

SEATTLE
REP

**MR.
DICKENS
AND HIS**



BY Samantha Silva

DEVELOPED WITH & DIRECTED BY

Braden Abraham

PLAY GUIDE

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A NOTE FROM ARTS ENGAGEMENT

Charles Dickens (or “Boz” to his friends) authored stories intended for the widest audience possible. At a time when literature could be very exclusive, his popularity rose with storytelling about the lived experiences of the British masses. As Jane Carlyle says in the play, “even those who have never read a novel read Dickens.” With themes such as class, corruption, and identity, it’s no wonder that his literary art has endured until today.



I know that theater can feel like an exclusive art form, too: fancy buildings, protocols, and big shows leave a lot of people wondering if theater is meant for them. That’s why I’m so excited to be the new Associate Director of Arts Engagement, Youth & Learning here at Seattle Rep. I’m looking for ways to open up theater to the widest audience possible. And like Dickens, I’m interested in hearing and seeing the stories of people we haven’t heard from in the past. Nearly two centuries beyond Dickens, breaking European class barriers simply isn’t enough. We are committed to bringing arts access to BIPOC (Black, Indigenous, or People of Color), neurodiverse, disabled, and LGBTQ+ youth and audiences.

Please know that you are welcome at Seattle Rep – as an audience member and as a storyteller!

Check out: seattlerep.org/youthengagement for more ways you can be involved.

A handwritten signature in black ink, appearing to read "Deanna Martinez". The signature is fluid and cursive, with a large loop at the end.

Deanna Martinez

Associate Director of Arts Engagement, Youth & Learning



CHARACTERS

There are a lot of characters in this play! Some are based on real people, like Charles Dickens, and some are made-up characters. Even though there are so many characters, there are only 19 actors (which is a lot for a play, but not a lot for the amount of characters in this one). That means that most of the actors “double” which means they play more than one character. Onstage, the actors put on different costume pieces and different accents to indicate when they are becoming a new character.

Here is a list of some of the characters in the play. The descriptions are how the playwright describes the characters in the script.

CHARLES DICKENS • The “Inimitable Boz” himself.

JOHN FORSTER • Solicitor and world's first literary agent. Pompous, pugnacious, but the truest friend there ever was.

ELEANOR LOVEJOY • A seamstress. Somewhat mysterious.

CATHERINE DICKENS • Wife. Prone to ups and downs, but altogether winning.

JOHN DICKENS • Father. But not a very good one.

ANTHONY TROLLOPE • Member, literary circle.

TOPPING • Dickens' unliveried groom.

MR. BUMBLE • Toy shop owner and Christmas enthusiast.

DESK CLERK • Blind as a bat, dumb as a post.



CHARACTERS

ACTOR • Who acts.

WILLIAM HALL • Publisher, tall and stern.

CRATCHIT • Nervous "bean counter."

THOMAS CARLYLE • Member, literary circle.

EDWARD CHAPMAN • Publisher, short and excitable.

WILLIAM MACREADY • Greatest actor of his time, having a rough go.

WILLIAM THACKERAY • Loudmouth of Dickens' literary circle.

LEAD FAGIN'S BOY • Pickpocket, shapeshifter.

WILKE COLLINS • Young darling of Dickens' literary circle.

DOREEN • The Dickens' maid.

MARIA BEADNELL • Dickens' first love, now sycophant.

JANE CARLYLE • Member, literary circle.

KATEY DICKENS • Eldest child, charming schemer.

MARY • Forster's maid.

MAMIE DICKENS • Second child, mild and sweet.

WALTER DICKENS • Third child.

FRANK DICKENS • The littlest Dickens.

TIMOTHY • Ragged boy.



THEMES

LITERATURE: This play is based on a novel, which is based on the life of a famous author. The play talks about the art and business of writing and publishing.

THE BUSINESS OF ART: The play asks the question "Do we make art for art's sake or for financial reasons?"

FAME: The question of whether fame or popularity is a priority in artmaking is something Mr. Dickens considers in the play.

FAMILY: Mr. Dickens is always thinking about his family when considering the business of his writing.

CLASS: The class hierarchies of the time are present throughout the play.



CHARLES DICKENS – TIMELINE

- 1812** • Born in Portsmouth (February 7) to John and Elizabeth Dickens.
- 1821** • Dickens begins education at William Giles's School. Writes the tragedy, *Misnar, the Sultan of India*.
- 1824** • John Dickens imprisoned for debt in the Marshalsea Prison (February 20 – May 28). The young Charles Dickens is sent to work at Warren 's Blacking Factory
- 1827** • Family evicted for non-payment of rates (March). Dickens leaves school and becomes a clerk at Ellis & Blackmore, solicitors.
- 1830** • Falls in love with Maria Beadnell.
- 1832** • Considers a career in acting but fails, on account of illness, to keep his appointment for an audition at Covent Garden Theatre.
- 1833** • Publishes first story, "A Dinner at Poplar Walk," in *The Monthly Magazine*.
- 1834** • Becomes reporter for *The Morning Chronicle*. Meets Catherine Hogarth (August). Publishes stories in various periodicals.
- 1837** • First number of *Bentley's Miscellany*. The first of his ten children is born (January 6). Moves to 48 Doughty Street. Death of Mary Hogarth. *Oliver Twist* serialized in Bentley's (February 1837 – April 1839).
- 1845** • Returns to London . Directs and acts in Jonson's *Every Man in His Humour*. *The Cricket on the Hearth* published. Begins composition of the autobiographical fragment (c. 1845 - 48).

CHARLES DICKENS – TIMELINE

- 1846** • Edits *The Daily News* and lives part of the year in Switzerland and Paris. Pictures from Italy published. *Dombey and Son* serialized (October 1846 – April 1848).
- 1855** • Meets Maria Beadnell (now Mrs. Winter) again. Lives in Paris (October 1855 – April 1856). *Little Dorrit* serialized (December 1855 – June 1857).
- 1856** • Purchases Gad's Hill Place, near Rochester in Kent.
- 1857** • Directs and acts in Wilkie Collins's *The Frozen Deep*. Meets Ellen Ternan.
- 1858** • Gives his first public readings for profit (April 29 – July 22). Legal separation from Catherine. First provincial reading tour.
- 1859** • Founds and edits *All the Year Round*. *A Tale of Two Cities* serialized in the new weekly journal (April 30 – November 26).
- 1865** • Staplehurst train wreck (June 9). Dickens sustains minor injuries and long-lasting trauma.
- 1870** • Twelve farewell readings in London. Received by Queen Victoria. Begins serializing *The Mystery of Edwin Drood*. Dies on June 9 at Gad's Hill of a cerebral hemorrhage.



OTHER TIMELINES OF DICKENS' LIFE:

[Charles Dickens: A Chronology of his Life \(victorianweb.org\)](http://victorianweb.org)

SERIAL PUBLISHING & LITERARY CULTURE

DICKENS WRITING CRAFT BY THE NUMBERS

Below, Claire Tomalin, author of a biography on Charles Dickens, describes the high volume of writing that was required of Dickens early in his career, as he wrote instalments of *The Pickwick Papers* and *Oliver Twist* at the same time.

“For Dickens everything had to fall into place behind his work schedule, driven as he was to keep up the monthly instalments of *Pickwick* for Chapman & Hall, and preparing to embark on a new novel for Bentley, *Oliver Twist*, also scheduled to appear in monthly numbers starting in February in the *Miscellany*. The two serial stories would be running simultaneously for ten months, and Dickens would have to work like a juggler to keep both spinning. He said later that he was warned against serial publications – ‘**My friends told me it was a low, cheap form of publication, by which I should ruin all my rising hopes**’ – but whoever these friends were he triumphantly proved them wrong, and readers were as pleased with the pathos, horror and grand guignol of *Oliver* as with the comedy of *Pickwick*.

Managing this double feat was an unprecedented and amazing achievement. Everything had to be planned in his head in advance. There was no going back to change or adjust once a number was printed; everything had to be right first time. How different this is from the way most great novelists work, allowing themselves time to reconsider, to change their minds, to go back, to cancel and rewrite. **Each number of *Pickwick* and *Oliver* consisted of about 7,500 words, and in theory he simply divided every month, allotting a fortnight [14 days] to each new section of each book.** In practice this did not always work out as hoped, and although he sometimes got ahead, there were many months when he only just managed to get his copy to the printer in time. **He wrote in a small hand, with a quill pen and black (iron gall) ink at**

this stage – later he favoured bright blue – on rough sheets of grey, white or bluish paper, measuring about 9 x 7½ inches, that he’d fold and then tear in half before starting to write; he called these sheets ‘slips’. For *Oliver* he spaced the lines quite widely, fitting about twenty-five lines on each sheet where later he would cram forty-five. **Something like ninety-five slips made up one monthly number. In the course of a day he might produce eleven or twelve slips, and if pushed up to twenty.** He had also to arrange for the two illustrators – Browne for *Pickwick*, Cruikshank for *Oliver* – to see the copy to work from, more often than not deciding for them what would make the best picture. On top of this he was editing Bentley’s *Miscellany*, which meant commissioning and dealing with other writers, and with the printers. The pressure was intense, but the results were gratifying in February *Pickwick* sold 14,000 copies, and after the opening instalment of *Oliver* was reviewed in four papers, 1,000 extra copies had to be printed of the next number.”

SERIAL PUBLISHING:

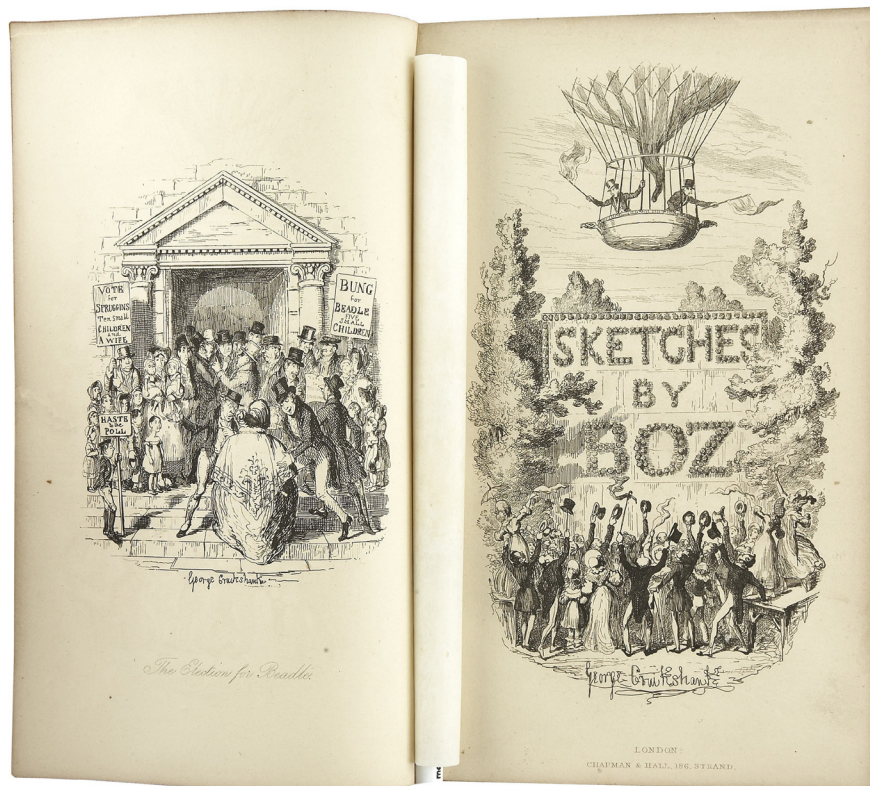
When a work of fiction is published in small instalments, instead of all at once.



SERIAL PUBLISHING & LITERARY CULTURE

INTERNATIONAL COPYRIGHT

Our current copyright laws and general belief that a writer owns the words they write are relatively new inventions. In Dickens' time there was no sense of intellectual property. As *Mr. Dickens and His Carol* shows, this means that Dickens' work suffered from near-constant plagiarism, with some readers actually discovering Dickens' original writing after reading a slightly changed, pirated version. Dickens advocated for international copyright law throughout his career, and through these efforts (and his literary success), helped to make novel writing an actual profession.



"Sketches by Boz" by Charles Dickens.

1840s LONDON



A slum in Market Court, Kensington, 1860s.

LONDON DESCRIBED BY DICKENS BIOGRAPHER PETER ACKROYD:

“For most of his life Dickens lived in a city in which the odour of the dead emanated from metropolitan graveyards, where adults and children died of malnutrition or disease, where open sewers and cesspools spread their miasma into the

foggy air, where it took only the shortest period to turn off one of the grand thoroughfares or respectable streets of the city and enter a landscape of filth, destitution, death, and misery. We have here glimpses of an urban life which is so alien to us as to seem almost incredible; but which for Dickens and his contemporaries was both common and familiar.” (quoted in Smiley 45-46).

Dickens biographer Jane Smiley adds some context to Ackroyd’s bleak picture of London at mid-century: “An impoverished population was pouring into London all through the 1840s there was a net increase in population of 250,000, in a time when the average life span of a Londoner was twenty-seven and almost half of all deaths were children under the age of ten” (46).

WHO'S WHO



JOHN DICKENS • (1785–1851)

Charles Dickens' father, who worked as a Navy Pay Office clerk, and married Elizabeth Barrow in 1809. Charles was born 3 years later.

“If Dickens had hopes their father would manage better with fewer responsibilities he was wrong, because John Dickens saw his son's success as an encouragement to expect more handouts. It also offered him the possibility of trading on his name. These activities verged on the criminal, but he never doubted that Charles would bail him out and protect him, if only to keep his own name unsullied, and about this he was right” (Tomalin 77).

“Dickens own family was like an unsuccessful version of the Hogarth family. John Dickens was a skilled journalist, also of a convivial temperament, and considered to be a man of some charm. Of Elizabeth Dickens, too, it was said that she was vivacious and wining. But the elder Dickenses had led a life of such improvidence, marked by so many changes in circumstances, that Charles Dickens's attitude toward them, both together and individually, was at the very least extremely complex and in some ways a contrast to his general charitableness” (Smiley 6).

JOHN FORSTER • (1812–1876)

“Dickens' closest and most trusted friend, adviser and negotiator from 1837, and his chosen biographer. Journalist, historian, man of letters, married 1856 Elizabeth Colburn, published *Life of Charles Dickens* in three volumes, 1872, 1873, 1874” (Tomalin).

FRED DICKENS • (1820–1868)

Dickens' younger brother, who was the inspiration for Scrooge's nephew in *A Christmas Carol*.

WHO'S WHO



BOZ (THE "INIMITABLE BOZ") • (1812–1870)

Boz was Charles Dickens' pen name.

“In November 1827 a new brother made his appearance, and was named after an emperor, Augustus. Charles took to calling him Moses by the time he was a toddler, nicknaming him after the son of the Vicar of Wakefield in Goldsmith’s story, a favourite book. ‘Moses’ became ‘Boses’ when spoken through the nose, and Charles was prone to colds in the head, so ‘Boses’ became ‘Boz’, which in turn became the pen name adopted by him for his first published writing, in 1834” (Tomalin 39).

CATHERINE DICKENS • (1815–1879)

Born to George and Georgina Hogarth in 1815, Catherine was the eldest of 10 children. She married Charles Dickens in 1836 and went on to have 10 children during the 22 years of their marriage. Catherine publicly separated from Dickens in 1858 after a contentious negotiation.

From *The Oxford Reader’s Companion to Dickens*:
“For many years, Catherine received bad press from Dickens biographies...This was mostly based on Dickens’ feverish comment during the collapse of their marriage in 1857/8. A very different picture of Catherine, both as a wife and mother and member of the Dickens circle has now emerged, mainly as a result of the evidence accumulating in the Pilgrim Edition of Dickens’s letters” (*Oxford Reader’s Companion to Dickens* 157).



WHO'S WHO

DICKENS CHILDREN

Katie Dickens ("Lucifer-Box")

Mamie Dickens ("Mild Glo'ster")

Walter Dickens ("Flaster-Floby")

Frank Dickens ("Skittles")

Dickens had three daughters, one of whom, Dora, died aged eight months. The others were **Mary (Mamie)**, born 1838, and **Katherine (Katey)**, born 1839. Of the two Katey was her father's favorite, nicknamed 'Lucifer-Box', yet she was the one most anxious to leave home, and she married the writer Charles Collins in 1860, said not to be a marriage made for love.

After a long illness Collins died in 1873 and she remarried the following year, to the artist Carlo Perugini. She achieved some success herself as a painter, and though she wrote a few articles giving insights into her father, most information was given in her frequent conversations with Gladys Storey. She died in 1929. Mamie ('Mild Gloster') idolized her father and lived with him till his death in 1870. She never married, and with Georgina Hogarth shared the task of editing the first edition of her father's letters; she also wrote a book on him. She died in 1896, just three days after the death of her brother Charley.

Of the other children, **Walter**, born 1841, joined the army and went to India at the age of 16, where he died six years later. **Francis (Frank)**, born 1844, was said by his sister Kate and brother Henry to be the cleverest and best of them. At the age of 20 he joined the Bengal Mounted Police, and stayed in India for six years, returning the year after his father's death. Over three years he speculated with and lost his inheritance, and was finally found a post with Canada's Northwest Mounted Police, with whom he served for twelve years. He died in Moline, Illinois, in 1886.

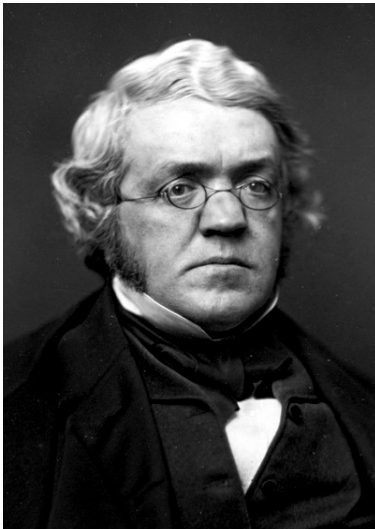


The Dickens family (and friends) in 1864.

WHO'S WHO

TOPPING

Dickens did employ a coachman named Topping. Claire Tomalin, in writing about Devonshire Terrace, notes: “There were nurseries in the attics, kitchens in the basement, cellars, a butler’s pantry and a coach house in the mews at the end of the garden, in which Dickens presently installed a red-headed coachman called Topping” (Tomalin 107). A coachman was a person who maintained and drove the coach, “basically, any four-wheel, enclosed vehicle for carrying passengers” (Pool 287).



WILLIAM MAKEPEACE THACKERAY • (1811–1863)

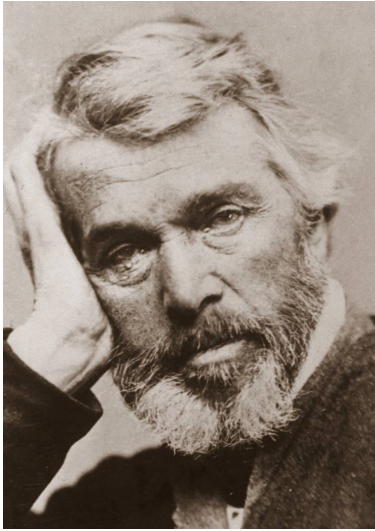
“First met Dickens 1836 when he applied to illustrate *Pickwick Papers*. Praised Dickens’s work generously...Edginess, fallings out, always underlying friendship” (Tomalin xxxvii).

“[Thackeray,] the novelist then regraded as Dickens’s main rival, was acquainted with him from 1836, when he applied to become illustrator for *Pickwick Papers* (he drew as well as wrote), and in 1837 Dickens published his first story in Bentley’s *Miscellany*. They met in literary circles, and a cordial though never intimate friendship developed. Much more of a ‘gentleman’ by birth and education...Thackeray was conscious of their different social and cultural allegiances...

He consistently praised Dickens’s genius and fecundity (which he envied) and generally reviewed him generously, though sometimes protesting against his unreality.

....Privately, Thackeray often expressed major reservations about Dickens’s art and asserted that Dickens hated him and that ‘he knows that my books are a protest against his—that if one set are true, the other must be false.’” (*Oxford Reader’s Companion to Dickens* 559). Thackeray’s best known work was the serially published *Vanity Fair* (1847–8).

WHO'S WHO



THOMAS CARLYLE • (1795–1881)

Essayist, historian, biographer, the epitome of 'the Victorian sage', and the writer who had the greatest influence on Dickens of all his contemporaries.

Dickens dedicated *Hard Times*, his most didactic and theoretical novel, to Carlyle, and once said of him, 'I would go at all times father to see Carlyle than any man alive.'...Carlyle was almost twenty years Dickens's senior, and was so much the younger man's idol—while he had deep doubts himself about the seriousness of what he called 'fictioneering'—that they were never to become what one would exactly call close friends....If Carlyle for some years did not wholeheartedly reciprocate Dickens's high regard, seeing in him at least initially something too much of the dandy and entertainer, his respect steadily deepened"

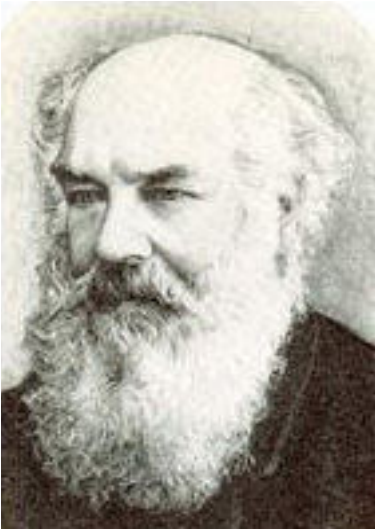
(Oxford Reader's Companion to Charles Dickens 67-8).

JANE CARLYLE • (1801–1866)

Scottish writer and wife of Thomas Carlyle.

Though she did not publish while she was alive, she was an exceptional letter writer. And she recorded some excellent observations about Dickens, which help to create our picture of him today.

WHO'S WHO



WILLIAM HALL & EDWARD CHAPMAN • (1804–1880, 1801–1847)

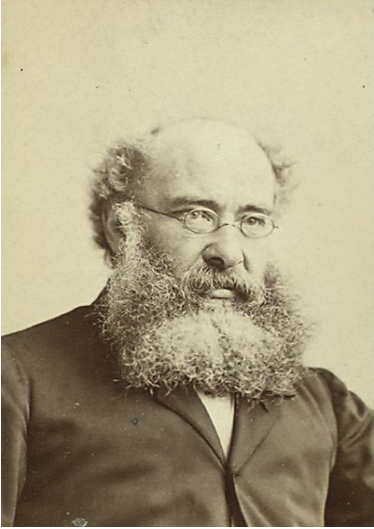
Edward Chapman (pictured) and William Hall were Dickens' publishers from 1836. Dickens first began working with them on a freelance basis, providing text to appear alongside Robert Seymour's "comic etchings about cockney sportsmen" (*Oxford Reader's Companion to Dickens* 70).

“Eventually the agreement for what would become *Martin Chuzzlewit* declared that the new work would be issued in monthly parts—Dickens realized that if he contracted for a whole novel due in a year he would in effect have to write it during his vacation’ Another clause in that agreement specified that the loans and advances from his publishers would be paid off out of his share of the net profits from the new serial. If returns were insufficient after the fifth instalment, Chapman and Hall could deduct 50 Pounds a month from Dickens’s 200 Pound monthly check, and if at the end of the serial the indebtedness was still unsettled, all Dickens’s half of the profits would be applied until he cleared his account.

But the interruption in the routine of serialized novels, or the downturn in publishing that hit America and Britain hard in the early 1840s, or the quality of the writing, damped sales of *Chuzzlewit*. By the fifth instalment, it was not earning enough to repay any portion of Dickens’s debt. When on 27 June 1843 William Hall invoked the clause specifying a reduction in Dickens’s monthly stipend, Dickens exploded. “I am bent upon paying Chapman and Hall down,” Dickens told Forster. “And when I have done that, Mr. Hall shall have a piece of my mind” (28 June 1843). Dickens approached his printers, Bradbury and Evans, but they had little experience publishing books and were consequently hesitant to make a commitment to an author who, while enormously successful in the past, was known for breaking contracts and was not earning his keep at present.

Dickens tried to earn extra by producing a little Christmas book, *A Christmas Carol*, which he had Chapman and Hall publish on commission. But once again his estimate of the profits was overly optimistic, so little could be put aside for his debts.”

WHO'S WHO



ANTHONY TROLLOPE • (1815–1882)

Novelist, magazine editor, travel writer, and friend of Dickens.

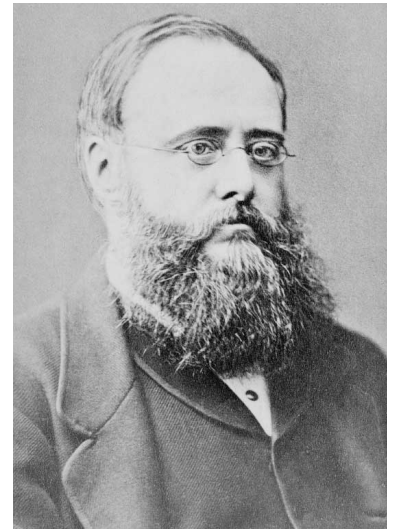
”A prolific novelist best known for his *Barchester and Palliser* series, Trollope came to prominence in the 1860s with serials published in leading middle-class periodicals, such as the *Cornhill Magazine*. Although Trollope enjoyed Dickens’s early fiction, he ranked Dickens after George Eliot and Thackeray as the finest Novelists of his day.

In *The Warden* (1855), **he satirizes Dickens as ‘Mr Popular Sentiment’**, and Trollope, who was a civil servant in the Post Office for most of his working life, took exception to the depiction of the Circumlocution Office in *Little Dorrit*. Trollope’s anger at Dickens’s portrayal of the civil service is most notable in *The Three Clerks* (1857)” (*Oxford Reader’s Companion to Dickens*).

WILKIE COLINS • (1824–1889)

“[C]haracterized himself thus: personally: “when I have my high-heeled boots on I stand five feet, three inches high. I have nothing great about me but my mustachios and my intellect’, and whose head Dickens described as ‘triangular, with a knob in the middle—was **Dickens’s most important literary collaborator and interlocutor, and (after Forster) his most important friend**...Collins fitted well into what Dickens called the ‘half-gypsy life of our theatricals’. Partly through such collaborations...they soon developed a friendship which was to last, with only relatively minor and temporary difficulties, until Dickens’s death. The twelve-year age gap between the two is the most obvious fact about that friendship...Besides his relative youth, Collins had a thoroughly un-Victorian and even bohemian personality: he later became an opium addict, and maintained two separate menages without ever marrying. Kaplan describes him as ‘casually libertine.’”

(*Oxford Reader’s Companion to Dickens*)



WHO'S WHO



WILLIAM MACREADY • (1793–1873)

Actor, manager, and one of Dickens's most intimate friends.

“They were introduced by Forster on 16 June 1837, and although Macready was a prickly and morose egotist of violent temper, he seems never to have quarrelled with Dickens...Dickens was ‘a friend who really loves me’, Macready confided in his diary on 1 January 1842, and years later he meditated, ‘If it were right to have a personal friend, Dickens is the person most fit’...Within days of their meeting they were walking, dining, and consulting together frequently, a pattern broken only when they were physically separated. Dickens stood as godfather for Macready’s son Henry (1839–57), a role which Macready reciprocated

by standing as godfather for Dickens’s first daughter, Kate Macready Dickens. Catherine Dickens and Georgina Hogarth were frequent guests at Macready’s home, and Dickens and Catherine regularly dined with Macready and his wife on their wedding anniversary” (*Oxford Reader’s Companion to Dickens* 360).

“Macready served as the manager of Covent Garden from 1837 to 1839 and as manager of Drury Lane from 1841 to 1843. Though his tenures as manager of these theatres were financially unsuccessful, they did allow him to extend his theory of acting to all the elements of production... In an era when leading actors routinely memorized their lines in private and performed their parts any way they wished, Macready insisted upon thorough rehearsals in which all the roles were well-played and artistically coherent with each other. Macready instituted the use of accurate costumes in historical dramas and made special efforts to obtain sets and scenery that harmonized with the plays. And finally, he rejected the corrupted versions of Shakespeare’s plays that were universally used at that time and instead reverted to the original texts”

<https://www.britannica.com/biography/William-Charles-Macready>

ADDITIONAL RESOURCES

OTHER BIOGRAPHIES:

- *The Life of Charles Dickens*, by John Forster

The three-part biography of Charles Dickens by his beloved friend John Forster. This link takes you to Chapter 3 of Book 2, titled: "Chuzzlewit Disappointments and Christmas Carol, 1843-1844"

[The Project Gutenberg eBook of The Life of Charles Dickens, by John Forster.](#)

- *My Father as I Recall Him* by Mamie Dickens

A memoir by Dickens' daughter Mary (Mamie). Chapter 2 contains helpful memories about how Dickens celebrated Christmas.

[My Father as I Recall Him \(gutenberg.org\)](#)

MAP OF DICKENS' LONDON:

- This comprehensive and interactive map shows locations from Dickens' life and works:

[Charles Dickens London Map: Find the Locations in the Novels \(charlesdickenspage.com\)](#)

CURRENCY CONVERTER:

- This currency converter from the United Kingdom's National Archives allows you to find out how many animals, stones of wool and quarters of wheat you can buy with a given amount, and how much you could earn.

<https://www.nationalarchives.gov.uk/currency-converter/#>

THE CIRCUMLOCUTION OFFICE:

- This website is a treasure trove of information about Dickens' life and work:

[The Circumlocution Office.](#)



GLOSSARY

Bankrupt: Financially ruined.

Bean Counter: Someone in charge of budgets and is strict on these budgets.

Borough: A town or city with privilege with office authority.

Chancery: A court.

Clause: A separate piece in a legal document.

Clergyman: A spiritual leader in a Christian Church.

Conjure: To make appear.

Creditor: The person who the money is owed to.

Debtor: Someone who owes money.

Doff: To remove.

Emolument: Compensation, can be wages.

Injunction: A command.

Ledger: A recorded journal of finances.

Muse: What inspires an artist.

Pantomime: Acting without word, but with your body.

Piracy: Plagiarizing, taking someone's work as your own.

Poverty: Being poor, struggling with essentials.

Slander: False information spread by someone with poor intentions.

Tyranny: Government with extreme dominance.

Whit: A small amount.

