



# Sketches of Young Gentlemen

*Charles Dickens*

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## Sketches of Young Gentlemen Charles Dickens

Charles John Huffam Dickens (1812-1870), also known as "Boz," was the foremost English novelist of the Victorian era, as well as a vigorous social campaigner. Considered one of the English language's greatest writers, he was acclaimed for his rich storytelling and memorable characters, and achieved massive worldwide popularity in his lifetime. The popularity of his novels and short stories has meant that not one has ever gone out of print. Dickens wrote serialised novels, the usual format for fiction at the time, and each new part of his stories was eagerly anticipated by the reading public. Among his best-known works are Sketches by Boz (1836), The Pickwick Papers (1837), Oliver Twist (1838), Nicholas Nickleby (1839), Barnaby Rudge (1841), A Christmas Carol (1843), Martin Chuzzlewit (1844), David Copperfield (1850), Bleak House (1853), Little Dorrit (1857), A Tale of Two Cities (1859), Great Expectations (1861) and Our Mutual Friend (1865).

## Sketches of Young Gentlemen Details

Date : Published September 24th 2007 by Dodo Press (first published 1838)

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## **From Reader Review Sketches of Young Gentlemen for online ebook**

### **Sirigiri Vipin says**

Dickens creates a BuzzFeed sort of list on types of men in Britain in the 19th century in his tongue-in-cheek fashion. One really needs to have a decent background though about UK history to enjoy all the sarcasms and witty euphemisms.

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### **Melodee says**

This book offers a synopsis of the major types of young gentlemen in 19th century society. It features Dickens' excellent sense of humor, along with sarcasm in some cases. It is an excellent little short read, and really does summarize the types of gentlemen I have encountered in 19th century fiction.

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### **Clarisse says**

The most amusing dating profile of Victorian young men and how to avoid them

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### **James says**

Another relatively early and short work by Charles Dickens – in which he outlines in a humorous and vaguely satirical way the various ‘types’ of young gentlemen in society. It is quite entertaining in its way and interesting as an early Dickens piece – but unfortunately little more.

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### **Lavender says**

Little vignettes of various people and places, like painting pictures with words.

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### **Ben Dutton says**

Nonsuch Classics have been releasing a number of lesser known works from famous authors – its catalogue includes such names as Elizabeth Gaskell, John Galsworthy, Anthony Trollope, and a number of volumes from Charles Dickens: Sketches of Young Gentlemen and The Uncommercial Traveller being two.

This volume, Sketches of Young Gentlemen, is a collection of writings:

Sketches of Young Gentlemen  
Sketches of Young Couples

Sunday under Three Heads  
Bentley's Miscellany "Extraordinary Gazette"  
The Mudfrog Papers  
The Pantomime of Life  
Some Particulars Concerning a Lion  
Mr Robert Bolton  
Familiar Epistle from a Parent to a Child  
The Lamplighter  
To be Read at Dusk  
Joseph Grimaldi  
John Overs

These pieces have been released and collected in numerous forms over the years: The Mudfrog Papers was published as a book in 1880, containing the titular piece, as well as the four pieces that follow it in this collection. The other pieces are from various points in Dickens's early career, and contain short stories, political commentary and introductions to others works, notably Joseph Grimaldi and John Overs.

The first two pieces herein are light whimsy: they remind me of those "Little Books of" that you get in book stores, and whose value is slight – they provide some cheap knowing laughs and a selection of cod philosophy. From Dickens they are very workmanlike, though they do contain a few choice moments of humour. I suspect Dickens used them as a mean to experiment with and learn his craft in. It was an evidently popular series, hence the sequel.

Sunday under Three Heads is an attack on a current piece of legislation – the plan to forbid any activity on the Sabbath. Sir Andrew Agnew's proposed bill comes under stern attack by Dickens (writing as Timothy Sparks), and he destroys the bill so thoroughly, that I am sure parliament cannot have considered it seriously afterward. The portrait Dickens gives of a Sunday in London without activity is enough to terrify, and he is right to show how it is a law that affects the poor, not the rich. Dickens's already noted activism is in evidence here.

The Mudfrog Papers – published in Bentley's Miscellany, and for which we have an introduction in this volume – ran with Oliver Twist in that literary magazine (giving rise to the belief that these stories are a continuation of Oliver Twist: They are not.) Dickens's relationship with Richard Bentley was fractious calling him a "Burlington Street Brigand", and his association with that magazine soon ended. The Mudfrog Papers contain a short story "Public Life of Mr. Tulrumbles—Once Mayor of Mudfog" which is comic and well done, with an air of inevitable disaster about it – and then the less successful fake minutes of The Mudfog Association for The Advancement of Everything which is at times humorous, times weak, and at times groan worthy.

The other short pieces that make up this collection from The Mudfrog Papers are nothing more than thoughts Dickens has written down, and there seems to be no intellectual depth or attempt at real humour here.

The two stories, The Lamplighter and To Be Read at Dusk, reveal Dickens's increasing interest in the supernatural. They are both ghost stories, of a sort, and revel in macabre horror. They are, however, both rather undercooked and undramatic in structure – Dickens still relies upon the techniques used in Pickwick: introduce a set of characters and have them tell us another story. This distancing removes any dramatic tension from the tale. Their unsophistication is seen from a modern vantage point, however, and I suppose they may have been more successful in early nineteenth century England.

The final two pieces, as I have previously mentioned, are nothing more than introductions to others work: though Dickens did edit Joseph Grimaldi's memoirs entirely. As it is, they are barely worth commenting upon.

Nonsuch's presentation of these works is exemplary. Presented in small volumes, with clear type but devoid of notation (except for a brief and rather basic introduction), they should nevertheless be congratulated for taking the effort to bring these lesser known works into the public sphere.

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