

more with Dickens. We have some sentimental touches in *Hard Times*, though not so any seriously damaging effect. We are expected to find some perfect patience of Blackpool. Surely much edifying and irresistibly touching as the agonies are piled on ~~the~~ for his martyrdom. Poor Rachael's dominion over the imagination as well as over the affections of her noble-minded and unfortunate lover is calculated to excite our soft feelings. "As the best shining stars were so the heavy candle in the window, so was Rachael, in the stuffy fancy of this man, so the common experiences of his life."

Stephen's domestic life is a tragedy. He is tormented by his dissolute wife. The laws are ^{un}sympathetic that cannot divorce her and marry Rachael. There is one law for the rich and another for the poor.

Stephen is a good victimized working man. He is tormented and tormented by Mr. Bounderby. Sussly vindicating the rights of the Coercion operatives. He is condemned as a traitor by Slackbridge for refusing to join the union.

(1) The scene in which Louisa expresses her sorrows to Mr. Gradgrind, (2) the scene in which Louisa pleads to Tom at night to tell her the truth about the robbery (3) the scene in which Sissy Tuppie discovers that she has lost her father, (4) the scene in which Mr. Gradgrind discovers Tom in the disguise of a negro clown and Louisa is repulsed by Tom and (5) the scene of Stephen's death are instances of "exquisite pathos." Lord Macaulay was perhaps referring to some of these scenes when he refused to review *Hard Times*, saying, "one or two passages of exquisite pathos and the rest Sullen Socialism."