

Chemistry, Memory and Personality in "A Christmas Carol" and "The Haunted Man"

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Introduction

Dickens is often associated with simplified forms of popular Christianity, and it is often assumed that his view of the supernatural conforms to simple patterns of traditional and folk beliefs. But Dickens was a much more complicated thinker than this would suggest, and much more ambivalent about modern science than his pedagogic and popularising accounts of Christianity might make him seem. I should like to consider here his view of the supernatural and its relation to the science of his age from his "Christmas Books," "A Christmas Carol" (1843) and "The Haunted Man" (1848). In both stories, the central characters are men of reason. In the former, Scrooge is a "utilitarian businessman" and in the latter, Redlaw is an able chemist. And these men, who apparently seem to have little to do with supernatural beings, nevertheless encounter "ghosts", "spirits", and "phantoms." Both Scrooge and Redlaw experience some transformation of the self through regaining the memories of the past once lost. The frameworks are similar: "A protagonist who is mistaken or displays false values is forced, through a series of extraordinary events, to see his errors."² These works would seem then to show representative confrontations of the world of science or reason, and that of the supernatural.

Harriet Stone, though admitting the "sophisticated fusion of realism, psychology, and allegory"³ in "The Haunted Man", still classifies these stories essentially as "fairy tales": "Indeed the Christmas books *are* fairy tales [italics original]."⁴ She defines the "three spirits or ghosts (Dickens uses the terms interchangeably) in "A Christmas Carol" as "allegorical figures as well as supernatural agents."⁵ However, are these figures really intended to be only "allegorical" and "supernatural"? The following passage in "A Christmas Carol" seems to imply they are not necessarily "supernatural", though they are certainly like supernatural creatures: "It was a remarkable quality of the Ghost (which Scrooge had observed at the baker's), that notwithstanding his gigantic size, he could accommodate himself to any place with ease; and that he stood beneath a low roof quite as gracefully *and like a supernatural creature*, as it was possible he could have done in any lofty hall [italics mine]."⁶

The choice of people who encounter these figures seems to give the impression that these spirits or ghosts might not be just allegorical creatures living only in a fairyland, but some natural phenomenon which may occur even to people leading typically modern, or intellectual lives such as businessmen or chemists. We must take into consideration changing ideas of phantoms and ghosts of mid-Victorian days, before making a judgement if they should be regarded simply as supernatural creatures. They may have been closer to the ordinary lives of Victorians than we might consider today.

Dickens is known to have been familiar with the latest developments of psychology and chemistry of his days. In his essay "New Discoveries in Ghosts," written several years after the

Christmas books, he explores two rational explanations of the phenomenon of apparition of ghosts. The first type of apparition is subjective "illusion" which reflects the state of the viewer's side:

I do believe in ghosts — or, rather, spectres — only I do not believe them to be supernatural.

That, in certain states of the body, many of us in our waking hours picture as vividly as we habitually do in dreams, and seem to see or hear in fair reality that which is in our minds, is an old fact, and requires no confirmation. . . .

Concerning my own experience, which comes under the class of natural ghost-seeing above mentioned, I may mention in good faith that, if such phantoms are worth recalling, I could fill up an hour with the narration of those spectral sights and sounds which were most prominent among the illusions of my childhood. Sight and sounds were equally distinct and lifelike.⁷

He talks of the type of apparition, which has been objectively proved by scientists, which is called "the manifestations of Odyle."⁸ "Odyle is generated among other things by heat, and by chemical action. It is generated, therefore, in the decomposition of the human body."⁹ Dickens concludes the essay, "in addition to the well-known explanations of phenomena, which produce some among the many stories of ghosts and of mysterious forebodings, new explanations are at hand which will reduce into a natural and credible position many other tales by which we have till recently been puzzled."¹⁰

From this exploration into the purely material explanation of ghostly apparitions, it can be presumed that ghosts were not necessarily an alien existence to chemists or rational intellectuals. And it can be also surmised that it was natural for Dickens to employ ghosts in a realistic framework, as long as they are not "supernatural."

Near the end of "The Haunted Man", the narrator says, "Some people have said since, that he only thought what has been herein set down; others, that he read it in the fire, one winter night about the twilight time; others, that the Ghost was but the representation of his own gloomy thoughts, and Milly the embodiment of his better wisdom. *I say nothing [italic original]*" (472). It seems Dickens wanted to leave the work open for various interpretations, from the allegorical to the rational. Several years before the publication of "The Haunted Man", Arthur Ladbroke Wigan had written about the "duality of the mind," which often "takes the form of a colloquy between the diseased mind and the healthy one."¹¹ The scenes of conversations between Redlaw and the "Phantom" reflect this topic of the day.

In this essay, I will try to examine how these Christmas stories reflect contemporary scientific ideas, then, especially about the relation between personality and the memory retained by a person. These stories can be read as fairy tales, of course, but they were, in addition, given some power of plausibility, which could make the contemporary reader feel that they might have happened in the real world.

I "A Christmas Carol"

As Deborah A. Thomas points out, "A Christmas Carol" begins with indisputable facts about

Marley's death in a manner "in keeping with Scrooge's unregenerate, fact-bound personality"¹²: "MARLEY was dead, to begin with. There is no doubt whatever about that." (5)

Marley has been Scrooge's business partner, and they have frequently been confused or identified with each other.

Scrooge never painted out Old Marley's name. There it stood, years afterwards, above the warehouse door; Scrooge and Marley. The firm was known as Scrooge and Marley. Sometimes, people new to the business called Scrooge Scrooge, and sometimes Marley, but he answered to both names. It was all the same to him. (6)

If a name is something to define a person's identity, or to distinguish one person from another, Scrooge and Marley curiously share one identity, or two identities interchangeably. Moreover, "they had been two kindred spirits." (11) Therefore, it is natural that Marley is to become the guide to Scrooge's forgotten self, and it is little wonder that some residue of Marley's consciousness still haunts the warehouse which retains his name ("I have sat invisible beside you many a day," he says to Scrooge — 22).

Scrooge's cold personality is reflected in his low body temperature: "He carried his own low temperature always about with him; he iced his office in the dog-days." (6) As can be observed in such cases as the experiments on ghosts and "Odyle" in the graveyard, which I cited in my introduction, there seems to be a materialistic view of human beings, which regards the human body as a chemical compound, which can sometimes break up by "spontaneous combustion" (45). The human body is incessantly interacting with the outer world, and thus making an organic unity with its environment. "Scrooge took his melancholy dinner in his usual melancholy tavern." (14). In "The Haunted Man", there can be seen a much closer relationship between the Chemist and his surroundings.

The first wonderful apparition takes place when Scrooge, "having his key in the door, saw in the knocker, without its undergoing any intermediate process of change — not a knocker, but Marley's face." (14) Stone comments: "Given a universe so magical and responsive, we are hardly surprised when Scrooge momentarily sees Marley's face glowing faintly in his door."¹³ But we must note that several years before writing "A Christmas Carol", Dickens had developed his own theory about "the physiognomy of street — door knockers," that "between the man and his knocker, there will inevitably be a greater or less degree of resemblance and sympathy", which is related to "the magnetism which must exist between a man and his knocker."¹⁴ If he really meant more than just a hyperbole about the reflection of the owner's taste in doorknockers (he may, of course, have been playing with the popular notions of physiognomy), then the world does not need to be so "magical" to contain Marley's apparition. Since Scrooge and Marley have been almost one ionic compound, the one's presence calls for the other, as the proximity of the positive ion calls for the negative ion to meet the partner, or as the N pole attracts the S pole by "magnetism."

Marley's ghost, who makes his appearance fully for the second time, asks Scrooge, who remains doubtful: "What evidence would you have of my reality beyond that of your senses?" (18) This is an acute question, as we cannot but rely on our senses to grasp the reality surrounding us, even if we are well aware of their unreliability of them. Several years after the publication of "A Christmas Carol", G. H. Lewes wrote about "subjective sensations":

that is to say, we *see* objects very vividly, where no such objects exist; we *hear* the sounds of many kinds, where none of their external causes exist; we taste flavours in an empty mouth; we smell odours, where no volatile substance is present; and we *feel* prickings or pains in limbs which have been amputated. These are actual, not imaginary, sensations. They are indistinguishable from the sensations caused by actual contact of the objects with our organs. [italics original] ¹⁵

The Ghost's question is open to the reader as well as to Scrooge as to the interpretation of the succeeding events. Scrooge answers, "Because. . . a little affects them. A slight disorder of the stomach makes them cheats"(19), which also reflects contemporary ideas about nightmares, which were said to be caused by "particular kinds of food, which pretty constantly lead to the same result [i.e., to suffer from nightmares], such as cheese, cucumbers, almonds, and whatever is hard to be digested."¹⁶

The Ghost is wearing a chain forged in life, a similar one to that which he says Scrooge is forging. This chain seems to be the totality of one's past sin, the sin of neglecting the duty of "charity, mercy, forbearance, and benevolence,"(p.22) which would not be written off even after one's death.

Associationists had proposed that "all thoughts are in themselves imperishable."¹⁷ In "The Haunted Man", Dickens links this with the law of conservation of mass (discovered by Lavoisier in 1778) in chemistry. Near the end, Redlaw says, "In the material world, as I have long taught, nothing can be spared; no step or atom in the wondrous structure could be lost, without a blank being made in the great universe. I know, now, that it is the same with good and evil, happiness and sorrow, in the memories of men." (443) When one dies, the body is decomposed chemically, but no element is really lost. And if the totality of memory, or consciousness, would not be lost, either, what happens? "The air was filled with phantoms" (23) as a result.

As announced by Marley's ghost, Scrooge is to be visited by three "Spirits" successively. The first one introduces itself as "the Ghost of the Christmas Past"(28), and when asked by Scrooge, "Long Past?" it answers, "No. Your past." It might, well then, have emerged out of some unconscious part of Scrooge's brain. Its mission is to show "shadows of the things that have been" to Scrooge, and thus to remind him of the scenes from his past life, the boyhood he spent as "a solitary child, neglected by his friends."(31) This may be understood as an example of "unconscious cerebration," in which it was said that "a free and a constant traffic ever carried on" between "our unconscious and our conscious existence." "Trains of thought are continuously passing to and fro, from the light into the dark, and back from the dark into the light," according to Eneas Sweetland Dallas.¹⁸ This revelation of Scrooge may be compared with the dream experience of Dickens, who "began to recognize the retrospective nature of dreams," by which, Catherine Bernard tells us, "At last Dickens had no choice but to confront his past and to disclose some long-buried memories. . . . While some of Dickens' contemporaries acknowledged that dreams could recall childhood scenes, they failed to recognize, as Dickens did, the volatile, emotionally sensitive nature of these memories."¹⁹ Dickens is known to have had a feeling that "his own parents had rejected and abandoned him," which is supposed to be "the most shaping emotion in his life."²⁰ To write down the process of the revelation to Scrooge might have been at the same time the process of bringing Dickens's own memories anew into consciousness, thus

articulating them into language.

Dallas's expression, "from the light into the dark, and back from the dark into the light," seems worth noting, because it corresponds to Dickens's terminology about the way the unconscious memory is brought into consciousness. The Ghost of the Christmas Past shines the "shadows of the past" with "the light upon its head." (37) With the revival of "the memory of what is past" (40), Scrooge regains his former human feeling: "His heart and soul were in the scene, and with his former self." And he begins to speak "unconsciously like his former, not his latter, self." (37) This is linked to the main motif of "The Haunted Man", that all the human feelings are stored in association with memories.

Dickens is reported to have "questioned the belief that dreams could be controlled by the dreamer"²¹ and accordingly, Scrooge must go through scenes which are beyond his control. Scrooge, unable to stand the scene of parting with his lover, cries to the Ghost, "Why do you delight to torture me?" (40) but the Ghost says, "I told you these were shadows of the things that have been," "That they are what they are, do not blame me!" with "a face, in which in some strange way there were fragments of all the faces it had shown him." (42) Therefore, it may be that the Ghost and the shadows come out of Scrooge himself, out of his unconscious self. If so, this may show Dickens's belief in the possible existence of a self-moralizing function, or the origin of morality, within a human being, which can correct one's behavioural pattern even without some motivation from outside. By the time the next visitor, "the Ghost of the Christmas Present," comes to "shed its light on Scrooge," he has gone through certain transformations of his personality: "He was not the dogged Scrooge he had been." (46) In his associationist writing, John Abercrombie explains about the "associations" which recur spontaneously" and which are influenced "by previous mental habits, pursuits, or subjects of reflection." And further, "This habit of attention and association ought therefore to be carefully cultivated."²² Scrooge is now going through this process of cultivating his mental habits.

The Ghost of the Christmas Present shows how the poor people around Scrooge, including the family of Bob Cratchit, his employee, with his invalid son, Tiny Tim, are struggling with life, in pursuit of trivial happiness. On hearing that "If these shadows remain unaltered by the Future, the child will die," Scrooge cries out, "No, no," "Oh, no, kind Spirit! Say he will be spared," but the Ghost answers, "If he be like to die, he had better do it, and decrease the surplus population." This Malthusian expression of the Ghost uses exactly the same words as Scrooge has said to the gentlemen who have come to collect money for charitable purposes, while Scrooge has been still a "utilitarian businessman" before meeting the Ghosts. "Scrooge hung his head to hear his own words quoted by the spirit, and was overcome with penitence and grief." (55) He feels ashamed to hear the echo of his previous thought, because of the change in his feeling, which has been brought about by recent mental experiences. The vivid images tell Scrooge that there are things that cannot be simply rounded down by abstract theories. And the capacity of imagination is cultivated by the totality of one's experience. Therefore, the mission of literature may be the cultivation of people's imagination by supplying it with literary experiences, even if they are not directly experienced in the real world.

Similarly, the Ghost shows Scrooge a pair of a boy and girl, who function as vivid illustrations of "Ignorance" and "Want." "No change, no degradation, no perversion of humanity, in any grade, through all the mysteries of wonderful creation, has monsters half so horrible and dread." (67) Scrooge cries, "Have they no refuse or resource?" only to hear again the echo of his

previous remarks from the Ghost: "Are there no prisons?" "Are there no work-houses?" There appears a child also called "monster" in "The Haunted Man", and these representations of inhuman children show Dickens's preoccupation about the condition in which children have to grow up.

Unlike the Ghosts of the Christmas Past and Present full of lights, "the Ghost of the Christmas Yet to Come" is "shrouded in a deep black garment" and "it would have been difficult to detach its figure from the night, and separate it from the darkness by which it was surrounded." (69) It may be because the faculty of foreseeing the future was thought to belong to the unconscious part, which was said to endow dreams with "a degree of intelligence, of insight into things, vastly superior to that of waking cognition."²³ The Ghost only points in this direction ("pointed onward with its hand" — 68), but it does not give a clear answer to the calling of the consciousness; "It gave him no reply." (69)

According to Edmund Burke, darkness and blackness are the components of the feeling of the sublime.²⁴ Though Dickens is thought to have been doubtful about the "Victorian belief in the moral character of dreams,"²⁵ he certainly has employed the prevalent notions of dreams of his days to represent the sublime part of human consciousness, more mysterious than the supernatural.

Nearly thirty years after the publication of "A Christmas Carol", Francis Power Cobbe has written about "the myth-making power of the human mind," which "exists in every one of us"²⁶, and from which these Ghosts of Christmas, the other selves of Dickens, must have appeared.

II "The Haunted Man"

The haunted man in the title, Redlaw, is a "learned man in chemistry," whose dwelling is "so solitary and vault-like." As in "A Christmas Carol", the correspondence, or the organic unity, of the person's character and his environment is emphasized: "Who might not, by a very easy flight of a fancy, have believed that everything about him took this haunted tone, and that he lived on haunted ground?" (374)

In these solitary surroundings, when Mr. and Mrs. William, who have come to serve him dinner, quit and he is left alone, not having any other person but himself, the Chemist is visited by "the Ghost," who is "the Something that had passed and gone already," or "the animated image of himself dead." It says, "Look upon me!", "I am he, neglected in my youth, and miserably poor, who strove and suffered. . ." and Redlaw returns, "I *am* that man." The Ghost, or the Phantom, is Redlaw's own self who bears his memories of the past he wants to erase and forget, and separate from himself as a third-person, "that man". Four years before the publication of "The Haunted Man", Arthur Labrosse Wigan wrote about the "duality of the mind," by which "each cerebrum is capable of a distinct and separate volition," which "are very often opposing volitions," and such "double process" as "a colloquy between the diseased mind and the healthy one"²⁷ can be observed. Moreover, Dickens seems to have heralded twentieth-century theories about multiple personality, according to which, "each alter" was "created to cope with some appalling incident," and "alters themselves come to look more like a way to act out fantasies."²⁸

Just as the Ghost of the Christmas Past in "A Christmas Carol" does to Scrooge, this Ghost forcibly reminds Redlaw of a past he feels too painful to remember, of his childhood spent

without the benefit of parental love, and "Redlaw's unhappy memories of his now deceased sister's betrayal in love by Redlaw's own best friend — who [has] then married the sweetheart whom Redlaw had hoped to wed after his rise from poverty." All this appears to be "veiled allusions to Dickens's own early difficulties."²⁹ Therefore, the representation of the Phantom may be based on Dickens's own psychological experiences, such as "his own dreams" which "derived from two of the deepest experiences of his life — one that he could not confront and one that he could not resolve."³⁰

Though it must be some part of Redlaw himself who brings The Ghost, or the suppressed memory, into consciousness ("I come as I am called," says the Ghost), he denies it ("'No. Unbidden,' exclaimed the Chemist." — 390). While he cannot help recollecting it again and again, he wants to forget it ("'Let me forget it,' said the Chemist, with an angry motion of his hand, 'Let me blot it from my memory!' — p.392) Thus, the ambivalence, or the conflict in him goes on constructing the duality of his mind. It may remind the reader of the incessant speech in Samuel Beckett's play, "Not I," in which "MOUTH" goes on repeating the life story of "she", a forsaken girl of "parents unknown,"³¹ while obstinately refusing to identify herself with "she" narrated in the story, seemingly responding to another voice which only MOUTH can hear, but cannot be heard by the audience: "...what?.. who?..no!..she!..SHE!.."³²

Unable to understand the existence of happy people who have succeeded in accepting their lives as they are (he cannot believe Philip, eighty-seven years old, can be "merry and happy" and "remember well" at the same time, and suspects, "Is his memory impaired with age?" — 382), Redlaw becomes possessed with the idea that "memory is my curse; and, if I could forget my sorrow and my wrong, I would!"(393) Therefore, he gladly takes from the Ghost the offer of "the power to cancel their remembrance [of "the sorrow, wrong, and trouble"]", which can be diffused to "all whom you approach."(394 - 396) He believes that diffusing this power is to give happiness to everyone, to "be a benefactor of mankind."(416) The way Redlaw is called often in the narrative, "the Chemist" with a capital "C", seems to represent the science of the day as a whole, which was radically replacing religion, and taking the position occupied heretofore by "Christ."

The power brings about a negative side-effect, which the Chemist could not foresee. Losing his "green" memories, old Philip refuses to, or cannot, recognize dying George as his own son ("The boy talking to me of *my* son! Why, what has he done to give me any pleasure, I should like to know?" "He's not my son." — p.440), and the warm atmosphere of the Williams family is totally blighted. Everybody's personality, except that of Milly, becomes degraded, so that Milly cries out, "William's father has turned childish in a moment. William himself is changed. . . I cannot understand him; he is not like himself."(442) Likewise, the children of the Tetterbies begin fighting with each other, "with no visible remains of their late soft-heartedness."(452)

The change in these people can be explained by the associationist idea that "Experience is the registration of feeling"³³, that is, one can only feel emotions that are associated with some experiences, or memories. John Addington Symonds describes what happens to a person who has lost his or her memory; "And as for those beloved beings he takes no more note of them than as they swell that strange fantastic pageant which floats before his bewildered fancy."³⁴ Even though they might be painful to recollect, all memories are what compose personality, and what enable one to feel.

The figure of Redlaw, feeling guilty about the damage he has caused to people's minds and

shrinking "like a murderer,"(437) may be reconsidered in the light of the grief of Dr. Frankenstein. Frankenstein also studies chemistry, for "Chemistry is that branch of natural philosophy in which the greatest improvements have been and may be made"³⁵ and has an ambition to become a god-like creator of life. He imagines "A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. No father could claim the gratitude of his child so completely as I should deserve theirs."³⁶ Finally, however, the "miserable monster" that has come out of the "creation"³⁷ is a solitary creature without any memories ("But where were my friends and relations? No father had watched my infant days, no mother had blessed with smiles with caresses; or if they had, all my past life was now a blot, blind vacancy in which I distinguished nothing," it says³⁸). The monster escapes out of his creator's control and takes revenge on Frankenstein for abandoning it by murdering people he loved. Frankenstein laments: "I considered the being whom I had cast among mankind, and endowed with the will and power to effect purposes of horror, such as the deed which he had now done, nearly in the light of my own vampire, my own spirit let loose from the grave, and forced to destroy all that was near to me."³⁹

In the first half of the Victorian Period, phrenology, the science aiming to identify the function of each part of the brain, was still dominant. In 1842, six years before "The Haunted Man", the letters written by John Ellitson were published, and in them, he wrote about mesmeric experiments, in which he said he had succeeded in arousing different emotions by stimulating corresponding parts of the hand of the subject.⁴⁰ And in the late nineteenth century, machines to stimulate the nervous system "through the application of controlled electric shocks" were developed.⁴¹ Like *Frankenstein*, "The Haunted Man" conveys a warning about our arrogant attempts to manipulate life scientifically, which might lead to some unforeseeable result, getting out of human control. "The Chemist" is not only "the evil enchanter of fairy lore,"⁴² but he is every one of us who is living in a science-privileging society. And he was not really "the misanthropic witchlike sorcerer" as Stone says, for he heartily wished to be the conveyor of happiness to mankind, but his wish was betrayed by the mystery of nature, which went beyond his calculation, beyond his "wisdom." (396) Dickens may have wanted to send a message that we should be modest enough to admit that there are domains still not covered by science (and also utilitarianism and Malthusianism, which were motifs in "A Christmas Carol").

There is one creature who remains unaffected by the Chemist's power given by the Phantom, and who is called "baby-monster." (429) This is a monster socially, not scientifically, constructed: having experienced no human relationship, he has no memory, positive or negative, to be lost. The Phantom explains to Redlaw;

'This,' said the Phantom, pointing to the boy, 'is the last, completest illustration of a human creature, utterly bereft of such remembrances as you have yielded up. No softening memory of sorrow, wrong, or trouble enters here, because this wretched mortal from his birth has been abandoned to a worse condition than the beasts, and has, within his knowledge, no one contrast, no humanising touch, to make a grain of such a memory spring up in his barren wilderness. All within the man bereft of what you have resigned, is the same barren wilderness.' (447- 8)

This monster is called a "savage thing" produced in a civilized society, in which human contact

is becoming less. This child might also remind the reader of "Little Father Time" in Hardy's *Jude the Obscure*, who, having been brought up without knowing love, can never "kindle and laugh like other boys."⁴³ Jude comments on his suicide; "The doctor says there are such boys springing up amongst us — boys of a sort unknown in the last generation — the outcome of new views of life. . . He says it is the beginning of the universal wish not to live."⁴⁴

The emphasis on the importance of imagination attained through education is to be contrived to educational theories of the early twentieth century (Margaret Macmillan says, "Education then, and even human progress itself, is largely if not mainly a development and discipline of the Imagination."⁴⁵) Dickens himself is known to have valued in children's literature "its ability to nurture the imagination." "Without imagination (or 'fancy,' as Dickens often called it) human beings could not be truly human."⁴⁶ He must have meant the Christmas Books to be the media by which the reader, possibly a child, nurtured the imagination, stored his or her memory, to get a deep insight into nature yet unattainable by science.

Conclusion

As I have examined in this essay, Dickens obsessively traced the same plot pattern in these Christmas stories, in which the central characters are led to recognize the significance of their memories of the past, which enable people to imagine and feel. Writing these stories may have been a process of his affirming the positive value of his own memories, which, however painful they might have been, were undeniably components of himself, and a source of creation, from which these stories derived.

At the very end of "The Haunted Man", he makes all the characters utter the words "Lord! Keep my Memory Green!"(472) This might be interpreted as Dickens's own determination not to forget, not to escape from himself, which curiously coincides with the attitudes of Victorian Fiction, which requires the reader to "feel responsible for sustaining memory" and "put on our guard against natural forgetting."⁴⁷ The insights on human nature in these "Christmas Books" were the very products of contemporary literature, as well of the contemporary science, which were in a close relationship with one another, and mutually constructing one another.

Notes

¹ Deborah A. Thomas. *Dickens and the Short Story*. (London: Batsford Academic and Education Ltd. 1982) 36.

² Harry Stone. *Dickens and the Invisible World: Fairy Tales, Fantasy, and Novel-making*. (Bloomington and London: Indiana University Press, 1979) 119.

³ Ibid. 140.

⁴ Ibid. 119.

⁵ Ibid. 123.

⁶ "A Christmas Carol" in *Christmas Books including A Christmas Carol*. (Oxford: Oxford University Press, 1990) 51. Heretofore all the page references are to this edition.

⁷ Charles Dickens, "New Discoveries in Ghosts" in *Household Words*, 17 Jan. 1852, p.404.

⁸ Ibid. 405.

- ⁸ Ibid.
- ¹⁰ Ibid.
- ¹¹ Arthur Ladbroke Wigan, *A New View of Insanity: the Duality of the Mind proved by the Structure, Function and Diseases of the Brain, and by the Phenomena of Mental Derangement, and Shewn to be Essential to Moral Responsibility* (London: Longman, Brown, Green and Longman, 1844) pp.26–31 rpt. in *Embodied Selves*.
- ¹² Deborah A. Thomas. *Dickens and the Short Story*. (London: Batsford Academic and Education Ltd. 1982) 38.
- ¹³ Harry Stone. *Dickens and the Invisible World: Fairy Tales, Fantasy, and Novel-making*. Bloomington and London: Indiana University Press, 1979, p.121.
- ¹⁴ Charles Dickens, *Sketches by Boz: Illustrations of Every-Day Life and Every-Day People* (London: Chapman and Hall, [n.d.1836]), 58–9 rpt. in *Embodied Selves*. 22–3.
- ¹⁵ George Henry Lewes, *The Physiology of Common Life*, 2 vol. (London: William Blackwood and Sons, 1859–60), ii, 366–72, rpt. in *Embodied Selves*, p.110.
- ¹⁶ Robert Macnish, *The Philosophy of Sleep* (Glasgow: W.R.M'Phun, 1830.) rpt. in *Embodied Selves*, p.105,
- ¹⁷ Samuel Taylor Coleridge, *Biographia Literaria, or Biographical Sketches of my Literary Life and Opinions*, 2 vols. (London: Rest, Fenner, 1817), I, 108–16, rpt. in *Embodied Selves*, p.76.
- ¹⁸ Eneas Sweetland Dallas, *The Gay Science*, 2 vols. (London: Chapman and Hall, 1866)
- ¹⁹ Catherine A. Bernard. "Dickens and Victorian Dream Theory" in *Victorian Science and Victorian Values; Literary Perspectives*. 1981, pp.204–205.
- ²⁰ Harry Stone. *Dickens and the Invisible World: Fairy Tales, Fantasy, and Novel-making*. (Bloomington and London: Indiana University Press, 1979) 10.
- ²¹ Catherine A. Bernard. "Dickens and Victorian Dream Theory" in J. Paradis and T. Posslethwaite ed. *Victorian Science and Victorian Values; Literary Perspectives*, p.203.
- ²² John Abercrombie, *Inquiries Concerning the Intellectual Powers and the Investigation of Truth* (1830), 19th edn., (London: John Murray, 1871), 80–6, 90, rpt. in *Embodied Selves*, p.78
- ²³ James Sully, "The dream as a revelation" *Fortnightly Review*, 59(March 1893) 354–65, rpt. in *Embodied Selves*, p.115.
- ²⁴ Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, pp.130–133.
- ²⁵ Catherine A. Bernard. "Dickens and Victorian Dream Theory" in J. Paradis and T. Posslethwaite ed. *Victorian Science and Victorian Values; Literary Perspectives*, p.206.
- ²⁶ Frances Power Cobbe, *Darwinism in Morals and Other Essays* (London: Williams and Norgate, 1872), 336–8, 361–2, rpt. in *Embodied Selves*, p.113.
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