, philosophy and religion (45/329).

The enigma of the Lover, the sixth mystery, is also associated with Esther Summerson. The imagery of this card involves the lover who is faced with making the right choice and represents moral beauty; the negative side of the symbolism involves uncertainty and temptation (45/194). Esther's process of selection between John Jarndyce, Alan Woodcourt and Morgan-ap-kerrig epitomizes this enigma.

The little orphaned waif, Jo, is associated with the next mystery, the Chariot. This card depicts a youth who is the better qualities of Man and the symbolism refers to the qualities of self-control, progress and victory(45/44). Jo is all of these things; his self-control is seen in his fight to control his own life; his progress and victory lead to his escape from the torments of life in death. There is a duality of sun and moon symbolism on this card which coincides with the image of Jo as a cross between the real world and the world of the fairies. In this sense of duality, Bucket may also be identified with the Chariot.

The eighth enigma, Justice, is a personification (45/166). The image can easily be associated with Mr. Bucket, Mr. George and Miss Flite.

The enigma of the Hermit, the ninth mystery, is best exemplified by Mr. Tulkinghorn. The qualities of this card include a master of the dark and secret, patient and profound work and meticulous detail (45/147). In this sense, Tulkinghorn is a lawyer, deals in details and is described as a mausoleum of secrets.

The tenth enigma is more of a theme than a character association. The Wheel of Fortune is symbolic of the constructive and destructive forces in the world (45/372). These forces are seen throughout the novel in the workings of theplot and the interaction of the characters. It takes the form of Chance, Fate, Fortune and Providence.

As with the idea of the Wheel of Fortune, the next enigma, Strength, is associated with the denouement of the

themes and morals of the story. The interesting part of this card is that the queen clasps a lion to her breast after overcoming it; the allegory is that one must not hate that which is inferior; rather, that which is weak must be changed into that which is strong (45/315). This is the whole concept of the story because the weakness of the good people overcomes the strength and brutality of the world and the novel ends on a note of hope that in the future, things will change for the better.

The Hanged Man, the twelfth enigma, is the hardest to pin to a positive identification. Of course, this is also true of the use of the Tarot pack (45/138). It is a perplexing symbol related to self-denial and sacrifice in one sense and a Utopian dream world in another (45/139). The interpretation of the symbol as a man who lives a life of mystical idealism can most closely be associated with Matthew Bagnet in a positive sense and Harold Skimpole in a negative sense (45/138).

The thirteenth enigma is less difficult to assimilate in the pattern of the novel. Death, is seen in relation to Jo, Lady Dedlock, Sir Leicester, Richard and the birds. All of the symbols of Death associated with this card are found in the novel.

Images associated with the fourteenth mystery, Temperance, are seen in the fire engine named the Phoenix, the amount of activity that takes place over meals and in the vicinity of Sol's Arms and the Golden Ape. The symbolism of this enigma is that of circulation and regeneration (45/332).

The fifteenth enigma is also seen in great abundance in Bleak House. The Devil appears in imagery that denotes the presence of devilish characteristics in the players. Here again, the symbolism of desire, magic arts, disorder and perversion are all paralleled in the story (45/80).

The next enigma, the Tower Struck By Lightning, is related to the world of Chesney Wold. The card shows a tower struck by lightning at the top and half-destroyed (45/345). The same thing happens to Chesney Wold, or more particularly, the world of the Dedlocks, when the lightning of revealed secrets strikes and half of the world, Lady Dedlock, is destroyed. There is a strong connection between the symbolism of this card and the story of the Tower of Babel. The connection with the story is reinforced by the calling of Lady Dedlock by the name, Nimrod.

The seventeenth enigma, the Stars, also offers no problem in locating parallels in the novel. The primary symbol of this mystery is the soul (45/310). This same symbolism is seen in the birds, the images of the sun and the images of the moon. A connection also exist between this mystery and the names of Ada and Esther which mean star.

The next three mysteries, the Sun, Moon and Judgment, are so apparent in their applicability to the novel that no extended discussion is necessary.

The twenty-first mystery is that of the World (45/377). The symbolism of this enigma is obvious; it consist of all of the elements of life found in the world. It is essentially the sum of all of the other cards.

The last enigma is sometimes placed as the first card in the pack. This card, the Fool, parallels the fools of Bleak House, Harold Skimpole and Phil Squod (45/110).

It is difficult to identify all of the interactions between the enigmas and to discern whether they are played correctly in the novel. However, the presence of all of the enigmas in such definite outlines must be taken into consideration when attempting to analyze Dickens's intent.

Tee-totum. London is described as "the great tee-totum . . . set up for its daily spin and whirl. . . . "(XVI). The reference is to a child's toy, a kind of top, that was marked with letters and was used in playing games of chance (63/958). It is also connected with the tenth mystery of the Tarot pack, the Wheel of Fortune.

Three. (See Worms.)

Time. Describing Mrs. Rouncewell, the narrator says:"And hence the stately old dame, taking Time by the forelock, leads him up and down the staircases, and along the galleries and passages. . . ."(XL). This alludes to a line first used by Spenser in 1595:"Tell her the ioyous time will not be staid,/ Unlesse she doe him by the forelock take"(5/635).

Toad. Grandfather Smallweed refers to his wife as a toad (XXI). A toad was traditionally thought to be a witch's familiar (147/123).

Tooting. The references to Tooting allude to the cholera outbreak in 1849 at the Tooting baby farm when 150 children died. The owner, Mr. Drouet, was brought before the courts on a charge of manslaughter (XI; XXV; 63/956).

Trees. Boythorn's house is surrounded by lime, cherry, apple and gooseberry trees (XVIII). The imagery and associated symbolism of these trees reinforces the association of Boythorn and his estate with the fairy world: the lime was considered sacred; the cherry tree was associated with roses and symbolized a good education; the apple tree symbolized temptation and deceitful charms; the gooseberry tree sym-

bolized anticipation (45/328; 55/II-790-93; 102/II-215).

Trust. Jarndyce admonishes Richard to "Trust in nothing but Providence and your own effort. . . ."(XIII). Jarndyce's proverbial comment is based on similar thoughts found in several proverbs. Two English proverbs state,"He who trust all things to chance, makes a lottery of his life," and "Trust none better than yourself"(5/648-49). In French, the sentiment is that "Ne croire a Dieu que sur bons gages," which translates to "Trust not to God but upon good security"(29/40). In Spanish, a similar proverb states "Fiar de Dios sobre buena prenda," which translates to "Trust in God upon good security"(29/222). John Jarndyce has captured the essence of all of these proverbs and combined them into his own thoughts.

Tulkinghorn. There is an interesting interpretation given to Tulkinghorn's name. Tulk is an old verb meaning to interpret and horn is a constant attribute of the Devil (45/129). The connotation is that of his being an interpreting devil and, in a sense, that is exactly what he is for he interprets mysteries into the lives of the Dedlocks. The devil imagery is emphasized by his black clothes and black form (II; XLVIII; See Black).

Dickens elsewhere describes him as a crow (X). The crow is a symbolic messenger and signifies solitude (45/68-69). He is also described as a large species of rook (XII). The rook is considered to be crafty, intelligent, and inquisitive (140/87). Such imagery is appropriate to the portrayal of his character.

Tumble. Speaking to Alan Woodcourt, Mr. George says: "We are liable to be tumbled out neck and crop at a moment's notice"(XLVII). Tumble was a slang word meaning to rush along (123/915). "Neck and crop" was a slang expression meaning violently or entirely (123/554).

Tyler, Wat. The propensity for Mrs. Rouncewell's sons to show ability in industrialization is described as giving her a Wat Tyler direction (VII). This is a reference to a man who was an enemy of the Lord Mayor of London and led a peasant's revolt in 1381 (63/954; 93/120).

Vampire. References to vampires are seen in the characterizations of Krook, Wholes and Lady Jane. Vampires were believed to be living corpses or soulless bodies; suicides, witches and those under a curse were believed to become vampires (102/II-1154).

(See Bones; Cannibalism; Lady Jane.)

Vholes, Mr. All of the imagery associated with Vholes creates a portrayal of death, vampirism and cannibalism. His name has the same sound as the word, vole, which means a field mouse and "consequently evokes the image of a parasite that destroys crops"(53/300). This imagery of Vholes eating crops or people is reinforced by the scene in which he looks at Richard "as if he were making a lingering meal of him with his eyes as well as his professional appetite" (XXXIX). This cannibal imagery is again seen in the statement that the Vholeses would starve if maneating were made unlawful (XXXIX). Vholes's cannibal nature takes on an appearance of enchantment and mesmerism when he is described as looking at Richard "as if he were looking at his prey and charming it"(XXXVII).

The vampire aspect of Vholes's cannibalism is emphasized by Richard's withering appearance and the statements that Vholes is lifeless (LX; XXXVII).

Walking-Stick. Mr. Boythorn calls Sir Leicester a walking-stick (IX). While any source for a special meaning is not extant, it seems apparent that the reference is to an erect carriage and rigid mind. There is also a possibility that it is a reference to Sir Leicester's wooden and immovable nature.

Whittington. (See Carstone.)

William Tell. (See Rouncewell, Geroge.)

Wind. The wind plays a porminent role in the superstitions of Mr. Jarndyce. Each time something bad is anticipated, he comments that the wind is in the east. Worship of the wind was part of man's ancient religion, and, given John Jarndyce's imagery that shows him as a guardian argel, it is not surprising to find him making reference to the wind. The origin of wind worship is based on the association of wind with breath, breath with life, life with the soul and the soul with God (55/II-1080). The spiritual connotation of the wind is also seen in a reference to the wind in the book of Ezekial which states that whatever the east wind touches will wither (Ezk. 17:10). This concept of the east wind is found in folklore where it is considered to be productive of ill for man and beast (125/26).

Witch. There are numerous references to witches and witchcraft in Bleak House. There is, however, a key element concerning witches that has not been discussed. In fairy tales, characters are either good or bad, but never both (25/8-9). In this novel, not only are there good witches

CHAPTER VIII

CONCLUSION

> Men have lost their capacity for image-making; they have similarly lost their ability to understand images; the relationship, once so clear in their minds, between the object and its stimulus, has long been reduced to a monstrously repeated sound. Therefore, in the later ages of man, the artist or writer must undertake the burden of rediscovering and then making the relevances for his fellowmen. [1]

While the above citation was written with the work of Edgar Allan Poe in mind, it serves well as an identification of the importance of Dickens's use of folklore. In a world that had succumb to the powers and pressures of an industrial revolution, man had lost the knowledge of folklore and fantasy and his powers of imagination had become dormant. The flame of Dickens's imagination burned bright because it had been fueled from childhood with the kindling of folklore and fiction. He realized that the flame in others was still there even though it had been reduced to nothing more than a glowing ember: "In the bosoms of the young and old, of the well-to-do and the poor, we would tenderly cherish that light of fancy which is inherent in

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the human breast; which, according to its nurture, burns with an inspiring flame, or sinks into a sullen glare, but which . . . can never be extinguished." [2] Dickens's fancy lighted his path through the fog and gloomy atmosphere of man's existence in the city and allowed him to find the long-forgotten fuel of folklore in the dust heaps of London. He used this fuel to kindle a new warmth in the hearts of his readers. This new fire of imagination destroyed the boundary between fiction and folklore and opened the door to a new generation of storytellers.

By tearing down the wall between folklore and fiction Dickens revitalized both areas; what before had been simple caricatures and common settings became timeless creatures and enchanted realms; what had been the sole property of stories about far-away lands and mythical adventures became elements of everyday life that surrounded the readers. He wove threads of magic, superstition, tradition, fantasy, and reality into a tight, finely-detailed pattern where the limits of reality and the unreal were indistinguishable.

Dickens's expert handling of all areas of folklore, his attention to the most minor details, and the vastness of his knowledge are evident in the preceding examination of folklore elements in Bleak House. There are several

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[2]Dickens in an address on 30 March, 1850 as quoted by John Butt and Kathleen Tillotson in Dickens At Work (London: Methuen and Company, Ltd., 1968), p.202.

points to be gleaned from this study. First, the sheer magnitude of elements identified shows that Dickens's use of folklore was in no way incidental. Every detail, every name, every reference to beliefs and superstitions interacts with other elements to create a tight structure built with the greatest of care.

Second, because of the complexities Dickens's has created, one must view this study as a groundwork for a more detailed analysis of the interfaces of folklore elements in Dickens's works. It is apparent that he consciously used the intricacies and patterns identified and this observation serves as a solid base for deducing that these same elements, as well as others not yet isolated, are present in his other novels.

Another point that is evident is the need for studies of areas which have never been subjected to investigation. Some projected examinations include the presence of gypsy influences in Dickens's works, the possible implications of the presence of witch's ointment in Bleak House, and the use of the Tarot and its symbols.

The final point to be addressed concerns the need for a more developed sense of awareness to folklore in Dickens's works. Those who would read Dickens without a sense of the traditions of folklore are doomed to miss a large portion of his genius. In this respect, the modern reader is as starved as the audience that Dickens wrote for. G.K.

Chesterton gives the following admonition to readers of Dickens:

> Dream for one mad moment that the grass is green. Unlearn that sinister learning that you think so clear; deny that daily knowledge that you think you know. Surrender the very flower of your culture; give up the very jewel of your pride; abandon hopelessness, all ye who enter here. [3]

The unstated command in this passage is more important than the warning to forget our rational knowledge; we must also learn that folklore knowledge that we have forgotten. We must come to possess Dickens's knowledge before we can gain the richest rewards of his efforts. In discussing the close association between folklore and literature, Dan Ben-Amos has said that we need "the simple forms of folk art as a prelude and touchstone for the literary masterwork. Once one has the strategy and the terms, the grooming emotion and excitement, one can proceed by graded effort to the ultimate initiation, the ultimate catharsis." [4] This is probably the simplest statement of Dickens's use of folklore; he rediscovered the essence of the folk art and merged it with fiction to create a masterpiece.

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[3] G.K. Chesterton, Charles Dickens: A Critical Study (New York: Dodd, Mead and Company, 1907), p.23.

[4] Dan Ben-Amos, ed. Folklore Genres , Bibliographical and Special Series, no.26 (Austin: University of Texas Press, 1976), p.14.

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