

Hard Times: A Glimpse at Education and Rationalism in Victorian England

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# Introduction.

Undoubtedly, Charles story is one of many frightfulness stories that happened in the late eighteenth century in Britain. The Industrialization age implied youngsters were sent away from school and had to work in manufacturing plants for the least wages. The explanation behind this was on the grounds that bigger families couldn't give all the cash expected to their children. As an outcome, the kids had to work for themselves and help accommodate the family. However, families who managed the agriculture business had their "kids began working at four or five years of age driving away crows from the corn, tending sheep or pigs, or selecting stones starting from the earliest stage. By the age of ten or eleven they began all day work, plowing or shepherding." By the age of ten most kids quit going to class through and through and working all day. During the Victorian age most kid work was done in little workshops. The guardians paid cash to the director where kids worked from two to seven years old to get familiar with the exchange. When they learned it totally they began working all day. Numerous youngsters they were sent to work all day at seven years old needed to manage savagery and maltreatment from their lords.

During 1800 to 1850, "England was at the peak of the main period of the Industrial Revolution, described by cotton plants, iron and steel creation, and railroads." Many kids were sent to work in these material processing plants and others needed to coal mineshaft and do press work. During this time the kids were the ones who helped England's economy truly ascend to the top. They were the ones who were working in this horrendous conditions and production lines to accommodate their families. The youngsters who worked in these industrial facilities were for the most part messy, badly, terrified and mishandled. In the event that they didn't work quick enough they were beaten and some confronted casualty. What's more, because of the reality the youngsters were so little and badly experienced they endured numerous mishaps and passing’s working around these huge risky machines. Numerous kids by the age of eight were sent to work at metal businesses. Where they needed to utilize fire to softens coal and metal. Numerous youngsters endured serious consumes and lost appendages in the machines. Factory work was unfortunate for kids, they needed to breath in contaminated show and billows of smoke. Through the years numerous Acts by the administration were made to enable the kid to work. Adding more,

"In 1842 a thirteen-year-old vouched for a parliamentary commission that his lord frequently beats him with a whip with four lashes to it, and tied in know: for not doing what's needed work, and he was unable to accomplish more." This was exceptionally basic of kids whining about the maltreatment they looked from their lords. The kids work for once in a while 16 hours day making nails, bands, blades, shines, bobbins, needles, and so forth. Into the late Victorian time frame a great deal of kid work was covered up in homes. These kids wound up working longer for their folks while they were in their own home rather that out by an ace. Youngsters likewise work in the boulevards for extended periods of time doing petting exchanging, clearing and searching for change and nourishment.

At last by 1880, youngsters needed to accommodate their work around their school plan. The administration needed youngsters to have a fair school and work life at home.

By the mid-19th century, Britain had firmly established itself as the world’s leading industrial center. The industrial revolution of the late 18th and early 19th century had given way to brand new technological innovations and scientific theories, completely transforming Britain’s economy into an industrial powerhouse that would remain unmatched until the turn of the century. It’s in this same time period in which we see the rise of a stratified working class, particularly in Britain’s largest industrial cities, as well as profound changes in modern urban life. With these social transformations came a surge of writers, social investigators and other intellectuals turning to the subject of the working poor, posing both social and moral questions regarding the intricacies of the Victorian class structure and examining the harsh reality of Britain’s impoverished urban working class.

By 1901, farming work for youngsters declined by 12 percent as a result of laws and guidelines that were made by Scotland and England. The Industrial Revolution denotes a significant defining moment ever in the history of great Britain which was also mentioned by ‘Dickens’; pretty much every part of day by day life was affected somehow or another. Specifically, normal pay and populace started to display uncommon continued development. Hereafter, A few business analysts state that the significant impact of the Industrial Revolution was that the way of life for the overall public in the western world started to increment reliably without precedent for history, in spite of the fact that others have said that it didn't start to seriously improve until the late nineteenth and twentieth hundreds of years.

This research paper will examine the way in which Dickens portrays the British working class and critiques modern urban life in his classic novel Hard Times, with a emphasis on the theme of education and rationalism within this literary work.

# Dickens’ Biography

Charles Dickens is perhaps the most celebrated and well-known English writer of the Victorian era. Scholars and critics alike consider him to be one of the most distinguished and influential authors of his time, and by the 20th century, was already acclaimed for his brilliance and recognized by other literary intellectuals as a master of his craft. Dickens was an immensely popular figure during his lifetime, and as such, enjoyed an international celebrity status that had been unheard for a writer up until that point. His literary works were incredibly successful and influential during his lifetime. Though better known for his novels Oliver Twist and a Christmas Carol, A Tale of Two Cities, Dickens wrote innumerable articles, short stories and published a newspaper for the better part of two decades, on weekly magazines. Through writing articles, his literary career began. Hard Times is perhaps Dickens ' most contentious novel that contradicts what he considered to be rational errors. In the dawn of the new age, Dickens saw the human spirit pose a major threat— his natural diversity of expression, imagination, values, and human feelings. Hard Times itself is an effort by Charles Dickens to educate his readers about the plight of the impoverished working class and the harsh working conditions present in many of the factories of Britain’s largest industrial centers. The reader is offered no insight into why Dickens wrote the book whether it was for the sake of waking up the humanity or degrading the high class citizens. “Hard Times" was published during this time to critique and potentially change the English education system. In a meantime, which brought the fruitful outcome for the society. It almost seemed as if in classrooms there was no joy at the time being but it was the beginning of some new era.

Dickens’ visit to America seems to have served as a watershed for his opinions on industrialism. Before 1842, he was sympathetic towards the Ten Hours movement and at least planned to support it in his novels. After 1842, the subject of child labor in factories vanishes from his writings, and his speeches become paeans to British industry and ingenuity.” What's worse [ Bounderby] could be said about him is that he's so uncomfortable with his workers whom he wants to keep and ignore. The big sin of Bounderby has little to do with his wages or conditions in his factory, not to mention child labor.

In a Household Words article appropriately titled “Rational Schools,” Dickens retells an instance in which he observed a group of schoolchildren answer a series of questions in what was called an Object Lesson: “What must be the practical effect of teaching the facts that concern social welfare to such children, let a scrap or two out of their present lesson testify. ‘What are wages?’ Answers vary in form: ‘The reward of labour,’ ‘Capital employed to purchase labour,’ and so forth. ‘When you become men, and work, and receive wages, will you all receive the same amount of money for your labour?’ – ‘No, very different.’ – ‘Why different?’ – ‘The price paid for labour will depend among other things upon the value of it, and that differs in different people.’” Drawing parallels to Bitzer’s definition of the horse in the novel’s first few pages, it becomes clear that the purpose of the lesson is to help consolidate habits of classification and, more significantly, serve as an introduction to self-evident natural laws which, in this particular case, might lead on to an understanding of equally “natural” laws of economics. One could imagine that the Object Lesson might be a preparation for the more advanced classes, where the older children could receive what is in essence a lecture in the principles of political economy, with an explicit view to their future status as workers.

# Hard Times:

*Hard Times* in its essence is a satirical critique of 19th century Victorian society. Through its characters and its setting, Dickens addresses the social and economic conditions of the time period by touching on the subjects of education, morality, rationalism and poverty. These themes are present throughout the novel’s entirety and in some cases, evolve over time as characters are transformed by the events that transpire. Such is the case of Thomas Gradgrind, one of the book’s main protagonists. He is introduced to the reader as a cold and calculated person whose only concern is with facts and numbers. Mr. Gradgrind is thus devoid of any creativity or imagination and exemplifies everything the author perceives is wrong with society. He raises his five children according to this logical philosophy, two of whom he appropriately names after rational thinkers such as him, Adam Smith and Malthus. His two older children, Thomas and Louisa, struggle with their identities after having been molded by their father’s strict doctrine in their youth. The story begins in a school room, in which the students are indoctrinated with the theory of truth of Mr Gradgrind. Dickens demonstrates two sharply opposing reactions: Bitzer's unique thinking, the model pupil; and Sissy's uncertainty, which cannot transform the real-life experience into a description of truth. Two common daytime modes of thinking are satirized. Utilitarianism, Jeremy Bentham's philosophy teaches that mankind is motivated by self-interest. The state has a duty to support and encourage each person to pursue his interest through education and the extension of the franchise. On the other hand, political economies consider that national prosperity depends on the unaltered economic laws that promote general welfare by individual employers. Increasing workers ' salaries would cut industrialists ' profits and thereby jeopardize national success, the followers of Adam Smith and David Ricardo taught. The right function for the state was to allow it to operate in a free manner.

These ideas that, it might be argued, contributed genuinely to social development in England in the 19th century, differentiated considerably in theory and practice, but their understanding of man and society was also destructive to Dickens. They did not take account of noble human qualities like generosity, altruism, and imaginative sympathy in their trust in economic forces and their relying on statistical evidence. We became oblivious to the daily lives of individuals because of the pursuit in quantitative analysis, and claimed we encouraged egoism in their high-minded conceptions of general prosperity.

What then is the alternative to Gradgrindism? Sleary’s philosophy is shallow. Thomas Gradgrind is the infamous Superintendent of the school board in Dickens's book Rough Times who seeks after worthwhile business.

His name is now generally used for somebody who is rough on cold facts and numbers only. In a well-known passage, one of the visiting officials ask the students of Gradgrind "Suppose you would be mounting the room. Do you want to use the flower tapestry on it?" Sissy Jupe answered ingenuously she said, "Affirmatively yes, I would like the flowers very much." Why is it significant for the novel to open in the classroom of Facts and conclude in the area of modern age?. Charles Dickens is renowned for his critique of the English social class structure and exploitation of the poor in the main themes of the Hard Times book. The exception to this maxim is Hard Times. Dickens is attacking utilities, the middle-and upper-class arrogance and industrial revolution. What hope does Dickens give concerning Gradgrind? At the end of the novel we can see, of course, that Gradgrind's values and ideology have turned 180. Having found out that feelings are important and that truth are not the most important thing in the world, Dickens brings us hope for the future of this story, for the mix-ups he has made Tom and Louisa and the challenges they face therefore are thought about

His "hitherto inflexible ideas," which were once influential in his thinking, have now become "subordinate" to stronger and nobler feelings. He has obviously learned the limits of believing in the truth alone, and while we are assured that this shift of attitude has led his former political colleagues to be scornful, we are certain that it is a happier man.

As my primary material, I will examine Dickens’ classic novel *Hard Times.* I will also look at Henry Mayhew (labor reform), Jeremy Bentham/John Stuart Mill (utilitarianism), among others.

As in Hard Times Dickens says: It was a town of red bricks or red bricks, had the smoke and ashes permitted; but the things stood, and it was as the wild face painted, a city of unnatural red and black. It was a town with machines and high chimney from which countless smoke serpents flew and never uncoiled forever. It was filled with a black canal and a river that ran limp, with a poor smell of coloring and huge piles of windows, where the piston of steam engine was moving and trembling throughout the day, like the head of an elemental woman in a state of melancholy folly and worked monotonously up and down. This was full of large avenues, all very alike, and many little streets were more close, with citizens just moving in and out at the same time, with the same sound on the same pavement, with the same job every day as yesterday or tomorrow, and the same of the last and the next year" (I:V).

Or, as author Joseph Gold calls it, “the best indictment in English of capitalism, the best portrait of industrial estrangement in a bourgeois world.”

“Surely there never was such fragile china-ware as that of which the millers of Coketown were made. Handle them never so lightly, and they fell to pieces with such ease that you might suspect them of having been flawed before. They were ruined, when they were required to send labouring children to school; they were ruined when inspectors were appointed to look into their works; they were ruined, when such inspectors considered it doubtful whether they were quite justified in chopping people up with their machinery; they were utterly undone, when it was hinted that perhaps they need not always make quite so much smoke” (II:I).

In this period, novels were generally published in three volumes. The names evoke the Scripture adage of the first volume of chapter, the second "Reaping" and the third "Garnering." In the first part of the book, Gradgrind strongly sows or plants the ideals of utilitarianism into the mind of his children— and he plants into his house the wonderful Sissy Jupe as well. Louisa and Tom are coldly pursuing materialism after being taught how to live with their heads and not with their hearts. It is dangerous to cultivate or grow this seed in section two. A person who's thirty years of age, Louisa weds Bounderby severely, while Tom burglarizes the bank where he works. A young man, James Harthouse, seduces Louisa as well. Mr. Gradgrind is ruined and apologizes of how he lived life into her when he gets some answers concerning her corruption.

The Gradgrinds try to repair their broken lives, either by "Garnering" or collection of the broken moments they had, Sissy arranges for Tom, for example, quite conveniently to escape from being in a circus while they are trying to carry him away. However, the younger Gradgrinds are raised in such a way for all Sissy's influence, that they are emotionally frivolous and therefore remain unhappy. The names of the three parts will suggest that the book would proceed as a moral appealing to the Victorian viewer, and it does, and the Gradgrinds carry the sadness of their roots.

## Rationalism:

The original quotation comes from the eighth book of the Sissy Jupe School by Charles Dickens Hard Times. Once her father learned that she had been abandoned under mysterious circumstances, average school teacher,Thomas Gradgrind welcomed the young girl. In a rare moment of kindness, the instructor decides to take care of the abandoned child and think about its preparation. In his defense, Sissy is bombarded by a series of raw facts. Thomas Gradgrind refers to this as schooling. Nevertheless, the young girl cannot accommodate so many percentages, projections and fractions. She's really smart and she often ignores reality. She wants to consider herself as a human who can change the world instead of adopting rules, but only through a degree of imagination.

The first scene of the novel establishes the antagonism between the two characters:In reality, I want to tell your boys and girls nothing but the only facts I have found alone in the history. Nobody is allowed to add or remove from it. This was the original idea behinds the characters and its philosophy of life get rid of conflicts if any.

A young kindergarten student, Sissy Jupe is the daughter of a Caballer and is educated in the field of language by circus people who IgNote a great and strong intellect. In her own home, Sissy's imagination is not ever challenged, while the girl's traits are treated by Gradgrind as a bad seed to remove from her character and her culture. By creativity and perhaps also by her social status, Sissy developed a possibility to imagine a better world. Sissy's father is suddenly wa absent and unable to see by the audience. He left because nobody Likes Sissy; the more the evidence the less people going to trust them. Gradgrind and Bounderby agree he has left.

For a good reason, on the other hand, her dad left her and he might someday return. The girl stays lucky. And in her father's hands she holds the unguent bottle, a symbol of her confidence.

Dickens was amazed to see the disaster and Sissy as well.

Lisa doesn't seem very interested in Sissy at first. Lisa, Gradgrind's father, is always friendly and admires her frozen intellect. Lisa herself has the tension between cold rationalism and warm fantasy. She was middle to his practical system during the whole process of novel and its discovery was not fit for that experiment. It was not the best fit to start. Harthouse was amazed at the first but then he realized everybody needs a first chance and agreed to his proposal.

The scene reflects Sissy's ultimate victory: The virtuous and innocent child will influence the circumstances when Harthouse, a key part of the plot, convinces her to leave. It is the established order that is transformed by an idealist's will. With "realist vision," Peter Brooks transmits Sissy and Luisa's functions as a character: a comment on the philosophy and education system of Gradgrind, which was presented on the opening scenes, and Sissy Jupe's emergence as the ethical standard of the Gradgrind household, an effective value transformation.

In a larger range, outside of the fictional world, the duality implied in the relationship between Gadgrind and Sissy can be understood. During the 19th century the same discussion took place in sculpture. Realist artists, who prefer to understand the world empirically–and believe that subjects are not sensory experiences–have taken the opposite position to idealists, who prefer to interpret the world in consciousness, feeling and mind.

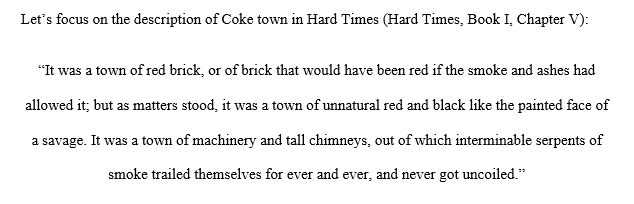
## Aesthetic Realism:

The word truth, depending on the discipline, has different meanings. Through Charles Dickens ' Hard Times, various types of reality seem to collide. We addressed Realism, as a metaphysical and a political term understood by Thomas Gradgrind above. In a philosophical sense, truth is the assumption that reality, regardless of our experience, can be assessed, educated and categorized ontologically. Realism means adhering and working to existing structures in political discourse instead of trying to change them.

In the 19th century novelists adapted creative currents from the empirical knowledge of John Locke, which excluded mind and spirit as driving principles for cultural movements. Writers in the novel medium sought to merge empirical rules with literature. Realism could therefore also be viewed as an esthetic stance with respect to literature. Dickens, though often classified as a practical poet, was unable to give up literary strategies from other cultural movements such as metaphors, imaginative contrasts and cartoons. This can be illustrated in several passages of the book: the description of Gradgrind, Rachel's love of Stephen Blackpool etc.

In the Hard Times[Dickens], there was a complete vision.

that promotes and endorses the inhumanities of the Victorian civilization, the aggressive formula of an inhuman spirit.

 In this section we find a classification, but also the intention to communicate through metaphors and imaging (smoke as snails, "black as the face of a savage"). Their usefulness is not only in this section. In a way, Charles Dickens anticipated the impending visual revolution which would arise when photography is developed. It is realized that instinct is the best inclination, and we habitually state, "I would trust it on the off chance that I see it." By depicting and protesting or landscape, Charles Dickens and other sensible creators guarantee to make the visual picture of the entire with the splashing of the detail. Pragmatist writers in their works appeared to anticipate this change. You were convinced that we get our genuine encounters through the image. Charles Dickens by the by doesn't, as a portion of his schools prevented, innovative and inventive reality portrayal analogies. Notwithstanding the special visualization, in each anecdotal medium character are essential and no practical books are no exemptions. In authenticity (Morris, p.114), Pam Morris contends that pragmatists want to individualize includes as much as they can to give a genuine and uncommon significance. In the interest to genuinely speak to reality, the quest for a specific voice gets foremost. This change appeared to be foreseen by down to earth scholars in their composition. You were convinced that we could make the picture of our genuine encounters. All things considered, Charles Dickens doesn't deny inventive and creative portrayal of reality, as certain universities have done.

## Notwithstanding the special visualization, each mechanism of fiction is required and no practical books are no exemption. Pam Morris asserted in authenticity, that pragmatists will in general individualize the components and give a genuine and one of a kind sense however much as could be expected. The quest for a specific voice is urgent in trying to truly speak to reality. The youngsters are machine-likely instructed. In the insights of national riches, upward cross on the creation graph, brought down cost figures and expanded benefit, the administration of the legislature and industry apply a savage principle of effectiveness estimating accomplishment, execution and eventually satisfaction in the public eye. Dickens energetically finishes up "A daily scene in London" It can without much of a stretch demonstrate that such things ought to be and no one has anything to stress over it. In their intelligence I totally repudiate and severely dislike them; without dismissing those fundamental sciences; and with deference for the New Testament soul I address individuals, who are disapproving and considering such things in the road that they are notorious.

## Morality:

Useful writers in their composing would in general anticipate this change. We should fabricate the picture of our genuine encounters, you were convinced. Charles Dickens, however, doesn't block that a few colleges manufacture and picture reality. Other than the special visualization, each anecdotal medium is essential and no reasonable books are no exemption. In authenticity Pam Morris accepted that pragmatists want to individualize the parts and give them however much as could be expected an exceptional significance. When looking to truly reflect reality, the journey for a specific voice is significant. His is Hard Times' most terrible outcome. Contrary to Stephen, the representative of the Union in Bounderby's factory, Slackbridge, appears to be following an egotistic agenda when a revolt is set on fire. Their conflict drives Stephen to depart and sets the circumstances leading to his death in motion. We have focused in this essay on the literary and philosophical side of Hard Times, but many authors have analyzed the novel with its social intricacies. Nil Clausson gives the Hard Times term "dystopian" in the paper Dickens ,The novel could then be seen as a hyperbole of the social situation of the country in the 19th century.

It was characterized as a two-country by Benjamin Disraeli, a Prime Minister himself, and in this manner the incredible differences between the industrialist enemy and the common laborers. If, as most readers would agree, Hard Times is about an attitude of mind which we define, however loosely and inaccurately, as utilitarianism, then the substance of the book is a testing of this ‘philosophy,’ and specifically of its educational pretensions.” “Education is both the focus of Gradgrind’s public energies, his model school, and the measure of his private failure; it is the upbringing he has prescribed for his children which finally recoils upon him, and brings about the climactic moment of recognition at the end of the second book.” This scene that Gilmore is referring to is of course the moment in which Louisa collapses in front of her father after having argued that her strict education is the reason behind her inability to express her emotions. “And he laid her down there, and saw the pride of his heart and the triumph of his system lying, an insensible heap, at his feet. Although Dickens acknowledges that the proliferation of mechanics’ institutes and polytechnic institutions is important in the rapid advancement of adult education, he, at the same time, feels that the overwhelming emphasis on the utilitarian system of education in the industrialized Britain is exercised at the expense of national popular culture.” She then goes on to elaborate, “Dickens says that a Polytechnic Institution is ‘a great public benefit and a wonderful place,’ but that ‘a people formed entirely in their hours of leisure by Polytechnic Institutions would be an uncomfortable community’ because ‘no amount of steam engines will satisfy’ the human imaginative faculty, which is an important element of social bonding.

For Dickens, the bureaucratic irrationality of the aristocratic government and the capitalist over-rationalization of industrialism signify lack of concern for ultimate human values.”

As per the novel's enemy of utilitarian case, the Hard Times cultural comprehension shows that Charles Dickens felt that Britain had persevered through a harmous utilitarian direction in the nineteenth Century and basic individuals, for example, Sissy and Stephen who have been denied of business as usual or of the main buildup of a superior age.

Charles Dicken's Hard Times is a book which describes the destructive forces of utilitarianism that followed the industrial revolution in the modern world. Dickens reveals the devastation caused by the mechanization and dehumanization of human beings as factory workers through the vibrant characters woven throughout the paper. The tragic character of Stephen is the most obvious reason for this central theme Dickens takes advantage of the context in which Stephen Blackpool lives to address the destructive nature, appearance, speech, social relations, and death of utilitarianism unhappily. For the first time in the 10th chapter of Dicken's Book the first, Stephen Blackpool is welcome at a drab Coketown factory. When contrasting with others it is one of the best works in Coketown. Where nature is so firmly etched as the slaughtering of gasses and pretense are etched in . The world full of human in the center of innermost town from Stephen. In Coketown artificial bricks have been built in order to build an' unnatural' town with depictions of deadly gas, smoke and smog, while personifications such as' the earth' are expected to live among a safe community of people. In the harsh and frequently dangerous factory world, a man aged 40, would be considered to be an elderly worker. Even the family unit, which is often considered to be the core element of most communities, was cannibalized and opposed by competition, "shoulder and trampling." Steven's persistence and stamina, as a loom weaver, had lasted at the age of forty. The physical appearance of Stephen's body was influenced by decades of working as a weaver in Coketown: "a pretty sharp guy, his face is smooth, and his head looks rugged enough" (68). Stephen is portraying the physical condition of a starry, weathered, and "steeping" face, but over the deeper brow and shoulder hunching shoulders, he is looking at a man with sufficient potential for goodness: a "pondering" man who is searchable. After a brief description of Stephen's presence, the narrator is immediately told, "Although someone else was deserve the credit for, he had other thorns besides himself"

# Conclusion

Summing up, idea of idealism and reality has been established the international speech in hard

Times core value. We also mixture of characters based on reality and best of the best

imagination of Charles Dicken language throughout the paper

So, Charles Dickens ' critique of utilitarianism and social inequality has been discovered in England in the 19th century. Obviously, all observations and practical exposure were related to the Hard Times and Charles Dickens. Sissy’s philosophy is the right one and she ends up showing the Gradgrind’s how to live. Hard Times, a people based on reality thinking that protesters the stylish reality itself, has defiance to political and philosophical authenticity.

Craftsmanship as representative or reflection regularly upsets other tasteful conceivable outcomes and thoughts. It is a piece of the test of the peruse and the capacities of the journalists. There are endless varieties through which a solitary idea can be passed on.

in the same way as its characters are against its most exaggerated expression; utilitarianism. We will heads up to Charles and his work and Hard Times a moral story.

Hard Times plays with different concepts and combines speech and esthetics in order to tell a moral story. This adds up a universal discussion which was having and still part of some communities in 1969. Few decades back, it proved itself was a symbol of authenticity.

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