Philadelphia Bowled Clean Over: Public Readings by Charles Dickens

On January 5, 1868, in Philadelphia, on snow-covered Chestnut Street, in eighteen-degree cold, fifty people—fortified with mattresses, blankets, and whiskey—were waiting before midnight at number 1217 for George Dolby to open the Concert Hall box office the next morning at 9:00 A.M. As morning neared, the crowd grew. Police arrived to keep order. Charles Leland recorded: “Great excitement, Dickens’ tickets.” Henry Benners saw “a line, one square long, waiting to procure tickets to Dickens reading.” All tickets for the first six readings were sold in four hours, and hundreds of people were turned away. On January 31, after announcing the readings of February 13 and 14, Dickens wrote: “All Philadelphia is going to rush at once for tickets. . . . Great excitement is anticipated in the streets.” He was Philadelphia’s biggest news, under such headlines as “The Dickens Excitement,” “The Great Novelist in Our Midst,” “Another Great Reading,” “Brilliant Audience Assembled,” and “How the Literary Feast Was Enjoyed” amid “Unbounded Enthusiasm and Loud Applause.” The Evening Telegraph of January 14, watching Philadelphia run wild, saw the “normally quiet citizens” of the “orderly

2 Elizabeth R. Pennell, Charles Godfrey Leland: A Biography (Boston, 1906), I, 300.
3 Benners Diary, Jan. 6, 1868, I, 180, Historical Society of Pennsylvania (HSP). The Dickens excitement was warm enough to overcome a severe winter in Philadelphia. On February 17, Benners recorded that the ice on the Delaware was “very heavy . . ., [and] frost deeper in the ground than for forty years,” I, 182. Susan R. McManus noted twelve degrees below zero on February 2, McManus Diary, 116, HSP. The Philadelphia Inquirer of January 31 reported “huge mounds of snow and slippery sidewalks” that made the streets “almost impassable to pedestrians.” Dickens observed on January 13: “It freezes very hard.” Mary Dickens and Georgina Hogarth, eds., The Letters of Charles Dickens (New York, 1893), III, 256.
4 Public Ledger, Jan. 13, 1868; Sunday Dispatch, Feb. 2, 1868.
5 Letters, III, 264.
City of Brotherly Love setting out “to emulate the bewildering enthusiasm and blinded ecstasy of Boston and New York.” The Public Ledger of January 13 declared “a state of popular excitement, that, taken in all its phases, is without parallel on our side of the ocean.”

On tour of America and reading from his own works, Dickens stopped four times in Philadelphia and gave eight readings in Concert Hall. Philadelphians jammed his houses. The Philadelphia press called Concert Hall filled, well filled, completely filled, crowded, crowded in every part, and overflowing. The Inquirer of January 14, noting for the first reading a “great assemblage” and “no unoccupied seat,” remarked that given chairs without arms, winter clothes, and portliness, the audience, if not cheek by jowl, was surely packed shoulder to shoulder. Next evening, in a snowstorm, hundreds of hacks pulled up at Concert Hall; streetcars emptied loads there; and, before the reading began, every seat was taken. On January 23, after all seats were gone, the passageway to the Hall was still thronged and the street out front was blocked by people demanding admission. The audience of February 13 numbered 1,400. Anxious not to miss the last Philadelphia reading and filling not only all regular seats but extra chairs and standing room as well, the audience of February 14, according to the Public Ledger, was “the largest and most enthusiastic of the whole series.”

Hence Dickens enjoyed what the Press of January 31 called “great pecuniary success.” He commanded two dollars a seat, twice what Harriet Beecher Stowe was to get five years later. Reading “is very hard work,” he said, “but it is brilliantly paid.” When the tickets for his readings in Brooklyn, and the first six in Philadelphia, had been sold, he remitted £10,000 to his English bank.

---

6 January, 1868: 13—A Christmas Carol and the trial scene from the Pickwick Papers; 14—“Bob Sawyer’s Party” from the Pickwick Papers and scenes from David Copperfield; 23—“Boots at the Holly Tree Inn” and scenes from Nicholas Nickleby; 24—the trial scene from the Pickwick Papers and scenes from Dombey and Son; 30—“Bob Sawyer’s Party” and “Doctor Marigold’s Prescriptions”; 31—“Boots at the Holly Tree Inn” and scenes from David Copperfield. February, 1868: 13—A Christmas Carol and “Boots at the Holly Tree Inn”; 14—“Doctor Marigold’s Prescriptions” and the trial scene from the Pickwick Papers.


7 Public Ledger, Feb. 14, 1868.
8 Letters, III, 262.
He called his take "magnificent." John Morley saw "in the papers that Dickens plundered you Philadelphians to a fine tune."

Not only Dickens made money. "The noble army of speculators," which swelled the ranks of the people who stood in line at the box office overnight, put the Dickens party at their "wits' end." Twenty or thirty came from New York to Philadelphia to speculate. Some speculators in Philadelphia posed as plain-clothes men or were true plain-clothes men turned speculator. The Public Ledger of January 15 advertised tickets "at a very slight advance over the regular price," for sale at 1021 Chestnut Street and 18 North Sixth. On January 30, crowds of speculators were at the door of Concert Hall, offering tickets at exorbitant rates. Dickens tried to curb the speculation. His manager, George Dolby, personally sold all legitimate tickets and no more than six to one person, which made Dolby "the most unpopular and best-abused man in America." Still, one speculator, who stayed at the same hotels as Dickens, moved when Dickens moved, and employed fifty people to buy, got 300 every time tickets were sold, and in Philadelphia scalped them through newsstands. On February 15, the Evening Telegraph, denouncing this speculator, wrote of "dejected people" in the streets of Philadelphia, cheated in "the reckless swindle perpetrated on the public."

Again and again the Philadelphia press called Dickens' audiences fine, cultivated, brilliant, intellectual, refined, intelligent, and cultured. On January 14, the Inquirer said: "The audience [of the evening before] itself could not have been more select"; it comprised "the elite of the city," including "many white heads of the aged and learned," and "clergymen, lawyers, public officials and others of

9 John Forster, The Life of Charles Dickens (London, 1966), II, 336. Dickens profited further from the sale of "reading editions," four handbooks, one devoted to the works performed on each of the stops in Philadelphia, "containing the exact text as read by Mr. Dickens, [which] can be had at all the [Philadelphia] book stores," Public Ledger, Jan. 14, 1868.
11 Dickens, quoted by Forster, II, 333.
12 Ibid., II, 321.
13 Dolby, 206.
14 Ibid., 208.
15 Dickens, quoted by Forster, II, 323.
16 Ibid., II, 322.
note,” and even an occasional “ascetic churchgoer, who had not been in a place of public entertainment for years.” Seldom, the Evening Bulletin of January 14 believed, had “the same number of persons, representing every department of literature, art, science, and business, and the better class of society, been assembled at a place of amusement in this city.” The Press, describing the audience of February 13 as “the intellectual aristocracy,” called it “no less large, brilliant, and refined” than that which greeted the first performance.

Dickens had no reason to expect such an ovation. He had ridiculed America in the Life and Adventures of Martin Chuzzlewit and made Philadelphia look bad in American Notes, both published after his visit in 1842. Americans, including Philadelphians, erupted in anger. Dickens wrote to John Forster in 1843: “Martin has made them all stark staring raving mad across the water.” Forster added: “The violence of the outbreak in the States when those chapters exploded upon them” had not been overstated. Thomas Carlyle said Chuzzlewit “caused ‘all Yankee-doodledum to fizz like one universal sodawater bottle.’” The chapter on Philadelphia in American Notes, “Philadelphia, and Its Solitary Prison,” leaves the reader associating Philadelphia with brutality. Of all the American Notes, Sacheverell Sitwell chose to single out the “account of the appalling Eastern Penitentiary in Philadelphia; a place of horror of which it is difficult to speak in moderate tones.” On November 9, 1842, Philadelphia’s Public Ledger, furious, called American Notes “a satire produced by prejudice and want of comprehension,” for which Dickens drew “upon invention when exaggeration and distortion failed.”

In 1868, some unfriendliness remained in Philadelphia. Two newspapers were hostile. To the Press of January 14, Dickens had caricatured, maligned, and “cruelly spoken of us”; and, here only to make money, he might return this welcome as rudely as he returned that of 1842. The Evening Bulletin of January 15 called the

17 Forster, I, 293.
18 Quoted by Christopher Lasch, “Introduction” to Charles Dickens, American Notes (Gloucester, Mass., 1968), xi.
Press's opinion of Dickens "dolefully dyspeptic." On February 1, without giving reasons, the Press reversed itself, said it was wrong, and praised Dickens as a great author and reader. Conversely, the Evening Telegraph was hostile to the end. It raged at Dickens for favoring Boston and New York with fortnightly stands before coming to Philadelphia ("as if Philadelphia is a great overgrown village"), at his spacing his Philadelphia readings so far apart, and at the size of his profits. Dickens "is a sort of romancing dodo," the Telegraph said on January 14, "a veritable literary centaur, with the head of a man, the heart and hand of a woman, and the rough, merciless heel of a war-horse," and he "has abused us in the most unstinted manner." George Henry Boker of Philadelphia, one of the Americans who never forgot the insults of Martin Chuzzlewit and American Notes, was cool toward Dickens during the tour of 1868.

But with most of Philadelphia, hostilities ended years before. Philadelphians, said the Sunday Dispatch of February 2, wanted "to hear and see [and welcome] the most popular novelist of the day." The sudden, overwhelming, and lasting popularity of Dickens in America began in the 1850s. By 1868, his name was "truly ‘a household word.’ " Repeatedly the Philadelphia newspapers gave him such appellations as "the famous novelist," "the literary magician whose cunning has done so much for so many readers," and "the author of those well-known characters." Accordingly, "Nearly every one of the hundreds of thousands who have ‘read’ Dickens want to ‘see’ Dickens."

True, his popularity drew; but that was only one of four reasons Philadelphians packed Concert Hall. They did want to see the famous writer. The Evening Bulletin of January 14 said the "magnificent audiences" were a tribute to the writer who produced "more clear, distinct characters than any writer since Shakespeare," characters more vivid than "conspicuous personages in history," characters that brought "intense enjoyment" to millions. Second, Philadelphians wanted to see the man who with astonishing success

20 Bradley, 240.
22 Inquirer, Jan. 14, 1868.
23 Public Ledger, Jan. 13, 1868.
had caused reform; his *Oliver Twist*, together with his personal efforts, were thought to have brought improvement of the Poor Laws. Third, Philadelphians wanted to hear Dickens the author read his stories aloud and thus let the public compare its notion of them with his. Fourth, Philadelphians came to see Dickens the extraordinary performer. His reputation had preceded him and been discussed in the Philadelphia press, where he was called a brilliant reader, a master of histrionic art, and a luminary of the European platform. Hence, in the words of the *Inquirer* of January 24, the “impatient desire to look upon the face of Charles Dickens.”

Philadelphia audiences showed their respect and admiration by gathering early, waiting patiently, and applauding when Dickens took his place onstage. Eager to see him and urged by his advertising to be on time, audiences would be waiting with fervent anticipation and quiet expectation before 8:00 P. M. When he appeared on January 14, the *Inquirer* heard “cheer upon cheer” and “roar following roar.” He wanted to begin but had to stand silent amid clapping, stamping, waving, and shouting.

He was, according to the *Evening Bulletin* of January 14, “a small man, certainly not more than five feet seven inches,” with shoulders proportionately small, short thin legs, a large wide head, a moderately high forehead, and grey-black hair. Always he wore a full suit of black, including a vest, and a white cravat. His hair, scanty, was brushed up on both sides expansively. On January 14, the *Evening Telegraph* scorned the “sparsely-scattered Cape-Cod vegetation which covers his head by way of hair.” The *North American* of January 25 said Dickens “wears a moustache that would do no discredit to a pasha; indeed, of such dimensions that some of it might well be transplanted, where it is more needed, on top of his head.” His ruddy face was marked with hard lineaments. His shirt studs and sleeve buttons were large; his diamond ring was prominent; his watch chain, fastened at the center of his vest by a locket and, decorated at three-inch intervals with red coral balls, led in double festoons to either side, as if he carried two watches; and in his buttonhole he wore two flowers, which he changed at intermission. To Charles Leland, Dickens was overdressed.24 The *Evening Bulletin* of January 14 said people expected a tall and elegant

---

24 Pennell, I, 308.
figure and so were disappointed. Conversely, the Inquirer of January 14, noticing that Dickens had dropped the loud vests and garish cravats of his readings in Britain, thought his appearance was neat, fashionable, and tasteful. Sidney George Fisher bought a photograph of Dickens and pasted it in his diary, saying: "Certainly a head and face very striking & expressive." Dickens himself, quoting someone unidentified, wrote to his son: "Philadelphia has discovered that . . . [your distinguished parent] 'is not at all foppish. . . . He wears a heavy moustache and a Vandyke beard, and looks like a well-to-do Philadelphia gentleman.'"

Dickens had designed his own stage properties. Above his head a row of gas jets with reflectors lighted him for the audience and his pages for himself, yet cast no glare into the audience's eyes. At his back, and extending to the sides in wings, was a maroon screen. Before him was a table with slender legs, two feet by three feet, and three feet high, and covered with heavily fringed crimson velvet held in place by gold-headed nails. On the table were a pedestal ten inches high for his books, and a pitcher and a glass. Illuminated by the bright lights, framed and thrown into relief by the dark backdrop, and obstructed little by the table and its appointments, he could register on the audience every movement in all his body. The Inquirer of January 14 called the arrangement "a model of convenience and a gem of invention."

Dickens wasted neither time nor effort. Punctually he would appear onstage unannounced and, books in hand, walk briskly to the table, put the books down, bow, smile, and wait for the applause to subside. He seemed calm, self-assured, and certain of the sympathy, admiration, and respect of his audience. When the applause stopped, and, with another bow, he would take up a book, open it, look at the audience, say: "Ladies and gentlemen, I am happy to have the honor of reading to you tonight," name the work, and begin reading. The newspapers, expecting fanfare, overtures, and flourishes, were taken aback. The Press of January 24 said he seemed to appear "with the still swiftness of a meteor," dashing "at the work at hand with no pause or preliminary," and "no dallying or coquetting with subject or audience."

26 Letters, III, 258.
Those straightforward businesslike beginnings, and the concentrated intensity of performance without frills, showmanship, or bombast, typify Dickens' single-mindedness. In America, except to readings, "I go nowhere," he wrote, "having laid down the rule that to combine visiting with my work would be absolutely impossible," and "What with travelling, and getting ready for reading, and reading, the days are pretty fully occupied." Social functions he shunned not only because he had not the time for the speeches he would have to give but also because wine and rich food irritated his gout. In Philadelphia, Sidney George Fisher expected him at a luncheon "but Mr. Dickens did not come. It is said that he accepts no invitations." The Philadelphia newspapers remarked on his earnest and downright work, especially long, thorough, and repeated preparation for each reading, and on his correct habits strictly kept, including regular and vigorous walks for exercise. To this regime the Inquirer of January 14 attributed much of his "signal triumph."

Dickens found Philadelphia congenial to his reclusive work-directed habits. In his hotel, the Continental at Ninth and Chestnut, "one of the immense American hotels" he called it, he found peace and quiet; everything about the Continental was "very good indeed," and Philadelphia "is very clean, and the day is as bright and blue as a fine Italian day." George Dolby, his manager, remembered the first Philadelphia stop, successful in every way, "as among the pleasantest of our American experiences."

Nothing shows Dickens' determination more than his traveling and reading in spite of illness. "This American catarrh," English colds being "nothing to those of this country," would not yield to "allopathy, homeopathy, cold things, warm things, sweet things, bitter things, stimulants, [or] narcotics. . . . Nothing will touch it." At the end of December he lost appetite and, eating little solid food the rest of the tour, lived on raw eggs beaten up in sherry.

27 Quoted by Forster, II, 324.
28 Letters, III, 256.
29 Philadelphia Perspective, 536 (Jan. 27, 1868).
30 Letters, III, 256.
31 Dolby, 212-213.
32 Dickens, quoted by Forster, II, 336.
33 Ibid., II, 336.
34 Ibid., II, 333.
Thomas Carlyle scolded: Dickens “narrowly escaped death (if he yet have escaped) by rushing about ‘on his readings’. . . .” On the day of the first appearance in Philadelphia, Dickens complained: “If I could only get to the point of being able to hold my head up and dispense with my pocket-handkerchief for five minutes, I should be all right.” Yet he missed not one engagement; and the Philadelphia press, though watching him carefully, never saw illness. The Evening Bulletin of February 14 reported: “Mr. Dickens was evidently in the best of humors.” Unknown to the press, Dickens read with an intensity that sent his pulse to 124 and for the duration of the reading smothered his symptoms.

Dickens got on well with his Philadelphia audiences. Indeed, he was so aware of them, and so cordial toward them, that when he saw how deeply Mrs. E. D. Gillespie was absorbed in his rendition of A Christmas Carol, he wanted to meet her. “I never had a more attentive listener,” he said. She accepted his invitation and reciprocated with the gift of a boutonniere, which he wore at his next reading. After the reading, she met a warm and tired Dickens. He welcomed her heartily and thanked her for being so attentive. She told him she liked A Christmas Carol the most of all his works, and said she hoped she would one day “walk in heaven between Sydney Smith and Charles Dickens.” Dickens laughed. After more conversation, they parted on his words: “I shall not forget that walk in heaven, but remember [as with Marley’s ghost in the “Carol”], you will see the back buttons of my coat through my heavenly body.”

Philadelphians saw in Dickens a reader expressive in each glance and every movement. His manner, though conversational, was active, flexible, varied, and emphatic. He could convey pathos, fun, tenderness, or caricature with equal force. Most expressive were his eyes and his hands. Especially his eyes. The Press of January 24

35 Alexander Carlyle, ed., New Letters of Thomas Carlyle (London, 1904), II, 256–257. In weather that Forster called exceptionally harsh “even for America,” Dickens, very ill, rode trains that he called “truly alarming” (II, 325). The unventilated cars got so hot from overloaded stoves that Dickens was forced “out into the open air . . . [where] it snows and blows, and the train bumps, and the steam flies at me, until I am driven in again.” Letters, III, 257.
36 Ibid.
admired "his eyes, wonderful eyes they are," that—as the story and the character demand—droop, gleam, shine, blaze, and glare. Performing mostly from memory, Dickens seldom referred to his text and his eloquent eyes were continually on the audience. When reading *A Christmas Carol*, he used his hands and eyes to describe the dancing at Fezziwig's ball, and put his whole self into the mashing of the potatoes, the sweetening of the applesauce, and the dusting of the plates—as if he were there and taking part.

Dickens gripped his Philadelphians, terrified them, and made them laugh and cry; and they applauded and praised him. On January 14, the audience, after a hint of applause for the beginning of *A Christmas Carol*, fell silent and seemed hardly to breathe. Mrs. Gillespie "was completely absorbed. I think I never turned my eyes away from his face while he read." When Dickens "was Scrooge, and saw Marley's face on the knocker, all of us felt our blood run cold..." In all the humorous selections, Dickens brought down his houses in laughter again and again. Mrs. Micawber of *David Copperfield* was a comical hit; John Browdie's Yorkshire dialect, in *Nicholas Nickleby*, convulsed the audience; and Mrs. Raddle and the servant girl, of the *Pickwick Papers*, were represented with a felicity of expression—most notably, skillful climaxes and well-made points—that kept the assembly chuckling. Yet, during the excerpt from *Dombey and Son*, tears in the eyes of almost everyone testified to his power over sober emotions. Often the audience applauded—before and after the evening's program, before and after selections, and during them; in delight the audience would interrupt and stop Dickens to clap and cheer their approval. On January 14, the *Evening Telegraph* heard "hearty outbursts" of applause "lavishly scattered through the evening," and when Buzfuz, in the *Pickwick Papers*, cried "Call Sam Weller," Dickens had to halt "for some minutes, so deafening was the welcome." The reading from "Doctor Marigold's Prescriptions" on January 30, Dickens gloated, "bowled Philadelphia clean over." The *Inquirer* of February 14 praised the readings as "an intellectual treat" that was "relished by everybody." Mrs. Gillespie remembered "great

41 *Letters*, III, 264.
pleasure,” “peculiar charm,” and “delight.” Sidney George Fisher “was much disappointed that I missed seeing Dickens”; he reads “his novels with as much success [here] as in New York.”

The power to bowl Philadelphia over came from three sources: the appeal of the author reading his own works; the atmospheres he evoked; and, especially, the vividness of his characterizations. What had hitherto been represented by the printed page only, the North American observed on January 24, “now comes to us warmed by expression and clothed with the accessories of a direct personal communication”; a look, a tone, a wave, a raised eyebrow, a curled lip, a lowered shoulder, a twitch, a tie, a shiver by the author onstage conveyed what no typography ever could. “The fact that it is Dickens who reads, his eye through which sparkles the drollery, his voice through which trembles the pathos,” asserted the Press of January 24, “is doubtless that which sets this apart from all other entertainments of the kind.”

Especially notable were the atmosphere of deep and touching pathos in Dombey and Son, and of splendid tragedy during the shipwreck and moving sympathy during the elopement in David Copperfield. But Dickens was best at humor. Repeatedly he was lauded for his brilliance in portraying the comedy of “Bob Sawyer’s Party.” He did the most with the atmosphere of A Christmas Carol.

When [Dickens read how] Mrs. Cratchit produced that pudding,” marveled the Evening Bulletin of February 14, “it could be distinctly smelt all over the house.”

Dickens rendered characters so vividly that he seemed to vanish and they to take his place. “One instant he was gruff old Scrooge, the next he was Bob Cratchit with his timid treble; or he was the smiling, bowing, good-humored solicitor of charity, or that hearty nephew of Scrooge’s.” Again, “The oppressively dignified Dombey stood before us in all his pompousness and pride”; “Mrs. Chick fusssed and cackled . . . right there upon the platform”; and “Mrs. Pipchin glared upon us with those ogreish eyes of hers, and smacked her lips over the hot mutton-chops. . . .” In the reading from

42 A Book of Remembrance, 123.
43 Philadelphia Perspective, 536 (Jan. 27, 1868).
Nicholas Nickleby, “the hard-featured and harder-hearted Squeers; the timid, shrinking, broken-spirited, wretched Smike; the silly, smirking, yet vixenish Fanny; [and] the broad-shouldered, large-hearted, jolly John Browdie . . . were all portraits so heartily drawn, so thoroughly presented in every feature, that the audience wished to applaud at every point, yet held back for fear of interrupting the story. . . .”46 The Evening Bulletin of January 14 described an audience that saw Scrooge look through Marley’s waistcoat until “the buttons grew palpable and self-evident.” The qualities of the characters were made more intense than they seemed in a silent reading—Squeers viler and more nefarious, John Browdie more nobly aggressive, Mrs. Squeers more brutal, Smikes more dreadful, and Nickleby in courage more pronounced. As late as February 14, after seven performances, the Press still saw, in the second reading of A Christmas Carol, not Dickens but Bob Cratchit and his “frightened lisp, who could ever mistake it?” and not Dickens but Tiny Tim and his “feeble hurrah,” a sound “between a squeak and a wail” that would be remembered “forever” by “all who heard it.”

Indeed, Philadelphia was treated to characterizations that its newspapers praised as lifelike, graphic, and wonderful, as having exquisite force and rare fidelity to nature, and as being finely rendered, well delivered, admirably depicted, capital, dramatically powerful, sharply drawn, and very good. Dickens blended pathos and volubility, satire and fun, tears and laughter, with a speed and truthfulness that brought all the characters vividly before his hearers. Again and again the humor or the sorrow of his characterizations—such as when Nickleby thrashes Squeers, Mrs. Raddle addresses the servant, or Scrooge snarls at his nephew—brought down the house in laughter, or tears, and applause. Roars of laughter would greet humorous characters when he introduced them—especially Micawber in David Copperfield, Sergeant Buzfuz and Sam Weller in the Pickwick Papers, and Cheap Jack in “Doctor Marigold’s Prescriptions”—as if they walked onstage in person. Dickens incarnated characters and gave them to Philadelphia animated and full-blown.

On February 14, Dickens left Philadelphia for good. He had stopped four times and, in eight readings, repeated all but two of

46 Public Ledger, Jan. 14, 1868.
the works in his repertory. Twice he had read *A Christmas Carol* out of season. Yet Philadelphians wanted more—more of the same, if necessary. They could not believe that, after triumphs before immense audiences, he would not return. He wrote from Philadelphia: "We could as soon persuade them that I am the President, as that I am going to read here for the last time tomorrow night." Philadelphians consoled themselves with having seen him and thus having participated in a momentous event. Already, on January 4, the *Public Ledger* forecast that the "visit will mark an era in the history of our intellectual entertainments." On January 13, the *Ledger* recognized that when an author's readings from his own works are the day's greatest public event, it is "a marvel" in "the history of literature and dramatic art in the United States." On February 15, the *Inquirer*, in "Farewell to Dickens," said: "The remembrance of his visit will be a life-long possession."

*Temple University*  

Fredrick Trautmann  

47 *Letters*, III, 273.