THE CLAIMS OF LABOUR.

LAYING in dust the giant arm of strife, Uproaised in menace o'er a troubled nation, Let warring parties join to cheer the life Of those who languish in a lowly station.

The germs of good with which their minds are fraught Let genial kindness foster into bearing; Feed them with bread for which their hands have wrought; Weave from the sheep warm raiment for their wearing.

Teach every soul the lore of Christian truth, On which amid the peace of home to ponder; Train them in right from early budding youth; Close up the paths that tempt their feet to wander.

Unlock the jealous treasure-vaults of Art, And spread their wealth before the sons of Labour; That all may in every crowded mart Topics for wholesome converse with their neighbour.

Let Printing multiply the works of Mind, To form their taste, and guide them to reflection: Thought is the common heirloom of mankind, No privilege of any favour'd section.

And thou, who boastest an ennobled name, Which Time has gilded with a storied splendour, Win for thyself upon the page of Fame The title of the poor man's stout defender!

Thou wicklest in thy hand the might of Laws; Thou canst restrain the wicked from oppressing; Therefore be foremost in the sacred cause, And earn the guerdon of thy country's blessing!

THE GREAT EXHIBITION AND THE LITTLE ONE.

IT was seen by a few philosophers long since, that the abstract faculties of man could not be increased in number, neither could they be enlarged and refined beyond a given extent; and it was therefore concluded that the advances of mankind in their practical social condition were limited to the ordinary characteristics of a high condition of civilisation. This belief was generally entertained down to a comparatively recent period. It has been reserved, not merely for our modern times, but we may fairly say for our own day, to perceive the truth, and to announce a belief in the gradual advances of the human family to a condition very superior to anything conveyed by mere "civilisation," in the common acceptation of the word, and in the common characteristics which it displays. In brief, we consider that our present period recognises the progress of humanity, step by step, towards a social condition in which nobler feelings, thoughts, and actions, in concert for the good of all, instead of in general antagonism, producing a more refined and fixed condition of happiness, may be the common inheritance of great and small communities, and of all those nations of the earth who recognise and aspire to fulfil this law of human progression.

There may be—for a free will, and a perverse one, too, appear to be allowed by Providence to nations as well as individuals—there may be an odd, barbarous, or eccentric nation, here and there, upon the face of the globe, who may see fit to exercise its free will, in the negative form of will—not, and who may seclude itself from the rest of the world, resolved not to move on with it. For the rest of earth's inhabitants, the shades, and steps, and gradations of the ascending scale will be various, and no doubt numerous; but, that we are moving in a right direction towards some superior condition of society—politically, morally, intellectually, and religiously—that newly turned-up furrows of the earth are being sown with larger, nobler, and more healthy seed than the earth has ever yet received, we humbly yet proudly, and with heartfelt joy that partakes of solemnity, do fully recognise as a great fact—the greatest and grandest, by far, of all the facts that crowdingly display themselves at the present time, because it indicates the ultimate combination of all our noblest efforts.

Let us glance at a few of the special signs and tokens of the struggle that is now going on in the world, and we shall clearly see that the period of revolutionary excitement has in a great
measure subsided into an industrial

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excitement. It looks as though England had said to the continental nations—"Pause awhile to take breath after your barricades, and the putting to flight of your kings, and consider whether a good round of industrious work will not show us all whereabouts we are; whether it will not give time to reflect upon the best means of gaining greater strength by means of the knowledge of things, and of each other, than can possibly be acquired by the sword. Who can tell but the political rights of nations may be more easily and permanently attained by works of peace, by studious observation, and by steady persevering resolution, than by any number of émeutes, however successful at the time?" Far from thinking that such a course is likely to merge energies in abstract speculation, or that it can supersede the ever-present necessity for practical action and direct effort, we are of opinion that such a speech from the mouth of sturdy Old England is very worthy of careful consideration, by many of those nations who have contributed to the present Exhibition of Industry.

Of these special signs and tokens of the peaceful progress of the world, how numerous, how diversified are they!—and—let us honestly add—how impossible to be thoroughly singled out and examined amidst the crowding masses of men and things, raw materials and manufactured articles, machines and engines that surround you on every side! Where to begin, and how to advance with any prospect of concluding in a reasonable number of daily visits—is the difficulty. It is not much diminished by the great official Catalogue, (to say nothing of the "Synopsis," the "Popular Guide," &c.,) to which no index is attached, nor any compass-box—which is almost equally needed by the persevering navigator of all the "bays" and other intricacies below and above. Suppose, therefore, we lay aside the Catalogue, and turning over Porter's "Progress of the Nation," adopt his divisions to guide us in our examination.

Mr. Porter begins with "Population." We cannot do much with this question, as it is not at all represented or representable by any exhibition of this kind. Yet the question is too important in any consideration of national progress to be entirely passed over.

It appears that England doubles its population in fifty-two years; France, in one hundred and twenty-five years; Russia, in forty-two years; the United States of America, in twenty-two and-a-half years; Sweden doubles its population in one hundred years; and all Europe in fifty-seven years. What are we to say of China? We believe the figures are not known; and, even if they were, the practice of infanticide would in a great measure perplex, if not defeat, our judgment and deductions. Here, however, we find all other countries doubling their populations in a comparatively short period of years, and England, Russia, and the United States of America, in alarmingly short periods of years the—latter, more especially.

Are there any corresponding means of increasing the power of producing food, so as to meet this constantly progressive demand for it? The great number of ploughs, and the exercise of so much thought and mechanical ingenuity in their varieties of invention, has been the subject of some good-natured merriment among other nations; but, when we look forward twenty-two years, and behold the American States with double their present population, the contemplation of these ploughs and other agricultural implements, must induce very serious reflections—reflections which do not end with the thought of America. It is not our present business to consider the causes of this extraordinary difference in the numerical advances of our species in different countries, curious and intricately interesting as that examination would be; but to look at such means of meeting the increase as now
present themselves before us. In England, we may regard our machinery and workshops as so many means of obtaining corn, and other food-productions of the earth. Our machinery and engines are our ploughs, by an indirect process, since we manufacture for those countries whose agricultural produce is far more abundant than our own.

This brings us to the second division of Porter's examination of the "Progress of the Nation," namely, agricultural and manufacturing production. Under this head, we have to point, first, to the great quantity and variety of raw materials—mining and mineral products—chemical and pharmaceutical products—substances used as food—and vegetable and animal substances used in manufactures; and secondly, to the extraordinary display of enginery and machinery. Under this latter head are to be included all the improvements in railway travelling, no less than in farming and in manufacturing.

As it is impossible in any allowable space to "go through" the whole Exhibition, or touch upon a tithe of its Catalogue, let us suggest as curious subjects of comparison, those two countries which display (on the whole) the greatest degree of progress, and the least—say England and China. England, maintaining commercial intercourse with the whole world; China, shutting itself up, as far as possible, within itself. The true Tory spirit would have made a China of England, if it could. Behold its results in the curious little Exhibition now established close beside the great one. It is very curious to have the Exhibition of a people who came to a dead stop, Heaven knows how many hundred years ago, side by side with the Exhibition of the moving world. It points the moral in a surprising manner.

Consider our English raw materials, and our engines and machinery. We do not pause to particularise; there they are, and may be seen. Enormous blocks of coal, great masses of stone, and timber, and marble, and mineral and vegetable substances.

Consider the materials employed at the great Teacup Works of Kiang-ti-chiin (or Tight-Chin) the "bedaubing powder, ready mixed," and the "bedaubing material:"—pith of stick, to make rice-paper; medicine-roots, hemp-seed, vegetable paints, varnish, dyes, raw silk, oils, white and yellow arsenic, saffron, camphor, green tea dyes, &c. Consider the greatness of the English results, and the extraordinary littleness of the Chinese. Go from the silk-weaving and cotton-spinning of us outer barbarians, to the laboriously-carved ivory balls of the flowery Empire, ball within ball and circle within circle, which have made no advance and been of no earthly use for thousands of years. Well may the three Chinese divinities of the Past, the Present, and the Future be represented with the same heavy face. Well may the dull, immovable, respectable triad sit so amicably, side by side, in a glory of yellow jaundice, with a strong family likeness among them! As the Past was, so the Present is, and so the Future shall be, saith the Emperor. And all the Mandarins prostrate themselves, and cry Amen.

The railway engines, and agricultural engines, and machines; the locomotives, in all their variety; the farm-engines, such as the compound plough, the harrow, the colo-crusher, the revolving sub-soiler, (some of them looking not a little alarming, like instruments of torture for the Titans), the draining-plough, the centrifugal pump, the sowing-machine, the reaping, the thrashing, and the winnowing machines, the chaff-cutter, the barley-hummeller, the straw-shaker, the combined thrashing, shaking, and blowing machine; the "machine to sow and hoe an acre of turnips in five minutes,"—how, can we possibly describe these, so as to be understood? Then, there are sawing-machines of great power; machines for planing; others by which a large hurdle can be cut from the solid
timber, and put together in nine minutes, and 
a fifty-six gallon beer-barrel made in five 
minutes. As for the machinery of our manu-
factures, with all their complex powers, their won-
derful strength, velocity, and minutely precise 
manipulations, one's head whizzes with the re-
collection of them. But among all these won-
ders, nothing exceeds, and but few approach, 
the printing machinery of the "Illustrated Lon-
don News," which is the same as that used by 
the "Times."

After contemplating this extraordinary piece 
of mechanism, and its ordinary practical re-
sults, take a walk across, and along, "hither and thither," to the Little Exhibition, and look at 
the means of printing which is there exhibited. 
"The operation is very quick," says the Chi-
nese Catalogue, " and from two thousand to 
three thousand may be taken off in a day 
by a single workman." This rude expedient 
has never been improved from the hour of its 
first construction. It is an illustration of the 
true doctrine of Finality; the gospel according 
to which would have taught us (under heavy 
pains and penalties) to print for ever, as CAX-
ton prints upon the Royal Academy walls, in 
Mr. Maclise's wonderful picture, and to keep 
the stupendous machinery which produces our 
daily newspapers with the regularity of the sun, 
through all eternity, in the limbo of things wait-
ing to be born.

There are some stupendous anchors lying in 
the outer part of the Great Exhibition. Their 
enormous size and weight naturally suggest the 
present advanced state of naval architecture 
in England and America; we may turn from 
sailing-ships to the models of our steam-navy, 
and of the magnificent steamboats on the lakes 
and rivers of the United States.

Compare these with the models of junks and 
boats in the Chinese Exhibition. Compare these 
with the Junk itself, lying in the Thames hard 
by the Temple-stairs. As a bamboo palanquin 
is, beside a Railway-train, so is an English or 
American ship, beside this ridiculous abortion. 
Aboard of which, the sailors decline to enter un-
til "a considerable amount of tin-foil, silvered 
paper, and joss stick," has been purchased for 
their worship. Where they make offerings of 
tea, sweet-cake, and pork, to the compass, on 
the voyage, to induce it to be true and faith-
ful. Where the best that seamanship can do 
for the ship is to paint two immense eyes on 
her bows, in order that she may see her way, 
(do the Chinese do this to their blind?) and 
to hang out bits of red rag in stormy weather 
to mollify the wrath of the ocean. Where the 
crew live in china closets, wearing crapé pet-
ticoats and wooden clogs. Where the cabin is 
fitting up with every sort of small scented ob-
ject that is utterly irreconcilable with water or 
motion. Where nobody thinks of going aloft, or 
could possibly carry out his wild intention if he 
did. Where the crew ought to be armed with 
sticks of cinnamon, and the captain with a lan-
thorn at the end of a pole. Where the whole is 
under the protection of an ornithological phe-
nomenon on the stern, who croaks with all his 
might and main, "I was the representation of a 
cock a thousand years ago, and the man who 
says I could possibly be made more like one, 
shall immediately be sawn in half, according to 
law!"

Return to the Great Exhibition. In the de-
partment (Class 7) of Civil Engineering, ar-
citecture, and building contrivances, we find 
the revolving, dioptric, and catadioptric appar-
atus of lighthouses; models of railways, of iron 
bridges, of self-supporting suspension-bridges, 
of submarine steam-propellers, of the great 
tubular bridge, and of the proposed "grand ship 
canal through the Isthmus of Suez."

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Step over to the Little Exhibition, and con-
sider how the Chinese Lanthorns would look on 
the North or South Foreland, or the Long Ships, 
or the Eddystone, in heavy weather, and what
capital floating lights they would make on the Goodwin Sands.

The Chinese self-supporting bridges, houses, pagodas, and little islands, on their porcelain, all standing upon nothing, are equally curious with the models of their actual structure.

In the Great Exhibition, among the philosophical, musical, horological, and surgical instruments, we find, first, the great Electric Clock; and next we notice clocks that will go for four hundred days with once winding up; watches that are so secure from injury by damp, that they are exhibited suspended in water, and performing with regularity; a money-calculating machine, suited to the currency of all nations; an instrument for the solution of difficult problems in spherical trigonometry (obviously a great comfort); clocks showing the days of the month, months of the year, motions of the sun and moon, and the state of the tide at the principal sea-ports of Great Britain, Ireland, France, America, Spain, Portugal, Holland, and Germany—and showing all this for a whole year with only one winding up; oxy-hydrogen microscopes; daguerreotype and calotype apparatus; and, above all, the electric telegraphs.

In competition with these, the Little Exhibition presents us with "a very curious porcelain box in the form of a crab, with moveable eyes and feet," and with no clock or watch at all. In the absence of public clocks to strike the hours, a Chinese watch-man hits a large bell with a mallet; first ascertaining the time by an European watch, or from the burning of a candle, or the running of sand, or the descent of some liquid in a vessel.

We ought not to omit the mention of a few of the ingenious surgical inventions (and here our French exhibitors are most skilful) such as the artificial leech; apparatus and tools to meet the loss of the right hand; the artificial leg, to enable those who have lost that limb above the knee, to ride, walk, sit gracefully, or even dance; an illuminative instrument for inspecting the inside of the ear, and another for the eye; the guard razor, which shaves off hair, and will not cut flesh; the ostracide (grand and killing term for the easy oyster-opener); the masticating knife and fork, for dyspeptic persons; artificial arms, hands, feet, legs, eyes; the artificial silver nose, warranted; and so on.

Chinese philosophical instruments we have neither seen, nor heard of, with very few exceptions. A maritime compass-box, however, is exhibited, and is considered efficient, notwithstanding that the needle points due south. The Chinese say it always does—one end of it. Of their surgical instruments we know very little; but, if we may judge of them from their knives and razors, and carpenters' tools, they must be sufficiently primitive and curious.

In the arts of sculpture and modelling, the progress made by all nations (we do not include Italy, because she has so long been famous for her excellence) is sufficiently apparent. With regard to English sculpture, we have only to call the attention of the visitor of the Great Exhibition to Mr. MacDowell's model of "Eve," to Mr. Lough's "Titania," to Mr. Bell's "Andromeda," and "Eagle Slayer," to the two figures by Mr. Baily, to the group in bronze by Mr. Wyatt, and to the colossal groups by Messrs. Lough and MacDowell, to establish the fact of our having attained a high position in the art. The models in plaster, clay, and terra-cotta, and other works of plastic art, are also very numerous, and many of them display great excellence.

In the Little Exhibition, we find the old and never-to-be-surpassed ugly lion-monsters, with the mouth stretched until the head is half off, and the eye-balls rolling out of their sockets; we have figures of the same mandarins and the same ladies, who have sat on the same teapots and screens from time immemorial; we have carved chessmen, and caddies, and cabinets, and richly painted lanterns, and teapots, and tea-cups, and soap-stone josses, and other stout gentlemen, very much in déshabillé, and with an
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unpleasant habit of putting out their tongues; we have slim young ladies, standing askew, with long-legged umbrellas, or some incomprehensible knick-knack, in one hand; we have models of the common people, looking very dirty and half-starved; we have more teapots; and a revolving lanthorn (not exactly meant to rival our catadioptric one); and elaborately insignificant designs carved on mother-of-pearl and ivory; and more teapots, and ivory balls, with twenty other balls each a size less than the other, inside, and all moveable, and no joints visible, if any exist; and diminutive boxes carved from peach-stones; and hand-screens made from the gelatine of the heads of fish; and more lanthorns; and the Goddess Chin-Te with no end of arms; and all sorts of horrible old grinner who are to be devoutly worshipped; and the God of War, who is by far the finest fellow of the party, for he really does mean something, and it is by no means fighting. He is considering, with a very cunning face, "Now, let me see. What will be the best way out of this? Shall I arrange to pay so many sacks of silver and afterwards fill them with lead, or how, otherwise, shall I circumvent the Barbarians and restore peace to the dominions of my Emperor, whose official name is Reason's Glory?"

The construction of musical instruments has always been a marked sign of the progress of nations, in refinement of taste and skill of hand. Frankly admitting that the great improvements (more particularly the cornopeans, sax-horns, ophicleides, the sostenente, the many-keyed flutes, the corno-musa, and other fine inventions) are originally derived from Germany, we may yet claim credit for our sense and skill in adopting and manufacturing them; and this applies to one grand instrument, the grandest of all, wherein, we believe it may now be said that we have attained a superiority to all other nations. The great organ in the gallery, by Willis, of London, may be adduced in proof of this; while the piano-fortes, also, of Broadwood, and of Collard, are without superiors in any part of the world. We have made great efforts to arrive at the highest excellence in all the nice and intricate mechanism of musical instruments, and with complete success, being now upon an equality with nearly all the finest productions of Germany, Italy, and France.

But what has the Celestial Empire been doing in this way during the last twenty years, or the last fifty years, or the last five hundred years, or the last thousand years? See the Chinese harp—the flute—the horn—guitar, or mandoline. The only real instruments worthy of the name as "things capable," though not to be called "most musical," are the gong, and the brass pan and kettle inventions, wherewith that Dragon who attacks the Sun (when Barbarians suppose there is an eclipse) is scared away. The Celestial people have "a sort of a kind of a" flute, guitar, fiddle, bagpipe, horn, and drum. They have no idea of sounding boards, strings of catgut, semitones, counterpoint, or parts in music. The very tree of which their instruments are made, is such a Chinese tree in the essential of always doing the same thing, that the moment it sheds a leaf, the autumn is sure to have set in.

One of the indications of the progress of a nation is "interchange," including internal communication and trade, and external communication and commerce, currency, and wages. What the first and second of these are, with respect to Europe generally, both in extent and quality, the Great Exhibition fully attests.

The internal communication of China is chiefly an affair of official pigtails—a series of Mandarins of different sizes, buttons, and feathers, sending letters to each other of various tints, and varying from two feet to six feet in length; while the trade is limited entirely to articles of home produce: the Celestials disdaining all trade and commerce with "outside people," ex-
cept at certain sea-ports, which are so remote from the Emperor and his capital that their doings are scarcely known, and are not recognised as part and parcel of the transactions of the empire.

The following divisions of Mr. Porter's work—public revenue and expenditure—consumption—and accumulation—by which last he means the increase of national works and buildings, of commercial and agricultural stock, and of articles that minister to the comfort and convenience of individuals—are well illustrated by the numerous models of large public edifices and works, projected, or already existing, in the United Kingdom.

In China, there are the Great Wall, and the Imperial Palace at Pekin, and the pagodas with their turned-up corners and their bells, and the temples and bridges, and the various teapot works, with few additions, if any, and probably none, all just as they were centuries ago, suggesting the idea of the same Emperor having sat upon the same enamelled porcelain throne during the whole time, with the same thin-arched pair of elevated eyebrows, admiring and wondering, with the same inanity, at the same inanimate perfection of himself and all around him.

To complete the contrast, it is worth while to glance at the real Police associated with the Great Exhibition, and the mimic police in the Little One—to say nothing of the sweltering robber in the tub, at the latter place, or the other culprit in the bamboo cage. It is worth while to compare the workpeople in the Machinery Courts of the Great Exhibition, with the models of the Chinese workpeople at their various trades. It is worth while to contemplate the Chinese Lady with her lotus feet, two inches and a half in length, and to consider how many other things are crippled by conceited absolutism and distrust. You are quite surprised, in the Little Exhibition, to find Chinese fish gasping like other fish, or a Chinese frog without very oval eyes, until you recollect that neither species are the natural-born subjects of Reason's Glory, but that the happy privilege is reserved for men and women.

Reader, in the comparison between the Great and Little Exhibition, you have the comparison between Stoppage and Progress, between the exclusive principle and all other principles, between the good old times and the bad new times, between perfect Toryism and imperfect advancement. Who can doubt that you will be led to conclusions, unhappily a little at a discount in this degenerate age, and that you will mentally take suit and service in the favored Chinese Empire, with Reason's Glory!
‘The Great Exhibition and the Little One’ by Charles Dickens, Richard H. Horne

*Household Words*, Volume III, Magazine No. 67, 5 July 1851, Pages: 356-360

**Article:** ‘The Great Exhibition and the Little One’ by Charles Dickens, Richard H. Horne

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**Author(s):**

- Charles Dickens


In the partnership agreement under which *H.W.* was set up, Dickens was, with the publishers Bradbury & Evans, with Forster and with Wills, one of the joint proprietors; he held an interest of one-half share. On Forster's relinquishing his one-eighth share in 1856, Dickens divided that one-eighth between himself and Wills. Dickens's salary as editor was £500 a year; he was to receive payment also for what he wrote in the periodical (Lehmann, ed., *Charles Dickens As Editor*, pp. 19, 195-97). (In the Office Book, Wills did not record the payments made or credited to Dickens for his *H.W.* writings.)

Dickens set the editorial policy of *H.W.* and supervised its being carried out. He had, in Wills, a capable and efficient subeditor on whose judgment he came more and more to rely; yet, especially in the early years of *H.W.*, he concerned himself with every detail of its production. Before the first number appeared, he wrote to friends and acquaintances asking them to become contributors. He read - especially during the early years of *H.W.* - hundreds of MSS, some submitted directly to him, others referred to him by Wills for final acceptance or rejection. When possible, he conferred weekly, sometimes more often, with Wills on editorial matters. When personal conference was not possible, he sent his instructions and suggestions by letter - instructions and suggestions ranging from matters of editorial policy to matters of typography and punctuation. He revised - sometimes almost entirely rewrote - contributed papers; he read proofs - sometimes revises of proofs that he had in the first place altered or emended. He suggested subjects for articles; he sent to the office materials to serve as the basis for articles. On occasion, he made excursions in company with a staff member to gather material for articles. He wrote much for the early volumes of *H.W.*, comparatively little for the later volumes. Morley's writings in the periodical exceeded his by some 300 pages. Nevertheless, as he stated when he brought *H.W.* to a close ("A Last Household Word"), his name had been, "as his pen and himself" had been, "inseparable from the Publication" throughout its entire existence.
Most of Dickens's writings in *H.W.*, like almost all contributions of other writers, appeared anonymously. Only *Hard Times*, the one of his novels that he serialized in the periodical, carried with the title of the work in each instalment the ascription "BY CHARLES DICKENS." Four weeks before the serialization of that book began, it was announced: "NEW TALE by Mr. CHARLES DICKENS"; thereafter, each week's *H.W.* number announced the portion of *Hard Times* by Charles Dickens that was to appear the following week; before the appearance of the final chapters, as also after the completion of the serialization, *H.W.* published advertisements for the novel in book form as a Bradbury & Evans publication. *A Child's History of England*, Dickens's only other extended work in *H.W.*, appeared in the various instalments without Dickens's name after the title, but, during the serialization, advertisements in *H.W.* for the *History* in book form as a Bradbury & Evans publication stated Dickens's authorship.

Of various other of his *H.W.* writings Dickens also made his authorship known. "Personal," his statement concerning the "domestic trouble," bore his name as signature. "Curious Misprint in the Edinburgh Review," his reply to J. F. Stephen's article "The License of Modern Novelists," announced: "the hand of Mr. Dickens writes this paper." In "A Nightly Scene in London," it was "I, the Conductor of this journal," who told of coming upon the poor souls crouched before a Whitechapel workhouse. The footnote that Dickens added to "Three Graces of Christian Science" he signed "C.D." Writing in first or third person, Dickens also made clear that he was author of the introductory and closing comments in *H.W.* ("A Preliminary Word," "All the Year Round," "A Last Household Word"), as of "Pet Prisoners," the detective police articles, "The Guild of Literature and Art," "The Late Mr. Justice Talfourd," and "To Working Men."

In bold type, the words "CONDUCTED BY CHARLES DICKENS" appeared on the *H.W.* masthead; in small type they spanned the verso and recto of facing pages. In the first five years of *H.W.*'s publication, Dickens's name appeared in more than seventy-five *H.W.* advertisements and announcements in connection with the periodical and one of its supplementary publications, and in connection with *A Child's History* and *Hard Times* (in some advertisements and announcements his name appeared as many as three times). In the last year of *H.W.*'s publication, readings by Mr. Charles Dickens were announced in forty-one *H.W.* numbers. Dickens was omnipresent in his periodical.

In view of this fact, as also for other obvious considerations, Dickens naturally wanted in *H.W.* stories and articles no laudatory references to himself - or references that might be so construed. Thus, in "Our Society at Cranford," he substituted mentions of Hood and Hood's writings for Mrs. Gaskell's mentions of Boz and Boz's Pickwick and Christmas Carol: " ... with my name on every page of Household Words," he wrote to Mrs. Gaskell (Dec. 5 [4], 1851.), "there would be - or at least I should feel - an impropriety in so mentioning myself." In a letter to Cunningham, June 24, 1853, he referred to his "usual precaution" in deleting from articles references that "unmistakably" applied to himself. An exception to this policy was the publication in *H.W.* of a personal letter from John Pascoe Fawknner, in which Fawknner stated that Dickens's writings had "beguiled many an hour of my life," and wished Dickens "many years of healthful employment in the highly useful manner" in which he had been so long engaged ("A Colonial Patriot").

But the observation of a reader (a reader of "a quick wit and a happy comprehension," as Dickens characterized him) that Dickens's writings had the tendency "to hold up to derision
those of the higher classes" also found a place in H.W. pages ("Ready Wit").

Impersonal references to himself and to his books Dickens had no objection to. Mention of "Mr. Dickens" appeared of necessity in Morley's "Our Wicked Mis-statements"; in occasional articles by non-staff writers mention of Dickens was appropriate and unobtrusive. References to his novels - Pickwick, Oliver Twist, Nicholas, Chuzzlewit, Dombey, Copperfield, Bleak House, Hard Times, Little Dorrit - their characters, place-names, distinctive phraseology - appeared in one or more items by Stone, Dodd, Capper, Oxenford, Miss Lawrence, Payn, Morley, Costello, the Rev. James White, Samuel Sidney, Kent, Percy Fitzgerald, Wilkie Collins, Mrs. Linton, and Thornbury. (The reference to Mrs. Gamp in "Railway Waifs and Strays" could be by either of the joint authors - Wills or Hill.) Of these references, the most extended was Fitzgerald's recital, in "My Lost Cheeryld!", of the plot of a melodrama based on Dombey; the most amusing was White's depiction, in "Fiction Crushing," of a Dora-like wife who comes to despise her Copperfield prototype. In at least seven of his own articles, and in one by him and Wills, Dickens referred to characters in his novels. In a footnote to "Pet Prisoners" he mentioned American Notes, and in "That Other Public" he quoted from the book.

Various of Dickens's H.W. writings elicited praise from contemporaries. Among his articles in the early volumes, for example, "A Child's Dream of a Star" seemed to Percy Fitzgerald written with Dickens's "most delicate touch"; and nothing, thought Fitzgerald, could be "more witty or sarcastic" than "Red Tape" (Memories of Charles Dickens, pp. 137, 155). Crabb Robinson found one of the "Raven" articles "a witty paper," "a capital satire" (On Books and Their Writers, II, 704). The Quart. Rev. (June 1856) mentioned Dickens's "excellent papers" on the London detective police. Mrs. Cowden Clarke wrote to a friend: "The 'Christmas Tree' paper is charming, is it not?" (Letters to an Enthusiast, p. 32). Among Dickens's articles that antagonized certain readers were "Frauds on the Fairies," "Pet Prisoners," and "Whole Hogs." Dickens's remonstrance, in "Frauds on the Fairies," against George Cruikshank's rewriting "Hop-o'-My-Thumb" to serve propaganda purposes provoked a reply from Cruikshank, in which he justified his treatment of fairy tales and set Dickens right "upon one or two points" (George Cruikshank's Magazine, Feb. 1854). Dickens's comments on prison chaplains, in "Pet Prisoners," resulted in his being "severely mauled at the hands of certain Reverend Ordinaries" ("Small-Beer Chronicles," A.Y.R., Dec. 6, 1862). "Whole Hogs" aroused the indignation of temperance advocates (Kitton, "Introduction" to Old Lamps for New Ones and Other Sketches and Essays, by Dickens; also, Dickens's H.W. article "Sucking Pigs"). Dickens's statement, in H.W., concerning his domestic affairs was generally condemned as in poor taste.

Dickens's relationship with most of his contributors was amicable. To some who were newcomers in the field of writing he at times wrote detailed criticisms of their submitted MSS, with words of advice and encouragement. Among H.W. writers who, at one time or another, showed their regard for him by dedicating to him a book were Marston, the Rev. James White, Wickenden, Forster, Prince, Landor, Charles Knight, Samuel Sidney, Wilkie Collins, Marguerite Power, Duthie, Spicer, Wills, Yates, Lever, Kent, Percy Fitzgerald, Payn, and Thornbury. Hans Christian Andersen, who was technically not a contributor, but one of whose stories appeared in H.W., dedicated three books to Dickens.

Of the items included by Dickens in Reprinted Pieces, "A Plated Article," recorded in the Office Book as by Dickens and Wills, was reprinted by Wills in his Old Leaves: Gathered from
Dickens served a full newspaper apprenticeship, beginning as a teenage penny-a-liner for The British Press (1826). Having taught himself shorthand in the late 1820s, Dickens practised the craft in the antiquated courts of Doctors' Commons before moving up to join the select band of parliamentary reporters, working first for his uncle's voluminous Mirror of Parliament, then for the radical True Sun during the stormy passage of the Reform Bill through parliament (1832), and finally securing a coveted reporter's job on the newly-reorganised Morning Chronicle, under veteran Benthamite editor John Black (1783-1855). There he undertook varied work - theatre reviewing, election reporting, express reporting of extra-mural political events, as well as enduring the daily grind of parliamentary debates. Given the fluctuating demands for space which the latter placed on a 7-column broadsheet like the Chronicle, room was soon found for Dickens's witty sketches employing, amongst a wardrobe of other styles, the rhetoric of political journalism to narrate the world of everyday Londoners. These came to be signed 'Boz', and between 1836 and 1839, together with tales from the Monthly Magazine and Bell's Life in London they were republished to extensive acclaim, overlapping with the monthly release of 'Boz's next great success, The Pickwick Papers (1836-37).

Thereafter, Dickens's writing ventures all self-consciously straddled the permeable frontier between journalism and popular literature. He left the daily press for the more genteel world of monthly magazines, with the editorship of Bentley's Miscellany (1837-39), but sought to reconnect with satirical weekly journalism through editing Master Humphrey's Clock for Chapman & Hall (1840-41). This was something of a misfire, in journalistic terms, though it bequeathed Old Curiosity Shop and Barnaby Rudge to literature. So too was Dickens's involvement with the Daily News (1845-46); critics point to the fact only 17 issues of the new Liberal broadsheet were published under his watch. Yet Dickens's effectiveness, as celebrity launch editor, should not be underestimated; his newsgathering and recruiting arrangements stood the test of time,
and he led from the front with a series of inventive contributions on social and cultural issues. Even while seeking to reposition himself as a serious novelist with *Dombey and Son* (1846-48), Dickens returned to newsprint, with around 30 anonymous reviews and irony-laden leaders for the *Examiner* under John Forster (1848-49). These were a prelude to his return to full-time editing and leader-writing, with *Household Words* and *All the Year Round* - hugely successful enterprises in weekly magazine journalism which, however, did not prevent Dickens from writing a further eight serial novels and undertaking punishing tours as a public reader in Britain, France, and America. Dickens is now widely recognised - and was during his lifetime - as a crucial contributor both to the popular appeal and the respectability of the mass-market newspaper and periodical press.


*Oxford Dictionary of National Biography*

- Richard H. Horne

Author. Student at Royal Military College, Sandhurst: withdrawn at end of probationary year for having, according to official record, "failed to pass probation" (Blainey, *The Farthing Poet*, p. 9). Thereafter served some months in Mexican navy. Began literary career as periodical contributor and journalist; contributed to more than fifty periodicals—British, Australian, and American. Editor, 1836-1837, of *Monthly Repository*. In 1833 published his first book, *Exposition of the False Medium and Barriers Excluding Men of Genius from the Public*; later prose writings included *The Poor Artist*, 1850; *The Dreamer and the Worker*, 1851; some books for children. Wrote poetic dramas: *Cosmo de’ Medici*, 1837; *The Death of Marlowe*, 1837; and others. Best known to his contemporaries as author of *Orion*, "the farthing epic", 1843. With assistance of Elizabeth Barrett and Robert Bell, wrote *A New Spirit of the Age*, 1844. Thought his genius unappreciated in England; went to Australia, 1852. There obtained some Government employment; wrote *Australian Facts and Prospects* and a lyrical drama, *Prometheus, the Fire-Bringer*. Returned to England, 1869. In 1874 granted Civil List pension of £50 a year "In recognition of his contributions to literature"; pension later augmented to £100 (Collies, *Literature and the Pension List*).

Horne became acquainted with Dickens in the late 1830s; the two men were for some years good friends. Horne played a role in Dickens’s presentation of *Not So Bad As We Seem*; he and his wife were at times Dickens’s guests at Devonshire Terrace and at Broadstairs. Horne presented to Dickens a copy of his plays *The Death of Marlowe* and *Judas Iscariot*, and also of his *Ballad Romances* (Stonehouse, *Catalogue*). Dickens expressed generous admiration of some of Horne’s prose writings and poems, gave Horne helpful advice on proposed publications, and attempted to interest publishers in bringing out some of his books. Horne contributed to *Bentley’s Miscellany* under Dickens’s editorship and was engaged by Dickens as reporter for the *Daily News*. In 1862 Dickens wrote a letter in strong support of Horne’s application for aid from the Royal Literary Fund (Fielding, "Charles Dickens and R. H. Home", *English*, Spring 1952). When Horne returned from Australia, however, Dickens refused to see him or to correspond with him, indignant at Horne’s having contributed little to the support of his wife during his
Australian years. Horne, commenting later on the talk about him and his "self-divorced wife" stated that he had refrained from making a public pronouncement on the matter: "... I have never followed the bad example of Dickens in parading my private grievances" (draft of letter to Meredith, August 1 1875, Letters from George Meredith, pp. 10-11).

In A New Spirit of the Age, Horne devoted a long chapter to Dickens, analysing his strengths and weaknesses as a novelist. In later years, he wrote of Dickens in various periodical articles that recounted his recollections of famous contemporaries. His mentions of Dickens and his reference to Georgina Hogarth in 'John Forster: His Early Life and Friendships', Temple Bar, April 1876, incensed Miss Hogarth (Adrian, Georgina Hogarth and the Dickens Circle, pp. 231-33).

Horne was at work on articles for H.W. some weeks before the first number of the periodical appeared. On May 18 1850, he was engaged for a three-month period as assistant to Wills. His duties were the writing of original material and the revising of contributed items. In mid-August, when this engagement was about to terminate, a sharp disagreement arose between Dickens and Wills concerning Horne's work. Wills stated that Horne was not giving five guineas' worth of service for his five-guinea weekly salary (Lehmann, ed., Charles Dickens As Editor, pp. 35-36). Dickens took the attitude that the criticism emanated from Wills's dislike of Horne, and, after conferring with Horne by letter, assured Wills that Horne was "willing and anxious" to render him assistance "in any way in which you will allow yourself to be assisted" (August 27 1850). In March of the following year, Wills returned to the charge. Dickens's letter to Horne, March 18,1851, is in reply to a letter in which Horne, obviously, had discussed the matter. Dickens's suggestion was that Horne "continue on the old terms, for at least another month". To mid-May of that year, the Office Book records no payment to Horne for individual items, indicating that to that date he continued a member of the staff.

Between that date and the date of his leaving for Australia (June 1852), Horne contributed to H.W. about as many items as he had written for the periodical during the year that he was a staff member; he continued his connection with H.W also in other ways. It was through his agency that an occasional item not of his writing arrived at the editorial office, and it was to him that payment was made for several contributions not of his writing among them, some poems by Meredith and by Ollier. In addition, the record of his name in the Office Book jointly with that of Miss Tomkins for one poem, and jointly with that of Meredith for another, indicates that he revised the two poems. In what capacity he served as reviser whether as the friend of the two contributors or, at the request of Wills, as a former staff member—is not clear.

Before Horne left for Australia, Dickens entered on an engagement with him whereby Horne was to write for H.W. articles connected with his voyage and his gold mining experiences. The arrangement proved unsatisfactory.

Dickens viewed Horne as a writer for H.W. He hoped that Horne, on ceasing to be a staff member, would continue as contributor, promising him that "the rate of remuneration shall be higher in your case" (March 18,1851). (It was not). Of the four articles assigned in the Office Book jointly to Horne and Dickens, three Dickens merely revised or added material to. "One Man in a Dockyard", however, was an actual collaboration; the two writers made an excursion to Chatham to gather material for the article, and each wrote part of the article. Among
Horne's articles that Dickens particularly liked was "The Hippopotamus" (to Wills, July 12 1850); Horne's suggestion of snails as the subject for a paper Dickens thought admirable (to Horne, April 6 1852). "Household Christmas Carols", "The Great Peace-Maker", and "The Camera Obscura" he called to F. M. Evans's attention (April 10 1852) as "remarkable poems".

Some of Horne's contributions Dickens did not care for, among them, apparently, "The New Zealand Zauberflöte", which seems to be the "New Zealand sketch" that he mentioned to Wills (August 10 1850) as weighing "frightfully" on his mind. In a letter to Wills, December 29 1852, Dickens dismissed one of Horne's poems as "very indifferent"; no poem assigned to Horne appeared in H.W after the date of the letter. The tedious "Digger's Diary", which Horne sent from Australia, Dickens was obliged to cut "to shreds" to make usable to the periodical (to Horne, March 2 1853).

Dickens's reference, by title or otherwise, to some twelve H.W items as by Horne confirms the Office Book ascription of those items; Horne's comment (Australian Facts and Prospects, p. 89n) that he had undertaken for H.W "to go through the Dust-heaps, the Dead-meat Markets and Horse-slaughterers' Yard of Smithfield, and the Gunpowder Mills at Hounslow" confirms his authorship of another four: "Dust", "The Cattle-Road to Ruin" —by implication also "The Smithfield Bull"—and "Gunpowder". A diary entry recorded in The Life of Richard Owen, I, 61, mentions Horne as author of "the 'Zoological Meeting', i.e., "Zoological Sessions".

Ten of Horne's H.W contributions were reprinted in whole or part in Harper's, five of them acknowledged to H.W, and one—"London Sparrows"—credited to Dickens. Three of his contributions were included in the Putnam volumes of selections from H.W: Horne and Social Philosophy, 1st and 2nd series. H. B. Forman, in 1871, printed for private distribution "The Great Peace-Maker", stating that it had not been publicly claimed by Horne, but that at the time of its appearance "there was no doubt in literary circles as to the authorship".

Author: Anne Lohrli; © University of Toronto Press, 1971.

Oxford Dictionary of National Biography

Genre(s):
- Prose: Report
  A 'more or less detailed description of any event ... intended for publication'; an 'account given ... on some particular matter, esp. after investigation' (OED) involving e.g. fieldwork, first-hand experience, original research.

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Great Britain—Commerce

Great Exhibition of the Works of Industry of all Nations (1851)

Citation (MHRA): Dickens, Charles, and Richard H. Horne, 'The Great Exhibition and the Little One', Household Words, III, 5 July 1851, 356-360

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