

The Library of a Dickensian



Jarndyce

Which Mr. Harris's own words were, was these: 'Sairy Gamp, she says, "why not
urge it? Sumps"; he says that dear creature is down taking Sairy; why not go to
ate for a week, bring your constitution up with crumps, and come back. When coming back
and walks of you, "blossoms"; Sairy, Mr. Harris says, "you are but poor; don't denigrate it,
t, for books is in your looks; your mind, say, ~~be a...~~ ^{the and page is this} ^{may be you; it}
you, Sairy, ~~to be a...~~ ^{is under to disguise the fact,} ^{the blade is a warning}
heats: "Mr. Harris", says when: "I could not undertake for, and ~~to decline you~~ ^{with} ^{that}
could wish it. ~~to be a...~~ ^{the baker's lady, which} ^{was so} ^{to be a...}
the baker's lady, which ~~to be a...~~ ^{she yes} ^{and kept} ^{to be a...}
me Mr. Harris. But main, says when, "back not of Margate, for if I do go anywhere ~~to be a...~~ ^{through the month}
not there: "Sairy", says Mr. Harris, "whence this mystery? If I have ever declined the hardest working
e skert, and best of women, which her name is ^{well known} ^{to be a...} ^{to be a...}
M. Harris, says, "I will ~~to be a...~~ ^{knows you Mr. Harris} ^{to be a...} ^{to be a...}
to be a... ~~to be a...~~ ^{of one another is.} ^{Mr. Harris} ^{to be a...} ^{to be a...}
Mr. Harris' says, "I have heard as there is a expedi
manipulator and Liverpool a play-acting. If ~~to be a...~~ ^{goes anywhere} ^{for change it is along}
Mr. Harris drops into a chair, as if his time was come - which I know it could be, by rigate, for
table, in company with play-actors!" ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...}
neighbors: "Thank ~~to be a...~~ ^{to be a...} ^{to be a...} ^{to be a...}
ard.

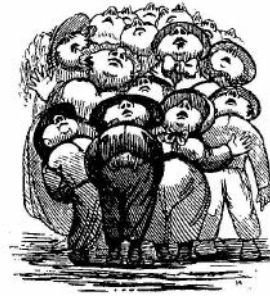
when the sweet creature composed herself, I (which a little hands ^{and with} ^{to be a...} ^{to be a...}
to be a... pleasant, with a little nutting ~~to be a...~~ ^{did not} ^{to be a...} ^{to be a...}
to be a... these ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...}
to be a... with a slight ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...}
to be a... again play-acting, for the benefit of two literary men ^{one as had got his} ^{to be a...} ^{to be a...}
to be a... with a navy ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...}
to be a... of his own self ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...}
to be a... "Mr. Harris", says, "I ~~to be a...~~ ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...}
to be a... "I am informed as there is ladies in
to be a... what Ingrid's ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...}
to be a... clodge may I not combine ~~to be a...~~ ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...}
to be a... "Sairy", ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...}
to be a... "God go with you! But keep ~~to be a...~~ ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...}
to be a... Gamp; for ~~to be a...~~ ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...} ^{to be a...}

The Library
of a Dickensian

London:
Jarndyce
MMXII

Jarndyce

Antiquarian Booksellers



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The Library of a Dickensian

Catalogue CXCVII

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INTRODUCTION

This collection has been carefully assembled over more than twenty years by an enthusiastic Dickensian who has decided that, after ‘a journey of discovery and learning, the time has now come to share the results of that journey’.

We have assisted in building this collection and the collaboration between bookseller and customer has given all involved enormous pleasure.

It all began with ‘Dickens in Original Cloth’ – first editions in cloth in the best obtainable condition; *Little Dorrit* (item 93) is the only example here of a title published in its original monthly parts. This was followed by a request for autograph letters – especially those mentioning works by Dickens or of particular significance. After that, the ambition was to collect Dickens’s works inscribed and presented by the Author, and finally ephemera, drawings, portraits, manuscripts, associated with our greatest novelist.

The collection catalogued here presents a picture of Dickens’s life and works, almost half of which passed through Dickens’s own hands; there are significant items on every page. The order is chronological, with items relating to a particular title grouped together.

There are eleven Inscribed Copies – the earliest to Dickens’s oldest friend, Thomas Beard. The three most important are *Nicholas Nickleby* presented to Sir David Wilkie, *Barnaby Rudge* to his sister Fanny, and *David Copperfield* to John Pritt Harley, the actor friend who shared Dickens’s early theatrical success.

Forty-two Autograph Letters are separately catalogued – including a particularly fine letter to Wilkie Collins and the final letter written to Frederick Evans severing relations with his publisher Bradbury & Evans – together with two Collections, one to Thomas Thompson, Christiana Weller and her father, and the other to Southwood Smith, including one letter which gives the first hint of *A Christmas Carol*.

Thirty First Editions are in original cloth in good-plus to fine condition, together with rarities such as *Is She His Wife?*, *Sunday Under Three Heads*, *Sketches of Young Gentlemen* and *Sketches of Young Couples* in original wrappers or boards.

Six Manuscripts in Dickens’s hand range from a receipt for sale of copyright of *The Strange Gentleman* for £30, the ‘Dedication’ to *The Village Coquettes*, *Mrs Gamp with the Strolling Players*, a ‘New Song’ for Mark Lemon, a section of *David Copperfield* and instructions from Dickens to his butler for a dinner party.

There are three original portraits of Dickens, the earliest sketched by John Leech in the preliminary leaves of a book, the most important by George Cruikshank (illustrated on the front cover of this catalogue), and another by the Scottish artist, William Allan.

Original artwork includes a sketch by Phiz for *The Pickwick Papers*, Phiz & Pailthorpe’s original watercolours for the posthumously-published Household Edition of the same book, a superb watercolour by Cruikshank of Fagin in the death cell, a fine Kyd portrait of Nancy, a woodcut of Quilp, and three Leech drawings for *The Cricket on the Hearth*.

Hogarth's two prints of *Gin Lane* and *Beer Street*, which hung on the stairs at Gad's Hill and were passed every day by Dickens, are the first of many special items, others being: the copy of *Sketches by Boz* sent by the publisher Macrone to Mrs Cruikshank and signed by her husband George, illustrator of Dickens's first book; an early album of signatures of actors and others associated with the theatre – including Dickens; the 'proof' copy of *The Chimes* sent by Dickens to his friend Lady Blessington; Dickens's annotated Reading Copy of *Mrs Gamp* used during his American Tour; the first French Edition of *Bleak House* from Dickens's Library; *The Great International Walking Match* broadside, signed by Dickens; an invitation to a 'Private Trial' reading of Sikes and Nancy in 1868, the Final Copyright Agreement with Chapman & Hall only three months before his death in 1870 and, poignantly, Catherine Dickens's copy of *Edwin Drood*, inscribed by her.

We like to believe that *The Dickens Catalogue* published irregularly by Jarndyce justifies the definite article; to date there have been fourteen editions since 1984. But *The Library of a Dickensian* is unique. We are proud to offer it for sale.

Brian Lake & Janet Nassau
 7th February 2012, the bicentenary of Dickens's birth

Select Bibliography of Works referred to in the Catalogue

| | |
|-------------------|--|
| Ackroyd, Peter. | Dickens. 1990 |
| Clarendon. | The Clarendon Dickens. 9 vols (and ongoing). 1966-97 |
| Eckel, John C. | The First Editions of the Writings of Charles Dickens. 1932 |
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| Gimbel. | Dickens and Dickensiana. A Catalogue of the Richard Gimbel Collection in the Yale University Library, by John B. Podeschi. 1980 |
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| Smith, Walter. | Charles Dickens in the Original Cloth. 2 vols. 1982-83 |
| Tomalin, Claire. | The Invisible Woman. 1990 |
| VanderPoel, A. | Catalogue of the VanderPoel Dickens Collection at the University of Texas. 1968 |



HOGARTH PRINTS FROM THE STAIRCASE AT GAD'S HILL

1. HOGARTH, WILLIAM. GIN LANE. BEER STREET.

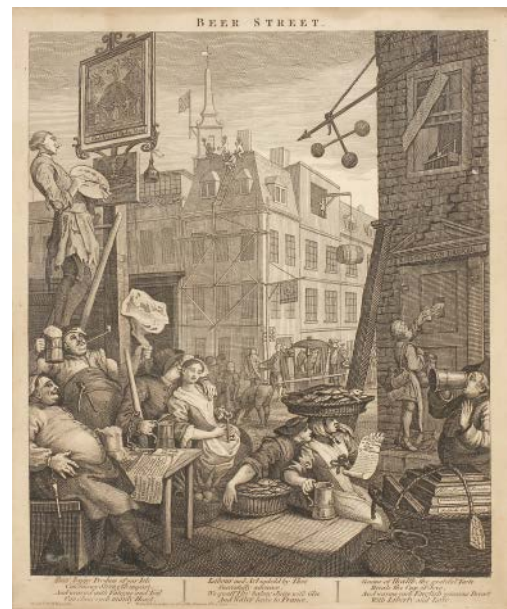
Etchings, both in 4th State, framed & glazed. Sl. browned, frames chipped. With Charles Dickens's bookplate on reverse of both frames. 33 x 39cm - 40 x 47cm.

¶ Dickens's own copies; he passed these prints every day on the stairs at Gad's Hill - and he regularly invoked Hogarth in his correspondence, reviews and novels. Dickens likened his own London to Hogarth's; he compared the 'wretched neighbourhood' of St Giles, about which he had written in *Sketches by Boz* and later visited with Forster, to *Gin Lane*, remarking that it bore 'a remarkable trait of Hogarth's picture' and concluding that 'Hogarth had many meanings which have not grown obsolete in a century'. *Gin Lane* forced the attention not, he pointed out, on 'drunkenness alone' but on the 'abject condition of life' that caused it. More significant is the inspiration these printed images provided for Dickens's writing. An 1838 review of *Sketches by Boz* noted that 'what Hogarth was in painting, such very nearly is Mr. Dickens in prose fiction' - a sentiment which delighted the author and he continued to write pen portraits of Hogarthian scenes. St Giles, so reminiscent of *Gin Lane* to Dickens, became Tom-All-Along's in *Bleak House*. *Beer Street*, by contrast, represents prosperity, leisure, good eating, and good drinking.

The ownership of the prints is well documented. They hung with others, first in the staircase at Gad's Hill where Dickens discussed them with visitors, and later in Dickens's bedroom. On his death, they were bequeathed to his son Charley, and offered for sale by Sotherans later that year as part of Dickens's library; *Beer Street* bears the Sotheran sale label. They were exhibited soon after at the Museum of Science and Art, Edinburgh, and subsequently acquired by Dickens's friend Edmund Yates.

1759

£35,000 †



From the Library of
CHARLES DICKENS,
Abchurch Lane, June, 1870.

DICKENS'S FIRST BOOK,
INSCRIBED TO HIS 'OLDEST FRIEND'

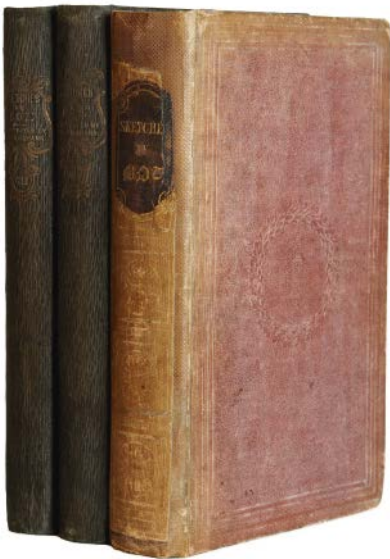
2. **SKETCHES BY "BOZ"**, illustrative of every-day Life, and every-day People. Illustrations by George Cruikshank. FIRST EDITION. 2 vols. 12mo. John Macrone. Frontispieces & plates; plates sl. browned. Orange glazed endpapers discoloured from oxidization. Partially uncut in original dark green grained morocco cloth, re-sewn & re-cased, the gilt lettering on spines faded but legible. Bookplates of Alain de Suzannet. WITH: Second Series. FIRST EDITION, an early issue with 'Vol. III' on the plates, and without the list of plates following Contents on p.viii. Half title, frontispiece, additional engraved title, plates. Uncut in original rose-pink cloth, black label; rebacked with most of the original spine laid down, unevenly faded & a little rubbed. An early issue and probably Beard's copy, but uninscribed. All in green morocco-backed slipcase.

¶ Smith 1; Smith 2; both in primary binding. INSCRIBED FROM DICKENS TO THOMAS BEARD. This may be the earliest presentation copy of Dickens's first book, inscribed when the first copies arrived from Macrone on 9th February, 1836. The formal inscription: 'Thomas Beard Esqre: From his sincere friend The Author' indicates the first thrill of authorship. For later presentation inscriptions, Dickens almost invariably signed his name.

Beard was a parliamentary reporter on *The Morning Chronicle*, and helped to procure Dickens the same job in 1833; in 1836 he served as Dickens's best man, and over the next three decades the novelist warmly inscribed at least seven books to him. All these, and a lively correspondence, were acquired in the 1920s from Beard's descendants by Count Alain de Suzannet, and *Sketches by Boz*, the earliest token of the Dickens-Beard friendship, was lot 4 in the Suzannet sale of 1971. Beard's younger brother Francis was Dickens's personal physician and was with him when he died.

1836/1837

£60,000



*Thomas Beard Dye
From his sincere friend
The Author.*

SKETCHES BY "BOZ,"

ILLUSTRATIVE OF
EVERY-DAY LIFE,
AND
EVERY-DAY PEOPLE.

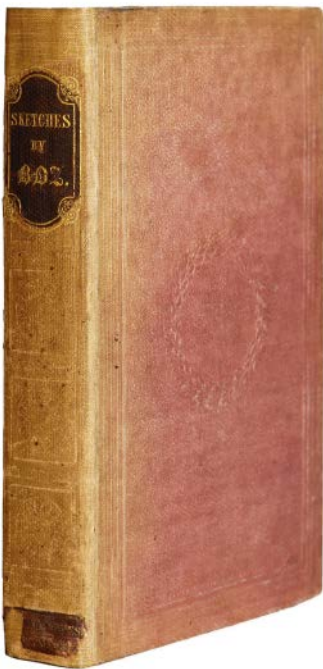
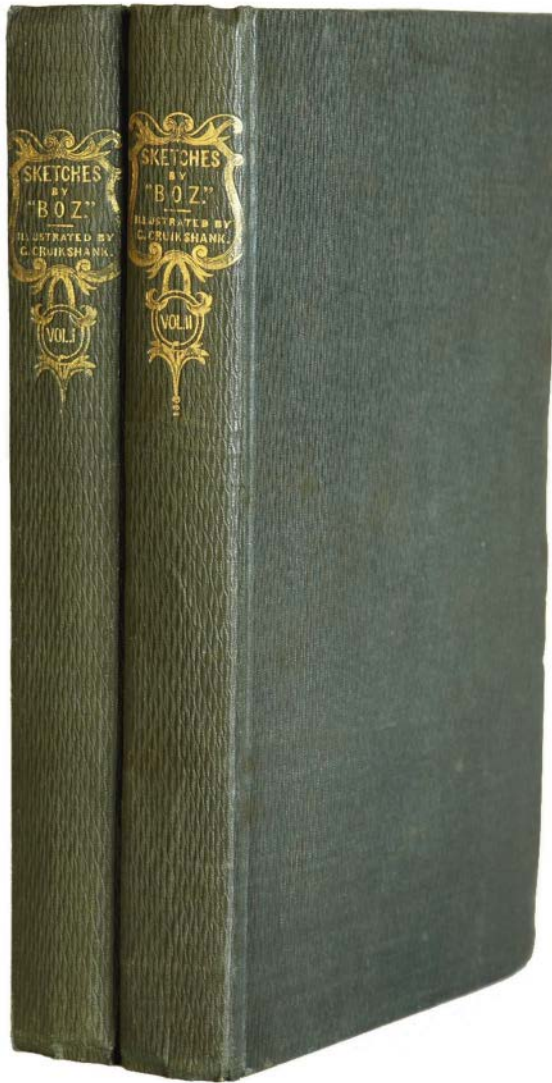
IN TWO VOLUMES.

VOL. I.

ILLUSTRATIONS BY GEORGE CRUIKSHANK.

LONDON:
JOHN MACRONE, ST. JAMES'S SQUARE.

MDCCCXXXVI.



IN ORIGINAL CLOTH

3. **SKETCHES BY "BOZ"**, illustrative of every-day Life, and every-day People. Illustrations by George Cruikshank. **FIRST EDITION.** 2 vols. 12mo. John Macrone. Frontispieces & plates. Uncut in original dark green grained morocco cloth. An exceptional copy. **WITH:** Second series. **FIRST EDITION,** an early issue with 'Vol. III' on plates & without list of plates on p.viii. Half title, frontispiece bound opposite p.149, additional engraved title, plates. Uncut in original rose-pink cloth, black label; recased, spine faded to brown, endpapers replaced. A nice set in morocco-backed sleeves & slipcases.

¶ Smith 1; Smith 2; both in primary binding. The half title to second series has ownership inscription of John O. Sargent 1869, London.

1836/1837

£12,500

THE CRUIKSHANKS' COPY: PRESENTED BY MACRONE

4. **SKETCHES BY "BOZ"**, illustrative of every-day Life, and every-day People. Illustrations by George Cruikshank. FIRST EDITION. 2 vols. 12mo. John Macrone. Frontispiece in vol. I & plates; small tear to margin of pp 277 & 278 neatly repaired with archival tape, volumes a little affected by damp. Handsomely rebound in full dark green morocco, gilt dentelles & edges. t.e.g. In cloth slipcase.

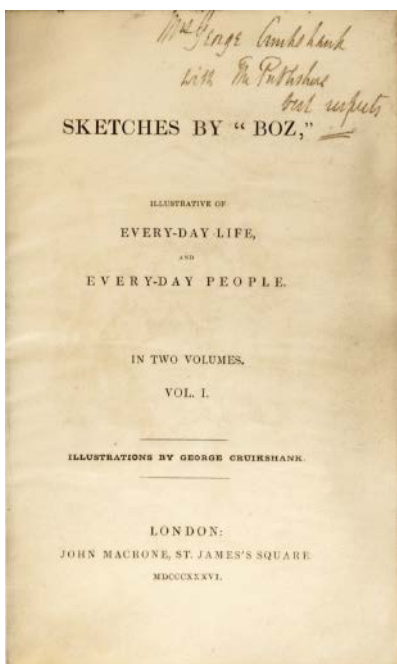
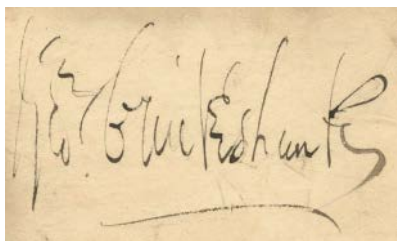
¶ INSCRIBED on the titlepage of Volume I: 'Mrs George Cruikshank with the Publishers' best respects' and SIGNED BY GEORGE CRUIKSHANK on the preliminary blank of both volumes at (48) Mornington Place, London. *Sketches by Boz* was Dickens's first book and his first collaboration with an illustrator - and in the mid 1830s George Cruikshank was the pre-eminent book illustrator of his time. The suggestion for the book, and the partnership, was made by Macrone - Dickens initially provided the title 'Sketches by Boz and Cuts by Cruikshank' reflecting his own pleasure at the arrangement. Cruikshank's omission from the title as originally suggested, and from the titlepages of later editions, indicates the difficult relationship that developed between author and illustrator.

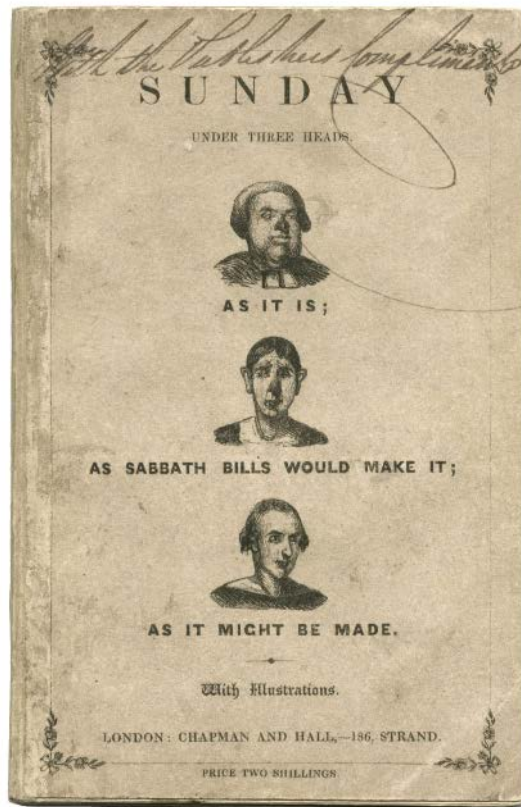
Dickens paid Cruikshank due credit in his preface, but working with him clearly 'strengthened his determination ... that illustrators must be subordinates, not equals'. Cruikshank also illustrated the second series of *Sketches* - but disputes continued, occasioned initially by Dickens's delay in supplying copy, and exacerbated by Cruikshank's attempts to 'improve' the text to suit his illustrations.

In October 1836 Dickens wrote to Macrone: 'I have long believed Cruikshank to be mad ... I am much amused at the notion of his altering my manuscript ...'. *Oliver Twist* was the only other major Dickens work to be illustrated by him - another battle between writer and illustrator for dominance. Despite personal conflicts, the quality of Cruikshank's plates have led many to regret his displacement by the more pliable and less talented Phiz (Hablot Knight Browne) who became Dickens's illustrator-in-chief. This is an extremely nice association copy of Dickens's first book - presented by Dickens's first publisher to his first illustrator and his wife.

1836 [1837]

£7,500





PUBLISHERS' PRESENTATION COPY

5. **SUNDAY UNDER THREE HEADS.** As it is; As Sabbath Bills would make it; As it might be Made. By 'Timothy Sparks'. FIRST EDITION. Chapman & Hall. Half title, engraved frontispiece & two plates after Hablot K. Browne. Marks from adhesion on leading f.e.p. Original buff pictorial wrappers. INSCRIBED at the top of the front wrapper: 'With the publisher's compliments'. A good copy of a fragile item in blue cloth folder with full blue morocco slipcase.

¶ A scarce early 'squib'. The manuscript was sent to Macrone on 30 June 1836, but presumably then passed on to Chapman & Hall. It was never reprinted in Dickens's lifetime, but facsimiles were published in 1884.

These sketches constitute a strong plea for the poor, being written with direct reference to a Bill 'for the better observation of the Sabbath', which the House of Commons had then recently thrown out by a small majority. Sir Andrew Agnew, MP, advocated enforcement of more rigid laws respecting Sunday observance; Dickens strongly resented these proposals on the ground that the execution of fresh laws pressed far more heavily on the poor than on the rich, and earnestly pleaded for the encouragement of Sabbath excursions and harmless Sunday amusements to counter the tendency towards dissipation which characterised the habits of working class Londoners on the Lord's Day.

1836

£4,000

IN ORIGINAL WRAPPERS

6. **THE STRANGE GENTLEMAN.** A comic burletta in two acts. By "Boz". First performed at the St. James's Theatre on Thursday, September 29, 1836. FIRST EDITION. Chapman & Hall. MDCCCXXXVII. Original pale lavender printed wrappers bound into full tan calf, gilt spine, dentelles & borders, green label. Bookplate of Ralph Clutton. v.g. In cloth slipcase.

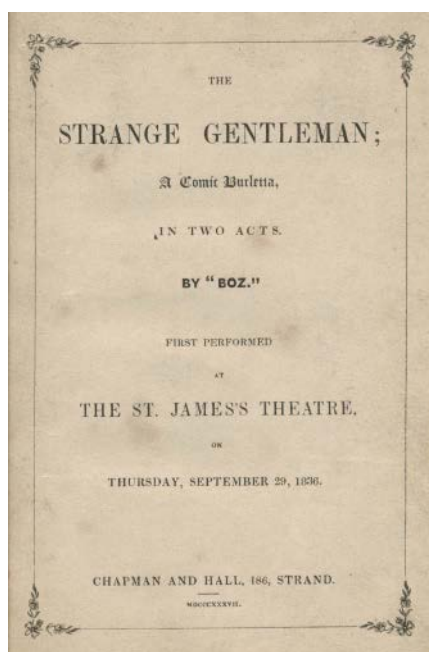
¶ VanderPoel B526; without a frontispiece and with all first edition points. Based on 'The Winglebury Duel' in *Sketches by Boz*, Dickens's text was heavily revised during rehearsals and various songs were added that were needed to turn it into a 'burletta'. The result was a triumph. The little play was, according to *The Times*, 'very well received throughout, and announced for repetition with great applause'. It was, the reviewer noted, 'from the pen of a gentleman who has very much amused the town by the broad humour and downright fun of sketches published by him under the soubriquet "Boz".'

John Pritt Harley played the title role for sixty nights; others in the cast were Madame Sala, the mother of George Augustus Sala, who became one of Dickens's brightest young men on *Household Words*, and the Misses Smith - nieces of Kitty Stephen, who became the Countess of Essex. (See item 10 for biographical note on Harley.)

The Strange Gentleman was written before *Pickwick*; Dickens sent the manuscript to Chapman & Hall in February 1836: 'Dear Sirs, *Pickwick* is at length begun in all his might and glory. The first chapter will be ready tomorrow. I want to publish *The Strange Gentleman*. If you have no objection to doing it, I should be happy to let you have the refusal of it. I need not say that nobody else has seen or heard of it. Believe me (in a *Pickwickian* haste), Faithfully yours CD'.

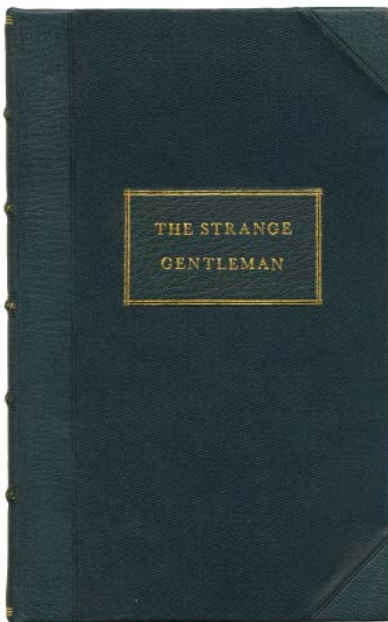
1837

£12,000





WITH THE FRONTISPIECE

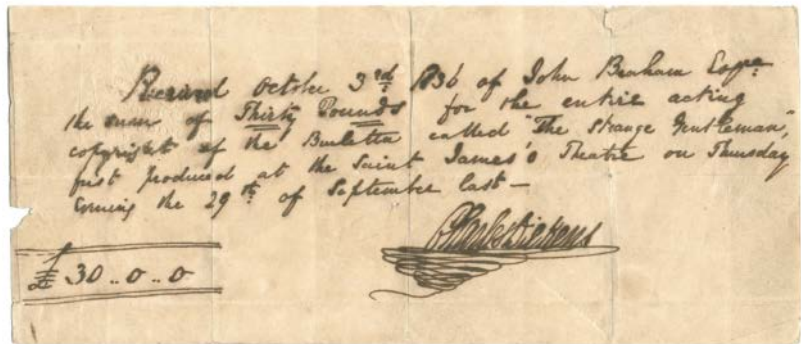


7. **THE STRANGE GENTLEMAN.** A comic burletta in two acts. By "Boz". First performed at the St. James's Theatre on Thursday, September 29, 1836. FIRST EDITION. Chapman & Hall. MDCCCXXXVII. With the rare frontispiece by Phiz, illustrating Act I Scene I; a little browned. Somewhat cut down & bound in half dark turquoise morocco, cloth boards, label on front board. In cloth slipcase.

¶ VanderPoel 527(2); with the Phiz frontispiece, all first edition points and, in addition, the last three words, 'of mine. Some,' on page 41, damaged, as is also the case with the VanderPoel copy with frontispiece. Of much greater scarcity with the Phiz illustration; Dexter states that: 'the pamphlet was in a lavender-coloured paper wrapper and has a frontispiece by 'Phiz'. Some copies are without the frontispiece. With the picture it is of greater scarcity than without it ... it is the exception to find a copy containing it'.

1837

£10,500



SIGNED RECEIPT: DICKENS SELLS THE COPYRIGHT FOR THE STRANGE GENTLEMAN

8. [THE STRANGE GENTLEMAN.] Holograph document, signed; receipt for copyright of Dickens's play. 'Received October 3rd 1836 of John Braham Esqre. the sum of Thirty Pounds for the entire acting copyright of the Burletta called 'The Strange Gentleman' first produced at the Saint James's Theatre on Thursday evening the 29th of September last - Charles Dickens. £30.0.0.' 7 lines, on recto only of single sheet; 2 small marginal tears, old folds. 19 x 8.5cm. In red cloth fold-over case, red morocco slipcase.

¶ THIS DOCUMENT RECORDS ONE OF THE MOST IMPORTANT OF DICKENS'S EARLY LITERARY TRANSACTIONS. Dickens's first play was produced by John Braham, owner of the St James's Theatre and featured Dickens's actor friend John Pritt Harley in a role written especially for him (see items 6, 7, 10, 11, 18, 19 & 75 for other items associated with Harley). The play achieved 'considerable success', led to several more stage productions and, together with the concurrent appearance in *Monthly Parts* of *The Pickwick Papers*, helped to establish Dickens's reputation.

1836

£6,000 †



ONE OF FIFTY COPIES

9. THE STRANGE GENTLEMAN. A comic burletta in two acts. Now first illustrated with reproductions from original drawings by John Leech, John Orlando Parry, etc. Also a reprint of the scarce original frontispiece by "Phiz". 4to. Privately printed. Colour frontispieces & plates. Orig. half parchment, drab blue paper boards. v.g.

¶ One of 50 copies with colour plates. An attractive large paper edition.

1928

£150

MANUSCRIPT DRAFT OF THE DEDICATION

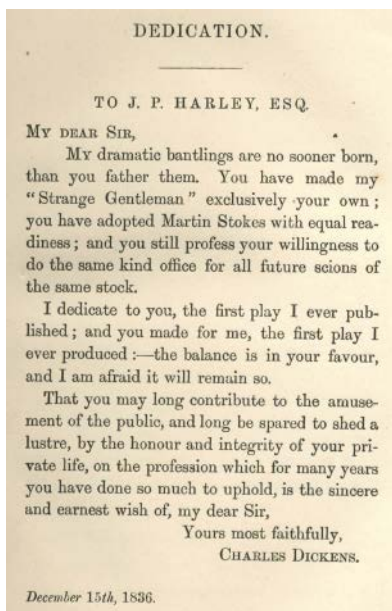
10. **THE VILLAGE COQUETTES.** Holograph Manuscript signed 'Boz' of the 'Dedication' in *The Village Coquettes* to the actor John Pritt Harley, 1786-1858, December 1836. 23 lines on 1p, 4to; tear to right margin affecting 2 letters, folds, minor soiling & a few discreet repairs, two pale stains at left edge. Tipped in to an album with six blank leaves. Half dark green morocco, marbled paper boards; sl. rubbed. Bookplates of A. Edward Newton (with note of purchase 1916), Comte Alain de Suzannet, Kenyon Starling & Self.

¶ The manuscript is slightly longer than the printed dedication as it includes an additional phrase referring to future theatrical roles that Dickens may write for Harley at the end of the first paragraph 'no matter how numerous they may be; or how quickly they may be followed in succession'. The printed version is assigned the date 15th December.

John Pritt Harley, 1786-1858, actor and singer; stage manager and leading comedian at St. James's Theatre. His first public appearance in London was made in 1815 at the English Opera House and he quickly established a reputation as a leading comic actor and singer. Although Fanny Dickens, Dickens's sister, had acted at Harley's benefits in 1827 & 1828, there is little evidence that Dickens and Harley met before 1836. At the instigation of John Braham, the theatre manager at St. James's, Dickens added the part of Martin Stokes especially for Harley. The play opened on 6th December, 1836. (See also items 6, 8, 11, 18, 19 & 75.)

1836

£12,000



Dedication

To J. P. Harley Esq.

My Dear Sir,

My dramatic ventures are no sooner born, than you father them. You have made my strange sculleraw exclusively your own; you have adopted harkins stokes with equal readiness; and you still profess your willingness to do the same kind office for all future scrois of the same stock, no matter how numerous they may be, or how quickly they may follow in succession.

I dedicate to you, the first play Tern published, and you made for me, the first play Tern wrote. The balance is in your favor, and Tern afaired it will remain so.

That you may long contribute to the amusement of ~~the~~ the Public, and long be spared to shed a lustre, by the honor and integrity of your private life, on the profession which for many years you have done so much to uphold, is the sincere and earnest wish of

My Dear Sir

Yours most Faithfully

Boz.

December 1836.

INSCRIBED: THE DEDICATION COPY

11. **THE VILLAGE COQUETTES:** a comic opera in two acts. By Charles Dickens. The music by John Hullah. FIRST EDITION. Richard Bentley. Original sheets, sewn as issued; lightly browned, outer leaves sl. dusted with a few small marginal tears. Bookplates of Comte Alain de Suzannet & Kenyon Starling. Green cloth envelope.

¶ INSCRIBED BY DICKENS ON THE TITLEPAGE: 'J.P. HARLEY ESQRE. FROM THE AUTHOR'. The play was dedicated to Harley (Dec. 15. 1836). (For the original holograph manuscript, see preceding item.) This is one of two known Dedication copies presented to John Pritt Harley by Dickens - the other is in the Gimbel Collection.

Dickens and Hullah probably began work on *The Village Coquettes* in December 1835. Progress was slow until Dickens's future father-in-law, George Hogarth, met the theatre manager & singer, John Braham, on 15th January, 1836.

By coincidence Dickens had just written a warm review of Braham's singing for *The Morning Chronicle*, which Hogarth was not slow to point out to Braham. Two weeks later Dickens had completed his play and Braham had accepted it with enthusiasm, taking the lead role of Squire Norton for himself, and adding the character Martin Stokes especially for Harley.

The Strange Gentleman, the first of Dickens's plays to be performed, opened the second season at Braham's relatively new St James's Theatre. It had an extremely successful run of almost sixty performances and Harley was 'a riot as the Strange Gentleman fleeing from a duel and terrified to believe himself surrounded by an inn-full of lunatics'. Its closing night, 6th December 1836, was shared with the first night of *The Village Coquettes*.

John Pyke Hullah, 1812-1884, was a composer and teacher of choral singing as well as a writer on music. In 1833-35 he was a pupil at the Royal Academy of Music with Fanny Dickens, through whom he met Dickens.

1836

£20,000

*J. P. Harley Esq
From the Author.*

THE
VILLAGE COQUETTES:

A COMIC OPERA.

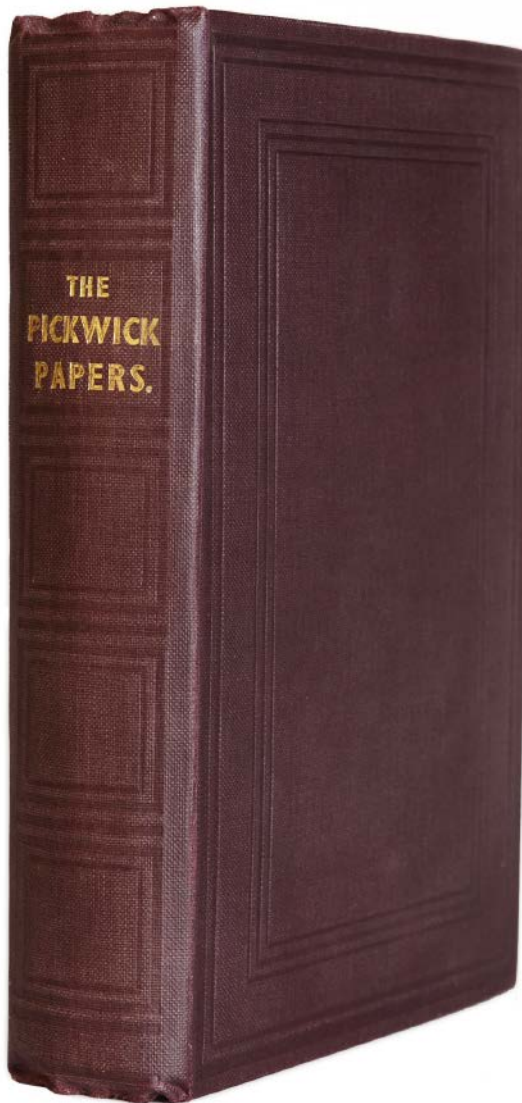
IN TWO ACTS.

BY CHARLES DICKENS.

THE MUSIC BY JOHN HULLAH.

LONDON:
RICHARD BENTLEY,
NEW BURLINGTON STREET.

1836.



FINE IN CLOTH

12. **THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB.** With forty-three illustrations, by R. Seymour and Phiz. **FIRST EDITION.** Chapman & Hall. Frontispiece, additional engraved title & plates by Robert Seymour & Phiz (Hablot K. Browne). Uncut in original purple cloth in very fine unfaded state. In cloth slipcase.

¶ Smith 3; primary binding. An early issue 'Veller' title, with page numbers only and the two Buss plates. From the plate facing 154, the plates are all in first state. An extremely attractive copy. *The Posthumous Papers of the Pickwick Club* originally appeared in twenty numbers from April 1836 - November 1837, (excepting June 1837 - when part 15 was deferred). It was published in book form on 17th November, 1837.

1837

£8,500

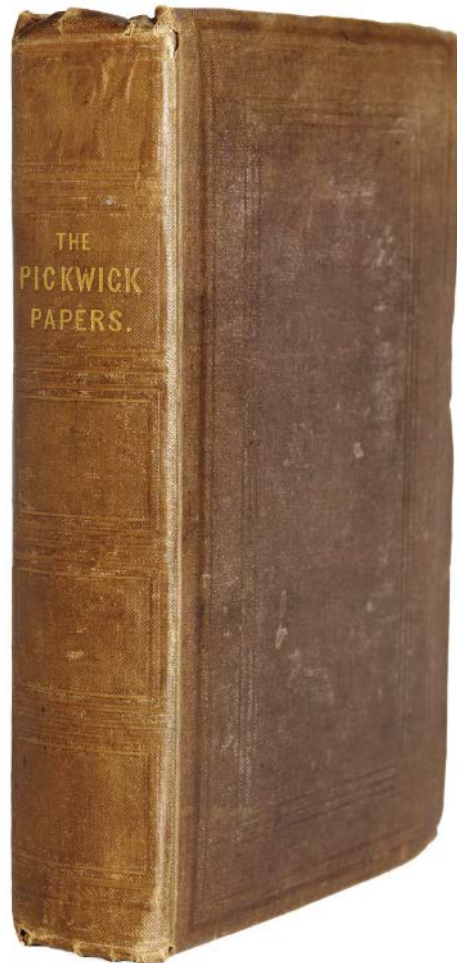
LATER ISSUE, WELLER TITLE

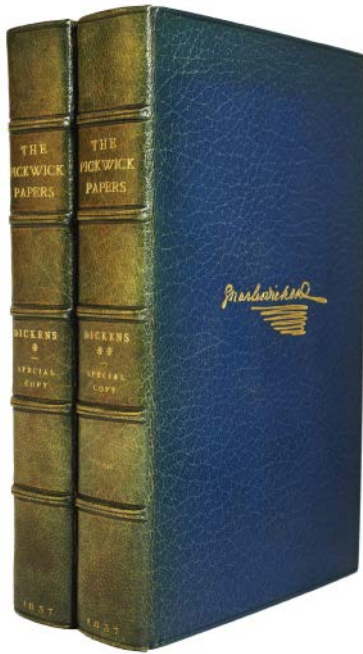
13. **THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB.** With forty-three illustrations, by R. Seymour and Phiz. **FIRST EDITION.** Chapman & Hall. Frontispiece, additional engraved title & plates; browning to plates. Uncut in original brown cloth; sl. faded with some wear to head & tail of spine, extremities sl. rubbed. Armorial naval bookplate with motto: 'Every Bullet has its Billet'. In cloth slipcase.

¶ Smith 3; primary binding. This copy is a later issue ('Weller' title) although on page 9 there is the footnote which was later suppressed. There are also two Chapters III. In later issues, such as this copy, the plates were re-etched and do not contain page references; instead they are signed, titled, and contain the imprint London; Chapman & Hall, 186. Strand. The location of the plates may differ from one copy of Pickwick to another; the lack of a list of illustrations contributed to the random placement. The elaborate bookplate with punning reference to the Vassall family refers to the death of Spencer Thomas Vassall, 1764-1807, during the capture of Monte Video.

1837

£3,000





EXTRA-ILLUSTRATED PICKWICK

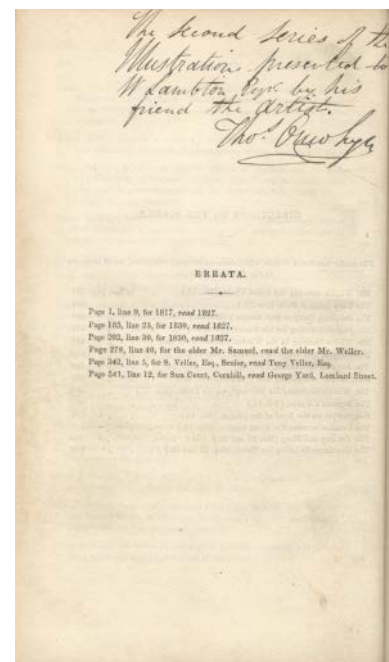
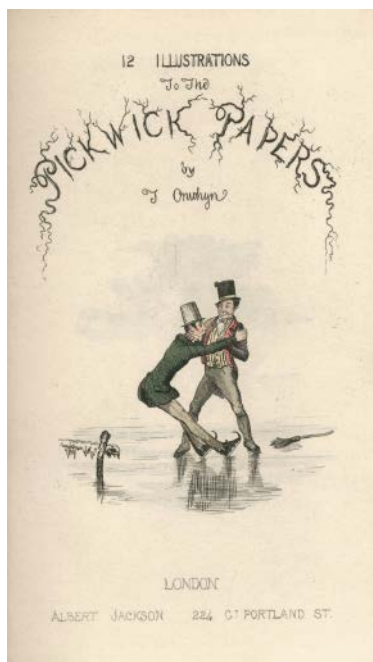
14. **THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. FIRST EDITION.** 2 vols. Chapman & Hall. 'Veller' title. With the original illustrations by Robert Seymour, Hablot K. Browne and R.W. Buss in varying states. With additional plates published by E. Grattan, 51 Paternoster Row in 1837 and Illustrations to the Pickwick Papers published by Albert Jackson. (1894). Bound by Root & Son in blue morocco with Dickens's signature in gilt on covers, gilt floral dentelles, edges ruled in gilt; spines evenly faded. t.e.g. In slipcase.

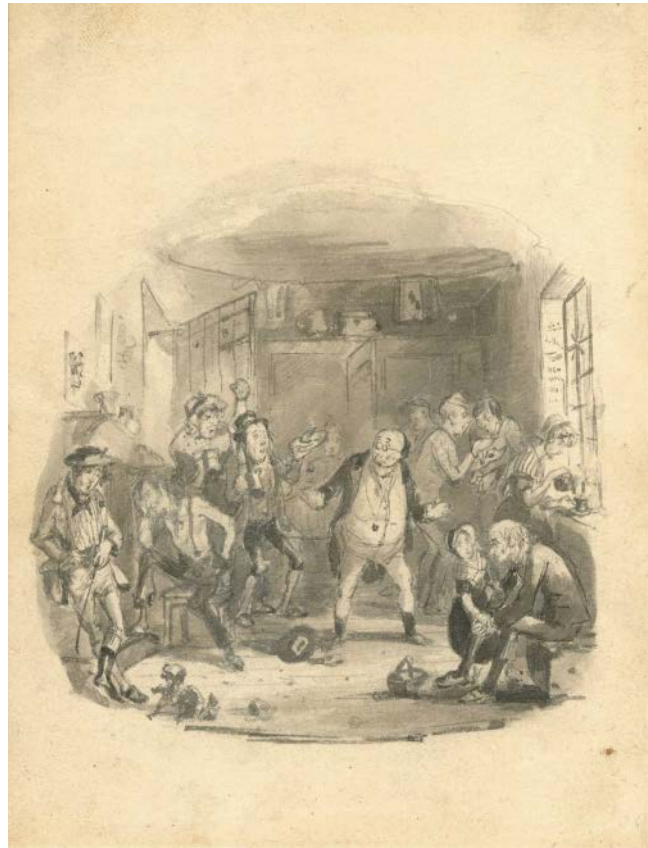
¶ EXTRA ILLUSTRATED with forty five additional plates; thirteen hand-coloured by Thomas Onwhyn, a further twenty one by Onwhyn, either under the pseudonym 'Sam Weller' or simply signed 'T.O.', and eleven unsigned plates. These additional plates were issued in eight (though intended to be in ten) monthly parts at one shilling each, 8vo (two shillings india proof, 4to). They were designed to be bound in with the parts if the owner so desired. Dickens referred to 'the singular vileness of the illustrations' (Letters, Vol. I, p.414). Presentation Inscription from Onwhyn above the list of errata on Page xvi - 'The Second Series of the illustrations, presented to W. Lambton Esq., by his friend the Artist Thos. Onwhyn'.

There is also an inscription on the half title which has been partially removed by bleaching; lines two and three appear to read 'Eliza Ann Lambton from William 27th November 1838'. In Vol. II is inserted a print of an outline of the painting of Charles Dickens by R.A. Maclise in 1839.

1837

£3,000





ORIGINAL SKETCH FOR PICKWICK BY PHIZ

15. [THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB.] 'Discovery of Jingle in the Fleet'. Original pencil and wash drawing by Hablot K. Browne, for *The Pickwick Papers*. Image size 11 x 11 cm. Mounted on card and housed in a silk morocco folder, red morocco case & morocco backed box. From the libraries of Comte Alain de Suzannet & Kenyon Starling.

¶ The engraved plate appears opposite Page 452 in the first edition, illustrating the scene when Pickwick, himself imprisoned in the Fleet Prison, comes across Jingle and his servant, Job Trotter, among the inmates at the poor side of the Fleet. '... Mr. Pickwick was affected; the two men looked so very miserable. The sharp involuntary glance Jingle had cast at a small piece of raw loin of mutton, which Job had brought in with him, said more of their reduced state than two hours' explanation could have done ...' (p.453).

The rascal Alfred Jingle, strolling actor and adventurer, enters the novel when he rescues Pickwick from an altercation with a cab driver in the second chapter. He entertains the Pickwickians during the journey from Rochester, but his scheming trickery eventually leads them into some difficult, yet hilarious, situations throughout the novel. Pickwick takes pity on him at the Fleet, and settles his debts, as well as paying his way to the West Indies to start a new life.

1837

£10,000 †

‘THREE CHEERS’: HALFWAY THROUGH PICKWICK

16. **ALS CONCERNING THE PICKWICK PAPERS TO CHARLES HICKS**, printer employed by Bradbury & Evans, from Furnivals Inn, Friday evening, (undated, but probably 23rd December 1836). 22 lines on 2pp of 4, 8vo; the fold is guarded.

¶ ‘... I have just given three cheers over the end of the number which I now forward. If you can spare a boy, be good enough to send him up in about an hour’s time for the proof, which I have not yet had time to correct. If he doesn’t come, I shall conclude you can’t spare him, and will send it. There will be a short address to face the plates, which will be left out for your Messenger, when you send up the other proof in the morning ...’

The letter is not dated but refers to the one-page Address issued in *Pickwick* No. X; Dickens was writing on the Friday after 19th December when he told Harley he had ‘nearly done, thank God’.

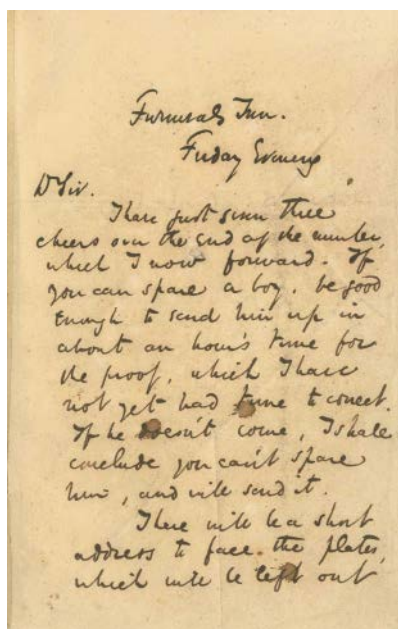
With this letter, Dickens sent the manuscript of the end of the number (*The Story of the Goblins who Stole a Sexton*) when the earlier part was already in print. This may well account for the fact that both the 2nd and 3rd chapters of *Pickwick* No. X are numbered 28.

The short address announces the conclusion of ‘half his task’, and his determination, despite *Pickwick*’s ‘brilliant success’, not to extend it beyond the twenty numbers originally promised, but to keep it to a suitable length for publication in book form. He promised ‘fresh adventures’ for the next ten numbers.

Charles Hicks, foreman-printer of Bradbury & Evans, who printed for Chapman & Hall. Dickens’s last surviving instruction to him was in September 1839. The presence of Mrs Hicks without her husband at Dickens’s ‘Printers’ Party’, in June 1844 suggests that Hicks may have been dead by that date.

[1836]

£6,500 †





WATERCOLOURS BY PHIZ & PAILTHORPE
FOR THE HOUSEHOLD EDITION

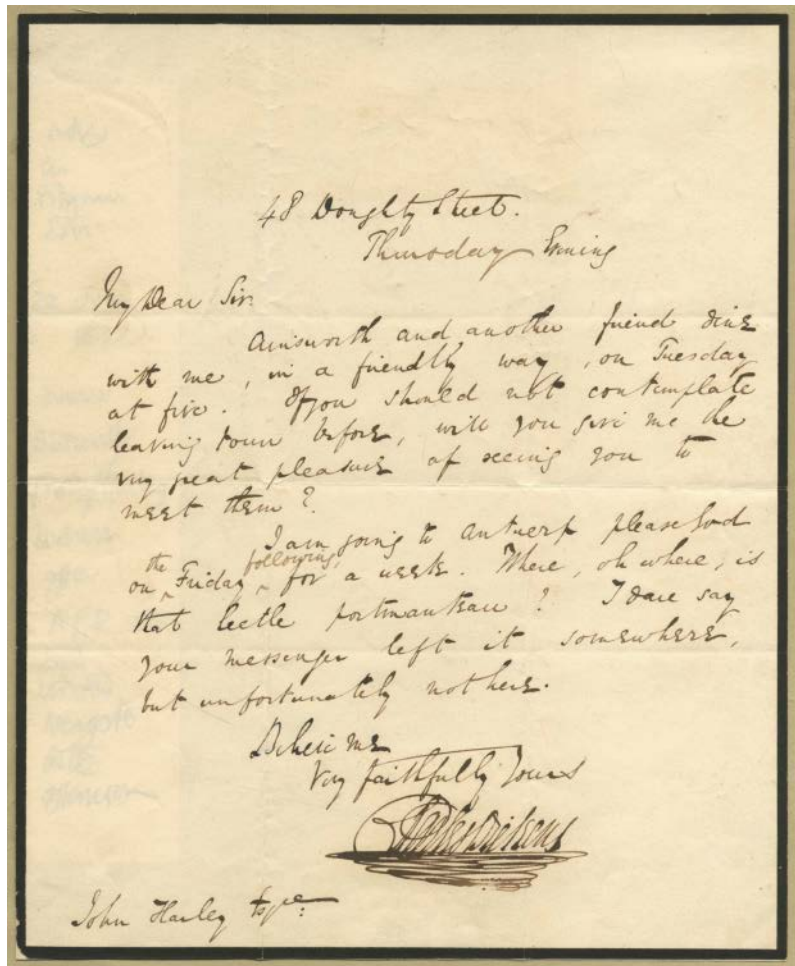
17. [THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB.] 57 WATERCOLOURS BY F.W. PAILTHORPE, from designs by Phiz. Highly finished watercolours for the Household Edition of the Pickwick Papers (1874), a copy of which is included here. Images approximately 13 x 10cm. In a purpose made box.

¶ In 1867 Phiz was struck with paralysis, said to have resulted from a strong draught in his bedroom while staying at the seaside (probably a stroke). He continued to work at plates ... 'but his hand had lost its cunning'. This undoubtedly explains why Pailthorpe worked up the 'designs by Phiz' to this finished form - although Phiz alone is credited on the titlepage. The book illustrations are woodcuts, cut by Dalziel etc., and in most cases follow the originals closely, although nine vary to a greater or lesser extent. Hablot Knight Browne, Dickens's primary illustrator, began with *Pickwick Papers* in 1837 when he took over from Seymour & Buss, and ended with this new series of illustrations for the same book, some 37 years later.

[1874]

£8,500 †





FINE EARLY LETTER TO HARLEY

18. **ALS TO JOHN PRITT HARLEY** from 48, Doughty Street, Thursday evening (22nd June 1837). 18 lines on 1p, 4to, mourning border, integral blank lightly laid on piece.

¶ Unpublished. ‘... Ainsworth and another friend dine with me, in a friendly way, on Tuesday at five ... I am going to Antwerp please God on the Friday following, for a week. Where, oh where, is that leetle portmanteau? I dare say your messenger left it somewhere, but unfortunately not here ...’

The ‘leetle portmanteau’ refers to the portmanteau carried by the Strange Gentleman - the part that Harley took in the play of that title.

On the afternoon Dickens, Ainsworth and Forster had visited Newgate. The letter is written on mourning paper as Mary Hogarth, Dickens’s sister-in-law, had died on Sunday, 7th March, 1837.

John Pritt Harley, 1786-1858, actor and singer: for other items relating to him, see 6-11, 19 & 75.

[1837]

£8,500 †

INVITATION TO TWICKENHAM:
'FORSTER ... OFFERS TO PILOT YOU'

19. **ALS TO JOHN PRITT HARLEY** from Twickenham Park, undated but probably about June 12th 1838. 26 lines on 2pp, 8vo; archival tape repairs to tears at folds.

¶ '... This comes hoping you are well, as it leaves me at this present. Likewise to inform you that I have a small box with a spare bed in it down here, and shall be glad to see you to dine (and sleep) next Sabbath. Forster is coming, and offers to pilot you, with which hospitable view he intends sounding you at the Theayter tonight. We shall be quite alone with this exception and Missis hopes to see you. N.B. Neat Wines ...'

'Forster is coming, and offers to pilot you' may refer to a 'Gammon Aeronautical Balloon Association' outing referred to in Dickens's spoof letter to *The Times* (Letters, Vol. I, p.407).

In the spring of 1838, Charles Dickens at the age of 26 was riding a wave of popularity. *Pickwick Papers* had been completed in November 1837; he had become Editor of *Bentley's Miscellany*, for which he was writing *Oliver Twist*; and on 31st March the first monthly number of *Nicholas Nickleby* appeared, selling an astounding 50,000 copies.

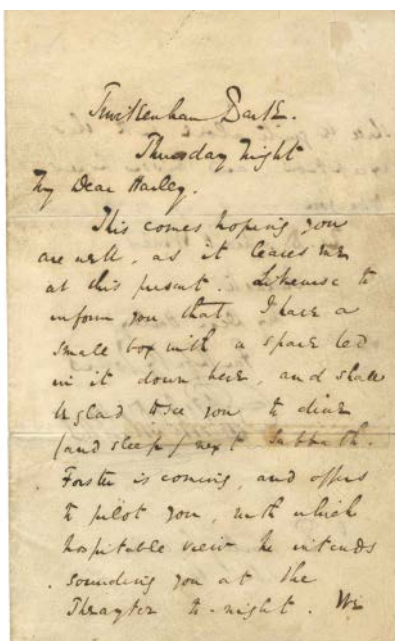
Harley became very much part of Dickens's inner circle of friends. He was with W.C. Macready at Covent Garden in 1838 and on 23rd May 1838 Macready introduced Sheridan Knowles's new play, *Woman's Wit, or, Love's Disguises*, which was enthusiastically received. Harley played Clever.

This letter was written from a house Dickens had rented following his wife's postpartum depression: 4 Ailsa Park Villas, Twickenham, Middlesex - a pleasant Regency villa. He entertained there a stream of visitors including Forster, Burnett, Austin, Talfourd, Ainsworth, Mitton, Beard, Bentley, Hullah and Harley.

(For other material relating to John Pritt Harley, see items 6-11, 18 & 75.)

[1838]

£4,000 †



IS SHE HIS WIFE?

20. **IS SHE HIS WIFE?** Or Something singular. A comic burletta in one act. n.p. Very lightly spotted. Original pale pink printed wrappers, title within ruled border. Small ownership stamp of E. Jaques on upper cover.

¶ Exceptionally rare & not in the British Library. 'It is definitely known that there is no copy in existence of the first edition of Dickens's third stage effort. Such a condition is not present in relation to any other of Dickens's works. The reprint of the later 1860's or the early 1870's is consequently the first edition ... as scarce as the scarcest of books, a census accounting for only three copies, all being owned in America.' (Eckel.) In fact, James R. Osgood of the Boston publishers appears to have owned a 'proof' copy of a proposed 1837 printing which never happened and the proof was lost in a fire in 1879.

Of the three copies recorded by Eckel, two were lacking their back wrappers. An American reprint appeared in 1877.

The play was first performed at St James's Theatre, London, on Monday March 6th 1837. A one-act farce, originally titled *Cross Purposes* (see letter to Harley, 21st January 1837 - Letters, Vol. I, p.226), it deals with the misunderstandings that arise when two married couples, the Lovetowns and the Limburys, and a neighbouring squire, Felix Tapkins, misrepresent their marital status and flirt with each other.

On May 6th, 1837, Dickens and Catherine and Mary Hogarth returned to their lodgings after having seen the farce and were still laughing at its inanities. At one o'clock they all went to bed, but as soon as Dickens and Catherine shut their door, they heard a strangled cry. Rushing into Mary's room, Dickens found her collapsed on the floor, still in her evening clothes. By the afternoon she was dead. Dickens wrote to Edward Chapman on the 7th March: 'We are in deep and severe distress. Miss Hogarth, after accompanying Mrs. Dickens and myself to the theatre last night, was suddenly taken severely ill, and despite our best endeavours to save her, expired in my arms at two o'clock this afternoon'.

[1873]

£12,500

IS SHE HIS WIFE?
Etiqués.

OR

SOMETHING SINGULAR.

A COMIC BURLETTA

IN ONE ACT.

BY

CHARLES DICKENS.

PORTRAITS OF DICKENS & FRIENDS BY LEECH

21. **SKETCHES BY JOHN LEECH OF CHARLES DICKENS & FRIENDS** (on the endpapers of *A Treatise on Self-Knowledge* by John Mason. John Sharpe. 1824). Contemp. calf; sl. rubbed. In silk fold-over wrappers, blue morocco slipcase by Sangorski & Sutcliffe. On the endpapers & leading blanks are five original pencil portraits by John Leech. Dickens is drawn facing left on the front pastedown, dated 1837 and titled 'Mr. Dickens'. Next to Dickens, George Cruikshank with 'rejected' beneath. Above a faint self-portrait with a portrait of a young lady, signed by Leech. On the recto of the leading free e.p. is a sketch, presumably of Miss Knowles (to whom the book was presented). Two other sketches follow - a young lady & a more finished self-portrait, signed by Leech. The volume is inscribed by John Leech on the e.p.: 'From J. Leech to his friend Miss Knowles'.

¶ A FINE MEMENTO OF YOUNG DICKENS & HIS SOCIAL CIRCLE. John Leech sent Dickens a design for *Pickwick* which Dickens acknowledged in a letter of about the 24th August 1836. Leech sketched Harley in *The Strange Gentleman* (December 1836) and various collaborations were mooted but not concluded by 1838.

A Treatise on Self-Knowledge became one of the most popular works of moral advice and self-help of its time, with a popular appeal that lasted into the following century. By 1836 it had gone through more than twenty editions, both in Britain and America, and had been translated into Welsh and several European languages. It was 'esteemed by able and impartial judges as one of the most useful treatises on practical piety that was ever written in English, or perhaps in any language'.

1837

£8,000





GRIMALDI IN ORIGINAL CLOTH

22. **MEMOIRS OF JOSEPH GRIMALDI** edited by “Boz”. With illustrations by George Cruikshank. FIRST EDITION, second issue. 2 vols. Richard Bentley. Half titles, frontispieces & plates, 36pp ads in vol. II; some foxing to plates, a little spotted. Original purple cloth, spine elaborately decorated in gilt; spines sl. faded. In cloth slipcase.

¶ The second, more elaborately decorated, binding; the ‘second issue’ of the last plate volume II has an added border - an attempt to ‘improve’ Cruikshank’s drawing by surrounding it with a grotesque border. The doubtful honour for this mutilation has been ascribed to Alfred Crowquill. Before sending out another edition, Bentley had the plate restored to its original condition.

In February 1838, the *Memoirs of Joseph Grimaldi* appeared in two volumes, edited by Dickens and illustrated by Cruikshank. Bentley had purchased the famous clown’s voluminous notes after his death in May 1837, as well as drafts of a memoir by Thomas Egerton Wilks, and prevailed on Dickens to edit them. Dickens, with his passion for pantomime and childhood memories of seeing Grimaldi, was attracted to the subject and it may also be that, as he later claims, he took the commission partly as a favour to Cruikshank whom Bentley had commissioned to illustrate the work.

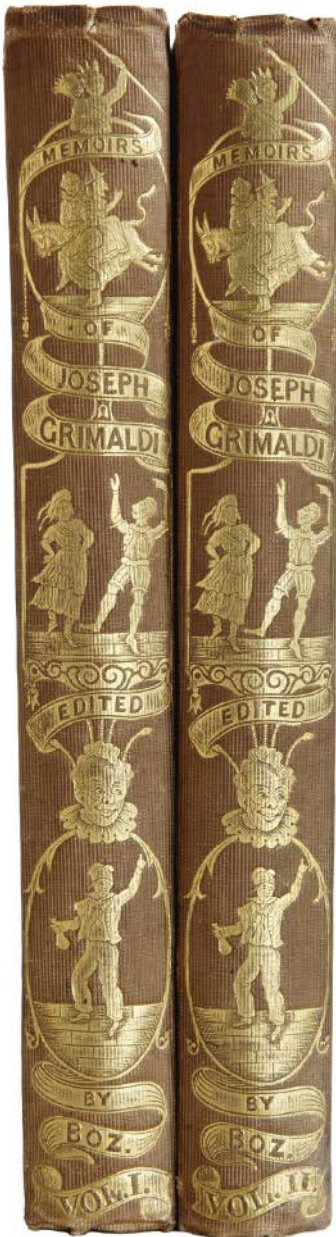
Dickens made sure, however, that a rather bristling contract with Bentley was drawn up (29th November, 1837) whereby he was to receive £300 down and a half share of the profits. He then set to work, severely curtailing Wilks’s ‘dreary twaddle’ and using his father John Dickens as his amanuensis.

Dickens wrote an introductory chapter extolling the delights of pantomime, also a concluding one, and set much store by both of them. Throughout the work there are unmistakable Dickensian touches, like the description of Grimaldi ‘coughing very fiercely’ in an attempt to frighten off some suspected burglars, and ironic asides such as the one about two night watchmen having been ‘chosen, as the majority of that fine body of men were, with a specific view to their old age and infirmities’. Moreover, in certain places Dickens has completely changed the original Grimaldi/Wilks text ‘telling some of the stories in my own way’.

Parts of the biography read as though they are episodes from *Pickwick* - for instance, the anecdote in Chapter 10 about the fraudster who invites Grimaldi and a friend of his down to his non-existent country estate for a day’s shooting and lands them in a ludicrous scrape.

Dickens also speaks of giving the book a ‘colouring’ throughout to bring out the kind-heartedness of Grimaldi and prided himself on his power to transmute ‘twaddle’ into good writing: ‘The Grimaldi’, he told Bentley, ‘grows under the alterations much better than I had supposed possible’ and he was pleased when the book sold very well, though no doubt irritated by Bentley’s advertising in it, among ‘New Novels in the Press’, three volumes of ‘A New Work of Fiction’ by ‘Charles Dickens, Esq. (“Boz”)

Dickens acknowledged that ‘the good right hand of George Cruikshank’ had rarely been better exercised. The *Athenaeum*, admiring Cruikshank’s ‘capital’ sketches, decided that he must have seen the clown. Indeed he had; the artist had etched him in caricatures from 1807 on, and in the 1820s had portrayed him during performances.



1838

£3,000

IN ORIGINAL PRINTED BOARDS

23. **SKETCHES OF YOUNG GENTLEMEN.** With six illustrations by Phiz. FIRST EDITION. Chapman & Hall. Frontispiece, plates, 4pp ads. Original light blue printed boards, carefully recased retaining original printed spine. Bookplate of Stephen George Holland. A very nice copy. In cloth slipcase.

¶ Smith Part II, 1; spine not plain, as stated by Smith: 4 rosette designs interspersed with 5 chain-like panels. In early 1838, Dickens took a new commission from Chapman & Hall to write a three-shilling comic book entitled *Sketches of Young Gentlemen*, illustrated by Hablot Knight Browne, to be published on 10th February. It was to follow *Sketches of Young Ladies*, also illustrated by Browne and written by 'Quiz' (the Rev. Edward Caswall).

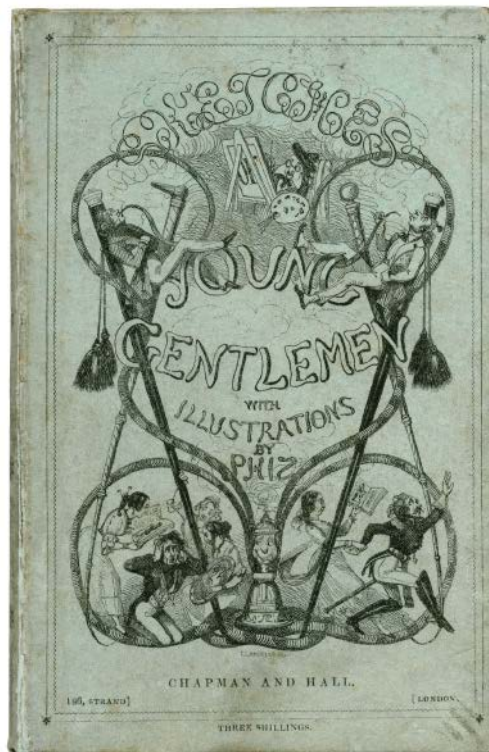
This book does not bear the author's name, probably because Dickens was breaking his contract with Bentley which prohibited him from writing for any other publisher (apart from the new periodical work promised to Chapman & Hall).

The fee was £125, recorded in Dickens's fragmentary diary: 'I began the *Sketches of Young Gentlemen* today. One hundred and twenty five pounds for such a little book, without my name to it, is pretty well. This and the 'Sunday', by-the-bye, are the only two things I have not done as 'Boz'.'

Contemporary theatre and its conventions inspires Dickens's best comic touches; he creates a joyous caricature, for example, of the stage-struck young men with whom he rubbed shoulders as an almost nightly visitor to the theatre.

1838

£1,500



IN ORIGINAL PRINTED BOARDS

24. **SKETCHES OF YOUNG COUPLES;** with an urgent remonstrance to the Gentlemen of England (being bachelors or widowers), on the present alarming crisis. With six illustrations by Phiz. FIRST EDITION. Chapman & Hall. Frontispiece & five plates, 4pp ads. Original pale blue-green printed boards; spine a little dulled with some rubbing to following hinge. An excellent copy with printed spine intact. In cloth slipcase.

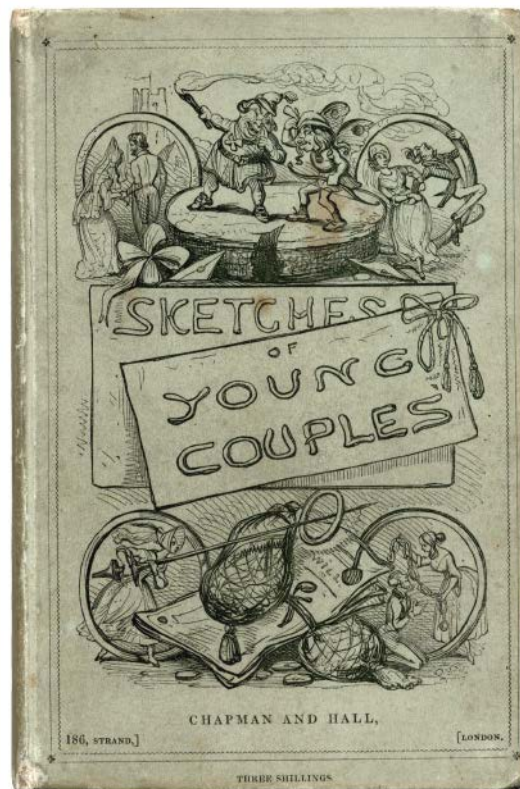
¶ Smith Part II, 2; the spine is not plain as in Smith: 'Sketches of Young Couples' uplettered on spine. Early issue without letter 't' in 'present' on the fifth line of p.8.

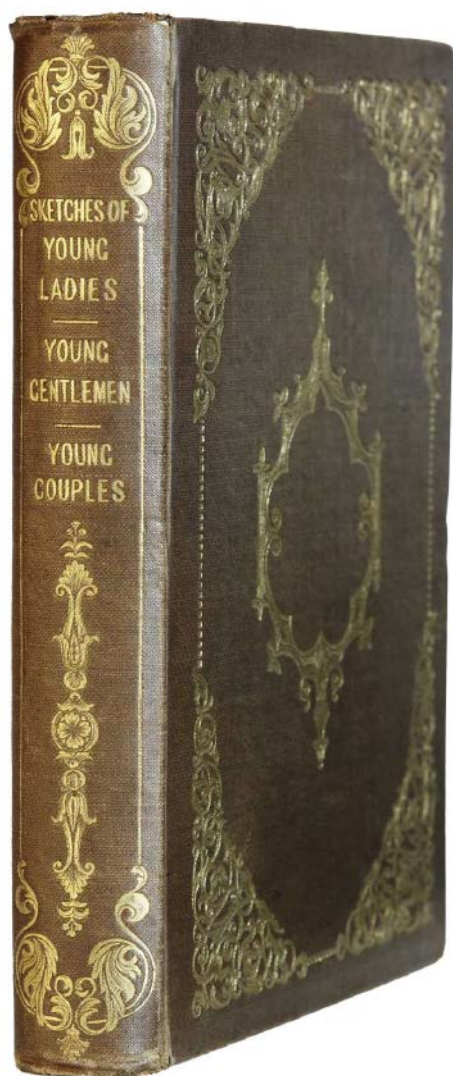
A further collection of humorous sketches for which Dickens received two hundred pounds, and which distracted him from completing *Barnaby Rudge*. The 'Urgent Remonstrance' followed upon Queen Victoria's announcement: 'It is my intention to ally myself in marriage with Prince Albert of Saxe Coburg and Gotha'.

Dickens points out that as 1840 is a 'Bissextile, Leap Year, in which it is held and considered lawful for any lady to offer and submit proposals of marriage to any gentleman ... Her Majesty's said Most Gracious communication, has filled the heads of diverse young ladies in this Realm with certain new ideas destructive to the peace of mankind, that never entered their imagination before'.

1840

£1,800





THE SCARCE COLLECTED EDITION

25. **SKETCHES OF YOUNG LADIES, YOUNG GENTLEMEN, YOUNG COUPLES.** Eighteen illustrations by Phiz. Chapman & Hall. Frontispiece & plates; two gatherings slightly proud. In original fine-grained, olive-brown cloth, blocked & lettered in gilt. a.e.g. v.g. In cloth slipcase.

¶ The FIRST COLLECTED EDITION of *Young Gentlemen, Ladies and Couples*; with new titlepage dated 1843. Almost certainly remainder sheets of the original separately-published books which were issued in printed blue boards. The collected edition retains the original illustrations by Phiz.

Dickens wrote the *Sketches of Young Gentlemen* and *Young Couples* while Edward Caswall wrote *Sketches of Young Ladies*. The two Dickens pieces were commissioned by Chapman & Hall who presumably bought the copyright outright. This collected edition is particularly scarce.

1843

£3,000

OLIVER TWIST, NICHOLAS NICKLEBY & COPYRIGHT:
A FINE LONG LETTER TO TALFOURD

26. **ALS, PARTIALLY UNPUBLISHED, TO THOMAS NOON TALFOURD** from (Ailsa Park Villas) Twickenham Park, Sunday July 15th 1838. 70 lines on 3pp, 4to, integral address panel (also signed); seal tears not affecting text.

¶ ‘... I cannot tell you how much pleasure I have derived from the receipt of your letter. I have heard little of you, and see less, for so long a time, that your handwriting came like the renewal of some old friendship, and gladdened my eyes like the face of some old friend.

If I hear from Lady Holland before you return, I shall, as in duty bound, present myself at her bidding; ...’

(The following paragraph referring to a contribution to Bentley’s Miscellany by a ‘Mr Simmonds’ is not published.)

‘Mr. Simmonds (of whom you speak so highly) came quite safe. The next Number is printed, but his mark must be something below the lowest low-water, if it be not as high as the usual standard of Bentley’s Miscellany. ... I take the absence of sense to be ‘tant pis’ a great thing in his favour as a Magazine poet, and am a good deal prepossessed in his behalf.

Your kind invitation and reminder of the subject of a pleasant conversation in one of our pleasant rides, has thrown a gloom over the brightness of Twickenham for here I am chained. It is indispensably necessary that Oliver Twist should be published in three volumes, in September next. I have only just begun the last one, and having the constant drawback of my monthly work, shall be sadly harassed to get it finished in time - especially as I have several very important scenes (important to the story I mean) yet to write. Nothing would give me so much pleasure as to be with you for a week or so. I can only imperfectly console myself with the hope that when you see Oliver you will like the close of the book and approve my self-denial in staying here to write it. I should like to know your address in Scotland when you leave town, so that I may send you the earliest copy to be produced in the vacation, which I pray heaven it may.

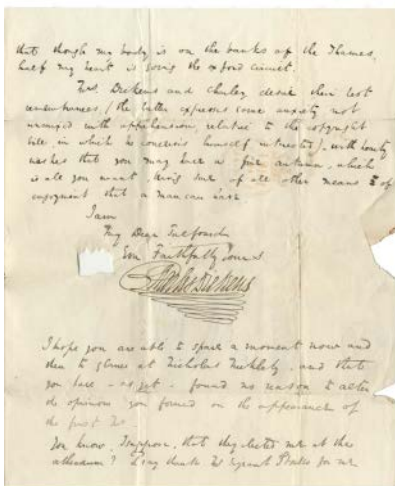
Meanwhile, believe that though my body is on the banks of the Thames, half my heart is going the Oxford circuit.

Mrs. Dickens and Charley desire their best remembrances (the latter expresses some anxiety, not unmixed with apprehension, relative to the Copyright Bill, in which he conceives himself interested), with hearty wishes that you may have a fine autumn, which is all you want, being sure of all other means of enjoyment that a man can have ...

P.S. I hope you are able to spare a moment now and then to glance at Nicholas Nickleby, and that you have - as yet - found no reason to alter the opinion you formed on the appearance of the first Number.

You know, I suppose, that they elected me at the Athenaeum? Pray thank Mr. Serjeant Storks for me.’

Dickens first went to Holland House with Talfourd on 12th August, 1838. Afterward Lord Holland wrote to his sister Caroline Fox: ‘... we have had the author of *Oliver Twist* here. He is a young man of 26, very unobtrusive, yet not shy, intelligent in countenance, and altogether prepossessing. It was too large a company of strangers to bring out the fun which must be in him’. (*Chronicles of Holland House*, 1937.) In 1839, after meeting Dickens at Holland House, Caroline Fox wrote: ‘I was much struck with him, and like



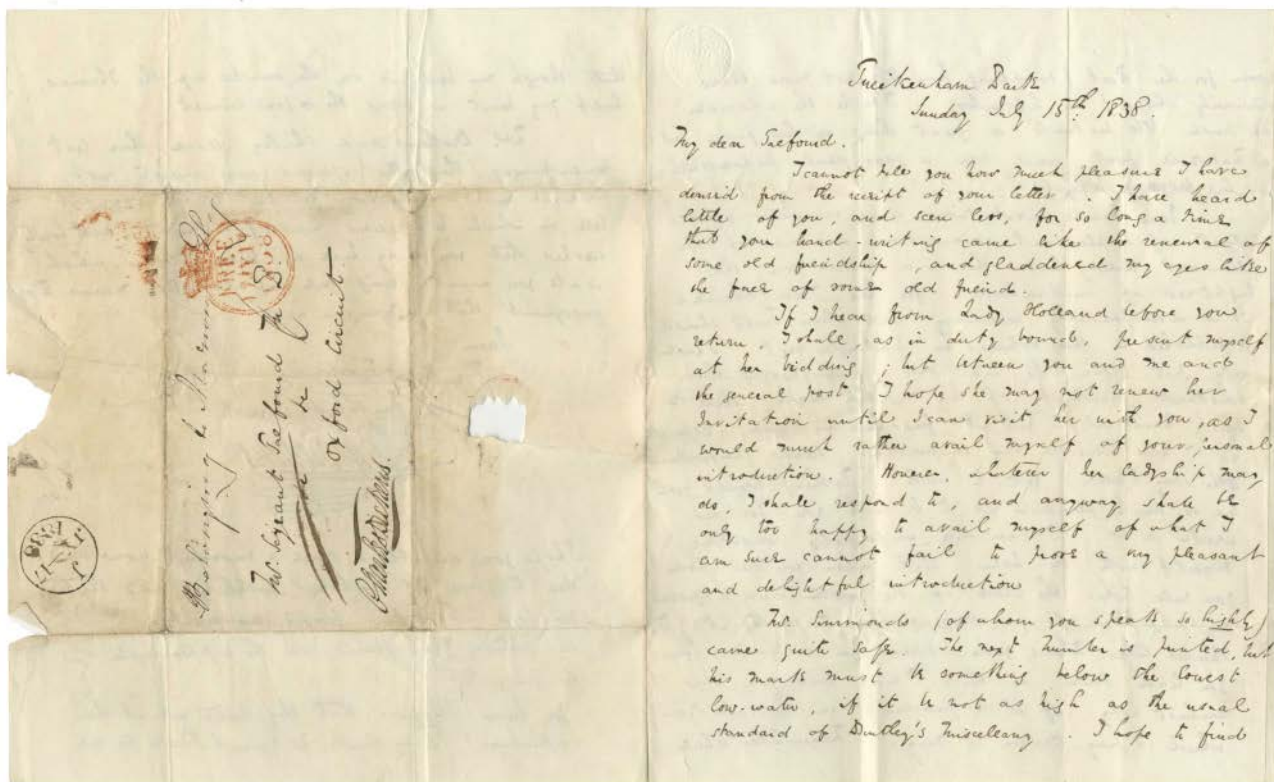
everything but the intolerable dandyism of his dress, which is such as he might, and I believe has humorously described himself: but it will probably wear away with his youth. He does not look more than 25 and is undoubtedly under 30. His countenance, I think, beautiful, because blended with its intelligence there is so much expression of goodness'.

Oliver Twist was not in fact published until November. Vol. III opens with the August instalment which Dickens had finished on 7th July.

Sir Thomas Noon Talfourd, 1795-1854, writer, judge and politician, in 1833 accepted the rank of Serjeant-at-law and was soon to become the most respected member of the Oxford circuit and a popular figure in London society. In the early 1830s he became famous for the dinner parties which he and his wife gave in their home at 56 Russell Square. Regular guests included Douglas Jerrold, William Thackeray, William Charles Macready, Daniel Maclise, John Forster, and Talfourd's old friend from Reading, Mary Russell Mitford. He was particularly loved by Charles Dickens and provided the archetype of the idealistic Tommy Traddles in *David Copperfield*; his children Frank and Kate gave their names to two youngsters in *Nicholas Nickleby*. Dickens later wrote of him: 'If there ever was a house ... where every art was honoured for its own sake, and where every visitor was received for his own claims and merits, that house was his ... Rendering all legitimate deference to rank and riches, there never was a man more composedly, unaffectedly, quietly, immovable by such considerations ... On the other hand, nothing would have astonished him so much as the suggestion that he was anyone's patron'.

1838

£9,500 †



FIRST ISSUE, BY BOZ, WITH FIRESIDE PLATE

27. **OLIVER TWIST** or, The parish boy's progress. By "Boz". FIRST EDITION, first issue. 3 vols. Richard Bentley. Half title vols. I & II, frontispieces in all vols, plates by George Cruikshank, 4pp Bentley ads. in vol. I, 2pp initial ads. vol. III. Original purple brown cloth; sl. faded & rubbed, small mark on spine vol. II. In cloth slipcase.

¶ Smith 4; binding variant, horizontally ribbed cloth, without publisher's imprint. Dickens had not finished *Pickwick* when he made an arrangement with Richard Bentley to edit *Bentley's Miscellany* for a salary of £20 per month. Publication of the *Miscellany* began in January 1837 and in the second number appeared the first part of *Oliver Twist*. This continued monthly until March 1839 with the lapse of one month occasioned by the death of Mary Hogarth. Six months before the completion of the story in the *Miscellany*, it was issued in a three-volume edition. George Cruikshank provided the original periodical illustrations and had to complete the last few plates in haste to meet the deadline for volume publication. Dickens did not review them until the eve of publication and objected to the final 'fireside plate' (vol. III) and to having 'Boz' on the titlepages. The plate and titlepages were changed between Nov. 9th and 16th. This copy is the earliest issue with the fireside plate, 'Boz' on the titlepages and no list of plates.

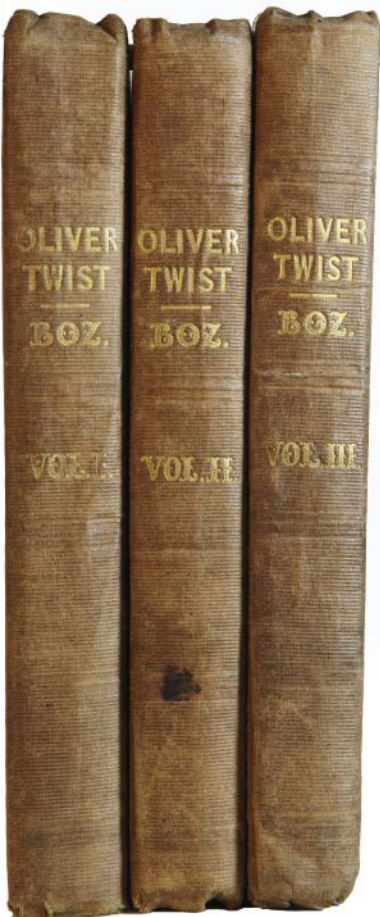
According to Michael Slater: "Dickens told Bentley on 3 October that he was writing the final volume 'with greater care, and I think with greater power than I have been able to bring to bear on anything yet' ... Besides pressing ahead with the writing, he was also going back over the first eighteen instalments and making over two hundred deletions and emendations. Over a dozen relate to the way in which Dickens transformed ... his 'glance at the New Poor Law' of spring 1837 into a novel, beginning with the deletion of the reference to *Mudfog* in the first sentence of the first instalment. Towards the end, Dickens seems more concerned with Oliver's 'weak and erring' mother, the dead Agnes, than with Oliver himself. The challenging last few words of the story are devoted to her, and Dickens insisted on Cruikshank's changing his final plate.

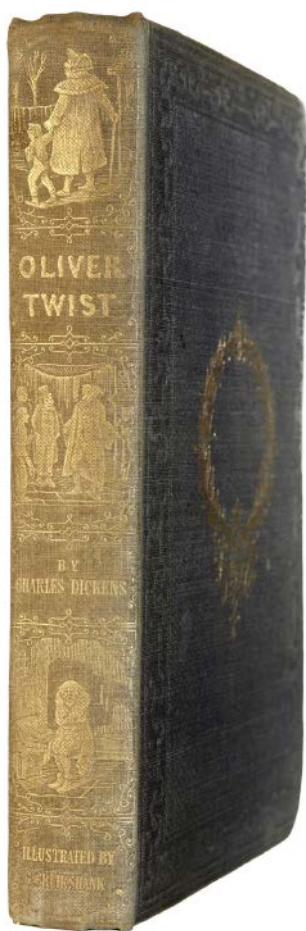
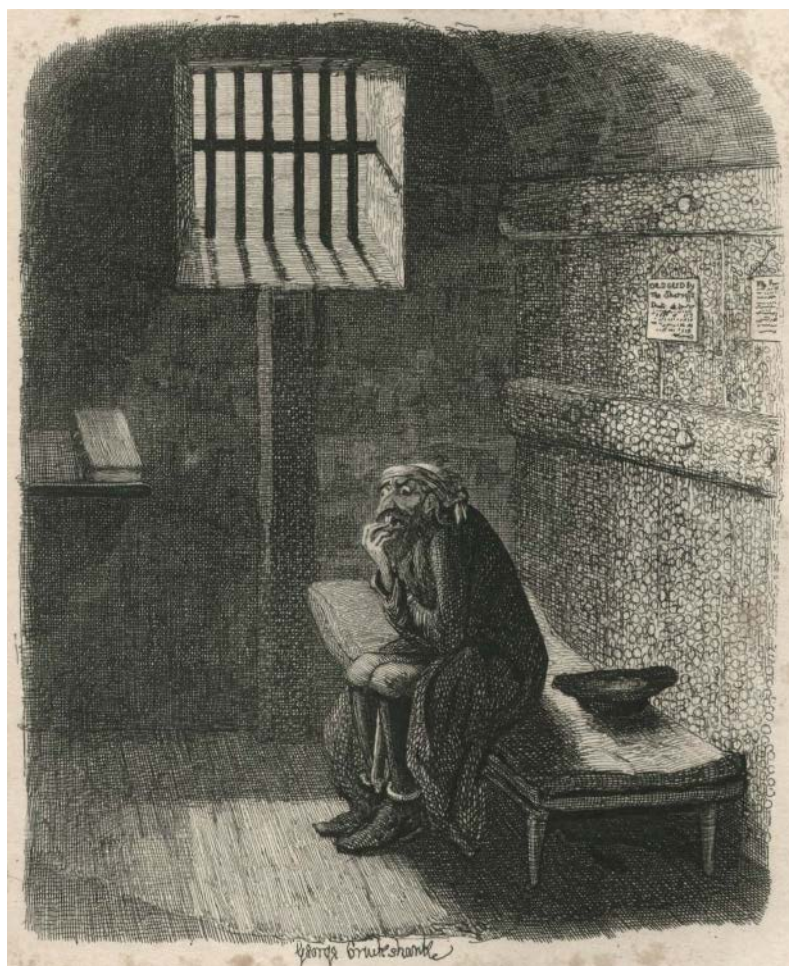
Another feature of the last chapter, and one that connects with the contretemps of the plate, is the long, yearning paragraph in which Dickens says how much he wishes he could continue the story to show Rose Maylie 'in all the bloom and grace of early womanhood ...'.

This is a kind of elegy for Mary Hogarth, Rose's original, perhaps the real offence of the final plate was that while it illustrated one of the very scenes of Rose's future that Dickens longed to describe, it fell painfully short of his intensely personal concern with the subject".

1838

£5,000





FIRST ONE-VOLUME EDITION, IN ORIGINAL CLOTH

28. **THE ADVENTURES OF OLIVER TWIST** or, The parish boy's progress. With 24 illustrations on steel by George Cruikshank. New edition, revised and corrected. Bradbury & Evans. Half title, frontispiece & plates; sewing a little loose, plates sl. foxed. Original grey-blue cloth, gilt spine; sl. faded. A nice copy of a book rarely found in such good condition. In cloth slipcase.

¶ Like *Sketches by Boz*, *Oliver Twist* was issued in parts after book publication, rather than before. This is the **FIRST ONE-VOLUME EDITION**, with the Preface Dickens contributed to the third (3-volume) edition, 1841. The plates for this edition were reworked by Cruikshank.

1846

£2,500

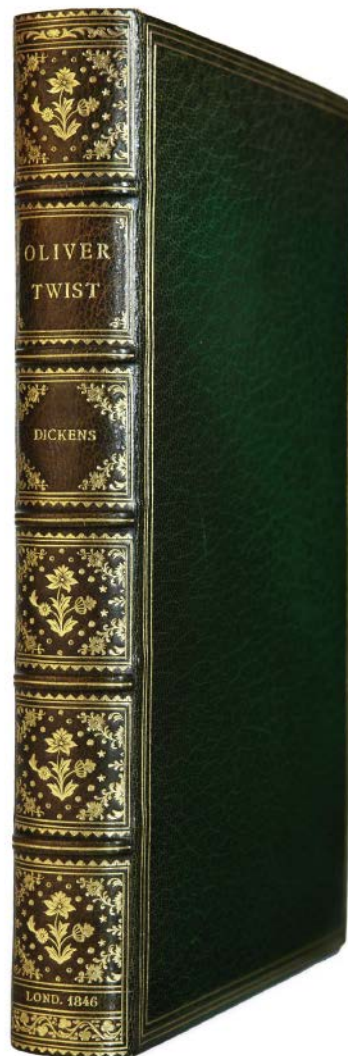
WITH ORIGINAL WATERCOLOUR OF FAGIN
IN THE CONDEMNED CELL BY CRUIKSHANK

29. **THE ADVENTURES OF OLIVER TWIST** or, The parish boy's progress. With 24 illustrations on steel by George Cruikshank. New edition, revised and corrected. Bradbury & Evans. Half title, plates. With the original green variant cloth casing, bound into full green crushed morocco by Rivière & Son, spine gilt in compartments, triple-ruled borders & dentelles in gilt; spine very sl. faded. A very handsome copy. In cloth slipcase.

¶ The FIRST ONE-VOLUME EDITION. EXTRA ILLUSTRATED with the original watercolour of Fagin in the condemned cell, probably Cruikshank's finest Dickens illustration, bound in opposite the plate at p.304. Signed by Cruikshank and with a small self-portrait in pencil, beside three unidentified sketched portraits in lower margin.

1846

£8,500





‘PRIVATE TRIAL’ OF THE MURDER IN OLIVER TWIST

30. [OLIVER TWIST.] Invitation SIGNED BY DICKENS. 14th November 1868. 12 x 9cm with traces of glue on verso, for Dickens’s Reading made out to Mr. Knox and friend.

¶ During the autumn of 1868 Dickens, although in poor health, undertook his ‘farewell’ readings. He decided to recreate a new reading from *Oliver Twist*, culminating in the murder of Nancy and Sikes’ death; ‘I have no doubt I could perfectly petrify an audience ...’. His son Charlie and John Forster both argued against performing such a demanding piece; the Chappells (organisers of the Readings) suggested a ‘trial’ in front of a private audience of invited friends at St James’s Hall on 14th November. Dickens wrote to Thomas Beard on 10th November: ‘I am going to do an odd thing on Saturday. I cannot make up my mind whether to read the murder from *Oliver Twist*, or no. So I am going to have a handful of private friends in St James’s Hall, to try how it affects them, and so decide. Can you come? At half past 8? It will not occupy more than an hour. I will send you a card of admission’.

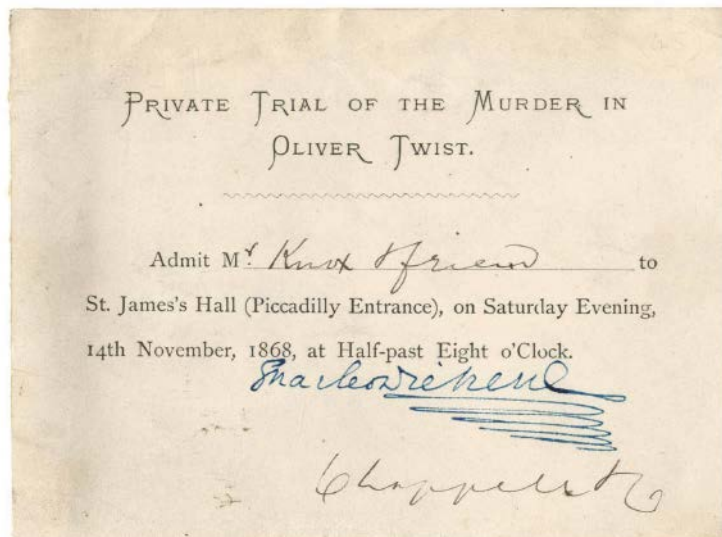
About 100 people heard the reading, into which Dickens ‘threw all his genius as an actor’. It was ‘a most amazing and terrific thing’, William Harness wrote to Dickens afterwards; ‘I am bound to tell you that I have an almost irresistible impulse upon me to scream ...’.

Edgar Johnson comments on Dickens’s decision to add the murder of Nancy to his repertoire as ‘sentencing himself to death’.

Mr Knox is probably the journalist and magistrate Alexander Andrew Knox. Dickens wrote to Wilkie Collins on 22nd April, 1863: ‘Forster, on his birthday, fell into an epileptic fit of indignation against Knox the Magistrate: whom he called ‘a talking potato’ ... He went off, over a salmon, exactly as if the fish had exploded in his inside, carrying all before it. And the explosion was no more to be accounted for by the Jury than the late one at the Powder Mills ...’.

1868

£2,800 †





KYD WATERCOLOUR OF NANCY

31. [OLIVER TWIST.] WATERCOLOUR PORTRAIT OF NANCY by 'Kyd', Joseph Clayton Clark. 11 x 18cm, signed KYD in lower left hand corner. Mounted, framed & glazed, 28 x 36cm.

¶ A fine early illustration by Clark, fully worked-up with detailed background: Nancy, staring, her hands to her chest with bottle and fallen glass on the table before her. Clark pictures her following the meeting with Rose Maylie. 'She was resolved. Though all her mental struggles terminated in this conclusion, they forced themselves upon her, again and again, and left their traces too. She grew pale and thin, even within a few days. At times, she took no heed of what was passing before her, or no part in conversations where once she would have been the loudest ... her thoughts were occupied with matters very different and distant from ... her companions.'

[c.1890]

£400 †

DICKENS AND THE THEATRE

32. **AN ALBUM CONTAINING SIGNED QUOTATIONS BY SOME NINETY EARLY VICTORIAN ACTORS**, professional and amateur, theatre managers and authors, including Dickens. 8vo. 68pp with an index occupying the last six pages. Contemporary half red morocco, small paper label to head of spine; old repairs to head & tail of spine, a little rubbed & worn. Cloth folder in full green morocco solander case by Sangorski & Sutcliffe.

¶ An evocative memento of Dickens's early success as a playwright, from the time when he was flush with the success of *Pickwick* and just embarking on *Nicholas Nickleby*. The style of the signature and the position of it in the album suggest a date in late April 1838. The signature is embellished with a drawing of Sam Weller, swirling ribbons (not finished) and the inscription: 'Pickwick Club'.

The importance to Dickens of 'theatricals' is best summed up by the author himself, who wondered, in a letter to Cornelius Felton of 21st May, 1842, after giving a glorious picture of himself as Stage Director: 'I begin to be once more of opinion that nature intended me for the lessee of a National Theatre - and that pen and ink have spoiled a manager'.

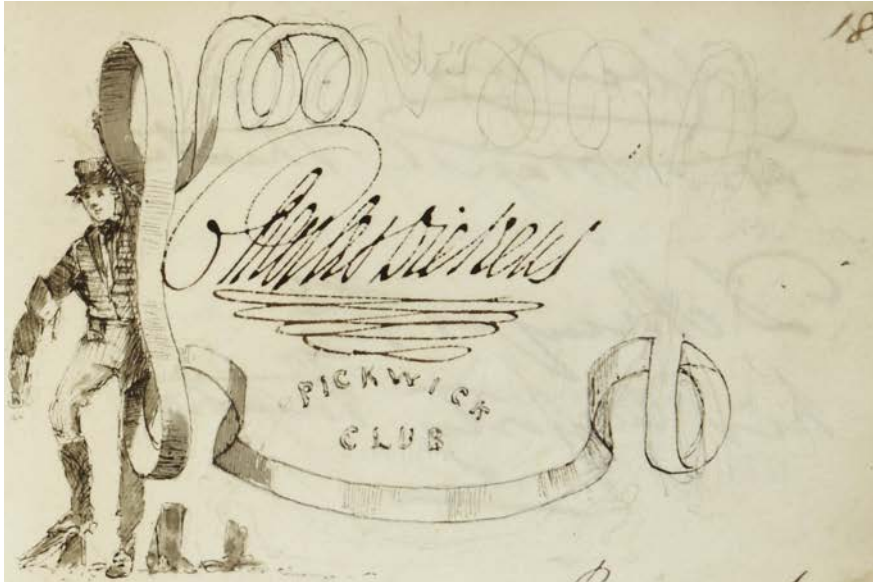
A number of the signatures are of actors at the Theatre Royal, Covent Garden, and several other London theatres are represented. A thread connecting many of them is participation in the production of Dickens's *The Strange Gentleman* and his comic opera *The Village Coquettes*, which respectively began their runs on 29th September and 6th December 1836. Among those whose signatures appear are: W.C. Macready, John Hullah (composer of the music for *The Village Coquettes*), J.P. Harley (for whom *The Strange Gentleman* was written and to whom *The Village Coquettes* is dedicated), and John Braham.

There are ownership inscriptions by: Nathaniel Henry Clifton of Cross Street, Islington (two inscriptions on page 1 and his crest drawn in ink on page 3, with pencil drawings of a hand holding a drawing instrument; the occasional drawings in the album, particularly those by the signatures of Dickens and Van Amburg, are probably by this hand); Bram Stoker, given to him by Jas. McHenry in 1886, inscription on front fly-leaf (Stoker, the author of *Dracula*, was also Henry Irving's manager at the Lyceum Theatre and Drury Lane from 1878 to 1905); Chas. J. Sawyer, and included in 'A Dickens' Library', 1936; sold by Sawyer in 1950 and subsequently acquired by descendants of Dickens.

1838

£7,500





Pray you bid
These unknown friends to us welcome - 'tis the way
to make us better friends, more know.

William Barries Selby

24th April 1838.

The Writer's Tale.

GEORGE CRUIKSHANK:
ORIGINAL PORTRAIT OF DICKENS

33. **PORTRAIT OF DICKENS.** Signed original pencil sketch of the young Charles Dickens by George Cruikshank. Laid down on card & with card mount; neat paper repair to top right & lower left corners. 15 x 20cm. The sketch shows Dickens seated in an upholstered armchair, holding a book, beside a covered table. It is signed Charles Dickens just below the figure, above Cruikshank's signature, both in pencil.

¶ This is almost certainly the fifth sketch mentioned in F.G. Kitton's *Charles Dickens By Pen and Pencil*, pp17-18, discovered tied up with a copy of *Sketches by Boz* at the sale of Cruikshank's drawings in 1879. It is similar to the seated full length sketch Kitton reproduces (c.1837), then in the possession of Stuart M. Samuel. Kitton speculates that this may have been intended for a later edition of *Sketches by Boz*, which might also suggest a date of 1838.

A long ms. note by an earlier owner, describing the circumstances of the drawing states: 'Mr. Pailthorpe narrates a pleasant history of the circumstances under which the drawing was executed, related to him by the artist: Sir B. Richardson, the eminent physician, (who acted as Cruikshank's executor), George himself and Dickens were in the habit of meeting at parties given by a Mrs Ben Sawyer, (the original, it is supposed, of the character in *Pickwick*, Mrs Leo Hunter). This lady, like her type in that immortal work, had a passion of 'lion-hunting', or gathering about her celebrities great and small. One evening, early in the 1840s or possibly late in the 1830s, these three were at Mrs. Sawyer's house, where Dickens was comfortably seated. 'Sit just as you are, Charlie!' cried George, pencil and sketch book in hand; and with his usual rapidity and sureness of touch, he sketched the present drawing. The likeness was satisfactory to both of them, and was exhibited to a few of the fellow guests, by whom it was received with the approval so dear to the artist; and its fidelity vouched for by the subject attaching his own signature as the artist had also done.'

With the sketch is also a proof copy of the engraving of the portrait published by Frank Kerslake in 1879, with the mount sl. torn, and another ordinary impression, torn at one side, just missing the engraving.

1838

£18,500 †



Charles Dickens -

Geo. Cruikshank



Charles Dickens -

J. M. W. Turner

DICKENS, THOMAS THOMPSON & CHRISTIANA WELLER

34. **A FINE COLLECTION OF LETTERS
AND DOCUMENTS.**

9 ALS from Dickens to his friend Thomas James Thompson.

3 Manuscript legal documents relating to loans to T.J. Thompson, all signed by Dickens.

1 AL with signature removed and 1 ALS to Christiana's father, T.E. Weller.

1 ALS to Christiana Weller (Thompson's future wife).

Four of these letters were printed in *A Dickens Friendship*, edited by Wilfred Meynell. Privately Printed in 75 copies. University of Chicago Press. 1931. (A copy is included with this collection.)

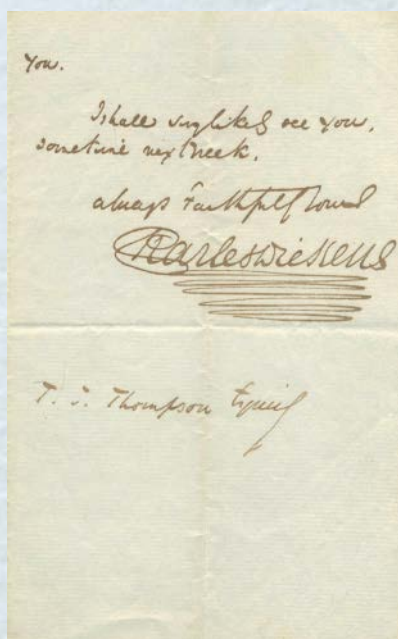
ALS to T.J. THOMPSON from Doughty Street, April 19th 1839.
38 lines on 2pp, 8vo, integral blank (detached).

'... I know not how to thank you for your elegant and most gratifying present. If I could imagine such a case in a work of fiction I might perhaps do justice to the feelings of the receiver, but when it comes home to myself I am quite powerless and have not words to use.

Believe me that among some most pleasant and happy recollections which it is my good fortune to entertain, this will henceforth occupy a conspicuous and prominent place; and that I am most sincere in expressing my earnest hope that this is but the commencement of a friendship between us, of which the best memorial will be in the hearts of both.

As you have added so materially to the cheerful thoughts of which an author who seeks to beguile men of their cares need have a plentiful store - and given me a testimonial of your kind feeling of which my children will one day have reason to be very proud - I hope you will not forget that henceforth you have some share in my works, and that when you meet with anything of which you particularly approve you will say (as you will have good reason) - "I had a hand in that" ...'

* An early letter when both Dickens & Thompson were 27. The 'gratifying present' was an ink pot & pen.



ALS to T.E. WELLER from 1 Devonshire Terrace, York Gate Regents Park. Twenty seventh February 1843. 16 lines on 1p, 8vo, with trimmed integral blank.

‘... I am obliged to you for your good-humoured letter; and I beg you to present my regards to your accomplished daughter, together with this autograph, which must be understood to include all manner of good wishes for her, and you, and the Wellers generally ...’

* Christiana Jane, 1825-1910, Weller’s second daughter, was already a concert pianist; taught by her mother, she and her elder sister first appeared in public as child prodigies in 1834. The other daughter was Anna DeLancy, b.1830, who married Fred Dickens in 1849.

On 1st March Christiana wrote in her pocket diary ‘Papa brought home with him a beautiful note from CHARLES DICKENS’ with 19 exclamation marks. Another entry shows that she was reading the numbers of *Martin Chuzzlewit* as they appeared.

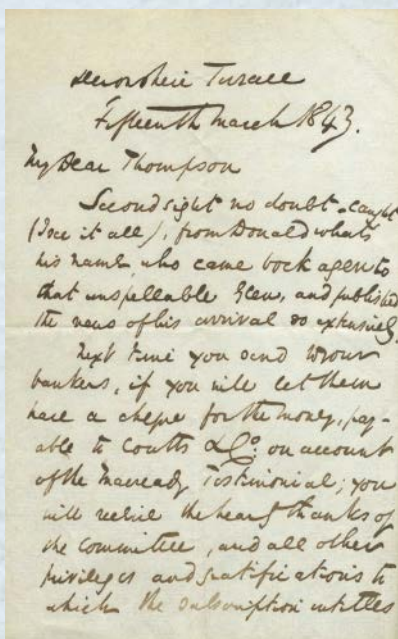
ALS to T.J. THOMPSON from Devonshire Terrace, Fifteenth March 1843. 23 lines on 2pp, 8vo, with integral blanks.

‘... Second sight no doubt - caught (I see it all), from Donald what’s his name, who came bock agen to that unspellable Glen, and published the news of his arrival so extensively.

Next time you send to your bankers, if you will let them have a cheque for the money, payable to Coutts & Co, on account of the Macready Testimonial; you will receive the hearty thanks of the committee, and all other privileges and gratifications to which the subscription entitles you. I shall very likely see you, sometime next week ...’

* ‘Donald what’s his name’ seems to be a confused recollection of Scott’s poem *Donald Caird’s Come Again*.

‘Second Sight’ is perhaps attributed by Dickens to all Highlanders. ‘Bock agen’ was evidently a catch phrase, not necessarily connected with ‘Donald’, it is found in Cruikshank’s *Illustrations of Time*, 1827.



AL to T.E. WELLER from 1 Devonshire Terrace, York Gate Regents Park. Fifteenth March 1845 [i.e. 1844, mis-dated by Dickens]. 15 lines on 1p, 4to, with note at head: 'Charles Dickens's signature to this letter cut off for a friend T.E.W.'.

'... I return you the letter you were so kind as to send me; and also the critiques, which you may naturally desire to preserve. I will not fail to interest Mr. Hogarth in one who needs no favor from any man, women, or child; - though Heaven has shewn her, much.

Before the Month is out, I shall take an opportunity of acknowledging the receipt of a letter from Miss Weller, which it gave me very great pleasure to receive. In the mean time, do me the favor to convey to her my best wishes and truest regard, and to commend me cordially to all your house ...'

* Referring to Thalberg's letter to Weller of 10th December 1842, congratulating him on Christiana's playing of the *Norma* duet with him, which was printed in *The Liverpool Mercury*, 24th March 1843, & other notices of Christiana's performances from provincial papers, many of which Weller preserved.

George Hogarth, 1783-1870, Dickens's father-in-law; lawyer, musician and music critic.

ALS to CHRISTIANA WELLER. Friday Morning Fourteenth June 1844. 26 lines on 2pp, 8vo, with integral blanks.

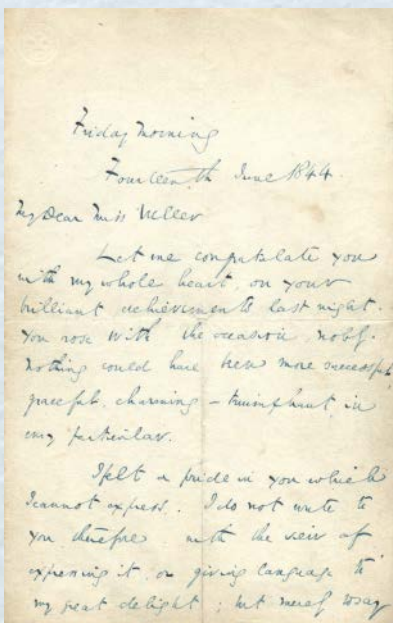
'... Let me congratulate you with my whole heart, on your brilliant achievements last night. You rose with the occasion, nobly. Nothing could have been more successful, graceful, charming-triumphant, in every particular.

I felt a pride in you which I cannot express. I do not write to you, therefore, with the view of expressing it, or giving language to my great delight; but merely to say that I can't do either.

Always believe me ...'

P.S. Anna was great. I adored her. I refused all comfort afterwards, because I hadn't sent her a bouquet. But writing all day put it out of my head. It was there, several times. Tell her it was Mr. Chuzzlewit's omission. Not mine.

* Dickens, though married, was smitten by Miss Weller, who played in the Hanover Square Rooms. Anna DeLancey Weller also played.



ALS to T.J. THOMPSON from Rosemont Tuesday Morning, (3rd November, 1846). 13 lines on 1p, 8vo.

‘... All kinds of hearty and cordial congratulations on the event. We are all delighted that it is, at last, well over. There is an uncertainty attendant on Angelic Strangers (as Miss Tox says) which it is a great relief to have so happily disposed of ...’

* With a note at head of the letter in Thompson’s hand recording the birth of Elizabeth Southerden Thompson, his first child. She was born ‘at 13½ past two in the morning’ of 3rd November. She became a well-known painter, marrying Sir William Francis Butler in 1877.

ALS to T.J. THOMPSON from Rosemont. (Lausanne) Friday Night 13th. Novr. 1846. 20 lines on 2pp, 8vo, folded, with address on integral blank: ‘T.J. Thompson Esquire Clermont’ and signed again by Dickens. Sealed, with short tear from opening.

‘... I am very sorry to say that we are already engaged (to dine with Haldimand) on Sunday - but if tomorrow would suit you equally well, we should be delighted.

It is so possible that your domestic arrangements might not be available (under the circumstances) for this substitution, that I shall not consider it “on”, unless I hear from you to that effect.

I can’t write tonight, I find. My hand will not make the letters ...’

* The Dickens’s came to dinner on the 14th November. Dickens was working on *Dombey & Son*; for three months the two families were neighbours.



Long ALS to T.J. THOMPSON from 48 Rue de Courcelles, St. Honoré, Paris. Second December 1846. 52 lines on 2pp, 4to, with integral address panel, to 'Monsr. T.J. Thompson Clermont Lausanne Canton de Vaud La Suisse' and signed again by Dickens.

'... We got to Paris in due course, on the Friday evening. We had a pleasant and prosperous journey, having rather cold weather in Switzerland and on the borders thereof, and a slight detention of three hours and a half at the frontier Custom House, atop of a mountain in a hard frost and a dense fog. We came into this house last Thursday. It has a pretty drawing room approached through four most extraordinary chambers. It is the most ridiculous and preposterous house in the world, I should think. It belongs to the Marquis Castellane, but was fitted up (so Paul-Pry Poole said, who dined here yesterday) by Henry Bulwer in a fit of temporary insanity, no doubt. The dining-room is mere midsummer madness, and is designed to represent a bosky grove.

At this present writing, snow is falling in the street, and the weather is very cold, but not so cold as it was yesterday. I dined with Lord Normanby on Sunday last. Everything seems to be queer and uncomfortable in the diplomatic way, and he is rather bothered and worried, to my thinking. I found young Sheridan (Mrs. Norton's brother) the attaché. I know him very well, and he is a good man for my sight-seeing purposes. There are to be no theatricals, unless the times should so adjust themselves as to admit of their being French, to which the Markis seems to incline, as a bit of conciliation, and a popular move.

Lumley, of Italian Opera notoriety, also dined here yesterday, and seems hugely afeared of the opposition opera at Covent Garden, who have already spirited away Grisi and Mario - which he pretends to consider a great comfort and relief. I gave him some uncompromising information on the subject of his Pit, and told him that if [he d]idn't conciliate the middle classes he might depend on being damaged - very de[ci]dely. The danger of the Covent Garden enterprize seems to me to be that they are going [for] Ballet too; and I really don't think the house is large enough to repay the double expense.

Forster writes me that Mac has come out with tremendous vigor in the Xmas Book, and took off his coat at it with a burst of such alarming energy that he has done four Subjects! Stanfield has done three. Keeleys are making that "change" I was so hot upon at Lausanne, and seem ready to spend money with bold hearts, but the cast (so far as I know it at present) would appear to be black despair and moody madness. Mr. Leigh Murray from the Princess's is to be the Alfred, and Forster says there is a Mrs Gordon at Bolton's (that immeasurable villain!) who must be got for Grace. Oxberry, I am horribly afraid, will do one of the lawyers, and there seems to be nobody but Miss May for Marion. I shall run over and carry consternation into the establishment, as soon as I have done the No. But I have not begun it yet - though I hope to do so tonight - having been quite put out by chopping and changing about, and by a vile touch of biliousness that makes my eyes feel as if they were yellow bullets. Dombey has passed its 30,000 already. Do you remember a mysterious man in a straw hat - low-crowned - and a Petersham coat, who was a sort of manager or amateur man servant at Miss Kelly's? Mr. Bayntun Rolt, Sir - Came out, the other night, as Macbeth, at the Royal Surrey Theatre. There's all my news for you! Let me know, in return, whether you have fought a Duel yet, with your milingitary landlord, and whether Lausanne is still that giddy whirl of dissipation it was wont to be. Also full particulars of your fairer and better half, and of the baby; respecting both of whom, Katherine and George are continually screaming out messages as I write.

Commend me, as lovingly as I may desire to be commended, to both of them, and give our united remembrances and regards to Mrs. Weller. I will send a Christmas Book to Clermont, as soon as I get any copies. And so no more at present from Yours ever ...'

48 Rue de Concelles, St Germain, Paris. Second December 1846.

By Deane Thompson. We got to Paris in due course, on the Friday evening. We had a pleasant and prosperous journey, having rather cold winds in Switzerland and on the borders thereof, and a slight detour of three hours and a half, at the frontier custom house, a sort of a mountain in a hard frost and a dense fog. We came into this house last Thursday. It has a pretty drawing room, approached through four most extraordinary chambers. It is the most ridiculous and picturesque house, in the world, I should think. It belongs to a Marquis Castellan, but was filled (so Paul-Pon Poole said, who dined here yesterday) by Henry Dulerer - in a fit of temporary whimsy. - I have no doubt. The dining-room is mere midsummer madness, and is designed to represent a booby goose.

At this present writing, snow is falling in the street, and the weather is very cold, but not so cold as it was yesterday. I dined with Lord Normanby on Sunday last. The thing seems to me queer and uncomfortable in the diplomatic way, but he is rather cheerful and worried to my thinking. I found young Sheridan (Wickham's brother) the other day, and he is a first man for my sight-seeing purposes. He will do no harm here, and the times seem to adjust themselves as to admit of their being much to which the Marquis seems to incline, as a bit of conciliation and a popular move.

Lumley of Italian opera notices, also dined here yesterday, and seems much afraid of the opposition opera at Covent Garden, who have already spirited away C. and Maria - which he pretends to consider a great comfort and relief. I ask him some uncompromising information on the subject of his pit and told him that if I didn't conciliate the middle classes he might depend on being damaged - very decidedly. The danger of the Covent Garden enterprise seems some little that they are going to do. The house is large enough to repay the double

expenses. Forster writes me that Mac has come out with tremendous vigour in the dead North, and took off his coat at it with a burst of such alarming energy, that he had done four jelly. Stanfield has done three. The legs are muttering that "change" is as hot upon at Lansdowne, and seem ready to send money with bold hearts, but the taste (so far as I know it at present) seems to be black despair and moodiness. Mr. Lich Murray, from the Museum is the Alfred, and Forster says there is a Mrs Gordon at Bolton's (that unmerciful villain!) who must be got for Grace. I don't know how much I am hourly afraid, will do one of the lawyers, and there seems to be nobody but Miss M. for Maria. I shall run over and carry consternation into the establishment, as soon as I have done the do. But I have not begun it yet - though I hope to do so tonight - having been quite put out by chopping and changing about, and by a vile touch of filibusterism that makes my eyes feel as if they were yellow bullets. Donley has passed it to 30,000 already. Do you remember a mysterious man in a straw hat - (on-crowned) - and a Peterham coat, who was a sort of manager or amateur man servant at Mrs. Kelly's? Mr. Baynton Holt, he - came out, the other night, as Macbeth, at the Royal

Comedy Theatre.

There's all my news for you! Let me know, in return, whether you have forgot a duel yet, with your military Lord, and whether Lansdowne is

ALS to T.J. THOMPSON from Devonshire Terrace Twelfth October 1847 (in a rare error, the Pilgrim Edition states that this letter is written from Broadstairs). 13 lines on 1p, 8vo, with integral leaf with note by Thompson: ‘From C. Dickens in reply to my announcement of the birth of Alice. Dear me it seems a very short time since I announced to you a similar event’.

‘... We are delighted to hear that your wife is happily out of her troubles, and we send hearty congratulations and kindest regards both to her and to yourself.

A very short time, quotha! Marry Master Thompson, wilt thou have a patriarchal home, and that right deftly ...’

* Alice Christiana Gertrude, born at Barnes 22nd September, 1847, later Meynell, 1847-1922, poet, essayist and journalist.

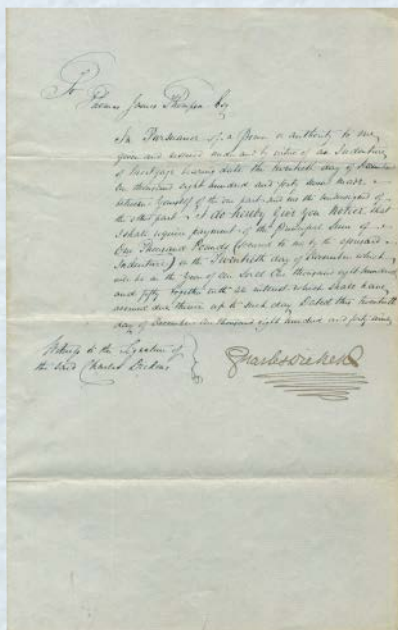
THREE LEGAL DOCUMENTS relating to loans from Dickens to T.J. Thompson.

a. London 23rd November 1849: ‘... one month after date pay to me or my order the sum of Two Hundred Pounds for value received’, signed by Dickens, and then: ‘Accepted ... Thos. Jas. Thompson. Payable at T. Mitton’s ... Hounslow, Middlesex’. (A second sum of £775 was advanced to Thompson in January 1850.)

b. 20th December, 1849, notifying Thompson that payment of the full £1,000 (plus interest) is expected one year hence (20th December 1850) ... Thirteen lines on 1p., folio, written by his lawyer T. Mitton, Hounslow followed by Dickens’s signature, with integral blank & docket title.

c. A receipt ‘Recd. 4 Janry 1850 of T.J. Thompson Esq. the sum of twenty five pounds for one half years interest upon £1,000 due to me written of a certain Indenture of Mortgage bearing date the 20 day of Decr. 1847. The aforesaid sum of twenty five pounds being the half-year’s interest which became due on the 20th day of December last’. Signed by Dickens.

There is no record that these loans were ever repaid.



ALS to T.J. THOMPSON from Tavistock House, Friday Eleventh June 1858. 32 lines on 3pp, 8vo.

‘... I cannot leave your letter unanswered. For I know it came out of your heart, as I know it has gone straight to mine.

Upon my soul I don’t know - and I never have known - what has been amiss between us! But I shall be heartily glad to be on the old cordial terms, if you and Christiana will give us the opportunity.

On the first of August I am going away on a long series of Readings. But we shall be at Gad’s Hill (I have a house there, two miles and a half this side of Rochester) all through July; and if you would both come and see us for a day or two, you would find that a certain sugar-basin has never been off the table.

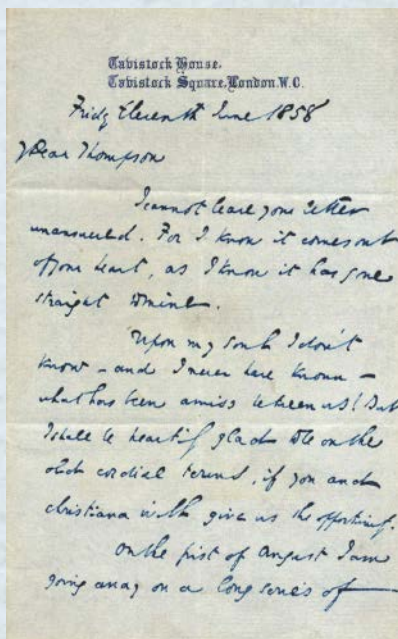
I don’t know where to address you, so I sent this to Mitton to direct and post.

It has grieved me to hear of your domestic distress. In the hope that it is mended or has passed, and that our inexplicability has passed too, I am ever ...’

* Dickens had criticised Christiana in August 1846, see Letters, Vol. IV, pp 604 & 615: ‘... tell Madame de la Rue, with my love, that Mrs. Thompson disappoints me very much, She is a mere spoiled child, I think, and doesn’t turn out as half as well as I expected. Matrimony has improved him, and certainly has not proved her. She is to be confined here. I wish her well through it, - but upon my Soul, I feel as if her husband would have the worst, ever of that ... The Thompsons have taken a house here, for 8 months. She seems (between ourselves) to have a devil of a whimpering, pouting temper - but she is large in the family way, and that may have something to do with it ...’

As a result of the 1858 letter, Thompson and Christiana spent 29-31 July at Gad’s Hill.

Thompson’s ‘distress’ was because of his son Mel’s mental illness. After the Thompsons’ visit to Dickens, arrangements were made for Mel to go into a private asylum for treatment.



ALS to T.J. THOMPSON from 3 Hanover Terrace. Monday Twentieth May, 1861. 18 lines on 1p, 8vo, with integral blank.

‘... We were exceedingly sorry not to see you and Christiana on Saturday, and were also exceedingly sorry to learn that you had such anxious reason for staying away. I hope that you will soon be able to report that the latter is happily got over, and that you will both come and see us at Gad’s Hill in the summer - if we get one. Tell Christiana that she shall be put as far as possible from the dogs, and that they shall be admonished to conduct themselves softly by night ...’

ALS to T.J. THOMPSON from Gad’s Hill Place, Higham by Rochester, Kent. Tuesday Thirteenth October 1863. 17 lines on 1p, 8vo, mourning paper with integral blanks.

‘... The enquiry was only for a newly-married couple, and their visit was to be a very short one. I will tell Macready of your kind offer and I know he will be much obliged by it; but I think the n-m-c have already betaken themselves to some other Eden.

We all, unite in kindest remembrances to Christiana. If I should hear of anyone inclining to Bonchurch in the early spring, I will bear your house in mind ...’

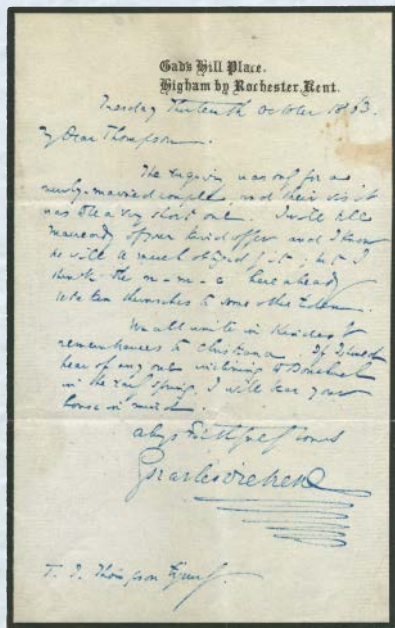
* The envelope was endorsed by Thompson on flap: ‘The envelope of the last letter I received from my once intimate & dear friend’ (see Letters, Vol. X, p.302), but no longer present here.

¶ This collection of letters and documents provides a partial picture of one of Dickens’s more unusual relationships with Thomas James Thompson, Christiana Weller - with whom Dickens became infatuated in 1844 & who then married Thompson - and Christiana’s father T.E. Weller.

Thompson, 1812-1881, was born in Jamaica, the son of an Englishman, James Thompson and his creole mistress. His grandfather, Dr Thomas Pepper Thompson had emigrated from Liverpool and grown rich on the ownership of sugar plantations. When his son James predeceased him, Dr Thompson brought his grandson to England. At his death he left him a substantial legacy.

Thompson possibly first met Dickens around 1838 through his sister, Elizabeth, the wife of Charles Smithson, the partner of Thomas Mitton, Dickens’s lawyer (Dickens first refers to him in a letter of that year). In February 1840, Dickens watched the Queen’s wedding procession from Thompson’s house and, during the same year, made Thompson an Executor of his Will.

In 1844, Dickens and Thompson met in Liverpool; part of the entertainment for the evening at the Mechanics Institute where Dickens spoke, was a piano recital by one Christiana Weller, whose shy and pale beauty struck Dickens. They both were enchanted (though Dickens was married). Thompson was a widower in his mid-thirties and married Christiana at Barnes on 21st October 1845. (Dickens proposed the toast at the wedding breakfast.)



Dickens tried unsuccessfully to get Thompson to accompany him on his 1845 trip to Italy; he was more successful in getting the Thompson newlyweds to join him and his wife Catherine for a prolonged stay in Lausanne.

Thompson's prosperity did not last, and it was partly for reasons of economy that he and his family travelled constantly, living in rented houses in England & Italy.

In July 1847, Dickens wrote to Thomas Mitton regarding a possible investment of some of his money; this resulted, on 20th December that year, in a £1,000 loan to Thompson. Two years later, Dickens agreed to loan Thompson another £1,000.

In July 1850, Dickens advised Mitton that he wanted to 'call in the money at Christmas' in order to purchase Tavistock House, though there is no indication that any of his loans to Thompson were repaid.

Dickens became increasingly disenchanted with Christiana and did not hesitate to express himself to various friends about her. This information got back to Thompson and affected their friendship for a period of years: there is no record of correspondence between them from October 1847 to 1858, apart from a couple of letters during 1851. However, they must have been in touch as Dickens visited them in Italy during October 1853 (Letter to Mrs. Charles Dickens 28th & 29th October 1853; Letters, Vol. VII, pp.176-80).

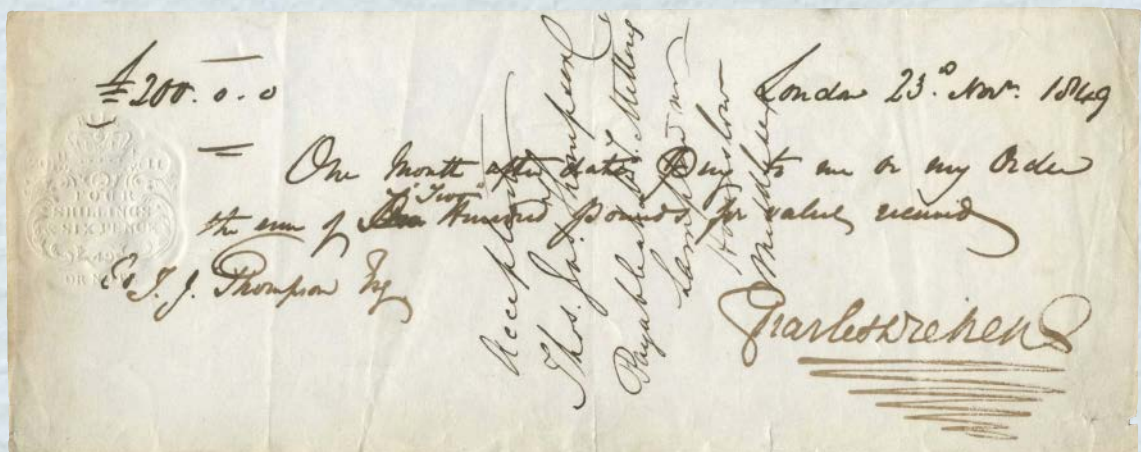
Dickens's younger brother, Frederick, became enamoured with Christiana's sister, Anna Weller (15 years old at the time); Dickens tried to persuade him not to pursue the liaison and made some strong statements about the Weller family to him in a letter of 7th October 1845. This was of no avail; Fred married Anna on 30th December 1848. The marriage ran into difficulties due to Fred's dissolute nature and eventually they were divorced in 1859.

The correspondence between Dickens and T.J. Thompson spanned a period of over 20 years - it ceased with the letter from Dickens to Thompson on 13th October, 1863.

In 1931, Wilfred Meynell, husband of Alice (Thompson's second daughter), owner of the Nonesuch Press, published *A Dickens's Friendship, told in his own letters* - including a selection of some of the many letters that Dickens wrote to Thompson and Christiana.

1839-63

£28,000



SIGNED PRESENTATION COPY TO SIR DAVID WILKIE

35. **THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY.** With illustrations by Phiz. FIRST EDITION. Chapman & Hall. Half title, engraved portrait frontispiece of the author by Daniel Maclise in first state with imprint, plates; plates a little browned. Contemporary dark green morocco presentation binding, ruled in gilt, edges gilt, well recased preserving original spine; a little rubbed. Comte Alain de Suzannet and Self bookplates. Green cloth fold-over wrapper in a green morocco-backed slipcase.

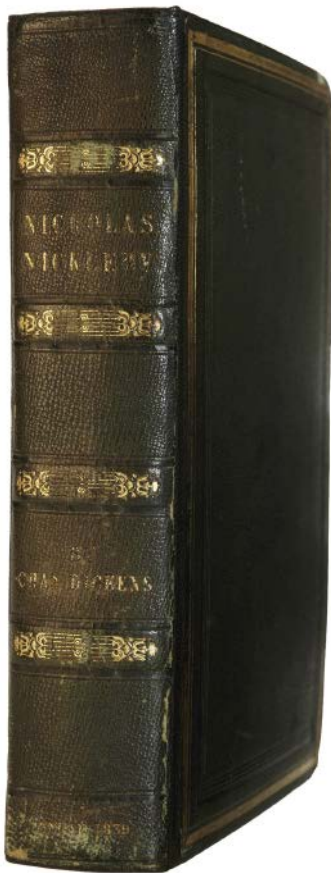
¶ INSCRIBED ON THE DEDICATION LEAF to the painter David Wilkie: ‘Sir David Wilkie from his faithfully Charles Dickens’.

Wilkie was the godfather of Wilkie Collins and a close friend of Dickens. Dickens spoke of Sir David Wilkie, in a tribute upon his death, as one ‘who made the cottage hearth his grave theme, and who surrounded the lives, and cares, and daily toils, and occupations of the poor, with dignity and beauty’.

Loosely inserted is a long letter from Wilkie to Mrs Ricketts describing the party held by Dickens upon the publication of *Nickleby* (14th October, 1839). 3 pages, 4to. Dickens wrote to Wilkie on 23rd September inviting him to the ‘little dinner at The Albion, on 5th October’.

Wilkie writes: “... From Lowther Castle I had to hurry on to town to be present at a scene, which to some of the gentle readers in your house would have possessed some claim - it was to be present at a fiesta given by Mr Dickens to the publishers, printers and artist, with various of his friends, about 20 in all on the completion of *Nicholas Nickleby*. It was at the Albion, Aldersgate St., Mr Dickens our host was in the chair, and Mr Macready, for whom the book was dedicated was on his right hand, and had to propose his health.

Though a master of elocution, the occasion seemed to deprive him of the advantage this might be expected to give to a speaker, but one passage for the advantage of Miss Taylor and Miss Anna I will venture to repeat, in remarking on the peculiar style of Mr Dickens, he admired that faculty of supplying to the reader, not merely the bold adventure, and the startling incident, but was equally happy in all the little details and minute feelings of the every day intercourse of Life, so finely as he said characterised in the lines of Wordsworth as ‘Those nameless and unnumbered acts, That make the best part of a good mans life!’. This led Mr Dickens to speak to me of Mr Wordsworth who he knew I had lately seen, and to express every great admiration for his genius, of which he thought the little poem ‘We are Seven’ was one of the most striking examples. What he seemed to like in this was divesting death of its horror, by treating it as a separation and not an extinction, he deprecated what in families occurred, of never alluding to a near relation deceased, said he lately met a severe loss, but took every pains to recall, the person deceased to his family about him. ‘My talented friend rose much in my mind by this reflection on the work of our great poet, and I repeat it, supposing that to yourself and the readers of his writings around you it will have the same effect ...’.”



1839

£120,000

Sir David Wylie
From his faithfully
Mark Wylie

TO

W. C. MACREADY, ESQ.,

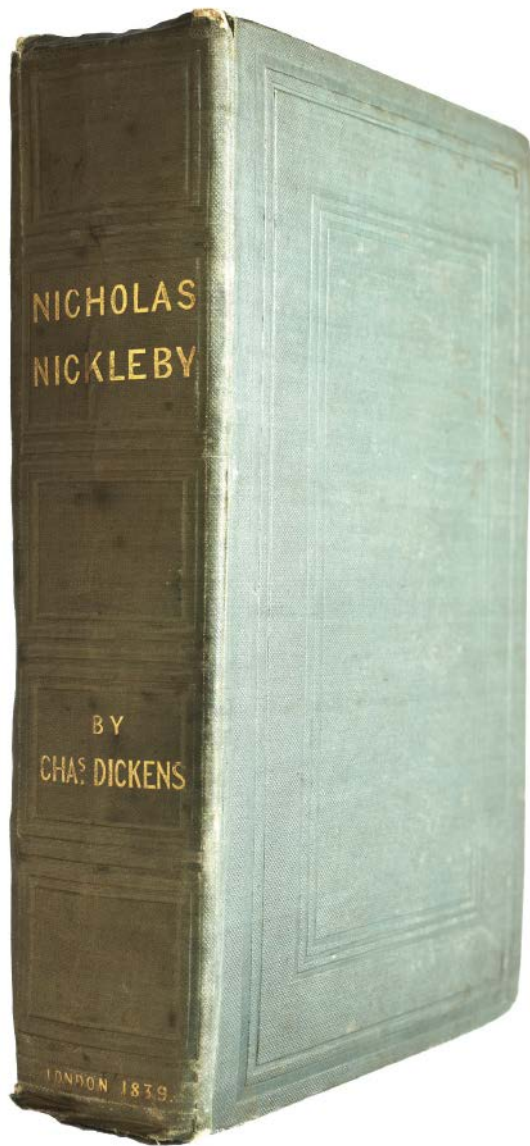
THE FOLLOWING PAGES

ARE INSCRIBED,

AS A SLIGHT TOKEN OF ADMIRATION AND REGARD,

BY HIS FRIEND,

THE AUTHOR.



IN ORIGINAL CLOTH

36. **THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY.** With illustrations by Phiz. **FIRST EDITION.** Chapman & Hall. Half title, engraved portrait frontispiece of the author by Daniel Maclise in first state with imprint, plates; some foxing as usual. Original blue-green cloth; very sl. rubbing to head & tail of spine. Green cloth slipcase.

¶ Smith 5; primary binding. Nickleby is a particularly difficult title in cloth. On page 123 line 17, the word 'sister' is substituted for 'visiter' - this was the only error Dickens pointed out to his printers. H.K. Browne (Phiz) etched as many as four plates of each illustration. The majority in this copy appear to be in early state.

1839

£4,000



ENGRAVED PORTRAIT WITH SIGNATURE

37. ENGRAVED PORTRAIT OF CHARLES DICKENS.

Engraved by Finden from the oil painting by Daniel Maclise. Published Octr. 1 1839 by Chapman & Hall. Chapman & Hall. 12 x 19cm. Mounted, framed & glazed 30 x 38cm, with inset DICKENS'S SIGNATURE, an early example in black-brown ink.

¶ This engraved portrait was also used as the frontispiece to *Nicholas Nickleby*.

1839

£250 †

LORD BATEMAN

38. THE LOVING BALLAD OF LORD BATEMAN. Illustrated

by George Cruikshank. FIRST EDITION, first issue. 12mo. Charles Tilt. Half title, frontispiece & plates, 8pp ads. Original green decorated cloth. In full polished calf solander case by Macle hose, Glasgow, gilt tooled back; a bit rubbed. Bookplate of A. Edward Newton. v.g.

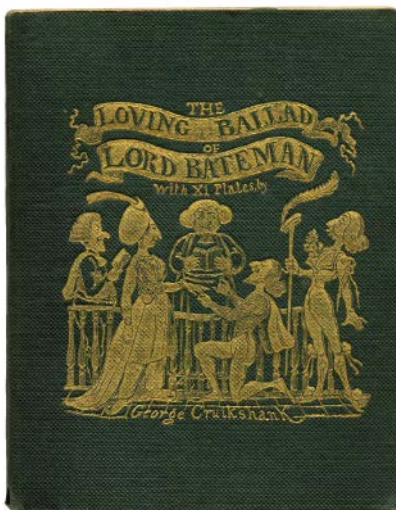
¶ With the word 'wine' in the fifth stanza, and pages numbered at the top centre (except in the preliminaries and notes). The fullest account of *Lord Bateman* and Cruikshank, Dickens, and Thackeray's participation in it remains that provided by Anne Lyon Haight, *Charles Dickens Tries to Remain Anonymous: Notes on 'The Loving Ballad of Lord Bateman'*.

Cruikshank, like Dickens, often entertained his friends with serio-comic songs. He particularly relished a cockney variant of the popular old ballad of an English Lord who travels to the East, is imprisoned, then released by the jailer's daughter whom he promises to marry in seven years. On one occasion Cruikshank sang *Lord Bateman* for Dickens who urged him to publish the ballad with the tune and illustrations. Dickens assisted in polishing the ballad, altering a few words and replacing the last verse with a new one.

Dickens obtained the services of his musical sister Fanny and her husband Henry Burnett to score Cruikshank's tune and mark the expression and gestures.

Despite his admiration for *Lord Bateman*, Dickens never publicly acknowledged his contributions to it. Disconcerted when the *Morning Post* mentioned him as the author, he begged Cruikshank to remain silent. 'Pray be strict in not putting this about as I am particularly - most particularly - anxious to remain unknown in the matter for weighty reasons' - possibly his contract with Bentley.

The artist kept the author's secret for almost thirty years but Dickens's involvement was confirmed by notes among the papers of F.W. Pailthorpe, recording a visit to Cruikshank in 1866 or 7: '... read *Lord Bateman*, and was surprised to find that the literary portion of the book was not by him but by Dickens'. 'Yes', said George, 'Charlie did it for me.' This, added Pailthorpe, 'was the only time I ever heard him speak in kindly tones of Charles Dickens'; and after Dickens's death Cruikshank told him: 'I so hated the fellow that I had a great mind to rewrite it'.



1839

£2,500

Devonshire Terrace
Tuesday morning.

My dear Sir

A great many thanks to you
for the philosophical instruments - one
side of which will always serve to
remind me of the warmth of our
regard, and the other of my coolness
in giving you so much trouble.

I shall not venture to do anything
with them (beyond taking them out
of the paper) until you are on the spot.

Faithfully yours
Charles Dickens

Edward Chapman Esq

ON RECEIPT OF 'PHILOSOPHICAL INSTRUMENTS'
FROM EDWARD CHAPMAN

39. **ALS TO EDWARD CHAPMAN** from Devonshire Terrace, 'Tuesday morning' - undated, but late 1839 or early 1840. 15 lines on 1p, 8vo, with integral blank; sealing wax at corners of final page. The paper is watermarked 1839.

¶ '... A great many thanks to you for the philosophical instruments - one side of which will always serve to remind me of the warmth of our regard, and the other of my coolness in giving you so much trouble.

I shall not venture to do anything with them (beyond taking them out of the paper) until you are on the spot ...'

Unpublished. Dickens was at this time embarking on *Master Humphrey's Clock*. 'Philosophical instruments' perhaps refers to the Agreements of November 1839.

Edward Chapman, 1804-1880, bookseller and publisher. In 1830 he went into business with William Hall, 1800-47, leasing premises at 186 Strand, London. When they were looking for a writer to supply text to accompany comic plates by the artist Robert Seymour, they asked Charles Dickens. From that point, Dickens was associated with Chapman & Hall, except for the period 1844 to 1859. Chapman was responsible for illustrations and proofs; he was meditative, studious, and literary. His daughter described him as 'truth and sincerity and very broad in judgment and his views'; she did not, however, think he was a 'business man'.

[1839?]

£2,000 †

IN ORIGINAL CLOTH

40. **MASTER HUMPHREY'S CLOCK.** With illustrations by George Cattermole & Hablot Browne. FIRST EDITION. 3 vols. Chapman & Hall. Frontispieces, illus., Dedication & Preface in vol. I. Variant marbled endpapers. Original brown cloth, boards blocked in blind with gilt clock centrepieces, gilt spines; sl wear to hinges, otherwise v.g. Signature of Gertrude E. Atkinson, 1850, in vol. I & initials in vols II & III. Bookplates of G. Maitland Gordon. In cloth slipcase.

¶ Smith 6; primary binding. After ceasing to be Editor of *Bentley's Miscellany*, Dickens started his own weekly periodical published by Chapman & Hall. Dickens feared that his readers had become weary of stories in monthly parts; he outlined his plans for a weekly publication in a letter stating his aim of introducing 'a little club or knot of characters and to carry their personal histories and proceedings through the work; to introduce fresh characters constantly; to reintroduce Mr Pickwick and Sam Weller; to write amusing essays on the various foibles of the day as they arise; to take advantage of passing events; and to vary the form of the papers by throwing them into sketches, letters from imaginary correspondents, and so forth, so as to diversify the content as much as possible'.

When the agreement was reached there was no suggestion of any serial story to be written by Dickens. An advertisement printed in *The Examiner* of 29th March, 1840, stated that *Master Humphrey's Clock* would 'strike one' on the following 4th April. The new venture began on that date with a circulation of 70,000, but this fell so quickly that the original project was abandoned and a novel was begun in the fourth number, *The Old Curiosity Shop*. This was followed by *Barnaby Rudge*. After eighteen months Dickens felt he had not solved the 'problems of editorship' and closed the periodical which 'became one of the lost books of the earth'.

1840-41

£1,500



REQUESTING ROGERS' PERMISSION TO BE
THE DEDICATEE OF MASTER HUMPHREY'S CLOCK

41. **ALS TO SAMUEL ROGERS** from Devonshire Terrace, Thursday 13th August 1840. 32 lines on 2pp, 8vo, with integral blanks.

¶ '... I have decided to publish Master Humphrey's Clock in half yearly volumes - each volume, containing, of course, the collected numbers in that period. As the first of these will be out at the end of September, and I want to settle a point I have in my mind, let me ask a favour of you at once. Have you any objection to my dedicating the book to you, and so having one page in it which will afford me earnest and lasting gratification? I will not tell you how many strong and cordial feelings move me to this inquiry for I am unwilling to parade, now before you, the sincere and affectionate regard which I seek to gratify.

If I wrote a quire of notes I could say no more than this. I must leave a great deal understood, and only say with a most hearty adaptation of what has passed with a very heartless form, that I am always My Dear Sir, Faithfully Yours ...'

Rogers consented to the request; Dickens's first suggestion for wording of the Dedication was sent to Forster on 6th September for his comment (Letters Vol. II, p.124). A simpler revised version was used.

Dickens's first recorded letter to Rogers is on 14th November, 1839, sending a copy of *Nicholas Nickleby*.

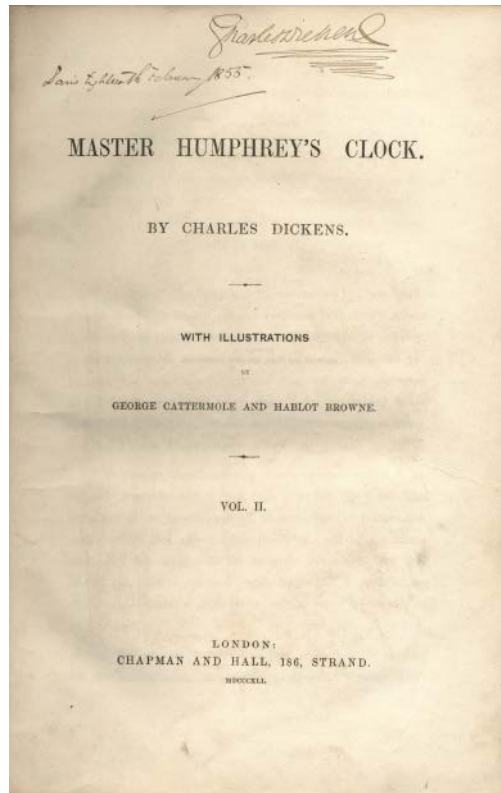
Samuel Rogers, 1763-1855, banker and poet, made famous by his *Pleasures of Memory* published in 1792. He was intimate with many writers from the 1770s to the 1850s, and was financially generous to them. In 1836 Carlyle described him as 'a half-frozen old sardonic Whig-Gentleman: no hair at all, but one of the whitest bare scalps, blue eyes, shrewd, sad and cruel: toothless horseshoe mouth drawn up to the very nose: slow, croaking, sardonic insight, perfect breeding'.

1840

£6,000 †

Devonshire Terrace
Thursday 13th August 1840
My Dear Sir,
I have decided to publish Master Humphrey's Clock in half yearly volumes - each volume, containing, of course, the collected numbers for that period. As the first of these will be out at the end of September, and I want to settle a point I have in my mind, let me ask a favour of you at once.
Have you any objection to my dedicating the book to you, and so having one page in it which will afford me earnest and lasting gratification? I will not tell you how many strong and cordial feelings move me to this inquiry for I am unwilling to parade, now before you, the sincere and affectionate regard which I seek to gratify.

regard which I seek to gratify.
If I wrote a quire of notes I could say no more than this. I must leave a great deal understood, and only say with a most hearty adaptation of what has passed with a very heartless form, that I am always
My Dear Sir,
Faithfully Yours
Charles Dickens
Samuel Rogers Esq



‘MY GROSSER HAND ... WITH UNUSUAL PLEASURE’

42. **MASTER HUMPHREY'S CLOCK.** With illustrations by George Cattermole & Hablot Browne. Vol. II. Chapman & Hall. One volume only in worn half green calf, marbled boards; lacking labels. **TITLEPAGE SIGNED BY DICKENS**, Paris Eighteenth February 1855. Signed on leading blank by Charles Olliffe written over an earlier signature (- Atkinson?). With the bookplate of Florence Bell. In fold-over cloth box.

¶ This volume is referred to in Dickens's letter to Lady Olliffe of the same date, thanking her for her note 'at parting': 'I have set my grosser hand to this work with unusual pleasure ...' (An extract only of this letter is quoted from a bookseller's catalogue in the Pilgrim Edition of the Letters.) A footnote indicates that, according to the catalogue, Dickens 'inscribed and sent a book of his own'. However, the likeliest explanation is that the volume was delivered to Dickens at the Hotel Meurice, with Lady Olliffe's letter, for Dickens to sign at her, or her son Charles's, request - hence the unusual nature of the inscription, a simple signature and date.

Dickens was friendly with Sir Joseph Olliffe and his wife Laura. Sir Joseph practised medicine in Paris, primarily for the English expatriate community and visitors from Britain. Several letters from Dickens are quoted in the Pilgrim Edition and the Olliffe's house was a regular destination when Dickens was in Paris. Florence Bell, the Olliffe's daughter, was an author of books for children. (See also item 97.)

INSCRIBED TO THOMAS BRINDLEY

43. **THE OLD CURIOSITY SHOP**. A tale. With illustrations by George Cattermole and Hablot K. Browne. **FIRST SEPARATE EDITION**. Chapman & Hall, Strand. Illus. Later full green crushed morocco by Zaehnsdorf, raised bands, gilt dentelles; spine faded to brown. Bookplate of Frederick Seymour Winston. a.e.g. **INSCRIBED** on initial blank 'From Charles Dickens Fourteenth December 1843'. Below is a note in another hand 'Presented by Charles Dickens to Thomas Bardel Brindley on the occasion of his dedication of a volume of poems to that celebrated author'. With an inserted leaf, Brindley's poem 'Summer', laid down preceding the titlepage. Including the dedication to Samuel Rogers and the 'Advertisement'. In cloth box.

¶ Thomas Bardel Brindley, author and mesmerist, of Stourbridge, wrote *Hints, Humorous and Satirical, to all the World and his Wife* and *The Evening Walk and other Poems*.

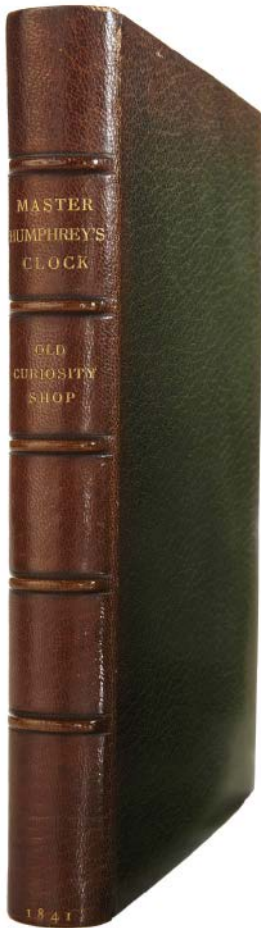
Dickens wrote to Brindley on 26th June, 1843: 'My Dear Sir, In consequence of your book and kind letter having been sent to my Publishers (where parcels addressed to me accumulate until there is a great heap to be opened) I have only just now received them. I need not assure you that this is the sole cause of the present tardy acknowledgment of your glowing dedication. Although it puts my modesty to the blush, and makes it very rosy indeed, I am truly obliged to you for your earnest and fervent tribute. I am sure you mean and feel what you say; and this consoles me for not deserving it. I shall not forget your request, with which I am delighted to comply. My booksellers shall find means of forwarding to you a couple of Volumes, which pray put on your shelves in remembrance of me ...'

Brindley's dedication speaks of 'a mind of so gigantic an order ... and profound knowledge of human life, in all its varied phases', and mentions Dickens's 'kind permission to inscribe this volume' to him.

One of the volumes sent was *Barnaby Rudge* (see Letters, Vol. 3, p.515); the second volume was this copy of *The Old Curiosity Shop*.

1841

£30,000



from

Charles Dickens

fourteen th December 1843.

Presented by Charles Dickens
to W. B. Pringley, on the
occasion of his Dedi-
cation of a volume of
Poems to that celebrated
Author.

IN ORIGINAL CLOTH

44. **THE OLD CURIOSITY SHOP**. With illustrations by George Cattermole and Hablot K. Browne, etc. **FIRST SEPARATE EDITION**. Chapman & Hall, Strand. Original purple cloth, marbled endpapers. With the 'Advertisement' leaf only following titlepage. In cloth slipcase.

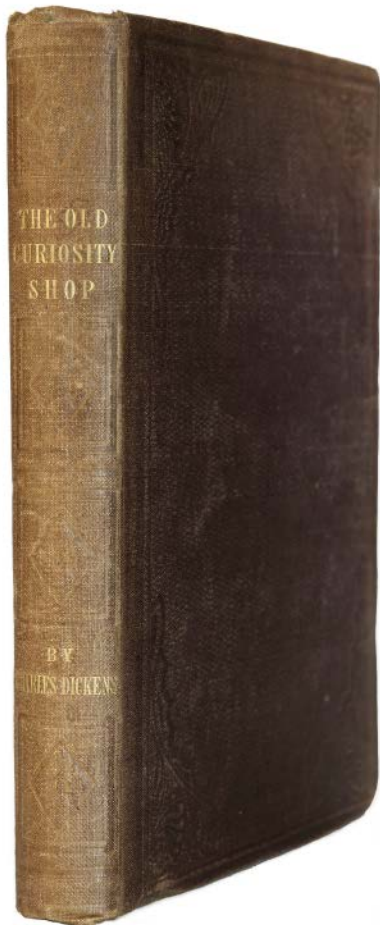
¶ Smith 6A; binding variant not described by Smith: purple cloth without central ornament to boards. This separate issue of *The Old Curiosity Shop* was created from portions of *Master Humphrey's Clock*, which account for its irregularities.

The story was reviewed in the *Athenæum* by Thomas Hood just before it was issued as a separate story. He wrote that he did not know where he had met in fiction with 'a more striking and picturesque combination of images' than the simple childish figure of Nell amidst the chaos which formed the stock-in-trade of the Curiosity Shop (and pointed the reader not to Dickens's own description but to Williams's picture of the child asleep): 'it is like an Allegory'.

As for Nell herself, Hood continued, we would say that 'she thinks, speaks, and acts, in a style beyond her years, if we did not know how poverty and misfortune are apt to make advances of worldly knowledge to the young at a most ruinous discount'. Perhaps in response, Dickens inserted four paragraphs (before the last in Ch. 1) which dwelt on Nell's surroundings as she lay asleep, and even added: 'she seemed to exist in a kind of allegory'.

1841

£3,500





WOODCUT OF QUILP AT THE WINDOW

45. [THE OLD CURIOSITY SHOP] Woodcut, 'Quilp at the Window' by H.K. Browne. 11 x 8cm.

¶ The woodcut was originally issued by Chapman & Hall with set 362 of the Nonesuch Edition of Dickens's Works. It is still housed in the (rubbed) box designed to match the books in the set, with the 'authentication letter' signed by Arthur Waugh for Chapman & Hall.

[1840]

£600 †

INSCRIBED TO MRS SMITHSON

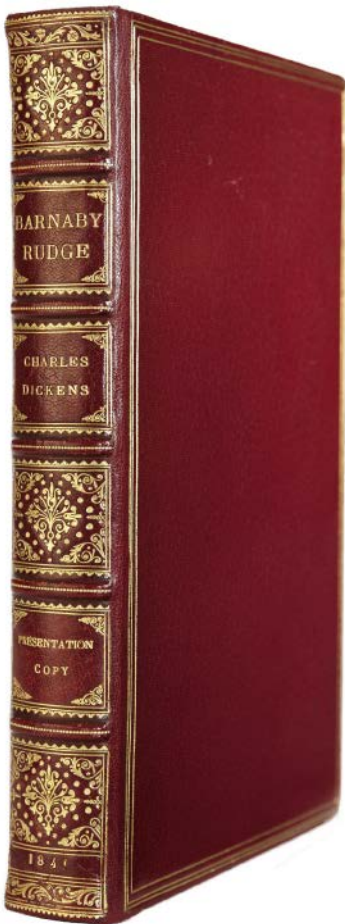
46. **BARNABY RUDGE.** With illustrations by George Cattermole & H.K. Browne. FIRST SEPARATE EDITION. Chapman & Hall. Illus.; neat repairs to tears on pp.264-266. Full red morocco by Rivière, raised bands, spine elaborately blocked in gilt, gilt borders & dentelles, marbled endpapers. a.e.g. INSCRIBED BY DICKENS on the titlepage 'Mrs Smithson from Charles Dickens New Years Day 1842'. In cloth slipcase.

¶ The recipient was presumably the wife of Charles Smithson, partner of Dickens's close friend and lawyer Thomas Mitton. The Dickens and Smithson families spent holidays together at Broadstairs during the summers of 1841 and 1842. Dickens described them as 'the jolliest of the jolly, keeping a big old country house, with an ale cellar something larger than a reasonable church ... we performed some madnesses there ... when the moon was shining, that would have gone to your heart, and as Mr Weller says, 'come out on the other side'.'

Dickens wrote to Mrs Charles Smithson on 1st January, 1842. 'My Dear Mrs Smithson, God Bless you - best regards to Smithson and love to the Beauteous. Think of me sometimes and accept the inclosed for my poor sake. Always Faithfully & truly Yours Charles Dickens'. (Letters, Vol. III, p.5.) Note 5 on that page mentions 'the inclosed' as an inscribed copy of *The Old Curiosity Shop* but clearly *Barnaby Rudge* was sent as well, see Dickens's letter to Smithson 20th December, 1841: 'Ease my mind, or ask Mrs Smithson to ease it, on the subject of my liabilities. I am going to send her two books, and will remit (if you or she will put me in a condition to do so) at the same time'.

1841

£38,000



W. Smithson
Ten Years Day, 1842.
from Charles Dickens
BARNABY RUDGE; ~~—————~~

A TALE OF THE RIOTS OF 'EIGHTY.

—•—
BY CHARLES DICKENS.

—•—
WITH ILLUSTRATIONS

BY

GEORGE CATTERMOLLE AND HABLOT K. BROWNE.

—————
COMPLETE IN ONE VOLUME.
—————

LONDON:
CHAPMAN AND HALL, STRAND.

MDCCCXLI.

INSCRIBED BY DICKENS TO HIS SISTER FANNY

47. **BARNABY RUDGE.** With illustrations by George Cattermole & H.K. Browne. FIRST SEPARATE EDITION. Chapman & Hall. Illus. Contemporary full calf by Hayday for Chapman & Hall, spine in gilt, black & maroon labels; sl. rubbed & marked. INSCRIBED 'Mrs Burnett from her brother Charles Dickens, Eighteenth October 1842'. On the titlepage, bottom right hand corner, is written 'Christina King Pomeroy from her mother February 21st 1900'. In fold-over box.

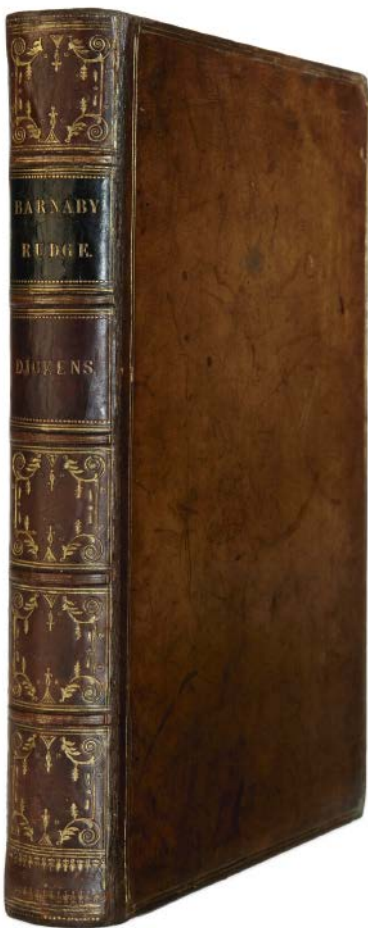
¶ The letter originally accompanying this presentation volume is quoted in Letters, Vol. III p.350, 'Dear Fanny, I send you the books by tonight's mail. As I have made great efforts to baulk the American Pirates by not suffering the American volumes to go out by tomorrow's boat, be very careful to keep them strictly to yourself and Henry until Thursday'.

The other volumes sent were *American Notes*, promised on 14(?) October (Letters, Vol. III, p.344): '... on Tuesday night I will send you, by the Mail train, a Parcel containing its two volumes, and Barnaby ...'.

Frances Elizabeth (Fanny) Dickens, 1810-1848, Dickens's oldest sister with whom he was very close in childhood, studied music at the Royal Academy of Music. She married Henry Burnett, 1811-1893, and had a crippled son, Henry Jr, whom Dickens used as a model for both Paul Dombey and Tiny Tim. Fanny remained very dear to Dickens until her untimely death from consumption in 1848; he commemorated their childhood companionship in *Household Words* (6th April, 1850) with *A Child's Dream of a Star*. Fanny's husband, Henry, was a singer and music teacher. When about ten years old he sang before the Court at the Pavilion, standing on a table in the drawing room, while George IV (suffering from gout) was wheeled into the room, covered with flannels and bandages. He met Fanny at the Academy of Music and sang with her in several concerts. He then decided on a stage career and on 10th April, 1837 he took over from Braham the part of Squire Norton in *The Village Coquettes*. John Pritt Harley wrote to John Dickens of his 'talent and excellent bearing'.

1841

£85,000



Mrs. Burnett
From her mother
Eighteenth October 1842.
Charles Dickens

BARNABY RUDGE;

A TALE OF THE RIOTS OF 'EIGHTY.

BY CHARLES DICKENS.

WITH ILLUSTRATIONS

BY

GEORGE CATTERMOLLE AND HABLLOT K. BROWNE.

COMPLETE IN ONE VOLUME.

LONDON:
CHAPMAN AND HALL, STRAND.

MDCCCXLI.

Christina King Conway
from her mother
February 21st 1900

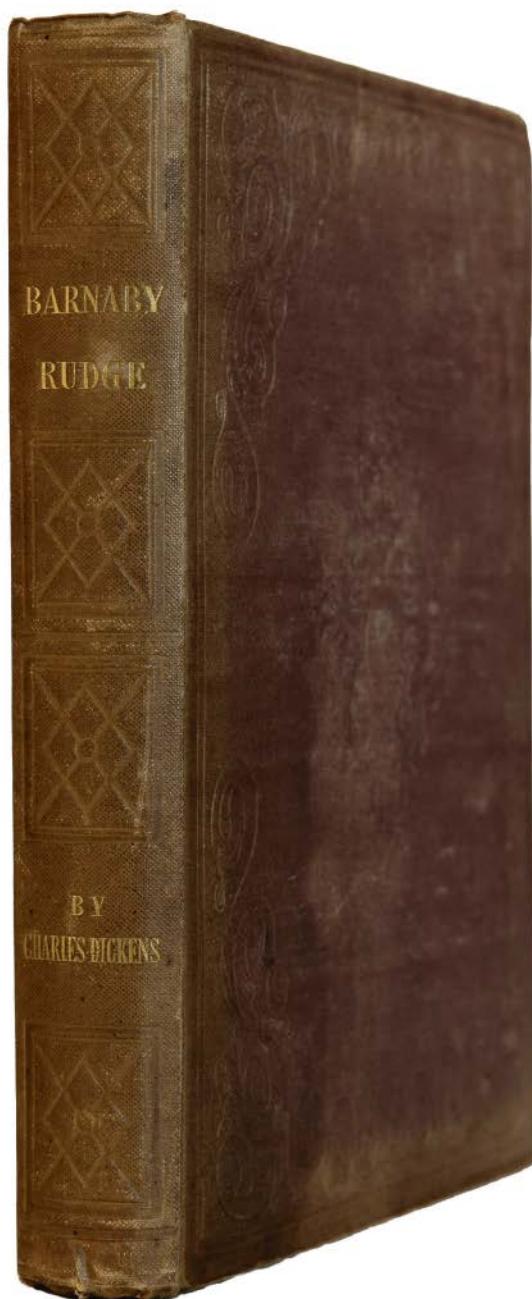
IN ORIGINAL CLOTH

48. **BARNABY RUDGE.** With illustrations by George Cattermole & H.K. Browne. FIRST SEPARATE EDITION. Chapman & Hall. Illus. Original purple-brown cloth, marbled endpapers; spine a little faded, a few minor marks to back board. v.g. In cloth slipcase.

¶ Smith 6B; primary binding. With the new preface by Dickens to this separate edition November 1841.

1841

£3,500





PENCIL PORTRAIT OF DICKENS

49. **ORIGINAL PORTRAIT IN PENCIL OF DICKENS** by the Scottish painter, William Allan. Sl. spotted. 7 x 12cm. In a Hogarth frame, sl. chipped, overall size 20 x 23cm.

¶ The inscription is: ‘Charles Dickens drawn by William Allan 25th June 1841 at a dinner given to him in the Waterloo Hotel’.

Allan made the sketch at the Edinburgh dinner when he was Dickens’s ‘host’ in the Scottish capital. Dickens describes the event to John Foster in his letter of 26th June, 1841: ‘The great event is over; and being gone, I am a man again. It was the most brilliant affair you can conceive; the completest success possible, from first to last. The room was crammed, and more than seventy applicants for tickets were of necessity refused yesterday. Wilson was ill, but plucked up like a lion, and spoke famously. I send you a paper herewith, but the report is dismal in the extreme. They say there will be a better one - I don’t know where or when. Should there be, I will send it to you. I think (ahem!) that I spoke rather well. It was an excellent room, and both the subjects (Wilson and Scottish Literature, and the Memory of Wilkie) were good to go upon. There were nearly two hundred ladies present. The place is so contrived that the cross table is raised enormously: much above the heads of people sitting below: and the effect on first coming in (on me, I mean) was rather tremendous. I was quite self-possessed however, and, notwithstanding the enthoosemoosy, which was very startling, as cool as a cucumber. I wish to God you had been there, as it is impossible for the “distinguished guest” to describe the scene. It beat all nature’ ...’.

William Allan, 1782-1850, historical painter, studied at Trustees’ Academy, Edinburgh, with Wilkie. He spent 1805-14 in Russia, painting scenes of Russian life; on his return he painted scenes from Scottish history, inspired by Scott’s novels. RA 1835; President of the Royal Scottish Academy 1838; succeeded Wilkie as Limner to the Queen in Scotland 1841; knighted 1842.

1841

£5,000 †

COLLECTION OF TEN LETTERS TO DR THOMAS
SOUTHWOOD SMITH

50. **TEN ALS, WITH ENVELOPES, TO SOUTHWOOD SMITH**, campaigner on social health and sanitation. One of the letters includes the earliest mention of the idea which became A Christmas Carol. Neatly inlaid and bound in early 20th century dark green crushed morocco; sl. faded & worn. Bookplate of W.A. Foyle.

¶ A fine collection of letters demonstrating Dickens's commitment to social improvement & hinting at the inspiration for *A Christmas Carol*.

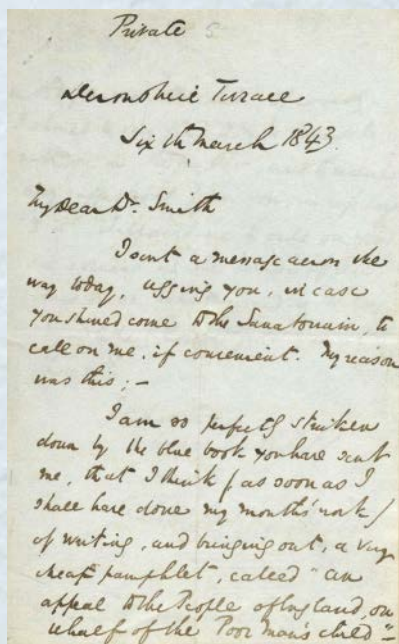
Thomas Southwood Smith, 1788-1861, after training for the ministry and acting as a Unitarian minister in his native Somerset, turned his attention to medicine and became one of the most eminent doctors, philanthropists and social reformers of his time. He was an advocate of the benefits of posthumous dissection, writing an important book on the subject, *The Use of the Dead to the Living*. He also performed the most famous autopsy of the century, on Jeremy Bentham. By his will, Bentham had left his body to Smith, specifically for public dissection, and as Smith lectured his audience '... A thunderstorm shook the building ... yet Smith proceeded "with a clear unfaltering voice, but with a face as white as that of the dead philosopher before him" ...'.

It was in the field of social health and sanitation that Smith made his greatest impact, and the reason for his close friendship with Charles Dickens. He served on many committees and inquiries on the pressing health problems of the industrial revolution: child labour, epidemics, mortality and sanitation, and founded the important 'Metropolitan Association for Improving the Dwellings of the Industrial Classes' which built the first 'model' dwellings. All these matters were central to Dickens's own concerns, and the two collaborated in particular on a project called 'The Sanatorium', which was an early attempt at private health insurance (for the middle classes, rather than the poor), whereby the annual subscription of one guinea plus fees from patients entitled members 'to all the wholesome advantages of the establishment'.

The Sanatorium was opened in 1842 at Devonshire House, York Gate, very close to Dickens's own home, and Dickens was a member of its committee.

The collection offered here is the largest group of letters to Smith: of the other dozen cited or printed in the Pilgrim Edition, a surprisingly large number are apparently lost, and the balance spread around many different collections, including those of private owners.

In the first letter dated 2nd June, 1841, Dickens is unable to visit a coal-mine with Smith to see the working conditions of the children employed there. He is pre-occupied with editorial work on *Master Humphrey's Clock*, where 'the artists, engravers, printers, and every one engaged, have so depended on my promises and so fashioned their engagements by them, that I cannot, with any regard to their comfort or convenience, leave town before the Nineteenth ... If you should see one place which you would like me to behold of all others, and should find that I could get easy access to it, tell me when you come back, and I'll see it on my way to Scotland, please God'.



CHARLES DICKENS



TEN AUTOGRAPH LETTERS

to

DR. SOUTHWOOD SMITH,

referring to a Sanatorium in
which they are both interested,

with ten Envelopes.



1841-50.

Dickens's letter of 6th March, 1843, headed by him 'Private', announces that he is 'so perfectly stricken down by the blue book you have sent me ... that I think ... of writing, and bringing out a very cheap pamphlet, called "An Appeal to the People of England, on behalf of the Poor Man's Child" - with my name attached of course'.

The Blue Book was the Second Report of the Children's Employment Commission, of which Smith was one of the four commissioners: its publication was one of the turning points in the history of Victorian social welfare, revealing the full horror of the working conditions for children as young as six or seven years old. It was the spur for Elizabeth Barrett's *The Cry of the Children*, and is cited as a major source for Disraeli's *Sybil* (1845).

Dickens writes again, only four days later, having changed his mind about the pamphlet: 'Don't be frightened when I tell you that since I wrote to you last, reasons have presented themselves for deferring the production of that pamphlet, until the end of the year. I am not at liberty to explain them further, just now: but rest assured that when you know them, and see what I do, and where and how, you will certainly feel that a sledge hammer has come down with twenty times the force - twenty thousand times the force - I could expect by following out my first idea'.

He makes it clear that the idea has only just come to him, and will expand on it later.

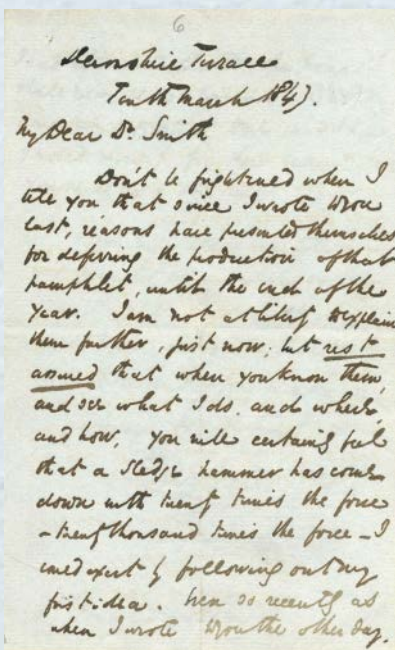
Dickens's speech at the Free Trade Hall in Manchester in the autumn of 1843 is usually credited as the origin of *A Christmas Carol*. The editors of the Pilgrim Edition write: 'In the event, "the idea" was merged in *A Christmas Carol*; the early germination of this first notion is compatible with Forster's statement that the "fancy" first occurred to him in October. In the *Carol*, Dickens's response to the Second Report is most evident at the end of Stave III where Scrooge is shown the two wretched children under the robes of the Spirit of Christmas Present'.

On 13th April, 1844, Dickens is making plans for a dinner to be held to support the Sanatorium: 'I feel, on second thoughts, the delicacy of Chairmanship so strong upon me, that I would rather leave Lords Normanby and Seymour to be written to by the man of business'.

On the 28th May, Dickens cancels a dinner engagement: 'I regret to say that we are placed in the preposterous situation of being obliged to postpone our little dinner party on Saturday, by reason of having no house to dine in. A most desirable widow (as a tenant, I mean) proposed, only last Saturday, to take our own house for the whole term of our intended absence abroad, on condition that she had possession of it today ... I pledge myself to try and be the better man at the Sanatorium Dinner, and to make you as happy and contented as I can ...'.

The Dinner was a great success, and in an undated letter (but probably 11th June 1844), Dickens encloses the text of his speech (the original printing of it from the *Herald* is included): 'Here is the speech, word for word, and letter by letter. I wish I could be the Patron of your scheme in better essentials than in name. Use that, as you will'.

On 2nd September, 1845, he proposes to invite Smith to some Private Theatricals, and forwards him 'two Transportation reports, at the request



of our friend Mr Chesterton. Very terrible books they are. These reports relate to the breaking-down of the system of employing convicts in Van Diemen's Lane (Tasmania).

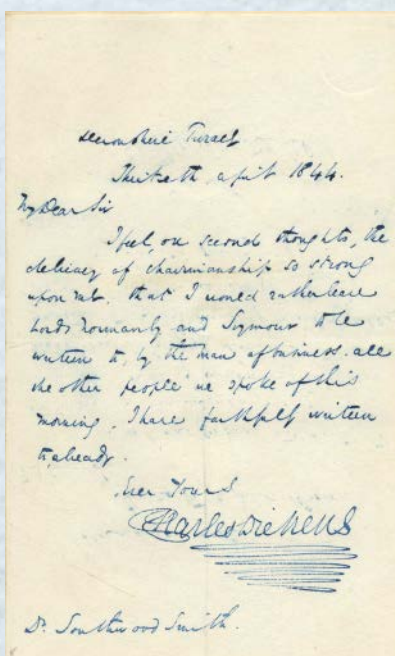
In 1847, on 29th June, in a long letter, Dickens writes of Smith's candidacy for the position of paid Commissioner under the terms of the Health of Towns Bill. He tries to convince Smith of the uselessness of his recommendation for the post: 'I am strongly of opinion that the exercise of such poor influence as mine, is a lowering of your position in the matter', and writes that Smith is so obviously the right man for the job that any petitioning would have an adverse effect. He has already written letters of recommendation: '... when I came to look as it were, at my letters in black and white last night, I felt so convinced that they came from the wrong person ... that I could not make up my mind to send them until you had considered the point again. I wait to do, whatever you tell me'.

On 20th November, 1849, Dickens agrees to take a share of £25 in the Metropolitan Association for Improving the Dwellings of the Industrious Classes, to help them in their project to build a block of model dwellings in London.

The final letter is dated 1st March, 1850, and refers to Smith's report on Extramural Sepulture, which paved the way for the system of Victorian suburban cemeteries as an alternative to the overcrowded city graveyards.: 'Many thanks for your letter and its accompanying book. I think the report an honour to the country in which it is produced; and a monument of good sense, moderate reasoning & demonstration, and noble feeling ...'.

1841-50

£20,000



Dear Sir
I feel on several thoughts, the
delicacy of charminship is strong
upon me. that I used whatever
I can do manly and I know it is
written to by the men of affairs. all
the other people we spoke of this
morning. I have faithfully written
to already.
Yours truly
Charles Dickens

Dr. Southwood Smith.

PIC NIC PAPERS, TWO-THIRDS EDITED BY DICKENS

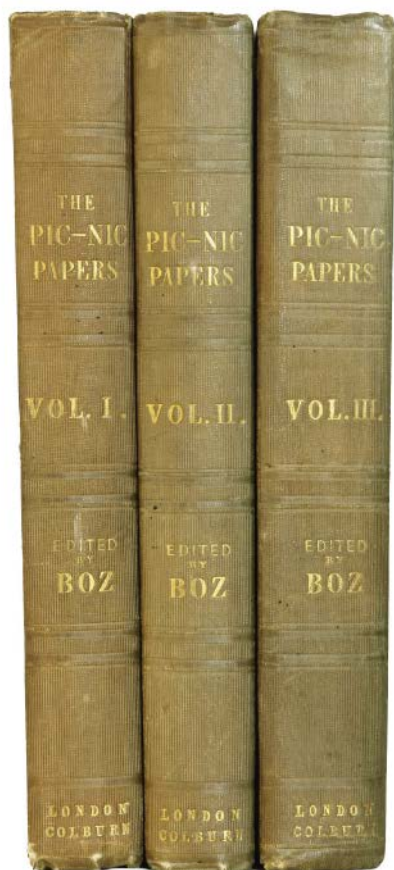
51. **PIC NIC PAPERS.** By various hands. Edited by Charles Dickens, Esq. with illustrations by George Cruikshank, Phiz, &c. FIRST EDITION, second issue. 3 vols. Henry Colburn. Frontispieces & plates, 8pp ads vol. II, 4pp ads vol. III; some foxing to plates. Original light green cloth; spines sl. faded. In cloth slipcase.

¶ In the introduction to the second issue, the error ‘publisher young’ was corrected when the volume was printed by J.G. Palmer.

John Macrone was Dickens’s first publisher; when he died he left a widow and several children in comparatively destitute circumstances. Dickens was in the midst of *Master Humphrey’s Clock* but undertook the management of the *Pic Nic Papers*, the proceeds of which were to alleviate the family’s hardship. Dickens wrote the Introduction, rewrote his un-acted farce *The Lamplighter*, altering the name to *The Lamplighter’s Story*, edited the first two volumes and raised £300 for Mrs Macrone. Dickens was not involved with the third volume; writing to his friend Edmund Yates in 1859, Dickens explained that Henry Colburn required a third volume: ‘Of that volume I didn’t know and don’t know anything’. This soured relations between Dickens and the publisher.

1841 (July)

£2,000



IN ORIGINAL CLOTH

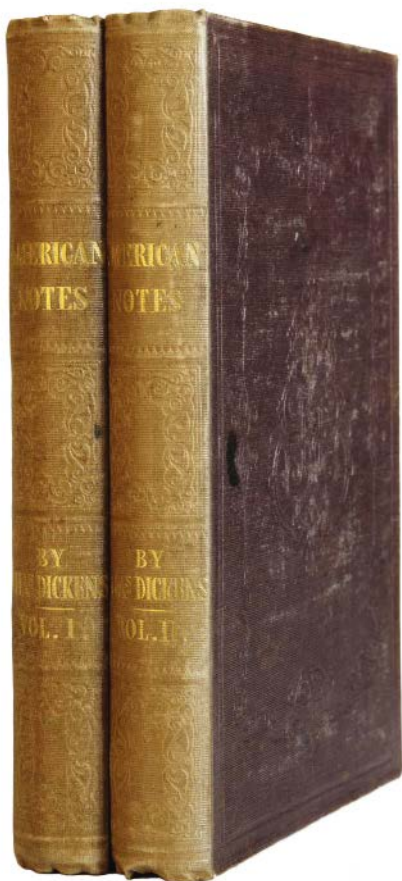
52. **AMERICAN NOTES FOR GENERAL CIRCULATION.** FIRST EDITION, first issue. 2 vols. Chapman & Hall. 1p ads preceding half titles, 6pp ads vol. II; small tear to upper margin titlepage vol. I from careless opening. Original purple cloth, boards decorated in blind, spine decorated in blind & lettered in gilt; spines faded, sl. mark to front & back board vol. II. Bookseller's label of C. Ambery, Manchester. v.g.

¶ Smith Part II, 3; primary binding. Dickens wrote an introduction to *American Notes* which, if it had been published, may have softened the negative American reaction. A week before it appeared, it was decided to cancel the introduction, which resulted in the Contents being paginated (xv) & xvi. Before the suppression was agreed upon, the sheets had been partly printed and the pagination was not altered. Forster, in his *Life*, prints the eliminated chapter in full under the heading: 'Introductory, and necessary to be Read'.

American Notes is largely based on Dickens's letters to John Forster, Maclise, Beard, Mitton and Fonblanque. He sailed from Liverpool on 3rd January, 1842 and visited cities in the United States and Canada, returning to England in June. It was an exhausting trip, and Dickens especially tired of the often virulent reactions to his support of international copyright laws. The practice of spitting in public was of particular disgust to him: 'The flashes of saliva flew so perpetually and incessantly out of the windows all the way, that it looked as if they were ripping open feather beds and letting the wind dispose of the feathers'. His disillusion is apparent in the criticisms of slavery, the American press & the sanitary conditions of American cities.

1842 (October)

£3,500



THE FIVE CHRISTMAS BOOKS IN ORIGINAL CLOTH

53. A COLLECTION OF THE FIVE CHRISTMAS BOOKS. ALL FIRST EDITIONS.

A CHRISTMAS CAROL. In prose. Being a ghost story of Christmas. With illustrations by John Leech. First issue. Chapman & Hall. 1843. Half title, hand-coloured frontispiece & plates, illus., 2pp ads. Red & blue titlepage, half title & verso of title printed in blue, "Stave 1" as the first chapter heading, uncorrected text, green endpapers. Original salmon-pink vertically-ribbed cloth; sl. marking, v. small knock to outer edge of back board. a.e.g. A beautiful copy.

THE CHIMES: a Goblin story of some bells that rang an old year out and a new year in. Second issue. Bradbury & Evans for Chapman & Hall. 1845. Half title, frontispiece & additional engraved title, illus. by Daniel Maclise, Richard Doyle, John Leech, Clarkson Stanfield. Original red cloth. a.e.g. Fine.

THE CRICKET ON THE HEARTH. A fairy tale of home. Second issue. Printed and published for the Author, by Bradbury & Evans. 1846. Half title, frontispiece & additional engraved title, illus. by Maclise, Doyle, Leech, Stanfield & Landseer, 2pp ads. Original red cloth. a.e.g. Fine.

THE BATTLE OF LIFE. A love story: 4th issue. Bradbury & Evans. 1846. Half title, frontispiece & additional engraved title, illus. by Maclise, Doyle, Stanfield & Leech, 2pp ads. Original red cloth. a.e.g. Fine.

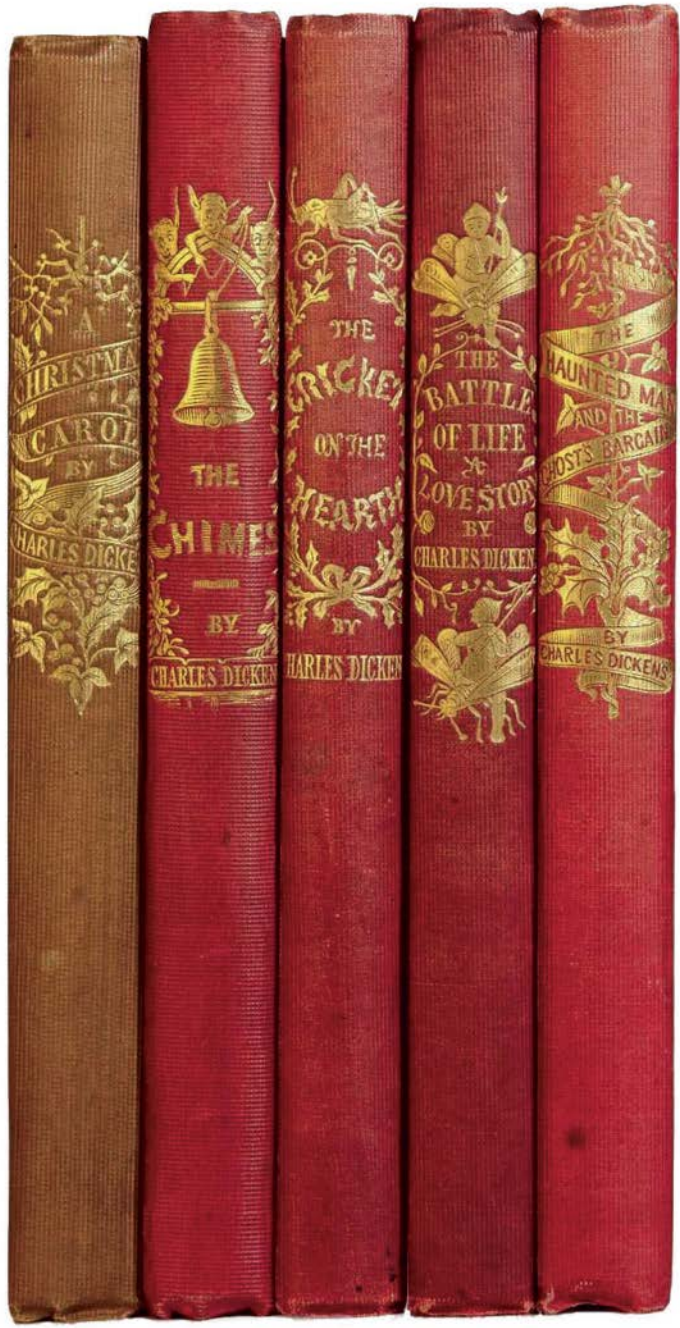
THE HAUNTED MAN and The Ghost's Bargain. A fancy for Christmas-time. Bradbury & Evans. 1848. 2pp initial ads, frontispiece & additional engraved title, illus. by Tenniel, Stanfield, Stone & Leech. Original red cloth. a.e.g. Fine. In cloth slipcase.

¶ Smith Part II; 4, 5, 6, 8 & 9; primary bindings. A really nice bright set in original cloth.

1843-48

£20,000





PROOF COPY SENT TO LADY BLESSINGTON

54. **THE CHIMES:** a Goblin story of some bells that rang an old year out and a new year in. PROOF COPY sent by Dickens to Lady Blessington after 6th December, 1844. Chapman & Hall. Half title, frontispiece & additional engraved title, illus. by Daniel Maclise, Richard Doyle, John Leech, Clarkson Stanfield. Handsomely bound in 19th century full green crushed morocco; hinges skilfully repaired, small mark to front board. Bookplates of M.C. Borden and John C. Eckel. a.e.g. v.g. Bound after the half title is a manuscript address leaf in Dickens's hand: 'Private the Countess of Blessington. Charles Dickens' and an engraved portrait of the Countess after A.E. Chalon. Press cutting (undated) pasted in at end records the sale of this copy, where it is described as the 'only gem' of a Dickens sale. In cloth slipcase.

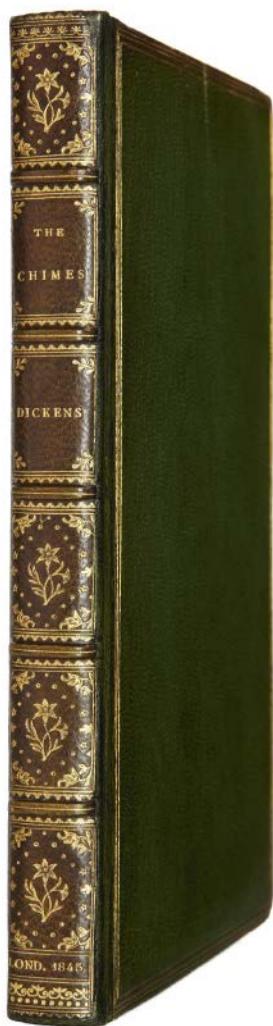
¶ Dickens writes in his letter to Lady Blessington of 6th December, 1844 (Letters, Vol. IV, p.235): 'My proofs have been delayed. I send them to you the moment I receive them. As the book is not published until the sixteenth, I need not ask you to keep them "close".'

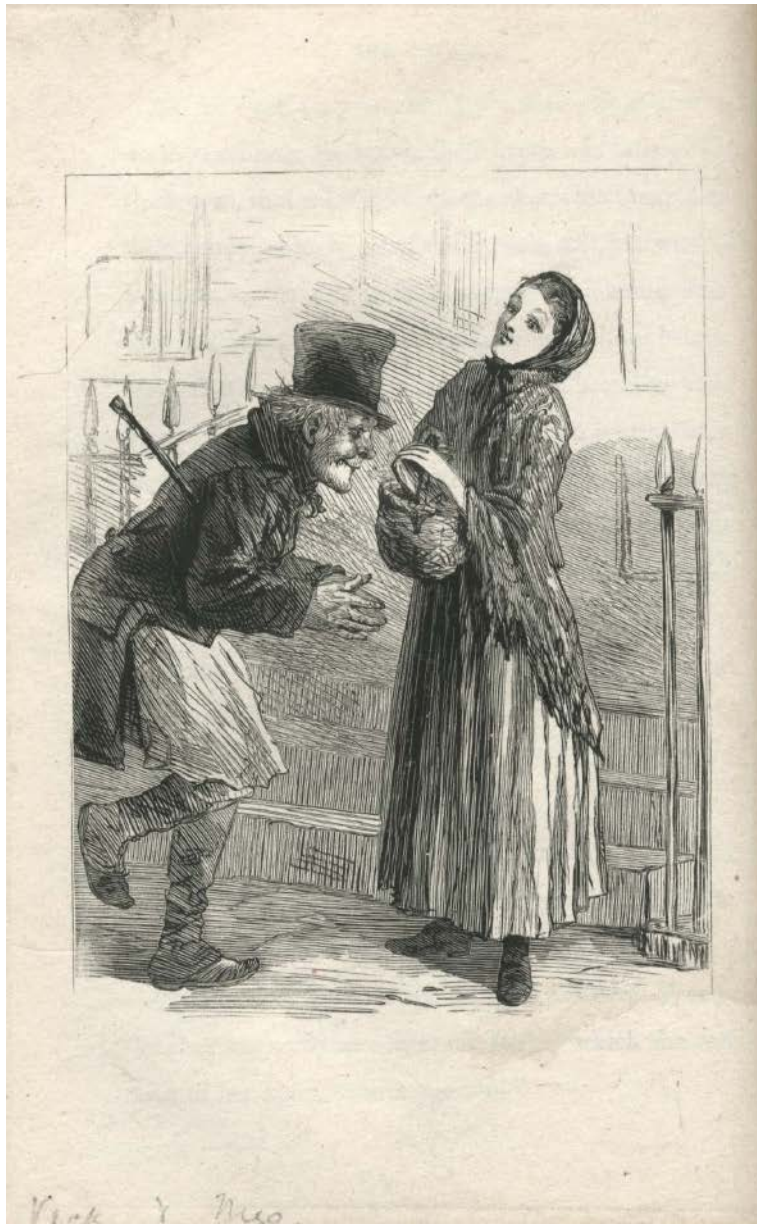
There is an additional India Proof plate bound in opposite Page 19 of an illustration, not used in the published book, of Trotty Veck and Meg by John Leech. Dickens wrote to Kate Dickens on 2nd December, 1844 - 'the little book is now, so far as I am concerned, all ready. One cut of Doyle's and one of Leech's I found so unlike my idea that I had them both to breakfast with me this morning, and with that winning manner which you know of, got them with the highest good humour to do both afresh. They are now hard at it. Stanfield's readiness - delight - wonder at my being pleased - in what he has done is delicious. Mac's frontispiece is charming. The book is quite splendid, the expences will be very great I have no doubt'.

There is a similar proof copy in the Gimbel Collection (page 87 'a second copy', where it is described as 'a trial issue' and indicates the differences from the published version). The Gimbel copy is signed by Charlotte Jeffrey and is the copy sent for review to Francis Jeffrey of *The Edinburgh Review*. There are the following differences between the first issue and this Proof Copy: the type in which the author's name is set on the titlepage is one millimeter taller; pages 34 and 120 lack running titles and printed page numbers; the text is reset in lines 17 to 19 of page 95, lines 15 to 21 of page 119, line 1 and 2 of page 123, and lines 4 and 5 of page 171; there is broken or raised type in line 18 on page 87, line 6 on page 139, line 22 on page 147, and line 22 on page 163.

1844

£35,000





Private
The Countess of Blessington.
Franklin.

INSCRIBED TO THOMAS POWELL, THE FORGER

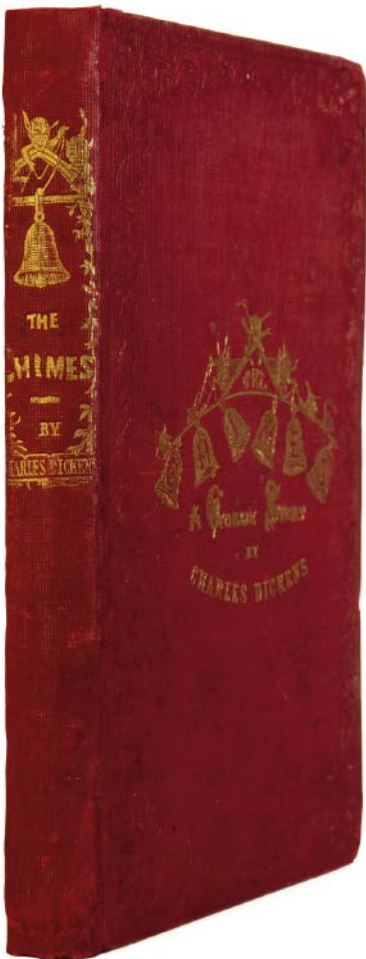
55. **THE CHIMES:** a Goblin story of some bells that rang an old year out and a new year in. 12th edition. Chapman & Hall. Half title, frontispiece & additional engraved title, illus. by Daniel Maclise, Richard Doyle, John Leech, Clarkson Stanfield. Original red cloth, gilt, carefully recased. INSCRIBED on titlepage: 'Thomas Powell, From Charles Dickens September Fourth 1845'. Later ownership inscriptions: on verso of half title, Ellen Maria Streater; on leading f.e.p., E. Harrell. a.e.g. In morocco-backed fold-over box.

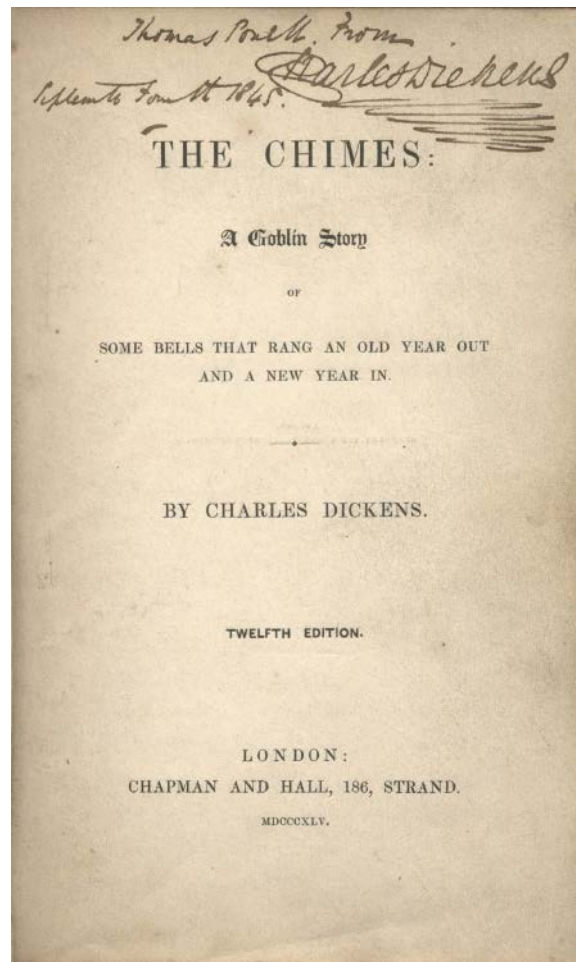
¶ Thomas Powell, 1809-1887, miscellaneous writer, embezzler and forger; ingratiated himself in literary circles until his defalcations at the merchants in which Dickens's friend Thomas Chapman was partner were discovered in 1846.

In his reminiscences, *Leaves from my Life* (*Frank Lesley's Sunday Magazine*, New York, 1886), many details of which are inaccurate, Powell claimed a close relationship to the Chapman family and also to have been employed by them since 1823; he certainly knew them by 1834 and was subsequently employed by Chapman and married Frances Maria Machell on 27th February, 1836. Powell published *Attempts at Verse* anonymously with Effingham Wilson, 'an old friend of my father's', in June 1837, after consulting Wordsworth, whom he knew by 1836 - by 1837 he was sending him presents of cheese and Powell's eldest son, Arthur Wordsworth may have been Wordsworth's godson. By 1839 Southwood Smith called him his 'very dear friend' and had introduced him to Leigh Hunt; the pretext of helping Hunt in his financial difficulties increased Powell's literary connections and he contributed poems to *The Monthly Chronicle*. In 1842 he published, probably at his own expense, two verse plays and a volume of poems, mainly work previously published - also poems that he had acquired (possibly by purchase). By this time Robert Browning had met Powell who soon became 'a constant visitor' at Browning's house at Peckham; at some time Browning 'took pity on him and helped his verses into a little grammar and sense'. Browning later claimed to have 'found him out earlier than most of his dupes'.

In the summer of 1843 Powell became part proprietor of the new *Foreign and Colonial Review*, later *The New Quarterly*, but was unreliable in his payment to contributors. According to Shelton MacKenzie, Chapman arranged a party on 27th July, 1842, including Dickens and Powell, to see the restored Crosby Hall; but the two may have met earlier through Southwood Smith or Talfourd. In 1844, Powell helped Dickens place his brother Augustus in employment at Chapman's (see letters of 24th February & 2nd March 1844; Letters, Vol. IV, p.50). They were still friendly in 1846 when Dickens sends epigrams of Powell to the *Daily News* (20th February, 1846; Letters, Vol. IV, p.503). In 1846 Thomas Powell's defalcations were discovered, amounting to £10,000 and 'effected both by forgery and speculation' according to a later letter from John Chapman. After the discovery, Powell attempted suicide with laudanum; Chapman dismissed him, but did not prosecute him for the sake of his family.

Dickens wrote to Thomas Chapman on 3rd July, 1846: 'My Dear Sir, It was a very considerate and friendly act of you to time your communication on the most painful subject of the breach of confidence in your house, as you did, and to make it to me yourself. Accept my thanks





for this proof of your regard among many others: and with them the assurance of my friendship and esteem. I have been perfectly horrified by the whole story. I could hardly name a man in London whom I should have thought less likely to stand so committed, than he. Not that I had any intimate knowledge of his pursuits, or any close acquaintance with himself or his usual mode of thinking and proceeding - but I had an idea of his great steadiness and reliability, and a conviction of his great respect and regard for you. God help him, I believe, even now, that he was sincere in the latter feeling, and was overcome and swept away by the tide of circumstances on which he had madly cast himself. The more I see and hear of such surprises, the more I echo that clause in Christ's prayer in which they are all shadowed forth, - and shrink from the prospect of temptation being presented to anybody dear to me, or to myself. It has often awakened great wonder within me how all those publishing expenses (of the extent of which, I was able to form a pretty accurate idea) were defrayed. But when ever I have sounded Augustus on the subject; which I have done once or twice; he always hinted at a Rich Uncle, and some unknown share in some unknown business, which of course I could not gainsay. He told the tale as it was told to him, and had every reason to believe it. Indeed, I suppose you and your partners laboured under the like delusion? I should be very glad if you would tell me, when it is all done, whether you have any intelligence of him, or any knowledge of his destiny. It is terrible to think of his wife and children ...'

Little is then heard of Powell until the end of 1848, when the magistrates issued a warrant for his arrest for further forgeries; he was then living at Burgh House, Banstead, Croydon. Towards the end of 1848, he was admitted to Miles's Lunatic Asylum, Hoxton, and there was a strong suspicion - expressed by the magistrates - of a conspiracy to evade justice. One of the signatories of his certificate of lunacy was Southwood Smith (see item 50).

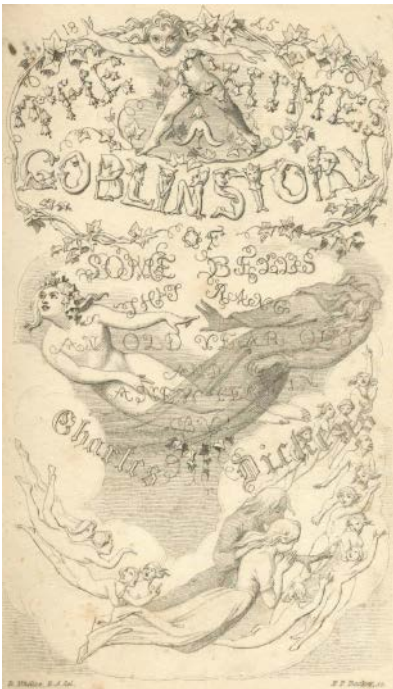
Powell left for America in spring 1849 and never faced the charges. On 20th October, 1849 Dickens writes to Chapman 'I believe Augustus will have shewn you (in an American newspaper) a new proof of the villainy and unblushing falsehood of that execrable rascal Powell'. On 22nd October, 1849 Dickens writes to a well-known figure of the New York literary world, Lewis Gaylord Clark of *The Knickerbocker Magazine*, a long letter: '... I have another piece of news. I am going to give you a serious caution respecting a man who has been, and may possibly yet be, in New York ... I am not surprised to learn from a brother of mine, that an American newspaper (I think it is called The New York Evening Post) has been puffing a Mr. Thomas Powell, an English Literary Gentleman, and publishing a life of me by that eminent individual, purporting to be a part of some forthcoming book, which is, from beginning to end, one intact and complete lie ... He is a Forger and a thief ...'

The section on Dickens in Powell's book *The Living Authors of England* is sharply critical of Dickens's writing and hostile to Dickens himself. He is presented as a crude snob (he pays an absurd deference to men of rank, and thinks no dinner table complete without a Lord, or a very rich merchant or banker); as 'good-tempered', but 'vain' and 'fickle'; as being 'as fond of rings and gold chains as a Mosaic Jew'; as lacking in self respect; and as 'deficient in all those striking qualities of the heart which sanctify the memory of a man'. His plots have no construction; he is able only to portray low life ('His powers of description seem to stop short at Cockneys; his heroes are generally men-milliners, and his heroines ... nursery maids'); 'he has no imagination'; he 'overpaints his picture'. A long passage from *The Career of Puffer Hopkins* is set beside one from *Copperfield* and pronounced better - with the innuendo that Dickens was imitating it.

Particularly infuriating and embarrassing to Dickens was the statement that Dombey was "intended to represent a ship owner and merchant 'not a hundred miles' from Leadenhall Street, in whose offices a relative of the novelist is clerk" (i.e. Thomas Chapman); and that Dickens was guilty of 'grossly libelling and caricaturing' him.

On 26th November, 1849 Dickens writes to Richard Bentley advising him not to publish Powell's book 'without further and careful enquiry'. On 13th December 1849, Dickens sends a copy of his pamphlet *Proof* *, justifying the charges he had made against Powell to Lewis Gaylord Clark. Powell was taken before the New York police for fraudulently obtaining credit, but discharged for lack of evidence. He continued to flourish to become 'one of the liveliest and best liked' New York journalists and literary men. Powell committed suicide in January 1887.

* *Proof* was a four-page quarto pamphlet privately printed by Bradbury & Evans in December 1849. It contains the documentary evidence collected by Dickens in his investigations of Powell as well as extracts from the press and copies of letters from persons who had been victimised by the man. The pamphlet was sent by Dickens to newspaper editors; the British Library copy (the only one recorded on Copac) was sent to the Editor of *The Sun*.



1845

£40,000



THREE ORIGINAL DRAWINGS BY JOHN LEECH

56. **[THE CRICKET ON THE HEARTH.]** Original Preliminary Pencil Sketches for three illustrations to the First Edition. By John Leech. Three pencil sketches, 13 x 8cm, in mounts 25 x 23cm.

¶John Leech was the artist most closely associated with Dickens's Christmas Books.

1. 'John's Arrival' (p.17); in the drawing, Leech indicates by horizontal lines and the word 'type' where Dickens's accompanying text is to be placed.
2. 'John and Dot' (p.51); this original version incorporates the figure of Tilly Slowboy, which in the published book appears as a text vignette on page 89.
3. 'Mrs Fielding's Lecture' (p.103): "'So bring me the precious Baby, Tilly,'" said she, drawing a chair to the fire ...'

1845

£7,500 †

DRAMATISATION OF THE CRICKET ON THE HEARTH

57. **ALS TO ALBERT SMITH** from Devonshire Terrace, Thursday 27th November 1845. 39 lines on 3pp, 8vo.

¶ '... I am much obliged to you for your note and shall be happy to exchange ideas with you on the subject, as soon as you have read the little book through. Willmott will have the concluding portion tonight and I have no doubt he will send it to you immediately.

Many interpolations will be necessary, I think, for stage purposes; as I have, for my purposes touched the story all through with as delicate and quiet a hand as I could bring to bear upon it. Willmott has given me your notion of the Cast, in which I quite concur. Mr. Wigan should certainly play the Deaf old Gentleman, as he would make the last act of the character very gallant and good but you will be better able to judge of this, when you have finished the book.

... I shall be happy to make an appointment with you for talking the matter over ...

Willmott, I see, queries, in his note to me, Meadows for Tackleton. I say certainly.'

John Wilmott was formerly Macready's stage manager and prompter at Covent Garden and Drury Lane but is by now with the Keeley's at the Lyceum.

Dickens sent advance proofs of *The Cricket on the Hearth* to the Keeleys so that the dramatisation could beat the pirates; Smith adapted the book for the stage. The production opened on 20th December, 1845, the same day that the book appeared. Within a month, sixteen more productions of *Cricket* appeared on the London stage. Of the two dozen theatres in London only six did not stage a version of the story.

Alfred Sydney Wigan, 1814-1878, actor, had played in *The Village Coquettes* and *The Strange Gentleman*.

Drinkwater Meadows, 1799-1869, comedian, was at this time in Macready's Company at Covent Garden.

Albert Richard Smith, 1816-1860, author, public lecturer, and mountaineer. In 1838 he qualified as a surgeon and apothecary and joined his father's medical practice, but by the 1840s he made his living as a journalist and writer. He was a regular contributor to *Bentley's Miscellany* and *Punch* and also wrote many plays. He became best known, however, for his entertaining lectures about his travels in the 1850s. On 15th March, 1852 *Mr. Albert Smith's Ascent of Mont Blanc* opened at the Egyptian Hall, Piccadilly, on a stage resembling a Swiss chalet. The show culminated in his dramatic account of the ascent. *Mont Blanc* was a sensational success, ran for six years and Smith gave several command performances. He wrote the prologue for the Lyceum dramatisation of *Martin Chuzzlewit* in June 1844, and also dramatised *The Battle of Life* as well as *The Cricket on the Hearth*.

1845

£6,000 †

for the king the matter over
Dear Sir
Faithfully yours
Charles Dickens

Albert Smith Esq

Willmott, I see, queries, in his
note to me, Meadows for Tackleton.
I say certainly.

Wilmington N. C.

Thursday June 10th 1865.

Dear Sir,

I am much obliged to you
for your note, and shall be happy
to exchange it as with you on the
subject, as soon as you have read the
little book through.

Willmott will have the
concluding portion tonight, and I
have no doubt he will send it
to you immediately.

Many interpellations will be
necessary, I think, for ^{my} ~~the~~ purpose,
as I have ~~the~~ ^{for my} purpose.



FIRST EDITION, SECOND STATE

58. **THE BATTLE OF LIFE.** A love story. FIRST EDITION, second state. Bradbury & Evans. Half title, frontispiece & additional engraved title, illus. by Maclise, Doyle, Stanfield & Leech, 2pp ads. Original red cloth, gilt, carefully recased. Ownership signature 'Bancroft' on half title. In cloth slipcase.

¶ Smith, Part II, 8; primary binding. The titlepage is in the second state with subtitle in a scroll; Todd C2 with the 'D' in BRADBURY slightly broken. All issues apart from the fourth are scarce; the first unobtainable.

1846

£1,000



W.H. WILLS'S COPY

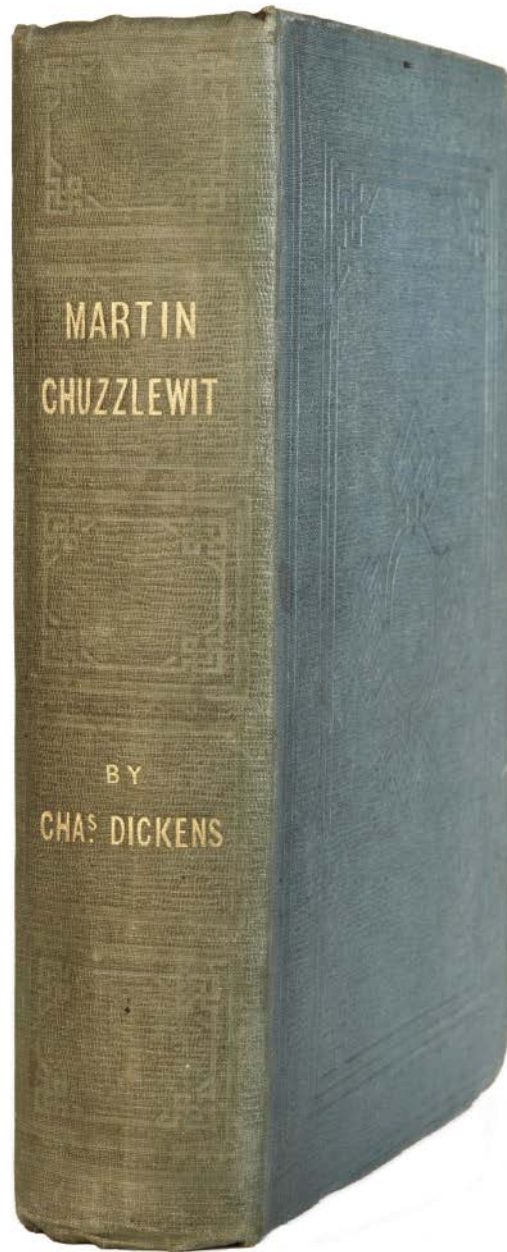
59. **THE LIFE AND ADVENTURES OF MARTIN CHUZZLEWIT.** With illustrations by Phiz. FIRST EDITION. Chapman & Hall. Half title, frontispiece & additional engraved title, plates; plates fairly evenly browned, plate opposite p.415 with small marginal repair. Contemporary half black morocco, carefully recased. With the bookplates of W.H. Wills and Sir W.O. Priestley, and a handwritten statement inserted in the prelims, concerning the ownership by W.H. Wills, signed J.C. Priestley. In cloth slipcase.

¶ First state of the title (reversed £ sign). Errata page has 13 lines and thus, according to Hatton & Cleaver is the earlier issue; in the original 13-line set up, the format is rather crudely balanced and was consequently reset to 14 lines.

William Henry Wills, 1810-1880, began his long association with Dickens in 1846 at *The Daily News*, became assistant editor of *Household Words* in 1850 and continued in the same position on *All The Year Round*. His business acumen was invaluable to Dickens, and he was a close friend in later life. At the end of 1851 Wills accompanied Dickens on his theatrical tour. W.H. Wills married Janet Chambers - W.O. Priestley married into the same family.

1844

£1,800



ORIGINAL BLUE CLOTH

60. **THE LIFE AND ADVENTURES OF MARTIN CHUZZLEWIT.** With illustrations by Phiz. **FIRST EDITION.** Chapman & Hall. Half title, frontispiece & additional engraved title, plates; light stain to upper inner margin of 4 plates. Original light blue cloth; spine sl. faded. A very nice copy. In cloth slipcase.

¶ Smith 7; variant not mentioned by Smith: fine morocco-grained cloth, rather than diagonally ribbed. Otherwise identical. £ sign facing correctly. A very difficult title to find in nice condition in cloth.

1844

£3,800

HOLOGRAPH MANUSCRIPT

61. [MARTIN CHUZZLEWIT.] MRS GAMP WITH THE STROLLING PLAYERS. HOLOGRAPH MANUSCRIPT.

WITH: The Privately Printed edition 'Printed for Mr Lowell M. Palmer from the original manuscript now in his possession.' 1899. New York: The Gillis Press. Half title, frontispiece portrait & plates by F.W. Pailthorpe. Limited to 85 copies. Full red morocco by Rivière & Son, spine gilt; hinges rubbed & sl. weak. Bookplate of Lowell M. Palmer. In fold-over box.

¶ Bound in after the pamphlet is the working draft with extensive autograph revisions and deletions, 139 lines on 4pp, 4to. It was written by Dickens in 1847 in order to raise money for Leigh Hunt's Benefit. The humorous series of caricatures is told in the first person by Mrs Gamp, the character from *Martin Chuzzlewit*.

It gives an account of an amateur theatrical expedition to Manchester and Liverpool - based on that undertaken by Dickens's company in July & August. Those caricatured include Dickens himself, Leigh Hunt and John Poole, Dudley Costello, George Cruikshank, Augustus Egg, John Leech, Frank Stone, John Forster, Douglas Jerrold and Mark Lemon.

Dickens's intention was to publish the sketch with illustrations by Cruikshank, Egg, Leech, Stone and Daniel Maclise to raise further funds for Hunt, but the project did not materialise.

An uncorrected proof was printed and sent to Frank Stone and is now in Dickens House.

The Clarendon Edition of *Martin Chuzzlewit* describes this manuscript as lost, having been sold at auction in June 1899 as part of the library of William Wright, via the bookseller Robson, to Lowell Palmer.

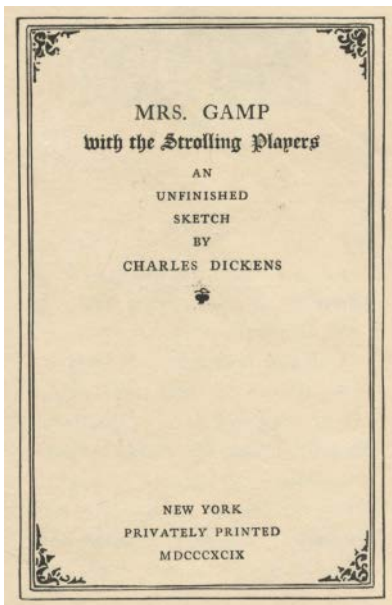
The manuscript, according to Forster, was to have been titled *Mrs Gamp's 'New Piljians Projiss'*, an Account of a Late Expedition into the North, for an Amateur Theatrical Benefit, written by Mrs Gamp (who was an eye-witness). But, see following item for Dickens's ambivalence about the title.

Dickens outlined the story to Forster in a letter on 4th August, 1847. Proofs were sent to members of the cast to add to Dickens's beginning. When the hoped-for illustrations failed to appear, Dickens abandoned the project and gave the manuscript to Forster.

The version of this skit included in Forster's *Life* was from a proof printing not the manuscript, whereas the 1899 printing includes 'authentic readings and must be derived from manuscript'. The Clarendon Edition printing uses the proof but incorporates the 'clearly authentic readings' from 1899. A full and accurate transcription of the manuscript remains to be completed. It can be said with certainty that the reference to the white wig 'that Mr Macready went mad in' was indeed introduced by Forster.

1847/1899

£80,000



'I WAS BEGINNING DOMBEY ...'
AND MRS GAMP'S VACATION

62. **ALS TO MARK LEMON** from Broadstairs, Wednesday Eleventh August, 1847. 16 lines on 1p, 8vo, with integral blank & sl. signs of removal from album on verso of last page.

¶ '... I was beginning Dombey when I dispatched my other and bulkier missive to you this morning, - and forgot the little book.

I think it will be best to substitute for 'The New Piljians Projiss', either - Mrs Gamp's Vacation

or

Mrs Gamp in the Provinces

- retaining the rest of the title. I have thought of several other titles, but of none that suggests the matter, or that is so easily asked for, as these ...'

Signed with initials.

One of two letters sent to Lemon on 11th August, the other 'bulkier missive' including accounts.

See also letter to Forster, 4th August, 1847 (Letters, Vol. V, p.140).

Mark Lemon, 1809-1870, playwright and editor of *Punch* 1841-70. The letter refers to a humorous sketch, based on the notorious character in *Martin Chuzzlewit*, written as a means of raising £100 towards a benefit fund for Leigh Hunt. Dickens originally intended to publish the sketch as a pamphlet with illustrations; the project was not completed (see previous item & item 95.)

1847

£3,000 †

No 2.

Broadstairs.

Monday Eleventh August 1847

Zydenham

I was leaving Canterbury I
dispatched my other and better mission to
you this morning - and forgot the little book.

I think it will be best to substitute
for "The Ten Pilgrims Progress", either -

Mr Gamp's Vacation

or

Mr Gamp in the Provinces

- retaining the rest of the title. I have
thought of several other titles, but of none
that suggest the matter, or that is so easily
asked for, as this.

Yours cd.

DICKENS'S ANNOTATED 'READING BOOK',
INSCRIBED TO H.M. TICKNOR

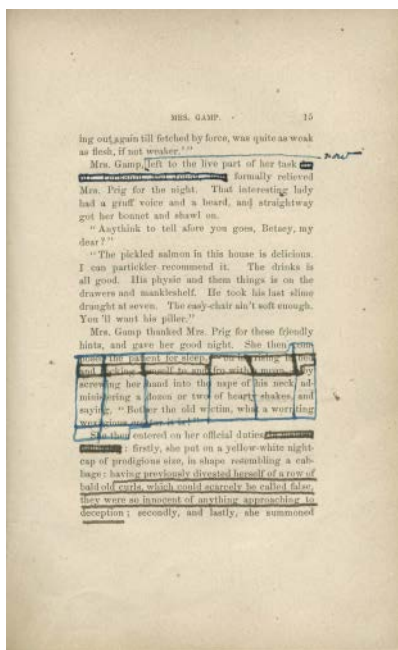
63. [MARTIN CHUZZLEWIT.] MRS GAMP. By Charles Dickens. As Condensed by Himself for his readings. Illustrated by S. Eytinge, jr. Boston: Ticknor & Fields. Frontispiece printed on smaller paper & neatly laid down opposite title, text printed on unusual (proof?) paper, possibly for the author to annotate. With numerous additions, deletions and underlinings by Dickens. Half red morocco by Macdonald & Sons. Bookplates of the Comte Alain de Suzannet; Kenyon Starling & Self. 18pp. v.g. In quarter red morocco slipcase.

¶ DICKENS'S ANNOTATED READING COPY, used by him for his last American readings. INSCRIBED ON THE NIGHT OF HIS FINAL READING, in blue ink on the upper portion of the titlepage: 'Charles Dickens. His Reading Book To H.M. Ticknor, 20th: April, 1868'.

Dickens's additions and reworkings of the text are in blue & brown ink. His deletions (usually readable without difficulty) total about 140 words; his additions, mostly penned in the margins, total approximately 30 words. In the text, Dickens has carefully underlined phrases and whole sentences, to suggest dramatic emphasis. A few pencilled notes signed 'T' (presumably Ticknor) on page 10 note small variations from the amended text, as read by Dickens.

At the time of the publication of *Martin Chuzzlewit*, Dickens heard striking and humorous accounts of a nurse who cared for Mrs Hannah Brown, née Meredith, companion of his close friend Miss Burdett-Coutts (to whom he later dedicated the novel). 'The nurse was a woman of great eccentricity and little ability who ultimately had to be dismissed ... but her personality made a lasting impression upon her employers and through them upon English literature' (John D. Gordon). In the colourful anecdotes of the dipsomaniac nurse, Dickens perceived the outlines of a new comic character for *Martin Chuzzlewit*, sales of which had been disappointing.

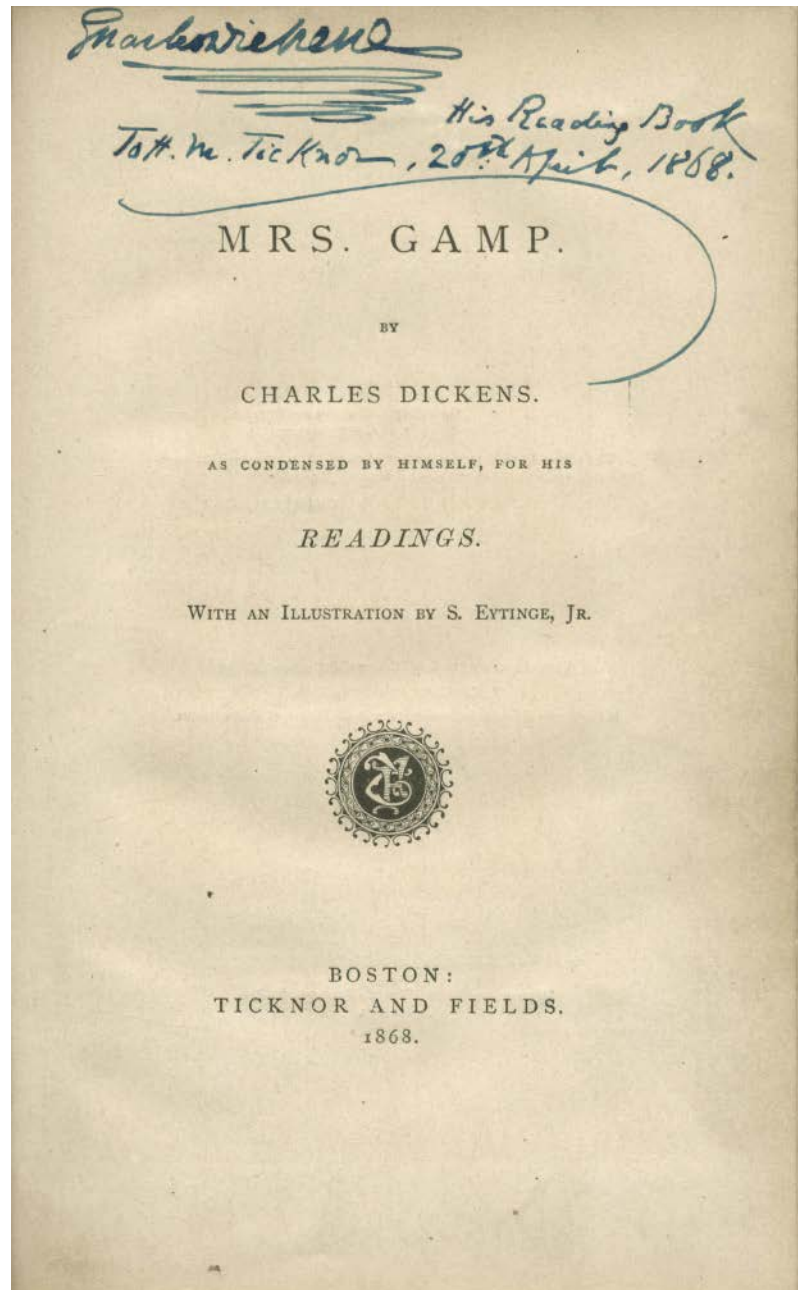
In 1858 Dickens launched a series of public readings based on his novels; for this he adapted and revised portions of some 20 narratives, of which 17 were delivered in public. The series of readings Dickens gave in Boston in 1867-68 were enormously successful. In his first reading version, prepared in 1858, Dickens had meticulously pasted together and revised portions of his *Martin Chuzzlewit* text to create a reading comprising some 10,000 words, which is now in the Berg Collection. Dickens greatly reduced the reading to this version of some 4,000 words. 'The final version in print was published in 1868 by Ticknor and Fields ... It is not just in length that the two versions differ drastically; the scenes with which each ends are entirely dissimilar.' The improved version pleased most hearers, for it 'produces a unified effect and ends with the emphasis on Mrs Gamp ...' (Gordon, pp.12-12). But, even with the condensed version in hand, characteristically, Dickens still felt the need to make additional revisions, as manifest in this reading copy. Of some 20 extant revised 'prompt' copies for the author's readings, some 13 are in the Berg Collection.



Howard M. Ticknor was son of William D. Ticknor who established his Boston publishing business in 1832; one of his partners was James T. Fields. When William died, Howard took over the partnership Ticknor & Fields. James R. Osgood joined the firm in 1868; the three partners were responsible for arranging Dickens's Readings in Boston in March-April. Ticknor & Fields earned £1,000 commission from Dickens's Reading Tour plus 5% on all Boston receipts. The gift of this book was sent to Ticknor via Fields on 14th May, 1868, after Dickens's return to England, 'by Saturday's Cunard', together with (for Fields) 'a trifling supply of the pen-knibs that suited your hand' and 'a Do. of unfailing medicine for cockroaches'.

1866

£85,000





SENDING LEIGH HUNT'S ADDRESS

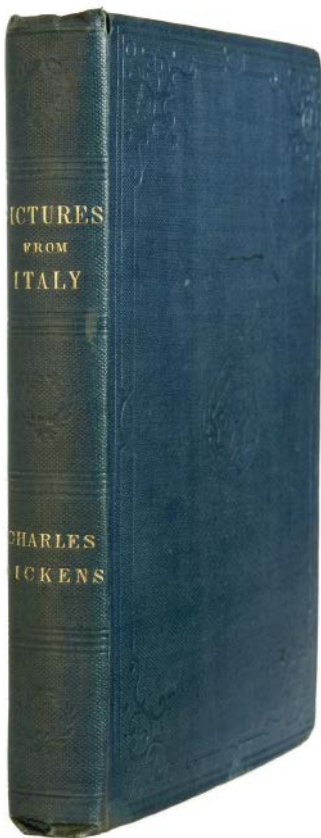
64. **AL TO HELEN TAGART** from Devonshire Terrace, May 20, 1844. 5 lines in blue ink on half an 8vo sheet, supplying 'Leigh Hunt's address'. (With an envelope embossed 'C.D.' & addressed in Dickens's hand to 'Mrs. Tagart, Wildwood, North End, Hampstead', from 1839, and written in black-brown ink, with penny red stamp.)

¶ Unpublished. Helen Tagart was the wife of Edward Tagart, 1805-58, Unitarian Minister, first at Octagon Chapel, Norwich, then (1828) at York Street, St James's Square, and from 1833 at Little Portland Street. They had two daughters; Mrs Gaskell disliked 'the rude quarrelsome tone' in the family and their 'frightful bonnets'.

Edward Tagart attracted a distinguished congregation; but some Unitarians thought his manner cold and patronising. Dickens attended his church and wrote to him on occasion concerning his sermon; the first recorded letter is from late 1842 or early 1843 (Letters, Vol. III, p.449).

1844

£500 †



IN ORIGINAL BLUE CLOTH

65. **PICTURES FROM ITALY.** The vignette illustrations on wood by Samuel Palmer. **FIRST EDITION.** Published for the Author by Bradbury & Evans. 2pp initial ads, half title, illus., 2pp ads. Original blue cloth. Contemp. ownership of A. Bosville on title, library bookcase reference on leading pastedown. An extremely bright v.g. copy. In cloth slipcase.

¶ Smith Part II, 7; primary binding. The heading on p.1 'The Reader's Passport' is all in gothic type. On the sixth page of the first number of *The Daily News*, initially edited by Dickens, appeared the opening letter of a series of seven written during the author's stay in Italy: 'Travelling Sketches - Written on the Road'. Other letters followed. These were printed in book form as *Pictures from Italy*, with five chapters added. Clarkson Stanfield was to have illustrated the book but was shocked by some of Dickens's references to the Catholic Church and decided against involvement.

1846

£1,500

SAMUEL PALMER'S ILLUSTRATIONS TO
PICTURES FROM ITALY

66. **ALS TO SAMUEL PALMER** from Devonshire Terrace, Wednesday Thirteenth May 1846. 19 lines on 2pp, 8vo, with integral blank.

¶ '... I beg to assure you that I would, on no account, dream of allowing the book to go to Press, without the insertion of your name in the title page. I placed it there, myself, two days ago. I have not seen the designs, but I have no doubt whatever (remembering your sketches) that they are very good ...'

The titlepage of *Pictures from Italy* has 'The Vignette Illustrations on Wood, by Samuel Palmer'.

Palmer wrote to an unknown correspondent probably on 17th or 18th March 1846: 'Mr. Dickens has applied to me to draw on wood vignettes of Italian subjects for a work he is about to publish (which it will be better not to mention 'till he advertises it) as he may not wish it known. As the time is very pressing he will (should he decide on seeing my sketches this afternoon) send the publishers to me to settle terms ... If they ask me what I charge I shall not know what to ask. Mr. Dickens says that besides doing the drawings I shall have to oversee the blocks in their progress ... They will be ... like those in Rogers' *Italy* - I should wish to do them cheaply but have not a notion about price. If you could give me a guess by return of post I should feel obliged and I will come over and speak to you about it as soon as possible but at present cannot leave - expecting Mr. Dickens at 4 o'clock and the publishers in the course of the day or tomorrow; the time when he will call is uncertain ... in great haste ...'

Samuel Palmer, 1805-1881. Colnaghi of Pall Mall, at Dickens's request, recommended the painter Samuel Palmer, who was at a difficult point in his career, supporting himself and his family merely by teaching. He had recently spent some years in Italy and exhibited pictures of Italian scenes at the R.A. 1840-42.

1846

£3,000 †

Devonshire Terrace.
Wednesday Thirteenth May
1846

Dear Sir

I beg to assure you that
I would on no account dream
of allowing the book to go to
Press, without the insertion of
your name in the title page. I
placed it there myself two
days ago.

I have not seen the designs

TO BUCKSTONE, SIGNED BY DICKENS,
MACLISE & STANFIELD

67. **ALS TO JOHN BALDWIN BUCKSTONE** from the Athenaeum, Wednesday Evening - undated (but 7th April 1847). 14 lines on 1p, 8vo, top left corner cut across not affecting text, on piece. Also signed by Stanfield & Maclise.

¶ ‘... Stanfield, Maclise, and I, are going to the Adelphi tonight to see your new piece. Have you got such a thing as a Box to bestow upon us? If so, your petitioners will every pray etc. As Witness our hands. Charles Dickens / C. Stanfield / Danl. Maclise ...’

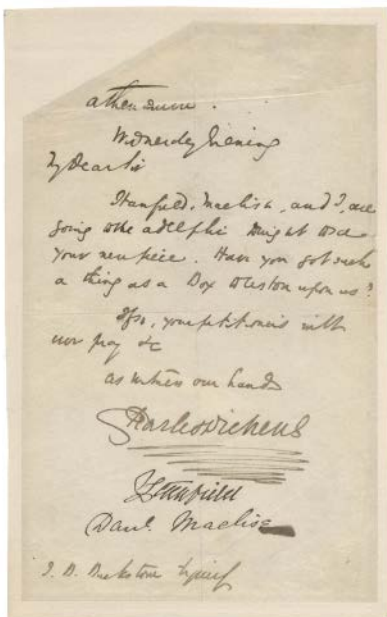
The visit to the Adelphi is referred to in a letter to Forster 9th April 1847: ‘... we got a Box from Buckstone (Stanny, Mac and I) and went to the Adelphi the night before last ...’

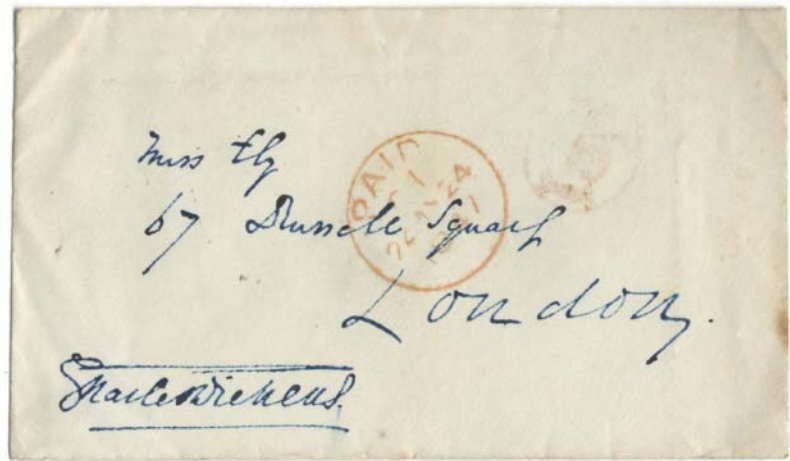
The ‘new piece’ was *The Flowers of the Forest: A Gypsy Story*. This had opened on 11th March. A melodrama, including some comic scenes, it was an immense success and ran for some months. Beside Miss Woolgar’s striking performance as a gypsy lady (see Letters, Vol. V, p.55), it had O. Smith, Mme Celeste, and Paul Bedford as leading gypsies, and Wright as a ‘Cheap John’, possibly recalled in Dickens’s Dr. Marigold.

John Baldwin Buckstone, 1802-1879, was probably the outstanding comic actor of his generation, and later a famous actor-manager at the Haymarket. Dickens in 1855 spoke of having been ‘enchanted’ by his ‘comicalities’ for 25 years. He was Chairman and Treasurer of the General Theatrical Fund, of which Dickens was one of the Trustees (see Letters, Vol. III, p.467).

1847

£2,000 †





‘UNCONSCIOUS OF ANYTHING ELSE BUT DOMBEY
IN THE WORLD - EXCEPT YOU’

68. **ALS TO MARION ELY** from 148 Kings Road, Brighton.
23rd May 1847. 26 lines on 2pp, 8vo, with integral blanks.

¶ ‘... You little know the extent of my fetters. Baron Trenck was never so
roiled(?) as I have been on this seashore.

I had been so unwell before I left town, that I had not been able to write
my Dombey; and when I received your kind note the other day, I was
(as I still am) up to my eyes in ink and interest, and unconscious, perforce,
of anything else but Dombey in the World - except you.

As I never hoped to be introduced to a more ‘charming woman’ than
yourself, I bear that part of my disappointment with philosophy but I am
very sorry not to have been with Talfourd on his birthday, and I beg you to
tell him so, with all heartiness ...’

Unpublished. With original envelope addressed & signed by Dickens, with
his seal & postmarked MY 23 1847. Written whilst Dickens was finishing
Part IV of *Dombey* (Chapters 26-28).

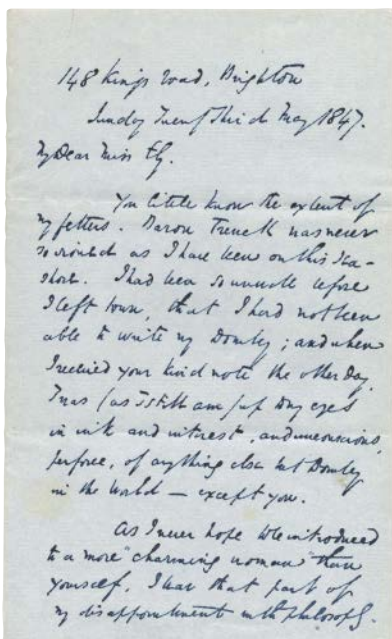
Friedrich, Baron Trenck, 1726-1794, Prussian adventurer, imprisoned by
Frederick the Great, 1754-63. Dickens refers to him on a number of
occasions in his correspondence of early 1847.

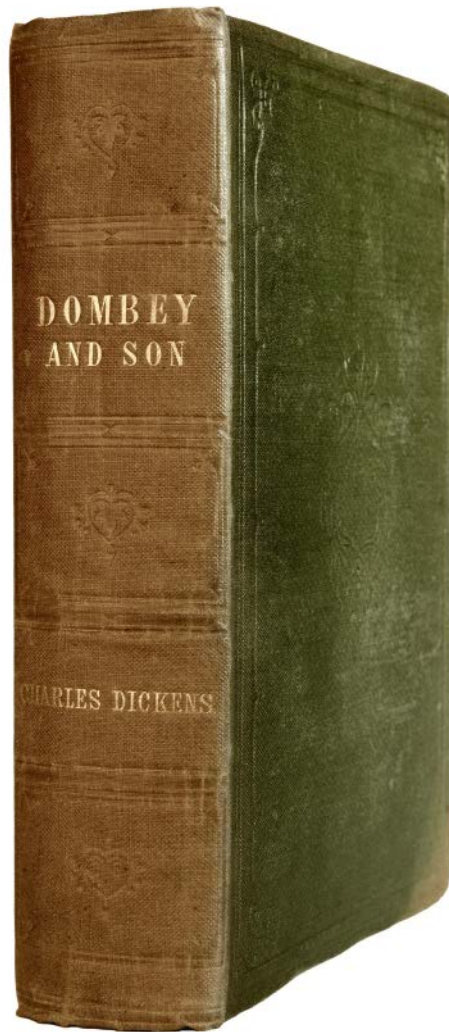
Marion Ely was the niece of Mrs Talfourd (née Rachael Rutt, who had
married Thomas Noon Talfourd in 1822). She lived with the Talfourds,
though from what date is unclear. Dickens had known her from 1837 and
corresponded with her directly from time to time; they shared an interest
in the theatre.

Daniel Maclise carried a flame for her in 1840, which was still burning in
January 1842 - though he was to be disappointed. Marion seems later to
have become engaged to a young barrister (by July 1854); the marriage was
deferred due to lack of funds, and apparently never took place. Dickens
was still writing to Miss Marion Ely in 1860. She had at least three younger
sisters (Rachael, Helen, Jane) and three brothers. (See also item 120.)

1847

£4,000 †





IN ORIGINAL VARIANT CLOTH

69. **DOMBEY & SON.** With illustrations by H.K. Browne. FIRST EDITION. Bradbury & Evans. Half title, frontispiece & additional engraved title, plates, 8-line errata leaf & 12-line errata slip. Original olive-green fine-diaper cloth, blocked in blind, spine lettered in gilt; spine faded to brown. Bookplates of George H. Frothingham. v.g. In cloth slipcase.

¶ Smith 8; variant binding, matching the primary binding of *Bleak House* as described by Walter Smith (*Charles Dickens in Original Cloth*). *Dombey & Son* contains the first published example of a 'dark' plate (On the Dark Road, p.547), created by a machine process that tinted the etched plate and heightened its black-and-white contrast. 'The smooth blending of light and shadow on this illustration vividly contrasts it with the other illustrations in the novel and is a fine example of the dark plate process ...' (Smith). The Pilgrim Edition records numerous letters from Dickens to Hablot K. Browne regarding the illustrations for *Dombey*.

1848

£8,500

PERFORMING 'THE MERRY WIVES OF WINDSOR'
IN GLASGOW

70. **ALS TO ROBERT LAMOND** from Devonshire Terrace, London Sixth July 1848. 8 lines on 3pp, 8vo. With original envelope (dusted) addressed and signed by Dickens with remains of seal.

¶ '... I shall be glad to hear, when it shall be in your power to advise me, touching another performance on the Thursday. In any case, some of our company will be obliged to leave on the Wednesday, and I am consequently preparing a piece called "Used Up", for the first piece, on the chance of our acting a second time.

In reference to the hospitable intentions of Mr. Dalglish, Mr. Tennant, and others, I have no alternative but at once to decline them with my hearty thanks. The heat, hurry, and fatigue, of these excursions and performances is very great indeed - fully as much as those who have a great deal to do in the play, can bear - and we make it a rule never to go out on such occasions, or to eat and drink away from our own table.

I do not quite understand whether you mean that the author of the play you speak of wishes to have it acted. But if that is his object, I should say that I believe it to be, in these times, perfectly hopeless and unattainable ...'

The Amateur Company travelled to Scotland on Saturday 15th July. On 20th July, at Glasgow, the Company gave a second performance of *The Merry Wives of Windsor*. By Monday 24th, Dickens was back in Devonshire Terrace.

Robert Lamond, 1805-1859, writer to the Signet; Secretary, Glasgow Royal Infirmary, a Conservative agent for West Scotland, on Glasgow City and Barony Boards and a member of the Glasgow Theatricals Committee.

1848

£2,200 †

In reference to the hospitable intentions of Mr Dalglish, Mr Tennant, and others, I have no alternative but at once to decline them with my hearty thanks. The heat, hurry, and fatigue, of these excursions and performances is very great indeed - fully as much as those who have a great deal to do in the plays, can bear - and we make it a rule never to go out on such occasions, or to eat and drink away from our own table.

I do not quite understand whether you mean that the author of the play you speak of, wishes to have it acted. But if that be his object, I should say that I believe it to be, in these times, perfectly hopeless and unattainable.

Dear Sir
Yr faithful Servant
Charles Dickens

Robert Lamond Esq

IN FRENCH, REFUSING AN OFFER
TO TRANSLATE HIS WORKS

71. **ALS TO A.R. DE MONTARCIS** from 1 Devonshire Terrace, York Gate, Regents Park, 7 Decembre 1848. 25 lines on 2pp, 8vo, mourning paper with integral blanks.

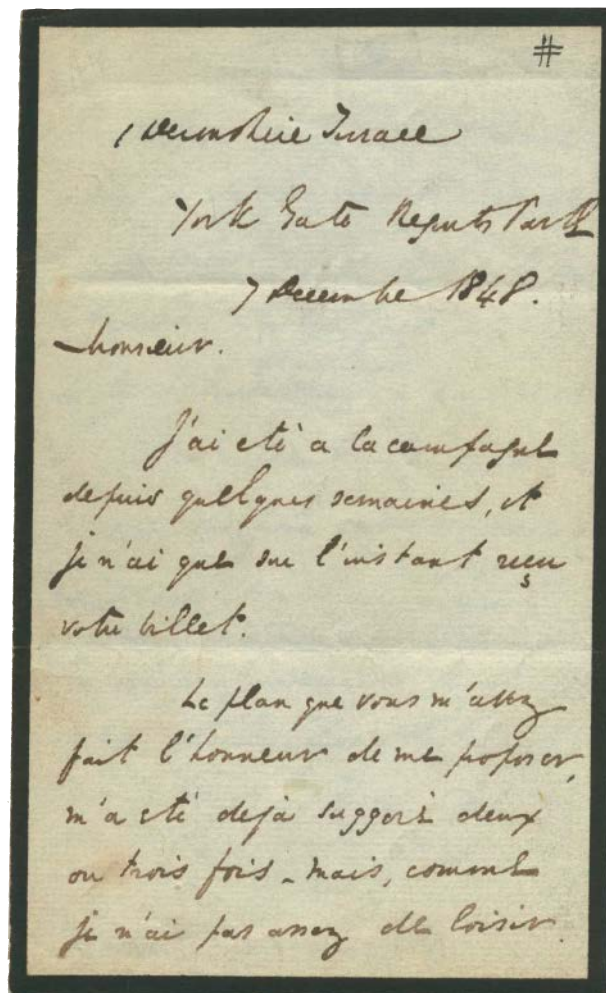
¶ '...J'ai ete à la campagne depuis quelques semaines, et je n'ai que sur l'instant recu votre billet.

Le plan que vous m'avez fait l'honneur de me proposer, m'a ete dejà suggeré deux ou trois fois - mais, comme je n'ai pas assez de loisir pour entreprendre la revision d'une traduction de mes livres, et comme ils y auraient (j'ai peur) plusieurs difficultés mechaniques, à propos de leur publication a Londres et a Paris en meme temps, je les ai toujours decliné avec ma reconnaissance et mes remerciements ...'

Montarcis has clearly suggested that he translates Dickens's books for him; Dickens declines and no translation by Montarcis is known. A.R. de Montarcis, author with S.A. Mayeur, of *Histoire de France, depuis les Gaules jusqu'au 1. janvier 1850, avec des notes pour la traduction en anglais*, Londres, 1850.

1848

£2,200 †



The Haunted Man has sold
at this minute (being published
this morning)
18,000
!!!

‘THE HAUNTED MAN HAS SOLD ... 18,000!!!’

72. **ALS TO DICKENS’S OLDEST FRIEND, THOMAS BEARD** from Devonshire Terrace Tuesday night Nineteenth December 1848. 27 lines on 3pp, 8vo, mourning paper, with original mourning envelope addressed & signed by Dickens, black seal.

¶ ‘... A thousand thanks for your kind letter - a proof to me (if I need any; which I don’t) of your hearty and affectionate interest in the inimitable B. I feel such things more than most men, I am sure - and am, so far, worthy of them. This is the best thing I can say, in the way of thanks to you. The Haunted Man has sold at this minute (being published this morning)

18,000

!!!

I am gravely devising a small dinner of those concerned with him. Further particulars anon. I shall call upon you to occupy your *Dombey* place on the occasion, my buck. So, as Captain Cuttle says, Stand by! ...’

Fanny, the sister of Charles Dickens, had died on 2nd September, 1848, hence the mourning paper. This exuberant letter - mentioning *Dombey*’s Captain Cuttle - was written on publication day of *The Haunted Man*, the Christmas Book for 1848. The famous *Dombey* dinner had been held on 11th April, 1848; a similar event to ‘christen’ *The Haunted Man* took place on 3rd January, 1849. Besides Beard, the guests were the Lemons, Evans, Leeches, Bradburys, Stanfields, Tenniel, Topham, Stone, Robert Bell and Forster.

Thomas Beard, 1807-1891, was Dickens’s oldest friend (see note to item 2).

1848

£5,000 †



AUTOGRAPH MANUSCRIPT OF A 'NEW SONG'
 BY DICKENS, ADDRESSED TO MARK LEMON SIGNED
 FROM 'T. SPARKLER', THE DICKENS & LEECH FAMILIES

73. **MANUSCRIPT, VERSE INVITATION IN DICKENS'S HAND**, signed by Catherine Dickens, Annie Leech, Georgina Hogarth, Mary Dickens, Kate Dickens, John Leech, and Charles Dickens - using the pseudonym 'T. Sparkler'. 36 lines on 2pp, 4to, edge-mounted into a purpose-made folio album, with a colour lithographed portrait of Dickens after E.Gladwyn Lewis. Full red morocco, lettered in gilt on front board, in fold-over red cloth box. Self bookplate.

¶ Written between 14th and 21st February, 1849, when Dickens, Catherine & their children, Georgina Hogarth & the Leeches were all staying in Brighton.

'NEW SONG
 TUNE "Lesbia hath a beaming eye"

1.
 Lemon is a little hipped,
 And this is Lemon's true position -
 He is not pale, he's not white-lipped,
 Yet wants a little fresh condition.
 Sweeter 'tis to gaze upon
 Old Ocean's rising, falling, billers
 Than on the Houses every one
 That form the Street call'd Saint Anne's Willers!
 Oh my Lemon round and fat
 Oh my bright, my right, my tight 'un,
 Think a little what you're at -
 Don't stay at home, but come to Brighton! -
 (Please turn over)

2.
 Lemon has a coat of frieze,
 But all so seldom Lemon wears it,
 That it is a prey to Fleas,
 And ev'ry Moth that's hungry, tears it.
 Oh! That coat's the coat for me,
 That braves the Railway sparks and breezes,
 Leaving ev'ry Engine free
 To smoke it, 'till its owner sneezes!
 Then my Lemon round and fat
 L, my bright, my right, my tight 'un.
 Think a little what you're at -
 On Tuesday first, come down to Brighton!

The tune is 'Nora Creine', one of Moore's Irish Melodies, 1811.

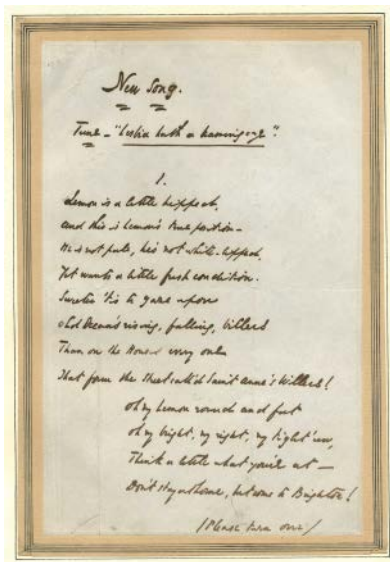
'... the street call'd Saint Anne's Willers' refers to the Lemon's home, St. Anne's Villas, Notting Hill.

The suggestion in the last line is for a visit to Tuesday 20th February.

For other items relating to Mark Lemon, see items 62, 86 & 95.

1849

£18,500



2.
=

Lemon has a coat of piere,
But with so seldom Lemon wears it,
That it is a peg to fleas,
and ev'ny moth that's hungry, tears it.
Oh! That coat's the coat for me,
That leaves the railway sparks and beered,
Leaving ev'ny engine free
To smoke it, till its owner sneered!

Then my Lemon round and fat
L, my light, my right, my light'ness,
Think a little what you're at —
on Tuesday first, come down to Brighton!

Catherine Dickens

Annice Leech

Georgina Hogarth

Mary Dickens.

Helen Dickens

Robert Leech.

T. Sparkes


'I AM THE SLAVE OF THE LAMP CALLED COPPERFIELD'

74. **ALS TO JOHN T. LAWRENCE** from Devonshire Terrace London. Monday, Tenth December 1849. 27 lines on 2pp, 8vo, with integral blanks. Dickens mis-spells 'Laurence' at end - not noted in the Pilgrim Edition.

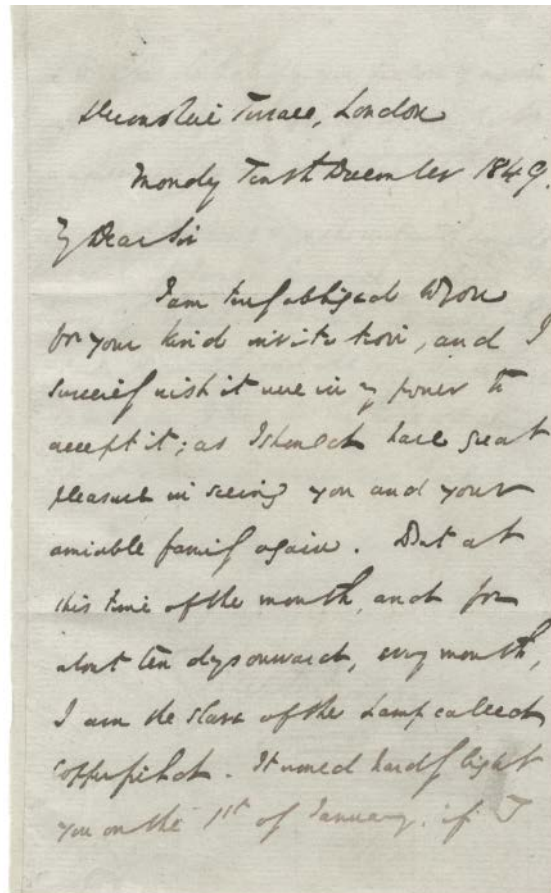
¶ '... I am truly obliged to you for your kind invitation, and I sincerely wish it was in my power to accept it; as I should have great pleasure in seeing you and your amiable family again. But at this time of the month, and for about ten days onward, every month, I am the Slave of the Lamp called Copperfield. It would hardly light you on the 1st of January, if I were to make a holiday you propose; and I am assured by what you say of it, that you would rather miss me than it.

Mrs Dickens says she certainly would have come, if I could have come - which I thoroughly believe. We unite in cordial regards to yourself and all your house, and we intend to live in the hope of seeing you at some more propitious time ...'

Replying to Lawrence's invitation to stay in Birmingham. The Amateur Company did not, in fact, visit the city until May 1852. John T. Lawrence, of Balsall Heath, Birmingham, was Chairman of the Birmingham Theatricals Committee.

1849

£2,500 †



Devonshire Terrace, London
Monday Tenth December 1849.
Dear Sir
I am truly obliged to you
for your kind invitation, and I
sincerely wish it were in my power to
accept it; as I should have great
pleasure in seeing you and your
amiable family again. But at
this time of the month, and for
about ten days onward, every month,
I am the Slave of the Lamp called
Copperfield. It would hardly light
you on the 1st of January, if I

were to make the holiday you propose; and
I am assured by what you say of it, that
you would rather miss me than it.

Mr Dickens says he certainly would
have come, if I could have come - which I
strongly wish. We write in cordial
regards to yourself and all your household, and
we intend to live in the hope of seeing
you at some more propitious time.

Believe me Dear Sir

Very faithfully yours

Charles Dickens

John T. Lawrence typist.

INSCRIBED TO JOHN PRITT HARLEY

75. **DAVID COPPERFIELD.** With illustrations by H.K. Browne. FIRST EDITION. Bradbury & Evans. Half title, frontispiece, additional engraved title, plates, 6-line errata. Contemporary half brown calf, red label, marbled boards; a little rubbed. INSCRIBED by Dickens on the half title to his actor friend John Harley: 'John Pritt Harley from his friend Charles Dickens.' Small armorial bookplate on recto of first blank of Jacob Burnett.

¶ In the binding in which the book was presented by Dickens. This is a very special copy. Dickens's relationship with Harley is well documented and there are many letters. Vol. VI Page 568 of the Letters records Dickens promising to send Presentation Copies. 'The arrears shall be duly posted up. I am obliged to wait a little, in consequence of some of the books not being immediately come-at-able; but they shall be yours "anon anon Sir".'

It is possible that Jacob Burnett was related to Henry Burnett husband of Fanny (Dickens's sister and 'dear companion & confidante'). Harley knew Henry Burnett well.

John Pritt Harley, 1786-1858, actor and singer, renowned for his Shakespearean clowns and comic singing. He befriended Dickens in 1836. For other items associated with Harley, see 6-11, 18 & 19.

1850

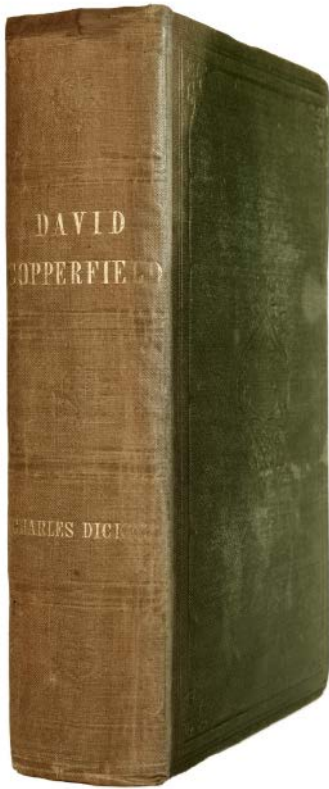
£120,000



John Smith Harley
From his friend

Charles Dickens

DAVID COPPERFIELD.



IN ORIGINAL CLOTH

76. **DAVID COPPERFIELD.** With illustrations by H.K. Browne. FIRST EDITION. Bradbury & Evans. Half title, frontispiece, additional engraved title, plates, 6-line errata. Original green cloth; spine sl. faded. Bookplate of George H. Frothingham. v.g. In cloth slipcase.

¶ Smith 9; primary binding. A superior copy, difficult in cloth.

1850

£5,800

A SECTION OF MANUSCRIPT FROM DAVID COPPERFIELD, SIGNED

77. **HOLOGRAPH MANUSCRIPT SIGNED.** Section of text, from David Copperfield, describing an incident during the hero's engagement to his child-bride, Dora. 27 lines in blue ink, 1p, 4to. Dated Wednesday twenty Eighth April 1858. Sl. browning to upper & right hand margins.

¶ '... We had only one check to our pleasure, and that happened a little while before I took my leave, when, Miss Mills chancing to make some allusion to tomorrow morning, I unluckily let out that, being obliged to exert myself now, I got up at five o'clock. Whether Dora had any idea that I was a Private Watchman, I am unable to say; but it made a great impression on her, and she neither played nor sang any more. It was still on her mind when I bade her adieu; and she said to me, in her pretty coaxing way - as if I were a doll, I used to think: 'Now don't get up at five o'clock, you naughty boy. It's so nonsensical!' 'My love,' said I, 'I have work to do.' 'But don't do it!' returned Dora. 'Why should you?' It was impossible to say to that sweet little surprised face, otherwise than lightly and playfully, that we must work to live. 'Oh! How ridiculous!' cried Dora. 'How shall we live without, Dora?' said I. 'How? Any how!' said Dora. She seemed to think she had quite settled the question, and gave me such a triumphant little kiss, direct from her innocent heart, that I would hardly have put her out of conceit with her answer, for a fortune ...'

The quotation is taken from the end of Chapter 37. Michael Slater refers to 'three examples of the copying out, presumably for autograph hunters or for charitable purposes, of substantial extracts from David Copperfield on dates between 28th April and 26th June 1858 ...'. They are drawn from chapters 37 and 44, which deal with David's mistaken marriage to Dora. That Dickens should, at this crisis in his personal life, be so much revisiting this particular episode of this particular novel is certainly remarkable.

This manuscript was sent to Edmund Yates, (see Letters, Vol. VIII, p.553). Dickens's accompanying letter refers to a request, sent via Yates, for Dickens to chair a dinner in support of the Orthopaedic Hospital, which he did not in fact do, and the manuscript extract was sent as 'an orthopaedic shield'. Dickens writes of suffering from Charities, and signs 'Persecuted Ever'.

1858

£28,000 †

— "We had only one check to our pleasure, and that happened a little while before I took my leave, when Miss Mills chancing to make some allusion to tomorrow morning, I unthinkingly let out that, being obliged to quit myself now, I got up at five o'clock. Whether Dora had any idea that I was a Private Watchman, I am unable to say; but it made a great impression on her, and she neither played nor sang any more.

"It was still on her mind when I bade her adieu; and she said some, in her pettish waying way — as if I were a doll, I used to think:

"Now don't get up at five o'clock, you naughty boy. It's so nonsensical!"

"My love," said I, "I have work to do."

"But don't do it!" returned Dora. "Why should you?"

"It was impossible to say to that sweet little surprised face, otherwise than lightly and playfully, that we must work to live."

"Oh! How ridiculous!" cried Dora.

"How shall we live without Dora?" said I.

"How? any how!" said Dora.

"She seemed to think she had quite settled the question, and gave me such a triumphant little kiss, direct from her innocent heart, that I would hardly have put her out of conceit with her answer, for a fortnight." —

David Copperfield, by

Charles Dickens

Monday evening eighth April
1858

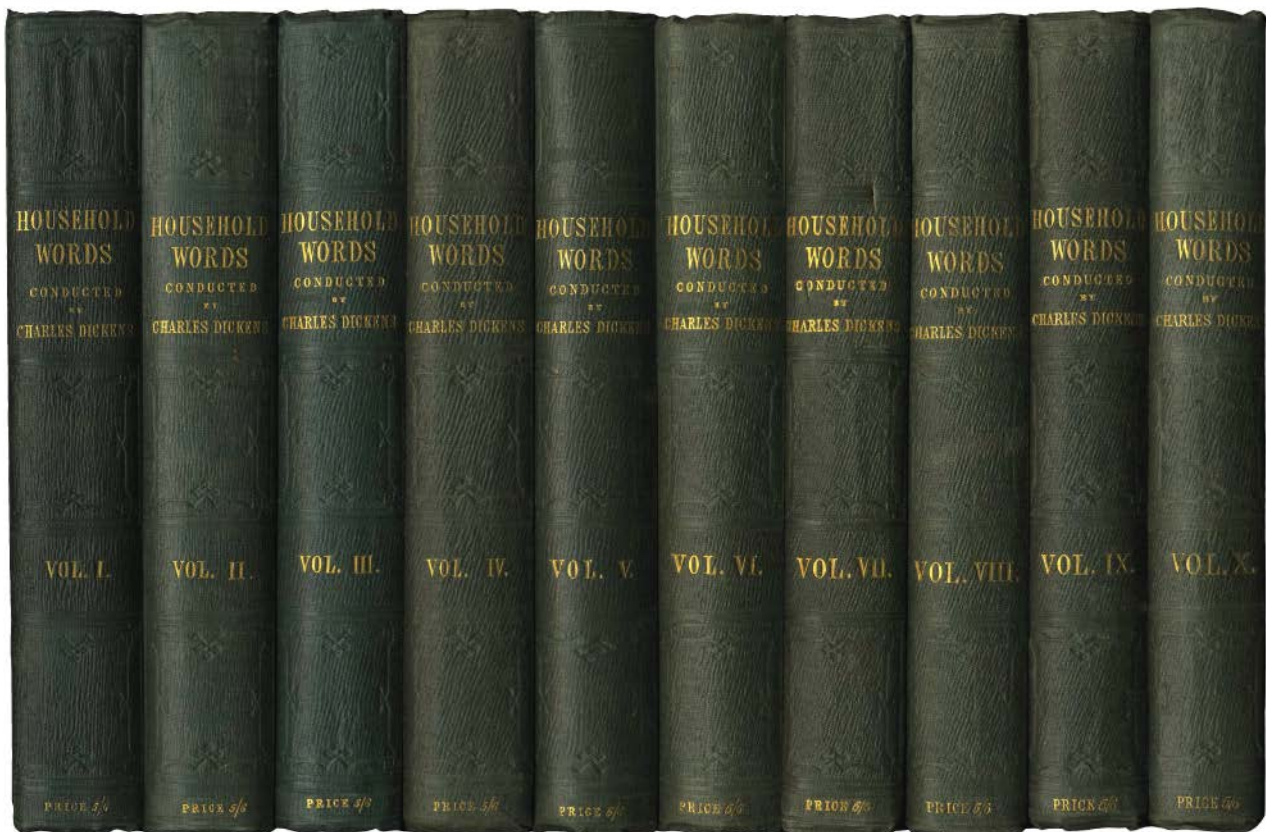


COMPLETE RUN IN ORIGINAL CLOTH

78. **HOUSEHOLD WORDS** 1850-1859. Complete run in 19 half-year volumes. Bradbury & Evans. Original dull green cloth, blocked in blind, spines lettered in gilt with 'PRICE 5/6' at tails of spines. The first 4 vols. with plain yellow e.ps, vols V-XVI with printed ad. for Household Words & Household Narrative on leading pastedowns, vols XVII & XVIII with printed ad. for Household Words only, vol. XIX with plain e.ps. Gathering proud in vol. IV & small nicks to spine vol. VII, otherwise an extremely nice set.

¶ *Household Words* was five years in gestation. Once the title was decided, the editorial admonition to 'Keep Household Words Imaginative' was never forgotten. The first number appeared on Saturday 30th March, 1850, and four months later Dickens wrote that '*Household Words* goes on thoroughly well. It is expensive, of course, and demands a large circulation; but it is taking a great and steady stand and I have no doubt already yields a good round profit'.

The journal was the joint property of Dickens, Bradbury & Evans, W.H. Wills and John Forster. Dickens owned one half, the printers one fourth and Wills and Forster each one eighth. In the first number, Dickens announced his uplifting intentions and broad editorial policy: 'We aspire



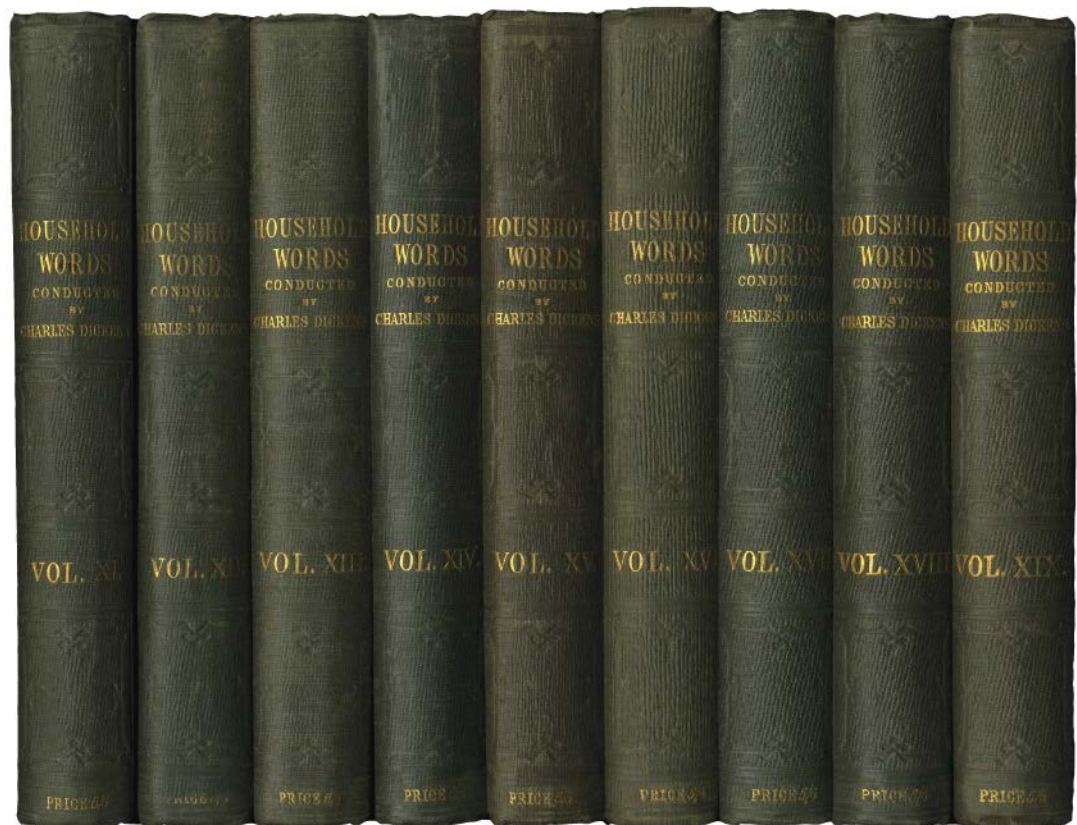
to live in the Household affections, and to be numbered among the Household thoughts, of our readers. We hope to be the comrade and friend of many thousands of people, of both sexes, and of all ages and conditions, on whose faces we may never look. We seek to bring into innumerable homes, from the stirring world around us, the knowledge of many social wonders, good and evil, that are not calculated to render any of us less ardently persevering in ourselves, less tolerant of one another, less faithful in the progress of mankind, less thankful for the privilege of living in the summer-dawn of time’.

Dickens contributed some 180 pieces including the first publication of *Hard Times* and *A Child’s History of England*. An alleged discourtesy, on the part of the publishers, in refusing to print a notice in *Punch* of the domestic ‘intranquilities’ of Dickens, led to an estrangement (see item 100). Dickens closed the periodical, launching in its place *All The Year Round*.

For his last address in the final edition, 28th May, 1859, Dickens takes his stand: ‘He knew perfectly well, knowing his own rights, and his means of attaining them, that it could not be but that this Work must stop, if he chose to stop it. He therefore announced, many weeks ago, that it would be discontinued on the day on which this final number bears date. The public have read a great deal to the contrary, and will observe that it has not in the least affected the result’.

1850-59

£4,500



Devonshire Terrace
Twenty Sixth April 1850.
Dear Mrs Howitt
I am very happy indeed, to receive your paper. When you shall have finished what remains to be added, will you kindly send it to me, as I want to see (with a view to its division) what the story makes, and how it ends.
Yours truly
Charles Dickens

TO MARY HOWITT CONCERNING
A STORY FOR HOUSEHOLD WORDS

79. **ALS TO MARY HOWITT** from Devonshire Terrace, Twenty Sixth April 1850. 13 lines in blue ink on 1p, 8vo, with integral blanks.

¶ ‘... I am very happy indeed, to receive your paper. When you have finished what remains to be added, will you kindly send it to me, as I want to see (with a view to its division) what the story makes, and how it ends ...’

Mrs Howitt’s only contributions to *Household Words* in 1850 were in verse according to Lohrli. However, this letter may well refer to *The Miner’s Daughters. A Tale of the Peak. In three Chapters* which appeared in the 4th May issue & two subsequent numbers & is attributed to William Howitt. The Howitts often worked collaboratively.

Mary Howitt, néé Botham, 1799-1888, miscellaneous writer, alone and in collaboration with her husband William Howitt. With unrelated envelope addressed to Mrs Howitt & signed by Dickens in brown ink, stamped ‘PM 4 Jan 51’.

1850

£1,800 †

W.H. WILLS 'THE NUTMEG-GRATER
OR FANCY-BREAD-RASPER'

80. **ALS TO PETER CUNNINGHAM** from Devonshire Terrace, Twelfth May 1850. 27 lines in blue ink on 2pp, 8vo, with integral blanks.

¶ '... Many thanks for your valuable book in its new form, and for your enshrinement of those words about the horrible scene at Horsemonger Lane. - also, for your suggestions in reference to the Narrative. Wills is a capital fellow for his work, but decidedly of the Nutmeg-Grater, or Fancy-Bread-Rasper-School you mention. The promotions and preferments shall be preserved henceforth, like flies in amber, but I am afraid that we shall not have room for the documents. You can't put Lincoln's Inn Fields into a hand basin, - though you can put it, wonderfully well, into a handbook. I am delighted with the Christ's Hospital subject. And I think I see my way to a long perspective of good papers on divers subjects, if you should be inclined to walk along it ...'

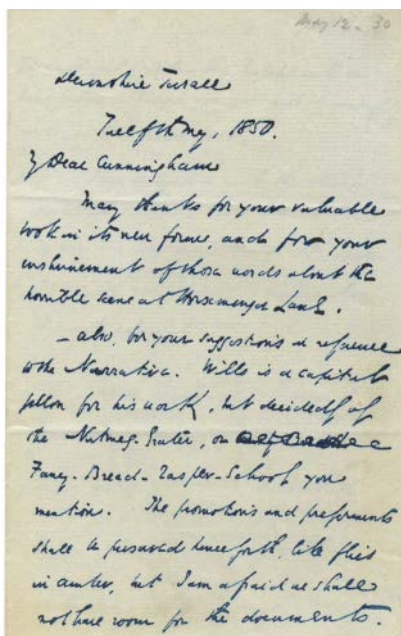
Cunningham had sent Dickens a copy of the second edition of his *Hand Book of London*. He had also, presumably, suggested an article for *Household Words* on Christ's Hospital, but this was not published. Cunningham's first contribution appeared in October 1851. His suggestion for the *Household Narrative* was not carried through, but a selection of promotions & preferments was included each month in the 'Personal Narrative'.

Peter Cunningham, 1816-1869, author and literary critic, the third of five sons of the Scottish poet and songwriter Allan Cunningham and his wife, Jean Walker. He was educated at Christ's Hospital, London, and in 1834, through Sir Robert Peel, obtained a position in the Audit Office, in which he rose to be chief clerk. On 14th September 1842 he married Zenobia, daughter of the painter John Martin, at St George's, Hanover Square, London. Cunningham is chiefly remembered as a writer, particularly for his *Handbook of London* (2 vols, 1849), which contained considerable original information about places of interest, illustrated by quotations from authors associated with them. Many later works on London were indebted to the *Handbook* and to Cunningham's numerous other topographical and antiquarian works on the city, some in Murray's guidebook series.

The reference to 'the horrible scene at Horsemonger Lane' probably relates to the hanging of Marie Manning at the Gaol. Dickens based Mademoiselle Hortense, Lady Dedlock's maid in *Bleak House*, on Manning. (See also items 84, 92 & 110.)

1850

£2,500 †



INVITING REGNIER BUT NOT SCRIBE

81. **ALS TO FRANCOIS REGNIER** from Devonshire Terrace, Juin 6, 1850. 14 lines in brown ink on 1p, 8vo, with integral blanks.

¶ ‘... Je n’ai pas invité M. Scribe venir diner ici, Dimanche prochain, parceque Ma Femme, a été un peu faible et fatiguée, mais vous nous trouverez chez nous a 5 ½, neanmoins, et nous serons charmé de vous revoir sans ceremonie.

Ma femme et ma belle soeur vous envoient mille amitiés ...’

A note of authorship is inserted at head.

The letter refers to Augustin Eugene Scribe, 1791-1861, dramatist - his hundreds of successful comedies put post-1830 French Society on the stage and transformed the French operatic repertoire by his introduction of romantic drama, especially as librettist of Meyerbeer and Halévy. Scribe and Halévy came to London in May 1850 to direct rehearsals of their new opera, *La Tempête*, based on *The Tempest*, commissioned by Her Majesty’s Theatre.

François Joseph Philoclès (also christened Charles) Régnier, 1807-1885, French actor, was at this time playing in the season of French plays at the St James’s Theatre which opened in April 1850. Dickens wrote to Wilkie Collins on 13th March, 1867: ‘Glad to hear of our friend Régnier. As Carlyle would put it: - “A deft and shifty little man, brisk and sudden, of a most ingenious carpentering faculty, and not without constructive qualities of a higher than the Beaver sort. Withal an actor, though of a somewhat hard tone, Think pleasantly of him O ye children of men!”.’

1850

£1,800 †

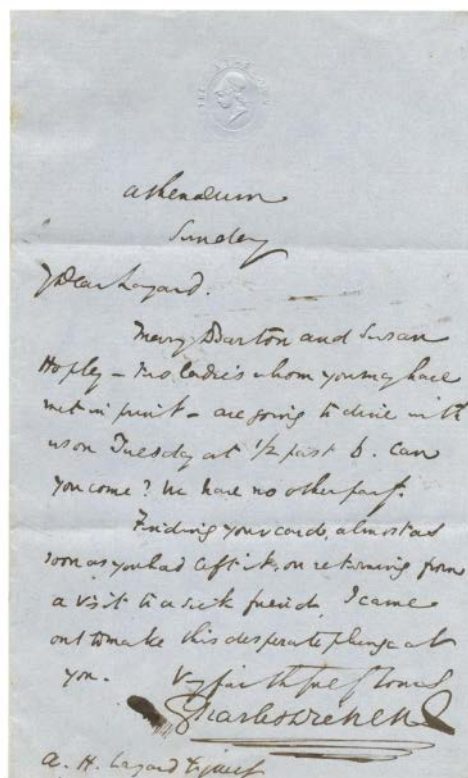
164
Lettre adressée à François Régnier,
Charles Dickens.

Devonshire Terrace
Juin 6, 1850.

Mon cher Régnier.

Je n'ai pas invité M. Scribe
venir dîner ici, Dimanche prochain,
parceque Ma Femme, a été un
peu faible et fatiguée, mais
vous nous trouverez chez nous a
5 ½, neanmoins, et nous serons charmé
de vous revoir sans ceremonie.

Ma femme et ma belle soeur vous
envoient mille amitiés,
Votre tout dévoué
Charles Dickens



DINNER WITH MARY BARTON & SUSAN HOPLEY

82. **ALS TO AUSTIN HENRY LAYARD** from the Athenaeum, Sunday, (otherwise undated but late 1851). 15 lines on 1p, 8vo, with integral blanks.

¶ ‘... Mary Barton and Susan Hopley - two ladies whom you may have met in print - are going to dine with us on Tuesday at 1/2 past 6. Can you come? We have no other party.

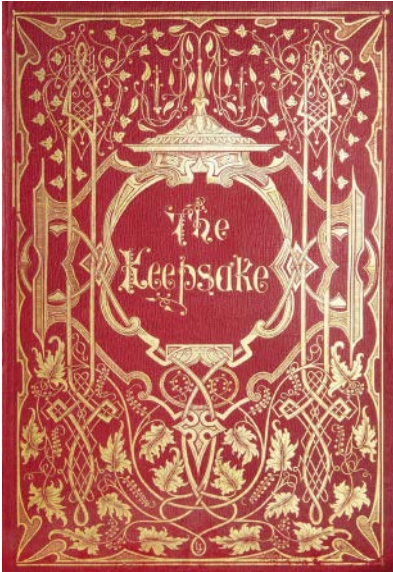
Finding your card, almost as soon as you had left it, on returning from a visit to a sick friend, I came out to make this desperate plunge at you ...’

‘Mary Barton’ & ‘Susan Hopley’ i.e. Elizabeth Gaskell and Catherine Crowe. See also Letters, Vol. VI, p.545 for a long letter to Mrs Gaskell (25th November, 1851) which also refers to Mrs Crowe.

Austin Henry Layard, 1817-1894, excavator of Nineveh and Liberal politician. After working in a London solicitor’s office, he travelled in Turkey and Persia and was commissioned by Stratford Canning, British Ambassador to Constantinople, to explore the site of Nineveh. In 1845, he published *Nineveh and its Remains 1848-9*. Layard helped to form the Administrative Reform Association, inaugurated on 5th May 1855, with a second public meeting, held at Drury Lane Theatre, following on 13th June. Dickens felt strongly enough about governmental maladministration to join the Association, the only time in his life he joined a political movement. On 2nd June, however, he assured Layard ‘I am constantly putting the subject in as sharp lights as I can kindle, in Household Words’.

[1851]

£1,800 †



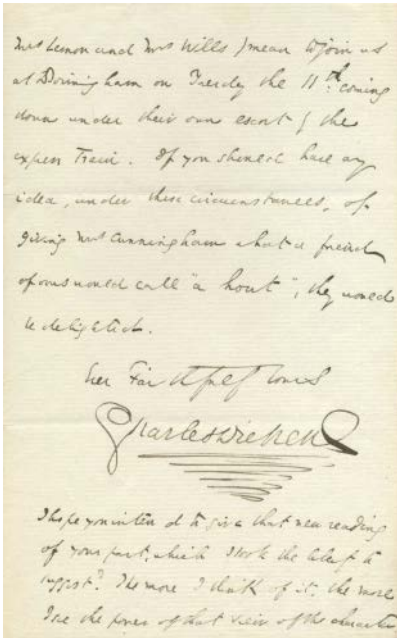
FIRST APPEARANCE

83. **TO BE READ AT DUSK. IN:** *The Keepsake*. David Bogue. Frontispiece, additional engraved title & plates engraved under the superintendence of Heath. Original red cloth, elaborately blocked in gilt; corners very sl. rubbed, otherwise a fine, bright copy. a.e.g. In cloth slipcase.

¶ The first appearance of this supernatural story in *The Keepsake*, 1852, edited by Miss Power. Lady Blessington was the editor of this fashionable Annual in 1844 and at her solicitation Dickens contributed a poem of 32 lines, entitled *A Word in Season*, which was reprinted in Forster's *Life*. In 1852, after Lady Blessington had withdrawn from the publication in favour of her niece Marguerite Power, Dickens sent *To Be Read at Dusk*. Thackeray, Carlyle, Tennyson and Bulwer Lytton also contributed to *The Keepsake*.

1852

£650



THE AMATEUR COMPANY:
PREPARING FOR BIRMINGHAM

84. **ALS TO PETER CUNNINGHAM** from Tavistock House, Twenty sixth April, 1852. 27 lines on 2pp, 8vo, with integral blanks.

¶ ‘... A thousand thanks for your curious and interesting book which is exceedingly acceptable to me - both for its own sake, and as a mark of your friendly remembrance. I have had the greatest pleasure in receiving and in reading it.

I may take this occasion of mentioning that my wife and sister-in-law (accompanied, I believe, by Mrs Lemon and Mrs Wills) mean to join us at Birmingham on Tuesday the 11th. coming down under their own escort by the express train. If you should have any idea, under these circumstances, of giving Mrs Cunningham what a friend of ours would call “a (s)hout”, they would be delighted ...

I hope you intend to give that new reading of your part, which I took the liberty to suggest? The more I think of it, the more I see the power of that view of the character.’

Cunningham had sent Dickens a copy of his *Nell Gwynne and the sayings of Charles the Second*, published by Bradbury & Evans in April, reprinted from *The Gentleman's Magazine*. Cunningham's part in *Not so Bad as We Seem*, written just before the Amateur Company's visit to Birmingham, was Lord Le Trimmer. He appeared only at the beginning of the Will's Coffee-House scene and had two brief speeches. The ‘friend of ours’ is Mark Lemon. (For items relating to Cunningham, see 80, 92 & 110.)

1852

£2,200 †

Tavistock House
Twentieth May 1853

Dear Sir

On the day to which your
kind note referred, I was hard
and fast at work. I have only
just now emerged, to make preparations
for a flitting to the French coast,
for the quieter and more peaceable
conclusion of the book I have in hand.

Faithful yours
John Britton

John Britton typist.

‘FLITTING TO THE FRENCH COAST’
TO COMPLETE BLEAK HOUSE

85. **ALS TO JOHN BRITTON** from Tavistock House, Twentieth
May 1853. 13 lines in black ink on 1p, 8vo, edge mounted.

¶ ‘... On the day to which your kind note referred, I was hard and fast at
work. I have only just now emerged, to make preparations for a flitting to
the French coast, for the quieter and more peaceable conclusion of the book
I have in hand ...’

Dickens had purchased Britton’s *Beauties of England & Wales* in 1839. At the
time of this letter he was writing *Bleak House*, and completed the novel in
Boulogne, 13th June - 6th September.

John Britton, 1777-1857, antiquary and topographer.

1853

£2,000 †

INSCRIBED TO MARK LEMON

86. **BLEAK HOUSE.** With illustrations by H.K. Browne. FIRST EDITION. Bradbury & Evans. Frontispiece, additional engraved title & plates. A little cut down in 20th century blue morocco by Bayntun. Starling & Self bookplates. a.e.g. In cloth slipcase.

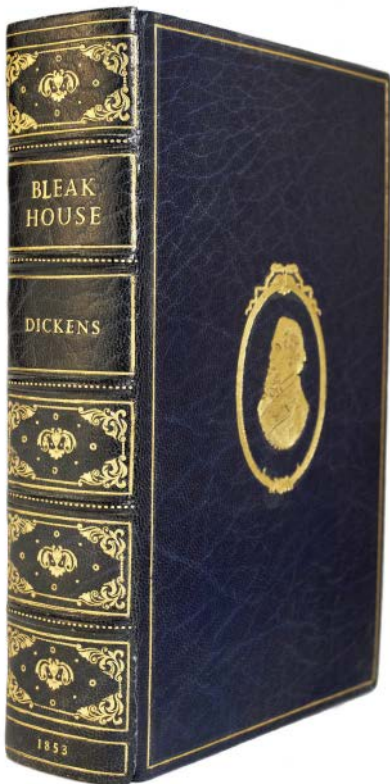
¶ Bound without the half title. The book is 'Dedicated as a remembrance of our friendly union, to my companions in the Guild of Literature and Art' and Dickens inscribes this leaf to fellow founder of the Guild: 'Mark Lemon From Charles Dickens Third October 1853'.

Known affectionately as 'Uncle Mark' to Dickens's children, Mark Lemon - with Dickens, Bulwer Lytton, Wilkie Collins, John Forster, Douglas Jerrold, John Tenniel and others - was a founding member of 'The Guild of Literature and Art'. A talented playwright and actor, Dickens recruited Lemon for his amateur theatricals and he acted in most of Dickens's productions, memorably as Sir John Falstaff in *The Merry Wives of Windsor*, 1848. Proceeds from these and similar performances, frequently performed at Knebworth (Bulwer Lytton's home), were used for the benefit of literary and artistic veterans such as Leigh Hunt, Sheridan Knowles and John Poole. After one such performance Dickens and Bulwer Lytton agreed that what was needed was something more dignified than the charity of private donations. 'Could they not build, Lytton suggested, an endowment which might combine these purposes with the bestowing of an honourable distinction? He himself would write a comedy, all the earnings from which he would present to the endowment; Dickens's company would act this play throughout England for its benefit.'

The play was *Not so Bad as We Seem*, Lemon taking the part of Sir Geoffrey. The first performance was at Devonshire House before Queen Victoria and Prince Albert on 16th May, 1851.

1853

£50,000



Mark Lemon

From

Marlesdichen

Third October 1838.

DEDICATED,

AS A REMEMBRANCE OF OUR FRIENDLY UNION,

TO MY COMPANIONS

IN THE

GUILD OF LITERATURE AND ART.

IN ORIGINAL CLOTH

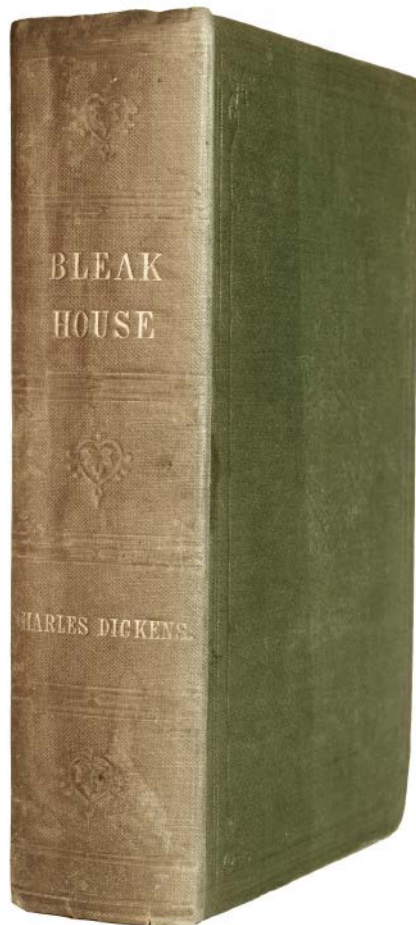
87. **BLEAK HOUSE.** With illustrations by H.K. Browne. FIRST EDITION. Bradbury & Evans. Half title, frontispiece, additional engraved title & plates. Original olive-green cloth; insignificant repair to head of spine, spine faded to brown, back board unevenly faded. Bookplate of George H. Frothingham. v.g. clean copy. In cloth slipcase.

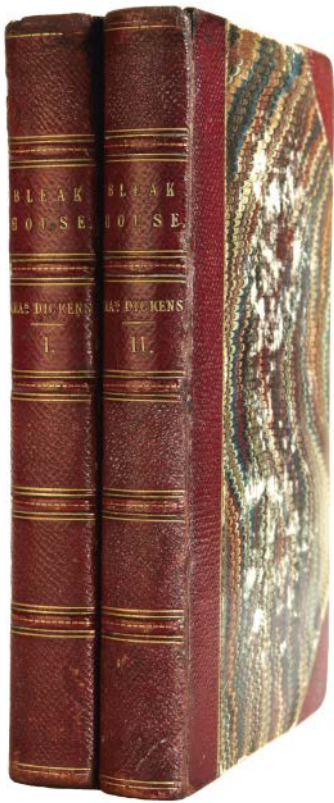
¶ Smith 10; primary binding. *Bleak House* has at its heart the case of *Jarndyce v. Jarndyce*, used by Dickens to attack the Court of Chancery. Dickens's antipathy to Chancery appears to have had its origins in an article in *Household Words* by Alfred Whaley Cole entitled *Martyrs of Chancery*, 7th December 1850, which was rather flippantly answered by Sir Edward Sugden in *The Times*. Some of the characters in the book were identified as having for their prototypes Dickens's friends, especially Skimpole who was immediately recognised as Leigh Hunt. Much later, in *All the Year Round* on December 24 1859, Dickens denied that he had Hunt in mind when he drew the character for the novel.

Phiz only etched one complete set of the forty plates, but did etch duplicates of the 'dark plates'.

1853

£6,500





THE FIRST FRENCH EDITION, FROM DICKENS'S LIBRARY

88. **BLEAK HOUSE**. 2 vols. L. Hachette et Cie. Half titles; a little spotted. Contemporary half red morocco, marbled boards; sl. rubbed. Bookplate of Charles Dickens in vol. I & with Dickens's Library labels in both vols. With armorial bookplates of Alba Webster on versos of leading f.e.ps in both vols & pencil inscription vol. I: 'Alba Webster from Mother'. In fold-over box.

¶ This copy is listed in Dickens's Library sale catalogue, p.35. 'Half morocco. 4/6d. with an address of the English Author to the French Public in both English and French - Tavistock House, London, January 17th, 1857.'

This is the only French translation. Dickens had entered into an agreement with Hachette on 1st February 1856. Under the contract Hachette agreed to publish eleven novels. On 3rd April, 1857 Dickens wrote to Louis Hachette: 'Dear Sir, I have received your two obliging letters, with much interest and satisfaction. The copies of Nickleby which you had the kindness to forward to me, I have also received safely, and have carefully read. Touching them, and the high opinion I have formed of the translation, I enclose a letter to M. Lorain which perhaps you will have the kindness to place in his hands. Bleak House has not yet reached me. I am charmed to learn that the series is progressing with so much vigour, and I sincerely hope that the result of the undertaking may be in all respect satisfactory to you ...'

[1857]

£4,000

SETTING HOUSEHOLD WORDS TO MUSIC

89. **ALS TO CHARLES COOTE** from Tavistock House, Saturday twenty first January, 1854. 15 lines on 1p, 8vo, with integral blanks.

¶ '... I have this morning received the Household Songs, and hasten to thank you for them. I am happy to see my name in that association, and intend to sit down this evening and hear them all, one after another, from beginning to end ...'

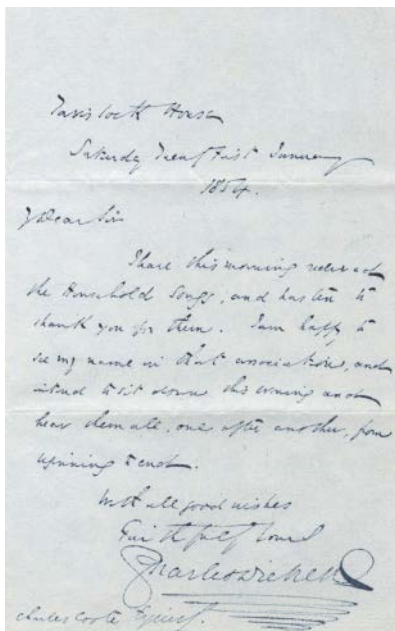
Household Songs was published by Coote and Tilney, at 10/6, dedicated to Dickens: six songs, all set by Coote, including one by Lemon (*A Silver Tress is 'mid thy Hair*), and one by Bulwer Lytton (*The Sabbath a Trio*), beginning 'Fresh glides the brook and blows the gale', republished in his *Poetical Works*, 5 vols, 1852-54.

In his dedication letter, dated 20th December, 1853, Coote acknowledges the 'friendly interest' Dickens had taken in the book's progress and writes: 'Impressed with the good effected by the publication of *Household Words*, I venture to adopt your phraseology in my title, with a hope that, by setting to music words and sentiments calculated to impart moral lessons, I might, although in a very humble manner, aid in the great purpose in which your pen has ever been so signally distinguished - that of doing good - I trust that I may have in some measure succeeded, but I shall ever feel that your friendly appreciation of my little effort was its chief encouragement'.

Charles Coote, 1807-1879, musician; the Duke of Devonshire's pianist. Composed songs, piano pieces, and dances, including a set of waltzes with Henri Herz; arranged at least one waltz with Johann Strauss the Younger.

1854

£1,800 †



INSCRIBED TO EMILE DE LA RUE

90. **A CHILD'S HISTORY OF ENGLAND. VOL. I 1853; VOLS II & III FIRST EDITION.** 3 vols. Bradbury & Evans. Half titles, frontispieces by F.W. Topham, 1p ads. in all vols; old tape repairs to inner hinges vol. I. Original violet-pink cloth, blocked in blind, front boards decorated in gilt; heads & tails of spines sl. rubbed with some sl. loss, boards a little dulled & marked. The Dedication leaf of vol. I is INSCRIBED: 'Emile de la Rue From Charles Dickens Fifth February, 1854'. Signed by Emile de la Rue in pencil on verso of leading f.e.p. Later bookplate of H. Lettenorier. In fold-over box.

¶ Smith Part II, 10; variant binding as described by Podeschi in note 3: fine rib-grained violet-pink cloth. On 4th December, 1853, Dickens wrote to Emile de la Rue a long letter: '... I am going to send you, please God, from England, a Bleak House in its real original form. I don't know whether you have read my Child's History - which contains the Truth respecting certain English Kings, whom it has been thought a kind of religious gentility to lie about. I will send that too, though I have my doubts whether it may not have earned the honour of being taboo'd by the Infallible Church'.

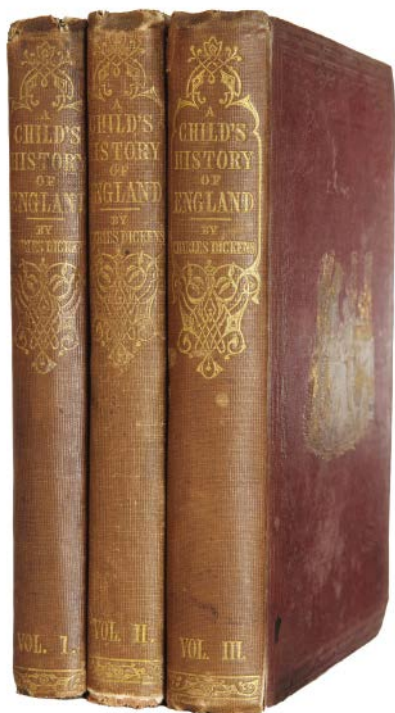
In a letter to Leigh Hunt dated 31st January, 1855, Dickens mentions being sent prints of incidents in the Piedmontese War of Independence by a 'Genoese Friend' - presumably a de la Rue. He and Dickens also joked together, particularly about the 'Visual Ray', a reference to Milton's 'visual ray to objects far' from *Paradise Lost* Book III.

In style, subject and composition, this book differed from all Dickens's other works. This is also the only example of Dickens dictating the text to Georgina Hogarth; chapters two and four only are in his manuscript. Chapters had appeared irregularly in *Household Words* between 1851 & 1853.

De la Rue was a Swiss banker; Dickens stayed with him & his wife Augusta at Genoa during his Italian visit, 1844-45. Dickens, who was fascinated by the art of mesmerism and had witnessed it being practised on numerous occasions, attempted to cure Mme de la Rue of her debilitating anxieties by mesmerising her himself.

1853-54

£30,000



Emile de la Rue
From
Glasgow
Fifth February, 1854.

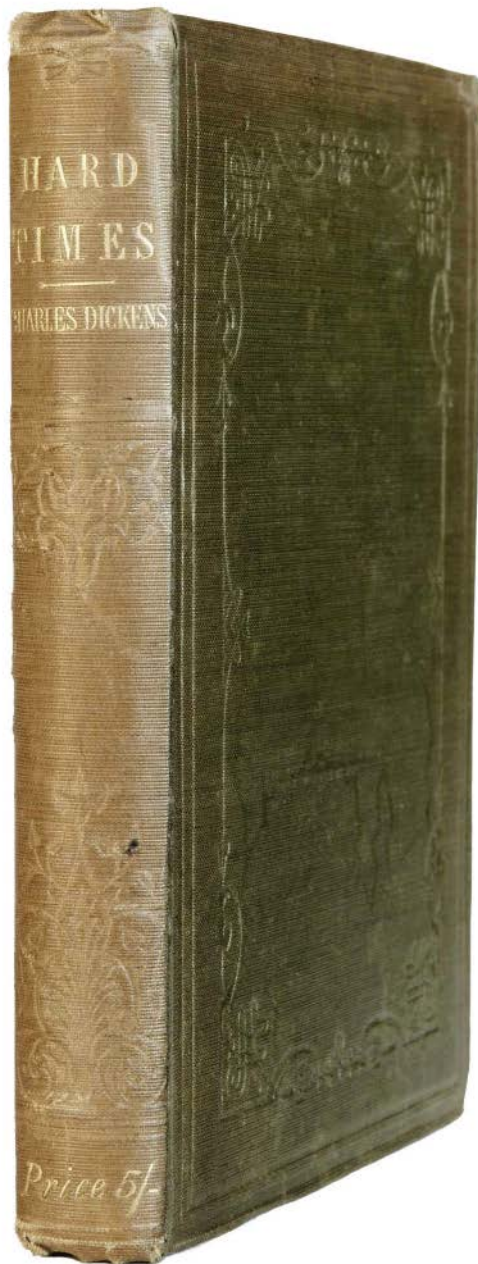
THIS

CHILD'S HISTORY OF ENGLAND

Is Dedicated

TO MY OWN DEAR CHILDREN,

WHOM I HOPE IT MAY HELP, BYE-AND-BYE, TO READ WITH INTEREST
LARGER AND BETTER BOOKS ON THE SAME SUBJECT.



IN ORIGINAL CLOTH

91. **HARD TIMES.** For These Times. FIRST EDITION. Bradbury & Evans. Half title. Original olive-green cloth, spine lettered in gilt with 'price 5/-'; spine faded, sl. rubbing, otherwise v.g. In cloth slipcase.

¶ Smith 11; primary binding. Smith refers to 'six internal flaws' uncorrected 'in all copies but one'. This copy has these 'flaws' corrected, including complete page number on p.244. *Hard Times* had first appeared in *Household Words*, No. 250, 1st April - No. 229, 12th August, 1854.

1854

£2,000

HARD TIMES & THE PRESTON STRIKE

92. **ALS TO PETER CUNNINGHAM** from Tavistock House, Saturday eleventh March 1854. 39 lines in blue ink on 3pp, 8vo.

¶ ‘... Being down at Dover yesterday, I happened to see the Illustrated London News lying on the table, and there read a reference to my new book which I believe I am not mistaken in supposing to have (been) written by you. I don’t know where you may have found your information, but I can assure you that it is altogether wrong. The title was many weeks old, and the chapters of the story were written, before I went to Preston or thought about the present Strike. The mischief of such a statement is twofold. First, it encourages the public to believe in the impossibility that books are produced in that very sudden and Cavalier manner (as poor Newton used to feign that he produced the elaborate drawings he made in his madness, by winking at his table); and Secondly in this instance it has this pernicious bearing: It localises (so far as your readers are concerned) a story which has a direct purpose in reference to the working people all over England, and it will cause, as I know by former experience, characters to be fitted on to individuals whom I never saw or heard of in my life.

I do not suppose that you can do anything to set this mis-statement right, being made; nor do I wish you to set it right. But if you will, at any future time, ask me what the fact is before you state it, I will tell you frankly and readily as it is possible for one friend to tell another, what the truth is and what it is not ...’

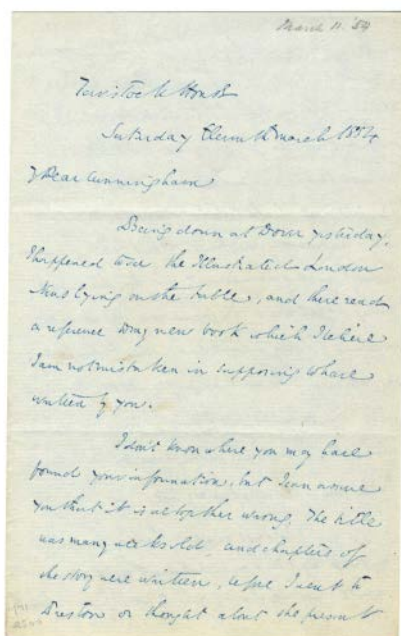
Cunningham had written ‘Town and Table Talk on literature, art, etc.’ in the *Illustrated London News*, 4th March, 1854 - ‘The title of Mr. Dickens’ new work is *Hard Times*. His recent enquiry into the Preston strike is said to have originated the title, and, in some respects, suggested the turn of the story’. Dickens had asked Forster’s advice about alternative titles on 20th January and told Miss Coutts the ‘first written page’ was in front of him, on January 23rd; he went to Preston on the 28th.

Dickens refers to ‘Newton’: Gilbert Stuart Newton, 1794-1835, painter - best known for his portraits and genre pictures taken from literature. He became mad in 1832 and was confined in a Chelsea asylum.

Dickens’s *Hard Times* is primarily concerned with educational matters and the need for inter-class understanding and co-operation and Dickens did not want it to be too narrowly related to the Preston strike in readers’ minds but rather to be understood as having a much wider application to the contemporary condition of England. (See also items 80, 84 & 110 for other letters to Cunningham.)

1854

£3,500 †



IN ORIGINAL PARTS

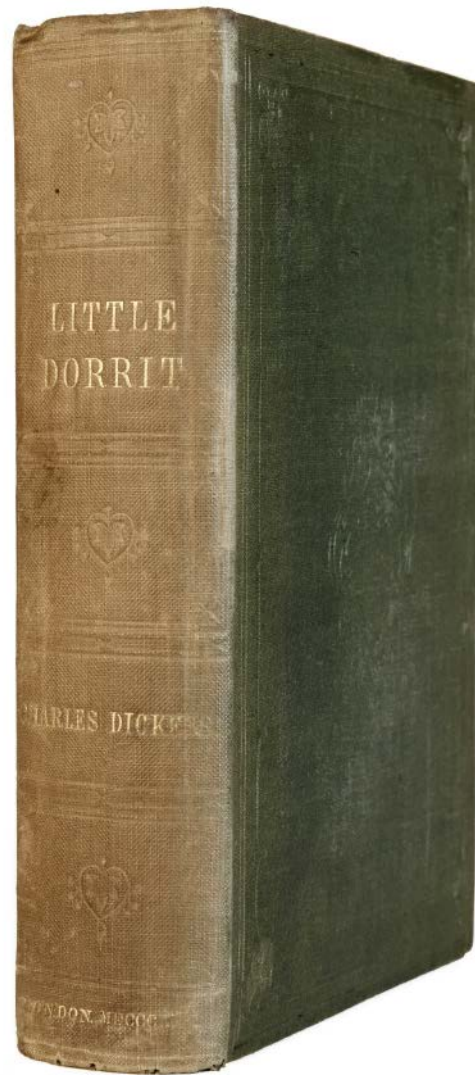
93. **LITTLE DORRIT.** FIRST EDITION, original XX parts in XIX. Bradbury & Evans. Original printed blue paper wrappers; spines very carefully & neatly repaired where necessary, some small tears to fore-edge of No. I. All parts complete with advertisements, collated with Hatton & Cleaver. A v.g. set in full blue morocco fold-over box.

¶ A superior set of the parts.

1855-57

£2,500





IN ORIGINAL CLOTH

94. **LITTLE DORRIT.** With illustrations by H.K. Browne. **FIRST EDITION.** Bradbury & Evans Frontispiece, additional engraved title & plates. Original green cloth; sl. rubbed, spine sl. faded. Bookplate of George H. Frothingham. v.g. In cloth slipcase.

¶ Smith 12; primary binding but with 'LONDON MDCCLVII' at tail of spine.

With Rigaud uncorrected throughout pages 467-474.

Little Dorrit was the last novel to be published by Bradbury & Evans. Shortly after its publication, the separation of the author and his wife became public. Bradbury & Evans had a quarter interest in *Household Words* which Dickens closed down and established *All the Year Round* under his sole control. Chapman & Hall became the publishers of nearly all Dickens's writing until the end of his life. See Letter to F.M. Evans July twenty-second 1858, item 100.

1857

£5,000

DICKENS WISHES TO PLAY FOR QUEEN VICTORIA -
BUT ONLY WITH LEMON

95. **ALS TO MARK LEMON** from Tavistock House, Saturday
Twenty First April, 1855. 48 lines in blue ink on 3pp, 8vo.

¶ ‘... If you remain in the same mind, I will write, excusing myself, and not putting it upon you. But let us be quite sure we are right.

As to any quarrels in the Fielding, that involves nothing. A lunatic like Archdeckne [*sic*] (whom I suppose to be the terrible Dragon of that Symposium) might get in anywhere.

Only two points come into my mind as worth two pence.

First, I certainly have a pleasure in an opportunity of shewing men who talked such nonsense about the Guild actors (you know what I ever considered it worth), how different and much more generous it is in our nature to be. I confess that kind of superiority to be particularly acceptable to me.

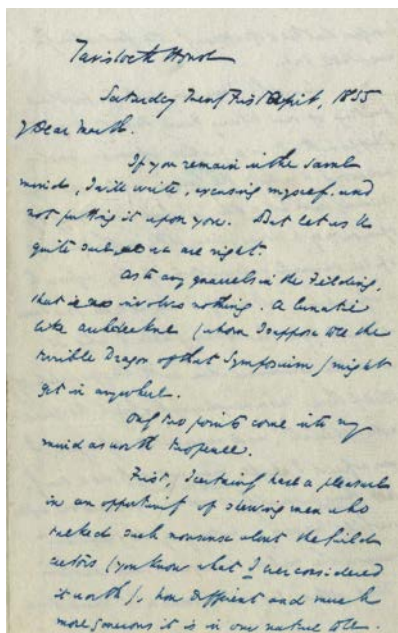
Secondly, I have been waiting for the printing of our Literary Fund Report to go to Phipps with it as a matter of course, and endeavour to enlist the Queen’s influence very decidedly on that side - which I am strongly of opinion may be done, even to the with-holding of her annual Subscription if they refuse to be reformed. Now, if I am asked (as I am, in a note from the bothering Albert who is in written communication with Phipps perpetually) to help them ‘as a compliment which the Queen will appreciate’, and unconditionally refuse, I am afraid I may not only do a surly thing, personally towards the Court (and an ungracious one, after the Guild business), but may by the simplest means in the world damage a great cause. Think of these two heads, because it seems to me that you are rather viewing the thing unconsciously, from the confined area of Maiden Lane.

It appears to me that a middle course diplomacy will be best - and if you will come round when you come out, I will have the draft of a note ready to shew you ...’

Signed with initials.

Dickens asks for confirmation from Lemon of his intention not to perform at the Lyceum Theatre in *A Romantic Idea*, a farce by Planché. Dickens had intimated that he would only join the cast if Lemon was also appearing. Dickens writes of the impending publication of the Literary Fund Report, and the influence the Queen might be able to assert in encouraging the body to reform. Dickens’s letter to Lemon of the previous day makes the situation quite clear: ‘I am in a bit of difficulty. The Pantomime men have asked me to play Charles Matthews’ part in *A Romantic Idea* on the Queen’s night ... If you would play the Landlord ... I think I would rather do the part ... than do an uncivil thing under the circumstances, and remembering the Guild ...’.

‘The Literary Fund Report’, the report of the Charter Committee, was to be ready by 30th April for presentation to a Special General Meeting (see following item, Letter to Richard Bentley). ‘Maiden Lane’ refers to the stage door of the Adelphi, where most of Lemon’s plays were performed. Neither Dickens nor Lemon appeared on stage for this performance, though Kitton mentions an unsubstantiated claim that Dickens did act under the name ‘George Warwick’. (See also item 62.)



1855

£3,800 †

Tavistock House
 Thursday Seventh June 1855
 Dear Sir
 I am anxious to remind
 you that the Special General Meeting
 of the Literary Fund to receive the
 Report of the Committee appointed at
 the last annual Meeting, will be
 held at Willis's Rooms on Saturday
 the 16th of this month at 2 precisely.
 Let me entreat you to attend
 it, and that punctually at the
 appointed time.
 Faithful Servant
 Charles Dickens

ENCOURAGING BENTLEY TO ATTEND
 THE SPECIAL MEETING OF THE LITERARY FUND

96. **LS TO RICHARD BENTLEY**, the body of the letter in another hand with superscription & subscription by Dickens, from Tavistock House, Thursday seventh June 1855. 16 lines on 1p, 8vo, with integral blanks. 6 lines in Dickens's hand.

¶ '... I am anxious to remind you that the Special General Meeting of the Literary Fund to receive the Report of the committee appointed at the last annual Meeting, will be held at Willis's Rooms on Saturday thr 16th. Of this month at 2 precisely.

Let me entreat you to attend it and that punctually at the appointed time ...'

The General Meeting was held at Willis's Room, King Street, St James's. This is one of five recorded examples (to Bentley, Bulwer, Cunningham, Anthony Panizzi & W.H. Pickersgill) of a standard letter encouraging attendance; Richard Bentley did not, in fact, attend. The meeting was a failure for Dickens and the reformers and amendments were passed which effectively meant that the proposed changes in the constitution were rejected.

1855

£1,200 †

INTRODUCING W.H. WILLS TO PARIS

97. **ALS TO SIR JOSEPH OLLIFFE** from Folkestone, Kent. Sunday twenty sixth August, 1855. 34 lines on 2pp, 8vo, with integral blanks.

¶ '... A friend of mine will call upon you with a note, next Wednesday or Thursday morning, who comes to Paris from me, with an object I can explain on this side of paper.

His name is Mr. Wills, and he is my sub-Editor and confidential right hand in Household Words. I want to show our ridiculous Corporation how improvements are made in Paris; and he is to get the materials for an interesting account of those now in progress there.

If you can think of anyone to whom you can introduce him with this view, or if you can put him in anyway of knowing what he will tell you he wants to know, I shall be heartily obliged to you.

Georgina is writing to Lady Olliffe, - and I think by this post. I suppose you are all half dead of the Queen, and that the Parisians don't find Her Majesty particularly handsome.

Maclise and Joe were last heard of, going up to the top of Vesuvius in the blazing sunlight of August (if you ever heard of such a thing), and afterwards dropping on beds at Naples in a state of insensibility ...'

Introducing Wills to his friends in Paris, Sir Joseph & Lady Olliffe (see note item 42). Wills' article for *Household Words* negatively compared London's governance & public works with those of Paris. Queen Victoria had made a recent visit to the French capital. 'Maclise & Joe' are Daniel Maclise and his brother Joseph.

1855

£3,000 †

Folkestone, Kent.
 Sunday Twenty sixth August, 1855
 Dear Olliffe.
 A friend of mine will call
 on you with a note, next Wednesday or
 Thursday morning, who comes to Paris
 from me, with an object I can explain on
 this side of paper.
 His name is Mr Wills, and
 he is my sub-editor and confidential
 right hand in Household Words. I want
 to show our ridiculous Corporation how
 improvements are made in Paris; and
 he is to get the materials for an interesting
 account of those now in progress there.
 If you can think of any one to
 whom you can introduce him with this
 view, or if you can put him in any
 way of knowing what he will tell you he

DETAILED INSTRUCTIONS TO THE BUTLER

98. **MANUSCRIPT INSTRUCTIONS: 'GIN PUNCH ONLY TO MYSELF OR MR. LEMON'.** Holograph instructions to John Thompson, Dickens's butler. 23 lines in blue ink on 1p, 8vo.

¶ Hall and staircase.

The Inner Hall Doors must be closed as soon as the Gas is lighted, and must be kept closed all night. They must never on any account be opened while the street-door is open. The Dancing-Room curtains are to be drawn when the gas is lighted. Everybody who comes, is to be shewn up into the Drawing Room to Mrs Dickens. Hats & coats are to be given up ...

Wine.

... 2 large decanters of sherry and 2 small decanters of Barsac may be left on the Refreshment-table. But no more wine there. Mitchell or John to keep the Gin Punch in Ice under the table all the evening, and to give it only to myself or Mr Lemon. At supper, let there be a good supply of champagne all over the table. No champagne before supper, and as little wine as possible of any sort before supper.'

Detailed instructions by Dickens for a dinner party, probably at Tavistock House. Although a number of such written instructions are recorded in the Letters, this is not included. From the writing, paper & ink, this is likely to date from 1857-58 (before the separation of Dickens and Catherine in May 1858) and demonstrates Dickens's attention to detail.

1857

£5,000 †

Hall and Staircase.

The Inner Hall Doors must be closed as soon as the Gas is lighted, and must be kept closed all night. They must never on any account be opened while the street-door is open. The Dancing-Room curtains are to be drawn when the Gas is lighted. Everybody who comes, is to be shewn up into the Drawing Room to Mrs Dickens. Hats and coats are to be given up, on the Study-Landing

Wine.

At the evening-Refreshments before supper, 2 large decanters of Sherry, and 2 small decanters of Barsac may be left on the Refreshment-table. But no more wine there.

Mitchell or John to keep the Gin Punch in Ice under the table, and to give it only to myself or Mr Lemon

At supper, let there be a good supply of champagne all over the table. No champagne before supper, and as little wine as possible of any sort before supper.

Tavistock House. W. C.
 Eighteenth January 1858
 Dear Langford

Will you - by such roundabout
 ways and methods as may present themselves -
 convey this note of thanks to the author
 of *Scenes of clerical life*: whose two
 first stories I can never say enough of, I
 think them so truly admirable. But,
 if those two volumes, or a part of them, were
 not written by a woman - then should I
 begin to believe that I am a woman myself!

For the pleasure of
 Charles Dickens

Joseph Langford Esq.

IF ... 'NOT WRITTEN BY A WOMAN, THEN SHOULD I BEGIN TO BELIEVE THAT I AM A WOMAN MYSELF'

99. **ALS TO JOSEPH LANGFORD ABOUT GEORGE ELIOT** from Tavistock House. W.C. Eighteenth January 1858. 15 lines on 1p, 8vo, with integral blanks.

¶ '... Will you - by such roundabout ways and methods as may present themselves - convey this note of thanks to the author of *Scenes of Clerical Life*: whose two first stories I can never say enough of, I think them so truly admirable. But, If those two volumes, or a part of them, were not written by a Woman, - then should I begin to believe that I am a woman myself! ...'

Dickens wrote to George Eliot on the same day, 'Mr Dear Sir ...'. Writing directly to the author, Dickens took leave to doubt the masculine authorial name: 'if they (the sketches) originated with no woman, I believe that no man ever before had the art of making himself, mentally, so like a woman, since the world began'.

Marian Evans (George Eliot), 1819-1890, had asked John Blackwood to send copies of *Scenes* to Dickens, Thackeray, Tennyson, Ruskin and others.

Joseph Munt Langford, 1809-1884, Manager of Blackwood's new London branch at 37 Paternoster Row (1845-81), had many dealings with George Eliot for the firm and appears regularly in her letters. Described by Mrs Oliphant as 'one of the most widely read and cultured of men', he was dramatic critic for the *Observer* for many years, and co-author with W.J. Sorrell of two plays. It was to Langford that George Simpson (Manager of Blackwood's printing office) had described Dickens as 'that fallen angel' on 16th November, 1849 (see the *George Eliot Letters*, edited by Gordon S. Haight).

1858

£12,000 †

ENDING RELATIONS WITH BRADBURY & EVANS:
'I HAVE NO MORE TO SAY'

100. **ALS TO EM. EVANS** on the headed paper of Gad's Hill Place, Higham by Rochester, Kent, Thursday July twenty-second 1858 (but probably from the Princess's Theatre London). 19 lines on 1p, 8vo, with integral blanks.

¶ '... I have had stern occasion to impress upon my children that their father's name is their best possession and that it would indeed be trifled with and wasted by him, if, either through himself or through them, he held any terms with those who have been false to it, in the only great need and under the only great wrong it has ever known. You know very well, why (with hard distress of mind and bitter disappointment), I have been forced to include you in this class. I have no more to say ...
P.S. - your letter reached me, only yesterday.'

In August 1857, Dickens's production of Wilkie Collins's *The Frozen Deep* was to play in Manchester. Dickens replaced some of the female family members in the cast, because their voices would not carry in a large hall and he engaged the well-known actress Mrs Ternan, with her two daughters Maria and Ellen, to fill the roles. During an intense three-day rehearsal period at Tavistock House, Dickens became infatuated with Ellen. A bracelet he had ordered for Ellen was mistakenly delivered to his wife and it was over the ensuing months that Dickens finally acknowledged to himself that he and Catherine would part. In May 1858, he arranged for a separation, where Catherine would settle in a house with a yearly allowance.

Dickens decided to clarify matters by writing '*Personal*' and publishing it on 12th June, 1858 in *Household Words*. In it, he defends his actions regarding the separation, and thunders against the scandal-mongers. The article caused a sensation. Dickens, feeling that he had vindicated himself, asked Mark Lemon, a family friend and editor of *Punch*, published by Dickens's own publisher Bradbury & Evans, to print '*Personal*' in that periodical as well. Frederick Evans refused his request (the letter referred to in Dickens's P.S.), saying that '*Personal*' was indeed strictly personal and had nothing to do with the readers of *Punch*. Dickens was infuriated by this refusal (both Lemon and Evans had recently been acting for Catherine Dickens in the negotiations over the settlement, and in fact Evans helped her find a new house near his own). Dickens wrote this letter to sever completely his relationship with Bradbury & Evans. He never saw Frederick Evans socially again and, when Dickens's son married Evans's daughter three years later, Dickens refused to attend the wedding.

Dickens returned to Chapman & Hall, who were only too glad to welcome him back (it had been in a similar fit of pique that Dickens had 'fired' them in 1846 and moved over to Bradbury & Evans). Dickens closed *Household Words* and created *All the Year Round* (to be published by Chapman & Hall). 'Lemon was one of his oldest friends, and Evans was one of his most trusted colleagues; yet such was his mental turmoil at the time that they were transformed almost overnight into his bitterest enemies ... Dickens took it [their refusal to print his '*Personal*'] as a personal affront and an implicit rejection by them of his honesty.' (Ackroyd).

1858

£10,800 †



Gads Hill Place,
Higham by Rochester, Kent.

Thursday July Twenty Second 1858.

Dear Sir

I have had stern occasion to
impress upon my children that their
father's name is their best possession
and that it need in deeds be trifled
with and wasted by him, if, either
through himself or through them, he
held any terms with those who have
been false to it, in the only great
need and under the only great wrong
it has ever known. You know very
well, why (with hard distress of
mind and bitter disappointment),
I have been forced to include you in
this class. I have no more to say.

Margaret

F. M. Mansfield

Your letter reached me, only
7th day.

TO HIS SERVANT ANNE,
ORDERING MUSTARD POULTICES

101. **ALS TO ANNE CORNELIUS** on Household Words headed paper, Tuesday seventeenth August 1858. 13 lines on 1p, 8vo, with integral blanks.

¶ ‘... I enclose you a letter from Miss Hogarth.

I have taken an exceedingly bad cold at Gad’s Hill. In case I should not be at Tavistock House tonight before you go to bed, will you leave me two mustard poultices - one for my throat, and one for my chest.

Tomorrow morning, call me at 7 please, and let me have breakfast at 8 ...’

Tavistock House, Bloomsbury, had been the Dickens’s family home since 1851, but in the spring of 1857, Dickens purchased Gad’s Hill. This is a warm letter to a devoted servant in whom Dickens felt the utmost confidence. Anne Cornelius had joined Dickens’s household shortly after his marriage to Catherine Hogarth, and accompanied them to America in 1842 on Dickens’s reading tour.

Following Dickens’s separation from his wife in May 1858, Anne remained with Charles and the children in Tavistock House and later at Gad’s Hill, rather than accompany Catherine to Gloucester Crescent. Some months before the actual separation, it was to Anne that he wrote ordering that his dressing room at Tavistock House be transformed into his bedroom, and that the doorway between his new bedroom and Catherine’s room should be closed.

1858

£2,500 †

Office of Household Words,
A WEEKLY JOURNAL CONDUCTED BY CHARLES DICKENS.

N^o. 16. Wellington Street, North Strand, W.C.
Tuesday, Seventeenth August 1858


Dear Aunt

I enclose you a letter from
Miss Hogarth.

I have taken an exceedingly bad
cold at Lady's Hill. In case I should not be
at Tavistock House tonight before you go to
bed, will you leave me two mustard poultices
— one for my throat, and one for my chest.

Tomorrow morning, call me at 7
please, and let me have breakfast at 8.

Always affectionately yours
Married



DICKENS PROPOSES 'A HOUSE TO LET'
TO WILKIE COLLINS

102. **FINE ALS TO WILKIE COLLINS** on paper headed Gad's Hill Place, Monday 6th September 1858. 106 lines on 6pp, 8vo, signed with initials.

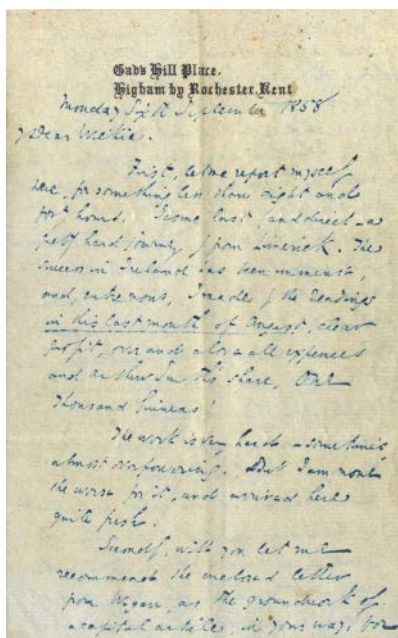
¶ '... First, let me report myself here, for something less than eight and forty hours, I come last (and direct - a pretty hard journey) from Limerick. The success in Ireland has been immense, and, entre nous, I made by Readings in this last month of August, clear profit, over and above all expenses and Arthur Smith's share, One Thousand Guineas!

The work is very hard - sometimes almost overpowering. But I am none the worse for it, and arrived here quite fresh.

Secondly, will you let me recommend the enclosed letter from Wigan, as the groundwork of a capital article, in your way, for H.W. There is not the least objection to a plain reference to him. Or to Phelps; to whom the same thing happened, a year or two ago, near Islington, in the case of a clever and capital little daughter of his. I think it is a capital opportunity for a discourse on gentility, with a glance at those other schools which advertise that the 'sons of gentlemen only' are admitted - and a just recognition of the greater liberality of our public schools. There are tradesmens' sons at Eton, and Charles Kean was at Eton, and Macready (also an actor's son) was at Rugby. Some such title as Scholastic Flunkeydom - or anything infinitely contemptuous - would help out the meaning. Surely such a school master must swallow all the silver forks that the pupils are expected to take when they come - and are not expected to take any with them when they go. And of course he could not exist, unless he had Flunkey customers by the dozen. Secondly, no, this is thirdly now - about the Xmas No. I have arranged so to stop my Readings, as to be available for it on the 15th of November - which will leave me time to write a good article, if I clear my way to one. Do you see your way to our making a Xmas No. of this idea that I am going very briefly to hint? Some disappointed person, man or woman, prematurely disgusted with the world for some reason or no reason, (the person should be young, I think) retires to an old lonely house, or an old lonely mill, or anything you like, with one attendant: resolved to shut out the world and hold no communion with it. The one attendant sees the absurdity of the idea - pretends to humour it - but really tries to slaughter it. Everything that happens - everybody that comes near - every breath of human interest that floats into the old place from the village, or the heath, or the four cross roads near which it stands, and from which belated travellers stray into it - show beyond mistake that you can't shut out the world - that you are in it to be of it - that you get into a false condition the moment you try to sever yourself from it - and that you must mingle with it, and make the best of it, and make the best of yourself into the bargain.

If we could plot out a way of doing this together, I would not be afraid to take my part. If we could not, could we plot out a way of doing it and taking in stories by other hands? If we could not do either (but I think we could) should we fall back upon a Round of Stories again? That, I would rather not do, if possible. Will you think about it?

And can you come and dine at Tavistock House, on Monday the 20th Sept. at 1/2 past 5.? I purpose being at home there with the girls, that day. Answer this, according to my printed list for the week. I am off to Huddersfield on Wednesday morning -



I have been greatly vexed by the wantonness of some of our English papers in printing what is evidently on the face of it a private document of mine, violated in America and sent home here. But it is one of the penalties and drawbacks of my position. Any man who wants to sell his paper, has but to lay hold of me for a fillip. And if such men could only make a guess at the pain they give me - well, in that case, I suppose they would only do it the more! -

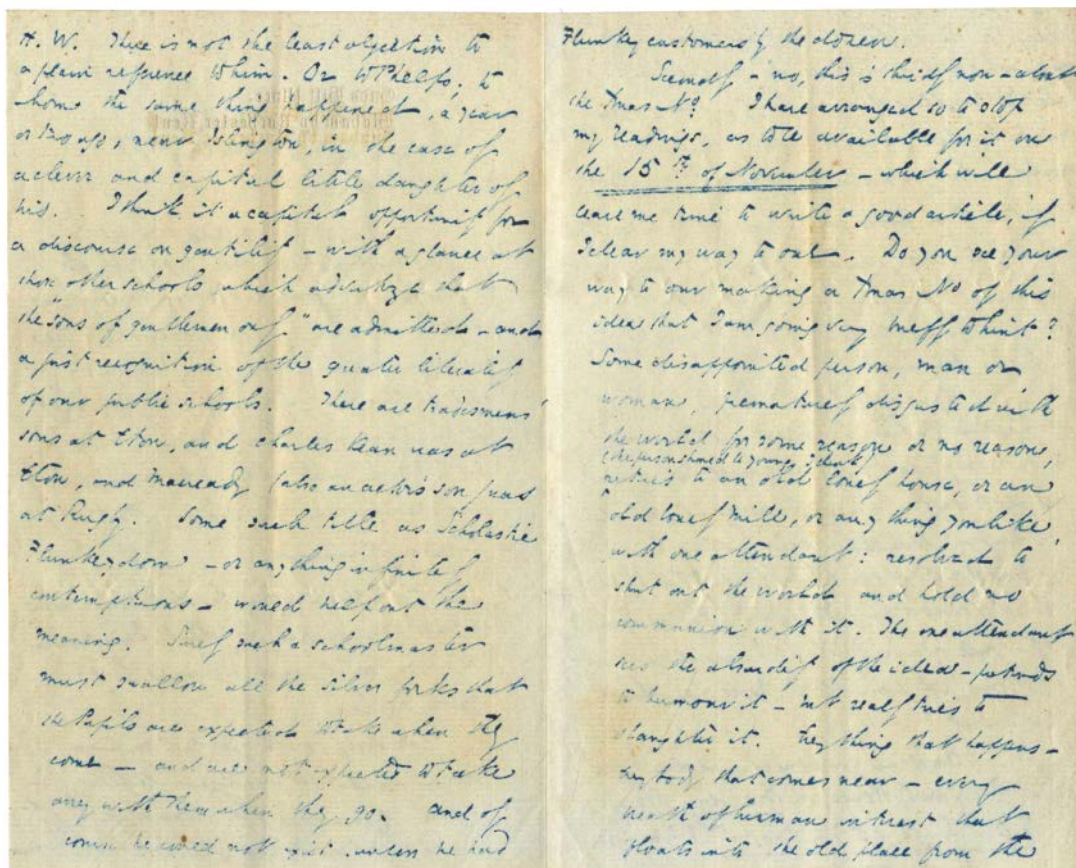
You know how often I have told you that granting the circulation of the Penny periodicals (which is greatly exaggerated), I know they cannot pay. Forster tells me that he hears on good authority that Mr. Ingram is going about like a madman as to that London Journal - declaring that he can get nothing out of it - that it is the paper maker's profit (which I know very well) - and that he, Ingram, will never be safe from ruin, until he has got rid 'of all his blood suckers - with - Mark Lemon at their head' !!!

With this improving anecdote I think I will leave off: merely adding that I have got a splendid brogue (it really is exactly like the people), and that I think of coming out as the only legitimate successor of poor Power. ... I direct this to Broadstairs, - I hope you are there ...'

A fine long letter touching on several subjects. Dickens had just returned from a successful Reading Tour of Ireland. Alfred Wigan, the actor, had protested that his son had been excluded from a private school and Dickens suggests an article to Collins: *Highly Proper* appeared on 2nd October. The main purpose of the letter is to discuss collaboration on the Extra Christmas Number of *All the Year Round*, which became *A House to Let*, published on 7th December.

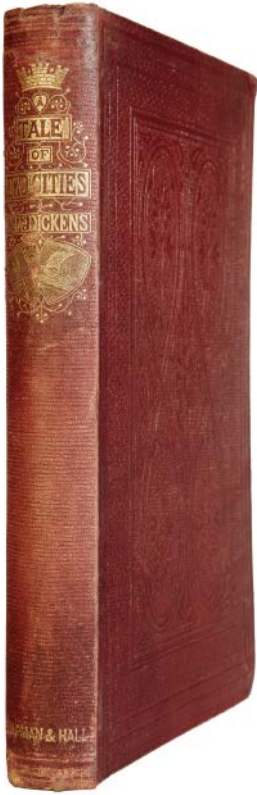
1858

£15,000 †



H. W. There is not the least objection to a plain reference to him. Or to Phelps, to whom the same thing happened, a year or two ago, near Brighton, in the case of a clever and capital little daughter of his. I think it a capital opportunity for a discourse on gentility - with a glance at those other schools which admit boys the sons of gentlemen only - and a just recognition of the greater liberality of our public schools. There are tradesmen's sons at Eton, and Charles Keen was at Eton, and Maecady, (also an actor's son) read at Rugby. Some such title as Schleskie 'Lumber-dome' - or anything in point of contemptuous - would be just in the meaning. Such such a school as this must swallow all the silver forks that the Pope's own expectations that when they come - and are not expected to take any with them when they go. and of course he need not mind unless he had plenty customers of the clothes.

Secondly - no, this is kind of non-sensical the dress? I have arranged to do up my readers, as to be available for it on the 15th of November - which will leave me time to write a good article, if I clear my way to do so. Do you see your way to our making a treat of this idea that I am going very much to think? Some disappointed person, man or woman, prematurely dies just as it is the world for some reason or no reason, (the person is old or young, I think) retired to an old lonely house, or an old lonely mill, or any thing of the kind, with one attendant: resolved to shut out the world and hold no communion with it. He or she attends to the abundance of the world - pretends to humour it - but really tries to stifle it. The thing that happens - try to, that comes near - every heart of human interest that floats into the old place from the



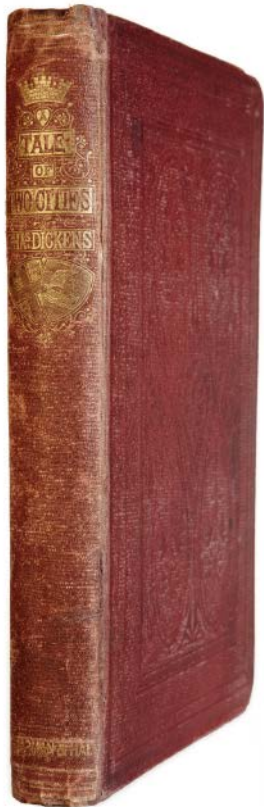
FIRST ISSUE IN ORIGINAL CLOTH

103. **A TALE OF TWO CITIES.** With illustrations by H.K. Browne. FIRST EDITION, first issue. Chapman & Hall & At the Office of All The Year Round. Frontispiece, additional engraved title & plates, page no. 213 misprinted 113. Original red cloth, spine lettered in gilt; neatly recased, a little rubbed but a nice bright copy of a title difficult in original cloth. Bookplates of George Henry Virtue (son of the publisher George C. Virtue). In cloth slipcase.

¶ Smith 13; primary binding. This copy does not have an advertising catalogue bound in. This novel was the last illustrated by H.K. Browne - a collaboration which spanned twenty three years and included ten major novels.

1859

£6,000



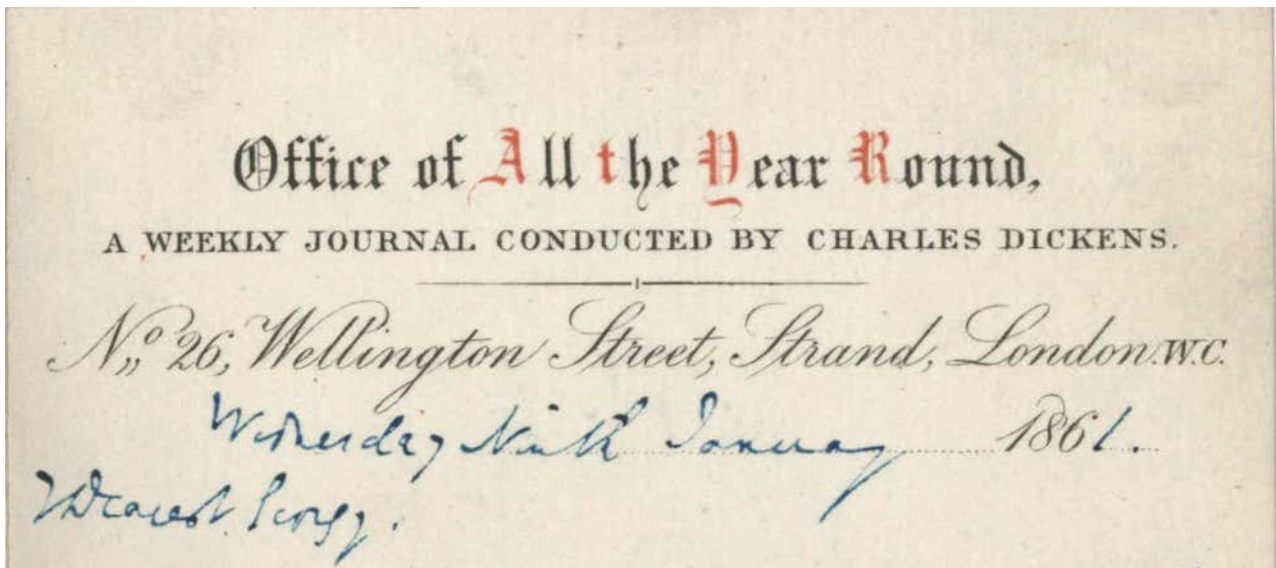
SECOND ISSUE IN ORIGINAL CLOTH

104. **A TALE OF TWO CITIES.** With illustrations by H.K. Browne. FIRST EDITION, second issue. Chapman & Hall & At the Office of All The Year Round. Frontispiece, additional engraved title & plates, 32pp cata. (Feb. 1860), p.213 correctly numbered; some foxing to plates. Original red cloth, spine lettered in gilt; neatly recased, rubbed & a little marked but a good-plus copy. Contemporary ownership stamp of Rev. R. Singleton on e.p. & title. In cloth slipcase.

¶ Smith 13; primary binding.

1859

£3,000



TO GEORGINA HOGARTH: STOPPING THE PIRATES

105. **ALS TO GEORGINA HOGARTH** on the headed paper of *All the Year Round*, Wednesday Ninth January 1861. 27 lines on 2pp, 12mo, with integral blanks. Signed with initials.

¶ 'My Dearest Georgy.

"We" are in the full swing of stopping managers from playing *A Message from the Sea*. I privately doubt the strength of our position in the Court of Chancery, if we try it; but it is worth trying. I am aware that Mr. Lane of the *Britannia* sent an emissary to Gad's Hill yesterday. It unfortunately happens that the first man "we" have to assert the principle against, is a very good man whom I really respect.

Will you take charge of the enclosed cheque, and [s]end it?

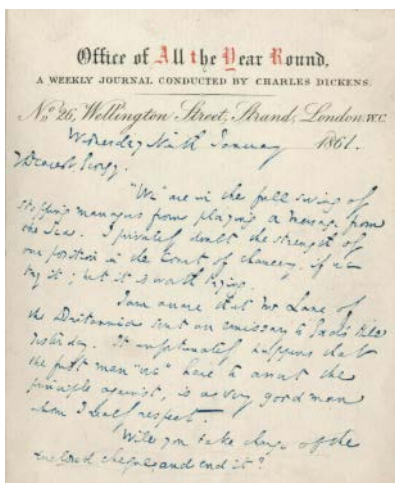
I have no news, except that I really hope and believe I am gradually getting well. If I have no check, I hope to be soon discharged by the Medico. He was better yesterday (tell Marguerite with my love), but still ill. I go to him again tomorrow.

I am going to see Laura (Olliffe) today at the Mansion House!

Ever affectionately

CD.

Best Love to dear Mamie and to all.'



Dickens, in the midst of writing *Great Expectations*, threatens to go to Chancery to stop an unauthorised production of his work. The "we" are his collaborators on *All the Year Round*: Wilkie Collins, Robert Buchanan, Charles Allston Collins, Amelia Edwards and Harriet Parr. The short story, *A Message from the Sea*, appeared in an extra Christmas number of the magazine, 13th December, 1860. Here Dickens turns to the law with reluctance. See Letters, Vol. IX, pp.363-367, for letters to his solicitor Frederic Ouvry, the Editor of *The Times*, Richard Nelson Lee & Charles Reade.

1861

£6,000 †

FIRST IMPRESSION IN ORIGINAL CLOTH

106. **GREAT EXPECTATIONS.** FIRST EDITION. 3 vols. Chapman & Hall. 32pp cata. (May 1861) vol. III. Uncut in original purple wavy-grained cloth, blocked in blind, spines lettered in gilt; internal tear to following f.e.p. vol. III caused by label removal, additional small marks to e.ps, a few very minor spots on front boards. A fine bright copy. Ownership inscriptions of 'F. Penberthy 1863 3/- nett' on titles. Modern quarter blue morocco gilt slip cases; spines partly faded.

¶ Smith 14; primary binding. Loosely inserted is an autograph letter signed from John C. Eckel to Morris Inman, New York, 20th September, 1934, concerning this copy which 'is excelled by only one copy I have seen'. Eckel has added his pencil note 'collated perfect J.C. Eckel'.

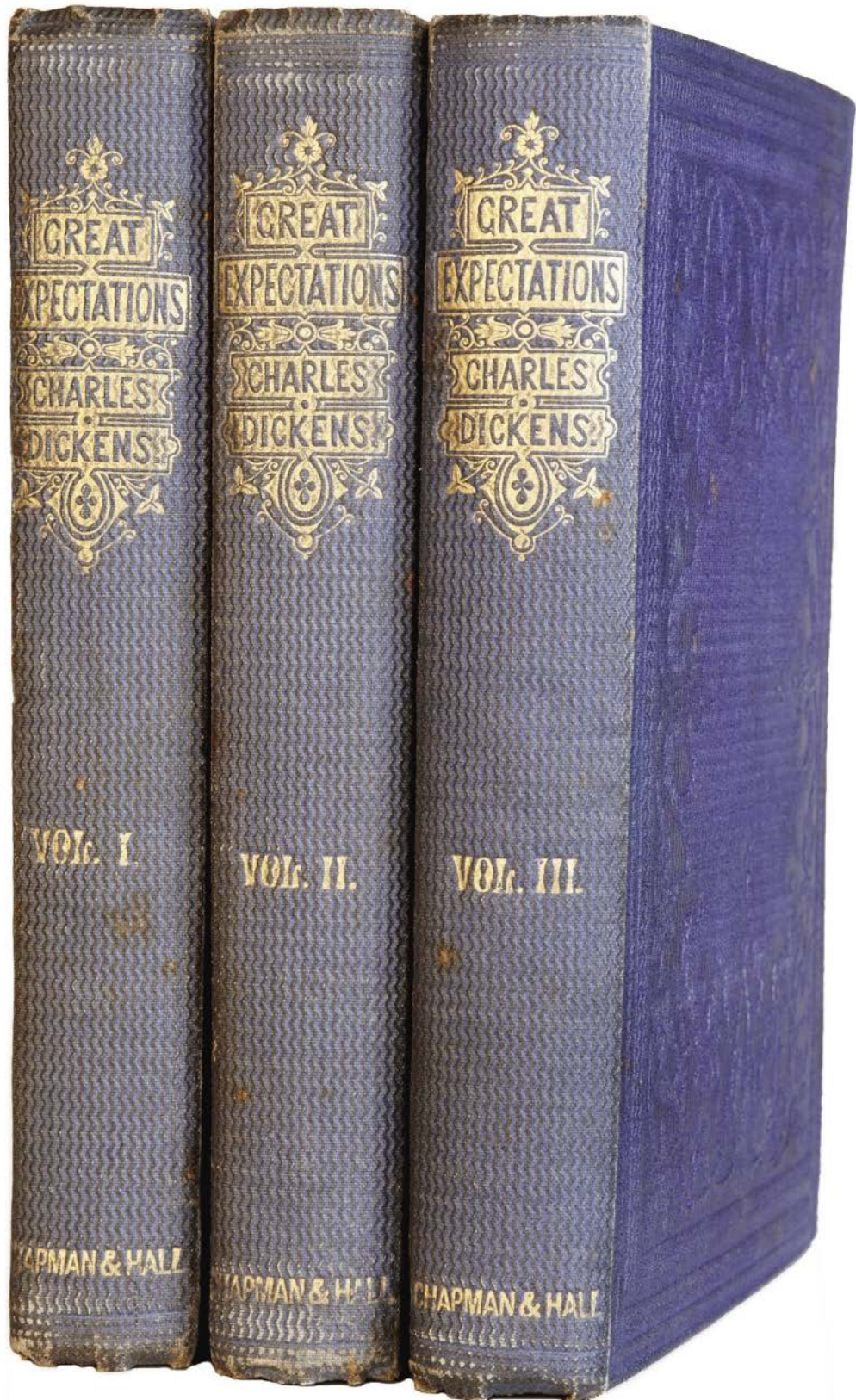
This collates with the Clarendon Edition of *Great Expectations*, Appendix D as first edition, first impression, but has the dropped '3' from page 103 reinstated, as Bodleian copy. One of an estimated 1,000 copies only of the genuine first edition.

'A very fine, new, and grotesque idea has opened upon me' (Dickens's letter to Forster 4th October 1860).

First published in 36 weekly parts in *All The Year Round*, 1st December 1860 - 3rd August 1861. Only one thousand copies of the first edition were published, with most of these copies going to circulating libraries. Dickens's original plan had been to issue *Great Expectations* in monthly numbers but since sales of *All The Year Round* were suffering during its serialisation of Charles Lever's *A Long Day's Ride: a life's romance*, Dickens 'called a Council of War at the office on Tuesday (2nd October, 1860). It was perfectly clear that the one thing to be done was, for me to strike in. I have, therefore, decided to begin the story as of the length of *The Tale of Two Cities* on the 1st of December ... begin publishing, that is. I must make the most I can out of the book. You shall have the first two or three weekly parts tomorrow. The name is *GREAT EXPECTATIONS*. I think a good name? ...'.

1861

£50,000



GREAT
EXPECTATIONS
CHARLES
DICKENS

VOL. I.

CHAPMAN & HALL

GREAT
EXPECTATIONS
CHARLES
DICKENS

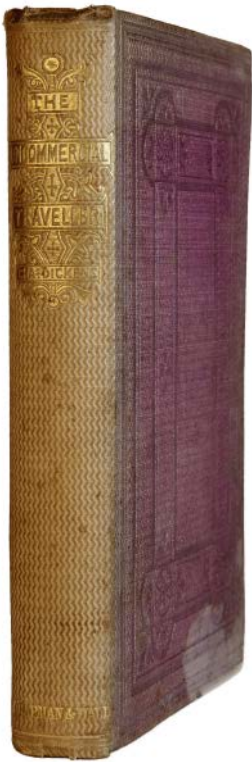
VOL. II.

CHAPMAN & HALL

GREAT
EXPECTATIONS
CHARLES
DICKENS

VOL. III.

CHAPMAN & HALL



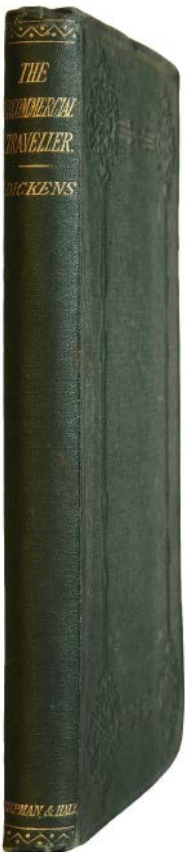
IN ORIGINAL CLOTH

107. **THE UNCOMMERCIAL TRAVELLER.** FIRST EDITION. Chapman & Hall. Half title, 32pp cata. (Dec. 1860). Original lilac wavy-grained cloth; sl. fading to spine & lower outer corner of front board. Bookseller's blind stamp to leading f.e.p. 'W.C. Rigby, Hindley Street, Adelaide'. v.g. In cloth slipcase.

¶ Smith, Part II, 11; primary binding. '*The Uncommercial Traveller* - under this general heading, Dickens wrote a successful series of articles for *All The Year Round* during 1860. At the end of the year, seventeen were collected ... in book form. ... He was greatly scourged by insomnia, and he looked for a cure in long walks at night ...' (Eckel p.132).

1861

£1,500



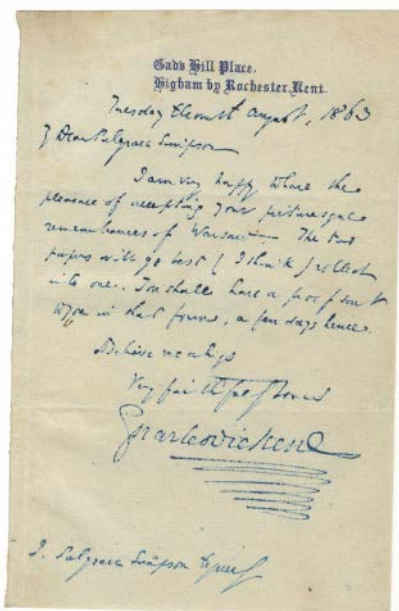
EXTENDED TO 28 SKETCHES

108. **THE UNCOMMERCIAL TRAVELLER.** Chapman & Hall. Half title, frontispiece, ads on chocolate brown e.ps. Original dark green cloth; very sl. rubbed. v.g. In cloth slipcase.

¶ The First Cheap Edition, with a frontispiece on wood by G.J. Pinwell, was issued by Chapman & Hall in 1865, but dated 1866. This edition has eleven added papers and the last sketch is wrongly numbered 18 instead of 28; the error was uncorrected for several subsequent issues. This is the first edition to contain 28 sketches.

1866

£400



‘PICTURESQUE REMEMBRANCES OF WARSAW’
FOR ALL THE YEAR ROUND

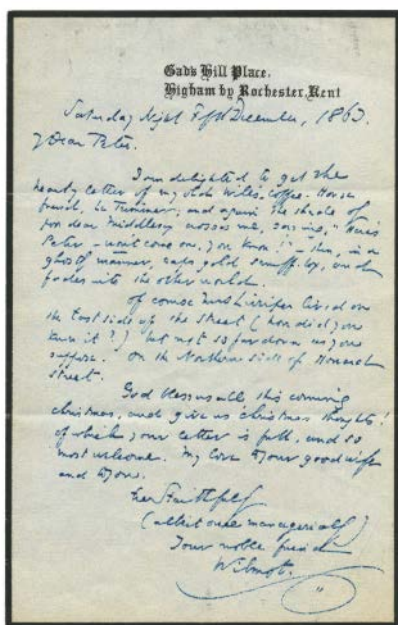
109. **ALS TO J. PALGRAVE SIMPSON** on Gadshill Place headed paper, Tuesday eleventh August, 1863. 12 lines on 1p, 8vo.

¶ Unpublished. ‘... I am very happy to have the pleasure of accepting your picturesque remembrances of Warsaw. The two papers will go best (I think) rolled into one. You shall have a proof sent to you in that form, a few days hence ...’

The letter refers to Palgrave Simpson’s piece for *All the Year Round*, published in No. 228, September 1863.

John Palgrave Simpson, 1807-1887, dramatist and novelist. Like Dickens, he was a member both of the Garrick Club and the Athenaeum. In a letter to Wilkie Collins (25th January, 1864), Dickens reports ‘Palgrave Simpson I saw at the Athenaeum last Tuesday, with the stuff on his moustache (which smells of Tonquin bean) coming off, and sticking to the paper he was reading. He was very nice, as he always is, and asked for news of you’.

1863 £1,500 †



‘GOD BLESS US ALL THIS CHRISTMAS,
AND GIVE US CHRISTMAS THOUGHTS!’

110. **ALS TO PETER CUNNINGHAM** on the headed paper of Gad’s Hill Place with mourning border, Saturday Night, Fifth December, 1863. 23 lines on 1p, 8vo, with integral blanks.

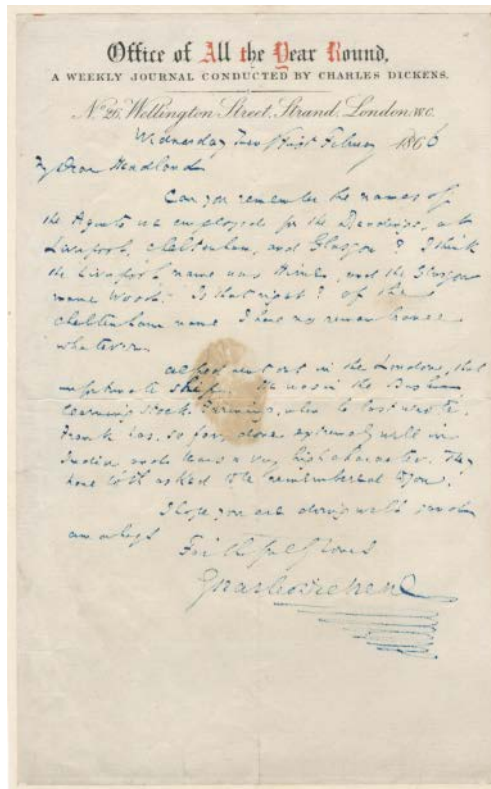
¶ Dickens writes in theatrical vein, following a letter from Cunningham, to ‘My old Will’s-Coffee-House friend, Le Trimmer’ - the part played by Cunningham in Bulwer Lytton’s *Not So Bad as We Seem* in which Dickens had played Wilmot. ‘... again the shade of poor dead Middlesex (the Duke of Middlesex, played by Frank Stone) crosses me, saying “Here’s Peter - won’t come on, you know!” - then in a ghostly manner, raps gold snuff-box, and fades into the other world ... of course Mr Lirriper lived on the East side of the Street (Norfolk Street, Strand) ...

God bless us all, this coming Christmas, and give us Christmas thoughts! ...
... Ever faithfully (albeit once managerially)
Your noble friend Wilmot.’

The letter refers back to the Amateur Company production of the play in 1851. Dickens wrote to Bulwer (5th January, 1851) ‘... in Wilmot ... I think I could touch the gallant, generous, careless, pretence - with the real man at the bottom of it - so as to take the audience with him from the first scene ...’ (See also items 80, 84 & 94.)

Mrs Lirriper’s Lodgings was the 1863 Christmas number of *All The Year Round*.

1863 £3,500 †



TO HIS READING TOUR MANAGER,
REFERRING TO HIS SONS FRANK & ALFRED

111. **ALS TO THOMAS HEADLAND** on All the Year Round headed paper, Wednesday twenty first February 1866. 18 lines on 1p, 8vo. Edge mounted; small brown mark at centre.

¶ ‘... Can you remember the names of the Agents we employed for the Readings, at Liverpool, Cheltenham, and Glasgow? I think the Liverpool name was Hine, and the Glasgow name Wood. Is that right? Of the Cheltenham name I have no remembrance whatever. Alfred went out in the London, that unfortunate ship. He was in the Bush, learning stock-farming, when he last wrote. Frank has, so far, done extremely well in India, and has a very high character. They have both asked to be remembered to you. I hope you are doing well ...’

The rather incompetent Thomas Headland had succeeded Arthur Smith as the manager of Dickens’s Reading Tours. However for his forthcoming tour, which took place in April and May 1866, Dickens employed the much more enterprising Thomas Dolby. In this letter Dickens, rather unusually, refers to his sons: Frank in the Bengal Mounted Police, and Alfred, seeking his fortune in Australia.

The Liverpool agents were Hine & Sons; Cheltenham, Hale & Son; Glasgow, J.M. Wood & Co. Alfred had travelled earlier on the ship, London, which went down in the Bay of Biscay, 11th January, 1866, with loss of 200 lives.

1866

£2,000 †

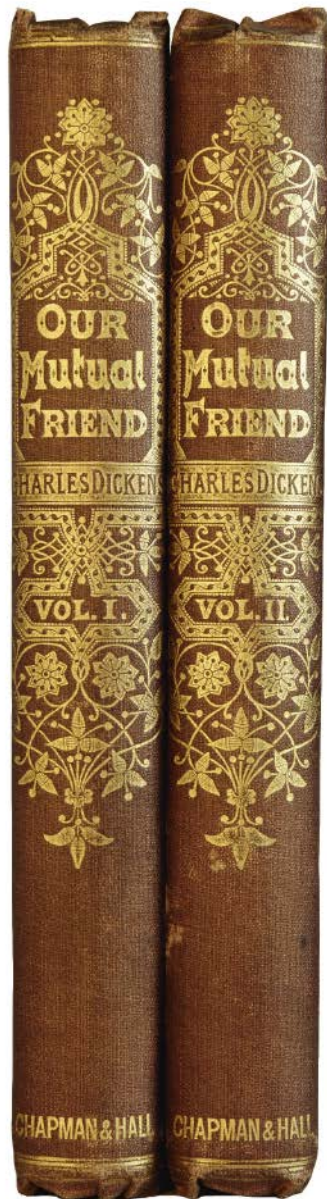
IN ORIGINAL CLOTH

112. **OUR MUTUAL FRIEND.** With illustrations by Marcus Stone. FIRST EDITION. 2 vols. Chapman & Hall. Half titles, frontispieces & plates; some sl. spotting, small tear to following f.e.p. vol. I. Partially bound from the parts in original purple cloth. v.g. In cloth slipcase.

¶ Smith 15; primary binding. Marcus Stone prepared forty illustrations for *Our Mutual Friend* which were engraved, either by the Dalziel Brothers or W.T. Green. The blocking of the two spines is, in most copies, misaligned. This superior copy, with only very minor rubbing has the blocking correctly aligned across both volumes.

1865

£3,500



'I HAVE NOT BEEN ABLE TO BEAR
AN EXPRESS TRAIN SINCE'

113. **FINE ALS TO LADY ANDALUSIA MOLESWORTH** from the Office of All the Year Round, No. 26 Wellington Street, Strand, London W.C. Wednesday Twentieth September 1865. 80 lines on 3pp, 8vo, signed with initials.

¶ '... I have been in France for the last fortnight or so, and find your welcome note on my return. Its enclosure has been duly forwarded to the editor and proprietor of that truly national journal, the Gad's Hill Gazette. London is so intensely hot, that I got up and went out to a Fire in the neighbourhood here a night or two ago - to cool myself. Paris was hot enough last week, but it had not the unspeakable staleness of London. Our dear Chorley, living at Gad's in August before going abroad for his holiday, comported himself to admiration. Only on the day on which he went away, was there the faintest sign upon him of a loose screw. He was going to cross that night, and it had been blowing stiffly. I have a strong impression that he took some opium, and not liquor. He suddenly fell into intensely low spirits, and looked at himself in the glass with great mournfulness. One of our visitors expressing wonder at this, another said: 'but do you think he can ever look in the glass and be in good spirits?'

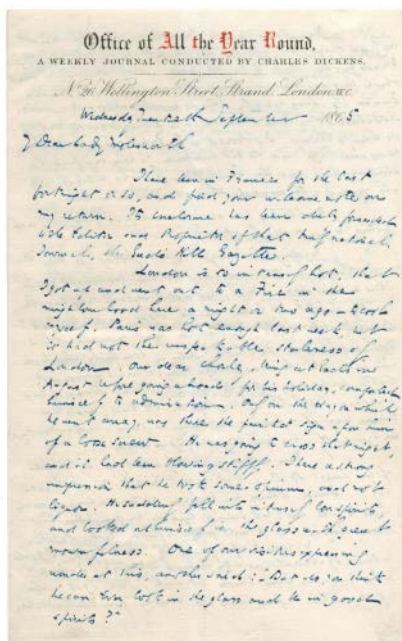
I made an effort in Paris to see the Africaine at The Grand Opera, but was too hot to get across the doorstep. I made another effort to see the piece at the Vaudeville about which there was the disturbance between Girardin and Dumas fils. Same result. I made another effort to see the Show-Piece at the Porte St. Martin. No better success. Out of the Champs Elysées, I swooned in to Franconi's: but the very horses were lazy, and the only creature taking any trouble about anything was the vicious Mule who pitched off all riders. He seemed to have an intention in him. Fechter has been doing wonders in Glasgow, and getting a great deal of money.

My daughter Mary has been fishing for Trout in Scotland - it is unnecessary to add has caught none.

I have a new dog (Irish, but not Feanian) who has the horrible quality of hating small dogs, and who 'took' Bouncer like a pill on the very first morning of his being established in the stable yard. Somebody chucked him under the chin, and he brought her up again - a little surprised, but not hurt. The St. Bernard has been dreadfully ill of canker in the ear; and her human way of expressing her being in pain, and entreating ... sympathy, has been very moving indeed.

I am not surprised that you tell me of our friend B.O. but is not Mrs B.O. of the ice icy? I used to know her before she was married, and used to like her: but, seeing her in her own house last season, thought her a most unsatisfactory petrification.

My report of myself is - All right. I had a touch of neuralgia all through August (I almost always have when I am hard at work), but I got rid of it within a few hours of crossing from Folkestone. That Railway accident occurred on the 9th of June. I have not been able to bear an Express Train since, until this last week, when I was able to conquer the disagreeable sensations that beset me. The oddest of these, was, an impression against my own senses and knowledge and against all reason, that the carriage was turning over; and it is curious that it invariably seemed to be turning over, - not on the side on which it really did pitch in the accident, but on the other side.



I send this to the address of your note. It will reach you somewhere in course of time, I dare say. Let me not forget to add that I wear all my orders over the left, and am descended from Adam de Clay - direct line - had the first Murderer in my family, and the first ruffian of every degree ...

PS. I address you in town: seeing that you are due at the Mansion of the fair and stately W.'

A sparkling personal letter discussing his recent trip to Paris, news of family and friends, and the psychological after-effects of the Staplehurst railway accident earlier in the summer.

The *Gad's Hill Gazette* was a household paper edited by Henry Fielding Dickens. Chorley is the writer Henry Fothergill Chorley. 'B.O.' is Ralph Bernal Osborne, the politician. The 'fair & stately W.' may refer to 'Wilmot', a pseudonym used by Dickens, see item 110.

1865

£12,500 †

I made an effort in Paris to see the Affair at the Grand Opera, but was too late to get across the passage, I made another effort to see the piece at the Vandeville street which there was the dinner-table between Girardin and the Duke of Orleans. Same result. I made another effort to see the Show-Place at the Salle St Martin. No better success. Out of the Champ Elysées, I swarmed into Francini's, but the very horses were long, and the only creature taking any trouble about anything was the vicious French who pitched off all round. The summer there an intrusion in heaven.

Feather has been doing wonders in Glasgow, and getting a great deal of money.

My daughter Mary has been fishing for trout in Scotland - it is unnecessary to catch her caught trout. There is a new dog (Irish, but not 'dear one') who has the horrible quality of eating small dogs, and who "took" Downer, like a pill, on the very first morning of his being established in the Stable yard. Somebody checked him under the chin, and he brought her up again - A little surprised, but not hurt. The St Bernard has been cheerfully ill of cancer in the ear; and has been a very good way of expressing her being in pain, and wanting to be sympathy, has been very willing indeed.

I am not surprised if what you told me of our friend B.O. But is not Mrs B.O. of the same way? I don't know her before she was married, and I don't like her; but seeing her in her own house last season, thought her a most interesting person, perhaps a friend. My report of my report is - All right. I shall be a trial of moral fibre with things August 1st (I don't know why she had when I was hands at work), but I got rid of it within a few hours of crossing from Southampton.

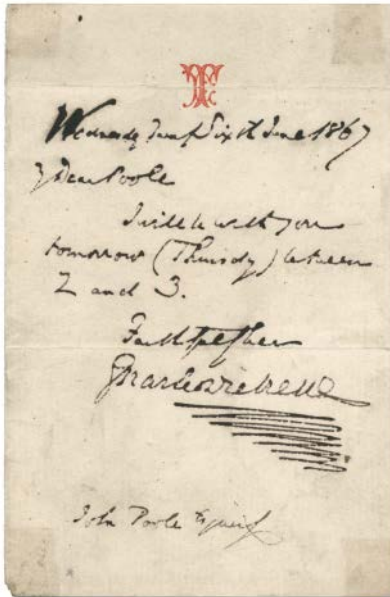
That railway accident occurred on the 9th of June. I have not been able to hear an Express Train since, and I think lost use of, when I was able to conquer the disagreeable sensations that beset me. The oldest of these, was, an impression, against my own sense and knowledge, and against all reason, that the carriage was turning over; and it is curious that it invariably seemed to be turning over - not on the side on which it really did pitch in the accident, but on the other side.

I send this to the address of your note. It will reach you somewhere in course of time, I dare say. Let me not forget to add that I wear all my orders over the left, and am descended from Adam de Clay - direct line - had the first Murderer in my family, and the first ruffian of every degree.

Her affectionate son

Ch.

P. S. I address you in town; seeing that you are due at the Mansion of the fair and stately W.'



WRITTEN ON ELLEN TERNAN'S WRITING PAPER

114. **ALS TO JOHN POOLE** on paper with 'ET' monogram, Wednesday twenty sixth June 1867. 8 lines on 1p, 12mo.

¶ 'My Dear Poole,
I will be with you tomorrow (Thursday) between 2 and 3.
Faithfully ever.
Charles Dickens ...'

"W" of "Wednesday" written very large & blotted; rest of writing somewhat blotted, clearly written with an unfamiliar pen. A brief note, presumably written from Ellen (Nelly) Ternan's house, Windsor Lodge, Linden Grove, Peckham, near to Nunhead cemetery. The house had just been leased by Dickens for Nelly using the pseudonym of Charles Tringham. See Tomalin, *The Invisible Woman*, p.178. No other letters are recorded 24th-27th June.

John Poole, 1785/6-1872, playwright and writer, lived in Paris on a civilist pension, following an appeal direct to Lord John Russell, the Prime Minister by Charles Dickens (see letter 18th December, 1850; Letters, Vol. VI, p.239).

1867

£2,500 †



NEW YORK PHOTOGRAPH OF DICKENS

115. **A CABINET PHOTOGRAPH OF DICKENS** by Gurney of New York. Image 14 x 10cm on card 16.5 x 11cm. Taken during Dickens's final Reading Tour. Dickens, in heavily lined coat and holding a top hat, is standing in front of a table in a slightly aggressive pose. The strain and exhaustion of the tour, which probably shortened his life, are beginning to tell, and he looks older than his 56 years.

¶ Jeremiah Gurney, 1812-1886, established his photo gallery in New York (189 Broadway) in 1840; it was one of the first in the United States. As one of the few photographers in American who knew the daguerreotype process, he attracted wealthy clients and celebrities who were both curious and amazed by the relatively new invention. Gurney branched out into ambrotypes, cartes de visite, stereographs, mezzographs, cabinet and albumen prints. He moved to a spacious studio at 707 Broadway (J. Gurney & Son) where he had an inventory of props and backdrops for selection by his sitters.

1867

£250 †

A PRESENT AT BOSTON

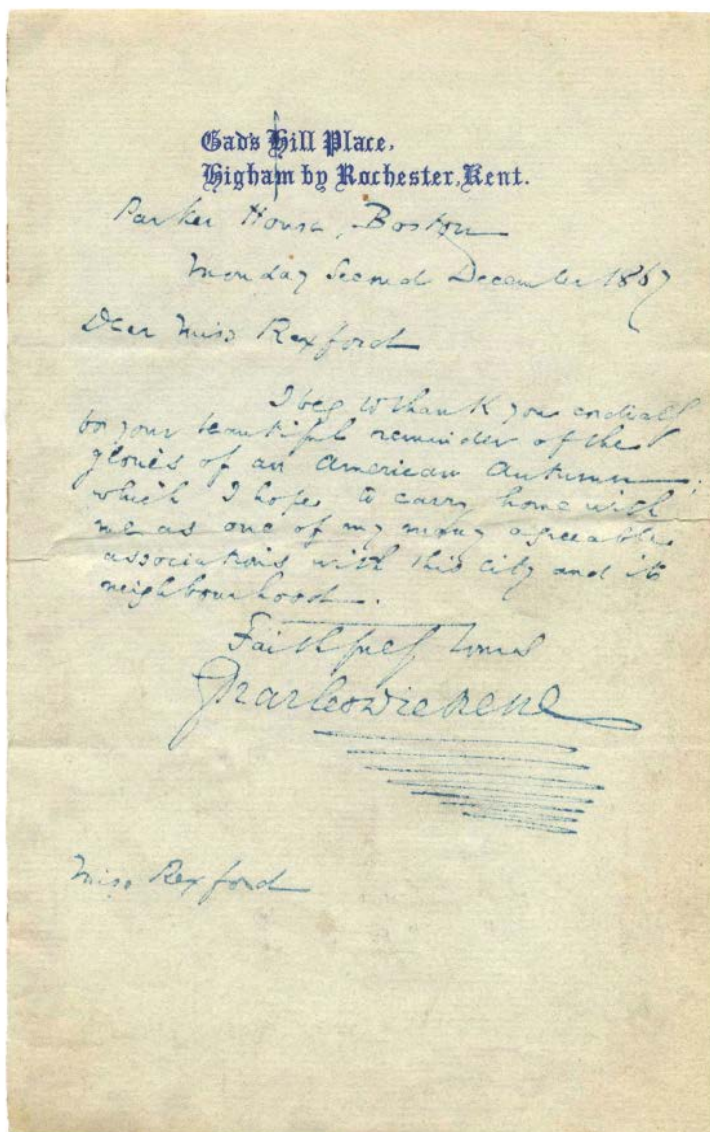
116. **ALS TO MISS REXFORD** from Parker House, Boston. Monday Second December 1867. 13 lines on 1p, 8vo.

¶ '... I beg to thank you cordially for your beautiful reminder of the glories of an American Autumn; which I hope to carry home with me as one of my many agreeable associations with this city and its neighbourhood ...'

The recipient is unidentified but probably the daughter of one of two clerks named Rexford resident in Boston. The gift was either a painting, an arrangement of autumn leaves or an embroidery, but not recorded as being at Gad's Hill at Dickens's death. 2nd December was the date of Dickens's first Reading in Boston: 'A most tremendous success ... The whole city is perfectly mad about it ... it is quite impossible that prospects could be more brilliant ...' (see letter to Wilkie Collins, 3rd December; Letters, Vol. XI, p.498).

1867

£1,500 †



THE GREAT INTERNATIONAL WALKING MATCH BROADSIDE

117. **THE GREAT INTERNATIONAL WALKING MATCH** of February 29, 1868. Boston: Privately Printed. Broadside, 53 x 58cm. Framed & glazed. The very rare first and only printing, signed by Dickens & the other participants. The exact number of copies printed is unknown; estimates range between 5 and 15.

¶ Michael Slater, in his biography of Dickens, writes: 'Dolby, Fields and Osgood had by now become very concerned over Dickens's deteriorating health and the depression that afflicted him as he thought of all the weeks that had yet to pass before he could return home. To divert him and as a tribute to his own legendary feats of pedestrianism, the rather overweight Dolby and the rather short Osgood challenged each other to a 'Great International Walking Match' (England versus America) through deep New England snow, the event to come off on 29th February. Short of organising some impromptu amateur theatricals they could hardly have hit upon anything more calculated to stimulate and amuse their suffering "Chief" ...'. Dickens naturally threw himself into the business with the greatest zeal and delight and was inspired to compose the only piece of non-epistolary writing that he produced during this tour, a parody of sporting journalism so good that it could almost have passed for the real thing in the pages of *Bell's Life*. He drew up in due form the Articles of Agreement between Osgood (the Boston Bantam) and Dolby (the Man of Ross - Dolby's home town was Ross-on-Wye) appointing as 'umpires and starters and declarers of victory ... James T. Fields of Boston, known in sporting circles as Massachusetts Jemmy, and Charles Dickens of Falstaff's Gad's Hill, whose surprising performances (without the least variation) on that truly national instrument, the American Catarrh, have won for him the well-merited title of 'The Gad's Hill Gasper'.

He undertook also to write a 'sporting narrative' of the event, 'to be duly printed on a broadside', and to give a sumptuous celebratory dinner on the evening of the 29th at the Parker House attended by all participants and his other Boston friends, including 'an obscure poet named Longfellow (if discoverable)'.

Dickens's 'Sporting Narrative' is a delightful *jeux d'esprit* into which he characteristically smuggled a grim little private joke of his own. The course is described as running from Boston to a place called Newton Centre six miles away and back again; Newton Centre is a little village 'with no refreshments in it but five oranges and a bottle of blacking'.

Dickens wrote to Georgina Hogarth on 29th January: 'Dolby and Osgood, who do the most ridiculous things to keep me in spirits (I am often very heavy, and rarely sleep much), have decided to have a walking match at Boston on Saturday 29th. Beginning this design in joke, they have become tremendously in earnest, and Dolby has actually sent home (much to his opponent's terror) for a pair of seamless socks to walk in. Our men are hugely excited on the subject, and continually make new bets on "the Men". Fields and I are to walk out 6 miles, and "the men" are to turn and walk round us. Neither of them has the least idea what 12 miles at a pace is. Being requested by both to give them "a breather" yesterday, I gave them a stiff one of 5 miles over a bad road in the snow: half the distance uphill. I took them at a pace of four miles and half an hour, and you never beheld such objects as they were when we got back; both smoking like factories, and both obliged to change everything before they

THE GREAT INTERNATIONAL WALKING-MATCH

OF FEBRUARY 29, 1868.

The origin of this highly exciting and important event cannot be better stated than in the articles of agreement subscribed by the parties.

THE ARTICLES.

Articles of Agreement entered into at Baltimore, in the United States of America this Third day of February in the year of our Lord one thousand eight hundred and sixty-eight, between GEORGE DOLBY, British Subject, *alias* the Man of Ross, and JAMES RUSSELL OSGOOD, American Citizen, *alias* the Boston Bantam.



Whereas, some dispute having arisen between the above men in reference to feats of pedestrianism and agility, they have agreed to settle their differences and prove who is the better man, by means of a walking-match for two hats a side and the glory of their respective countries; and whereas they agree that the said match shall come off, whatsoever the weather, on the Mill Dam road outside Boston on Saturday, the Twenty-ninth day of this present month; and whereas they agree that the personal attendants on themselves during the whole walk, and also the umpires and starters and declarers of victory in the match shall be JAMES T. FULTON of Boston, known in sporting circles as Massachusetts Jenny, and CHARLES DICKENS of Falmouth's Gads Hill whose surprising performances (without the least variation) on that truly national instrument, the American Catarrh, have won for him the well-merited title of The God's Hill Gasper.

1. Now, these are to be the articles of the match:—
1. The men are to be started, on the day appointed, by Massachusetts Jenny and The Gasper.
2. Jenny and The Gasper are, on some previous day, to walk out at the rate of not less than four miles an hour by the Gasper's watch, for one hour and a half. At the expiration of that one hour and a half they are to carefully note the place at which they halt. On the match's coming off, they are to station themselves in the middle of the road, at that precise point, and the men (keeping clear of them and of each other) are to turn round their right shoulder inward, and walk back to the starting-point. The man declared by them to pass the starting-point first is to be the victor and the winner of the match.
3. No jostling or fouling allowed.
4. All cautions or orders issued to the men by the umpires, starters, and declarers of victory, to be considered final and admitting of no appeal.

3. A sporting narrative of the match to be written by The Gasper within one week after its coming off, and the same to be duly printed (at the expense of the subscribers to these articles) on a broadside. The said broadside to be framed and glazed, and one copy of the same to be carefully preserved by each of the subscribers to these articles.

4. The men to show on the evening of the day of walking at six o'clock precisely, at the Parker House, Boston, when and where a dinner will be given them by The Gasper. The Gasper to occupy the chair, faced by Massachusetts Jenny. The latter promptly and formally to invite, as soon as may be after the date of these presents, the following guests to honor the said dinner with their presence: that is to say,—Misses Annie Fields, Mr. Charles Eliot Norton and Mrs. Norton, Professor James Russell Lowell and Mrs. Lowell and Miss Lowell, Doctor Oliver Wendell Holmes and Mrs. Holmes, Mr. Howard Milcom Ticknor and Mrs. Ticknor, Mr. Aldrich and Mrs. Aldrich, Mr. Schlesinger, and an obscure poet named Longfellow (if discoverable) and Miss Longfellow.

Now, Lastly. In token of their accepting the trusts and offices by these articles conferred upon them, these articles are solemnly and formally signed by Massachusetts Jenny and by the God's Hill Gasper, as well as by the men themselves.

Signed by the Man of Ross, otherwise

Signed by the Boston Bantam, otherwise

Signed by Massachusetts Jenny, otherwise

Signed by The God's Hill Gasper, otherwise

Witness to the signatures

THE SPORTING NARRATIVE

THE MEN.

The Boston Bantam (*alias* Bright Chanticleer) is a young bird, though too old to be caught with chaff. He comes of a thorough game breed and has a clear though modest crew. He pulls down the scale at ten stone and a half and add a pound or two. His previous performances in the Pedestrian line have not been numerous. He once achieved a neat little match against time in two left boots at Philadelphia; but this must be considered as a pedestrian eccentricity, and cannot be accepted by the rigid chronicler as high art. The old mover with the scythe and hourglass has not yet laid his manly heavily on the Bantam's frontpiece, but he has had a grip at the Bantam's top feathers, and in plucking out a handful was very near making him like the great Napoleon Bonaparte (with the exception of the victualling-department, when the ancient one found himself too much occupied to carry out the idea, and gave it up). The Man of Ross (*alias* old Africa Pope, *alias* Anonymous-phosphoribonds, &c) is a thought and a half too fleshy, and if he accidentally sat down upon his baby, would do it to the tune of fourteen stone. This popular Dodger is of the rubicund and jovial sort, and has long been known as a picaresque pedestrian on the banks of the Wye. But Izak Walton had n't Pace,—look at his book and you'll find it slow,—and when that article comes in question, the fishmonger may prove to some of his disciples a rod in pickle. Howbeit, the Man of Ross is a Lively Ambleur and has a smart stride of his own.

THE TRAINING.

If Brandy Cocktails could have brought both men up to the post in tip-top feather, their condition would have left nothing to be desired. But both might have had more daily practice in the poetry of motion. Their breathings were confined to an occasional Baltimore burd under the guidance of the Gasper, and to an amicable toddle between themselves at Washington.

THE COURSE.

Six miles and a half, good measure, from the first tree on the Mill Dam road, lies the little village (with no refreshments in it but five oranges and a bottle of backing) of Newton Centre. Here, Massachusetts Jenny and the Gasper had established the turning-point. The road comprehended every variety of inconvenience to test the mettle of the men, and nearly the whole of it was covered with snow.

THE START.

was effected beautifully. The men, taking their stand in exact line at the starting-post, the first tree aforesaid, received from The Gasper the warning, "Are you ready?" and then the signal, "One, two, three, Go!" They got away exactly together, and at a spinning speed, waited on by Massachusetts Jenny and The Gasper.

THE RACE.

In the teeth of an intensely cold and bitter wind before which the snow flew fast and furious across the road from right to left, the Bantam slightly led. But The Man responded to the challenge and soon beat him. For the first three miles, each led by a yard or so alternately; but the walking was very even. On four miles being called by The Gasper, the men were side by side; and then crossed one of the best periods of the race, the same splicing pace being held by both, through a heavy snow-drift and up a dragging hill. At this point it was anybody's game, a dollar on Rossius and two halfdollars on the member of the featherly tribe. When five miles were called, the men were still shoulder to shoulder. At about six miles, the Gasper put on a tremendous spurt to leave the men behind and establish himself as the turning-point at the entrance of the village. He afterwards declared that he received a mental knockdown, on taking his station and facing about, to find Bright Chanticleer close in upon him, and Rossius steaming up like a Locomotive. The Bantam rounded first; Rossius rounded wide; and from that moment the Bantam steadily shot ahead. Though both were breathless at the turn, the Bantam quickly got his bellows into obedient condition, and blew away like an orderly Blacksmith in full work. The forcings-pumps of Rossius likewise proved themselves tough and true, and warranted first-rate, but he fell off in pace; whereas the Bantam pegged away with his little drum-sticks, as if he saw his wifes and a peck of barley waiting for him at the family peck. Continually gaining upon him, Ross, Chanticleer gradually drew ahead within a very few yards of half a mile, finally doing the whole distance in two hours and forty-eight minutes. Ross had ceased to compete, three miles short of the winning-post, but bravely walked it out, and came in seven minutes later.

REMARKS.

The difficulties under which this plucky match was walked can only be appreciated by those who were on the ground. To the excessive rigour of the sky blast, and the depth and state of the snow, must be added the constant scattering of the latter into the air and into the eyes of the men, while heads of hair, beards, eyelashes, and eyebrows, were frozen into icicles. To breathe at all, in such a rarefied and disturbed atmosphere, was not easy; but to breathe up to the required mark was genuine slogging, ding-dong, hard labor. That both competitors were game to the backbone, doing what they did under such conditions, was evident to all; but, to his generosity, the courageous Bantam added unsuspected endurance, and (like the sailor's watch that did three hours to the cathedral clock's once) unexpected powers of going when sound up. The knowing eye could not fail to detect considerable disparity between the lads; Chanticleer being, as Mrs. Cratchit said of Tiny Tim, "very light to carry," and Rossius promising fair to attain the rotundity of the Anonymous Cave in the epigram:

"And when he walks the streets the passers cry,
"God bless you, sir!" and lay their hands on."

could come to dinner. They have the absurdest ideas of what are tests of walking power, and continually get up in the maddest manner and see how high they can kick the wall! The wainscoat here, in one place, is scored all over with their pencil-marks. To see them doing this - Dolby, a big man, and Osgood a very little one - is ridiculous beyond description!

Writing from Boston on Monday, 2nd March, 1868 - after the race, also to Georgina Hogarth: 'The walking-match came off on Saturday, over tremendously difficult ground, against a biting wind, and through deep snow-wreaths. It was so cold, too, that our hair, beards, eyelashes, eyebrows, were frozen hard, and hung with icicles. The course was thirteen miles. They were close together at the turning-point, when Osgood went ahead at a splitting pace and with extraordinary endurance, and won by half a mile. Dolby did very well indeed, and begs that he may not be despised. In the evening I gave a very splendid dinner. Eighteen covers, most magnificent flowers, such table decoration as was never seen in these parts. The whole thing was a great success, and everybody was delighted!'

1868

£20,000 †

Gad's Hill Place,
 Wingham by Rochester, Kent.
 Thursday Twenty First May, 1868
 Dear Sir

I am deeply gratified by
 your praises of Harry; and I heartily
 hope that in his future career he
 will do us both justice.

Nothing will occur, I
 trust, to prevent my having the
 pleasure of giving away the prizes
 on the day of the Sports. I am sorry
 to say that my surgeon forms a far
 less hopeful view of Harry's
 accident than yours does.

Yours truly
 Charles Dickens

The Rev. John M. Brackenbury

CONCERNING 'HARRY', DICKENS'S SON
 HENRY FIELDING DICKENS

118. **ALS TO THE REV. JOHN BRACKENBURY** on the headed paper of Gad's Hill Place, Thursday Twenty First May, 1868. 16 lines on 1p, 8vo, with integral blanks.

¶ '... I am deeply gratified by your praises of Harry; and I heartily hope that in his future career he will do us both justice. Nothing will occur, I trust, to prevent my having the pleasure of giving away the prizes on the day of the Sports. I am sorry to say that my surgeon forms a far less hopeful view of Harry's accident than yours does ...'

'Harry' is Henry Fielding Dickens who went up to Trinity Hall, Cambridge in October. Dickens in fact failed to give the prizes through an 'unavoidable absence', though Georgina Hogarth & Mamie were present. The 'accident' refers to a knee injury.

The Rev. John Matthew Brackenbury, founder & joint headmaster of Wimbledon School: See Letters, Vol. VIII, p.279 for a reference to Walter Dickens attending the School in 1857.

1868

£1,800 †

‘HEARTILY GLAD TO SEE YOU ‘ASSISTING’
AT THE MURDER’

119. **ALS TO MRS DALLAS** (née Isabella Glyn) on Gad’s Hill headed paper, but crossed through, from Cheltenham, Saturday 23rd Jany. 1869. 17 lines in brown ink on 1p, 8vo, a little dusted and laid on piece.

¶ ‘... Many thanks for your note, forwarded to me here this morning. My attention had been previously called to that execrable letter, by Russell of the Scotsman.

I shall be heartily glad to see you ‘assisting’ at the Murder, in St. James’s Hall. I came here expressly to do it for Macready, last night. He looks well in the face, but “Age with his stealing steps” has overtaken him too soon. Always Your affectionate Friend ...’

The ‘execrable letter’ may refer to the reported death of the wife of Dickens’s brother Augustus, see letter to the editor of the *Daily News*, 14th January, 1869. In fact, the person who had died was Bertha Phillips, with whom Augustus had lived in America since 1857.

At Cheltenham, Dickens read *Boots at the Holly-Tree Inn*, *Sikes and Nancy*, and *Mrs. Gamp*. The *Cheltenham Chronicle*, 26th January, reported ‘a large and brilliant company’ and glowingly recorded all three readings, particularly praising *Sikes and Nancy*: ‘no one who heard Mr. Dickens will ever forget it’.

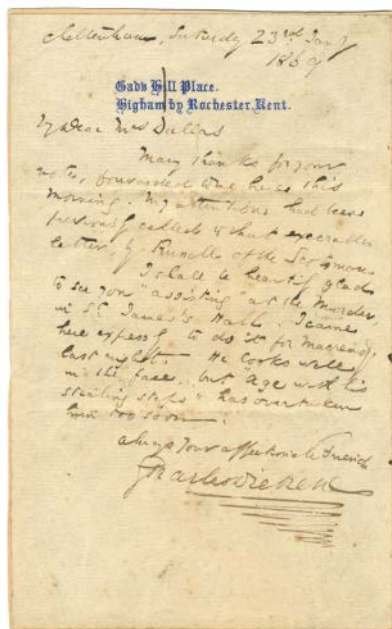
Dickens predeceased Macready by three years.

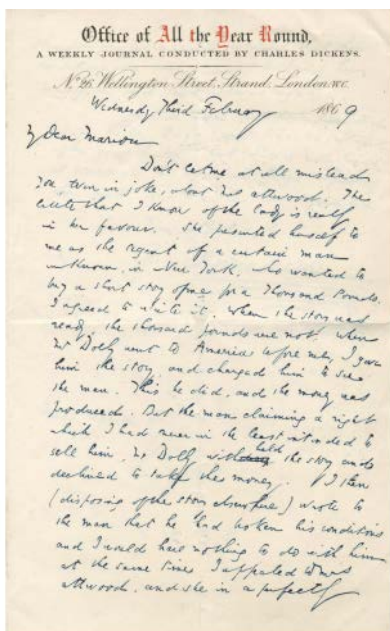
Isabella Glyn, (real name Isabella Gearn), 1823-1889, actress, went to Paris with her first husband, Edward Wills, to study acting under Michelet. After being widowed she returned to England in 1846, and, on the advice of a friend, had an audition with Charles Kemble, who gave her lessons. She made her professional début under the name of Glyn at the Theatre Royal, Manchester; her first London appearance was at the Olympic under Spicer as Lady Macbeth in January 1848.

In December 1853 Glyn had married the journalist Eneas Sweetland Dallas, 1823-1879; the couple separated shortly afterwards and in 1874 she petitioned for divorce. She was sent to Holloway Prison for contempt of court for refusing to produce documents relevant to the case. From 1867 Isabella Glyn’s appearances on the stage were infrequent. She had much success with a series of Shakespearian readings in Boston in 1870, and again in 1878 and 1879 in London, at the Steinway and St James’s Halls.

1869

£1,200 †





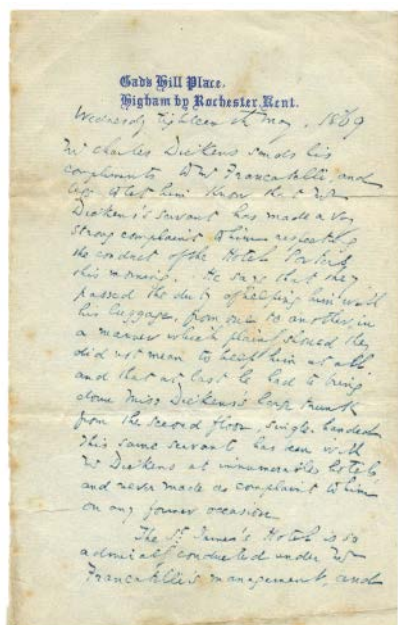
MRS ATTWOOD, BENJAMIN WOOD & 'GEORGE SILVERMAN'S EXPLANATION'

120. **ALS TO MARION ELY** on the headed paper of All the Year Round, 3 February 1869. 34 lines on 4pp, 8vo, with integral blanks.

¶ '... Don't let me at all mislead you, even in joke, about Mrs Attwood. The little that I know of the lady is really in her favour. She presented herself to me as the Agent of a certain man unknown, in New York, who wanted to buy a short story of me for a Thousand Pounds. I agreed to write it. When the story was ready, the thousand pounds were not! When Mr. Dolby went to America before me, I gave him the story and charged him to see the man ... But the man claiming a right which I had never in the least intended to sell him, Mr. Dolby withheld the story ... I then (disposing of the story elsewhere) wrote to the man that he had broken his conditions and I would have nothing to do with him, at the same time I appealed to Mrs Attwood, and she in a perfectly straight-forward manner testified that the conditions were unquestionably broken by her principal, and that I was right. I had before that time presented her to Victor Hugo; and was so satisfied of her good faith, that I did not think it necessary to caution Hugo respecting the person for whom she had negotiated ...'

Unpublished. Written at the time Dickens was preparing for his 'Farewell Readings'. The letter refers to Mrs Montgomery Attwood, agent of the publisher of the *New York Daily News*, Benjamin Wood. The story, *George Silverman's Explanation* was published instead in the *Atlantic Monthly* in 1868. (See also item 68.)

1869 £3,500 †



NO HELP WITH THE LARGE TRUNK

121. **THIRD PERSON AL TO CHARLES ELMÉ FRANCATELLI** on the headed paper of Gad's Hill Place, Wednesday Eighteenth May, 1869 (but in fact the 19th). 26 lines on 2pp, 8vo, with integral blanks. A trifle dusted & detached at fold.

¶ '... Mr. Charles Dickens sends his compliments to Mr. Francatelli, and begs to let him know that Mr. Dickens's servant has made a very strong complaint to him respecting the conduct of the Hotel Porters this morning. He says that they passed the duty of helping him with his luggage, from one to another, in a manner which plainly showed they did not mean to help him at all, and that at last he had to bring down Miss Dickens's large trunk from the second floor, single-handed. This same servant has been with Mr. Dickens at innumerable hotels, and never made a complaint to him on any former occasion. The St. James's Hotel is so admirably conducted under Mr. Francatelli's management, and the service is usually so quick and obliging, that Mr. Dickens feels it incumbent on him to bring this misconduct under Mr. Francatelli's notice ...'

Dickens was staying at the St James's Hotel, with Mamie, on 18th May.

1869 £1,200 †

CHRISTMAS STORIES IN ORIGINAL CLOTH

122. **CHRISTMAS STORIES FROM ALL THE YEAR ROUND.** Chapman & Hall. Original green cloth, blocked & lettered in blind & gilt, with holly frame to front board roundel. Ownership inscription on leading f.e.p. of Richard Eccles, The Elms, 1870; small bookseller's blind stamp of Kelly, Manchester. a.e.g. v.g. In cloth slipcase.

¶ The First Collected Edition of the nine Christmas Numbers which were written collaboratively & edited by Dickens.

1859. *The Haunted House.* Dickens wrote The Mortals in the House, The Ghost in Master B's Room, and The Ghost in The Corner Room, as well as the opening paragraphs of the other chapters (exception The Ghost In The Picture Room).

1860. *A Message From The Sea.* Chapters I, II & V, and passages in other chapters were by Dickens, the rest by Wilkie Collins. A woodcut was used in this number.

1861. *Tom Tiddler's Ground.* Dickens wrote chapters I, VI & VII.

1862. *Somebody's Luggage.* Dickens wrote His Leaving It Till Called For, His Boots, His Brown-Paper Parcel, and His Wonderful End; also a part of chapter III.

1863. *Mrs. Lirriper's Lodgings.* Chapters I & VII are by Dickens.

1864. *Mrs. Lirriper's Legacy.* Chapters I & VII are by Dickens.

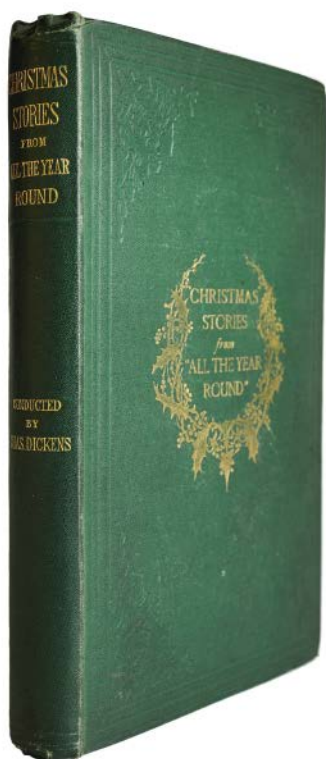
1865. *Dr. Marigold's Prescription.* Chapters I, VI & VIII are by Dickens.

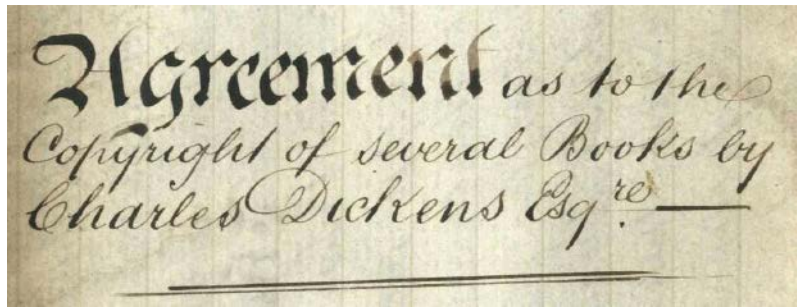
1866. *Mugby Junction.* Dickens wrote Barbox Brothers, Barbox Brothers & Co., Main Line (The Boy at Rugby), and No. 1 Branch Line (The Signal Man).

1867. *No Thoroughfare.* Dickens wrote The Overture, portions of the First and Fourth Acts, and the entire Act III. Wilkie Collins wrote the rest of the Number.

1870

£600





DICKENS'S FINAL COPYRIGHT AGREEMENT

123. **ENGROSSED AGREEMENT BETWEEN CHARLES DICKENS AND CHAPMAN & HALL.** 28th March 1870. 3pp folio, pages 25 x 39cm. Dickens's retained copy, signed by Frederic Chapman & Henry M. Trollope (for Chapman & Hall). In black cloth fold-over box.

¶ This important Agreement relates to Dickens's works to date, neatly written in the hand of a legal clerk three months before Dickens's death, signed by Frederic Chapman and his partner Henry M. Trollope (son of Anthony Trollope). The Agreement rehearses the history of the ownership of copyright, sales and other rights of all Dickens's works to date, grouped into four separate schedules.

The first group of titles were previously subject to agreements made on 2nd and 3rd February, 1858 between Dickens, Chapman, Bradbury & Evans and Frederic Ouvry in which the absolute copyright and sole privilege of printing the several books ... became vested in the said Charles Dickens and Edward Chapman in equal shares as tenants in common, the same agreement granting Dickens three quarters of the copyright of the works in the second schedule, Bradbury & Evans retaining the remaining quarter share. A subsequent Agreement was made in June 1862 whereby Edward and Frederic Chapman purchased from Bradbury & Evans this remaining quarter share and also acquired from Dickens for the sum of £3,250 another quarter share of the copyright, thus giving them in total 'one moiety or equal half part' while 'the said Charles Dickens became entitled to the other moiety or equal half part'.

The present Agreement records that the bills for the £3,250 remain unpaid and that with regard to the works in the third schedule (*The Tale of Two Cities*, *The Uncommercial Traveller* and *Great Expectations*) Dickens retains the entire copyright and has sold a half share to the Chapmans for £1,500 which has been paid to him.

Chapman bought the remaining portion of the copyrights after Dickens's death, and worked them extensively thereafter. One of the most important publishing agreements of Dickens's career; this copy was retained by Dickens and remained within his family. The majority of Dickens's legal agreements are now in the British Library.

1870

£20,000 †

common And it is expressly agreed that nothing herein
contained shall prejudice the lion of the said Charles Dickens
for or in respect of the said three several Bills of Exchange
In witness whereof the said parties to these presents have
hereunto set their hands the day and year first above written

The First Schedule above referred to

- 1 Sketches by Boy
- 2 Posthumous papers of the Pickwick Club
- 3 The life and Adventures of Nicholas Nickleby
- 4 The Old Curiosity Shop
- 5 Barnaby Rudge
- 6 Martin Chuzzlewit
- 7 Hard Times and Reprinted pieces

The Second Schedule above referred to

- 8 Dombey and Son
- 9 David Copperfield
- 10 Bleak House
- 11 Little Dorrit
- 12 Christmas Prose.
- 13 American Notes
- 14 Pictures from Italy
- 15 Oliver Twist
- 16 The Childs History of England

The Third Schedule above referred to

- 17 Tale of Two Cities
- 18 Uncommercial Traveller
- 19 Great Expectations

The Fourth Schedule above referred to

- 20 Our Mutual Friend.

Wm. Chapman

Henry M. Tuliffe

Catherine Dickens.
70 Gloucester Crescent.
August 1870.

CATHERINE DICKENS'S COPY OF EDWIN DROOD

124. **THE MYSTERY OF EDWIN DROOD.** With twelve illustrations by S.L. Fildes. FIRST EDITION. Chapman & Hall. Frontispiece portrait, additional engraved title, plates, 2pp ads, 32pp cata. (Aug. 31, 1870). Bound mainly from the parts in original green cloth, blocked & lettered in black & gilt; a little rubbed & dulled, following inner hinge sl. cracking. INSCRIBED on leading f.e.p. by Dickens's wife: 'Catherine Dickens, 70 Gloucester Crescent, August 1870'. Bookseller's ticket of Charles Hutt. In cloth slipcase.

¶ Smith 16; primary binding. Dickens separated from Catherine in 1858, and there are only three known letters from Dickens to Catherine between that date and his death in 1870, in the middle of writing *Edwin Drood*. From 1858 to Catherine's death in 1879 she lived in the house bought for her by her husband. Dated two months after Dickens's death, this is a poignant association copy.

Dickens's letters were written on 6th August 1863, concerning the opening of the grave at Kensal Green to allow the burial of Mrs Hogarth in the same grave as her daughter Mary & son George; 11th June, 1863, after the Staplehurst train crash; 5th November, 1867, reciprocating good wishes.

1870

£2,000





ORIGINAL PORTRAIT

125. **SEPIA INK & WASH PORTRAIT OF DICKENS BY J. MARGETT.** Chapman & Hall. 13 x 16cm. 'Charles Dickens Drawn by J. Margett.' Mounted, framed & glazed, 28 x 37cm.

¶ Undated, but a late or posthumous portrait, Dickens facing left, head & shoulders, with full beard & moustache & thinning hair.

[c.1870?]

£500 †

A 'DICKENS FAN' - ORIGINAL ARTWORK

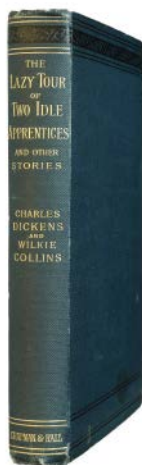
126. **ORIGINAL PEN & INK DESIGN FOR A DICKENS FAN,** signed 'A.W.P., 1872'. Finely executed artwork, with Dickens and 'The Empty Chair' at the centre surrounded by his characters. Image 42 x 25cm, mounted to 54 x 39cm.

¶ Executed two years after Dickens's death, the shape suggesting that it is a design for a fan.

1872

£1,200 †



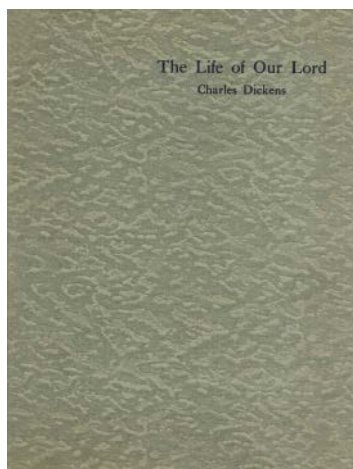


DICKENS'S COLLABORATIONS WITH WILKIE COLLINS

127. **THE LAZY TOUR OF TWO IDLE APPRENTICES.** No Thoroughfare. The Perils of Certain English Prisoners. FIRST EDITION. Chapman & Hall. Half title, frontispiece & plates by Arthur Layard; the odd spot. Original turquoise cloth; sl. marked, otherwise v.g. In cloth slipcase.

¶ These stories, which originally appeared in *Household Words*, are now reprinted in a complete form for the first time. A cutting relating to American first editions is pasted at the end of the The Contents, p.vi.

1890 £400

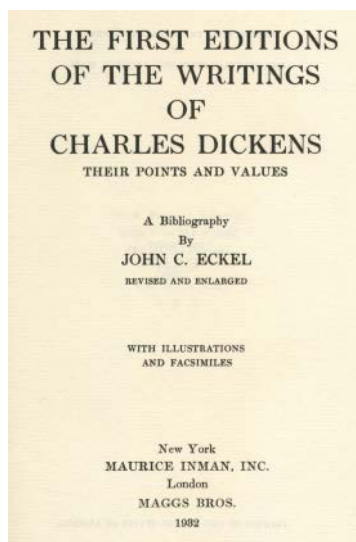


THE LIFE OF OUR LORD

128. **THE LIFE OF OUR LORD.** Written expressly for his children. FIRST EDITION. Associated Newspapers Ltd. Half title, frontispiece portrait, illus. Original maroon cloth. v.g. in d.w. In cloth slipcase.

¶ *The Life of Our Lord* was written by Dickens for his children between 1846 and 1849. He read it aloud every Christmas but forbade publication. The tradition of the Christmas reading continued in the Dickens family until the last of Dickens's children had died. The rights to publish were purchased by Associated Newspapers in 1933 for £210,000 and serialised in *The Daily Mail*, then published in book form as a limited edition & in blue roan & maroon cloth.

1934 £150

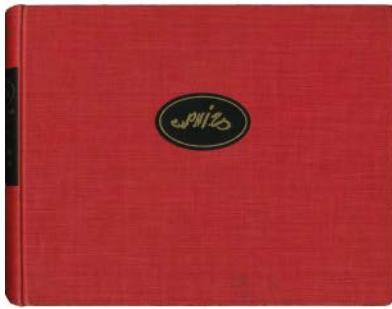


THE FIRST BIBLIOGRAPHY

129. **ECKEL, JOHN C. THE FIRST EDITIONS OF THE WRITING OF CHARLES DICKENS.** Their points and values. A bibliography, revised & enlarged. New York: Maurice Inman, Inc. London: Maggs Bros. Illus. Orig. cloth. d.w. In slipcase.

¶ The first full bibliography, much improved from the 1913 first edition, but now largely outdated.

1932 £120



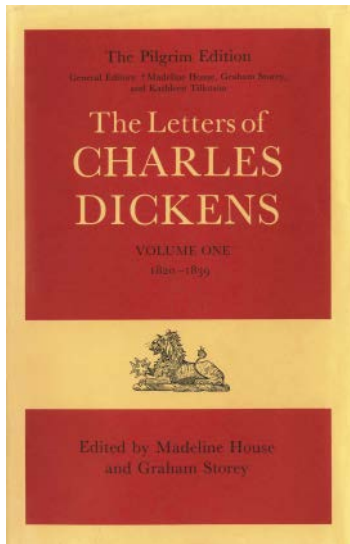
PHIZ ILLUSTRATIONS

130. **JOHANNSEN, ALBERT, ed. PHIZ ILLUSTRATIONS FROM THE NOVELS OF CHARLES DICKENS.** Oblong 4to. University of Chicago Press. Orig. red cloth.

¶ Reproductions of the many different plates etched by Phiz, Hablot K. Browne: 'Most of the plates for seven of Dickens's major works were etched in duplicate, triplicate, or even in quadruplicate, in order to keep pace with the more rapid printing of the letterpress'.

1956

£120



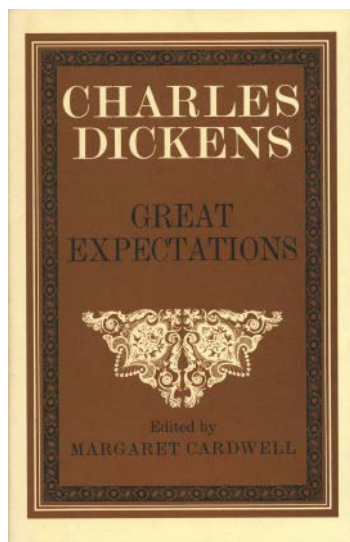
PILGRIM EDITION OF THE LETTERS

131. **THE LETTERS OF CHARLES DICKENS.** The Pilgrim Edition. 12 vols. Oxford: The Clarendon Press. Illus. Orig. red cloth. d.ws. Generally v.g. except for some marking & sl. tears to d.ws.

¶ Published 1965-2002. A monumental work with exemplary notes and cross-referencing which provides the best 'Life' of the author. The editors were Madeline House, Graham Storey, Kathleen Tillotson, K.J. Fielding, Nina Burgis & Angus Easson. In this set, Vol. I is the 1989 edition (reprinted with corrections).

[1965]-2002

£1,250



THE CLARENDON DICKENS

132. **THE CLARENDON DICKENS.** 9 vols. Oxford: The Clarendon Press. Orig. dark blue cloth. d.ws.

¶ Intended to be the definitive edition of the Novels with full textual apparatus referring to all variations from the original manuscript (where it still exists) in subsequent editions during Dickens's life time. The series is ongoing.

General Editors John Butt, Kathleen Tillotson & James Kinsley.

Oliver Twist, Kathleen Tillotson. 1966

Edwin Drood, Margaret Cardwell. 1972

Dombey, Alan Horsman. 1974

Little Dorrit, Harvey Peter Sucksmith. 1979

David Copperfield, Nina Burgis. 1981

Martin Chuzzlewit, Margaret Cardwell. 1982

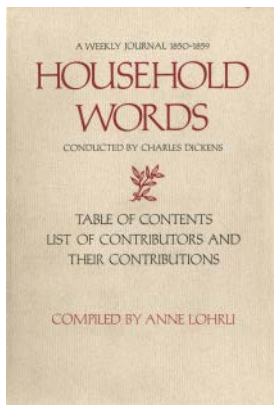
Pickwick, James Kinsley. 1986

Great Expectations, Margaret Cardwell. 1993

Old Curiosity Shop, Elizabeth M. Brennan. 1997

1966-97

£850



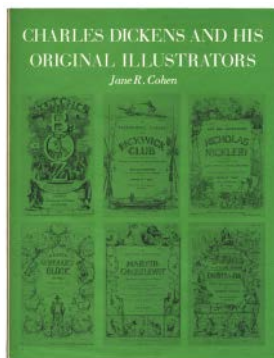
HOUSEHOLD WORDS: CONTRIBUTORS & THEIR CONTRIBUTIONS

133. **LOHRLI, ANNE. HOUSEHOLD WORDS.** A weekly journal, 1850-1859. Conducted by Charles Dickens. Table of Contents, List of Contributors and their Contributions based on the Household Words Office Book in the Morris L. Parrish Collection of Victorian Novelists, Princeton University Library. University of Toronto Press. Original maroon cloth. FINE in d.w.

¶ Identifying the authors of contributions to *Household Words*.

1973

£85



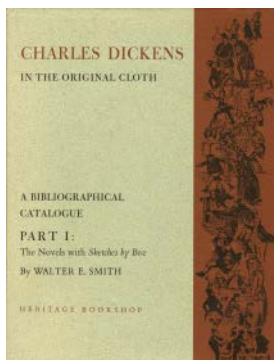
DICKENS & HIS ILLUSTRATORS

134. **COHEN, JANE R. CHARLES DICKENS AND HIS ORIGINAL ILLUSTRATORS.** 4to. Columbus: Ohio University Press. Illus. throughout. Orig. cloth. d.w.

¶ The early illustrators: Cruikshank, Seymour, Buss. His principal illustrator: Phiz: H.K. Browne. Other illustrators: a) Cattermole & Williams for *Master Humphrey's Clock*; b) Leech, Doyle, Tenniel, Maclise, Landseer, Stanfield & Frank Stone for the *Christmas Books*; c) Samuel Palmer for *Pictures from Italy* & Francis Topham for *A Child's History of England*; d) Marcus Stone for *Our Mutual Friend* and Charles Collins & Luke Fildes for *Edwin Drood*.

1980

£80



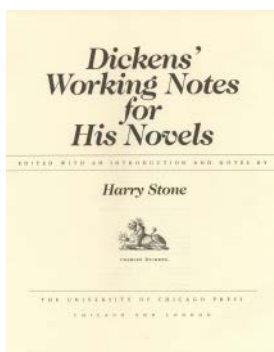
IN THE ORIGINAL CLOTH

135. **SMITH, WALTER E. CHARLES DICKENS IN THE ORIGINAL CLOTH.** 2 vols. Los Angeles: Heritage Bookshop. Green cloth. d.ws.

¶ Detailed bibliography with illustrations of the original bindings, but not all the variants.

1982-83

£80



DICKENS'S WORKING NOTES

136. **STONE, HARRY, ed. DICKENS' WORKING NOTES FOR HIS NOVELS.** Edited with an Introduction and Notes by Harry Stone. Folio. University of Chicago Press. Red cloth. d.w.

¶ Photographic reproductions in the same size as the original manuscript of Dickens's working notes on versos, and in type on rectos.

1987

£125





CHARLES DICKENS.

From the Library of
CHARLES DICKENS,
Gadshill Place, June, 1870.

Jarndyce
Antiquarian Booksellers

46, Great Russell Street, Bloomsbury, London WC1B 3PA
Telephone: +44 (0)20 7631 4220 • Email: dickens@jarndyce.co.uk