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CATALOGUE CCI

WINTER 2012-13

DICKENS & HIS CIRCLE

Catalogue: Joshua Clayton Production: Carol Murphy

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DICKENS & HIS CIRCLE
ISBN: 978 1 900718-92-9 Price £5.00

Covers: Watercolour of Charles Dickens by F. Dallas, item 405.

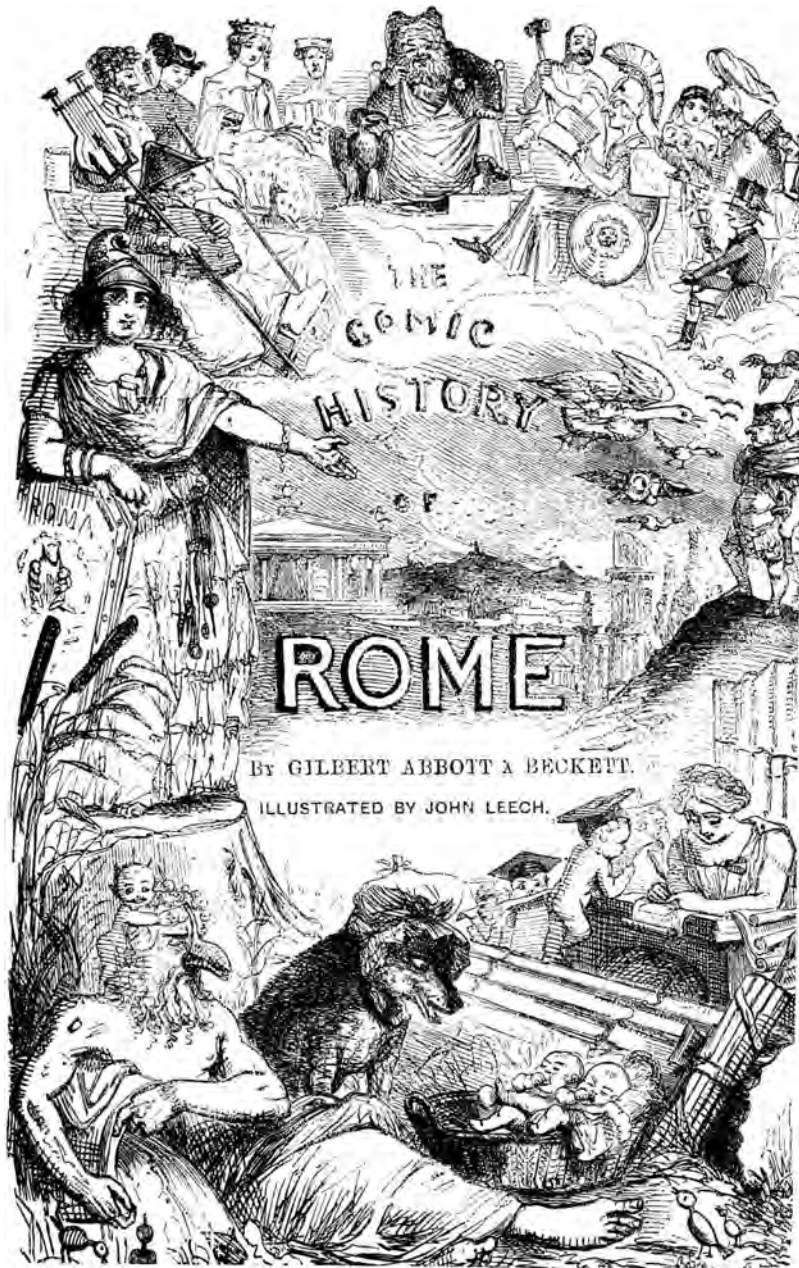


Brian Lake



Janet Nassau





I. FRIENDS & FAMILY

À BECKETT, Gilbert Abbott, 1811-1856.

A humourist best known for his Comic Histories, and as a regular contributor to Punch. He became acquainted with Dickens through his friendship with Mark Lemon, with whom he collaborated in adapting The Chimes for the stage. Gilbert Arthur, 1837-1891, was his son, who also gained recognition as a humourist and dramatist. See also item 231.

ILLUSTRATED BY LEECH

1. The Comic History of Rome. From the founding of the city to the end of the commonwealth. FIRST EDITION(?) Bradbury, Agnew, & Co. Half title, col. front. & 9 col. plates by John Leech, engr. titlepage., illus. Orig. red cloth, spine & front board pictorially blocked in gilt; a little rubbed & marked. a.e.g.
 ¶Probably the first book edition.
 [1852?] £55

THE COLD WATER CURE!

2. À BECKETT, Gilbert Abbott & LEMON, Mark. The Knight and the Sprite; or, The Cold Water Cure!! A new romantic, aquatic burlesque, in two acts ... Correctly printed from the prompt book. First produced at the Strand Theatre, on Monday, November 11th, 1844 ... William Barth. Disbound.
 ¶The story of *Undine*, by Friedrich de la Motte Fouque, 1777-1843, the German romantic author.
 [1844] £35

3. À BECKETT, Gilbert Arthur. ALS to 'Dear Mr Squire', from 9, Pitt Street, Campden Hill, W., 27 May. 13 lines on recto only of single sheet. v.g.
 ¶À Beckett writes in response to a note from, presumably, William Barclay Squire, 1855-1927, music scholar and critic, and regular contributor to the *Dictionary of National Biography*: 'Please forgive me for not having earlier acknowledged your letter and ms. I was dreadfully busy yesterday, and so missed the post ...'. Signed 'Gilbert à Beckett'.
 [c.1880] £50 †

4. À BECKETT, Arthur William. The à Becketts of 'Punch': memories of father and sons. FIRST EDITION. Archibald Constable & Co. Half title, front. port. Uncut in orig. red cloth, final unopened ad. leaf. v.g.
 ¶This memoir chiefly concerns Gilbert Abbott, 'firm and constant companion of Charles Dickens', and one of the earliest contributors to *Punch*. Written by Arthur William à Beckett, 1844-1907, younger brother of Gilbert Arthur.
 1903 £35

AINSWORTH, William Harrison, 1805-1882.

One of the leading historical novelists, Ainsworth was a major influence on the young Dickens. Impressed with Sketches by Boz when it first appeared in The Morning Chronicle, he encouraged Dickens to publish the work in book form and to seek a publisher and an illustrator for his future works, initiating Dickens's introduction to both George Cruikshank and his life-long friend and future biographer John Forster. The writers enjoyed a close friendship during the early part of Dickens's career, but drifted apart in later life as Ainsworth became increasingly unreliable. See also items: 32, 38, 149, 150, 304, 317 & 391.

DICKENS TO AINSWORTH: "LOOKING ANXIOUSLY FORWARD..."

5. DICKENS, Charles. ALS to 'My dear Ainsworth'. Furnival's Inn, Thursday morning. 'Are you not going to "shed a lustre" &c. &c. on the miscellany this month? I have been looking anxiously forward to receiving your paper ...' 15 lines on 1p. 8vo sheet, laid down on card. A

well-preserved early ALS, with Dickens's signature completed with his customary exaggerated flourish.

¶Not in *Pilgrim Letters*. Written from Furnival's Inn, Dickens's place of residence from 1834 until the early spring of 1837, when he moved into Doughty Street. Undated other than 'Thursday Morning', but almost certainly from early 1837, when Dickens was awaiting Ainsworth's contribution to the April edition of *Bentley's Miscellany*. Ainsworth's 'Our Song of the Month', a poem for April Fools' Day set to music, was the author's first writing for *Bentley's Miscellany*. It appears that Ainsworth often left editors despairing of when they might receive their copy. In a letter to John Forster of November 1838, Dickens describes Ainsworth as 'our procrastinating friend' (*Pilgrim Letters* I p460n), and earlier in the year had informed Forster that Ainsworth was badly behindhand with *Jack Sheppard* and that the publisher was 'desperately savage with Ainsworth's delay'. Ainsworth himself took over the editorship of *Bentley's Miscellany* after Dickens gave up the position in 1839.

[1837?]

£3,800 †

AINSWORTH, William Harrison.

MY FRIEND DICKENS...

6. ALS to 'My Dear Miss Harding', London, Dec. 5th 1838. 32 lines on two sides of single folded sheet; several old folds.

¶A letter from Ainsworth to Harding, headmistress of the school attended by the writer's daughters. The letter was written to accompany a book that Ainsworth had sent to Harding, 'as a slight manifestation of my sense of your kindness and attention to my little girls'. Ainsworth continues, 'My friend Dickens will accompany me to Manchester at, or about, Christmas, and means to do himself the pleasure of calling upon you; when I am sure he will be most happy to give you his autograph. He spoke in the highest possible terms of yourself and of the school. Were you aware that one of the party (Mr Brown [*sic*]) was the Phiz of *Pickwick & Nicholas Nickleby?* ...'. He adds, on the third side, 'I enclose a note from Mr Dickens which may do for an autograph for the present'. With the ALS is a photograph of Maclise's portrait of Ainsworth, from the National Portrait Gallery.

1838

£380 †

7. ALS to George Robertson, from Reigate, Nov.r 16th 1881. 14 lines on recto only of single 8vo sheet.

¶Ainsworth's brief note, in response to a request for an autograph, is demonstrative of his playful nature: 'For my part I fail to see the use of autographs, but however as you particularly desire to have mine, I have pleasure in complying with your request, and am dear sir yours very truly ...'.

1881

£125 †

8. The Flitch of Bacon; or, The Custom of Dunmow. A tale of English home. With illustrations by John Gilbert. FIRST EDITION. George Routledge & Co. Front. & 7 illustrations on plate paper. Orig. red morocco-grained cloth, boards blocked in blind, spine blocked in gilt; small chips to spine.

¶Not in Sadleir; Wolff 48, with advertisements not bound into this copy.

He comments: 'In my experience, a very scarce book'.

1854

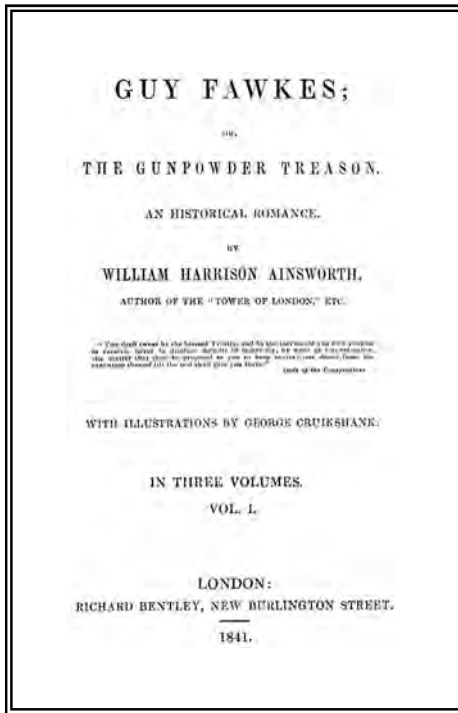
£125

9. Guy Fawkes; or, The Gunpowder Treason. An historical romance. FIRST EDITION. 3 vols. Richard Bentley. Fronts (partially hand-coloured in vol. I), plates by George Cruikshank; sl. foxing. Contemp. half calf, brown & dark green leather labels; sl. rubbed. Armorial bookplate of Sir Robert Johnson Eden in vol. I.

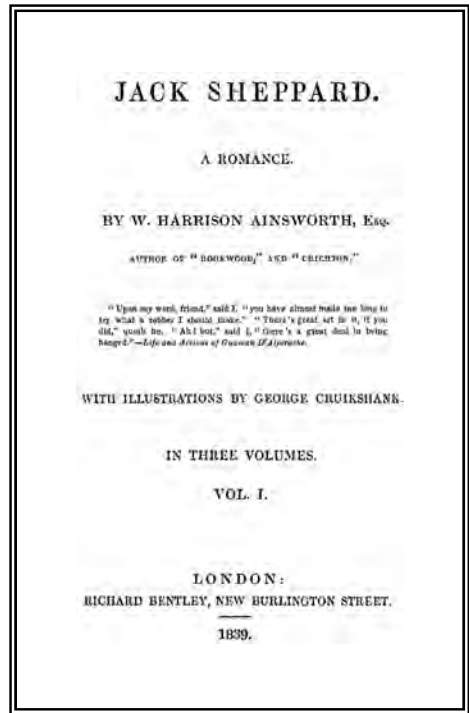
¶Sadleir 13; Wolff 51.

1841

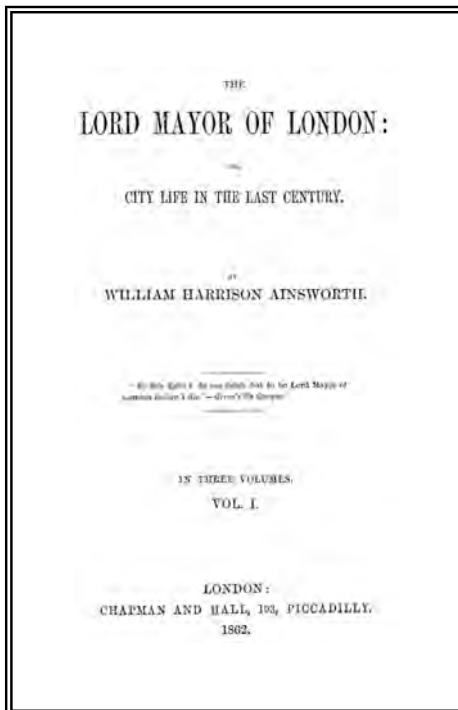
£180



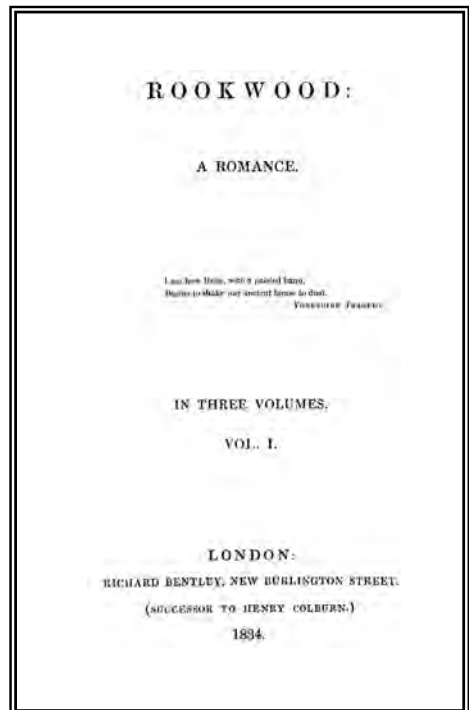
9



10



11



13

10. Jack Sheppard: a romance. FIRST EDITION. 3 vols. Richard Bentley. Half title in vol. III only, fronts, plates by George Cruikshank; sl. foxed. Finely bound in later full crushed red morocco by Henderson & Bisset, triple ruled gilt borders, gilt dentelles, raised bands, decorated in gilt. a.e.g. A v.g. handsome copy.
 ¶Sadleir 14; Wolff 53.
 1839 £420
11. The Lord Mayor of London: or, City Life in the Last Century. FIRST EDITION. 3 vols. Chapman & Hall. Orig. magenta wavy-grained cloth, blocked in blind, civic crests blocked in gilt, spine decorated in gilt; spines sl. sunned, otherwise a fine copy. Bookplates of F. Steele, Coldstream Guards.
 ¶Sadleir 19; Wolff 58 (who notes that 'this is the Ainsworth 3-decker I waited longest for'). Bound without half titles, as issued.
 1862 £580
12. The Miser's Daughter: a tale. 3 vols. FIRST EDITION. Cunningham & Mortimer. Fronts., plates by George Cruikshank; plates a little foxed & close trimmed in outer margins, vol. I titlepage torn without loss & neatly repaired with archival tape. 3 vols in 1 in contemp. half red morocco, spine gilt in compartments; sl. rubbing. a.e.g.
 ¶Not in Sadleir; Wolff 61.
 1842 £120
- ROOKWOOD
13. Rookwood: a romance. FIRST EDITION. 3 vols. 12mo. Richard Bentley. Bound without half titles but with initial blank in vol. 1. Contemp. half black calf, raised gilt decorated bands, with ducal arms in gilt at tail of spines, dark green morocco labels; some very sl. rubbing. Typed catalogue entry tipped in at leading f.e.p. of vol. 1. Armorial bookplates on leading pastedowns, bookseller's ticket, H.J. Cooke. v.g.
 ¶Sadleir 26; Wolff 67. This, Ainsworth's first full-blown novel, was published anonymously and, according to the Author, was an attempt at the gothic 'bygone' style of Mrs Radcliffe. The Dick Turpin sub-plot, with 'flash' slang was particularly popular with the public and contributed to the fashion for 'Newgate' novels.
 1834 £500
- SIR JOHN CHIVERTON
14. Sir John Chiverton. A romance. FIRST EDITION. John Ebers. Half title; pencil sketching on leading blank, single gathering sl. loose. Contemp. half tanned calf, spine blocked in gilt, black morocco label; a little rubbed, following hinge cracked at head of spine with some repair. Armorial bookplate of Francis Earl of Kilmorey.
 ¶Sadleir 27 & 27a; Wolff 69. This copy without the final ad leaf and initial 4pp ads in Sadleir's first entry. Written in collaboration with Ainsworth's school friend John Partington Aston, & published by Ainsworth's father-in-law. Scarce.
 1826 £580
15. The Spanish Match: or, Charles Stuart at Madrid. FIRST EDITION. 3 vols. Chapman & Hall. Orig. violet-blue pebble grained cloth by Bone & Son, blocked in blind, spine lettered in gilt; neatly recased retaining orig. spine, some sl. marking to vol. III. Signature of Frances Hamilton on leading f.e.ps. Armorial bookplate of John & Evelyn Graham Abercrombie, on leading pastedown vol. I, booklabel of D. Wyllie & Son's Library on leading pastedown vol. II. A nice copy.
 ¶Sadleir 28; Wolff 72. Sadleir records one copy in olive-green cloth with all others seen in violet-blue.
 1865 £280



TOMMELISE.

ANDERSEN, Hans Christian, 1805-1875.

The world-renowned fairy tale writer first met Dickens on a visit to London in 1847 at a gathering convened by Lady Blessington. Andersen and Dickens established a friendship fuelled by mutual admiration, but did not meet again until Andersen returned to England ten years later. Andersen visited the Dickens's family home but outstayed his welcome at Gad's Hill Place, and, to the dismay of Andersen, Dickens brought the friendship to an abrupt close. See also item 333.

16. Hans Christian Andersen's Correspondence with the late Grand-Duke of Saxe-Weimar, Charles Dickens, &c., &c. Edited by Frederick Crawford. With portraits and memoir. Dean & Son. Half title, front. port., 9 plates, 6pp cata. unopened; text browned. Orig. lilac cloth; sl. dulled, spine a little rubbed. A good-plus copy.
[1891] £50
17. Danish Fairy Legends and Tales. Second edition, enlarged. Containing a memoir and portrait of the author. Addey & Co. Half title, front., 20 plates, 8pp cata. (Christmas 1853). Orig. light blue cloth, spine pictorially blocked & lettered in gilt, boards blocked in blind. v.g.
¶Contains forty-six tales first published in Danish, 1835-52. This collection (translated by Caroline Peachey) was first published in 1848. The enlarged edition was first published earlier in 1853.
1853 £280
18. The Improvisatore: or, Life in Italy. From the Danish. Translated by Mary Howitt. 2 vols. Richard Bentley. Half titles. Contemp. green half-morocco, marbled boards; spines uniformly faded. Armorial bookplate of John Blount in Vol. I. v.g.
¶Wolff 138. First English edition. Vol. I has bookseller's prices for Andersen titles in translation dated 1901; Vol. II has a b&w postcard of a grotto pasted on initial blank.
1845 £250
19. The Improvisatore: or, Life in Italy. From the Danish. By Mary Howitt. A new and carefully corrected edition. Ward, Lock, & Tyler. Partially interleaved with blanks. Contemp. vellum, red labels.
[c.1870] £30
20. Only a Fiddler. Translated from the Danish. 2 vols. 32mo. H.G. Clarke & Co. Chromolitho. titles, 12pp. ads vol. II. Orig. red cloth; spines repaired, a little darkened, sl. cracking to inner hinges. A sound copy in later red cloth slipcase. Richard Klein bookplate.
¶Sadleir 3734a; Wolff 138a. The First English edition was published by Bentley earlier in 1845.
1845 £65
21. The Sand-hills of Jutland. Richard Bentley. Orig. violet cloth by Edmonds & Remnants; darkened & rubbed, library label removed from front board. A fair copy only.
¶Wolff 141, cites Bredsdorff, who gives 'Mrs. Bushby' as translator. Contains eighteen tales which originally appeared in Danish between 1857 and 1860. First English edition.
1860 £50
22. The True Story of My Life: a sketch. Translated by Mary Howitt. Longman, Brown, Green & Longmans. Half title, 32pp cata. (Oct. 1847). Orig. pink cloth; spine sl. faded to brown. Ownership inscription on leading f.e.p, pencil notes on back. v.g.
¶Wolff 148. First published in Danish, 1847. First English edition.
1847 £150
23. The Story of My Life; and In Sweden. George Routledge & Co. Half title. Orig. brown cloth, spine dec. & lettered in gilt; head & tail of spine sl. rubbed, a little damp marking to back board. A good-plus copy. 'Hobart Cust' booklabel & signatures; also signed Victoria Yorke, 1853, on half title.
1852 £60

THE
TRUE STORY OF MY LIFE:

A SKETCH.

BY
HANS CHRISTIAN ANDERSEN.

TRANSLATED BY
MARY HOWITT.

LONDON:
PRINTED FOR
LONGMAN, BROWN, GREEN, AND LONGMANS,
PATERNOSTER-RROW.
1847.

24. The Story of My Life. Now first translated into English and containing chapters additional to those published in the Danish edition, bringing the narrative down to the Odense Festival of 1867. Author's edition. Sampson Low, Son, & Marston. Front., 32pp cata. (Oct. 1871). Orig. brick-brown cloth, spine lettered in gilt, spine & boards blocked in black; sl. wear at head & tail of spine. v.g.
 ¶First edition of this revised, updated edition.
 1872 £85
25. **BAIN, R. Nisbet.** Hans Christian Andersen. A biography. FIRST EDITION. Lawrence & Bullen. Half title, front., illus. with 2 vignettes & 6 ports. Orig. red cloth, spine lettered in gilt; spine sl. faded. t.e.g. v.g.
 1895 £65
26. **BREDSORFF, Elias.** Hans Andersen and Charles Dickens: a friendship and its dissolution. FIRST EDITION. Cambridge: W. Heffer and Sons. Half title, front., plates, illus., facsims. Orig. orange pictorial cloth. v.g. in sl. worn d.w.
 1956 £35
27. **REUMERT, Elith.** Hans Andersen the Man; translated from the Danish by Jessie Bröchner. FIRST ENGLISH EDITION. Methuen & Co. Half title, front. port., plates, 7pp. cata. Orig. scarlet cloth in sl. faded, rubbed & torn d.w.
 1927 £25

BARKER, Matthew Henry, 1790-1846.

Matthew Barker, 1790-1846, wrote a number of popular naval stories under the title 'The Old Sailor' contributed to Bentley's Miscellany, which were informed by his experiences working in the East Indies as a young man.

28. ALS from Matthew Barker to 'Dear Friend' George Cruikshank, Nottingham April 3d 1837. 4to. An extended letter, over 63 lines on the first two sides of single folded 4to sheet, with integral address leaf; seal tear and several repaired folds, not affecting text.
 ¶Referring to Barker's contribution to *Bentley's Miscellany*. He betrays a concern that he might be at a disadvantage should Dickens decide against using his material: 'I have reasons - and pretty strong ones too - to know that unless Mr. Dickens keeps up my Series pretty regular I shall be the loser.' In fact, Dickens continued to print Barker's tales in *Bentley's*, noting in several letters to Cruikshank that 'the old Sailor' was producing sterling work (see *Pilgrim Letters*, vol. I). Barker continues, with reference to his latest contribution, 'In my last article which he [Dickens] has now in hand I think you will find more than one good subject for your pencil...'. He goes on to express his disappointment at the slow sales of *Land and Sea Tales*, which was published the previous year: 'Wilson [the publisher] writes me word that he has sold no more than 700 of *Land and Sea Tales*. I can hardly believe it possible after the many handsome notices they received and the eagerness which exists for naval productions - whether or no his non-payment has been a source of considerable disappointment and difficulty - but I have no means of ascertaining the correctness of his statements. He advertises nothing and I am sometimes extremely apprehensive.' He adds that he is working on a new novel, to be titled *The Cruise and Adventures of Ten Thousand Topsail-Sheet Blocks*, which was published in 1838. As a postscript, Barker states, 'since the other side was finished I have written to Dickens and pointed out a scene ... which I think you would make an excellent thing of. The point is a seaman having broken his liberty ... disguises himself in female apparel and is picked up on the street ... Perhaps ... Dickens will show it to you ...' Barker is referring to *The White Squall* which appeared in *Bentley's Miscellany* in 1837.
 1837 £480 †

BEARD, Thomas, 1807-1891.

Beard, a journalist, can justifiably be described as Dickens's oldest friend. They met while working as court reporters for The Morning Chronicle, establishing a warm friendship that continued until Dickens's death. He was best man at Dickens's marriage to Catherine Hogarth & remained close to the Dickens family. See also item 150.

"THE HAUNTED MAN HAS SOLD ... 18,000!!!"

29. **DICKENS, Charles.** ALS to 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, Leeches, Bradburys, Stanfields, Evans, Tenniel, Topham, Stone, Robert Bell and Forster.

1848

£4,500 †

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

30. **DICKENS, Charles.** 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. Dickens 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

31. **(DICKENS, Charles) DEXTER, Walter, ed.** Dickens to His Oldest Friend. The Letters of a Lifetime from Charles Dickens to Thomas Beard. Putnam. Half title; a few spots. Uncut in orig. turquoise buckram; spine & back board a little faded. t.e.g. v.g.

¶One of 500 copies.

[1932]

£35

THE GOVERNESS,

AND

THE BELLE OF A SEASON.

BY

THE COUNTESS OF BLESSINGTON.



PARIS,

BAUDRY'S EUROPEAN LIBRARY,

3, QUAI MALAQUAIS, NEAR THE PONT DES ARTS;

AND 9, RUE DU COQ, NEAR THE LOUVRE.

SOLD ALSO BY AMYOT, RUE DE LA PAIX; TRUCHY, BOULEVARD DES ITALIENS; GIRARD FRÈRES,
RUE RICHELIEU; LEOPOLD MICHELSEN, LEIPZIG. AND BY ALL THE
PRINCIPAL BOOKSELLERS ON THE CONTINENT.

1840.

BENTLEY, George, 1828-1895.

Bentley was the son of, and eventual successor to, Richard Bentley, Dickens's publisher.

32. **DICKENS, Charles.** ALS to George Bentley Esquire. Gad's Hill Place, September Ninth, 1860. 'Dear Sir, allow me to acknowledge the receipt of your obliging note of yesterday's date ...' 9 lines on 1p. single folded sheet of headed paper.
 ¶*Pilgrim Letters* has a record of the envelope only. George Bentley was Richard Bentley's eldest son; he joined his father's publishing business in 1845, and helped revive the business after financial problems took it to the edge of bankruptcy in the 1850s. It was George Bentley who in 1868 oversaw the repurchasing of *Bentley's Miscellany* from William Harrison Ainsworth who had bought the magazine in 1843. *Bentley's Miscellany*, which had deteriorated in quality in the final years of Ainsworth's editorship, was subsequently merged with *Temple Bar* magazine.
- 1860 £2,200 †
- GEORGE BENTLEY DEFENDS HIS FATHER AGAINST FORSTER
33. **BENTLEY, George.** Mr. Dickens and Mr. Bentley. To the editor of "The Times". Unbound; some minor dusting. With relevant newspaper clippings loosely inserted. Scarce. 4pp.
 ¶A scarce pamphlet published in response to Forster's recently published *Life of Dickens*, taking issue with the perceived misrepresentation of the relationship between Dickens and the publisher Richard Bentley.
- 1871 £150

BLESSINGTON, Marguerite Gardiner, Countess of, 1789-1849.

Irish novelist and literary hostess, Lady Blessington hosted one of the most fashionable literary salons of the 1830s and 40s. An early admirer of Dickens, she published one of his poems, A Word in Season, in her popular annual The Keepsake in 1844.

34. The Governess, and The Belle of a Season. Paris: Baudry's European Library. Contemp. half green calf, marbled boards, spine gilt in compartments, red leather label; some v. sl. rubbing. Armorial bookplate of Thomas Somers Cocks.
 ¶See Sadleir 241 for the 1839 first edition; this title not in Wolff.
- 1840 £125
35. The Idler in Italy. Paris: Baudry's European Library. (Collection of Ancient and Modern British Authors, vol. CCXXXIX.) Half title. Contemp. half calf, marbled boards; head & tail of spine a bit rubbed, small split at head of leading hinge. Bookseller's ticket: Boyveau & Chevillet, Paris. Booklabel of Frederic William Bois.
 ¶Not in Wolff. Contains many miscellaneous remarks on Byron and Shelley (see Chew p.234). Lady Blessington began her Grand Tour in August 1822, and over the next eight years covered a considerable portion of France and Italy, meeting the most esteemed literary and society figures along the way. She made the acquaintance of Lord Byron while in Genoa in the spring of 1823, their conversations providing much of the material for *Conversations with Lord Byron*, first published in 1834. In *The Idler in Italy*, she recalls the news of his untimely demise: 'This day the melancholy intelligence of the death of Lord Byron reached us. Alas! Alas! his presentiment of dying in Greece, has been but too well fulfilled - and, I used to banter him on this superstitious presentiment! Poor Byron! long, long will you be remembered by us with feelings of deep regret!'
- 1839 £120
36. The Idler in Italy. 2nd edn. 2 vols. Henry Colburn. Front. vol. I; some light foxing. Contemp. half red calf, spines gilt in compartments, black leather labels; a little rubbed. A good-plus copy.
- 1839 £180

KEEPSAKE

37. The Keepsake, 1843. Edited by the Countess of Blessington. Longmans. Engr. front. & title, all plates present; a few minor internal marks. Orig. dark pink moiré silk, blocked in gilt & blind, rebacked retaining orig. chipped title; a little marked & edges a little worn. a.e.g.
 ¶Walter Savage Landor contributes a 12pp short story 'A Story of Santander'.
 Other contributors include G.F. Berkeley, Blessington herself, Frances Brown, Barry Cornwall, T. D'Oyly, Virginia Murray, Alicia Jane Sparrow, Richard Westmacott, Florence Wilson, Lady Wortley, &c. Plates after G. Cattermole, D. Cox, R. Redgrave, Stonehouse, &c.
- 1843 £35
38. The Keepsake, 1845. With beautifully finished engravings, from drawings by the first artists, engraved under the superintendence of Charles Heath. Edited by the Countess of Blessington. Longmans. Engr. front. & title sl. spotted, all plates present; a few minor internal marks. Orig. dark pink moiré silk, blocked in gilt & blind; marked & a little rubbed. a.e.g.
 ¶W. H. Ainsworth contributes a 15pp short story 'The Island Bride', while Lady Blessington writes a 3pp article on 'Lord Byron's Room at Venice'.
 Other contributors include G.F. Berkeley, Benjamin D'Israeli, S.C. Hall, Landor, R.M. Milnes, Anna Savage, A.J. Sparrow, Camilla Toulmin, Richard Westmacott, &c. Plates after Edward Corbould, Cottrau, C. Ratclyffe, J.W. Wright, &c.
- 1845 £75
39. The Keepsake, 1851. Edited by Miss Power. With beautifully finished engravings, from drawings by the first artists, engraved under the superintendence of Frederick A. Heath. David Bogue. Engr. front. & title, all plates present. Orig. red primary cloth, elaborately blocked in gilt on upper board & spine; head of spine chipped with some loss. a.e.g. v.g.
 ¶Now edited by Marguerite Power, Lady Blessington's niece. W.M. Thackeray contributes a 12pp short story, 'Vultigeur'. Other contributors include E. Bulwer Lytton, Barry Cornwall, W.S. Landor, Julia A. Maynard, R.M. Milnes, Alfred Tennyson, &c. Plates after A. Bouvier, E.H. Corbould, &c.
- 1851 £40
-
40. **SADLEIR, Michael.** The Strange Life of Lady Blessington. Revised American edn. New York: Farrar, Straus and Company. Half title, front. Orig. blue cloth. v.g in repaired d.w.
 ¶Sadleir, in his 'note of acknowledgement' states that important unpublished material is incorporated into this revised American edition. With several references to Dickens.
- 1947 £20

BRADBURY, Henry, 1831-1860.

Son of William Bradbury of Bradbury and Evans.

REPRINTED PIECES FOR THE LIBRARY EDITION

41. **DICKENS, Charles.** ALS to Henry Bradbury on the headed paper of Gad's Hill Place, Higham by Rochester, Kent, Saturday Third July 1858. 18 lines on 1p. 'I send you enclosed, a List of "Reprinted Pieces". They are all in Household Words ... I wish them to be printed in the Library Edition in the order in which I send them. If there are too many, I will strike some out. If there be not enough, I will add some more ... let me have the Proof Sheets ... all together ...'.
 ¶*Pilgrim Letters* VIII, p.594. Vol. VIII of the Library Edition was due on 1 August. 31 'Reprinted Pieces' were included. The letter is signed with initials and is folded, with a purple stain, & the verso dusted.
- 1858 £750 †

BULWER, Edward Lytton, Baron Lytton, 1803-1873.

Poet, playwright and politician, Lord Lytton was among the most intimate members of the Dickens Circle, maintaining a close and uninterrupted friendship with the author following their introduction by Forster in the late 1830s. They founded the Guild of Literature and Art in 1849, with the Amateur Theatricals forming an integral component of their fund-raising vision; Knebworth, the Lytton family seat, was the venue for many memorable productions. See also items 39, 103, 152 & 163.

FROM THE LIBRARY OF CHARLES DICKENS

42. Works. New editions. 20 vols. G. Routledge & Co; Chapman & Hall. Fronts; occasional spotting and dusting; one or two gatherings sl. proud. Uniformly bound in contemp. half maroon calf, blocked in blind, spines dec. in gilt, dark green leather labels. Armorial bookplates of Charles Dickens in two volumes, and with 'From the Library of Charles Dickens' label in all vols.
 ¶A collection of Bulwer's novels from the library of his friend and colleague Charles Dickens. The Catalogue of Dickens's Library (Sotheran's, 1870), p.74, offers this at £2. 15s. The collection comprises: My Novel (2 vols), Pelham, The Last Days of Pompeii, Ernest Maltravers, Alice (Ernest Maltravers, part II), The Caxtons, The Last of the Barons, Paul Clifford, Godolphin, The Pilgrims of the Rhine, Night and Morning, Zanon, Harold, Leila, Lucretia, The Disowned, Devereux, Eugene Aram, and Rienzi. 19 titles in all.
 1851-60 £4,500
43. England and the English. Paris: Baudry's European Library. Occasional spotting. Contemp. half olive green morocco, spine with raised gilt bands; a little rubbed. Bookplate with motto 'suscipiant montes pacem'. A good-plus copy.
 ¶See Sadleir 402 and Wolff 930 for the first edition, in two volumes, of 1833.
 "A survey of the current state of politics, society, and manners; education, morality, and religion; art, literature, and science."
 1834 £65
- EUGENE ARAM
44. Eugene Aram. A tale. FIRST EDITION. 3 vols. Henry Colburn & Richard Bentley. Contemp. half maroon morocco, attractive gilt spines; v. sl. rubbing. Armorial bookplates of Humphrey St John Mildmay.
 ¶Sadleir 404; Wolff 932. Dedicated to Sir Walter Scott.
 1832 £350
45. Night and Morning. By the author of "Rienzi", &c. FIRST EDITION. 3 vols. Saunders & Otley. Errata leaves in each vol; title, vol. I, tipped on to stub. Uncut in sl. later full olive green crushed morocco, gilt spines & dentelles; spines sl. faded. Armorial bookplates of Hermann Marx. t.e.g. A v.g. handsome copy.
 ¶Sadleir 424; Wolff 948.
 1841 £650
46. Pelham; or, The adventures of a gentleman. 3 vols. Henry Colburn. Contemp. half olive green morocco, gilt spines; sl. rubbing. Armorial bookplates of Humphrey St John Mildmay. v.g.
 ¶The first edition of *Pelham* is Sadleir 431, Wolff 953 (noting vol. I is in 340pp, rather than 330pp, as erroneously indicated by Sadleir). This copy has vols. I & III in 2nd edn, vol. I beginning with the new Preface. Vol. II is of the first edition. All three titlepages are without edition statement.
 1828 £250
- Plays**
47. Dramatic Works. Routledge. Engr. front. & title. Uncut & partially unopened in orig. green cloth, blocked in blind, spine lettered in gilt. Charles Willis booklabel. v.g.
 ¶The Duchesse de la Vallière, The Lady of Lyon, Richlieu, Money, Not so bad as we seem.
 1860 £65

Plays continued

48. The Duchess de la Vallière. A play in five acts. By E.L. Bulwer. ... From the 3rd London edn. With the key to the alterations. Paris: A. & W. Galignani. Half title; some light foxing. Sympathetically bound in later marbled boards, paper label. v.g.
 ¶Written in 1835; dedicated to W. Macready, 'for science and genius unsurpassed in his profession'.
 1837 £40
49. The Lady of Lyons; or, Love and pride. A play in five acts, as performed at the Theatre Royal Covent Garden. By the author of "Eugene Aram", ... FIRST EDITION. Saunders & Otley. Sl. later full olive green crushed morocco, gilt spines & dentelles; spines sl. faded. Armorial bookplates of Hermann Marx. a.e.g. A v.g. handsome copy.
 ¶Dedicated to 'the author of "Ion"', Sir Thomas Noon Talfourd.
 1838 £150
50. The Lady of Lyons; or, Love and pride. A play in five acts, as performed at the Theatre Royal Covent Garden. By the author of "Eugene Aram", ... 8th edn. Paris: A. & W. Galignani. Half title; some light foxing. Later marbled boards, paper label. v.g.
 1839 £40
- NOT SO BAD AS WE SEEM
51. Not so Bad as We Seem; or, Many Sides to a Character. A comedy in five acts ... As first performed at Devonshire House, in the presence of Her Majesty and His Royal Highness the Prince Albert. FIRST EDITION. Chapman & Hall. 16pp ads. Sl. later full olive green crushed morocco, gilt spines & dentelles; spines sl. faded. Armorial bookplates of Hermann Marx. a.e.g. A v.g. handsome copy.
 ¶Charles Dickens acted in and directed his friend's play. The full cast list of the original production is printed; Dickens was accompanied by Frank Stone, Douglas Jerrold, Mark Lemon, Wilkie Collins, John Forster, and others. In this copy is an inserted printed slip dated May 16th. Two paragraphs describe changes from the text as employed in the production and commend Clarkson Stanfield's painted backdrop. Bulwer wrote the play for Dickens's amateur company, the proceeds from ticket sales going to the Guild of Literature & Art.
 1851 £280
52. Richelieu; or, The conspiracy: a play, in five acts, to which are added, historical odes on the last days of Elizabeth; Cromwell's dream; The death of Nelson. By the author "The lady of Lyons" ... 2nd edn. Saunders & Otley. Half title. Later marbled boards, paper label. v.g.
 ¶Among the list of players in the first production at the Theatre Royal, Covent Garden are Helen Faucit, George Bennett, Phelps and Macready. Bulwer's play about the all-powerful 17th century cardinal contains the immortal line, 'The pen is mightier than the sword'.
 1839 £50
53. Richelieu; or, The conspiracy: a play, in five acts. By the author "The Lady of Lyons" ... 9th edn. Chapman & Hall. Sl. staining to title. Later marbled boards, paper label. v.g.
 1856 £35
-
54. Zanoni. (Early edn.) Routledge, Warne, and Routledge. Half title, front., text in two columns. Orig. purple cloth, blocked in blind, gilt spine; a little faded, but a good-plus copy.
 ¶First published in 1842.
 1862 £35

55. **ESCOTT, Thomas Hay Sweet.** Edward Bulwer, first Baron Lytton of Knebworth. A social, personal, and political monograph. FIRST EDITION. George Routledge & Sons. Half title, front. port. Orig. dark blue cloth, lettered in blind & gilt; v. sl. rubbing. v.g. 1910 £45

GENTLEMAN'S MAGAZINE

56. **HORNE, Richard Hengist.** Bygone Celebrities. I. The Guild of Literature and Art at Chatsworth. Extracted from The Gentleman's Magazine, February 1871. Pp247-260. WITH: II. Mr. Nightingale's Diary, pp660-672. Disbound.

¶A brief account of the first performance of Bulwer Lytton's comedy *Not so Bad as We Seem*, which includes several extracts from the play.

1871 £10

57. **LYTTON, Edward Robert Bulwer, First Earl of.** The Life, Letters and Literary Remains of Edward Bulwer, Lord Lytton, By his son. FIRST EDITION. 2 vols. Kegan Paul, Trench, & Co. Half titles, front. ports, plates. Orig. purple/pink cloth, lettered in blind & gilt; small split at head of following hinge vol. II, inner hinges sl. cracked, spines faded. Evidence of library label removal.

¶A third volume was intended but never published.

1883 £50

58. **LYTTON, Victor Alexander Bulwer, Earl Lytton.** The Life of Edward Bulwer first Lord Lytton. By his grandson. FIRST EDITION. 2 vols. Macmillan & Co. Half title, plates, 4pp ads vol. I, final ad. leaf vol. II. Orig. maroon cloth, blocked & lettered in gilt. Withdrawn from Middlesbrough Free Library. t.e.g. A good-plus copy.

¶A comprehensive biography, with extensive index. Contains numerous references to Bulwer's close association with Dickens, and the many occasions on which they acted together at Knebworth.

1913 £65

BULWER & HIS WIFE

59. **SADLEIR, Michael.** Bulwer and His Wife: a panorama 1803-1836. New edn. Constable & Co. Half title. Orig. red cloth. v.g. in sl. rubbed d.w.

¶An assessment of the marriage and subsequent estrangement of Lord and Lady Lytton. With an inserted slip from the publisher stating that the illustrations that appeared in the original publication (1931) were regrettably destroyed by enemy action.

1933 £20

BULWER & MACREADY

60. **SHATTUCK, Charles H., ed.** Bulwer and Macready: a chronicle of the early Victorian theatre. FIRST EDITION. Urbana: University of Illinois Press. Half title, illus. Orig. maroon cloth. v.g.

¶With many references to Dickens, Forster, and other prominent members of the acting fraternity.

1958 £25

LADY ROSINA LYTTON

61. **DEVEY, Louisa.** Life of Rosina, Lady Lytton, with numerous extracts from her MS. Autobiography and other Original Documents, published in vindication of her memory. 2nd edn. Swan Sonnenschein, Lowrey & Co. Half title, front. port. Uncut in orig. crimson cloth; spine sl. faded. A good-plus copy. Scarce.

¶Sympathetic biography of an impossible but wronged woman. Her novels were vehicles for attacking her husband.

1887 £80

BURDETT-COUTTS, Angela, Baroness, 1814-1906.

Inheriting her grandfather's fortune in 1837, Burdett-Coutts became one of the wealthiest women in Britain, and established herself as one of the great philanthropists of the nineteenth century. An admirer of Dickens for tackling social issues in his writings, she sought his opinion on many of the issues of the day, and the two struck up a prolonged friendship. They famously collaborated in the establishment of Urania Cottage, the house for fallen women. Dickens dedicated Martin Chuzzlewit to Burdett-Coutts as a measure of his esteem. See also items 267, 296 & 350.

62. **JOHNSON, Edgar, ed.** Letters from Charles Dickens to Angela Burdett-Coutts 1841-1865; selected and ed. from the collection in the Pierpont-Morgan Library, with a critical and biographical introduction ... FIRST EDITION. Jonathan Cape. Half title, front. Orig. blue cloth; spine faded & becoming detached.
1953 £10
63. **OSBORNE, Charles C., ed.** Letters of Charles Dickens to the Baroness Burdett-Coutts. Edited by Charles C. Osborne. With a biographical introduction. John Murray. Half title; front. port., plates. Orig. grey cloth, green cloth spine, printed paper label, v. sl. browned. R.G. Taylor booklabel. t.e.g. v.g.
¶[No. 65 of an edition of 500 copies. A selection of extracts from the letters copied by Osborne when Burdett-Coutts' private secretary 1887-1898. With signed presentation inscription to 'Anne P. Carter from Charles C. Osborne'.
1931 £35

BURDETT-COUTTS, Angela, Baroness

LETTERS TO CHARLES KEAN

64. Early third person AL to the actor Charles Kean, from Harrogate, 2nd October, 1838. 3pp. 4to, with old folds & remains of seal, addressed to Kean at the Post Office, Liverpool, stamped at Liverpool, 'OC 3 1838'. Tipped on to larger mount with partial typewritten transcript.
¶[Miss Burdett-Coutts thanks Kean for his enquiries about a recent "unpleasant occurrence": the attentions of a stalker, Richard Dunn, who had followed her to Harrogate and eventually had to be temporarily confined to prison. She will be unable to go to Liverpool and is glad to have seen the 'Lady of Lyons'.
1838 £85 †
65. Third person AL to Sir Martin Archer Shee, from St. James Place, April 30th (1844) thanking him for some tickets. 1p on mourning paper with sm. hole caused by seal removal, tipped on to sl. marked larger mount.
¶[Her father Sir Francis Burdett had died on January 30th of that year.
1844 £50 †
66. Engraved portrait of the Baroness Burdett-Coutts, head-and-shoulders, facing right. Supplement extracted from The Whitehall Review, 2nd Sept 1880. Photogravure of charcoal sketch. Image 23 x 18cm; overall 39 x 28cm.
¶[Attached as part of the same sheet is a portrait of W. Ashmead Bartlett, 1851-1921, Burdett-Coutts' private secretary and later her husband. Burdett-Coutts stunned Victorian society when she married Ashmead Bartlett in 1881 - at 30, he was nearly forty years her junior. In 1885, having taken the Burdett-Coutts name, he became Conservative MP for Westminster.
1880 £20 †
67. **HARTLEY, Jenny.** Charles Dickens and the House of Fallen Women. FIRST EDITION. Methuen. Half title, plates. Orig. red cloth. Signed presentation inscription from the author on title. MINT in d.w.
¶[The history of Urania Cottage, the London institution founded by Charles Dickens, & financed by Angela Burdett Coutts, as a haven for impoverished and destitute women.
2008 £30

THE
FRENCH REVOLUTION:

A HISTORY.

IN THREE VOLUMES.

BY THOMAS CARLYLE.

*Μέγα ὁ ἀγὼν ἔστι, θεῖον γὰρ ἔργον· ὑπὲρ βασιλείας· ὑπὲρ ἐλευθερίας·
ὑπὲρ εὐροίας· ὑπὲρ ἀταραξίας.—ARRIANUS.*

*Δόγμα γὰρ αὐτῶν τίς μεταβάλλει; χωρὶς δὲ δογμάτων μεταβολῆς, τί
ἄλλο ἢ δουλεία στενόντων καὶ πείθεσθαι προσποιουμένων;—ANTONINUS.*

VOL. I.—THE BASTILLE.

LONDON:
JAMES FRASER, 215 REGENT STREET.

M.DCCC.XXXVII.

68. **HEALY, Edna.** Lady Unknown: the life of Angela Burdett-Coutts. (Reprinted.) Sidgwick & Jackson. Front., illus. Paperback. 1984 £10

THE CHARITY OF DICKENS

69. **PAYNE, Edward F. & HARPER, Henry H.** The Charity of Charles Dickens: his interest in the Home for Fallen Women and a history of the strange case of Caroline Maynard Thompson. FIRST EDITION. Boston: printed for members of the Bibliophile Society. Half title, plate, facsim. letter. Uncut in full tan calf, gilt borders; a little marked but a good-plus copy in double slipcase. t.e.g. ¶One of 425 copies: on the charitable project of Dickens and Baroness Burdett Coutts. 1929 £35

CARLYLE, Thomas, 1795-1881.

His French Revolution greatly influenced Charles Dickens, who studied it assiduously when researching A Tale of Two Cities, a fact he dutifully acknowledged in the preface of that work: 'Whenever any reference (however slight) is made to the condition of the French people before or during the Revolution, it is truly made, on the faith of the most trustworthy witnesses. It has been one of my hopes to add something to the popular and picturesque means of understanding that terrible time, though no one can hope to add anything to the philosophy of Mr. Carlyle's wonderful book'. See also items 128 & 390.

70. The French Revolution: a history. FIRST EDITION. 3 vols. James Fraser. Half titles, final ad. leaf vol. II. Uncut in sl. later full tan calf by Bickers & Son, single-ruled borders & spine compartments in gilt, gilt dentelles. t.e.g. A v.g. handsome set. ¶A fine copy of Carlyle's celebrated history of the French Revolution. Highly personal in style, the work divided critics, some of whom lambasted the author for allowing overt personal opinion to dominate the text. 1837 £850
71. The French Revolution: a history. 3rd edn. 3 vols. Chapman & Hall. Half titles, index vol. III. Uncut & partially unopened in orig. green cloth, attractively blocked in blind, spines lettered in gilt. Contemp. signature on leading f.e.ps. A very nice bright copy. ¶First published in three volumes in 1837; this edition completely re-set. 1848 £250

COLBURN, Henry, 1784-1855.

Publisher.

DICKENS, COLBURN AND SAVAGE

72. **CLARKE, Cumberland, ed.** Charles Dickens' Original Autograph copy of his letter to Henry Colburn upon the controversy occasioned by the contribution of Walter Savage Landor to Pic Nic Papers, together with a note to Forster on that subject April 1st, 1841. Printed at the Chiswick Press. Half title, facsim. Uncut in orig. cream cloth spine, red boards lettered in gilt; sl. dulled. ¶Large paper copy. 1918 £15

COLLINS, Charles Allston, 1828-1873.

Writer and artist, and the younger brother of Wilkie Collins, Charles Allston was also in Dickens's circle friends, and married Dickens's daughter, Kate Macready Dickens.

73. The Bar Sinister. A tale. FIRST EDITION. 2 vols. Smith, Elder & Co. A few spots. Contemp. half calf, dark green & red labels. Spines with 8128 at tail, the number in Royal

Artillery Regimental Library with its large armorial bookplates in each vol.

¶Wolff 1322. *The Bar Sinister* is described by Sutherland as his best novel:

'A psychologically intricate narrative, it tells the story of a man who loves the natural daughter of a woman who ruined his brother'.

1864

£180

74. A Cruise upon Wheels: the chronicle of some autumn wanderings among the deserted post-roads of France. 2nd edn. Routledge, Warne & Routledge. Half title, front. with marginal mark; a little careless opening. Orig. red cloth, blocked in blind; spine sl. faded, e.ps almost imperceptibly replaced. A good copy.

¶See Wolff 1323; first published in 2 vols in 1862. Collins illustrated his own work, this edition having a frontispiece and title vignette. The frontispiece is very much in the style of Millais; Collins was a member of the Pre-Raphaelite brotherhood & Millais attempted to persuade Collins to abandon his relationship with 'an unsuitable woman' in 1856. Collins married Dickens's daughter Kate in 1860.

1863

£65

75. A New Sentimental Journey. FIRST EDITION. Chapman & Hall. Half title, front. & plate by the author. Contemp. marbled boards, pink cloth spine, paper label; spine darkened & with old repair at head. A decent copy of an exceptionally SCARCE title.

¶Not in Sadleir, who had no titles by Charles Collins, or in Wolff. First published in *All the Year Round*. Collins makes pains in his preface to assure the reader that the work is in no capacity 'in competition' with Sterne's *Sentimental Journey*.

1859

£200

COLLINS, William Wilkie, 1824-1889.

Collins and Dickens did not meet until 1851, but their friendship became one of the warmest and most fulfilling of Dickens's later years. Dickens greatly admired the younger writer's ability to construct a narrative, and in Edwin Drood he attempted to emulate Collins' works of mystery and suspense. They were regularly to be found on stage together, collaborated in dramatic adaptations and also on No Thoroughfare and The Lazy Tour of Two Idle Apprentices. See also items: 51, 110, 112, 113, 201, 232, 375 & 396.

INSCRIBED TO GEORGE MACDONALD FROM A.P. WATT

76. **DICKENS, Charles.** Letters of Charles Dickens to Wilkie Collins, 1851-1870; selected by Georgina Hogarth, ed. by Laurence Hutton. James R. Osgood, McIlvaine & Co. Half title. Orig. dark blue cloth; dulled, inner hinges cracking.

¶Inscribed on leading f.e.p.: 'To my dear friend George Macdonald with most loving regard A.P. Watt, 16th Feby 1892'. Watt was also Wilkie Collins' agent.

1892

£350

77. **DICKENS, Charles.** Letters of Charles Dickens to Wilkie Collins 1851-1870; ... FIRST EDITION. James R. Osgood, McIlvaine. Half title. Orig. dark blue cloth, lettered in gilt; sl. rubbed.

1892

£40

COLLINS, William Wilkie

78. ALS to Arthur Locker, from 90 Gloucester Place, Portman Square, W., 18 January 1887. 23 lines over three sides of single folded sheet. v.g.

¶Collins writes to Locker, apparently in response to a request for a portrait: 'I enclose the best recent photographic portrait that I possess. The full length by Sarony was taken in New York twelve years since. After that fine specimen of photographic art ... I have contrived to avoid sitting again for a full length.' Collins adds as a postscript, 'height 5 feet 6 inches'. Signed 'Wilkie Collins'.

Arthur Locker, 1828-1893, was a long-time friend of Collins. From 1870 he edited *The Graphic*. He was the younger brother of celebrated man of letters Frederick Locker-Lampson. Not in Baker & Gasson.

1887 £1,800

WITH ALS FROM THE AUTHOR

79. Rambles beyond Railways; or, Notes in Cornwall taken a-foot. New edn. Richard Bentley. Half title, front. Orig. purple sand-grained cloth, spine lettered in gilt; front board sl. marked, spine faded & sl. worn at head & tail.

¶See Wolff 1374. This edition with new preface: 'I have spared no pains to make these pages worthy of the approval of new readers. The book has been carefully revised throughout ... and a Postscript has been added which now appears ... for the first time ...'. Tipped on to leading f.e.p., a 2pp ALS from Wilkie Collins, dated June 11th, 1866: 'Dear Miss Frith, I send with this six autographs. If more are wanted, you have only to say so. You have by this time, I hope, decided on making something for the reverend gentleman's benefit. I venture to suggest as new and appropriate, a purple pulpit cushion, with this inscription worded on it in letters of gold: - "May you soon be a Bishop!" Very Sinc. yours, Wilkie Collins.' Miss Frith was one of the daughters of artist William Powell Frith, a lifelong friend of the author. Not in Baker & Gasson.

1865 £1,600 †

80. Two ALSs to Dennis Powell, from 90 Gloucester Place, Portman Square, W., 18th Janry & 13th March, 1875. First ALS, 53 lines over four sides of single folded sheet; one horizontal fold. Second ALS, 26 lines over three side of single folded sheet; one horizontal fold, sl. dusted.

¶Little is known about Dennis Powell, who evidently corresponded with Collins on the subject of adapting the novella *The Frozen Deep*, published in 1874, for the stage. The novella was itself a reworking of the 1856 play of the same name which Collins had written in collaboration with Charles Dickens. In the first of Collins' responses, he appears lukewarm about the prospect of adapting the work, suggesting the task has presented itself before, but without success. He states, 'I have had many proposals made to me to reproduce *The Frozen Deep* on the stage - with the alterations and additions which are suggested by the story in its narrative form. My experience in these matters - gained by successfully adapting *The Woman in White* - and *The New Magdalen* - warns me to wait until I can find an actor who is capable of performing the difficult "part" of "Richard Wardour".' Collins goes on to ask of Powell, 'Have you had any practical experience as a writer for the stage?'. The second letter, written two months later, suggests that whatever Powell proposed, Collins was not sufficiently enthused by the project to wish to pursue the matter: 'The objections which I feel to the production of the piece, under present circumstances - objections which I have already stated to you in a former letter - leave me no alternative but to abstain from availing myself to your suggestion ...'. Both ALSs in Baker & Gasson.

1875 £2,800 †

THE COLLECTED WORKS

81. The Works. 30 vols. New York: Peter Fenelon Collier. Front. port., plates. Orig. blue-green cloth, spines blocked in blind, lettered in gilt; occasional sl. marking. v.g.

¶The superior printing on good-quality paper. A nice set.

[c.1900] £1,650

82. Armadale. FIRST AMERICAN EDITION. New York: Harper & Bros. 2pp initial ads, front. port., double-column text, 36 wood engravings by G.H. Thomas in text. Orig. blue-green cloth, blind borders, spine lettered in gilt; sl. rubbing. A good-plus copy.

¶See Sadleir 588 & Wolff 1345 for the 1866 first edition.

1866 £225

83. The Dead Secret. Library edn. Chatto & Windus. Half title, 32pp cata.; sl. spotting throughout. Orig. maroon cloth, blocked in blind & gilt; spine sl. faded; inner hinges sl. cracking. A good sound copy.

1901 £40

84. The Guilty River. FIRST EDITION. Bristol: J.W. Arrowsmith. (Arrowsmith's Christmas annual, 1886.) Handsomely rebound in half calf, gilt bands, red label. v.g.
 ¶Parrish p.120-21; Wolff 1354.
 1886 £380

COLLINS' FIRST BOOK

85. Memoirs of the Life of William Collins Esq., R.A. With Selections from his Journals and Correspondence. By his Son. 2 vols. Longman, Brown, Green, & Longmans. Original purple-brown vertical fine-ribbed cloth, boards and spine blocked in blind, spines lettered in gilt. Frontispiece portrait vol. I, engraved titles in both vols., 32pp catalogue vol. III (August 31, 1848). A very nice copy, except for a waterstain which affects the upper outer corner of the leading endpapers, frontispiece, engraved title and title vol. I. Bookbinder's ticket of Westleys & Co. in vol. I.
 ¶Not in Sadleir; Wolff 1365 & Parrish p.4. Collins' first book was this biography of his father, the celebrated painter. The publishers' catalogue in vol. II. is dated August 1848, (as Wolff's copy) rather than April as in Parrish.

1848 £500

86. Miss or Mrs? And other stories in outline. FIRST EDITION. Richard Bentley & Son. Contemp. full calf, gilt spine, borders & dentelles, maroon & black leather labels. With the orig. dark green cloth bound in at end. t.e.g. A v.g. handsome copy.
 ¶Wolff 1366 is in reddish-brown cloth.

1873 £580

THE MOONSTONE: SECOND EDITION

87. The Moonstone. A romance. Second edn. 3 vols. Tinsley Brothers. Half titles, 2pp ads. at end of vols. II & III. Orig. purple sand-grained cloth, boards blocked in blind, spines dec. & lettered in gilt; variable fading to cloth. Signatures in pencil on half titles E. Reed, 1869; sl. later signature on title vol. I. of Chas Baroles. A good-plus copy.
 ¶Sadleir 598a, indicating the minor variations in collation from the first edition.

1860 £1,500

88. The Moonstone. A novel. FIRST AMERICAN EDITION. Tall 8vo. New York: Harper & Brothers. 4pp ads preceding front., illus. with woodcuts, text in two columns. Orig. dark blue/green cloth, boards blocked with borders in blind, spine lettered in gilt; rubbed with sl. loss at head & tail, otherwise a v.g. bright copy. Contemp. signature 'Chas. Prevost jr.' on leading pastedown.

1868 £850
 ¶Wolff 1368a. Also described by Parrish in detail, p.73. This is also the first illustrated edition which Collins thought 'very picturesque'.

89. Mr Wray's Cash-Box; or, The mask and the mystery. A Christmas sketch. FIRST EDITION. Richard Bentley. Half title, front. by J.E. Millais, 4pp ads. Uncut in orig. morocco-grained blue cloth, borders blocked in blind, front board lettered in gilt; spine sl. dulled, but overall a v.g. copy of a SCARCE item.

1852 £850
 ¶Wolff 1367. Collins' sole attempt to emulate the successful formula of the Christmas book, popularised by his friend Dickens. It contains the first known book illustration by John Millais.

90. No Name. New edn. 3 vols. Sampson, Low. Half titles vols. I - II; some foxing to prelims of vol. I; binding cracked but firm at pp240-241, vol. III. Orig. orange cloth; spines dulled, sl. rubbing to heads & tails. W.H. Smith embossed stamps to e.ps. A good-plus copy.

1863 £380
 ¶See Sadleir 601 & Wolff 1371 for the first edition of 1862.

RAMBLES BEYOND RAILWAYS;

OR,

Notes in Cornwall taken A-Foot.

BY WILKIE COLLINS,

AUTHOR OF

"ANTONINA," "THE WOMAN IN WHITE," ETC.



The Land's End, Cornwall.

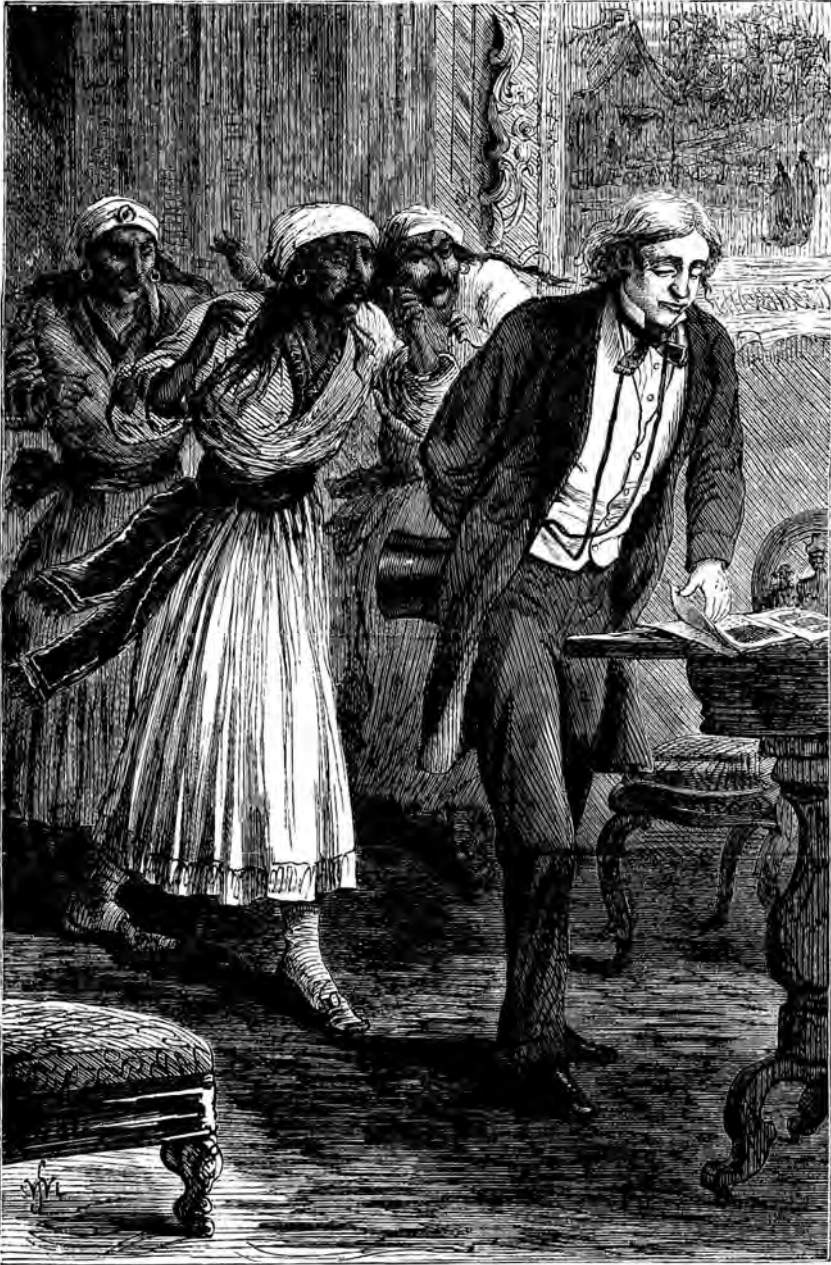
NEW EDITION.

LONDON:

RICHARD BENTLEY: NEW BURLINGTON STREET.

Printer in Ordinary to Her Majesty.

1865.



"WITHOUT THE SLIGHTEST PREVIOUS NOISE TO WARN HIM, HE FELT HIMSELF SUDDENLY SEIZED ROUND THE NECK FROM BEHIND."

WOMAN IN WHITE

91. The Woman in White. New edn. 3 vols. Sampson Low. Some light foxing. Sl. later half calf at some time carefully rebacked, retaining original black labels. Vols I & III signed P. Martineau March 15/63.
 ¶See Wolff 1377a. The first edition had been published in September. An attractive copy of one of the most influential mystery novels of the 19th century.
 1860 £850
92. The Woman in White. [2nd edn.] 3 vols. Sampson Low, Son, & Co. 16pp cata. vol. III (Nov. 1860). Uncut in orig. purple pebble-grained cloth by Bone & Son, blocked in blind, spines with title lettering reversed out of gilt within ornate gilt devices, publisher's imprint at tails of spines; carefully recased retaining orig. e.ps, spines faded & a bit rubbed. A generally well-preserved copy of a scarce item.
 ¶See Wolff 1377a & Sadleir's *Excursions in Victorian Bibliography* pp.140-141. See also Andrew Gasson, *The Woman in White: A Chronological Study*. The first impression of the first edition appeared on or around August 15th 1860, and according to Collins in a letter to his mother, sold out completely on the day of publication. This is the second edition, and appeared sometime in late September 1860. The words 'second edition' have been carefully erased from the titlepages to give the erroneous impression that this is a first edition. Nevertheless, a decent early copy of this classic detective novel.
 1860 £380
93. **COLLINS, William Wilkie & FECHTER, Charles.** Black and White: a love story. In three acts. FIRST EDITION. [Not published] Printed by C. Whiting, Beaufort-House, Strand. Orig. cream printed wrappers bound into sl. later full tan calf, gilt spine, borders & dentelles, maroon & black leather labels; title label chipped, hinges v. sl. rubbed, but a v.g. attractive copy. SCARCE.
 ¶This was the only collaboration between Collins and the well-known actor and playwright Charles Fechter. The story was provided by Fechter, and committed to paper by Collins. It enjoyed moderate success at London's Adelphi Theatre, with Fechter taking one of the main parts, that of Count Maurice de Layrac, a nobleman who it is discovered is of mixed race and therefore legally a slave. Collins thought highly of the piece, but its appeal proved to be limited, and the run lasted about sixty nights, before it was taken on tour. Collins later considered the play's fortunes: "As a play *Black and White* was considered by my literary brethren ... to be a better work than *No Thoroughfare*. We left the theatre with the fairest prospect of a run of another six months. But after some few weeks the regular Adelphi audience reminded us gently, by means of vacant places in the theatre, of an objection to the play ... We had completely forgotten the popular mania of seventeen years before, satirised by the French as *Oncle Tommerie* ... It mattered nothing that the scene of *Black and White* was laid far away from the United States, in the island of Trinidad, and that not one of the persons of the drama recalled the characters in Mrs Stowe's novel in the slightest degree. Mrs Stowe's subject was slavery and our subject was slavery; and ... the long suffering English public had had enough of it." (See W.M. Clarke, *The Secret Life of Wilkie Collins*, p117-120.) Never published, the work is exceptionally rare. British Library only on Copac.
 1869 £2,500
94. **DICKENS, Charles & COLLINS, William Wilkie.** No Thoroughfare. Being the extra Christmas Number of Every Saturday, for Christmas, 1867. Boston: Ticknor & Fields. 42pp. Orig. pale blue ad. slip for the works of Dickens & Reade inserted between pp12/13. Disbound, retaining orig. pink front wrapper; edges sl. chipped, but overall a good copy.
 ¶A scarce American issue of Dickens's and Collins's celebrated collaboration.
 1867 £75

MR. WRAY'S CASH-BOX ;

OR,

THE MASK AND THE MYSTERY.

A Christmas Sketch.

BY

W. WILKIE COLLINS,

Author of "ARRESTED," &c.

LONDON :

RICHARD BENTLEY, NEW BURLINGTON STREET.

1852.

89

N O N A M E.

BY

WILKIE COLLINS,

Author of "THE WOMAN IN WHITE," "THE DEAD SECRET," &c., &c., &c.

IN THREE VOLUMES.

VOL. I.

Fifth Edition.

LONDON :

SAMPSON LOW, SON, & CO., 47 LUDGATE HILL.

1863.

90

THE WOMAN IN WHITE.

BY

WILKIE COLLINS,

Author of "THE DEAD SECRET," "MYSTERY," &c., &c.

IN THREE VOLUMES.

VOL. I.

NEW EDITION.

LONDON :

SAMPSON LOW, SON, & CO., 47 LUDGATE HILL.

1860.

91

BLACK AND WHITE :

A Tale Story,

IN THREE ACTS.

BY

WILKIE COLLINS AND CHARLES FECHTER.

[NOT PUBLISHED.]

LONDON :

PRINTED BY C. WHITTING, BEAUFORT HOUSE, STRAND.

1869.

93

95. **PALMER, William J.** The Detective and Mr Dickens, being an account of the Macbeth Murders and the strange events surrounding them. A secret Victorian journal, attributed to Wilkie Collins, discovered and edited by William J. Palmer. New York: St Martin's Press. Orig. black paper-covered boards. MINT in d.w.
¶The imagined diary of Wilkie Collins, shedding light on a gruesome series of fictional murders in Victorian London. This copy was presented by the author to Kathleen Tillotson, and has a long inscription to her on the leading pastedown, mainly regarding the book's deficiencies.
- 1990 £25

DICKENS, Catherine, 1815-1879.

Dickens's wife and mother of his ten children.

96. **FIELDING, K.J.** Charles Dickens and his Wife. Fact or Forgery? Etudes Anglaises, vol. VIII, no. 3, July-September 1955. Pp 212-222. Offprint stapled as issued in orig. pink printed wraps.
¶An examination of the evidence concerning Dickens's separation from his wife. Kathleen Tillotson's copy with some ms. notes.
- 1955 £12

PRESENTED TO MRS CHARLES DICKENS

97. **POPE, Alexander.** The Poetical Works of Alexander Pope. Revised and arranged expressly for the use of young people [by William Charles Macready]. Printed for private circulation by Bradbury and Evans. Contemp. full dark green morocco, spine with blind-stamped compartments, blind & gilt borders, gilt dentelles; sl. rubbed, small mark on front board. a.e.g. An attractive well-preserved association copy.
¶A brief note, dated 1877, on the initial blank indicates the provenance of this volume. It was first presented to Mrs Charles Dickens by the editor, William Macready, and then in turn given by her to the writer and critic Edward Dutton Cook, who probably wrote the note. Dutton Cook, 1829-83, was a friend of the Dickens, and was introduced to his wife Linda Scates while on a visit to the Dickens family home in 1873. Working initially in a railway office, Dutton Cook went on to become a respected theatre critic for the *Pall Mall Gazette* and *The World* newspaper. He was the author of several novels, and early in his career had worked as an engraver for *Punch* magazine.
- 1848 £350

DICKENS, Frederick, 1820-1868.

Dickens's younger brother, Frederick always lived in the shadow of Charles, and consistently struggled to make his way in life. Often in debt, he drank heavily, and died a lonely death at the age of only 48.

FROM CHARLES DICKENS TO HIS BROTHER

98. **DICKENS, Charles.** ALS to 'My Dear Frederick'. Broadstairs, Thursday night, tenth October 1850. 'You must not suppose that the item you extract from my sum of objection though a great one is the total. Many other objectives of the strangest kind to the incurrence of such a responsibility would remain, if that were disposed of.... If I were security for you, and you were false ..., you never could pay me back the value of that broken trust and never could satisfy confidence again. I wish to ask this... could not the money be borrowed as a loan, to be repaid (principal & interest) at £50 a year. I believe that it could, and that instead of loading yourself with irons for life, you could [wear?] them for an ascertained number of years, with the hope of throwing them off while you had yet a term of active life before you....' 32 lines on rectos of single folded sheet; two tiny marginal tears without loss, final

blank with sl. damp marking and evidence in upper & lower margins of having been laid down at some point.

¶Not in *Pilgrim Letters*. This was written shortly after Charles had declined a request from his brother to guarantee a loan of £600. Fearful that he would not be able to recoup the debt if his brother should default on the loan, Dickens preferred to place the matter in the hands of William Hodge, an acquaintance of Georgina Hogarth, and secretary and actuary to the General Reversionary and Investment Co. Frederick's inability to control his financial affairs would become the defining feature of his life. Often exploiting the Dickens name, he managed to incur vast debts that he was never able to repay, and which eventually resulted in a term in debtors' prison, a fate that had been previously visited on his father. His financial mismanagement ensured that what had been a close relationship with Charles became increasingly fractured, and eventually led to his complete estrangement from the Dickens family. His sorry decline into peniless and alcoholic obscurity ended with premature death on October 20th 1868. Dickens remarked in a letter to Dr Howison, who attended Frederick in his last few hours, that 'he was my favourite when he was a child', but that he 'lost opportunities that I put his way'.

1850 £3,500 †

DICKENS, Charles, 1812-1870.

COMPLETE PILGRIM LETTERS

99. The Letters of Charles Dickens. (Pilgrim edition.) Edited by Madeline House & Graham Storey, &c. 12 vols. (1820-1870). Oxford: Clarendon Press. Half titles, fronts. & plates. Orig. red cloth. A v.g. set in d.ws.

¶The definitive edition of Dickens's correspondence, meticulously annotated providing comprehensive contextual and biographical information.

[1965]-2002 £1,250

100. The Letters; ed. by his sister-in-law (Georgina Hogarth) and his eldest daughter (Mamie Dickens). FIRST EDITION. 3 vols. Chapman & Hall. Half titles. Full red morocco, gilt spines, borders & dentelles; hinges rubbed, leading hinge vol. I repaired, orig. cloth bound in t.e.g. v.g.

¶The third volume of additions 1836 to 1870 was added two years after the original publication.

1880-82 £250

101. The Largest Collection ever offered in America of the Autograph Letters of Charles Dickens and Letters and Manuscripts by William M. Thackeray with original Portraits of Literary Celebrities from the Library of Mr. Edwin Coggeshall of New York. Part II (concluding sale). (May 15, 16, 17, 1916.) N.Y.: Anderson Galleries. Front., illus; with the odd pencil annotation. Later brown cloth. v.g.

1916 £35

STAR & GARTER DINNER

102. Third person AL to Mr (Charles) Ellis on headed paper from Gadshill Place ... Friday 4th September 1863, bespeaking "a pretty dinner" at the Star and Garter. 7 lines on 1p holograph with old folds and holes for securing pin.

¶The dinner for six persons for 6 o'clock the following Tuesday was to be 'like Mr. Forster's annual dinner'. The letter is recorded in *Pilgrim Letters X*, without further information about the guests, but a letter of 7th September suggests Macready refused an invitation. Charles Ellis was manager of the Star & Garter Hotel, Richmond.

1863 £650 †

103. ALS to William Empson from Devonshire House, Thursday April the Fifteenth. 15 lines on 1p. 'I have asked Lord Jeffrey in redemption of a pledge of his, to dine with me on Monday week the Twenty Sixth ... May I ask you to take counsel together, and act accordingly ...'.

- ¶Not in *Pilgrim Letters*. William Empson was Francis, Lord Jeffrey's son-in-law and followed him as editor of *The Edinburgh Review*. Other guests on that night included Samuel Rogers, Albany Fonblanque, Bulwer Lytton and Sydney Smith, with Maclise unable to attend. (*Pilgrim Letters* XII addenda, p.575.) A contemporary ink note on verso records that it is the autograph of the writer of Nic. Nickleby, 1841. Signs along margins of removal from a frame.
- [1841] £1,500 †
104. ALS to William Locke, from Dover, seventh September 1852. 11 lines on recto only of single leaf.
- ¶Not in *Pilgrim Letters*. A brief but expressive letter from Dickens to William Locke, informing him that he is 'quite right' in giving his assurance to his 'kind-hearted friend' and that he 'should be happy to give [him his] autograph.'. The note is signed 'Faithfully yours Charles Dickens', with a typically flamboyant flourish. Dickens had corresponded with William Locke some years earlier on the subject of the Ragged School Union, an institution that was established to help steer impoverished youngsters away from crime. William Locke helped found the Union in 1844, and Dickens, who spoke publicly about its operations, had requested information from Locke in 1846.
- 1852 £1,200
105. ALS to Robert Hogarth Patterson Esquire, on the headed paper of The Office of All the Year Round, Friday 25th January 1861. 17 lines on recto only of single leaf, laid on top stiff card.
- ¶Not in *Pilgrim Letters*. Dickens writes to Patterson acknowledging receipt of an issue of the weekly journal *The Press*, which almost certainly contained a favourable review of *Great Expectations*, which was at the time being serialised in *All the Year Round*. 'I beg to thank you for your note and for its accompanying copy of The Press - which I need scarcely tell you, was very agreeable and gratifying to me.' He goes on to suggest several times in the near future when the two might be able to meet. Robert Hogarth Patterson (Catherine Dickens's cousin) was, from 1858 to 1865, the editor of *The Press*, a weekly journal conceived by Benjamin Disraeli as a counterpoint to the largely liberal publications that dominated print journalism at that time. Intended as a mouthpiece for 'progressive Toryism', it struggled to establish itself in a competitive market, and had closed by 1866.
- 1861 £1,600
- 'PAYING THE DEBTS OF OTHERS'
106. ALS to Peter Royle Esquire, from Gads' Hill Place, Higham, 11th May 1863. 13 lines on 1p. folded sheet with integral blank.
- ¶Not in *Pilgrim Letters*. Having paid Dr Whitehead 'I had no intention of imposing a loss upon you' and sends a cheque. 'I have suffered so severely from paying the debts of others'. This is unlikely to be the novelist Charles Whitehead who died in Australia in 1862, and we cannot identify the events described here - many friends of Dickens died around this time. WITH: an Autograph Envelope also to Peter Royle, 27 Lever Street, Piccadilly, Manchester, date stamped 'London W.C. 6 - MY 7 63' which clearly contained another slightly earlier letter from that described here.
- 1863 £1,500 †
- GARDENERS' BENEVOLENT INSTITUTE
107. ALS to James Thomson Esquire, from Tavistock House, Saturday evening, twelfth June 1852. 28 lines on rectos only of two separate 8vo leaves. Mounted behind glass in attractive gilt frame, with an engraved portrait of Dickens by W. Friih.
- ¶Not in *Pilgrim Letters*. Dickens writes to Thomson, seed merchant and nurseryman, on the subject of a speech to be given to the Gardeners' Benevolent Institution on June 14th. It followed a letter that had been sent the previous day in which Dickens suggested he was unwilling to comment on certain subjects for fear of miring the address in controversy. (See *Pilgrim Letters*, vol. VI.) Dickens

"THE STORY OF OUR LIVES FROM YEAR TO YEAR."—SHAKESPEARE.

ALL THE YEAR ROUND.

A WEEKLY JOURNAL.

CONDUCTED BY CHARLES DICKENS.

N^o. 1.]

SATURDAY, APRIL 30, 1859.

[Price 2d.]

A TALE OF TWO CITIES.

In *Three Books.*

BY CHARLES DICKENS.

BOOK THE FIRST. RECALLED TO LIFE.

CHAPTER I. THE PERIOD.

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France. In both countries it was clearer than crystal to the lords of the State preserves of loaves and fishes, that things in general were settled for ever.

It was the year of Our Lord one thousand seven hundred and seventy-five. Spiritual revelations were conceded to England at that favoured period, as at this. Mrs. Southcott had recently attained her five-and-twentieth blessed birthday, of whom a prophetic private in the Life Guards had heralded the sublime appearance by announcing that arrangements were made for the swallowing up of London and Westminster. Even the Cock-lane ghost had been laid only a round dozen of years, after rapping out its messages, as the spirits of this very year last past (supernaturally deficient in originality) rapped out theirs. Mere messages in the earthly order of events had lately come to the English Crown and People, from a congress of British subjects in America: which, strange to relate, have proved more important to the human race than any communications yet received through any of the chickens of the Cock-lane brood.

France, less favoured on the whole as to matters spiritual than her sister of the shield and trident, rolled with exceeding smoothness down hill, making paper money and spending it. Under the guidance of her Christian pastors, she

entertained herself, besides, with such humane achievements as sentencing a youth to have his hands cut off, his tongue torn out with pincers, and his body burned alive, because he had not kneeled down in the rain to do honour to a dirty procession of monks which passed within his view, at a distance of some fifty or sixty yards. It is likely enough that, rooted in the woods of France and Norway, there were growing trees, when that sufferer was put to death, already marked by the Woodman, Fate, to come down and be sawn into boards, to make a certain movable framework with a sack and a knife in it, terrible in history. It is likely enough that in the rough out-houses of some tillers of the heavy lands adjacent to Paris, there were sheltered from the weather that very day, rude carts, bespattered with rustic mire, snuffed about by pigs, and roosted in by poultry, which the Farmer, Death, had already set apart to be his tumbrils of the Revolution. But, that Woodman and that Farmer, though they work unceasingly, work silently, and no one heard them as they went about with muffled tread: the rather, forasmuch as to entertain any suspicion that they were awake, was to be atheistical and traitorous.

In England, there was scarcely an amount of order and protection to justify much national boasting. Daring burglaries by armed men, and highway robberies, took place in the capital itself every night; families were publicly cautioned not to go out of town without removing their furniture to upholsterers' warehouses for security; the highwayman in the dark was a City tradesman in the light, and, being recognised and challenged by his fellow-tradesman whom he stopped in his character of "the Captain," gallantly shot him through the head and rode away; the mail was waylaid by seven robbers, and the guard shot three dead, and then got shot dead himself by the other four, "in consequence of the failure of his ammunition;" after which the mail was robbed in peace; that magnificent potentate, the Lord Mayor of London, was made to stand and deliver on Turnham Green, by one highwayman, who despoiled the illustrious creature in sight of all his retinue; prisoners in London gaols fought battles with their turnkeys, and the majesty of the law fired blunderbusses in among them, loaded with rounds of shot and ball; thieves snipped off diamond crosses from the necks of noble lords at Court drawing-rooms; musketeers went into St. Giles's, to search for contraband goods, and the

had stated that he did not want to mention 'the Bornean proceedings' and could not consent to make 'the least allusion to them'. The matter centred around the controversial figure of Sir James Brooke, the 'Rajah of Sarawak' in the Malay Archipelago. Brooke was given his title by the Sultan of Brunei in recognition of his help in suppressing anti-government agitators in the 1840s. He apparently took his role seriously, which led to allegations, in 1851, that he employed unnecessary force against the local population, under the guise of fighting piracy and insurrection. The allegations prompted a Commission of Inquiry to be convened, in order to establish the extent of Brooke's inhumanity. Brooke was eventually exonerated of wrongdoing, but with his reputation considerably tarnished.

Brooke's connection with the GBI is not known, but it appears that Thomson was keen that he be mentioned during Dickens's speech. The letter here shows that Dickens was willing to comply with Thomson's wishes, but with an understanding that the Borneo controversy be avoided. 'I am very glad that all is going so well - very glad also, that there is no difference between us in reference to the subject of our last short correspondences. Of course you understand that I will connect Sir James Brooke's name with the trust, with the greatest pleasure, and with all possible grace and courtesy towards him. The point I would rather avoid is quite another matter.' Dickens goes on to request that three tickets are reserved for Mrs Dickens, and, unusually, draws attention to the fact that his hand is not always legible: 'I observe that the word I have written before "places" has a cabalistic appearance. I mean it to represent a 3.'

1852

£1,850 †

HOUSEHOLD WORDS

COMPLETE RUN

108. Household Words. A weekly journal. Conducted by Charles Dickens. 19 vols. Office, 16 Wellington Street, North. In orig. green cloth; spine sl. faded & marked on vol. XIX only. A v.g. set.

¶Containing approximately 180 contributions by Dickens including: *Hard Times*, *A Child's History of England*, *A Child's Dream of a Star*, *The Begging Letter Writer*, *The Guild of Literature & Art*, *A Plated Article*, *Gone Astray*, *The Lazy Tour of Two Idle Apprentices*. A complete run in very nice condition. Scarce.

1850-59

£1,650

109. 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 ... Compiled by Anne Lohrli. (Toronto): Univ. of Toronto Press. Half title. Orig. maroon cloth; sl. marked.

¶An excellent index of contributors & contributions. This was Kathleen Tillotson's copy, 'bought for editing purposes (£35) in 1979'. She has added on the initial blank, 'Indispensable'. With occasional pencil annotations in text.

1973

£85

ALL THE YEAR ROUND

COMPLETE RUN UNDER THE EDITORSHIP OF DICKENS

110. All The Year Round. A weekly journal. 20 vols. WITH: All The Year Round, New Series. Dec. 1868 - Nov. 1870. 4 vols. Wellington Street, No. 26. 24 vols in orig. olive green cloth, blocked in blind, lettered in blind & gilt; some variations in cloth colour, some sl. fading & marking. A good-plus set.

¶The complete run of *All The Year Round* as conducted by Charles Dickens. Includes *A Tale of Two Cities*, *Great Expectations*, and *The Uncommercial Traveller* as originally published in serial form, as well as many other contributions by Dickens, the editor. Also contains the first publications of *The Woman in White* and *The Moonstone* by Wilkie Collins. From the 25th of June 1870, following the death of Dickens, the editorship of the long-running periodical passed to Dickens's son, Charles Dickens junior.

1859-70

£1,500

ALL THE YEAR ROUND continued

COMPLETE FIRST SERIES

111. All The Year Round. A weekly journal. 20 vols. Wellington Street, No. 26. 20 vols in contemp. half dark green calf, blue cloth sides, maroon labels; one label missing, several others sl. chipped; spines defective on two vols; one vol. with boards loose. A little rubbed but internally clean - a good-plus working copy.
 ¶Includes *A Tale of Two Cities* and *Great Expectations* as originally published in serial form, as well as many other contributions by Dickens, the editor.

1859-68 £800

EXTRA NUMBERS

112. The Christmas Numbers of All the Year Round for the years immediately following the death of Charles Dickens the Elder. 12 numbers in half green morocco; spine sl. rubbed.
 ¶1871: Slaves of the Lamp; 1872: Doom's Day Camp; 1873: The Blue Chamber; 1874: The Opal Ring; 1875: Davy's Locker; 1876: When the Ship Comes Home; 1877: (Extra Summer Number including 'Percy and the Prophet' by Wilkie Collins, &c.) Christmas: Shepherds All and Maidens Fair; 1878: (Extra Summer Number including 'Dr. Carrick' by M.E. Braddon) Christmas: 'Twas in Trafalgar's Bay; 1879: (Extra Summer Number including 'The Shadow in the Corner' by M.E. Braddon) Christmas: Sweet Nelly, my heart's delight. All numbers have two column text. The individual authors' names are not revealed.

1871-79 £150

113. (The Christmas Number of "All the Year Round", 1861.) Tom Tiddler's Ground. Small 8vo. Chapman & Hall. Half title, col. front. & vignette title by Audley Gunston on glazed paper, printed title. Orig. grey cloth, dec. & lettered in green & gilt; a little dulled & sl. rubbed
 ¶Picking up Soot and Cinders, by Charles Dickens; Picking up Evening Shadows, by Charles Alston Collins; Picking up Terrible Company, by Amelia B. Edwards; Picking up Waifs at Sea, by Wilkie Collins; Picking up a Pocket-Book, by John Harwood; Picking up Miss Kimmeens, by Charles Dickens; and Picking up the Tinker, by Charles Dickens. Aberdeen only on Copac, dated 1898?

[c.1898?] £40

114. The Pic Nic Papers. By Charles Dickens, W.H. Maxwell, Thomas Moore, Miss Strickland, Horace Smith, Leitch Ritchie, and other celebrated writers. Ed. by Charles Dickens. Ward, Lock & Co. (Select Library of Fiction.) Final ad. leaf; small hole in leading f.e.p., sl. spotting. Orig. olive green cloth, attractively blocked in black & dark green, lettering reversed out of gilt. Later owner's inscription on leading pastedown. v.g.

¶Text coded '9-82'. A nice copy of the work edited by Dickens, conceived to raise money for the widow and family of John Macrone, who died suddenly in 1837 at the age of 28.

[1882] £35

FECHTER, Charles, 1824-1879.

A celebrated actor of the Victorian era, Fechter only became acquainted with Dickens towards the end of his life. Dickens proclaimed great admiration for his friend, most notably in his essay of 1869, On Mr. Fechter's Acting. Fechter likewise held Dickens in the highest regard; the Swiss chalet erected in the grounds of Gad's Hill was a present from Fechter. See also item 93.

115. Photograph. (Charles Fechter as Hamlet in the cemetery scene with Henry Widdicomb as First Gravedigger, from the 1864 production at the Lyceum.) Heath & Beau. Sl. faded.

[1864] £35 †

FIELDS, Annie, 1834-1915.

An American writer who became acquainted with Dickens when visiting London in the late 1850s. With her husband James, she counselled Dickens through his difficult tour of the United States in 1867-68.

116. **CURRY, George.** Charles Dickens and Annie Fields. Reprinted from The Huntington Library Quarterly, Vol. 51, Winter 1988. Illus. Orig. green printed wrappers. v.g.
 ¶An examination of Dickens's relationship with the young American writer and social reformer. With a foreword by Philip Collins. Inscribed by the author, 'at the Dickens house'.
 1988 £15
117. **FIELDS, James T.** Yesterdays with Authors. FIRST EDITION. Boston: James R. Osgood & Co. Half title. Orig. brown cloth; worn, leading f.e.p. torn & repaired. Stanton Campbell bookplate. t.e.g.
 ¶By Dickens's American publisher. With other chapters on Thackeray, Hawthorne and Wordsworth.
 1872 £25
118. **(FIELDS, James T.) AUSTIN, James C.** Fields of the Atlantic Monthly. Letters to an Editor, 1861-1870. FIRST EDITION. San Marino: Huntington Library. With two photo portraits inserted at end. Orig. maroon cloth. d.w. strengthened from behind.
 1953 £20

FITZGERALD, Percy Hetherington, 1834-1925.

Fitzgerald became acquainted with Dickens through his contributions to Household Words, making a positive impression on the writer he so admired. Dickens told Fitzgerald's mother: 'my editorial existence has had no pleasanter incident in it than its having made me acquainted with his very great abilities, and having made us private friends'.

119. ALS to 'My dear Sir', on headed paper of The Athenaeum, no date. 16 lines on first side & third side of folded 8vo sheet; single horizontal fold. v.g.
 ¶A brief note to an unknown recipient on the subject of Fitzgerald's memoir of Charles Dickens. 'I hope you did not think me too impatient in reference to Mr Dickens. You may depend upon my sending you his memoirs - an advance copy ...' Fitzgerald had been writing about Dickens since the beginning of the 1890s, and his impressive *Life* was published in two volumes in 1905.
 [c.1905] £40 †
120. The Life of Charles Dickens as revealed in his writings. FIRST EDITION. 2 vols. Chatto & Windus. Half titles, fronts., facsimile. Uncut in orig. green cloth; vol. II a little marked and with damp damage to back board. t.e.g.
 1905 £30
121. Henry Irving: a record of twenty years at the Lyceum. FIRST EDITION. Chapman & Hall. Half title, front. Orig. brown pict. cloth; sl. dulled & rubbed, lacking leading f.e.p.
 ¶Arnott & Robinson 3087.
 1893 £30
122. Principles of Comedy and Dramatic Effect. FIRST EDITION. Tinsley Bros. Half title. Orig. blue cloth; sl. dulled on spine. Scarce.
 ¶Arnott & Robinson 3727: including consideration of "burlesque", "the actors of the day" and "the music hall question".
 1870 £110

PRINCIPLES
OF
C O M E D Y
AND
DRAMATIC EFFECT.

BY
PERCY FITZGERALD, M.A.,
AUTHOR OF 'THE LIFE OF DAVID GARRICK,' ETC., ETC.

But when from Nature's pure and generous stores
These strokes of acting flow with generous force,
To me they seem from quickest feelings caught
Each stroke is Nature and each pause is Thought.
*Cicero, *De Invent.**

LONDON :
TINSLEY BROTHERS, 18, CATHERINE STREET, STRAND.

1870.

(All rights reserved.)

123. Proverbs and Comediettas written for private representation. FIRST EDITION. Strahan & Co. Orig. green cloth, bevelled boards by Virtue & Co.; half of following f.e.p. torn out causing some staining.
 ¶With an interesting 30pp introduction on the history of amateur acting: the plays aim to be of higher quality than those usually written for amateurs and "owe nothing, either in subject or treatment, to ... the French".
 1869 £55
124. Roman Candles. FIRST EDITION. Chapman & Hall Orig. pebble-grained green cloth, borders blocked in blind, spine lettered in gilt; sl. dulled, spine carefully repaired at head.
 ¶Sketches and musings on the Italian capital, first published in *All the Year Round*. Dedicated to William Henry Wills, Dickens's editor, publisher and lifelong friend.
 1861 £65

FORSTER, John, 1812-1876.

Forster fulfilled numerous roles for his great friend, serving as advisor, editor, proof-reader, critic, and counsellor in all matters, professional and private. Forster remained one of the 'inner circle' throughout their friendship, enabling him to write his Life of Charles Dickens, still one of the most highly regarded biographies of Dickens. See also items: 5, 29, 33, 51, 60, 72, 102, 149, 150 & 217.

125. ALS to 'My dear [James] Booth', from 46 Montagu Square W., 5th January '57. 26 lines over first three sides of folded 8vo sheet; some light folds, but v.g.
 ¶Written by Forster on the death of the poet John Kenyon. Forster had evidently been the recipient of certain items in Kenyon's will, and was keen to thank Booth, the executor, for his help in overseeing the conveyance of the effects. 'The pictures and books have come duly - and I must again express to you my strong sense of the kindness and consideration you have shown me in this. I shall always remember it. It was not needed to connect you with unceasing recollections of the pleasantest of friendships - but I yet gladly accept it as a fresh pledge of that other friendship, which for dear Kenyon's sake I valued at first and have since learned to value for its own'.
 1857 £110 †
- ‘YOUR STATEMENT IS INCORRECT’
126. ALS to Messrs Bradbury & Evans, 25th May 1859. 46 Montagu Square. 2pp in black ink; 2 old folds. 'I observe that you have published a statement respecting Mr Dickens in which I am referred to as the "literary friend" who communicated with you on Mr Dickens's behalf at the Household Words office. ... Your statement does not set forth truly the communication I made to you. Both in what it asserts, and what it suppresses, it is incorrect. It is my duty to place this upon record - but it is not my intention to advert to the subject further.'
 ¶Relating to the split with Bentley & the establishment of *All the Year Round*.
 1859 £400 †
127. ALS to Messrs Bradbury & Evans, 14th December 1859. 46 Montagu Square. 3pp in black ink; 3 old folds. 'I am about to request Mr Murray to communicate with you very shortly as to the publishing of a book of mine; and, remembering recent circumstances, I do not wish that this act should incur the danger of being attributed to any other motive than that which alone it springs from - namely, so much association with the past as makes me unwilling to have any work of mine, when I can assert the choice, printed elsewhere. I wish you to understand that course I take in this, indicates not the least change or modification of opinion as to matters which have lately broken off our old intercourse. ...'
 ¶Forster had written to Bradbury and Evans earlier the same year in protest at the publishers' misconstruing certain facts relating to the departure of Charles Dickens, the split with Bentley & the establishment of *All the Year Round*.
 1859 £300 †

PRIVATE READING OF THE CHIMES

128. AL signed with the initials 'J.F.' to 'My dear [William] Fox', from 58 L[incoln's] I[nn] F[ields], Dec. 2. 1844. 25 lines over first three sides of folded 12mo sheet, laid on to stiff paper, with the orig. franked envelope. v.g.

¶Forster writes to Fox to inform him of Dickens's intention to read his latest work at a gathering of his closest friends. 'I hope you will be well enough to come out tomorrow evening. Dickens proposes to read us his little story. It is a tea party - D. objects to anything more formal - & we assemble punctually at past six. Come, if you can. D is in town for 4 days only!!' The 'little story' was in fact the latest of Dickens's Christmas Books, *The Chimes*. Forster later noted that the assembled audience included Jerrold, Carlyle, Maclise and Dyce, among others, and that 'there was not a dry eye in the house', the occasion being the 'most triumphant hour for Charles'. (See *Pilgrim Letters*, vol. IV.)

1844

£350 †

FORSTER DECLINES ON DICKENS'S BEHALF

129. ALS to Joseph Watson, Esq., from 58 Lincolns Inn Fields, March 25. 1848. 32 lines over first three sides of folded 12mo sheet; two small holes in p3/4, not affecting text. Laid on to card.

¶Forster writes to Joseph Watson, a solicitor based in Newcastle-upon-Tyne, to communicate Dickens's regret at not being able to attend an event: 'I have communicated your letter to Mr Dickens who is much flattered by it, and very sensible of the compliment intended him. He desires me with his best thanks to you to say so. However that it would be impracticable for him to comply with its request at present ... The bother is that it has been some time arranged between him and myself to visit Paris at that time - the week before the proposed celebration; and though our stay will be short, it prevents, much to his regret, compliance with your desire. ... On some future occasion he hopes to be more fortunate. I am sure that few things would give him greater pleasure than to go to Ncastle for any such meeting as this in which you are interested. ...'. It appears Watson made a second attempt to tempt Dickens to Newcastle later in the year, which was also respectfully declined, this time by Dickens in person. In a letter dated 3 July 1848, Dickens wrote to Watson thanking him profusely for his proposal, but adding that with 'the greatest reluctance' he would be unable to attend. (See *Pilgrim Letters*, vol. V.)

1848

£280 †

130. ALS to 'My dear Sir', from 58 Lincolns Inn Fields, 19th Oct. 1856. 19 lines over first three sides of folded 12mo sheet. v.g.

¶Forster writes to an unknown recipient, concerning the staging of a theatrical production: 'I hear from Mr Macready this morning. He consents to the 4 nights, if you really think it advisable so to commence (I do, most certainly)'. Signed 'John Forster'. Forster and Macready regularly appeared in the celebrated amateur productions organised by Dickens and his close friends.

1856

£120 †

131. Biographical Essays. Oliver Cromwell. Daniel De Foe. Sir Richard Steele. Charles Churchill. Samuel Foote. 3rd edn. John Murray. Half title. Contemp. full tan calf, gilt spine, borders & dentelles, maroon leather label; v. sl. rubbing. a.e.g. An attractive copy. 1860 £45

132. The Debates of the Grand Remonstrance, November and December, 1641. With an introductory essay on English Freedom under Plantagenet & Tudor Sovereigns. FIRST EDITION. John Murray. Half title, facsim., 4pp ads. Orig. wavy-grained dark green cloth, blocked in blind, spine lettered in gilt; tiny nick at head of spine. Traces of label on leading pastedown. v.g.

¶Forster's history examines the events that led to the English Civil War.

1860

£65

133. Historical and Biographical Essays. FIRST EDITION. 2 vols. John Murray. Half titles, 32pp ads. vol. I. Orig. pebble-grained maroon cloth by Edmonds & Remnants; spines a little sunned but a v.g. copy.
1858 £40
134. The Life of Charles Dickens. 3 vols. Vol. I, 12th edn; vol II, 10th thousand, vol. III, FIRST EDITION. Chapman & Hall. Half titles, fronts. & plates, illus., 6pp ads vol. I, 2pp ads vol. II; some light foxing. Orig. maroon cloth, spines and front boards lettered in gilt and blocked in black; inner hinges strengthened with brown tape vol. I. A good-plus copy.
1872-74 £110
- REVIEW
135. Review of Forster's Life of Dickens. (Vol. I.) In The Saturday Review of politics, literature, science, and art. Vol. XXXII, no. 841. December 9, 1871. John William Parker & Son. Disbound. Pp735-766.
1871 £10
- GISSING'S EDITION
136. Forster's Life of Dickens; abridged and revised by George Gissing. With portraits, illustrations, and facsimiles. Chapman & Hall. Half title, illus. throughout. Orig. blue cloth, blocked & lettered in black. v.g.
¶First edition of Gissing's revised version.
1903 £45
137. **RENTON, Richard.** John Forster and his Friendships. FIRST EDITION. Chapman & Hall. Half title, front., plates; the odd spot. Uncut in orig. blue cloth; spine sl. sunned. v.g.
¶Laid on to the leading f.e.p. is an ALS from John Forster: 'Dear Sir, I should have been very glad to be able to serve you but I have now no acquaintance or influence in the direction you indicate ...' The rest of the text is torn out, but John Forster's signature remains.
1912 £35

GASKELL, Elizabeth Cleghorn, 1810-1865.

Gaskell and Dickens enjoyed an enduring relationship, if not always a particularly warm one. Dickens admired Gaskell's writing, but found her somewhat frustrating to deal with, and prickly of character. She could be difficult when it came to accepting editorial advice, as Dickens found when overseeing proceedings at Household Words, for which she provided Cranford, North and South and numerous other stories and tales. Despite her occasional touchiness, Dickens held her writing in high esteem, playfully referring to her as his Scheherazade. See also items 221 & 399.

138. Cranford, with which is included The Moorland Cottage. Ward, Lock & Co. (19th Century Classics.) Half title, front. port; some light foxing. Orig. red cloth, lettered in gilt. v.g.
¶With an introduction by W. Robertson Nicholl.
[1898] £20
139. Lizzie Leigh, and other tales. New edn, with four illustrations. Smith, Elder, & Co. (Uniform Edition of the Works). Half title, front., additional printed title, plates; Orig. green cloth, blocked & lettered in black & gilt; a little dulled and sl. rubbed. Owner's name pasted over on e.p. A good-plus copy.
¶This is vol. VII of a collected edition. This was the first of Mrs Gaskell's works published in *Household Words*, appearing across three numbers early in 1850.
1878 £35
140. Mary Barton: a tale of Manchester Life. 3rd edn. 2 vols. Chapman & Hall. Contemp. half maroon calf by Gresswell of Taunton, black leather labels; spines faded to brown, sl. rubbing, spines and corners a little rubbed. A good sound copy.
1849 £180

141. Right at Last, and other tales. By the Author of "Mary Barton". FIRST EDITION. Sampson Low, Son & Co. Contemp. half black calf, maroon leather label; rather crudely rebaked retaining orig. spine strip, new e.ps. Armorial bookplate of James Balfour. A good sound copy.
1860 £180
142. **CHADWICK, Esther Alice.** Mrs Gaskell; haunts, homes, and stories. FIRST EDITION. Sir Isaac Pitman & Sons. Half title, front. port. (from a drawing by George Richmond), plates, 3pp ads; some light foxing. Orig. red cloth, bevelled boards, lettered in gilt; spine sl. faded. v.g.
¶Signed presentation copy, 'To J.J. Greene Esq, with kind regards from the author, Esther Alice Chadwick, July 3rd 1912'. With numerous references to Dickens and Thackeray, and her contributions to *Household Words*.
1910 £40
143. **EASSON, Angus.** Elizabeth Gaskell. FIRST EDITION. Routledge & Kegan Paul. Half title. Orig. brown cloth. MINT in d.w.
¶Signed presentation copy from the author to John Geoffrey Sharps.
1979 £12
144. **HALDANE, Elizabeth.** Mrs. Gaskell and her Friends. (3rd impression.) Hodder & Stoughton. Half title, front., plates. Orig. red cloth; spine sl. faded. A good plus copy.
1931 £20
145. **HUGHES, Linda K. & LUND, Michael.** Victorian Publishing and Mrs Gaskell's Work. FIRST EDITION. Charlottesville and London: University Press of Virginia. Half title. Orig. maroon cloth. MINT in d.w.
¶With many references to Dickens, and his efforts to control Gaskell's output.
1999 £20
146. **POLLARD, Arthur.** Mrs Gaskell, novelist and biographer. FIRST EDITION. Manchester University Press. Half title, plates. Orig. dark blue cloth. v.g. in sl. worn d.w.
¶With the bookplate of A. Stanton Whitfield, and a presentation inscription to him from the author. Also, loosely inserted, two ALS from Pollard to Whitfield on the subject of the planned volume of Mrs Gaskell's letters.
1965 £15
147. **UNSWORTH, Anna.** Elizabeth Gaskell: an independent woman. FIRST EDITION. Minerva Press. Plates. Orig. glossy wrappers. v.g.
1996 £10

GOOCH, Richard, 1829-1898.

A customs clerk, and an occasional writer on nautical topics. Dickens accepted the Dedication of his Tales of the Sea in July 1869, and acknowledged receipt of the Dedication copy on 31 December.

DEDICATED TO DICKENS

148. Tales of the Sea; by Richard Gooch who had the honour of dedicating one of those tales to the late Charles Dickens, by his express permission. Published by the author, Her Majesty's Customs; printed by Penfold & Farmer. 22pp, final ad. leaf. Text in two columns. Orig. blue printed wrappers; spine & edges a little worn.
¶With Dickens's name prominently printed on front wrapper. Contains: 'Found drowned', 'Watching the Tide', 'An Old Man-of-War's-Man's "Yarn"', 'Wreck'd on the Goodwin Sands', 'A cheer for the Life Boat', and 'A Plea for our Life-Boat Men'.
[c.1870?] £35

RIGHT AT LAST,

AND OTHER TALES.

BY THE AUTHOR OF

“Mary Barton,” “Life of Charlotte Brontë,” “Round the Sofa,”
&c. &c.

LONDON :

SAMPSON LOW, SON & CO., 47 LUDGATE HILL.

1860.

[*The right of Translation is reserved.*]

CASIMIR MAREMMA.

BY

THE AUTHOR OF "FRIENDS IN COUNCIL,"

"REALMAH," ETC.



VOLUME I.

LONDON :

BELL AND DALDY, YORK STREET,

COVENT GARDEN.

1870.

HARLEY, John Pritt, 1786-1858.

The celebrated actor was one of Dickens's first friends in the theatre world. He appeared as the title character in Dickens's first stage work The Strange Gentleman in 1836, and would go on to play many more Dickens characters over the following two decades. They enjoyed a close personal friendship, with Harley present at many of the exuberant dinners that Dickens regularly held for his most intimate acquaintances.

FINE EARLY LETTER TO HARLEY

149. **DICKENS, Charles.** 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.

[1837]

£8,500 †

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

150. **DICKENS, Charles.** 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). This letter was written from the 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, Talfourd, Ainsworth, Mitton, Beard, Bentley and Harley himself.

[1838]

£4,000 †

151. **HARLEY, John Pritt.** ALS to 'Dear Hill', from the Garrick Club, Wednesday 11 July. 9 lines on recto only of single sheet, mounted on card. v.g.

¶[An invitation from the great actor to visit him at his west London home: 'You will find me at Chiswick if thy desires bend that way. Very truly yours ...'. It is not clear who Hill might be; most likely a colleague from the acting fraternity.

[c.1840?]

£85 †

HAWKINS, Sir Henry, Baron Brampton, 1817-1907.

A celebrated judge, known as 'Hanging Hawkins', he was an occasional player in the amateur theatricals at Knebworth.

HANGING HAWKINS

152. The Reminiscences; ed. by Richard Harris. FIRST EDITION. 2 vols. Edward Arnold. Half title, fronts., 16pp. cata. vol. II; a little spotting. Orig. maroon cloth; spines faded with minor splits.

¶[Vol. II is of the second impression. The blurb calls him "the best known and perhaps most popular English judge of the nineteenth century" - "good stories - legal, racing and miscellaneous". Hawkins played a minor part in Bulwer Lytton's Knebworth theatricals with Dickens & Co., referred to in Chapter 26, vol. I.

1904

£45

HELPS, Sir Arthur, 1813-1875.

Historian, economic commentator, political theorist, and Dean of the Privy Council, Helps corresponded sporadically with Dickens from the 1850s onwards, becoming his more intimate associate in the 1860s. He arranged Dickens's only meeting with Queen Victoria.

153. Correspondence; ed. by his son, E.A. Helps. FIRST EDITION. Tall 8vo. John Lane, The Bodley Head. Half title, front., sl. damp marked at head, final ad. leaf. Uncut in orig. mauve cloth. Bookplate of Joseph M. Gleason. v.g.
 ¶With an account of the meeting between Dickens and Queen Victoria that Sir Arthur Helps assisted in convening.
 1917 £45
- OBITUARY OF DICKENS
154. In Memoriam (of Charles Dickens). Article signed A.H. extracted from Macmillan's Magazine, July 1870, pp. 236-240. Disbound. 5pp.
 ¶Personal impressions of the departed novelist, 'whose death is not merely a private grief - unspeakable, irreparable - to his family and his many friends, but a public sorrow which all nations unite in deploring'.
 1870 £10
155. Casimir Maremma. By the Author of 'Friends in Council'. FIRST EDITION. 2 vols. Bell & Daldy. Half titles. Orig. light brown sand-grained cloth, borders in blind, spines lettered in gilt; spines faded.
 ¶Sadleir 1186; Wolff 3134. The story of an eastern nobleman who submerges himself in London low-life.
 1870 £200
- RESPONSIBILITIES TO EMPLOYEES
156. The Claims of Labour: an essay on the duties of employers to the employed. 2nd edn to which is added An Essay on the means of improving the health and increasing the comfort of the labouring classes. John W. Parker & Son. Full 'Bible' calf with blind borders & ornaments, by Maclehose, Glasgow; sl. rubbed with wear at head of spine. John Dryden & Renier bookplates.
 ¶Kress C.6620
 1845 £20
157. Friends in Council: a series of readings and discourse thereon. 2 vols. Parker, Son & Bourn. Half titles, 8pp ads vol.II. Orig. brown cloth; spines sl. dulled & hinges rubbed at head.
 ¶Narrated as a discussion between a group of friends on political and social issues of the day, and first published in four series, 1847-59.
 1861 £40
158. Thoughts upon Government. FIRST EDITION. Bell & Daldy. Half title, 2pp ads. Orig. brown cloth, bevelled boards; sl. dulled. v.g.
 1872 £40

HOGARTH, George, 1783-1870.

Music critic, journalist, and author of several works on the operatic arts, Hogarth became Dickens's father-in-law in 1836 when his eldest daughter Catherine married the as yet unknown author. Dickens & Hogarth met as colleagues while writing for The Morning Chronicle, and he was later employed as a music critic on The Daily News, edited for a short time by Dickens.

159. Memoirs of the Musical Drama. 2 vols. FIRST EDITION. Richard Bentley. Half titles, front. ports, final ad. leaf vol. I. Rebound neatly in 20th century half green cloth, black leather labels. v.g.
 ¶Arnott & Robinson 2082.
 1838 £150

160. *Memoirs of the Opera in Italy, France, Germany and England.* A new edition of the "Musical Drama". 2 vols. Richard Bentley. Fronts, plain e.ps. Orig. pink cloth; spines faded, vol. II sl. spotted, otherwise a v.g. copy.
 ¶Arnott & Robinson 2083.
 1851 £85

HOGARTH, Georgina, 1827-1917.

The younger sister of Dickens's wife Catherine, Georgina became a controversial figure within the Dickens circle after siding with Charles rather than her sister following the breakdown of their marriage. See also items 76, 77, 98, 100 & 324.

ENVELOPE ADDRESSED TO GEORGINA HOGARTH

161. **DICKENS, Charles.** Signed envelope, addressed simply, in Dickens's hand, 'Miss Hogarth'. Black wax seal with C.D. monogram, edges of seal chipped but largely intact.
 ¶To Georgina Hogarth, probably c.1860.
 [c.1860] £350 †
162. **ADRIAN, Arthur A.** *Georgina Hogarth and the Dickens Circle.* FIRST EDITION. Oxford University Press. Half title, front., plates; some sl. careless opening. Orig. yellow cloth, purple label; sl. marked. A good-plus copy.
 1957 £15

HORNE, Richard Hengist, 1802-1884.

A journalist & poet, he was born Richard Henry Horne. He was a frequent contributor to *Household Words* and *All the Year Round*, and established a warm friendship with the writer during the 1830s. According to Lohrli, he later fell out with Dickens; the latter was unimpressed with Horne's behaviour towards his estranged wife. *Orion* was his most celebrated work. *See also item 56.*

163. *Exposition of the False Medium and Barriers Excluding Men of Genius from the Public.* FIRST EDITION. Effingham Wilson. Dedication leaf preceding front. port. Contemp. half black calf, spine with raised bands & devices in gilt, brown morocco labels; sl. rubbed, but overall a nice copy.
 ¶Published anonymously, this was Horne's first published work. It constitutes a response to the author's difficulties in finding publishers willing to print his writing. He argues against publishers dictating artistic content, decrying the fact that writers are subordinate to the political prejudices of the publishing houses. He suggests an alternative body for deciding which works are put into print, which would be made up of prominent writers and intellectuals; dubbed the Society of English Literature, such a body was never realised. Dedicated to Bulwer Lytton, 'a patriot, and a man of genius'.
 1833 £120

INSCRIBED

164. *Orion*; an epic poem. In three books. 2nd edn. J. Miller. Printed on thin paper, 2pp ads. Orig. dark green cloth, blocked in blind, spine vertically lettered in gilt; spine neatly repaired at head. Inscribed 'From the Author' on titlepage. v.g.
 1843 £110

HUNT, Leigh, 1784-1859.

Dickens held a great deal of respect for the older poet, who had cut his literary teeth in the days of Byron and Shelley, and counted them among his friends. When Hunt fell upon hard times in later life (the multiplication table 'was a mystery to him') Dickens rallied the troops,

EXPOSITION
OF
THE FALSE MEDIUM
And Barriers
EXCLUDING MEN OF GENIUS
FROM THE PUBLIC.

— What centuries of unjust deeds are here !—

LONDON:
PUBLISHED BY
EFFINGHAM WILSON, ROYAL EXCHANGE.
1833.

staging a benefit performance of Every Man in His Humour. Their relationship suffered in the last few years of Hunt's life; the poet was distressed at what he perceived as his unfair portrayal as Mr Skimpole in Bleak House. See also items: 181 & 377.

165. The Correspondence. Edited by his eldest son. FIRST EDITION. 2 vols. Smith, Elder, & Co. Front. port. vol. I, 2pp ads. vol. II. Orig. maroon cloth; spines faded & a little rubbed.
 ¶There is no imprint on spines; almost certainly a secondary binding.
 1862 £150
166. The Autobiography. New edn. Smith, Elder, & Co. 4pp ads. Orig. green cloth, blocked in black & gilt.
 1885 £20
167. A Book for a Corner; or, Selections in prose and verse, from authors the best suited to that mode of enjoyment: with comments on each, and a general introduction, ... Illus. with 80 wood engravings, from designs by F.W. Hulme & J. Franklin. 2 vols. FIRST EDITION. Chapman & Hall. Half titles, illus. Uncut in orig. brown cloth, blocked in blind, spines lettered gilt; small repair to leading hinge vol. I, sl. rubbing. Eric Quayle booklabel. A good-plus copy.
 ¶Pope, Walpole, Mrs Radcliffe, Mrs Inchbald, De Foe, Marco Polo, et al.
 1849 £85

ORIGINAL PERIODICAL PUBLICATION

168. A Jar of Honey from Mount Hybla, &c. A collection of extracts from periodicals in later dark blue binder's cloth. v.g.
 ¶From Maurice Buxton Forman's collection with a long ink note by him on leading f.e.p. The volume comprises extracts from *Ainsworth's Magazine*, vol. V & VI containing the original serialized publication of 'A Jar of Honey from Mount Hybla', reviews of works by Hunt, B. R. Haydon & John Hamilton Reynolds with a story by the last and also a poem by him from *Bentley's Miscellany*, vol. XXI.
 1844-47 £120
169. Men, Women, and Books; a selection of sketches, essays, and critical memoirs, from his uncollected prose writings. FIRST EDITION. 2 vols. Smith, Elder. Front. & 16pp ads. (May, 1858) vol. I, 1p ad. vol. II. Orig. orange cloth by Westleys; a little marked, spines very sl. faded. Booklabels of Irene Gosse. v.g.
 ¶Carter's 'B' binding.
 1847 £150

INSCRIBED FROM THE AUTHOR TO HIS SON

170. The Old Court Suburb; or, Memorials of Kensington, regal, critical and anecdotal. 2nd edn, revised and enlarged. 2 vols. Hurst & Blackett. Initial ad. leaf vol. I. SIGNED PRESENTATION COPY, inscribed on vol. I title "To Shelley Leigh Hunt from his loving father. Hammersmith 2 June 1860" with the signatures of Leigh Hunt and also of his fourth son, Henry Sylvan. Orig. orange cloth, gilt spines dulled; a little marked, corners a little bumped, leading inner hinge vol. I sl. splitting.
 ¶Published in the same year as the first edition. Tipped in to vol. I is a 3pp ALS, dated 24 Nov. 1897 and written to Col. S. Leigh Hunt, by H. Buxton Forman, who edited the works of Keats. The letter relates to this copy, Buxton Forman writing, "I am a collector in especial of inscribed books, of which I have a great number; and am of course not anxious to part with this one. Still, I cannot but feel that you have a good claim to have your wishes in the matter considered ...". Tipped in to vol. II is another 3pp letter from Buxton Forman, dated 6th Dec. 1897; "... I send the copy of "The Old Court Suburb" - parting from it with some regret, but I think only rightly ... I wish I could help you to recover your other lost volumes". Col. Shelley Leigh Hunt was the poet's grandson, son of James Henry Sylvan, 1819-1876.
 1855 £480

A BOOK FOR A CORNER;

TO
Selections in Prose and Verse

FROM AUTHORS
THE BEST SUITED TO THAT MODE OF ENJOYMENT

WITH COMMENTS ON EACH AND A GENERAL INTRODUCTION.

BY LEIGH HUNT.

ILLUSTRATED WITH FIFTY WOOD ENGRAVINGS, FROM DESIGNS BY
P. W. RUSSE AND J. FRANKLIN

VOL. I.

LONDON:
CHAPMAN AND HALL, 186 STRAND.
MDCCCXXX.

167

MEN, WOMEN, AND BOOKS;

A SELECTION OF
SKETCHES, ESSAYS, AND CRITICAL MEMOIRS,

FROM HIS
UNCOLLECTED PROSE WRITINGS,

BY
LEIGH HUNT.

IN TWO VOLUMES.
VOL. I.

LONDON:
SMITH, ELDER AND CO., 65, CORNHILL.
1847.

169

THE TOWN:

TO
MEMORABLE CHARACTERS AND EVENTS.

BY
LEIGH HUNT.

WITH FORTY-FIVE ILLUSTRATIONS.

A NEW EDITION.

LONDON:
SMITH, ELDER AND CO., 65, CORNHILL.
MDCCCXXX.

173

TABLE-TALK.

TO WHICH ARE ADDED
IMAGINARY CONVERSATIONS OF
POPE AND SWIFT.

BY
LEIGH HUNT.

LONDON:
SMITH, ELDER AND CO., 65, CORNHILL.
1851.

172

171. Stories from the Italian Poets: with lives of the writers. FIRST EDITION. 2 vols. Chapman & Hall. Half titles. Contemp. full calf, brown leather labels, gilt spines, armorial crests stamped in gilt on upper boards; the odd mark. Inscription on leading blank vol. I.
 ¶First printed as an article in the *Encyclopaedia Metropolitana* and later as 'An outline of the science of political economy' (1836).
 1846 £85
172. Table-Talk. To which are added Imaginary Conversations of Pope and Swift. FIRST EDITION. Smith, Elder, & Co. Half title, 16pp cata. (Nov. 1857). Orig. orange cloth; dulled & a little marked, spine faded.
 1851 £45
173. The Town: its memorable characters and events. New edn. Smith, Elder, & Co. Front., illus., 2pp ads & ads on e.ps. Orig. light brown cloth; spine a little creased.
 ¶Dated 1860 on both front cover and title.
 1860 £40
174. **HANLIN, Frank S. & POPE, Willard B.** "Leigh Hunt & His Companions". With "The Brewer-Leigh Hunt Collection at the State University of Iowa". A Reprint from the Keats-Shelley Journal. Vol. VIII, Autumn 1959. The Keats-Shelley Association of America. 6pp, numbered (89)-(94). Orig. light green stapled wraps; sl. faded. v.g.
 ¶Inscribed: "Mrs. Doris Langley Moore from Willard B. Pope."
 1959 £10
175. **MONKHOUSE, Cosmo.** Life of Leigh Hunt. FIRST EDITION. Walter Scott. (Great Writers.) Half title, select bibliog., 22pp ads; edges sl. dusted. Orig. maroon cloth; a little dulled, corners bumped, sl. rubbing to head & tail of spine. Mudie's label on front board. t.e.g.
 1893 £10

JERROLD, Douglas William, 1803-1857.

Playwright, satirist, and champion of social reform, Jerrold was an integral member of Dickens's inner circle, and a regular visitor to the Dickens family home. Along with Mark Lemon, John Leech and Henry Mayhew he was responsible for establishing Punch magazine in 1841, and worked under Dickens during the earliest days of The Daily News. He was a central figure in the celebrated Amateur Theatricals. See also items: 51, 128, 231, 377 & 387.

THE SONG OF THE SHIRT

176. ANS to unknown recipient. Six lines on recto only of small slip of paper, laid on to stiff card. v.g.
 ¶Jerrold writes, in his unmistakably precise hand, to disabuse a reader of *Punch* who has mistakenly concluded that Jerrold was responsible for a piece of popular poetry: 'It is to pay me the highest - though most undeserved - compliment to imagine me for a moment the author of The Song of the Shirt. It was written by Mr Thomas Hood.'. *The Song of the Shirt* had been anonymously published in the Christmas edition of *Punch* for 1843, and immediately gained wide acclaim. As the editor of the publication, some readers evidently assumed Jerrold had penned the popular piece.
 [c.1843] £120 †
177. Works. With an introductory memoir by his son, W. Blanchard Jerrold. 4 vols. Bradbury, Evans & Co. Half titles, fronts. Contemp. half royal blue calf, spines attractively blocked in gilt, maroon leather labels, marbled boards & edges. A v.g. attractive set.
 ¶This appears to be a reissue of the collected edition first published 1863-64. Contains the majority of Jerrold's prose writing.
 [c.1865?] £220

178. Cakes and Ale. (Revised edn.) Bradbury & Evans. Orig. plain green binder's cloth, spine lettered in gilt. v.g.
 ¶First published in 2 vols, 1842. With a new preface, September 1852. A collection of amusing short stories and light-hearted essays.
 1852 £25

179. The Chronicles of Clovernook; with some account of the Hermit of Bellyfulle. FIRST EDITION. Punch Office. Half title, front. by Kenny Meadows, initial ad. leaf. Bound into sl. later half dark green morocco, maroon leather label; spine sl. darkened, hinges a little rubbed; orig. dark green cloth bound in. Armorial bookplate of James Mansfield. t.e.g.
 1846 £60

HANDBOOK OF SWINDLING

180. The Handbook of Swindling, and other papers. Edited, with an introduction, by Walter Jerrold. Walter Scott. 16pp cata. partially unopened. Uncut in orig. olive green cloth, blocked & lettered in gilt; spine a little rubbed.
 [1892?] £20

ILLUSTRATED BY KENNY MEADOWS

181. Heads of the People: or, Portraits of the English. Drawn by Kenny Meadows. With original essays by distinguished writers. 2 vols. Willoughby & Co. Front., engr. title & plates. Sl. later plain red cloth; vol. II following board sl. marked, spines sl. dusted.
 ¶About a third of the essays are by Jerrold, with others by Thackeray, Leigh Hunt, William Howitt & Samuel Lover, et al.
 [1840-41] £125

182. A Man Made of Money. FIRST BOOK EDITION. Punch Office. Front. & plates by John Leech. Sl. later olive green binder's cloth. v.g.
 ¶Wolff 3667b. Also published in 6 monthly parts, Oct. 1849 - March 1850.
 1849 £85

183. Mrs. Caudle's Curtain Lectures, as suffered by the late Job Caudle. FIRST EDITION. The Punch Office. Front. Half red calf. Armorial bookplate of Henry J. Toulmin.
 ¶Not in Sadleir; Wolff 3670 is the illustrated edition of 1866. Mrs Caudle, to her long-suffering husband.
 1846 £85

Plays

184. Bampfylde Moore Carew; or, The gypsey of the glen; a romantic melo-drama, in three acts ... J. Duncombe. (Duncombe's edition.) Front. by T. Jones; sl. browned. Disbound.
 [1829?] £15
185. Black-Ey'd Susan; or, "All in the Downs". A nautical drama, in three acts. John Dicks. (Dicks' Standard plays, no. 230.) Without wrappers.
 [c.1885] £6
186. The Bride of Ludgate: a comic drama, in two acts, ... John Cumberland. (Cumberland's British theatre.) Front. port. after Buss of John Cooper as Captain Mouth. Disbound.
 [1832] £10
187. Bubbles of the Day: a comedy. In five acts ... 2nd edn. Punch Office. Uncut in orig. buff printed wrappers; sl. dusted. v.g.
 1845 £20
188. Descart, the French Buccaneer. John Dicks. (Dicks' Standard plays, no. 258.) Illus. Without wraps.
 [c.1885] £6




*St James and St Giles
went as men.*

Plays continued

189. The Hazard of the Die. A tragic drama, in two acts ... John Duncombe & Co. (Jerrold's original dramas. no. IV.) Front. by Findlay. Orig. buff printed wraps; back wrap creased & torn with sl. loss; sl. marked & torn at tail.
 ¶In the same format, and advertising, Duncombe's British Theatre, but a separate publishing venture until included in vol. XVIII of the larger series.
 [1835?] £25
190. Martha Willis, the servant maid. John Dicks. (Dicks' Standard plays, no. 420.) Illus. Disbound.
 [c.1885] £6
191. Nell Gwynne; or, The prologue. A comedy, in two acts, ... John Duncombe & Co. (Duncombe's edition.) Front., preface by Jerrold dated 1833. Disbound.
 [c.1850] £15
192. The Painter of Ghent. (published with: **MILNER, H.M.** 102; or, The veteran and his progeny.) John Dicks. (Dicks' Standard plays, no. 651.) Illus. Disbound.
 [c.1885] £6
193. The Rent Day. A domestic drama, in two acts. Thomas Hailes Lacy. (Lacy's Acting edition.) Without front, marked & dusted. Disbound
 [c.1865?] £6
194. St. Cupid; or, Dorothy's Fortune. A comedy, in three acts. As originally acted before Her Majesty at Windsor Castle; and as produced at the Royal Princess's Theatre. FIRST EDITION. Bradbury & Evans. Orig. grey printed wraps; sl. staining, corners creased, spine splitting.
 ¶The first performance was at Windsor Castle; the play was set in 1715 and attempted antiquarian typography goes wrong, with the printing of ff for ss in Princess's on titlepage.
 1853 £25
195. Thomas à Becket. John Dicks. (Dicks' Standard plays, no. 619.) Illus. Disbound.
 [c.1885] £6

PUNCH'S LETTERS

196. Punch's Letters to his Son. Corrected and edited, from the MSS, in the Alsatian Library. FIRST EDITION. Wm. S. Orr & Co. Half title, front. & plates by Kenny Meadows. Uncut in orig. purple cloth, front board with vignette of Mr. Punch in gilt, spine lettered in gilt; some sl. wear.
 1843 £65
197. St. Giles and St. James. FIRST BOOK EDITION. Bradbury & Evans. Early green cloth, spine lettered in gilt. v.g.
 ¶The first book edition of Jerrold's radical novel of low-life London, originally serialised in his *Shilling Magazine*, 1845-47. With a new preface defending the reforming social message of the novel against the hostile criticism it received when first published.
 1851 £75
198. The Story of a Feather. FIRST EDITION. Punch Office. Front. & vignette title by Leech. Sl. later half dark green morocco, maroon leather label; spine sl. darkened, hinges a little rubbed; orig. brown cloth bound in. Armorial bookplate of James Mansfield. t.e.g.
 1844 £75

199. The Wit and Opinions of Douglas Jerrold. Collected and arranged by his son, Blanchard Jerrold. FIRST EDITION. BOUND WITH: Melibæus in London. FIRST EDITION. By James Payn. Cambridge & London: Macmillan & Co. 1862. Henry Lea. 2 vols in 1 in contemp. half red maroon marocco; dulled & a bit rubbed. A good sound copy.
[1859] £85
200. Douglas Jerrold's Weekly Newspaper. Vol. I, no. 1 (July 18, 1846) - vol. II, no. 76 (Dec. 25, 1847). Vol. I & II with titlepage and index; lacking nos 24 & 51-55, a little browned with some v. occasional marking; issues mostly good or v.g. & clean. Vol. I: green cloth, blocked in blind, spine dec. in gilt; spine & hinges a little torn; Vol. II (2 vols) in worn & loose cloth binding.
¶July 1846 - Dec. 1848 (1-129). BL, Cambridge & LSE only on Copac.
1846-47 £180
- WILKIE COLLINS - THE LAST STAGE COACHMAN
201. The Illuminated Magazine. 3 vols. Published for the Proprietors. Attractive col. titlepages, illus. throughout. Orig. dark blue dec. cloth, front boards & spines blocked & lettered in gilt. v.g.
¶This contains what was considered for many years the first published work by Wilkie Collins: the short story, *The Last Stage Coachman*, which appears in the August 1843 issue of the periodical in volume I. The discovery of *Volpurno* in 2008 by American scholar Daniel Hack cast new light on Collins's early output. It was published in an American publication in July 1843, predating *The Last Stage Coachman* by a month. *The Illuminated Magazine* contains numerous pieces by well-known writers of the day, although nothing by Dickens. Mark Lemon, Catherine Parr, and Richard Peake, are among those represented, and Jerrold himself provided much of the copy. Many of the the illustrations are by Leech. One further volume was published.
1843-45 £220
202. **JERROLD, Walter.** Douglas Jerrold: Dramatist and Wit. FIRST EDITION. 2 vols. Hodder & Stoughton. Half titles, fronts. & plates. Orig. pink cloth; front board of vol. I sl. knocked, spine sl. faded.
[1914] £60
203. **JERROLD, William Blanchard.** The Life and Remains of Douglas Jerrold. By his son. FIRST EDITION. W. Kent & Co. Half title, front. port. (engraving taken from the bust by E.H. Bailey). Orig. dark blue cloth; spine a little rubbed & with sl. wear to head & tail; later e.ps. A good sound copy.
1859 £65
204. **SLATER, Michael.** Douglas Jerrold, 1803-1857. FIRST EDITION. Duckworth. Half title, plates. Orig. brown cloth. Inscribed by the author. v.g. in d.w.
¶The first serious study of Jerrold for nearly a century, this comprehensive work sheds light on his relationship with Dickens and Thackeray, as well as considering his successes with *Punch*, his social campaigning, and many other aspects of his life and works.
2002 £35

JERROLD, William Blanchard, 1826-1884.

Son of Douglas Jerrold, William followed in his father's footsteps, writing several well-received comic plays. See also items: 203 & 322.

GREAT MONETARY PANIC

205. Cent Per Cent. A story written upon a bill stamp. FIRST EDITION. John Camden Hotten. Half title, col. front. & 4 col. plates. Contemp. half brown crushed morocco, spine with raised bands & gilt devices; sl. rubbing. Armorial bookplate of Sir W.G. Gordon Cumming Bart. v.g.



THE LAST STAGE COACHMAN

BY W. WILKIE COLLINS.



THE Last Stage Coachman! It falls upon the ear of every one but a shareholder in railways, with a hoarse, melancholy sound. In spite of our natural reverence for the wonders of science, our hearts grow heavy at the thought of never again beholding the sweet-smelling nosegay, the impeccable top boots, and fair white breeches; once so prominent as the uniform of the fraternity. With all our respect for expeditious and business-like travelling, we experience a feeling nearly akin to disgust, at being marshalled to our places by a bell and a fellow with a badge on his shoulder; instead of hearing the cheery summons "Now then, gentlemen," and being regaled by a short and instructive conversation with a ruddy-faced personage in a dustless olive green coat and prismatic becher handkerchief. What did we want with smoke? Had we not the coachman's cigar, if we were desirous of observing its shapes and appearances? Who would be so unreasonable as to languish for steam, when he could inhale it on a cool, autumnal morning, naturally concocted from the backs of four blood horses? Who!—Alas! we may propose questions and find out answers to the end of the chapter, and yet fail in reforming the perverted taste of the present generation; we know that the attempt is useless, and we give up in sorrowful and philosophic resignation, and proceed undaunted by the probable sneers of railway directors, to the recital of—

A VISION.

Methought I walked forth one autumn evening to observe the arrival of a stage coach. I wandered on, yet nothing of the kind met my eye. I tried many

an old public road—they were now grass-grown and miry, or desecrated by the abominable presence of a "station." I wended my way towards a famous roadside inn: it was desolate and silent, or in other words, "To Let." I looked for "the commercial room:" not a pot of beer adorned the mouldering tables, and not a pipe lay scattered over the wild and beautiful sections of its once numerous "boxes." It was deserted and useless; the voice of the traveller rung no longer round its walls, and the merry horn of the guard startled no more the sleepy few, who once congregated round its hospitable door. The chill fire-place and broad, antiquated mantel-piece presented but one bill—the starting time of an adjacent railroad; surmounted by a representation of those engines of destruction, in dull, frowsy lithograph.

I turned to the yard. Where was the ostler with his unbraced breeches and his upturned shirt sleeves? Where was the stable boy with his wisp of straw and his sieve of oats? Where were the coquettish nudes and the tall blood horses? Where was the manger and the stable door?—All gone—all disappeared: the buildings dilapidated and tottering—of what use is a stable to a stoker? The ostler and stable boy had passed away—what fellowship have either with a boiler? *The inn yard was no more!* The very dunghill in its farthest corner was choked by dust and old bricks, and the cock, the pride of the country round, clamoured no longer on the ruined and unsightly wall. I thought it was possible that he had satisfied long since the cravings of a railway committee; and I sat down on a ruined water-tub to give way to the melancholy reflections called up by the sight before me.

I know not how long I meditated. There was no officious waiter to ask me, "What I would please to order?" No clambermaid to snuper out "This way, Sir,"—not even a stray cat to claim acquaintance with

- ¶Wolff 3679. The preface begs to remind us of 'the great monetary panic in the City a few years since, with the outcry that took place almost immediately after ...'.
 [1869] £85
206. Cool as a Cucumber: a farce. In one act. Samuel French. (French's Acting edition, no. 62.) Orig. pale orange printed wrappers; sl. worn. With signature on title, May 1873. [c.1873] £10
207. On the Boulevards; or Memorable men and things drawn on the spot, 1853-1866. Together with Trips to Normandy and Brittany. FIRST EDITION. 2 vols. Philadelphia: J.B. Lippincott & Co. Cancel titles. Orig. sand-grained green cloth, spines lettered in gilt; v. sl. marked. v.g.
 ¶Observations on France and the French. This is the first edition, issued with cancel titles for the American market.
 1867 £110
- KNIGHT, Charles, 1791-1873.**
A journalist and publisher, champion of improved education for the poor and social reform, Knight was an early contributor to Household Words, and an occasional player in the Amateur Theatricals. See also item 298.
- INSCRIBED COPY
208. Capital and Labour; including The results of machinery. Charles Knight. Orig. brown publisher's cloth; spine chipped. Inscription on leading f.e.p.: 'To Geo. Nicholls Esq. With the author's respectful compts.'
 ¶The preliminary pagination appears to be incorrect, the advertisement following the titlepage being marked (vii/viii). Both collations given in Copac indicate the same pagination suggesting that this copy is complete. Originally published in *The Working-Man's Companion*, an address to the working-men of the United Kingdom. Sir George Nicholls was a Poor-Law reformer and administrator. Charles Knight published Nicholls' report on the Poor Laws of Ireland in 1838.
 1845 £35
209. Knight's Dictionary of Arts, Commerce, and Manufactures. Charles Knight. Front., illus. Orig. brown cloth; hinges rubbed.
 ¶On spine: Knight's Cyclopaedia of Arts, Manufactures and Commerce. Published in parts.
 [1851] £95
- HISTORY OF PRINTING
210. The Old Printer and the Modern Press. FIRST EDITION. John Murray. Illus. Lacks leading f.e.p. Orig. brown cloth by Edmonds & Remnants, dec. in blind; sl. rubbed.
 ¶Dedicated to Charles Dickens. Printing from Caxton to the popular press.
 1854 £75
- PASSAGES OF A WORKING LIFE
211. Passages of a Working Life during half a century: with a prelude to early reminiscences. FIRST EDITION. 3 vols. Bradbury & Evans. Contemp. half tan calf, black leather labels; sl. rubbed. Renier booklabel.
 ¶With blind stamps of Cathcart Library, Queenstown and stamps of Queenstown Public Library. Volume three with an extensive index 'of persons mentioned as contemporaries of the author', including many references to Dickens, as well as other members of the Dickens circle.
 1864 £120
212. London. FIRST EDITION. 6 vols. 4to. Charles Knight & Co. Front. vol. I, engr. titles, illus. Contemp. half brown calf, spines gilt in compartments, black leather labels; sl. rubbed.

L O N D O N.

EDITED BY CHARLES KNIGHT.

VOLUME I.



PUBLISHED BY CHARLES KNIGHT & CO., LUDGATE STREET.

1841.

¶Charles Knight's sprawling chronicle of London was much more than a straight history. It was intended to shed light on all aspects of London life, in both minute detail and the broadest of brush strokes. Attention was paid to monuments, antiquities, important locations and sights, as well as events of historical significance; but other, less glamorous subjects were also considered, such as poverty, education, transportation and sanitation. Knight's goal was to be factual and informative, diverting and engaging, while at the same time being humorous and entertaining, a departure from the conventional histories that preceded it. It was also illustrated throughout, with some of the most respected artists of the day providing images for the weekly publication. Knight's *London* is an invaluable work in portraying the vast contrasts that defined the city during the early years of Dickens's writing career.

1841

£220

LANDOR, Walter Savage, 1775-1864.

The celebrated poet and essayist was an early influence on Dickens, and despite the difference in age they struck up a lasting friendship. The kindly figure of Lawrence Boythorn in Bleak House was loosely based on Landor, and he was godfather to Dickens's son Walter Landor Dickens. See also items: 37-39, 72 & 384.

213. Letters & Other Unpublished Writings. Edited by Stephen Wheeler. FIRST EDITION. Richard Bentley. Half title, 4 portraits. Unopened in orig. dark green cloth. v.g.
1897 £25
214. Works: Imaginary Conversations. 6 vols; Poems, Dialogues in Verse & Epigrams. 2 vols; The Longer Prose Works. 2 vols. (10 vols). J.M. Dent & Co. Half titles, limitation leaves, fronts, titles in red & black. Uncut in orig. beige buckram, bevelled boards, spines lettered & elaborately blocked in gilt. v.g.
¶No. 59 of 150 handsomely produced large-paper editions. See Wise & Wheeler, collected editions, No. 3.
1891-92 £380
215. Dry Sticks Fagoted. FIRST EDITION. Edinburgh: James Nichol. Half title. Orig. green cloth; spine sl. faded. Armorial bookplate of Sir Edward Strachey.
¶Landor was sued for libel by Mrs Yescombe as a result of publishing three poems in 'Dry Sticks' accusing her of theft. £1,000 damages were awarded against Landor who retreated to Italy at the age of 83. The poems in question are 'To Caina' (p. 38), 'The Pilfered to the Pilferer' (pp 70-71) and 'Canidia and Caina' (p. 168).
1858 £40
216. The Last Fruit Off an Old Tree. FIRST EDITION. Edward Moxon. Half title, initial 8pp cata. (Jan. 1852). Orig. purple cloth. A good, sound copy.
¶Landor did not die until 1864 and produced several later works.
1853 £40
217. **FORSTER, John.** Walter Savage Landor. A biography. Chapman & Hall. Half title. Orig. dark green cloth, blocked in black, spine lettered in gilt; generally a bit worn. H.B. Ritman booklabel, titlepage with perforated stamp of Iowa State University Library.
1879 £40
218. **WISE, Thomas James.** A Landor Library: a catalogue of printed books, manuscripts and autograph letters by Walter Savage Landor. 4to. Printed for private circulation only. Half title, front., plates. Orig. red cloth, bevelled boards; spine sl. faded. t.e.g. v.g.
¶One of 170 copies.
1928 £65

LANDSEER, Edwin, 1802-1873.

The Royal Academician was a friend of Dickens from the late 1830s, and remained so until the latter's death. He established his reputation as a fine painter and sculptor of animals, his most renowned commission being the lions at the four corners of Trafalgar Square. He provided an illustration of a boxer dog for The Cricket on the Hearth, the only occasion on which he collaborated with his friend. His brother Charles, 1799-1879, himself an accomplished painter of mainly historical subjects, was also a regular visitor to the Dickens home. See also items: 308 & 330.

219. ANS to an unknown recipient. 7 lines on recto only of single 8vo sheet. Laid onto card. v.g.
 ¶A brief undated note: '10,000 thanks for your most kind invitation. I very much regret to say I am engaged this Friday'.
 [c.1840?] £50 †

I RETURN YOUR NUN'S COSTUME ...

220. **LANDSEER, Charles.** ALS to Thomas Unwin, from Southampton St, Fitzroy Sqr, April 9th.
 ¶A brief letter, from one artist to another, offering thanks for the loan of a costume: 'I return your nun's costumes with my best thanks for the use of them'. Signed, 'very truly', by Charles Landseer. Charles was the brother of Edwin Landseer.
 [c.1850?] £50 †

LAYARD, Austen Henry, Sir, 1817-1894.

Layard, an archaeologist, author, and Liberal Member of Parliament, corresponded regularly with Dickens. The pair were politically like-minded, and both members of the Administrative Reform Association, which lobbied for reduced 'Red-Tapism' and financial mismanagement in government.

DINNER WITH MARY BARTON & SUSAN HOPLEY

221. **DICKENS, Charles.** 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 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.
 [1851] £1,800 †

'MY SON, FRANK'

222. **DICKENS, Charles.** ALS to Austin Henry Layard on the headed paper of Gad's Hill Place, Higham by Rochester, Kent. Friday Third October 1862. 17 lines on 1p, with integral blank.
 '... I do not want to trouble Lord Russell about my son Frank, but I should very much like to know what the probabilities may be as to his time of waiting before he gets nominated into the Foreign Office ... He was put down on Lord John's list, upwards of a year ago ...'.
 ¶Layard was Under-Secretary for Foreign Affairs for the second time 1861-66 under Lord John Russell, Foreign Secretary since 1859. Young Frank had been nominated for the civil service by Russell, but came out second in the competitive examination. The letter is published in *Pilgrim Letters* Vol. X, p.133 - the editor's note suggests that Frank Dickens's stammer 'may have told against him'.
 1862 £1,500 †

LEMON, Mark, 1809-1870.

Dramatist and journalist, Lemon is chiefly remembered for his role in founding Punch which he edited for thirty years. He enjoyed the warmest of friendships with Dickens from their earliest of meetings, the pair bonding in particular over their love of the theatre, and becoming the beating heart of the Amateur Theatricals. Their relationship faltered in 1858, as Lemon sided with Catherine Dickens after her estrangement from Charles, but the two were reconciled in 1867, brought together in mourning at the funeral of Clarkson Stanfield. See also items: 2, 29, 51, 175, 201, 327 & 387.

223. **DEXTER, Walter, ed.** The Unpublished Letters of Charles Dickens to Mark Lemon; ed. by Walter Dexter. Halton & Truscott Smith. Half title, illus., facsimis. Uncut in half vellum, purple cloth boards. t.e.g. v.g.
 ¶No. 160 of 525 copies.
 1927 £35

LEMON, Mark

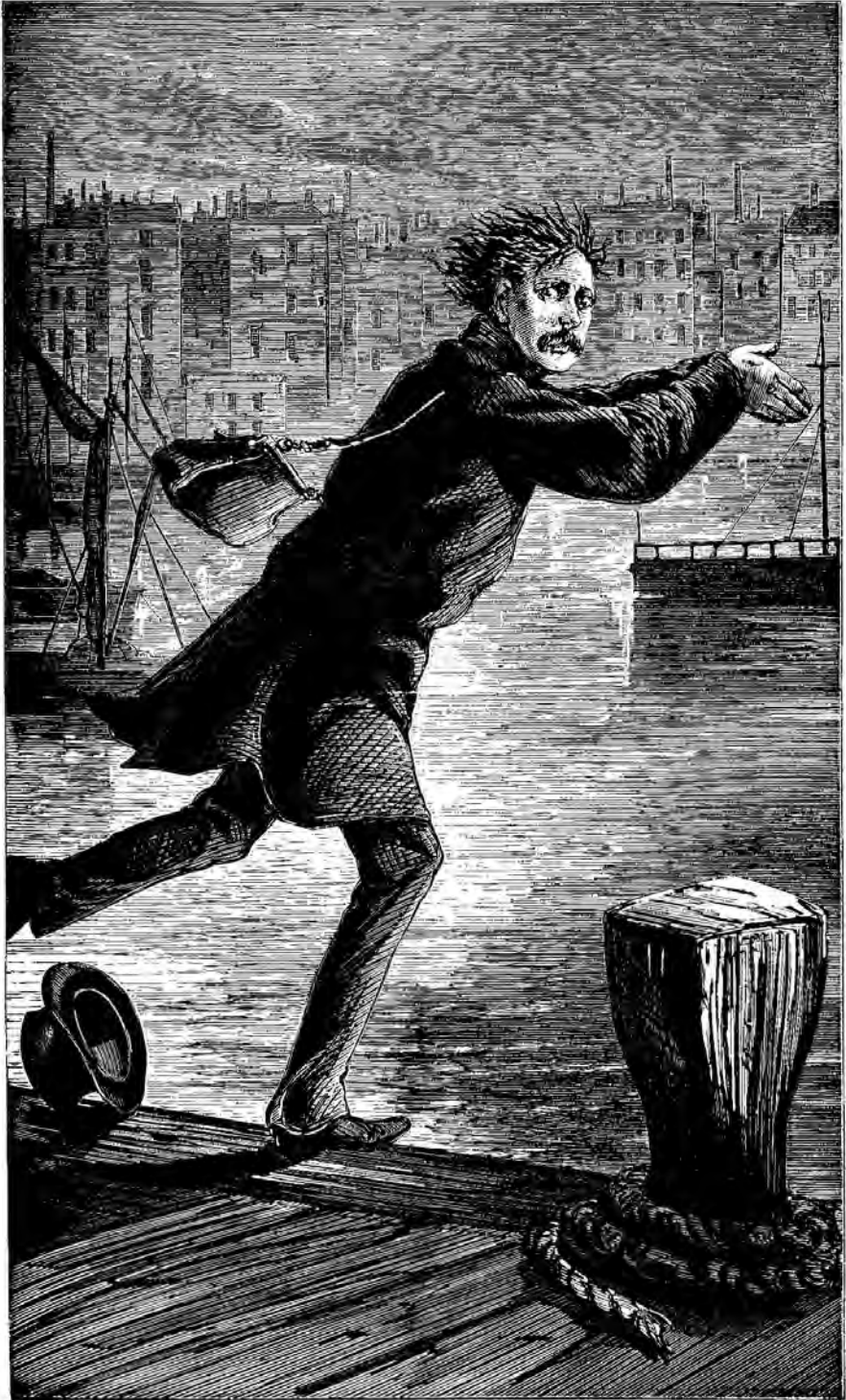
224. ALS to William Hepworth Dixon, from the Punch Office, Aug. 29. 1859. 27 lines over four sides of of two folded 12mo sheets.
 ¶Lemon writes in his capacity as editor of *Punch* to William Dixon, editor of *The Athenaeum*. The aim is to diffuse an argument that has been playing out between the two editors in their respective publications. Lemon is keen to draw a line under the disagreement, and seeks a truce with his counterpart: '... any differences between Mr Punch and the Athenaeum need not be - I think - a personal matter between us. They both write honestly and so let them be free to speak what they believe to be truth. I have referred again to the 2nd part ... in the Athenaeum and think it might have been written in a kinder spirit. I see the Athenaeum has taken up the glove on Saturday last & so let there be an end to it.'
 1859 £150 †

WITH INSERTED LETTERS

225. Up and Down the London Streets. FIRST EDITION. Chapman & Hall. Half title, title vignette, illus.; foxing caused by e.ps. Contemp. half dark blue calf; sl. rubbed, spine faded, red leather label.
 ¶With a 2pp tipped-in ALS from Lemon to Ben Webster, the theatre manager, from the Illustrated London News, 8th Feb. 1859, signed with initials, saying he has been ill and asking for a box for the next night. Also tipped in is a 15pp ALS from J.H. Martin to Shirley Brooks from The Briars, Crawley, dated Aug. 5. 1866. This long letter discusses Lemon's ill health and (in great detail) his precarious financial affairs following unlucky speculation. He is paying 40% interest and Martin proposes ways to help Lemon. Charles William Shirley Brooks & Lemon were founders of *Punch*; Lemon died in May 1870, only three weeks before Dickens.
 1867 £250

Plays

226. Domestic Economy. John Dicks. (Dicks' Standard plays, no. 1034.) Stapled.
 [c.1885] £8
227. A Familiar Friend. (published with: **COLMAN, George, the Elder**. The Manager in Distress.) John Dicks. (Dicks' Standard plays, no. 981.) Without wraps; spotted.
 [c.1885] £6
228. Honesty the Best Policy: a drama, in two acts, ... G.H. Davidson. (Cumberland's British theatre.) Front. after R. Cruikshank. Disbound.
 [c.1850] £10



Plays continued

229. What Will the World Say? A comedy, in five acts. FIRST EDITION. R. Bryant. Orig. drab wraps with paper label on front.; sl. sunned & splitting at hinges, sm. label on last leaf.
 ¶One short scene crossed through in ink.
 1841 £25
230. The Small House over the Water, and other stories. FIRST EDITION. Sampson Low. Half title, front. port., plates by Cruikshank, Thomas, Keene & Watson. Orig. pale blue pictorial cloth, lettered in black & gilt; spine sl. dulled, following inner hinge cracking. Ownership details on recto of front., August 1902. a.e.g.
 ¶Eight stories, mainly relating to Christmas.
 1888 £150
231. Punch's Snapdragons for Christmas. Illustrated with four steel engravings by Leech. FIRST EDITION. Published at the Punch Office. Orig. cream printed wrappers bound into half red morocco by Henderson & Bisset. v.g.
 ¶An anonymous anthology almost certainly by Punch regulars such as Lemon, Jerrold, Gilbert & Beckett, Albert Smith.
 1845 [1844] £85

CHRISTMAS ANNUALS

232. A Collection of 9 Christmas Annuals. Various. Fronts, plates. Contemp. half red morocco, spine gilt in compartments, black leather label with lettering 'Christmas Annuals'. v.g.
 ¶A nice collection of extra Christmas numbers, from various publications, issued around the time of Dickens's death. With contributions from several of Dickens's associates, including Mark Lemon, Mary Braddon, and George Augustus Sala.
 Contents:
1. The Christmas Number of London Society. 1869. Containing, among others, *A Coat with a Fur Lining*, by Mark Lemon, and *The Queer Customer*, by Angelo John Lewis, more familiarly known as Professor Hoffmann, author of several popular books on magic and conjuring.
 2. The Belgravia Annual, [1870], edited by Mrs Braddon. Containing, *The Scene-Painter's Wife*, by Mrs Braddon, and *The Spirit if the Mere*, by H. Savile Clarke.
 3. English Society. Christmas 1870. Contains *Under the Circumstances: A tale of a tandem ride*, by Union Jack.
 4. An unknown publication, pp7-88, containing *What Might Have Happened One Christmas Time*, 'the last story written by Mark Lemon'.
 5. The Belgravia Annual, [1871], containing *John Granger: a ghost story*, by Mrs Braddon.
 6. Tinsleys' Magazine, [1870], containing the anonymously written *A Strange Case*, very much in the style of Wilkie Collins's *A Woman in White*, with accounts of a murder provided by a number of different witnesses.
 7. Tinsleys' Magazine, [1869], containing the anonymously written *Thirteen at a Table: the story of a dinner that was never eaten*.
 8. Bow Bells Annual for Christmas, 1870, edited by George Manville Fenn. An edition devoted to Dreams, with contributions from Tom Hood, S.A. Maitland, Bracebridge Hemyng, and others. Also containing *The Last Napoleon*, by George Augustus Sala.
 9. Bow Bells Annual for Christmas 1869. Subtitled *Frozen In: a series of stories related in a snow-storm*. With contributions from Tom Hood, Austyn Graham, Sala, and others.
- 1869-71 £250

ORIGINS OF 'PUNCH'

233. Mr Punch: his origin and career, with a facsimile of his original prospectus, in the hand of Mark Lemon. FIRST EDITION. Printed by Jas. Wade, Covent Garden. Fold. facsimile front. on blue paper, 4pp ads. at front, 16pp ads. at back; 1p with small tear sl. affecting text. Orig. printed wraps, bound into half tan morocco by Birdsall & Son, Northampton. t.e.g. v.g.

¶Reminiscences of the foundation & early years of Punch magazine, by Sydney Blanchard, published after the death of Lemon, 'the editor to whose ability, taste and discretion Punch owes so much of its success'.

[1870] £100

234. **SPIELMANN, Marion Harry.** The History of "Punch". FIRST EDITION. 4to. Cassell & Co. Half title, front., illus. Orig. red cloth; spine a little faded.

¶A comprehensive history of the celebrated satirical journal, of which Mark Lemon was the founding editor. With numerous references to the vast array of contributors, many of whom were close associates of Dickens. Spielman reflects on the seemingly unlikely fact that Dickens, despite his close ties with the journal's proprietors, never contributed to its content. Dickens, Spielmann notes, sent a few lines to the editor in 1849, on the subject of the poor state of sanitation in London, but the piece, printed here in full, was rejected; the only occasion, Spielmann observes, that Dickens received a "declined with thanks" notice.

1895 £85

LEVER, Charles, 1806-1872.

The Irish historical novelist gained immense success in the 1840s when he became known as 'the Irish Dickens'. He enjoyed a cordial rather than close friendship with Dickens. He inadvertently brought about the early publication of Great Expectations, as his own work, A Day's Ride, a Life's Romance, proved so unpopular with audiences when serialised in All the Year Round, that Dickens was compelled to bring forward the serialisation of his own novel to halt the alarming decline in sales.

235. The Bramleights of Bishop's Folly. FIRST EDITION. 3 vols. Smith, Elder & Co. Pencil notes erased from verso of final leaf and following f.e.p. Handsomely bound in contemp. green grained calf, raised bands, decorated in gilt. Armorial bookplates of Cromarty on leading pastedowns. v.g.

¶Sadleir 1395; Wolff 4078.

1868 £350

236. Charles O'Malley, the Irish Dragoon. 3 vols. Leipzig: Bernhard Tauchnitz. (Collection of British authors, vols 142-44.) Half brown calf; vol. III sl. rubbed at head of spine, otherwise v.g. Bookplates of Dorothy Meynell.

¶Todd 142 - 144d.

1848 £40

237. Davenport Dunn: a man of our day. FIRST EDITION. Chapman & Hall. Front. & engr. title, printed title, plates by Phiz. Sl. later half brown calf, spine gilt in compartments, brown leather label. Armorial bookplate of Thomas William Kough. A v. handsome copy.

¶Sadleir 1401; Wolff 4084.

1859 £85

238. The Fortunes of Glencore. FIRST EDITION. 3 vols. Chapman & Hall. Later half dark green morocco by Henderson & Bisset, with orig. cloth bound in; spine sl. faded to brown otherwise v.g. t.e.g.

¶Sadleir 1405; Wolff 4088. On the psychological effects of an unhappy marriage.

1857 £280

239. One of Them. FIRST EDITION. Chapman & Hall. Front. & engr. title, printed title, plates by Phiz. Sl. later half brown calf, spine gilt in compartments, brown leather label. Armorial bookplate of Thomas William Kough. A v.g. handsome copy.

¶Sadleir 1414; Wolff 4097.

1861 £65

THE
BRAMLEIGHS OF BISHOP'S FOLLY.

BY
CHARLES LEVER.

IN THREE VOLUMES
VOL. I.

LONDON:
SMITH, ELDER AND CO., 65, CORNHILL.
1868.

235

CHARLES O'MALLEY,

THE
IRISH DRAGOON.

EDITED BY
CHARLES LEVER.

COPYRIGHT NOTICE
IN THREE VOLUMES.
VOL. I.

LEIPZIG
BERNHARD TAUCHENITZ
1848.

236

THE
FORTUNES OF GLENCORE.

BY
CHARLES LEVER.

IN THREE VOLUMES
VOL. I.

LONDON:
CHAPMAN AND HALL, 193, PICCADILLY.
1860.

238

ONE OF THEM

BY
CHARLES LEVER.

AUTHOR OF "DARBY DOBREGGEL," "THE KNIGHT OF GOWER,"
"THE GOOD FAREY," &c. &c. &c.

WITH ILLUSTRATIONS BY PHIZ.

LONDON:
CHAPMAN AND HALL, 193, PICCADILLY.
1862.

[The right of Translation is reserved.]

239

240. St. Patrick's Eve. FIRST EDITION. 4to. Chapman & Hall. Front., engr. titlepage, plates by Phiz; spotted, illus. Orig. green fine grained cloth, blocked in blind, decorated & lettered in gilt; a little rubbed & marked. a.e.g.
 ¶Sadleir 1420; Wolff 4103. A 'Christmas Book', but a gloomy portrayal of starving Irish farmers.
- 1845 £120

LEWES, George Henry, 1817-1878.

Critic, philosopher, and partner of George Eliot, Lewes was an occasional associate of Dickens, and for a brief period in the late 1840s appeared in the Amateur Theatricals.

241. The History of Philosophy: from Thales to Comte. 3rd edn. 2 vols. Longmans. Half titles, 24pp. cata. Orig. dark purple cloth, borders blocked in blind; spines a little faded & rubbed.
- 1867 £85
242. The Physiology of Common Life. FIRST EDITION. 2 vols. Edinburgh: William Blackwood & Sons. Half calf, marbled boards, gilt bands, black labels; sl. rubbed. Inscription on leading f.e.ps: 'Selina Constance Smyth from her mother, 1871'.
- 1859 £50

MACREADY, William Charles, 1793-1873.

Respected actor and manager of the Covent Garden Theatre, Macready first became acquainted with Dickens in 1837, becoming one of his greatest friends and most trusted companions. His experience in the professional theatre made him an invaluable addition to Amateur Theatricals. Dickens named his third child Kate Macready Dickens after his friend, and dedicated Nicholas Nickleby to him. See also items: 48, 52, 60, 97, 102, 130 & 150.

243. Macready's Reminiscences, and selections from his Diaries and Letters. Ed. by Sir Frederick Pollock. FIRST AMERICAN EDITION. New York: Harper & Brothers. Double front. port., vignette title. Orig. brown cloth; inner hinges cracking, sl. rubbing. Labels & perforated stamps of St Pancras library. A good-plus copy.
 ¶With an extensive index including many references to Dickens.
- 1875 £30
244. Banquet for Mr Macready. A report of the banquet held in honour of Macready at the Hall of Commerce, with illustration, extracted from The Illustrated London News, May 8 1851. Illus. 2pp.
 ¶With a transcript of the speech given by Charles Dickens.
- 1851 £10
245. **POLLOCK, Juliet, Lady.** Macready as I Knew Him. FIRST EDITION. Remington & Co. Half title. Orig. brown cloth; sl. dulled. Bookplate of Clement Scott.
- 1884 £40
246. **TREWIN, J.C.** Mr. Macready: a nineteenth-century tragedian and his theatre. Harrap. Half title, front. & plates. Orig. green cloth; faded in sl. torn d.w.
- 1955 £10

MACREADY'S RIVAL

247. **(YOUNG, Charles Mayne)** A Memoir of Charles Mayne Young, tragedian, with extracts from his Son's Journal. By Julian Charles Young. FIRST EDITION. 2 vols. Macmillan. Front., plates; the odd spot. Orig. brown cloth; split at head of spine Vol. I, inner hinges cracking with marks on e.ps. Armorial bookplate of George Montgomery Traherne.
 ¶Young, the rival of Kean and Macready.
- 1871 £60

MITTON, Thomas, 1812-1878.

Dickens and Mitton met as teenagers when their families were neighbours in central London. They remained friends, and for twenty years Mitton acted as Dickens's solicitor. As a token of his friendship, Dickens's presented the bound manuscript of A Christmas Carol to Mitton following the work's publication. See also item 150.

A LETTER TO THOMAS MITTON

248. **DICKENS, Charles.** Dickens in Italy: a letter to Thomas Mitton written in 1844 and now published for the first time. New York: Pierpont Morgan Library. Facsimile. Orig. buff wraps. FINE.
 ¶One of 400 copies.
 1956 £15

MOGRIDGE, George, 1787-1854.

Writing under his various and varied pseudonyms ('Old Humphrey', 'Peter Parley'), Mogridge was one of the most prolific miscellaneous writers of the mid-nineteenth century. He wrote Sergeant Bell, and his Raree-Show 1839, which was at one time attributed to Dickens.

SCARCE DICKENSIANA

249. Sergeant Bell, and his Raree-Show. Embellished with wood cuts, by Cruikshanks, Thompson, Williams, etc. FIRST EDITION. Sm. 4to. Thomas Tegg. Front. & illus. Orig. brown cloth, gilt lettered within border to spine & with The Raree-Show blocked in gilt on front board. Booklabel and signature of Henry Charles Blaksley, June 1847, & a description of copies of this book affixed to leading f.e.p.
 ¶Cohn 569.
 1839 £350
250. **WILLIAMS, Charles, Rev.** George Mogridge: well known as Old Humphrey, Old Sea Captain, Ephraim Holding, Alan Gray, Grandfather Gregory, etc., etc., etc. His life, character, and writings. 2nd edn. Aylott & Son. Front. port., final ad. leaf. Orig. purple cloth, blocked in blind, spine lettered in gilt; a bit faded, small nick at tail of following hinge. Renier booklabel. A good-plus copy.
 1859 £40

MORLEY, Henry, 1822-1894.

A respected literary historian, Morley was one of Dickens's most trusted and dependable colleagues in the offices of Household Words and All the Year Round. He provided vast amounts of copy for the publications, and was invaluable as editor and advisor.

251. A Defence of Ignorance. By the Author of "How to make a home unhealthy". Chapman & Hall Half title. Orig. royal blue cloth; sl. rubbing.
 ¶A satirical attack on a Select Committee discussing the State of Education, before the Free Schools Bill of 1852. Morley had been running a school in Manchester prior to working on *Household Words*.
 1851 £65
252. The Journal of a London Playgoer from 1851 to 1866. George Routledge & Sons. (Books and papers of Henry Morley, II.) Half title. Orig. green cloth. v.g.
 ¶A useful account, this edition with an index of plays.
 1891 £25
253. Memoirs of Bartholomew Fair. A verbatim reprint of the original edition. Frederick Warne & Co. (Chandos library.) Front. & illus., 12pp ads. Orig. dark green cloth; spine dulled.
 ¶The first edition was published in 1857; a cheaper edition in smaller format.
 [1874] £35

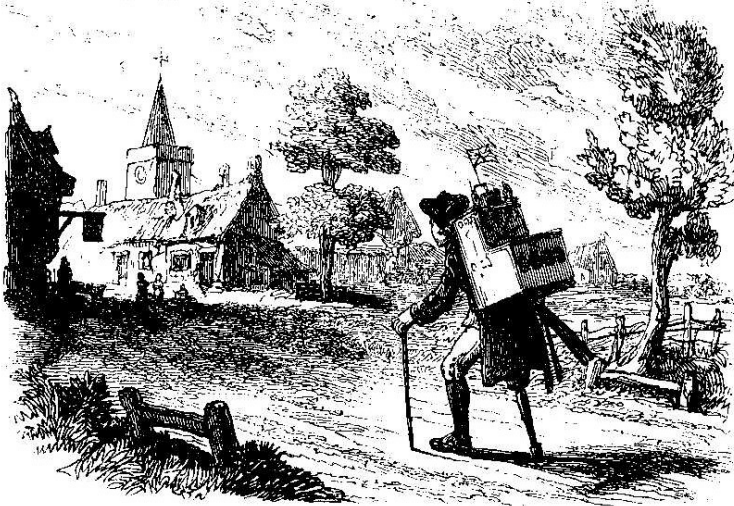
SERGEANT BELL,

AND HIS

RAREE-SHOW.

—
EMBELLISHED WITH WOOD CUTS,

BY CRUIKSHANKS, THOMPSON, WILLIAMS, ETC.



LONDON:

PRINTED FOR THOMAS TEGG, No. 73, CHEAPSIDE;
TEGG AND CO. DUBLIN; GRIFFIN AND CO. GLASGOW; AND
J. AND S. A. TEGG, SYDNEY, AND HOBART TOWN.

1839.

OUVRY, Frederick, 1814-1881.

Frederick Ouvry, solicitor, was a partner in Farrer & Co. In 1854, he was engaged by Dickens to advise on the purchasing of his house at Gads Hill and thereafter became a close friend, advising on all of Dickens' business contracts, including those for his speaking tour in America and a copyright dispute in New Zealand. Ouvry also advised on libels – both where Dickens was accused of defaming others and where he himself was attacked. After Dickens's death, Ouvry acted for his executors.

254. Portrait of Frederick Ouvry. 'Ilford' rapid process panchromatic plate. Ilford Limited. In brown card box: 'K.J. Fielding. To be called for'. 22 x 17cm glass plate.
[c.1950] £20 †

OVERS, John, 1808-1844.

The London-born cabinet maker became a protégé Dickens, who advised him on improving his writing, and how to get his works published.

WITH DICKENS'S PREFACE

255. Evenings of a Working Man. Being the occupations of his scanty leisure. With a Preface relative to the Author, by Charles Dickens. FIRST EDITION. T.C. Newby. Later full crimson morocco, gilt panelled spine, borders & dentelles for C.J. Sawyer. a.e.g. A FINE copy.
¶With the orig. brown cloth casing bound in.
1844 £400

PAYN, James, 1830-1898.

Novelist and essayist, described as 'among the brightest disciples of Dickens', Payn was a regular contributor to Household Words. He claimed to have suggested the character of Miss Havisham. See also item 199.

256. Gleams of Memory, with some reflections. FIRST EDITION. Smith, Elder & Co. Half title, final ad. leaf; top corner of leading f.e.p. attached to pastedown. Uncut in orig. blue cloth, lettered in gilt; spine sl. rubbed. A good-plus copy.
1894 £40
257. Gleams of Memory, ... and The Eavesdropper, an unparalleled experience. Copyright edn. Leipzig: Bernhard Tauchnitz. (Collection of British Authors, vol. 3028.) Series title. Orig. brown publisher's cloth. v.g.
1894 £20

INSCRIBED

258. Notes from the 'News'. FIRST EDITION. Chatto & Windus. 32pp cata. (April 1890). Orig. printed wrappers with portrait of the author, bound into half maroon morocco, gilt spine, green morocco label. Booklabel of Horace N. Pym. v.g.
¶Wolff 5461: selections from Payn's contributions to *The Illustrated London News*. Inscribed 'From the author June '90' at head of front wrapper.
1890 £65
259. Some Literary Recollections. FIRST EDITION. Smith, Elder & Co. Half title, front. port. Uncut in orig. dark grey/green cloth, attractively blocked with floral design in black, spine lettered in gilt. Signed H.W. Pym on leading f.e.p. An exceptionally well-preserved v.g. bright copy.
¶Dedicated to Leslie Stephen. Payn writes in some detail of his first meeting with Dickens in 1856.
1884 £75

260. Some Literary Recollections. New edn. Smith, Elder & Co. Half title. Orig. dec. green cloth; v. sl. rubbing to head & tail of spine. v.g.
1885 £30

PROCTER, Adelaide Anne, 1825-1864.

A philanthropist and social critic, Procter wrote poems that revealed her sympathetic nature, many of which appeared in the pages of Household Words and All the Year Round, initially under the name Miss Berwick.

261. Legends and Lyrics. A book of verses ... with an introduction by Charles Dickens. 29th thousand & 19th thousand. 2 vols. George Bell & Sons. Half titles, front. port. vol. I. Orig. royal blue cloth, spines lettered in gilt. Contemp. owner's inscription on half title, vol. I. Small stain on front board vol. II, otherwise v.g.
1877 £25

ROGERS, Samuel, 1763-1855.

In 1841 Dickens dedicated The Old Curiosity Shop to Rogers, evidently holding the elder statesman in high regard, despite the prevailing sense that his Romantic predecessor was curmudgeonly and ill-tempered. In the words of Ley, '[the] friendship between Boz and the wizened old poet was assuredly a quaint association'. See also item 103.

‘THE GREAT BOZ’

262. ALS to “My Dear Lord”, dated 22nd April. 9 lines on 1p 12mo with integral blank, with signs of mounting. Paper watermarked Whatman, 1843.

¶A brief letter in response to a welcome but ill-timed invitation: ‘... I cannot tell you how vexed I am that an old engagement to the Great Boz will deprive me of so great a pleasure; but I hope you will think of me soon again ...’.

[c.1844]

£85 †

263. The Poetical Works. 12mo. Edward Moxon. Half title, ad. leaf, 8pp cata. (Nov. 1851). Orig. orange cloth; dulled & marked. Signature of Gunning Fitzsimon 1852. a.e.g.

¶First English Collected edition.

1848

£40

264. The Poetical Works. Edward Moxon. Front., initial 8pp cata. (May 1856); a few pencil marks, front. damp marked. Orig. purple-brown cloth; spine a little faded, leading inner hinge sl. cracking.

¶The second Collected edition.

1856

£30

265. **CLAYDEN, P. W.** Rogers and his Contemporaries. FIRST EDITION. 2 vols. Smith, Elder, & Co. Half titles, 6pp ads. vol. II. Orig. turquoise cloth, spines lettered in gilt; spines v. sl. rubbed at tail. Library stamps & labels, library numbers on spines. Armorial bookplates of the Very Rev. John Cannon O’Hanlon. v.g.

¶With numerous references to Dickens.

1889

£45

SALA, George Augustus, 1828-1895.

Journalist and novelist, Sala caught the attention of Dickens as a young man, whereupon he was engaged to write for Household Words. He became one of the most prolific contributors to that publication, and subsequently to All the Year Round. His impulsiveness and somewhat prickly nature led to occasional breakdowns in the relationship between employer and employee, but Sala's admiration for the older writer was steadfast, and in his moving obituary of Dickens he acknowledged the debt he owed him in forging his own literary career. See also items 232 & 386.

266. Charles Dickens. FIRST EDITION. George Routledge & Sons. Initial & final ads. Orig. printed wraps with port.; rubbed, spine defective.
 ¶A greatly extended version of Sala's obituary essay in the Daily Telegraph, with an appendix of speeches.
 [1870] £30

SIMPSON, John Palgrave, 1807-1887.

A playwright, Simpson used Bleak House as the basis for Lady Dedlock's Secret, and later worked on an adaptation of A Tale of Two Cities, entitled All for Her. Simpson and Dickens, though not intimately acquainted, corresponded occasionally on theatrical matters.

267. **DICKENS, Charles.** ALS to J. Palgrave Simpson from Tavistock House, Monday Eighth October 1855. 25 lines on 2pp folded sheet, tipped on to an album leaf. Writing paper embossed with a small flower roundel.
 ¶The first letter recorded in the *Pilgrim Letters* from Dickens to Palgrave Simpson is dated 1858. Dickens has received two letters from Simpson, does not feel sanguine about his enterprise, and is not disposed to join it. Dickens cannot speak for Miss Burdett Coutts as she is in the South of France but feels that she would not wish to become a shareholder. He hopes that the success of the project will disprove his misgivings. DNB gives no clue as to this enterprise.
 1855 £1,500 †

TALFOURD, Thomas Noon, Sir, 1795-1854.

Dickens's friendship with Talfourd was one of the most rewarding and intimate of the first half of his career. A mutual interest in copyright law brought them together in the late 1830s, at a time when Talfourd was already established as a barrister and politician, and had recently announced himself as a playwright with the phenomenally successful Ion. From a common purpose sprang a rich and hearty friendship, and when Pickwick was first published in book form in 1837 it carried a dedication to Talfourd, 'as a memorial of the most gratifying friendship I have ever contracted ...'. As a champion of authors' rights, he was held in high esteem throughout the literary world, and as a mark of widespread gratitude found himself dedicatee in a multitude of publications. See also items 49, 50, 150, 340 & 367.

268. Critical and Miscellaneous Writings. With additional articles never before published in this country. 2nd American edn. Philadelphia: Carey & Hart. (The Modern British Essayists, vol. VII.) Front. port., series title, text in two columns; name cut from leading f.e.p., some pencil annotations. Orig. black cloth, blocked in blind, spine lettered in gilt; head & tail of spine a little worn, otherwise v.g.
 ¶Talfourd's essays, on a wide variety of mainly literary subjects, first appeared in *The New Monthly Magazine*, *The Retrospective Review*, *The Edinburgh Review*, *The London Magazine*, and several others. Bound with *The Critical and Miscellaneous Writings* of James Stephen, from the same series, separately paginated but with a general titlepage.
 1848 £65
269. *Ion*; a tragedy, in five acts. 3rd edn. Edward Moxon. Disbound.
 ¶With 'Notice instead of Dedication'. The previous two editions had been dedicated to Dr. Richard Valpy, who had since died; the 4pp Notice is 'a humble tribute to his memory'.
 1836 £20

LAMB, Charles

270. *The Works*. (Edited, and with a sketch of his life, by Thomas Noon Talfourd) New edn. Tall 8vo. Edward Moxon. Half title, front. port. & engr. title (dated 1840) sl. spotted, initial 4pp

LAMB, Charles continued

ads. Orig. black ribbed cloth; neatly repaired at head & tail of spine, sl. rubbing to leading hinge. A nice copy.

1846 £50

271. The Letters, with a sketch of his life. By Thomas Noon Talfourd. New edn. Edward Moxon. Half title, front., initial 8pp cata. (Nov. 1849), final ad leaf. Orig. dark green cloth; sl. rubbed at head & tail of spine. v.g.

1849 £35

272. Final Memorials of Charles Lamb; consisting chiefly of his Letters not before published, with sketches of some of his contemporaries. By Thomas Noon Talfourd, one of his executors. FIRST EDITION. 2 vols. Edward Moxon. Half titles; a few spots. Orig. purple cloth; some fading. v.g.

1848 £75

THACKERAY, William Makepeace, 1811-1863.

Dickens and Thackeray's paths first crossed in the wake of Robert Seymour's suicide in 1837. Dickens sought a new illustrator for Pickwick, a position for which Thackeray made an unsuccessful application. They nevertheless became cordial if not intimate friends, based on a mutual appreciation for one another's writing. Their relationship soured following the ugly Garrick Club Affair in 1858 (see items 282 & 302), but they were to be reconciled shortly before Thackeray's death. See also items: 39, 101, 117, 142, 181, 204, 302, 321, 344, 390 & 399.

'DUTY IS DUTY...'

273. ALS to 'My dear Mr Dickinson', from Palace Green, Kensington S.W., Monday. 15 lines on first side only of folded 8vo sheet; several light folds. v.g.

¶[A brief note from Thackeray to 'Mr Dickinson', declining an invitation to visit him at his home. Thackeray hints at the various illnesses that afflicted him towards the end of his life: 'I have fits of sickness during which the letters which I receive pass out of my mind ...'. Thackeray informs his friend, 'my mother is coming to us for the first time since her widowhood, and we must be here for a while at least to receive her. I wish I could come but duty is duty ...'. Signed 'WM Thackeray'. The letter is undated, but must have been written c.1861, the year in which Thackeray's mother's second husband, to whom she was married for 44 years, died. Although familiar in tone, the identity of Mr Dickinson is not easy to ascertain. Ray vol. IV lists no correspondence with Mr Dickinson, whose name is mentioned only in Thackeray's appointment diary for May 1862 (see Appendix XXII).

[c.1861] £450 †

274. A Collection of Letters of W.M. Thackeray, 1847-1855. With portraits and reproductions of letters and drawings. 2nd edn. 4to. Smith, Elder & Co. Half title, front. port., facsimis & plates, 4pp ads. Uncut in orig. brown cloth, bevelled boards, lettered in gilt; spine v. sl. darkened, otherwise v.g.

1887 £25

275. The Letters and Private Papers of William Makepeace Thackeray; collected & edited by Gordon N. Ray. FIRST EDITION. 4 vols. Oxford University Press. Half titles, illus., facsimiles. Orig. pink cloth; spines sl. faded. v.g.

¶The definitive edition of Thackeray's correspondence, with numerous references to Charles Dickens.

1945-46 £85

276. The Works. Novels, 12 vols, Miscellanies 10 vols. Smith, Elder & Co. Half titles, fronts, & illus. Orig. green cloth; sm. mark to spine, vol. V. Sm. stamp of Paul Mengin on titles. v.g.

1877 £850

NOVELS

BY

WILLIAM MAKEPEACE THACKERAY.

—◆—
IN TWELVE VOLUMES.
VOLUME I.

—◆—
VANITY FAIR.
VOL. I.

LONDON:
SMITH, ELDER, & CO., 15 WATERLOO PLACE.
1877.
PAUL MENSIN

VANITY FAIR

277. **Vanity Fair.** A novel without a hero. **FIRST EDITION**, 2nd issue. Bradbury & Evans. Initial ad. leaf, front., engr. title, plates & illus by the Author. Contemp. half brown morocco, marbled boards, spine lettered in gilt; hinges a little worn, sl. rubbed. A good-plus copy. 1848 £450

278. Etchings by the Late William Makepeace Thackeray, while at Cambridge, illustrative of University life, etc. etc. **FIRST EDITION**. (Sotheran & Co.) Illus. sl. spotted. Orig. drab boards, printed in black, brown cloth spine; marking to front board.
 ¶Van Duzer 64; with uncoloured plates.
 [1878] £55

DICKENS'S OBITUARY OF THACKERAY

279. **(DICKENS, Charles)** In Memoriam. (William Makepeace Thackeray.) An extract of pp129-132 from Vol. IX. no. 50 of The Cornhill Magazine, February, 1864. Plain green paper wraps.
 ¶With an engraved portrait of Thackeray after Samuel Lawrence, 1864, as frontispiece.
 1864 £20

280. **FLAMM, Dudley.** Thackeray's Critics. An annotated bibliography of British and American criticism, 1836-1901. Chapel Hill, Calif.: University of North California Press. Half title. Orig. pale blue cloth. v.g. in price-clipped d.w.
 ¶Containing more than 700 excerpts from Thackeray's critics.
 [1967] £25

281. **HUNTER, Sir William.** The Thackerays in India and Some Calcutta Graves. **FIRST EDITION**. Small 4to. Henry Frowde. Half title, 4pp ads. Uncut in orig. turquoise morocco grained cloth, bevelled boards, dec. & lettered in gilt; spine darkened. Later inscription on leading pastedown.
 1897 £35

282. **MELVILLE, Lewis.** The Life of William Makepeace Thackeray. Caxton Publishing Co. Half title, front. port., plates; sl. foxing in prelims & to edges. Orig. red cloth, blocked & lettered in gilt; spine sl. faded, otherwise v.g.
 ¶Includes analysis of the Garrick Club Affair, the 'unpleasant incident' that arose from Thackeray and Dickens's opposing views on the suitability of Edmund Yates as a club member.
 [1906?] £20

283. **MERIVALE, Herman Charles.** About Two Great Novelists. Article on Dickens and Thackeray, extracted from Temple Bar, 1888. Disbound. Pp188-204.
 1888 £8

284. **TILLOTSON, Geoffrey.** Thackeray the Novelist. (Reprinted.) Methuen & Co. Half title, plate. Orig. dark blue cloth. v.g. in d.w.
 1974 £25

TOWNSHEND, Chauncy Hare, 1798-1868.

A poet and clergyman, Townshend studied Mesmerism in the 1830s, bringing him into contact with Dickens who was also interested in the pseudo-science. A warm friendship developed, that appears to have verged on hero-worship from Townshend. He dedicated a volume of his poetry to Dickens, and in return Great Expectations was affectionately inscribed to him. Townshend also received the original manuscript of the novel, which now resides in the Wisbech & Fenland Museum, to which Townshend bequeathed his library.

285. Facts in Mesmerism, with reasons for a dispassionate inquiry into it. 2nd edn revised and enlarged. Hippolyte Baillière. Half title, following ad. leaf. Uncut in orig. dark green cloth, blocked in blind, spine lettered in gilt. Ownership inscription on leading f.e.p. v.g.
 ¶Townshend and Dickens shared an interest in Mesmerism, and through their mutual interest became lifelong friends. A volume of Townshend's poetry, *The Three Gates*, 1859, was dedicated to Dickens, and in return Dickens dedicated *Great Expectations* to Townshend & also gave him the manuscript of the novel.
- 1844 £110

DEDICATED TO DICKENS, PRESENTED TO ROBERT LYTTON

286. The Three Gates. In verse. FIRST EDITION. Chapman & Hall. Half title, following ad. leaf. Uncut in orig. purple cloth, dec. blocked in blind & gilt, spine lettered in gilt; spine sl. mottled. A good-plus copy.
 ¶Dedicated to Dickens. This copy presented to Robert Lytton (son of Edward Bulwer Lytton), 'with the affectionate regards of his old faithful friend the author'.
- 1859 £180

TROLLOPE, Thomas Adolphus, 1810-1892.

The older brother of Anthony Trollope, Thomas was also a prolific writer, and for a time a contributor to All the Year Round. He enjoyed a close relationship with Dickens, corresponding with him on a regular basis, and was married to Frances Ternan, the elder sister of Dickens's lover Ellen. See also items 381 & 399.

'I CONGRATULATE YOU WITH ALL MY HEART'

287. **DICKENS, Charles.** FINE ALS to Thomas Adolphus Trollope, on the headed paper of Gad's Hill Place, Friday second November, 1866. 35 lines on first & third side of single folded 8vo sheet, with integral blanks.
 ¶Dickens writes to Thomas Trollope in the friendliest of tones, congratulating him on his recent marriage to the actress Fanny Ternan. 'I should have written immediately to congratulate you on your then approaching marriage, and to assure you of my most cordial and affectionate interest in all that nearly concerns you ... No friend that you have can be more truly attached to you than I am. I congratulate you with all my heart, and believe that your marriage will stand high upon the list of happy ones.' Dickens is keen to highlight his own part in the unification of the happy couple: 'I little thought what an important Master of Ceremonies I was, when I first presented the late Fanny Ternan to you. Bear me in your mind even as the unconscious instrument of your having given your best affections to a worthy object ...'. Trollope and Ternan were married on October 29th, some six months after Fanny was hired by the widowed Trollope as governess to his daughter Beatrice. This letter also contains a fleeting, and very rare reference to the long time object of Dickens's affections, Fanny's sister Ellen: '... I thought it best to wait until I should have seen Nelly and her mother on their return [from the wedding]...'. Dickens relationship with Ellen did not come to light until well after his death, and references to her in his correspondence are extremely scarce. See *Pilgrim Letters*, vol. XI.
- 1866 £12,500 †

TROLLOPE, Thomas Adolphus

288. A Summer in Brittany. Edited by Frances Trollope, author of 'Domestic Manners of the Americans'. 2 vols. FIRST EDITION. Henry Colburn. Hand-coloured engr. fronts, engr. titles, plates drawn & etched by A. Hervieu, final ad. leaf in both vols. Uncut in orig. pale blue cloth, blocked in blind, faded spines lettered in gilt; front board sl. marked at centre vol. I, otherwise v.g.
 ¶Sadleir 3239; Wolff 6865. Elaborate blind borders to boards; spines with four panels with blind blocking. Edited by Trollope's mother.
- 1840 £280

289. A Summer in Brittany. Edited by Frances Trollope, author of 'Domestic Manners of the Americans'. 2 vols. FIRST EDITION. Henry Colburn. Hand-coloured engr. front. in vol. I only (lacking in vol. II), engr. titles, plates drawn & etched by A. Hervieu, final ad. leaf in both vols. Uncut in orig. pale blue cloth, blocked in blind, faded spines lettered in gilt. Armorial bookplates of T.E. Manning, obscuring remains of old label in vol. I.
 ¶Sadleir 3239; Wolff 6865. Blind cornerpieces & centre pieces to boards; spines with two panels with blind blocking.
 1840 £80
290. What I Remember. FIRST EDITION. 3 vols. Richard Bentley & Son. Half titles, fronts vols I & III. Untrimmed in orig. brown cloth, spines lettered in gilt; v. sl. rubbing, traces of library labels on front boards, but overall a nice set.
 ¶Originally intended to form two volumes, Trollope's reminiscences were expanded into a third volume in 1889. He writes warmly about his friendship with Dickens, recalling how the great writer introduced him to his second wife Fanny.
 1887-89 £225

WEBSTER, Benjamin, 1797-1882.

Actor and author of dozens of popular plays, Webster appeared in several celebrated productions with Dickens, and the two corresponded regularly throughout their lives. See also item 225.

291. Caught in a Trap; a comedietta, in two acts. Webster & Co. (Webster's Acting National Drama, no. 110.) Front. by Mr. Lees. Unopened in orig. buff printed wraps; sl. dusted.
 [1843?] £15
292. The Golden Farmer; or, The last crime: a domestic drama, in two acts, ... John Cumberland. (Cumberland's Minor theatre, no. 54.) Front after R. Cruikshank; sl. browned. Disbound.
 [1833] £10
293. High Ways and By Ways: a farce, in two acts, ... John Cumberland. (Cumberland's British theatre.) Front. after R. Cruikshank. Disbound.
 [1831] £10
294. The Miseries of Human Life. A farce, in one act ... National Acting Drama Office. (Webster's Acting National Drama.) Front. by Clayton. Disbound.
 [1845] £20
295. The Modern Orpheus, or Music the food of love ... Chapman & Hall. (Webster's Acting national drama.) Without front. Disbound.
 [1837] £10

WILLS, William Henry, 1810-1880.

One of his most trusted friends, Wills acted as Dickens's private secretary and second-in-command throughout his editorship of Household Words and All the Year Round. See also item 124.

FROM DICKENS'S SUB-EDITOR

296. ALS on Office of All the Year Round headed paper to John Scott, 31st May 1860. 15 lines on 2pp tipped on to mount with typewritten transcript.
 ¶Wills will not submit a work to Miss Burdett Coutts, but if Scott does so, will second his accompanying request when she returns to town. Perhaps this might be the John Scott described in BL as 'Principal of the Wesleyan Training Institution, Westminster', and writer on the education of the working classes.
 1860 £80 †

297. Charles Dickens as Editor. Being letters written by him to William Henry Wills. Selected and edited by R.C. Lehmann. FIRST EDITION. Smith, Elder & Co. Half title, front., plates. Orig. red cloth; spine a little faded. Dickens' centennial stamp and ownership inscription. Good-plus.
1912 £30

PRESENTATION COPY TO CHARLES KNIGHT

298. Old Leaves: gathered from Household Words. FIRST EDITION. Chapman & Hall. Contemp. half red morocco; a little rubbed. a.e.g.
¶A large-paper, presentation copy from Dickens's sub-editor to 'Charles Knight, from his sincere friend. W.H. Wills. 13th March 1860'. Charles Knight, the publisher and educationalist. 15 of the pieces in this volume were written in collaboration with Dickens; dedicated by Wills to Dickens - 'The Other Hand'.
1860 £180

299. Sir Roger de Coverley. By the Spectator. The notes and illustrations by W. Henry Wills. FIRST EDITION. Longman, Brown, Green, & Longmans. Illus. with engravings by Thompson from designs by F. Tayler. Contemp. half green calf, spine gilt in compartments, red leather label. a.e.g. v.g.
¶Dickens's sub-editor adds new notes to the history of Sir Roger de Coverley, the venerable English squire first encountered in Joseph Addison and Richard's Steele's *Spectator* at the beginning of the 18th century.
1850 £45

YATES, Edmund Hodgson, 1831-1894.

Dickens's friendship with Edmund Yates was one of the most fulfilling of his later years, and one that defied their difference in age. A novelist and journalist, Yates first met Dickens in the 1854, and soon had articles published in Household Words and All the Year Round. It is a measure of Dickens's affection for his young friend that he took Yates' side in the Garrick Club Affair, rather than that of Thackeray. He was also effusive in his praise for Yates when furnishing him with letters of recommendation. See also item 282.

THE AUTHOR'S OWN COPY

300. Dr. Wainwright's Patient. A novel. FIRST EDITION. 3 vols. Chapman & Hall. Half title in vol. I only; occasional pencil underlining & annotation probably by the Author, tear to final page of vol. III expertly repaired. Finely bound by Zaehnsdorf in contemp. full blue crushed morocco, raised bands, gilt compartments; spines sl. sunned. Armorial bookplates of Edmund Yates. t.e.g. A very attractive copy.
¶Wolff 7341, with half titles in vols I & II; not in Sadleir.
1871 £600
301. The Forlorn Hope. FIRST EDITION. 3 vols. Tinsley Bros. A few spots. Handsome contemp. half green calf, elaborately gilt spines, maroon labels; corners sl. rubbed. Armorial bookplates of Thomas Lalor, Cregg. v.g.
¶Sadleir had no novels by Yates; not in Wolff's collection.
1867 £250

THE WISE FORGERY

302. Mr Thackeray, Mr Yates, and the Garrick Club. The Correspondence and Facts. Stated by Edmund Yates. Printed for Private Circulation. 15pp, sewn as issued. v.g. in custom-made brown cloth slipcase.
¶This is the notorious counterfeit edition of *Mr Thackeray, Mr Yates*, undertaken by Thomas J. Wise around 1890, identifiable through its paper and typeface. This was item 54 on Scribner's catalogue 131 (*Nineteenth Century Pamphlets*), and

DR. WAINWRIGHT'S PATIENT.

A Novel.

BY

EDMUND YATES,

AUTHOR OF

"BLACK SHEEP," "WRECKED IN PORT," "BROKEN TO HARNESS," ETC.

"Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And with some sweet oblivious antidote
Cleanse the stuffed bosom of that perilous stuff
Which weighs upon the heart?"

SHAKESPEARE.

IN THREE VOLUMES.

VOL. I.

LONDON:

CHAPMAN AND HALL, 193 PICCADILLY.

1871.

comes with a Scribner's envelope, on which is written an explanatory note in pencil in the hand of John Carter: 'This is a copy of variant X. Both this and variant Y (on thinner paper) are proved forgeries by their type and paper. They are probably identical with the "issue B" described by Luther S. Livingston in 1906, which was distinguished from "Issue A" - the genuine original of which the other is a fraudulent facsimile'. John Carter and Graham Pollard co-wrote *An Enquiry into the Nature of Certain Nineteenth Century Pamphlets* (1934) in which more than 50 'first editions', including the present item, p357, were exposed as forgeries. Also with a pencil note in the hand of Sir Maurice Pariser, from whose collection the present item was sold in 1967. WITH: Dickens versus Thackeray: The Garrick Club Affair. An offprint, dated September 1954, published by the Modern Language Association of America. By Gordon N. Ray.

1859 [c.1890] £1,450

303. A Waiting Race. A novel. FIRST EDITION. 3 vols. Tinsley Bros. Half titles; some spotting. Contemp. half red morocco, gilt spines with pressmarks; a bit rubbed. Withdrawn from the General Assembly Library, New Zealand.

¶Wolff 7349.

1872 £125

PARODIES

304. **YATES, Edmund Hodgson & BROUGH, Robert Barnabas.** Our Miscellany, (which ought to have come out, but didn't); ... Edited by E.H. Yates and R.B. Brough. G. Routledge & Co. Contemp. half dark blue calf; head of spine defective, hinges rubbed. With the original printed front wrapper bound in at front.

¶Topp, vol. I, p74. Not in Wolff. Parodies of Ainsworth, G.P.R. James, Macaulay, Dickens, Tennyson, &c. Blueache by W. Harassing Painsworth, Hard Times by Charles Diggins, "Down East" by Mrs Barrett Browning, &c.

1856 £50

305. **YATES, Edmund Hodgson & BROUGH, Robert Barnabas.** Our Miscellany, (which ought to have come out, but didn't); ... Edited by E.H. Yates and R.B. Brough. New edn. G. Routledge & Co. Neatly rebound in half green cloth, marbled boards.

1857 £60

306. **YATES, Edmund Hodgson.** Edmund Yates: his Recollections and Experiences. FIRST EDITION / 2nd edn. 2 vols. Richard Bentley & Son. Half titles, fronts., 48pp cata. (1884) vol. I. Orig. dark blue cloth; wear to head & tail of spine vol. II, inner hinges cracking. Library label on front board vol. II; a made up set.

1884 £65

FROM THE LIBRARY OF EDMUND YATES

307. **HEINE, Henrich.** Poems and Ballads. Done into English verse by Theodore Martin. Edinburgh & London: William Blackwood & Sons. Half title. Orig. maroon glazed cloth, blocked in black, spine lettered in gilt bevelled boards; spine faded to brown, otherwise v.g.

¶From the library of Edmund Hodgson Yates, with his bookplate.

[1878] £50



II. DICKENS & HIS ILLUSTRATORS

DICKENS & HIS ILLUSTRATORS

308. **KITTON, Frederic George.** Dickens and his Illustrators: Cruikshank, Seymour, Buss, "Phiz", Cattermole, Leech, Doyle, Stanfield, Maclise, Tenniel, Frank Stone, Landseer, Palmer, Topham, Marcus Stone, and Luke Fildes. 2nd edn. 4to. George Redway. Half title, '22 portraits and facsimiles of 70 original drawings now reproduced for the first time'; 'list of illustrations' carelessly opened, the odd spot. Uncut in orig. green buckram, spine and front board lettered in gilt, bevelled boards; spine a little dulled, sl. splitting in inner hinges. Armorial bookplate of C.J.H. Barr. t.e.g. A good-plus copy.
1899 £95

CATTERMOLE, George, 1800-1868.

An accomplished artist, and member of the Royal Watercolour Society, Cattermole was engaged on only one project with Dickens, providing illustrations (with Phiz) for Master Humphrey's Clock. The pair were distantly related and moved in the same circles, and over the duration of their collaboration enjoyed a friendship that burned exceptionally brightly. Cattermole's depictions were appreciatively received by Dickens, but Cattermole did not consider himself primarily a book illustrator and respectfully declined the offer of further commissions. See also items 37 & 308.

309. **DICKENS, Charles.** Master Humphrey's Clock. FIRST EDITION. 3 vols. Chapman & Hall. Front. & illus. by George Cattermole & Hablot Browne; prelims rather foxed in all vols but not affecting text or illus. Contemp. half red morocco, marbled boards, gilt spines. a.e.g. A v.g. bright copy.
¶This was the only work by Dickens to have illustrations by George Cattermole, whose illustrations were later reproduced in the separate editions of the two works.
1840-41 £450

FIRST SEPARATE EDITION

310. **DICKENS, Charles.** The Old Curiosity Shop. With illus. by George Cattermole and Hablot K. Browne. Complete in one volume. Chapman & Hall. Illus. Orig. maroon cloth, blocked in blind, spine lettered in gilt; recased; spine & edges faded to brown, corners worn. A good sound copy.
¶With the pagination of Master Humphrey's Clock. Smith 6A; the primary binding.
1841 £350
311. (**CALABRELLA, E. C. de, Baroness, ed.**) Evenings at Haddon Hall, a series of romantic tales of the olden time. With illustrations by George Cattermole. Henry G. Bohn. Vignette title after Davis, 24 engr. plates by Cattermole. 14pp cata. divided between front & following prelims. Uncut in orig. green cloth by Burn & Co. v.g.
[1849] £45

CRUIKSHANK, George, 1792-1878.

Cruikshank was engaged by publisher John Macrone to provide the illustrations for the first book edition of Sketches by Boz. At the time Boz was relatively unknown, while Cruikshank was an established and well-respected illustrator. For the young writer, the appointment was an undoubted honour, with Dickens aware that Cruikshank's involvement would ensure the publication garnered broad appeal. A friendship developed between writer and artist, but their working relationship showed early signs of tension. Neither was satisfied with the 'modus operandi' of the other, Cruikshank believing Dickens to be unreliable in providing copy, while Dickens perceived the elder statesman as overly proprietorial. The project was

completed, and well-received by the public, but was behind schedule, and left both parties somewhat embittered. A second series followed, but similar tensions continued between writer and artist. Pickwick Papers was illustrated by Seymour & then Browne, but Cruikshank was invited to provide the illustrations for Oliver Twist. It proved to be the last major work of Dickens that Cruikshank illustrated, and the cause of no little controversy.

Dickens was determined that the artist's role was to embellish, and not dictate, and did not hold back from speaking his mind on matters of artistic representation. At one point this meant humiliating Cruikshank by requesting that he redesign a plate that was not to his liking. Cruikshank completed three more minor commissions for Dickens, but it was clear that his lack of compliance prevented their relationship from lasting, and there were to be no more collaborations beyond 1841. In the following years further issues would drive a wedge between Cruikshank and Dickens.

Their rival positions on the question of abstinence saw them quarrel about the nature of artistic licence, and in later years Cruikshank made claims that he was the creative force behind Oliver Twist. But regardless of the unhappy nature of their estrangement, Cruikshank is justifiably regarded as perhaps the most important illustrator to have rendered Dickens's creations in graphic form, not least for his undoubted role in raising the profile of a writer who might well have struggled to gain early recognition without the association with "Illustrious George". See also items 9, 10, 12, 28, 30, 230, 249 & 308.

DICKENS, Charles

312. Sketches by Boz. First series. FIRST EDITION. 1836. 2 vols; Second series. FIRST EDITION. 1837. John Macrone. Fronts., engr. title to Second series, plates by George Cruikshank. Uniformly bound in full polished tan calf, spine blocked in gilt and with dark brown leather labels by Bayntun, gilt dentelles; sl. wear to leading hinges, that to Second series neatly repaired. In modern fold-over calf-backed box. a.e.g. A v.g. copy.
 ¶The Second series is the earlier issue with 'Vol. III' printed on the plates, and without the list of plates added to the Contents.
 1836-37 £2,000
- ORIGINAL GREEN CLOTH
313. Memoirs of Joseph Grimaldi. Edited by "Boz". With illustrations by George Cruikshank. FIRST EDITION, 1st issue. 2 vols. Richard Bentley. Half titles, fronts. & plates by George Cruikshank, 36pp. cata. vol. II. Orig. green cloth, spines elaborately blocked in gilt; spines faded to brown with very neat minor repairs at heads and tails. Monogram bookplates: A.H.C. A v.g. copy.
 ¶The plate 'The Last Song' appears without a border (1st issue), but in the secondary binding. The list of plates in vol. I is the uncorrected version, wrongly stating that sixth plate appears on page 128 instead of page 182.
 1838 £850
314. Oliver Twist. By "Boz". 3 vols. FIRST EDITION. Richard Bentley. Half titles vols. I & II. Fronts & plates by Cruikshank, with the Church plate at end of vol. III. Late 19th century half maroon morocco, spines with raised gilt bands, marbled boards; v. sl. rubbing, but overall a nice bright copy.
 ¶A transitional copy with the earliest "Boz" titlepage, but with the 'Church plate' replacing the 'Fireside plate'.
 1838 £850
315. Oliver Twist. New edn, revised and corrected. Published for the Author, by Bradbury & Evans. Half title, plates by George Cruikshank. Expertly rebacked in later half calf, dark green leather label, retaining orig. marbled boards, corners & e.ps. Small booklabel of G. Elward Simpson. v.g.
 ¶The first one-volume edition with the plates re-worked by Cruikshank. Dickens's preface to the third edition of 1841 precedes the text.
 1846 £500

316. The Loving Ballad of Lord Bateman. Illus by George Cruikshank. FIRST EDITION, 2nd issue. Charles Tilt. Half title, front. & plates, music, 4pp ads.; very light spotting. Orig. turquoise green cloth with Cruikshank block; neat repairs to inner hinges. A v.g. copy.
 ¶With the spelling 'vine' in the 5th stanza. This was the last of Dickens's works to be illustrated by Cruikshank, other than *The Pic Nic Papers* which Dickens edited.
 1839 £380
-
317. **CRUIKSHANK, George.** Cruikshank's Water Colours; with introd. by Joseph Grego. A. & C. Black. Half title, col. front. & plates. Orig. brown cloth; sl. rubbed & marked. t.e.g.
 ¶Reproductions of Cruikshank's 1866 coloured watercolour versions of his 'Oliver Twist' illustrations, together with those to W. Harrison Ainsworth's 'The Miser's Daughter' and W.H. Maxwell's 'History of the Irish Rebellion in the year 1798'.
 1903 £65
318. **CRUIKSHANK, George.** The History of Jack & the Bean-Stalk. Edited and illustrated with six etchings by George Cruikshank. FIRST EDITION, first issue. David Bogue. (George Cruikshank's Fairy Library, no. 2.) Front. & 5 hand-coloured plates. Orig. pale green printed card wrappers bound into attractive full tan morocco by Bayntun of Bath, gilt spine, borders & dentelles, maroon & green leather labels. Booklabel of Otis Skinner Blodget. a.e.g. v.g.
 ¶Cohn 197; the first issue. Cruikshank's Fairy Library contributed to the strained relationship between Cruikshank and Charles Dickens that developed in the 1840s and 50s. Cruikshank was a staunch teetotaler, and as such at odds with the more moderate tendencies of Dickens. They argued over the matter, with Dickens declaring that the illustrator's leaning towards temperance were overly preachy and impaired his artistic judgement. Dickens took particular issue with the Fairy Library, in which he perceived the playfulness and innocence of the fairy tale as subordinate to Cruikshank's moralising. In 1853 Dickens wrote an article for *Household Words*, which, though playful in tone, condemned the Fairy series, driving a wedge between him and his illustrator. In 'Frauds on the Fairies' Dickens lamented, 'we have lately observed, with pain, the intrusion of a Whole Hog of unwieldy dimensions into the fairy flower garden. The rooting of the animal among the roses would in itself have awakened in us nothing but indignation; our pain arises from his being violently driven in by a man of genius, our own beloved friend Mr George Cruikshank. ... But, to "editing" Ogres, and Hop-'o-my-thumbs and their families, our dear moralist has in a rash moment taken, as a means of propagating the doctrines of Total Abstinence ...'. Cruikshank would later respond to the allegations made by Dickens, defending his right to inculcate moral principles. (Kitton, *Dickens and His Illustrators*, see item 308.)
 [1856] £220
- ILLUSTRATED BY CRUIKSHANK, LEECH & CROWQUILL
319. **COCKTON, Henry.** Stanley Thorn. Henry Lea. Front. & plates. Orig. purple cloth; faded with some wear at head & tail of spine, inner hinges cracking.
 ¶Published in 39 penny pts. The frontispiece is by George Cruikshank (Cohn 147) and the other plates by John Leech (one sl. shaved in misbinding) & Alfred Crowquill. First published in 3 vols in 1841. This copy has a pencil date 'Oct. 63' and ownership signature of 'Charles Edmd. Newton Oct 1865'; P.A.H. Brown gives Lea's dates as 1852-62 in Warwick Lane. The titlepage attributes 'Master Passion' to Cockton but it is a work, published in 1845, by Thomas Colley Grattan.
 [c.1855?] £50
320. **CRUIKSHANK, Robert & George, & SEYMOUR, Robert, & others.** Gallery of Comicalities, embracing humorous sketches. 4to. Charles Hindley. Front. port. of George Cruikshank, text with illus. on rectos only; light foxing in prelims. Orig. half cream paper imitating vellum, blue boards, spine illus. in black & lettered in red; spine a little darkened & sl. rubbed.
 ¶The BL dates this 1891. A selection of amusing verses, each presented with an illustration. *14 Illustrations of the Drama* by Robert Cruikshank, *The*

George Cruikshank's Fairy Library.

THE HISTORY
OF
JACK & THE BEAN-STALK

EDITED AND ILLUSTRATED
WITH SIX ETCHINGS

BY
GEORGE CRUIKSHANK.

LONDON :
DAVID BOGUE, 86 FLEET STREET.

Drunkard's Progress in 12 Steps & The Pugilist's Progress in 9 Steps by Robert Seymour, and a further 109 designs, *The Gallery of Comicalities* by R. & G. Cruikshank and others.

[1891] £60

321. **BRYANT, Mark, ed.** *The Comic Cruikshank*. Introduction by Simon Heneage. FIRST EDITION. Bellew Publishing. Half title, plates & illus. throughout, several in colour. Orig. dark blue cloth. v.g. in faded d.w. with price sticker.

¶With a foreword by Kenneth Baker. A collection of the 'very best' of Cruikshank's comic drawings to celebrate the bicentenary of his birth. With articles on Dickens, Thackeray, et al.

1992 £10

322. **JERROLD, Blanchard.** *The Life of George Cruikshank*, in two epochs. A new edn. Chatto & Windus. Half title, front., vignette title, plates & illus. throughout, 32pp. cata. (March 1901). Uncut in orig. blue cloth, with Cruikshank's distinctive autograph blocked on front board in black; spine a little dulled, front board sl. damp-marked at head.

¶An affectionate biography, with numerous illustrations.

1898 £20

323. **MILLER, J. Hillis & BOROWITZ, David.** *Charles Dickens and George Cruikshank. Papers read at a Clark Library Seminar on May 9, 1970 ...* With an introduction by Ada B. Nisbet, University of California, Los Angeles: William Andrews Clark Memorial Library, Facsim., plates. Orig. orange printed wrappers. v.g.

1971 £15

FILDES, Luke, 1843-1927.

Fildes only knew Dickens for a matter of months, but this was enough time to establish a feeling of mutual admiration. Fildes was commissioned to provide the illustrations for Edwin Drood. He is chiefly remembered for his poignant depiction of The Empty Chair, following Dickens's death.

SMALL LUKE FILDES COLLECTION

324. **DICKENS, Mamie.** ALS from Mamie Dickens to Luke Fildes. 11 Strathmore Gardens, Jan.y 23rd. "My dear Fildes, Apart from my own constant admiration for your beautiful work, let me, as my dear father's daughter, congratulate you most heartily, most sincerely upon to-day's news. He would have been so very very pleased! And his congratulations will, I know, have been as warmly received by you ...". 19 lines over both sides of single sheet of headed paper.

¶Apart from the day and the month, the letter is undated, and it is unclear what the nature of 'today's news' is. Fildes was made an R.A. in 1887, and it may be this to which Mamie Dickens alludes. WITH: A printed acknowledgment card from Mr Charles Dickens jun.r, Miss Dickens, Mr Charles Collins, Miss Hogarth and Mr Henry F. Dickens, addressed in ms to Mr S. L. Fildes, returning 'their sincere thanks for [his] kind sympathy'. A single piece of card, 11 x 8cm, with black borders. Complete with original envelope, addressed to S.L. Fildes Esq., 42 Hunter Street, also with mourning borders. Postmarked July 9th, 1870. ALSO WITH: A ms inventory of expenses, filled in by Luke Fildes, during a brief tour of Western Scotland. Dated Tuesday 10th June 1873 - Monday 16th June 1873. As well as board, transfers and meals, Fildes also claimed for a game of billiards on Thursday night (one shilling). An issue of *The Graphic* dated September 1873 featured illustrations of a trip from Oban to Glasgow. These expenses may well have been incurred while Fildes was doing his preliminary research. ALSO WITH: An empty envelope addressed in ms to Fildes at the offices of *All the Year Round*, but redirected to Fildes' home address. Dated Feb 9, 1871.

[1887?] £150 †

325. **FILDES, Luke.** ALS to 'My Dear Mrs Dickens', from 11, Melbury Road, Kensington, W., 21 Sept 96. 39 lines over four sides of single folded sheet.

¶This is a letter to Mrs Marie Dickens, née Roche, wife of Henry Fielding Dickens, eighth child of Charles Dickens. It apparently concerns a request from Mrs Dickens for a work by Fildes as a gift for Henry Charles (known as Hal) Dickens's Birthday. 'Of course it will give me great pleasure to do you what you ask for your son - dear me! Eighteen - and I am sorry I cannot do it at once for I leave for Scotland in the morning. This, unfortunately, will delay the framing until my return a month hence. I only got your letter yesterday on our arrival from Kingsgate and I had no chance of getting to Egerton Place today or I would have done so. It won't hasten matters I know but I should be very pleased if Hal would accept an engraving of "The Doctor" from me. Naturally, he would prefer the one you have given him ... If so ... will you accept it with my kindest regards? Love to your husband. I hope he is well and enjoying himself. How's the new house? Our best wishes for you and it.' Signed 'Sincerely yours, Luke Fildes'.

1896

£200 †

PRIMARY CLOTH

326. **DICKENS, Charles.** Edwin Drood. FIRST EDITION, b.f.t.p. Chapman & Hall. Front., engr. title & plates by S.L. Fildes, 2pp ads; some light spotting. Orig. green cloth, blocked in black, lettered in gilt; spine a little worn at head & tail, otherwise a v.g. copy.

¶Smith 16; the primary binding. The plates won high praise from critics for their sensitive interpretation of Dickens's prose.

1870

£225

LEECH, John, 1817-1864.

Leech was a largely self-taught caricaturist who abandoned his medical training to pursue an artistic career. In 1836 he made several attempts to replace the departed Seymour as the illustrator of Pickwick, but Dickens, though impressed with young Leech's portfolio, engaged Phiz in the role. Leech found employment elsewhere, and within a couple of years had become an established illustrator, providing well-received drawings for, among others, the new periodical Punch. Leech finally managed to earn a commission from Dickens in 1843, providing the colour plates for A Christmas Carol. Although initial sales were disappointing, the public soon took to the new format, and over the next five years four more Christmas books were produced, each with plates by Leech and other prominent artists. Unlike many of Dickens's professional relationships, his affection for Leech never waned, and the two remained close friends until Leech's early demise in 1864. See also items: 1, 29, 175, 182, 198, 201, 231, 308 &, 319.

LEECH TO LEMON

327. ALS (initials) to 'My Dear Mark [Lemon]' from the Birnam Hotel, Dunkeld (Perthshire), Friday. 49 lines in black ink over three sides of folded 8vo sheet. One small tear without loss. v.g.

¶Leech writes from the Birnam Hotel, in Dunkeld, Perthshire, a well-known destination for hunting and shooting. He was evidently keen to indulge in country pursuits, but appears to have met with only limited success: 'I have had no sport yet beyond the terrific day's partridge shooting on the first ...'. The letter can be dated through its melancholy references to the demise of Henry Riley Bradbury, son of publisher William. Leech laments, 'how shocking about young Bradbury - I feel for his Father very, very much ...'. Henry died on September 2nd, 1860, after deliberately swallowing prussic acid. At this stage Leech was unaware of the circumstances of the case: 'I know none of the particulars beyond the fact of his death and did not like to write to B himself until I heard something more about the affair'. Leech describes his intentions to travel further North, 'to join Millais' who was a good friend and one of the few artists whom Leech permitted to paint his portrait during his lifetime. Millais spent much of his time in and around Perthshire, the location for many of his



most famous works. Leech informs Lemon that he hopes to find something 'that will do for the P.P.' This probably refers to Henry Cholmondeley-Pennell's *Puck on Pegasus* for which Leech was engaged to provide the illustrations. The letter ends with a request that Lemon keep him abreast of matters: 'Let me have a line when you can - I am a sort of Crusoe here.'

[1860] £250 †

DICKENS, Charles

328. A Christmas Carol. 2nd edn. Chapman & Hall. Half title & title in blue, hand-coloured frontispiece + 3 colour plates, text woodcuts. Nicely bound in later half calf, spine with raised gilt bands & maroon leather label, maroon cloth boards. v.g.
 ¶Corrected text, 'Stave One' as first chapter heading. The first of Dickens's works to have illustrations by Leech.
 1843 £680
329. The Chimes. FIRST EDITION, 2nd issue. Chapman & Hall. Half title, front., engr. title & illus., initial ad. leaf. Orig. red vertical ribbed cloth, blocked & lettered in gilt; sl. rubbing. a.e.g. v.g.
 ¶With engraved titlepage imprint in the second state. For the second of the Christmas Books, John Leech was joined by Daniel Maclise, Clarkson Stanfield and Richard Doyle in providing the illustrations.
 1845 £550
330. The Cricket on the Hearth. FIRST EDITION, 1st issue. Printed & published for the Author, by Bradbury & Evans. Half title, front., engr. title & illus., final ad. leaf. Orig. red vertical ribbed cloth, blocked in gilt; discreet repair to head of spine. a.e.g. v.g.
 ¶Smith II6, first edition with first state of the advertisement leaf showing the italic heading over two lines rather than three. This first state is much scarcer than the second; Smith comments "I have found the second state of the advertisement in all but a few copies of the first edition that I reviewed". First published on 20th December 1845. As well as illustrations by Leech, Maclise, Doyle & Stanfield, *The Cricket on the Hearth* also includes the first Dickens illustration by Edwin Landseer.
 1846[1845] £450
331. The Battle of Life. FIRST EDITION, 4th issue. Bradbury & Evans. Half title, front., engr. title, illus., final ad. leaf. Orig. red vertical ribbed cloth; lacking leading f.e.p., a little dulled with sl. wear at head and tail of spine, but a good-plus bright copy.
 ¶In Smith's primary binding. With illustrations by Leech, Maclise, Stanfield & Doyle.
 1846 £250
332. The Haunted Man. FIRST EDITION. Bradbury & Evans. Front, engr. title & illus. Contemp. half dark brown morocco, gilt spine; sl. rubbing to hinges & head & tail of spine, but overall a nice tight copy.
 ¶The last of the Christmas Books, with illustrations by the ever-present Leech, as well as Stanfield and two newcomers: Frank Stone and Lewis Carroll's illustrator John Tenniel.
 1848 £320

LEECH, John

333. Five Original Pencil Illustrations. Each drawing mounted in thick grey board and bound into folio album, full chocolate brown crushed morocco, gilt spine, borders & dentelles, purple silk e.ps, lettered in gilt on front board and spine: 'ORIGINAL DRAWINGS - JOHN LEECH'. v.g.

¶These original illustrations were designed for a number of works published during the 1840s.

1. 'Mr Ledbury's grand entry into Milan'. Designed to illustrate Albert Smith's comic novel *The Adventures of Mr Ledbury and His Friend John Jackson*, which was serialised in *Bentley's Miscellany* in 1843, before being published in three volumes in 1844. Mr Ledbury is depicted arriving in Milan perched on the back of donkey. He is encircled by a military escort and an intrigued crowd of locals. A small dog leaps excitedly in the foreground. The detailed drawing is signed 'Leech' in the bottom right corner. In the bottom left corner Leech has written 'Bentley 14 - 428'; an indication of where the illustration was to be bound. 13 x 21cm.
2. 'The Bowl of Punch'. Designed to illustrate George Daniel's *Merrie England in the Olden Times*, published in 1842. In this parlour scene, an apron-wearing publican presents a large bowl of punch to a group of men arranged around a candlelit table. Signed 'Leech' in the bottom right corner. 14 x 18cm.
3. Untitled. A prototype for 'Mrs Constable interrupting Clara and Herbert' which appeared in volume XVI (1844) of *Bentley's Miscellany*, to accompany Albert Smith's serialised novel *The Fortunes of the Scattergood Family*. To the left-hand side of the illustration Herbert, dressed as a cavalier, makes an amorous advance on Clara Scattergood, who timidly turns her head. To the right stands the imposing figure of Mrs Constable, dressed as Queen Elizabeth I, her steely frown betraying her distaste for the indiscreet couple. Signed 'Leech' in the bottom right corner. 13 x 20cm.
4. 'The Little Mermaid visits the Old Witch of the Sea'. Designed to illustrate an edition of Hans Christian Andersen's *Fairy Tales* that was published circa 1850. In this scene the little mermaid is depicted approaching the gnarled witch in her watery lair on the seabed. Tropical fish play the onlookers, and wispy strands of seaweed frame the meeting. Above and below the drawing are some notes in Leech's hand relating to a possible meeting; it is not clear to whom they are addressed. Signed 'Leech' in bottom right corner. 17 x 23cm.
5. 'The Picnic'. Depicting a well-to-do group in rather formal dress dining in a woodland clearing. This drawing is not signed by Leech, but is very much in the style of the others here present and undoubtedly his work. 20 x 25cm.

[c.1840-1850]

£2,250

334. Mr John Leech's Gallery of Sketches in Oil. From subjects in "Punch". Exhibited at the Egyptian Hall, Piccadilly. (Bradbury & Evans) 17pp. Orig. buff wrappers. Disbound.

¶A catalogue for an exhibition of Leech's pictures presented to the public following the 'invention of a new process for producing large transcripts of drawings and engravings'. Description of 70 pictures with opinions of the press. Also bound in, an order slip for a special limited edition of the sketches printed in colour; ten scenes priced at £10 10s.

[1862]

£65

STREET CHILDREN

335. Portraits of Children of the Mobility. Drawn from nature by J. Leech. With memoirs and characteristic sketches by the Author of "The Comic English Grammar", etc. (Percival Leigh.) FIRST EDITION. 4to. Richard Bentley. 8 plates. Orig. purple embossed cloth; spine sl. defective at tail. 47pp.

¶These are all London street children of the very poorest, with an accompanying ironic text.

1841

£150

336. Portraits of the Children of the Mobility, drawn from nature. 4to. Richard Bentley & Son. Port., autotype plates with ms. descriptive texts, some containing cockney dialogue. Orig. brown buckram; perfect binding with loosening of pages.

¶Here the original drawings are published as a memorial to Leech with a facsimile illuminated printed letter from John Ruskin.

1875

£75



337. **KITTON, Frederic George.** John Leech: artist and humourist; a biographical sketch. New edn revised. George Redway. Half title, front., illus., initial & final ad. leaf. Uncut in orig. brown printed wraps, bound into purple binder's cloth. Booklabel of W. Miller.
 ¶Loosely inserted are 2 ALsS from C. Chambers of Edinburgh to Kitton regarding a new and revised edition of the work, both April 1883; 12pp in all.
 1883 £35
338. **KITTON, Frederic George.** John Leech: artist and humourist; a biographical sketch. New edn. revised. George Redway. (Redway's shilling series.) Ad. preceding half title, 4pp ads. Uncut in orig. printed wraps; sl. rubbed and dusted. A good-plus copy.
 ¶A re-set edition, in smaller format
 1884 £25
339. **ROSE, June.** The Drawings of John Leech. FIRST EDITION. Art and Technics. (English Masters of Black & White.) Half title with front. on verso, illus. throughout. Orig. beige cloth. v.g. in sl. dusted d.w.
 ¶Sixty pages of reproductions of Leech's drawings, with a critical and biographical sketch.
 1950 £15

MACLISE, Daniel, 1806-1870.

A personal friend rather than a professional colleague, Maclise was never more than an occasional contributor to Dickens's works. He provided illustrations for The Chimes, The Cricket on the Hearth and The Battle of Life, but is primarily remembered for his 1839 portrait of Dickens which now hangs in the National Portrait Gallery. See also items 8, 103, 128, 308 & 329-331.

ORIGINAL PORTRAIT OF MARION ELY

340. Original pen & ink portrait of Marion Ely. Head and shoulders profile by Daniel Maclise. Pen and ink, signed 'D. Maclise fecit'. Traces of mounting on verso. Image approx. 5 x 4cm; overall 9 x 7cm.
 ¶Marion Ely, niece of the lawyer and parliamentarian, Sir Thomas Noon Talfourd (enthusiastic reformer of copyright law and a friend of Dickens). Dickens corresponded with Miss Ely regularly throughout his life.
 [c.1840] £400 †
341. A Gallery of Illustrious Literary Characters (1830-1838), drawn by the late Daniel Maclise, R.A. and accompanied by notices chiefly by the late William Maginn. Edited by William Bates ... with a preface, and copious notes, biographical, critical, bibliographical, and generally illustrative. 4to. Chatto & Windus (successors to John Camden Hotten). Half title, front., plates. Orig. bright green cloth, bevelled boards, dec. with signatures in black, lettered in gilt; split to head of following hinge, head & tail of spine sl. worn.
 ¶A fine collection of informal portraits.
 [1873] £150
342. The Maclise Portrait Gallery of Illustrious Literary Characters, with memoirs, biographical, critical, bibliographical, & anecdotal illustrative of the literature of the former half of the present century. By William Bates. New edition. Chatto & Windus. Half title, front., plates, 32pp. cata. (Jan. 1898). Uncut in orig. maroon cloth, lettered in blind & gilt; spine sl. faded.
 1898 £35
343. **TENNYSON, Alfred, Baron Tennyson.** The Princess; a medley. With twenty-six illustrations engraved on wood ... from drawings by Daniel Maclise. Edward Moxon & Co. Orig. dark green cloth, bevelled boards, elaborately blocked & embossed in gilt & blind. a.e.g. v.g.
 ¶An attractive larger format edition of the poem first published in 1847 and later revised.
 1866 £75



MILLAIS, John Everett, 1829-1896.

The Pre-Raphaelite painter became acquainted with Dickens through Charles Allston Collins in 1852. The two established a warm and lasting friendship, despite Dickens's earlier criticism of one of Millais' works in Household Words. See also items: 74, 89 & 327.

344. **The Life & Letters ...** by his son John Guille Millais. FIRST EDITION. 2 vols. Methuen & Co. Half titles, front. ports, numerous illus. throughout, facsimis. Orig. olive green cloth, attractively blocked & lettered in gilt; a little faded & sl. dulled, but a good-plus copy.
 ¶No. 155 of a Special Edition limited to 360 copies. A handsome biography, containing numerous illustrations and full-page engravings, illustrative of the life of one of the founders and most important members of the Pre-Raphaelite Brotherhood. It contains many references to his literary companions, including his friendships with both Thackeray and Dickens, with facsimile examples of their letters.
- 1899 £95
345. **SPIELMANN, M.H.** Millais and his Works. With special reference to the Exhibition at the Royal Academy 1898. FIRST EDITION. William Blackwood & Sons. Half title, front. port., plates, 2pp. ads. Orig. olive green cloth, lettered in gilt; spine sl. darkened
 ¶With a chapter by Millais on 'Thoughts on our Art of To-Day.' The author notes that Dickens, although denouncing one of Millais's works in *Household Words*, went on to become 'one of [his] chief admirers and most cordial friends'.
- 1898 £40

PAILTHORPE, Frederick William, 1838-1914.

Pailthorpe never worked directly with Dickens but was commissioned after the writer's death to produce illustrations for the 'originally unadorned' Great Expectations. He also produced new illustrations for a number of other Dickens works, including Pickwick Papers and Oliver Twist.

346. **DICKENS, Charles.** Great Expectations. Text Vol. I: second impression, vol. II: fourth impression, vol. III: first impression. 3 vols. Chapman & Hall. Later inserted half title vol. I, engr. title & plates by Pailthorpe; occasional light browning in prelims. Sl. later. full brown crushed morocco by Rivière, spines gilt in compartments, gilt borders & dentelles. Armorial bookplates of William H.R. Saunders. t.e.g. A v.g. handsome copy.
 ¶Collated with the Clarendon Edition (Appendix D) although all titles are without edition statement. With the late corrections to pp103 & 193 in vol. III. Unillustrated when first issued, this copy has Pailthorpe's fine illustrations, drawn in 1885, bound in. No. 11 of 50 sets of proofs etched in black ink on Japanese paper.
- 1861 £4,500

"PHIZ", BROWNE, Hablot Knight, 1815-1882.

Phiz provided illustrations for most of Dickens's major works, during a working relationship that spanned more than two decades, and included no fewer than ten full-length novels. Phiz's association with Dickens was due in no small part to the misfortune of two fellow artists, Robert Seymour and Robert Buss. Seymour had been chosen to illustrate Pickwick Papers, but his fragile state of mind impeded his drive and creativity, and in a fit of depression the unhappy Seymour shot himself in April 1836. Robert Buss was appointed to take up the reins, but after completing only two plates Dickens decided he was not suitable for the job, inviting Phiz, who had previously illustrated Sunday under Three Heads, to take his place instead. Dickens immediately saw in Phiz an artist who was blessed with talent and technique, but who was also willing to take instruction and subordinate himself to the writer. After Cruikshank, this was exactly what he craved. Over the years Phiz produced some of the most iconic images to be associated with Dickens, bringing to life such works as Nicholas Nickleby, Martin Chuzzlewit, Bleak House, and perhaps most famously David Copperfield.

In all he produced approaching 500 designs for Dickens, in the form of wrappers, plates, and vignette titles. His last work for Dickens was A Tale of Two Cities (1859), a commission that left the exacting author short of complete satisfaction. Dickens wasted no time with sentimentality, and resolved not to hire Phiz on any further projects. The illustrator was inevitably hurt, feeling his rapid demotion was unduly harsh. This led to their inevitable estrangement; a regretful end to a friendship that had endured nearly a quarter of a century. See also items: 6, 309 & 310.

PORTRAIT OF CHARLES DICKENS, SIGNED HKB

347. Head & Shoulders Portrait, in pencil, of a mature Charles Dickens. Original sketch on grey paper, 12 x 9cm, mounted.

¶This is an original untitled pencil sketch of a weary looking Charles Dickens, with head inclined slightly to the left facing the viewer. His beard and hair are rather wispy (almost dishevelled), and the lines under his eyes give an impression of old age and fatigue. The portrait is signed HKB, in the style used by Phiz with the H and the K running together. We have found no other records of this portrait but it appears to be an unrecorded drawing by Hablot Knight Browne, executed towards the end of Dickens's life.

[c.1865?]

£1,500 †

STATES OF THE PLATES

348. Phiz Illustrations from the Novels of Charles Dickens. Edited by Albert Johannsen. 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

DICKENS, Charles

349. Nicholas Nickleby. FIRST EDITION. Chapman & Hall. Half title, front. port., 39 plates by Phiz. Uncut in later full olive green crushed morocco by Rivière & Son, gilt spine, borders & dentelles. With the front. wrapper to part XIV bound in at end. Armorial bookplate of John Neville Cross. t.e.g. A v.g. handsome copy.

¶With two extra plates bound into the prelims: engraved vignette titlepages on India paper, designed by Browne for the Library Edition, illustrated.

1839

£850

350. Martin Chuzzlewit. FIRST EDITION. Chapman & Hall. Half title, front., engr. title & plates by Phiz. Contemp. half red calf, spine with raised gilt bands; sl. rubbing. Inscribed 'The Miss Gomers's' on title in contemp. hand. A nice copy.

¶'100£' on engraved title. Dedicated to Miss Burdett-Coutts.

1844

£400

351. Dombey and Son. FIRST EDITION. Bradbury & Evans. Half title, front., engr. title, plates by H. K. Browne, 12-line errata slip. Uncut in later full olive green crushed morocco by Rivière & Son, gilt spine, borders & dentelles. With the front wrapper to part IV bound in at end. Armorial bookplate of John Neville Cross. t.e.g. A v.g. handsome copy.

1848

£600

352. David Copperfield. FIRST EDITION. Bradbury & Evans. Half title, front. & engr. title, plates by H.K. Browne; v. sl. spotting in e.ps. Uncut in later full olive green crushed morocco by Rivière & Son, gilt spine, borders & dentelles. With the front wrapper to part XIV bound in at end. Armorial bookplate of John Neville Cross. t.e.g. A v.g. handsome copy.

¶With two extra plates bound into the prelims: engraved vignette titlepages on India paper, designed by Browne for the Library Edition, illustrated.

1850

£1,200

DICKENS, Charles continued

353. Bleak House. FIRST EDITION, b.f.t.p. Bradbury & Evans. Front., engr. title & plates by H.K. Browne; sl. browning or staining to plates. Contemp. half green calf, spine gilt in compartments, maroon leather label; sl. rubbing. Minor careful repairs to hinges. A good-plus tight copy.
1853 £450
354. Little Dorrit. FIRST EDITION. Bradbury & Evans. Front., engr. title & plates by H.K. Browne. Uncut in later full olive green crushed morocco by Rivière & Son, gilt spine, borders & dentelles. With the rare Rigaud correction slip, & the front wrapper to part XV & III, and some representative ads, bound in at end. Armorial bookplate of John Neville Cross. t.e.g. A v.g. handsome copy.
¶With the earlier reading Rigaud for Blandois. With three extra plates bound into the prelims: engraved vignette titlepages on India paper, by W.P. Frith, for the Library Edition, illustrated; also india proof of S.A. Schoff's engraving of Little Dorrit at the window.
1857 £550
355. A Tale of Two Cities. FIRST EDITION, first issue, b.f.t.p. Chapman & Hall. Front., engr. title & plates; v. light browning in prelims. Contemp. half tan calf, spine gilt in compartments, dark brown leather labels. A v.g. handsome copy.
¶With the uncorrected pagination showing '113' on p213. This last of Dickens's works to be illustrated by Browne - ending a twenty-three year collaboration that included ten major novels.
1859 £1,850
-
356. **GRANT, James.** Sketches in London. With twenty-four humorous illustrations by "Phiz", and others. FIRST EDITION. W.S. Orr & Co Title cut down at head, sl. affecting title; front., engr. title & plates; oxidised as usual. Contemp. plain dark blue moiré cloth; worn, hinges splitting. A fair copy only.
¶Published in the wake of 'Sketches by Boz'. Begging-letter impostors, Debtors' prison, The Victoria Parliament, Penny theatres, Police offices, Workhouses, Lunatic asylums, Gaming houses & gamblers, &c.
1838 £40
357. **MEADOWS, Linton, pseud. (Charles Butler Greatrex)** Dame Perkins and Her Grey Mare; or, The mount for market. With coloured illustrations by Phiz. 4to. Sampson Low, &c. Col. front. & plates. Orig. maroon cloth, pictorially blocked & lettered in gilt; spine a little faded & sl. rubbed at head & tail.
¶Not in Wolff who records one title by Greatrex.
1866 £110
358. **RATTLEBRAIN, pseud. (i.e. HALSE, George? or EASSIE, William?)** Sir Guy de Guy: a stirring romaunt. Showing how a Briton drilled for his fatherland; won a heiress; got a pedigree; and caught the rheumatism. Illustrated by Phiz. FIRST EDITION. Routledge, Warne, & Routledge. Half title, front., vignette title, plates & illus. throughout; some light foxing. Orig. pebble-grained red cloth, bevelled boards, pictorially blocked & lettered in gilt; sl. dulled. a.e.g.
¶This humorous epic poem has been variously attributed to both William Eassie and George Halse. BL favours Eassie.
1864 £85
359. **RODWELL, George Herbert Buonaparte.** The Memoirs of an Umbrella, illus. with 68 engravings, by Landells, from designs by Phiz. FIRST EDITION? 4to. E. Mackenzie. Engr. front. port., lithograph col. title, illus. Not signed in parts, the text in two columns. Orig. dark

blue binder's cloth, blocked in blind, lettered in gilt; expertly executed minor repairs to spine, sl. wear to edges. A nice copy.

¶Wolff 5950 does not mention the frontispiece or engraved title. This copy has a 'Postscript Preface' dated October, 1845 advertising Rodwell's 'Woman's Love' in monthly parts. The sumptuous colour titlepage is printed in gilt and royal blue, with detail in brown, blue, yellow & white. The caption reads, 'An umbrella, like charity, covereth a multitude of sins', and informs that the work will be published 'every Saturday, & in Monthly Parts'.

[1845]

£220

360. **SMEDLEY, Frank.** Harry Coverdale's Courtship, and All That Came of It. With illus. by 'Phiz'. Virtue Bros. & Co. Front., added engr. title & plates. Contemp. tree calf with gilt borders & dentelles, at some time well rebacked, gilt bands, retaining orig. green label. Bookplate of Daniel Cooper. t.e.g. A good clean copy.

¶See Wolff 6405; originally published in 1855 in 15 monthly shilling parts in imitation of a Dickens novel. Smedley, an associate of Cuthbert Bede, died in 1864.

1864

£45

361. **SMEDLEY, Frank.** Lewis Arundel; or, The Railroad of Life. With illustrations by "Phiz". Tall 8vo. Virtue, Hall, & Virtue. Frontispiece, engraved title (Virtue and Co. 1852), and 40 plates, 16pp catalogue. Original purple-brown morocco cloth, boards blocked in blind, front board with centrepiece in gilt, spine decorated and lettered in gilt; spine sl. faded, endpapers early replaced, but a v.g. bright copy.

¶See Sadleir 3095 for the first edition, 1852. This reprint with 1855 on the printed title collates as the first edition - and the binding is probably brighter than Sadleir's 'lilac-grey', otherwise the same. 'This picaresque work shows most clearly Smedley's predilection for the early Dickens of Nicholas Nickleby, whose narrative it closely resembles.' (Sutherland).

1855

£85

LARGE PAPER, LIMITED TO 175 COPIES

362. **BROWNE, Edgar.** Phiz and Dickens as they appeared to Edgar Browne, with original illus. by Hablot K. Browne. LIMITED EDITION. 4to. James Nisbet & Co. Half title, front. & plates. Uncut in orig. white cloth, lettered in gilt, bevelled boards; spine a little dulled. v.g.

¶Signed copy no. 40 of 175.

1913

£90

363. **BUCHANAN-BROWN, John.** Phiz! The book illustrations of Hablot Knight Browne. FIRST EDITION. Newton Abbot: David & Charles. Half title, plates, text printed on beige paper. Orig. brown cloth. v.g. in d.w.

1978

£10

364. **KITTON, Frederic George.** "Phiz" (Hablot Knight Browne): a memoir. Including a selection from his correspondence and notes on his principal works. FIRST EDITION. George Redway. Half title, front., plates, 2pp 'note'. Orig. brown wraps; sl. chipped, with minor loss, to edges & spine. Booklabel of Anne & F.G. Renier.

¶This edition not in BL, although an edition from the same year published by W. Satchell & Co. is present.

1882

£35

365. **KITTON, Frederic George.** "Phiz" (Hablot Knight Browne): a memoir. ... FIRST EDITION. W. Satchell & Co. Half title, front., plates, 2pp 'note'; loosely inserted a portrait of C.D., the same as that used for the front.; the odd spot. Orig. brown printed wrappers; spine defective.

¶The front wrapper gives the imprint George Redway, but W. Satchell appears on the titlepage.

1882

£35

THE DREAM OF NOSES.



CHAPTER XXVIII.

The Last Resource.

"Yes, yes, yes, yes, yes, yes!" exclaimed Mr. Chick-wheedle, as the morning of the twenty-ninth instant opened the curtains of the day, "there is one slight hope in that, and it shall be tried."

On looking into the glass, he fancied his nose was smaller,

less red, and, on the whole, assuredly mending. He tossed and tumbled about dreadfully, waiting for the time the whole house should be in motion. At last the workmen rang at the bell, and in a very short time the entire house seemed to be turning, either them or itself, out of window.

366. **LESTER, Valerie Browne.** Phiz, the man who drew Dickens. FIRST EDITION. Chatto & Windus. Half title, vignette title, plates & illus. Orig. mauve cloth. MINT in d.w.
 ¶By the great-great-granddaughter of Phiz. Signed presentation copy, 'For Thelma, with thanks, Valerie ...'.

2004

£15

SEYMOUR, Robert, 1798-1836.

Famous for his humorous series of Sporting Sketches, Seymour was the ideal candidate to illustrate Pickwick Papers, and began the commission early in 1836. His suicide ended the collaboration before it had barely started, the job being transferred to Buss, before Phiz made the role his own. See also items 308 & 320.

EARLY ISSUE WITH BUSS PLATES

367. **DICKENS, Charles.** Pickwick Papers. FIRST EDITION, Veller title, b.f.t.p. Chapman & Hall. Half title (fore-edge worn), front., engr. title & plates by Seymour & Phiz (and Buss); occasional spotting or browning to plates. Later full brown morocco, spine lettered in gilt & with raised bands; hinges sl. rubbed, sl. fading to spine. t.e.g. Ownership inscription of Roger Ingpen in pencil.

¶An early issue with the two Buss plates & page references rather than imprint on the plates. Robert Seymour was intended to illustrate the entire work, but at the time of his suicide in April 1836 he had only completed illustrations for the first two parts, a total of seven plates. Robert Buss was immediately hired to complete the commission, but was relieved of his duties after Dickens decided the illustrations were not to his liking. He had completed only two plates. H.K. Browne was the third illustrator to be engaged, and provided all the illustrations for the remainder of the novel, as well as alternative illustrations for the Buss plates. Dedicated to, and with a portrait of, Thomas Noon Talfourd. With two brief articles, *The True Story of Pickwick* by Kitton, and a review of Kitton's *Dickens and His Illustrators*, bound in at end.

1837

£350

SEYMOUR, Robert

HAVEN'T YOU GOT A PICKWICK?

368. Useful Knowledge. Unsigned hand-coloured lithograph depicting a bearded and booted labourer making enquiries at a bookshop counter: 'I say mister I wants a book o'some sort for my boy ... Well, here's a capital historical work ... oh he don't want to know any thing about that nonsense ... haven't you got a Pickwick!!' G.S. Tregear. (Tregear's *Flights of Humour*, no. 63.) Hand-coloured lithograph. Image 25 x 20cm, overall 37 x 28cm.

¶The National Maritime Museum, Greenwich, possesses a Gabriel Shire Tregear (d.1841) 'flight of humour' which it dates to August 1833, naming the artist as Robert Seymour, although the image is unsigned. Tregear published a 5-volume edition of Seymour caricatures in 1836.

[c.1837]

£200 †

369. Engraved self portrait with facsimile signature. Published by Jane Seymour, 178 Tottenham Court Road, May 6th 1841. Image 12 x 9cm. Mounted to 38 x 28cm. v.g.

¶Reprinted by Alfred Jackson in 1894.

1841 [1894]

£30 †

370. Seymour's *Humorous Sketches*, comprising 86 caricature etchings. Illustrated in prose and verse, by Alfred Crowquill. Henry G. Bohn. Front., illus. Orig. maroon cloth, lettered & pictorially blocked in gilt; spine sl. faded. Molineux armorial bookplate. a.e.g. A nice copy.

¶A collection of Seymour's humorous drawings, originally produced as *Sketches* by Seymour, 1834-36.

1841

£150

371. Seymour's Mirror of Parliament. No. 1. n.p. Single 4to leaf, probably extracted from a periodical, with four crude woodcut illustrations.
 ¶A single leaf of illustrations, extracted from an unknown publication, showing four prominent politicians: Daniel O'Connell, Joseph Hume, J.A. Roebuck, and O. Evans. O'Connell was sometimes known as The Emancipator, for his ceaseless campaigning for Catholic rights; he was one of the first Catholics to sit in the House of Commons. Roebuck and Hume were both known for their radical tendencies. O. Evans has not been identified; no list of parliamentarians of the 1830s and 40s mentions a politician by this name.
 [c.1840?] £20 †

STANFIELD, Clarkson Frederick, 1793-1867.

Stanfield the artist, scene painter and part illustrator of the Christmas books. A long-standing friend of Dickens, he is the dedicatee of Little Dorrit. See also items: 29, 51, 308 & 329-332.

372. **CLARKE, Cumberland, ed.** The Story of a Great Friendship; Charles Dickens and Clarkson Stanfield: with an intro. by Cumberland Clark. A few notes on a great friendship and on several original unpublished letters contained herein from the author to the artist, 1845-1855. Printed at the Chiswick Press. Half title. Uncut and largely unopened in orig. blue cloth; sl. dulled but v.g.
 1918 £20

STONE, Marcus, 1840-1921.

The son of Dickens's friend Frank Stone, Marcus was an artist in his own right, and was commissioned by Dickens to provide the illustrations for Our Mutual Friend. This was the only Dickens novel that Stone illustrated in the first edition, but in later life he produced fresh illustrations for the Cheap Editions of Dickens's works. See also items 29 & 308

TO MARCUS STONE CONCERNING OUR MUTUAL FRIEND

373. **DICKENS, Charles.** ALS, signed with initials, to Marcus Stone, from the Office of All The Year Round, Friday seventh October, 1864. With original signed envelope. 7 lines in blue ink on 1p, All the Year Round headed paper: 'My Dear Marcus. It is all right. I mean that lettering rather to explain the general idea (very difficult to be lettered [sic] otherwise), than the particular passage. Affecy alys CD.' With a small tear in upper margin, without loss, not affecting MS. Mounted in a custom-made frame beneath the original hand written envelope, 'Marcus Stone Esquire, Russell House, Tavistock Square, W.C.' Signed 'Charles Dickens'.
 ¶Marcus Stone was engaged in illustrating Dickens's latest work, *Our Mutual Friend*, and Dickens was keen to ensure the lettering on the second plate for part VII, 'Forming the Domestic Virtues', complemented Stone's illustration. (See *Pilgrim Letters*, vol. X.)
 1864 £1,650 †
374. **DICKENS, Charles.** *Our Mutual Friend*. FIRST EDITION, b.f.t.p. 2 vols. Chapman & Hall. Fronts., plates by Marcus Stone; bound without half titles. Contemp. half dark green calf, spines with raised gilt bands, maroon & brown leather labels; v. sl. rubbing. West Dean library labels. v.g.
 1865 £350



DANIEL O'CONNELL, ESQ., M.P.



JOSEPH HUNT, ESQ., M.P.



O. EVANS, M.P.



J. A. ROBINSON, ESQ., M.P.

III. REFERENCE

INSCRIBED COPY

375. **BERGER, Francesco.** *Reminiscences, Impressions and Anecdotes.* FIRST EDITION. Sampson Low. Half title, front., plates, facsim. Orig. pale green glazed cloth with port. onlay. v.g.
 ¶With the stamp and library label of Trinity College of Music. The leading f.e.p. is inscribed from the author (in his 96th year) to the organist and composer Edgar Stanley Roper, 1878-1953: 'This book is the property of Edgar Stanley Roper, for whom it has been inscribed with kindest regard and all good wishes by the author Francesco Berger. October, 1929'. Among Berger's many acquaintances were Wilkie Collins and Charles Dickens, to whom a chapter of the book is devoted.
 [1913] £50
376. **COOPER, Lettice.** *A Hand Upon the Time: a life of Charles Dickens.* Victor Gollancz. Half title, illus. Orig. pale green cloth. v.g. in dusted d.w.
 ¶With a presentation inscription from the author to Kathleen Tillotson, and, loosely inserted, a short note from Cooper to Tillotson, thanking her for a 'most enjoyable lunch'. Also loosely inserted, a carbon-copy of a typed reply from Tillotson to Cooper, thanking her for the book, and praising its content.
 1971 £10
377. **COWDEN-CLARKE, Mary & Charles.** *Recollections of Writers.* With letters of Charles Lamb, Leigh Hunt, Douglas Jerrold, and Charles Dickens; and a preface by Mary Cowden Clarke. FIRST EDITION. Sampson Low. Half title, facsimile Dickens letter, 32pp cata. (April 1878); preface leaf sl. chipped at fore-edge. Orig. brown cloth, bevelled boards, lettered in gilt; head & tail of spine with small repairs.
 1878 £40
- AMERICAN READING TOURS
378. **DOLBY, George.** *Charles Dickens as I knew him: the story of the reading tours in Great Britain and America (1866-1870).* Popular edn. T. Fisher Unwin. Orig. red cloth, lettered in black & gilt; sl. dulled, spine faded and a little worn at head & tail. Owner's signature dated 11/7/90. A good sound copy.
 ¶George Dolby, 1831-1900, was appointed as Dickens's tour manager in 1866 and the two developed a lasting friendship.
 1887 £50
379. **DREW, John M.L.** *Dickens the Journalist.* FIRST EDITION. Palgrave Macmillan. Half title. Orig. grey cloth. Inscribed by the author. MINT in d.w.
 ¶A study of all aspects of Dickens's journalistic career, from his years as a court recorder, to the founding and editing of *Household Words* and *All the Year Round*.
 2003 £20
380. **FORD, George H.** *Dickens and his Readers: aspects of novel-criticism since 1836.* New York: W.W. Norton. Paperback. v.g.
 ¶With a new preface. A comprehensive examination on the impact of Dickens on the Victorian reader.
 1965 £10
381. **FORD, George H. & LANE, Lauriat, Jr., eds.** *The Dickens Critics.* FIRST EDITION. Ithaca: Cornell University Press. Half title. Orig. maroon cloth; sl. marked. In dusted & sl. torn d.w.
 ¶A collection of important essays by Poe, Ruskin, James, Trollope, Gissing, Chesterton, Shaw, T.S.Eliot, Huxley, Orwell, &c.
 1961 £20

REFERENCE

382. **FRANK, Lawrence.** Victorian Detective Fiction and the Nature of Evidence; the scientific investigations of Poe, Dickens, and Doyle. Palgrave Macmillan. Half title. Orig. grey cloth. v.g. in d.w.
 ¶A comparison of the approaches to detective fiction by three of Victorian literature's leading exponents.
 2003 £15
383. **GRUBB, Gerald Gilts.** Dickens' Influence as an Editor. Article extracted from *Studies in Philology*, vol. 42, no. 4, Oct. 1945. Modern Language Association of America. Pp. 811-823. Disbound.
 ¶An examination of Dickens's role as editor of *Household Words* and *All the Year Round*.
 1945 £5
384. **HALL, Samuel Carter.** A Book of Memories of Great Men and Women of the Age, from personal acquaintance. 3rd edn. J.S. Virtue & Co. Half title rather browned, illus; lacks leading f.e.p. Orig. brown cloth, bevelled boards, blocked & lettered in gilt, borders in black; sl. rubbing. a.e.g. A good-plus copy.
 ¶Hall 'was intimate with most of the well-known celebrities of his day, and had a general acquaintance with all the artists and actors'. (DNB) Included are John Clare, Samuel Taylor Coleridge, Charles Dickens, Nathaniel Hawthorne, Washington Irving, Walter Savage Landor, Sir Walter Scott, Robert Southey and many others.
 [c.1880] £65
- DICKENS CRITICISM
385. **HARPER'S WEEKLY.** Dickens and His American Friends. Article extracted from *Harper's Weekly*, December 21, 1867. New York: Harper & Bros. Two columns of text pasted together, with a separate illus., 'Mr Charles Dickens and his former American acquaintances' by C.G. Bush. Disbound.
 ¶An article recounting the frosty reception received by Dickens on a reading trip to America. 'It has been apparent from his ... encounter with the custom-house officials, and the several gentlemen who sailed to meet him in Boston Harbour, that Mr Dickens is to find diminution in the number, and, we fear, little change in the humour, of his friends in America.' Dickens did not endear himself to the American public with his criticism in *American Notes* and *Martin Chuzzlewit*. In the illustration Dickens is depicted cowering behind a closed door while an angry mob gathers outside.
 1867 £20
386. **HATTON, Joseph.** Cigarette Papers for After-dinner Smoking. 2nd edn. Hutchinson. Half title, front., 80 vignette illus. Orig. mustard cloth blocked in red, white & black; sl. rubbing. v.g.
 ¶Impressions, mainly of London, by the American journalist and novelist: Theatre, Sala & Dickens, Americans in London, Charles Reade, Salvation Army, Fleet Street, Lost in London, &c.
 1892 £40
387. **HATTON, Joseph.** Journalistic London. Being a series of sketches of famous pens and papers of the day. Profusely illustrated with engravings from drawings by M.W. Ridley; together with many original portraits of distinguished editors, and writers for the press. (Reprinted, with additions, from *Harper's Magazine*.) FIRST EDITION. Sampson Low, &c. Illus. Orig. olive green cloth, blocked & lettered in black; v. sl. marked, otherwise v.g.
 ¶Vignettes of London's journalistic history, with reference to all the major contributors in the industry, including Dickens, Lemon, Jerrold, and others.
 1882 £60

REFERENCE

388. **KOSKY, Jules.** *Mutual Friends: Charles Dickens and Great Ormond Street Children's Hospital.* Weidenfeld and Nicolson. Half title, plates. Orig. brown cloth. Jules Kosky's signed copy. v.g. in d.w.
1989 £15
389. **LEY, J.W.T.** *The Dickens Circle: a narrative of the novelist's friendships.* FIRST EDITION. Chapman & Hall. Half title, front. & illus. Orig. red cloth; spine v. sl. faded. v.g.
¶Ley's work records those who surrounded Dickens throughout his working life. It considers Dickens's friendships and acquaintances, both professional and personal, giving an invaluable overview of the man and his personality.
1918 £30
390. **LILLY, William Samuel.** *Four English Humourists of the Nineteenth Century.* Lectures delivered at the Royal Institution of Great Britain in January and February, 1895. FIRST EDITION. John Murray. Half title, sl. foxing in prelims. Uncut in orig. maroon cloth; sl. rubbing. With the signature of Geoffrey Tillotson. A good-plus copy.
¶Dickens: the Humourist as Democrat; Thackeray: the Humourist as Philosopher; George Eliot: the Humourist as Poet; Carlyle: the Humourist as Prophet.
1895 £35
- DICKENS, AINSWORTH & POE
391. **MASON, Leo.** *A Tale of Three Authors; and, Poe the "Messenger".* Reprinted from "The Dickensian", 1940. Dickens Fellowship. Stapled as issued in orig. green printed wrappers. v.g. 20pp.
¶'It is the purpose of the following article to endeavour to reveal certain important consequences arising out of the inter-associations of Charles Dickens, William Harrison Ainsworth, and Edgar Allan Poe.'
1940 £10
392. **MILLER, J. Hillis.** *Charles Dickens: the world of his novels.* FIRST EDITION. Cambridge, Mass.: Harvard Univ. Press. Half title, bibliog. Orig. dark blue cloth. A good-plus copy in sl. worn d.w.
¶Including full critical analyses of *Pickwick*, *Oliver Twist*, *Chuzzlewit*, *Bleak House*, *Great Expectations* & *Our Mutual Friend*. This was Kathleen Tillotson's copy, with her pencil annotations.
1958 £15
393. **MILTOUN, Francis.** *Dickens' London.* FIRST EDITION. Eveleigh Nash. Front. with sl. torn tissue guard, plates. Uncut in orig. blue cloth, attractively blocked & lettered in gilt. Previous owner's pencil notes on leading pastedown. v.g.
¶London in the time of Dickens, with numerous references to the real places that appeared in his novels.
1904 £35
394. **PATTEN, Robert L.** *Charles Dickens and his Publishers.* FIRST EDITION. Oxford: Clarendon Press. Half title, front. & plates, bibliog. Orig. dark blue cloth. v.g. in sl. faded d.w.
¶Invaluable source of information on publication data.
1978 £65
395. **PEMBERTON, T. Edgar.** *Charles Dickens and the Stage.* A record of his connection with the drama as playwright, actor and critic. With new portraits in character of Miss Jennie Lee, Mr. Irving, and Mr. Toole. FIRST EDITION. George Redway. Half title, front. & 2 plates, 4pp ads. Uncut in orig. green cloth; spine rubbed, inner hinges cracking.
1888 £35

REFERENCE

SENSATION NOVELISTS

396. **PHILLIPS, Walter C.** Dickens, Reade, and Collins, Sensation Novelists: a study in the conditions and theories of novel writing in Victorian England. New York: Columbia Univ. Press. (Columbia Univ. studies in English and comparative literature.) Half title. Orig. dark green cloth, lettered in gilt. v.g. 1919 £35
397. **POPE, Norris.** Dickens and Charity. FIRST EDITION. Macmillan. Half title, plates. Orig. light brown cloth. v.g. in sl. faded d.w.
 ¶Dickens & Evangelicalism, Defence of the Sabbath, Missions, Ragged Schools, Health & Housing, &c. With a hand-written note on leading f.e.p: 'K. Tillotson, bought in Macmillan sale Dec. 1982'. 1978 £20
- BY J.B. PRIESTLY
398. **PRIESTLEY, John Boynton.** Charles Dickens and his World. (Reprinted.) 4to. Thames & Hudson. Front. & illus. Orig. brown buckram. v.g. in d.w.
 ¶First published in 1961. With 132 illustrations, and many references to Dickens's literary colleagues. 1978 £15
399. **QUILLER-COUCH, Sir Arthur.** Charles Dickens and other Victorians. FIRST EDITION. Cambridge: University Press. Half title. Orig. dark blue cloth; some sl. rubbing. Bookplate of John Everett Butt. A good-plus copy.
 ¶Also Thackeray, Disraeli, Gaskell, Trollope. 1925 £15
- QUEEN VICTORIA'S REAR!
400. **RUSSELL, George William Erskine.** Sketches and Snapshots. Smith, Elder & Co. Half title, col. front. port. of Queen Victoria's rear. 2pp ads. Orig red cloth; a little dulled.
 ¶Reflections on politics and society from Gladstone to George Eliot and from language to 'the human boy': with numerous references to Dickens and his associates. Russell, 1853-1919, was liberal politician who served under Gladstone. 1910 £45
401. **SHORE, W. Teignmouth.** Charles Dickens and his Friends. 2nd impression. Cassell. Front., plates; the odd spot. Orig. blue cloth with port. onlay; e.ps browned, v. sl. rubbed but a good bright copy.
 ¶Ownership inscription on leading f.e.p. 1909 £15
402. **TILLOTSON, Kathleen.** Novels of the Eighteen-Forties. (Reprinted.) Oxford: Clarendon Press. Half title. Orig. blue cloth. Near MINT in price-clipped d.w.
 ¶A classic study of *Dombey and Son*, *Mary Barton*, *Vanity Fair* and *Jane Eyre* and their background. 1971 £25
403. **WERNER, Alex & WILLIAMS, Tony.** Dickens's Victorian London, 1839-1901. FIRST EDITION. Museum of London; Ebury Press. Half title, full colour illus. throughout. Signed by the authors, 'for Thelma'. MINT in d.w.
 ¶London as Dickens would have known it, combining photographs and commentary with excerpts from his novels. 2011 £20
404. **WILSON, Angus.** The World of Charles Dickens. FIRST EDITION. 4to. Martin Secker & Warburg. Col. front. and illus. Orig. turquoise imitation leather. v.g. in sl. worn d.w.
 ¶Inscribed to 'Katharine Tillotson from the author Centenary 1970'. 1970 £15

A COLLECTION OF WATERCOLOURS BY F. DALLAS.

The following are watercolours by F. Dallas, largely after Barnard and, apart from the portrait of Dickens, are of scenes from Dickens's novels. The portrait is 1912; where dated, the others are either 1916 or 1917. All are currently mounted, framed & glazed & can be purchased from our shop in frame but, when ordered by post, will be sent mounted only. Apart from the portrait of Dickens, the images measure approximately 12 x 17.5cm, in mounts approximately 28 x 33cm - we will be pleased to provide exact dimensions on request. **VAT @ 20% will be added to orders from within the EU.**

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	407. Alfred Jingle seated on a table.	£50
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	409. The Wellers drinking & eating.	£75
	410. Mr. Pickwick tucking into a picnic.	£85
	411. Sam Weller in the snow.	£40
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	413. Oliver asks for more.	£85
	414. Nancy, apprehensively looking behind her.	£60
	415. The Artful Dodger finds Oliver.	£50
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	431. Scrooge reading the newspaper.	£40
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The Battle of Life	434. Benjamin Britain.	£40
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Little Dorrit	446. Little Dorrit in the Marshalsea, looking out of the window.	£40
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Our Mutual Friend	448. Riderhood by the Thames.	£50
	449. Silas Wegg outside a shop, looking quizzical.	£40
Edwin Drood	450. Durdles cautioning Mr Sapsea.	£50

