THE

DICKENS

CATALOGUE

Jarndyce
CATALOGUE CCXVIII

THE DICKENS CATALOGUE

Catalogue: Joshua Clayton  Production: Carol Murphy & Ed Lake.

All items are London-published and in at least good condition, unless otherwise stated. Prices are nett. Items on this catalogue marked with a dagger (†) incur VAT (20%) to customers within the EU. A charge for postage and insurance will be added to the invoice total. We accept payment by VISA or MASTERCARD. If payment is made by US cheque, please add $25.00 towards the costs of conversion.

High resolution images are available for all items, on request; please email: dickens@jarndyce.co.uk.

JARNDYCE CATALOGUES CURRENTLY AVAILABLE, price £5.00 each include:
- Books & Pamphlets 1564-1820. Parts I & II;
- The Museum: Jarndyce Miscellany;
- Conduct & Education;
- Anthony Trollope, A Bicentenary Catalogue.
- The Romantics: A-Z, with The Romantic Background (four catalogues);

JARNDYCE CATALOGUES IN PREPARATION include:
- Bloods & Penny Dreadfuls; European Literature in Translation;
- Books & Pamphlets: 1600-1800; English Language; 19th Century Novels.

PLEASE REMEMBER:
If you have books to sell, please get in touch with Brian Lake at Jarndyce. Valuations for insurance or probate can be undertaken anywhere, by arrangement.

A SUBSCRIPTION SERVICE is available for Jarndyce Catalogues for those who do not regularly purchase. Please send £20.00 (£30.00 / U.S.$55.00 overseas, airmail) for four issues, specifying the catalogues you would like to receive.

THE DICKENS CATALOGUE
ISBN: 978 1 910156-09-4  Price £10.00
Cover: Item 911
CONTENTS

Manuscripts, Autograph Letters, &c. 1 - 21
Collected Editions 22 - 46
Dinner at Poplar Walk 47
Albion 48 - 50
Library of Fiction 51 - 52
Sketches by Boz 53 - 76
Sunday Under Three Heads 77 - 80
The Strange Gentleman 81 - 85
Village Coquettes 86 - 89
Pickwick Papers 90 - 162
Is She His Wife? 163
Sketches of Young ... Couples, &c. 164 - 173
Oliver Twist 174 - 212
Memoirs of Grimaldi 213 - 219
Nicholas Nickleby 220 - 255
Loving Ballad of Lord Bateman 256 - 267
Sergeant Bell 268
Master Humphrey’s Clock 269 - 279
Old Curiosity Shop 280 - 296
Barnaby Rudge 297 - 311
Pic Nic Papers 312 - 313
Patrician’s Daughter 314 - 315
American Notes 316 - 329
Christmas Books 330 - 409
Letter to Thomas Hood 410
Martin Chuzzlewit 411 - 429
The Keepsake - A Word in Season 430 - 431
Pictures from Italy 432 - 435
Dombey & Son 436 - 466
Royal Literary Fund 467
David Copperfield 468 - 491
Mr. Nightingale’s Diary 492
To Be Read at Dusk 493 - 494
Child’s History of England 495 - 499
Bleak House 500 - 522
Hard Times 523 - 534
Little Dorrit 535 - 551
The Poor Traveller, &c. 552 - 555
Reprinted Pieces 556 - 557
Speech at ... Hospital for Sick Children 558
Tale of Two Cities 559 - 573
Hunted Down 574 - 577
A Curious Dance 578 - 581
Great Expectations 582 - 596
Uncommercial Traveller 597 - 604
In Memoriam 605
Our Mutual Friend 606 - 617
Legends & Lyrics 618 - 619
Readings & Dickens as a Reader 620 - 631
Holiday Romance 632 - 634
George Silverman’s Explanation 635 - 637
Address at the Birmingham ... Institute 638
On Mr. Fechter’s Acting 639
Edwin Drood 640 - 688
Collected & Individual Speeches 689 - 698
A Child’s Dream of a Star 699 - 700
The Lamplighter 701
Mudfog Papers 702 - 704
Plays, Poems & Verses 705 - 707
Collected Papers 708 - 709
Gone Astray 710 - 711
Life of Our Lord 712 - 716
Review (of Lord Londonderry’s letter) 717
Journalism 718 - 724
Selections & Adaptations from the Works 725 - 761
Birthday Books 762 - 763
Periodicals edited by Dickens 764 - 835
Letters of Charles Dickens 836 - 866
Personal Memorabilia 867 - 868
Dickens’s Library 869 - 872
Sales of Dickens’s Effects 873 - 875
Dickens’s Family 876 - 883
Works dedicated to Dickens 884 - 887
Manuscript & Autograph material relating to Dickens 888 - 895
Portraits & Photographs of Dickens 896 - 936
Plaques & Bust 937 - 939
Portraits of Dickens’s Contemporaries 940 - 942
General Illustrations, &c. 943 - 965
Ephemera including adverts, music, play programmes, postcards ... 966 - 1050
Biography, Criticism & Dickensiana 1051 - 1486
Bibliography, Exhibition Catalogues &c.1487 - 1528

Abbreviations used in this catalogue: C&H = Chapman & Hall; B&E = Bradbury & Evans; b.f.t.p. = bound from the parts
CHARLES DICKENS - MANUSCRIPTS, AUTOGRAPH LETTERS, &c.
See also item 411.

SIGNED RECEIPT:

DICKENS SELLS THE COPYRIGHT FOR THE STRANGE GENTLEMAN

1. [The Strange Gentleman.] Holograph document, signed; receipt for copyright of Dickens’s play.
   ‘Received October 3rd 1836 of John Braham Esqre. the sum of Thirty Pounds for the entire acting
   copyright of the Burletta called ‘The Strange Gentleman’ first produced at the Saint James’s Theatre on
   Thursday evening the 29th of September last - Charles Dickens. £30.0.0.’ 7 lines, on recto only of single
   sheet; 2 small marginal tears, old folds. 19 x 8.5cm. In red cloth fold-over case, red morocco slipcase.
   ¶This document records one of the most important of Dickens’s early
   literary transactions. Dickens’s first play was produced by John Braham, owner of the
   St James’s Theatre and featured Dickens’s actor friend John Pritt Harley in a role written especially
   for him. The play achieved ‘considerable success’, led to several more stage productions and,
   together with the concurrent appearance in Monthly Parts of The Pickwick Papers, helped to establish
   Dickens’s reputation. See items 81-85.
   1836
   £5,200 ¶

TWO LETTERS CONCERNING ARTICLES FOR BENTLEY’S

2. Two Autograph Letters, to the Reverend William John Bellew Archer, both written in the third person;
   the first from Twickenham Park, ‘Monday evening’; (‘Late July 1838?’); the second written from
   Broadstairs, Kent, Second September 1841. The first letter 11 lines on 1p. 8vo, paper watermarked ‘B&T
   Sweet Apple 1830’, with integral blanks; the second 14 lines on 1p. 8vo with integral blanks.
   ¶Both letters relate to articles Archer has written, almost certainly for Bentley’s Miscellany. Dickens
   responds to one of them in detail (see Pilgrim Letters, vol. I, p.485). The first letter here from
   Twickenham Park, which is only briefly recorded in Pilgrim Letters, vol. VII addenda, p.792, ‘begs
   to inform ... that he has not yet refused any paper bearing the title he names’ and directs further
   correspondence to 48 Doughty Street. The second letter is rather warmer in tone: ‘Mr Charles
   Dickens presents his compliments to Mr Archer, and perfectly well remembers (now that it is recalled
   to his recollection) the paper... and which he no longer has an opportunity of publishing. It may be
   pleasant to Mr Archer to know that it returns quite fresh to Mr Dickens’ memory, although at the time
   when the note was written he had some three or four score Mss every month...’
   ¶The first ALS is
   with a later envelope (unsigned) with mourning border, addressed by Dickens to Archer at Churchill,
   Bristol; it is clearly postmarked ‘25 OC 1848’, although Pilgrim Letters date it incorrectly as 1838
   (p.793, vol. VII, addenda). The second is with its correct envelope (unsigned), addressed by Dickens
   to Archer at Mr. Spence’s, Finchley Common, redirected in another hand to Bedford Street, Bedford
   Row, London, postmarked ‘SP 3 1841’. William John Bellew Archer, Perpetual Curate of Churchill,
   Somerset, 1805-1872.
   1838?/1841
   £2,250 ¶

SALES OF MASTER HUMPHREY

3. ALS to Thomas Mitton, from Devonshire Terrace, Sunday 18th October. ‘It is mortal long and
   complicated ...’ 27 lines on first & second side of folded 8vo sheet. With addressed envelope.
   ¶Not in Pilgrim Letters or either addenda. Primarily about the sales and remaining stock of Master
   Humphrey’s Clock. ‘I am very sorry I had made an engagement last Monday evening, and could
   not very well break it ... I have the clock account, and you shall see it. It is mortal long and
   complicated ...’ Dickens records the total receipts of c.£10,600 and the total expenditure ‘includng
   the cost of the stock’ ... of c.£10,300 leaving ‘Balance in money now in hand in favor of the partners,
   £340.6.0.!!!!!!!!!’ ‘... all the profit is spent in stock, and this half year I’m half master of God
   knows how many thousand reams of printed paper...’ WITH: An envelope addressed to Mitton at
   Southampton Buildings, Chancery Lane postmarked ‘JA 9 1841’(?). Thomas Mitton, 1812-1878,
   was a close early friend of Dickens who worked together for a short time as clerks in Lincoln’s Inn.
   Dickens provided surety for Mitton to buy into a practice in 1838 and he remained Dickens’s solicitor
   for the next twenty years. Dickens had expected Master Humphrey (April 1840-December 1841) to
   make between £10,000 and £11,000 and entered into a partnership with Chapman and Hall. The high
   cost of the numerous woodcuts meant much smaller profits - some £1,068 for Dickens - on top of his
   stipend of £50 per part.
   [1840]
   £3,800 ¶

FIVE LINES WITH SIGNATURE

4. Five lines from the end of an ALS, Signed. ‘I shall be glad to hear from you or to see you, next week.
   Always Dear Mrs Hood, Faithfully Yours Charles Dickens.’ 11 x 5.5cm. Undated.
   ¶Pilgrim Letters, vol. III, p534. This section from an ALS addressed to Jane Hood, wife of Thomas,
   is tentatively dated in pencil ‘Jan 40’, but Pilgrim Letters dates it to late July 1843. Dickens only
   made the acquaintance of Thomas Hood after the latter’s return from abroad in 1840 and his review of
   Master Humphrey in The Athenaeum of 7 November 1840. By 13 April 1841, Hood was able to say
   in a letter: ‘Boz is a very good fellow, and he and I are very good friends’. It seems this fragment
was written in response to a letter from Mrs Hood to Dickens of July 1843. Dickens had urgently requested that a fund be set up to assist the seven children of actor Edward 'Elton' Elt, who had tragically perished when the vessel he was sailing in struck rocks off the Northumberland coast. Mrs Hood responded on July 27th by suggesting that her husband Thomas could write a poetical address for the occasion.

[1843]  

£600 †  

THE WRONGS AND HORRORS OF SLAVERY

5. ALS to Joseph Soul from 1, Devonshire Terrace York Gate Regents Park, Seventh December 1842. 'It gives me sincere and true delight to learn that the abolitionists are satisfied with the little I have been able to do...’ 23 lines on first and third side of folded 8vo sheet, with integral blanks. Lightly laid on to piece. ¶...I am very much obliged to you for your welcome letter, and for your kind Invitation to me to visit the Orphan Working School... It gives me sincere and true delight to learn that the abolitionists are satisfied with the little I have been able to do in behalf of their mighty cause. There is not one among them who shrinks with a deeper abhorrence from the Wrongs and Horrors of slavery than I do from my soul...’ Not recorded in Pilgrim Letters or the two addenda. There is, however, a further letter to Soul, 26 May 1843, (vol. III, p.497): ‘I have not forgotten the Working School’ which later moved from Hoxton to Haverstock Hill in 1847. Dickens was a Life Governor from 1844. Joseph Soul, 1815-1881, was a British reformer who worked tirelessly against slavery and on behalf of orphans in London.

1842  

£3,500 †  

‘WORKING MY VERY HEAD OFF AT MARTIN CHUZZLEWIT’

6. ALS to Angus Fletcher from Devonshire Terrace, Monday Thirteenth May 1844. ‘Ten thousand thanks. Take the illustrious abiding place...’ 25 lines on a sheet 22.5 x 18.5cm, folded in the old style, seal opened, small paper tear without loss, with panel on verso addressed to Fletcher at Poste Restante, Genoa and date stamped 14 May, and ‘21 Maggio’. ¶A lovely letter to Fletcher asking him to make various arrangements for Dickens’s visit to the Villa de Bagnerello (where the family stayed from about the 22nd July until the end of October) at Albaro, near Genoa. Dickens had originally intended to spend 12 months in Italy. He suggests a three month contract initially ‘(I do not like to bind myself to a place I have not seen and tried, for longer) ... Of course you will get it as cheap as you can ... let the butcher make a water closet ... If you employ a - (what’s a lawyer in Italian? Solicito I suppose?) hold me your debtor, like a good Canova, till I come. Shouldn’t your bedroom be on the Ground floor, lest those enormous blocks of marble you will work upon, should fall through, and damage the family? I feel myself on the roof with a telescope to my eye. You stand beside me with a blouse and chisel. But little of me is visible behind my moustache, but that is of a swarthy and Bandit hue ... You are a nice man to hope that I am working at Italian, when I am working my very head off at Martin Chuzzlewit...’

Angus Fletcher, 1799-1862, Scottish sculptor, whose bust of Dickens was exhibited at the Academy in 1839. Dickens met Fletcher through Macrone who collected literary busts. The last letters to Fletcher recorded in Pilgrim Letters are from June 1848 about theatricals.

1844  

£3,500 †  

7. Dickens’s Signature, along with that of his father and of John Forster Esquire, on a small envelope. A single 8vo leaf, folded & with (broken) seal to form a small envelope, approx. 11 x 7cm, written on one side only in black ink. ¶It is not clear what this signed leaf refers to. The uppermost line reads ‘Favored by John Forster Esquire’; beneath this is the signature of Dickens’s father ‘John Dickens Esquire’, and the third and last line bears the signature of Charles Dickens himself. The note appears to be an endorsement for something or someone, and shows the three signatories to be in agreement. It may refer to the dramatisation of Dickens’s Christmas Book The Battle of Life, written while Dickens was in Lausanne in the summer of 1846. A similar memo written to the actor Robert Keeley at this time, and cited in the collection of Edwin W. Coggeshall, is described as having a note on the back reading ‘favored by John Forster, Charles Dickens, & c.’. The letter, now in the Huntington Library, is recorded in Pilgrim Letters vol. IV, but without mention of the note. It dates to the earlier part of Dickens’s career, the signature is in black ink. John Dickens, who died in 1851 is still alive.

[1846?]  

£600 †  

ON THE WAY HOME FROM BROADSTAIRS

8. AL to the Landlord of the Bell Hotel, Maidstone, Kent. Twenty Ninth September 1848. In the third person. 15 lines on first & third side of folded 8vo sheet with mourning borders; spilt at fold with some chipping. WITH: envelope with mourning border addressed to ‘The Landlord or Landlady’ of the Bell, somewhat torn. ¶An extract is recorded in Pilgrim Letters, vol. VII, p.892. Making arrangements for a stay on the way back from Broadstairs to London. ‘Mr. Charles Dickens ... begs that there may be prepared for him tomorrow/Saturday/ a comfortable private sitting room, with dinner for five persons at five o’clock and four bedrooms’. The landlord is advised that his party will arrive early in the afternoon and leave on Sunday. Dickens may have been accompanied by Frank Stone and the Leeches.

1848  

£1,250 †
LARGE ENVELOPE FRONT TO ‘PHIZ’, SIGNED


Dickens had started Copperfield on 27 February 1849 and by April was exchanging proofs and sketches with his illustrator. An example of an envelope to Browne is recorded in vol. V of Pilgrim Letters, 10 April, 1849, p.522. This larger cover would probably have enclosed proofs from which Browne could work.

1849? £500 †

GARDENERS’ BENEVOLENT INSTITUTE

10. 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. Frith.

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 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 Dickens 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 £2,500 †

TO WILLIAM LOCKE OF THE RAGGED SCHOOL UNION

11. ALS to William Locke, from Dover, seventh September 1852. 11 lines on recto only of single 8vo leaf.

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 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. Not in Pilgrim Letters.

1852 £1,500 †

ADVICE ON PUBLISHING - TO A FAMILY FRIEND

12. LONG ALS to Mrs Richard Johns, from Tavistock House. ‘Messrs. Longman have made up their minds in this matter ...’ 68 lines on all 4pp of folded 8vo sheet; slight brown line from earlier mounting.

Printed in the last addenda, vol. XII of Pilgrim Letters, p.659. ‘I have considered the whole question of the agreement, carefully, and I am sorry to add that I can give you no more helpful advice than to sign it. Messrs. Longman have made up their minds in this matter, I perceive.’

Dickens provides, in detail and at length, all the reasons why he should not intervene directly with Longmans and why Mrs Johns should accept the agreement. He also encourages her to make sure that her husband’s name is ‘always mentioned on the title page... Mrs Dickens sends her love...’

Captain Richard Johns had been a friend of the Dickens family from Chatham days - and contributed frequently to Bentley’s Miscellany.

He died in 1851; this letter demonstrates the care which Dickens took in such matters with friends. His reply to Johns’ widow is about publication of his Calendar of Victory, completed by P.H. Nicolas, and eventually published in 1855. A copy in Dickens’s library was presented ‘with the publisher’s compliments’.

1854 £3,800 †
13. AL to Mr Moor, from Tavistock House, Twenty Third March 1855. In the third person.  ‘Mr Charles Dickens begs to inform Mr Moor that he has no evening to spare to read the Carol …’  6 lines on first side only of folded 8vo sheet.

¶Recorded in vol. VII of Pilgrim Letters, p.574, suggesting that Moor may have come from Brighton or Canterbury, close to Ashford, where Dickens had read A Christmas Carol. Moor clearly replied alluding to Dickens’s turn of phrase as there is a further letter to him, 27 March:  ‘Mr Charles Dickens begs to assure Mr. Moor that he has taken no offence. In replying to Mr. Moor’s letter, he merely intended with all possible brevity to explain that he does not read for money or as a commercial speculation.’

1855  £1,850 †

ENCOURAGING ATTENDANCE AT THE AGM

14. Ls, to John Blackwood, from Tavistock House, Monday Twelfth March 1855. Largely in a secretarial hand but with the address, salutation, signature and addressee added by Dickens. 29 lines on first & third side of folded 8vo sheet, integral blanks.

¶Five examples of this ‘standard letter’ encouraging attendance at the AGM of the Literary Fund are recorded in vol. VII of Pilgrim Letters on pp562-3. The other four recipients are Ainsworth, Dr. Arnott, Peter Cunningham and Dr. William Smith. Forster and C.W. Dilke intended to challenge the Fund’s constitution at the meeting. Arnott & Cunningham attended. The address for the meeting in Great Russell Street, Bloomsbury Square is given wrongly as 72 or 70 (rather than 73) in all letters. John Blackwood, proprietor of Blackwood’s Edinburgh Magazine, must have apologised for his absence to Dickens who then wrote to him on the 15th March:  ‘Many thanks for your obliging note. I did more than I had expected yesterday …’ The motion was carried unanimously and a Charter committee established.

1855  £1,200 †

TO GEORGINA HOGARTH: FIGHTING A PIRACY

15. ALS to ‘My Dearest Georgy’ [Georgina Hogarth], on the headed paper of All the Year Round, Wednesday Ninth January 1861. 27 lines on 2pp, 12mo, with integral blanks. Signed with initials.

¶Pilgrim Letters, vol. IX, p.365. An interesting letter, written while Dickens was hard at work on Great Expectations, on the pressing concern of halting an unauthorised stage production of A Message from the Sea:  ‘We’ are in the full swing of stopping managers from playing … I privately doubt the strength of our position in the Court of Chancery, if we try it; but it is worth trying. I am aware that Mr. Lane of the Britannia [Theatre] sent an emissary to Gad’s Hill yesterday. It unfortunately happens that the first man “we” have to assert the principle against, is a very good man whom I really respect.’  The “we” are his collaborators on All the Year Round:  Wilkie Collins, Robert Buchanan, Charles Allston Collins, Amelia Edwards and Harriet Parr. A Message from the Sea appeared in the extra Christmas number of the All the Year Round in December, 1860. It was quickly adapted for the stage, without permission, by C.H. Hazlewood, prompting Dickens to threaten legal action if it was performed. See Pilgrim Letters, vol. IX, pp363-367, for further correspondence on the subject, including to his solicitor Frederic Ouvry, the Editor of The Times, Richard Nelson Lee & Charles Reade. The rest of the ALS is of a more personal nature, with Dickens ensuring Georgina his health is improving, and sending love to Mamie and the others. Signed with initials.

1861  £3,800 †

STAR & GARTER DINNER

16. 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 vol. 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 †

DRAFT LETTER OF APOLOGY: ‘I WAS WRONG’

17. MANUSCRIPT. Draft ALS to an unknown correspondent.  ‘I lose not a single moment in addressing this letter to you …’  I made a charge against you in the Garrick Club … I indiscreetly made it in the strongest belief that I was right … since I left the Committee Room today I have had reason to believe - reason that I could not possibly foresee - that I was wrong. I therefore beg in the fullest and amplest manner to express my regret …’ With some 17 deletions and insertions. 20 lines on verso only single 8vo leaf, headed paper of All the Year Round.

¶This is recorded in vol. XI of Pilgrim Letters, p.20, BUT WITHOUT NOTING THE INSERTIONS & CORRECTIONS. A draft letter to a member of the Garrick Club. The letter dates to February 1865 and is written in the aftermath of the blackballing on 25 February of W.H. Wills, Dickens’s assistant, by members of the Club. Dickens initially resigned membership on the same day, to be followed on the 3rd May with a note requesting that the Secretary ‘with-hold my letter of retirement … as it
is possible that I may have occasion to enter the Club once more, before finally leaving it...’ His ‘withdrawal’, with Wilkie Collins & Fechter, eventually took place on 9th March. Dickens joined and resigned from the Garrick several times - most famously over the ‘Garrick Club Dispute’ between Thackeray and Edmund Yates in 1858 - but this resignation in 1865 was his last. Presumably the intended recipient of the letter, if it was ever sent, was either the Secretary or to a committee member of the Club who had been verbally attacked by Dickens. A most unusual document: Dickens was clearly exercised by the whole business and lost his temper - this manuscript shows him admitting ‘I was wrong’. It is also unusual in being a heavily corrected draft, when Dickens was normally a supremely confident letter-writer.

[1865] £4,800 †

A HOLIDAY ROMANCE

18. ALS (to William Thomas) from Gad’s Hill, Thursday Twenty Fifth July, 1867. 12 lines on 1p. headed Gad’s Hill Place ..., laid down on piece.

Ticknor & Fields in Boston had asked Dickens to send a proof of his four stories for their children’s magazine, A Holiday Romance. ‘I think it best to leave the artist who is to illustrate them, to choose the points he may prefer for that purpose’. The letter appears to have been trimmed at tail since collected for the Pilgrim Letters vol. XI, p.403, as Thomas’s name is no longer visible. He is perhaps being asked to engrave John Gilbert’s illustrations, but the letter seems worded for the illustrator himself.

1867 £1,200 †

TO BARRY CORNWALL: ‘HAPPY TO BE FREE FROM READING’

19. ALS to ‘My Dear Procter’, on headed paper from Gad’s Hill Place, Higham by Rochester, Kent. Thursday Fifth November, 1868. ‘... A thousand thanks! I am happy to be free from reading on the 21st of this month, and will be with you please God. I wish I could write as plainly as you do...’ 11 lines on recto only of single 8vo leaf. Guarded on left side from insertion in album.

Partially printed in Pilgrim Letters vol. XII, p.216. A brief but affectionate letter written to his old friend Bryan Waller Procter, the poet Barry Cornwall and father of Adelaide Procter, during a period of great stress on a day when Dickens is at home: ‘almost an unaccountable and incredible circumstance to myself in these Farewell Reading Times’ as he wrote on the same day to Mrs Norton.

1868 £1,500 †

PETTY CASH


Cheque no. 01598; signed also by W.H. Wills, making it likely the expenses relate to the office of Household Words. No mention of the sum appears in Pilgrim Letters. Crossed in ms. and also stamped on verso ‘Albert A. Seymour, publisher’.

1852 £1,250 †


Cheque no. 05980; countersigned by W.H. Wills, making it likely the expenses relate to the office of Household Words.

1853 £1,250 †

BOOKS INSCRIBED BY DICKENS

See items 53, 269, 363, 364, 495.

COLLECTED EDITIONS

THE EARLIEST AMERICAN COLLECTED EDITION?


BL only on Copac & OCLC; imperfect (vol. I only). Not in Library of Congress. Not in Gimbel. One of the earliest, if not the earliest attempt at a collected edition, preceding the 4-volume Philadelphia edition of 1851 (Gimbel D10) which is usually credited with being the ‘first collected’. Vol. I: Pickwick Papers and The Old Curiosity Shop; vol. II: Oliver Twist, Sketches by Boz and Barnaby Rudge; vol. III: Nicholas Nickleby and Martin Chuzzlewit. The 1851 collected edition contained identical content in the first three vols, but appeared with the addition of Dombey & Son, David Copperfield and Christmas Books in vol. IV.

1846 £850 †
CHARLES DICKENS EDITION

   ¶A complete set of the Charles Dickens edition. Most volumes are dated 1867-1869, though one volume is later (1892). Dickens wrote new ‘running heads’ for alternate pages in this edition. Uniformly bound.
   1867-92 £850


HOUSEHOLD EDITION

25. Works. Household edn. 22 vols. C&H. Fronts, plates & illus.; some of the fronts have been hand-coloured; some spotting in prelims. 22 vols in 8 in contemp. half maroon morocco, spines gilt in compartments, maroon leather labels. a.e.g. A handsome set.
   ¶Arranged into eight volumes in the order that they were published in the Household Edition, starting with Oliver Twist in 1871, and ending with Forster’s Life in 1879. With the 193 Piccadilly imprint. [1871-1879] £650

ILLUSTRATED LIBRARY EDITION

   ¶The first issue of this handsome edition with the original illustrations was published 1874-76. This set includes a large number of dated volumes from the first printing, as well as several undated volumes from c.1880. 1874-c.1880 £2,800

ORIGINAL CLOTH

27. Works. Illustrated Library edn. 30 vols. C&H. Half titles, fronts, plates & illus. Orig. green cloth, blocked in black, lettered in gilt. v.g. [c.1880] £1,500

   ¶This ‘New’ Illustrated Library edition was first published in New York, by Hurd and Houghton, 1876-77. The BL states that the text is ‘printed from plates of the Library Edition of 1861, etc’. Each volume has a new preface by Edwin P Whipple, an eminent Boston Dickensian. [c.1880] £2,500

IN PUBLISHER’S PRESENTATION BOX

   ¶Housed in the original two-tiered green cloth presentation box, 33cm tall, with ‘The Works of Charles Dickens’ lettered in gilt on double doors. The box is a little tired, with the cloth wearing in places, but preserving an attractive set. 1880 £580

ÉDITION DE LUXE: THE GRANDEST OF ALL

30. Works. Édition de Luxe. 30 vols. C&H. Half titles, fronts, illus. with India proofs after the orig. plates by Phiz, Barnard, &c., each vol. with facsim. reprint of the front wrapper from the orig. part publication; some occasional light foxing. Contemp. half maroon morocco by Blinson & Co., spines lettered in gilt, t.e.g. A v.g. set.
   ¶The first issue of this handsome edition with the original illustrations. No. 361 of one thousand numbered copies. 1881 £3,800

CROWN EDITION

   ¶Reproducing the original illustrations. Some vols retain the list of Dickens’s works in the Crown edn. 1890-92 £850

GADSHILL: INTRODUCTIONS BY ANDREW LANG


AUTHENTIC EDITION

34. Works. Authentic Edition. 21 vols. C&H. Half titles, col. fronts. & plates with the original illus. Uncut in orig. olive green cloth, spines & front boards lettered in gilt, illus. on e.ps; spines a little dulled & sl. rubbed. t.e.g.

INDIA PAPER


BIOGRAPHICAL EDITION


FIRESIDE EDITION

37. Works. The Fireside Dickens. 22 vols. C&H, and New York: Henry Frowde. Half titles, fronts, plates and illus. Contemp. half dark green calf, spines lettered in gilt, front boards with CD monograms in gilt; one or two corners sl. bumped, but a nice crisp v.g. bright set. t.e.g.

NATIONAL EDITION 1906-08

38. Works. National edn. 40 vols. C&H. Half titles, fronts & plates, facsims, titles printed in red & black. Uncut in orig. green silk, spines blocked & lettered in gilt, ‘C.D.’ monograms on front boards in gilt; spines a little faded as usual, one or two vols with light string marks. t.e.g. A v.g. set.

COLLECTED EDITIONS


**POPULAR EDITION**


†The Popular Edition was first published in 1907; this uniformly bound set is formed of first and later printings.

[1907-1923] £220

‘AUTHOR’S FAVOURITE EDITION’ - IN BOOKCASE


†An exact facsimile in every detail of text and illustration, excepting only the titlepages, of the last edition of his works published under the eye of Charles Dickens.’ A reissue in 15 volumes (originally published in 30 volumes) of the Illustrated Library Edition and described by Dickens as ‘this best edition of my books’.

[c.1910?] £225

**CHARLES DICKENS LIBRARY: FURNISS ILLUSTRATIONS**

43. Works. Charles Dickens Library. Complete in 18 vols with 1200 illustrations including 500 special plates drawn expressly for this edition by Harry Furniss. The Educational Book Co. Half titles, fronts, illus. Orig. vertical grained navy blue cloth, spines lettered in gilt, gilt monograms on front boards. A v.g. bright set in later plain green protective wrappers. t.e.g.

†Including the *Dickens Picture Book* & the *Dickens Companion* (vols 17 & 18).

[1910] £300


[c.1930] £225

**THE NONESUCH DICKENS**

45. Works. The Nonesuch Dickens. 23 vols. Nonesuch Press. Half titles, fronts, orig. illus. Orig. cloth; the occasional sl. mark. t.e.g. WITH: The additional woodblock in matching box. A v.g. set.

†The most spectacular collected edition, designed by Francis Meynell, and bound in bright contrasting coloured cloths with black leather labels. The illustrations were mostly printed from the original plates or blocks, which were then dispersed with each set. This set is one of 877 issued with an original woodblock, no. 437: ‘Dennis with Miss Miggs’, from *Barnaby Rudge*, drawn by H.K. Browne. With the signed letter of authentication from Chapman and Hall publishers. Also with the *Nonesuch Dickensiana* volume, issued with the works but often missing.

1937-38 £8,500


1986 £65
INDIVIDUAL WORKS and relevant related material

A DINNER AT POPLAR WALK

47. DARTON, F.J. Harvey. (A Dinner at Poplar Walk.) Dickens: Positively the First Appearance; a centenary review with a bibliography of Sketches by Boz. FIRST EDITION. Argonaut Press. Half title, front., plates. Orig. green cloth-backed paper boards, paper label. v.g. in d.w.

¶The text of Dickens’s first published article.

1933 £25

THE ALBION

DICKENS’S FIRST APPEARANCE IN PRINT IN THE USA


¶The Albion, largely without acknowledgement, printed six of Dickens’s earliest sketches including ‘A Dinner at Poplar Walk’ (later ‘Mr. Minns & his Cousin’), his first fiction published in England. The Albion, therefore (followed by The New Yorker) became the first publication to pirate Dickens’s work, and in doing so prompted the author’s life-long campaign to secure international copyright for his works. ‘The Editor of the Albion’, Dickens wrote in a letter to Joseph Lunn, Nov. 15, 1841, ‘is as cool a gentleman as I ever encountered. I owe to him and such as him the having used my best endeavours to advance the passing of an International Copyright Bill on this side of the water ... and the exquisite justice of never deriving sixpence from an enormous American sale of all of my books’. (Pilgrim edn, Vol. 2, p.421.) The Copyright Bill was passed in 1841, but an English-American copyright law was not enacted until 1891. Dickens’s contributions appear as follows:


Dickens began to write his scenes and sketches in 1833 and they started to appear in print in The Monthly Magazine in December of that year. Poplar Walk was followed by Mrs Joseph Porter in January 1834, The Bloomsbury Christening (April), The Boarding House (May and August), The Steam Excursion (October) and Passage in the Life of Mr Watkins Tottle (January and February 1835). In most cases the American publication was only a month after the first English appearance.

1834-35 £2,500


¶The stories present here are:


1834 £500


¶‘Mrs Joseph Porter’ was printed in The Albion in March. Here it is printed without acknowledgement or permission, identified only as ‘from the London Monthly Magazine’. Though not the first American edition, this does, nevertheless, represent a very early pirated example of Dickens in America, in first rate condition.

1834 £650
THE LIBRARY OF FICTION


With the vol. I titlepage dated 1836. All-published of this short-lived periodical. Both Dickens’s contributions are in the first volume, which is the first issue with titlepage Vol. I dated 1836. The Tuggs at Ramsgate by ‘Boz’ is the first tale, p.1; A Little Talk about Spring and the Sweeps, p.113. Other contributors include the Banim Brothers, Miss Mitford, G.P.R. James, Edward Mayhew, the Countess of Blessington, Douglas Jerrold, W.H. Wills (later to be Dickens’s assistant editor), James Ollier, &c.

1836-37 £1,600

52. The Library of Fiction, or Family Story-Teller; … FIRST EDITION, 1st issue. 2 vols. C&H. Half titles, plates by Robert Seymour, Buss, &c. Uncut in later 19thC full crushed red morocco by Grieve of Edinburgh, gilt spines, borders & dentelles, elaborate gilt cornerpieces. Orig. spinestrips laid in. Sl. rubbing but overall a v.g. handsome copy. t.e.g.

1836-37 £1,250

SKETCHES BY “BOZ”, illustrative of Every-day Life and Every-day People.


INSCRIBED on the titlepage of Volume I: ‘Mrs George Cruikshank with the Publishers’ best respects’ and SIGNED BY GEORGE CRUIKSHANK on the preliminary blank of both volumes at (48) Mornington Place, London. Sketches by Boz was Dickens’s first book and his first collaboration with an illustrator - and in the mid 1830s George Cruikshank was the pre-eminent book illustrator of his time. The suggestion for the book, and the partnership, was made by Macrone - Dickens initially provided the title ‘Sketches by Boz and Cuts by Cruikshank’ reflecting his own pleasure at the arrangement.

Cruikshank’s omission from the title as originally suggested, and from the titlepages of later editions, indicates the difficult relationship that developed between author and illustrator. Dickens paid Cruikshank due credit in his preface, but working with him clearly ‘strengthened his determination ... that illustrators must be subordinates, not equals’. Cruikshank also illustrated the second series of Sketches - but disputes continued, occasioned initially by Dickens’s delay in supplying copy, and exacerbated by Cruikshank’s attempts to ‘improve’ the text to suit his illustrations.

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

1836 [1837] £5,500


Smith I & II. Vol. III with the list of illustrations and with ‘vol. III’ removed from most of the plates (but not from ‘Monmouth Street’ or ‘Mr. John Dounce’).

1836-1837[1836] £2,800

55. Sketches by Boz. First series. 3rd edn. 2 vols. John Macrone. Fronts & plates by George Cruikshank. Orig. dark blue-green cloth, blocked in blind, spines lettered in gilt; spines sl. faded, but overall a v.g. copy.

See Smith vol. I, p.7. Completely re-set, reducing the number of pages from 348 & 342 to 307 & 302. With the author’s preface to both the first & second edition. Printing of this edition was undertaken by Vizetelly, Branston.

1837 £650
SECOND SERIES

56. Sketches by Boz. Second series. Complete in one volume. FIRST EDITION. John Macrone. Plates by George Cruikshank. Contemp. half dark green calf, spine with raised gilt bands and maroon leather label. Monogram bookplate. ‘G.P.R.’ (?) v.g. ¶The earlier issue with ‘Vol. III’ printed on all the plates, and without a list of plates added to the Contents. 1837 [1836] £1,200

57. Sketches by Boz: Second series. 2nd edn. John Macrone. Front., vignette title & plates by George Cruikshank. Orig. pink pebble-grained cloth, blocked in blind, spine lettered in gilt; spine sl. faded, one corner sl. knocked. A v.g. copy. ¶Two additional plates were produced for the second edition: The Last Cabdriver and May-Day in the Evening. The spine does not have black pigment. 1837 £1,200

FIRST AMERICAN EDITION

58. Sketches by Boz: [Second Series] ... being a continuation of “Watkins Tottle, and other sketches”. FIRST AMERICAN EDITION. Philadelphia: Carey, Lea & Blanchard. Orig. light brown boards, red cloth spine, paper label; a little faded & rubbed. Contemp. signature of J.B. Varnum[?] on front board & leading f.e.p., and later booklabel of Alfred Knopf on leading pastedown. Overall a good-plus well-preserved copy. ¶Smith p5; Gimbel A9; Sumner & Stillman 9. The first American edition of the Second Series of Sketches by Boz; one of 1250 copies printed in February 1837, two months after the first UK edition. 1837 £450

FIRST COLLECTED EDITION IN ORIGINAL CLOTH

59. Sketches by Boz. With forty illustrations by George Cruikshank. New edn, complete. C&H. Half title, front., two engr. titles, one with C&H imprint & one without, plates; sl. foxing, excellently executed repairs to inner hinges. Uncut in orig. purple vertical-grained cloth, blocked in blind, spine lettered in gilt; spine a little faded. Armorial bookplate of John Wood. In green cloth fold-over box, sl. spotted. A v.g. bright copy. ¶The first collected edition, in original cloth. 1839 £2,250

60. Sketches by Boz. With forty illustrations ... C&H. Half title, front. (‘The Election of Mr. Beadle’, normally found opposite p21), engr. title, plates. Uncut in sl. later full dark green crushed morocco by Rivière & Son, gilt spine, borders & dentelles. Armorial bookplate of John Neville Cross. t.e.g. A v.g. handsome copy. ¶With front wrapper to part publication bound in at end, labelled in pencil ‘proof from the wood block’, together with orig. purple cloth from one of the boards and orig. spine strip. 1839 £850

61. Sketches by Boz. With forty illustrations ... C&H. Engr. title, plates; occasional spotting, one plate torn without loss & neatly repaired with archival tape. Contemp. half green morocco, green cloth sides, gilt spine sl. faded. 1839 £420

BAUDRY EDITION

62. Sketches by Boz. Complete in one volume. Paris: Baudry’s European Library. (Collection of Ancient and Modern British Authors, vol. CCXXXV.) Half title; text v. lightly spotted. Attractively bound in contemp. half green calf, spine gilt in compartments, tan leather label; v. sl. rubbing to extremities. t.e.g. v.g. ¶The complete text, in the same year as the first collected English edition. 1839 £85

GALIGNANI EDITION

63. Sketches, by Boz. (Complete in one volume.) Paris: A. & W. Galignani & Co. Contemp. half dark green calf, spine with raised gilt bands & dec. in blind; sl. rubbed. 1839 £85

EARLY AMERICAN EDITION

INSCRIBED BY CATHERINE DICKENS

65. Sketches by Boz. By the Author of “The Pickwick Papers”, ... New edn, complete. Tall 8vo. Philadelphia: Lee & Blanchard. Engr. front. & 19 plates after George Cruikshank (all present); some browning & staining, a few carefully repaired tears. Orig. brown cloth, dec. in blind, gilt spine; expertly recased, neat repairs to corners and head & tail of spine.

¶Smith p23. Inscribed on leading f.e.p., ‘Ann [sic] Brown from Catherine Dickens, New York. June 1842.’ The inscription leaf is rather browned, and has repaired edges; the text is clear. A letter dated June 2nd (see Pilgrim Letters, vol. III), written while Dickens was in New York, shows that the author was given books by his American publishers Lea & Blanchard (for which he thanked them profusely), and that a number of these were in turn gifted to others.

Dickens himself inscribed copies of The Old Curiosity Shop and Barnaby Rudge to a friend in New York, George Phillips, while Catherine inscribed this copy of Sketches to her maid Anne Brown. Brown accompanied Catherine on the reading tour, and after what had been an energy-sapping few months evidently received this volume as a token of gratitude. A note in Pilgrim Letters shows that she was also gifted a copy of William Simms’s Beauchampe during the trip, but the presentation of Sketches is not mentioned. Dickens says in a letter to Henry Austin of May 1842 that Anne’s attitude to America was remarkably passive: ‘She never looks at a prospect by any chance, or displays the smallest emotion at any sight whatever. She objects to Niagara that “its nothing but water”, and considers that “there is too much of that”!!’ Charles and Catherine left New York for London on the 7th of June.

1842 £1,500

66. Sketches by Boz. FIRST CHEAP EDITION. C&H. Ad. leaf preceding half title, front. by George Cruikshank, text in two columns. Orig. light green cloth, blocked in blind, spine blocked & lettered in gilt; spine sl. faded. v.g.

¶With a new preface by Dickens: ‘They compromise my first attempts at authorship ... I am conscious of their often being extremely crude and ill-considered ...’

1850 £65


¶A reprint of the first cheap edition which appeared in 1850.

1854 £40


1872 £150

69. Sketches by Boz. Household edn. 4to. C&H. Front., plates & illus. by F. Barnard; a few spots. Orig. green cloth, blocked in gilt & black; sl. rubbing. v.g.

[1876] £40

SKETCHES WITH HARD TIMES


[1876-1877] £50

DECORATED BOARDS


[1877] £120


¶The First and Second series, in the same format large 8vo format as the first book editions of the novels. Printed by Virtue & co.

[c.1880?] £75
PEOPLE’S EDITION


¶This is part of the second run of Dicks’ English Novels, published in a slightly smaller format.

[c.1890?] £10

74. Sketches by Boz; Sketches of Young Gentlemen; Sketches of Young Couples; The Mudfog Papers and other sketches. With 56 illustrations by George Cruikshank and Phiz. C&H. Front., vignette title, plates. Contemp. dark green crushed morocco by Bayntun of Bath. t.e.g. v.g.

¶An attractive reprint, reproducing all the original illustrations.

1913 £50

Selections

75. Public Dinners. FIRST EDITION. Greenock: The Signet Press. Orig. full parchment, printed in turquoise with orig. glassine wrappers. v.g.

¶Reprinted from Sketches by Boz, to mark the 150th anniversary of Dickens’s birth. No. 68 of 120 copies.

1962 £15


¶Signed by the author of the sequel, Anthony Matthews. A publication to help raise awareness for the restoration and regeneration of Ramsgate.

1989 £18

SUNDAY UNDER THREE HEADS

PUBLISHERS’ PRESENTATION COPY

77. Sunday under Three Heads. As it is; As Sabbath Bills would make it; As it might be Made. By ‘Timothy Sparks’. FIRST EDITION. C&H. Half title, engraved frontispiece & two plates after Hablot K. Browne. Marks from adhesion on leading f.e.p. Original buff pictorial wrappers. INSCRIBED at the top of the front wrapper: ‘With the publisher’s compliments’. A good copy of a fragile item in blue cloth folder with full blue morocco slipcase.

¶A scarce early ‘squib’. The manuscript was sent to Macrone on 30 June 1836, but presumably then passed on to Chapman and Hall. It was never reprinted in Dickens’s lifetime, but facsimiles were published in 1884. These sketches constitute a strong plea for the poor, being written with direct reference to a Bill ‘for the better observation of the Sabbath’, which the House of Commons had then recently thrown out by a small majority. Sir Andrew Agnew, MP, advocated enforcement of more rigid laws respecting Sunday observance; Dickens strongly resented these proposals on the ground that the execution of fresh laws pressed far more heavily on the poor than on the rich, and earnestly pleaded for the encouragement of Sabbath excursions and harmless Sunday amusements to counter the tendency towards dissipation which characterised the habits of working class Londoners on the Lord’s Day.

1836 £2,500

78. Sunday Under Three Heads. ... FIRST EDITION. C&H. Half title, front. & plates by Phiz. Orig. buff pictorial wrappers; at some point neatly re-spined. A good-plus copy in custom made tan calf slipcase by Rivière & Son, imitating a bound volume.

1836 £1,800


¶With the title on p.35.

1836 [1884] £45


¶A comprehensive collection of early Dickens writing, which, as well as Sunday Under Three Heads, contains Sketches of Young Gentlemen, Sketches of Young Couples, Contributions to “Bentley’s Miscellany”, The Loving Ballad of Lord Bateman, The Village Coquettes, The Strange Gentleman, Is She His Wife?, and The Lamplighter. A commercial ad. on the inside front wrapper refers to the date, Dec. 27th, 1887. The following wrapper has commercial ads for Pears’ Soap, and Keatings’ Worm Tablets, among others.

[c.1888] £50
THE

STRANGE GENTLEMAN;

A Comic Burletta,

IN TWO ACTS.

BY "BOZ."

FIRST PERFORMED

AT

THE ST. JAMES'S THEATRE,

ON

THURSDAY, SEPTEMBER 29, 1836.

CHAPMAN AND HALL, 186, STRAND.

MDCCCXXXVII.
**THE STRANGE GENTLEMAN**

*See also item 1.*

**IN ORIGINAL WRAPPERS**


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

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

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

1837 £8,500

82. *The Strange Gentleman; ...* By “Boz”. First performed at the St. James’s Theatre, on Thursday, September 29, 1836. C&H. Largely unopened in orig. pale pink wrappers.

¶This is the more common facsimile reprint, issued without the colour frontispiece by Pailthorpe. However, a copy of the frontispiece, apparently extracted from another copy, has been loosely inserted. Another Phiz illustration, Act I Scene I, is also loosely inserted.

1837 [1871] £120

83. *The Strange Gentleman; ...* By “Boz”. First performed at the St. James’s Theatre, on Thursday, September 29, 1836. C&H. Orig. grey wrappers; later white paper spine.

¶Issued without the frontispiece.

1837 [1871] £45

84. *The Strange Gentleman. ...* John Dicks. (Dicks’ Standard plays, no. 466). Illus. Orig. pink wrappers; split at spine, with loss from top of front cover.

[1883?] £25


¶Also *Is She His Wife? or, Something Singular; The Lamplighter; Mr. Nightingale’s Diary.*

1972 £8

**THE VILLAGE COQUETTES**

**FIRST EDITION**


1836 £1,500

87. *The Village Coquettes: ...* FIRST EDITION. Richard Bentley. (Printed by Samuel Bentley.) Bound into sl. later full dark green morocco, single-ruled gilt borders, gilt dentelles; hinges sl. rubbed & repaired. t.e.g. An attractive copy.

¶An ms. note on the verso of leading f.e.p. states ‘This is a genuine copy of the original edition, I had it in my possession long before the reprint was published. F. Marshall’.

1836 £1,500

88. *The Village Coquettes: ...* Richard Bentley. Later white paper spine strip, final leaf crudely repaired in lower outer corner with white paper

¶The facsimile reprint.

1836 [1878] £65
Illustration

ORIGINAL DRAWING BY PAILTHORPE

89. **PAILTHORPE, Frederick William.** An Original Watercolour Drawing for the Frontispiece to *The Village Coquettes*, published in 1878. n.p. Image approx. 9 x 11cm. Signed pencil & watercolour drawing on thick artists’ paper, mounted at some point, with image a little browened. With an etched & coloured version of the same image, with holograph title added by Pailthorpe in pencil.

¶A holograph legend on the engraved version of the image reads, “‘The Village Coquettes’ Act 2 Sc 1st”; it is in Pailthorpe’s hand, suggesting this is an early proof copy, taken directly from the original sketch. The scene depicted is that of the altercation between Flam & John, in which Edmunds intercedes to assist the latter who is unarmed. This in fact takes place in Scene Two of the first act, not Scene One of the second.

The facsimile reprint of *The Village Coquettes*, where Pailthorpe’s design first appeared, was published in 1878. Copies with the frontispiece are scarce; Frederic Kitton, in *Dickens and His Illustrators*, notes that the ‘first set of impressions of the frontispiece ... was coloured, after which the plate disappeared, so that no plain impressions could be issued’.

[1878?] £850 †

THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB

ANNOUNCING PICKWICK PAPERS.

90. **THE ATHENÆUM.** A single 16pp issue of *The Athenæum* with an early advertisement for *Pickwick Papers* on the final leaf: ‘On the 31st of March will be published, to be continued monthly, ... the First Number of The Posthumous Papers of the Pickwick Club; ... Edited by ‘Boz’. And each monthly part embellished with four illustrations by Seymour. ...’ Athenæum Office. Disbound. Pp217-232 (advertisement on p232).

¶The advertisement for *Pickwick Papers* appears on the final leaf of this issue of *The Athenæum*, no. 49, Saturday March 26, 1836. Also advertised, *The Library of Fiction, or Family Story-Teller*, a ‘cheap and entertaining periodical’ which also contains a contribution by Boz.

1836 £120

ORIGINAL CLOTH

91. Pickwick Papers. FIRST EDITION, Weller title. b.f.t.p. C&H. Front., engr. title & plates sl. spotted; outer edges of pp393-396 dusted & sl. chipped, one or two gatherings sl. proud. Orig. purple brown fine-diaper cloth, boards & spine blocked in blind, spine lettered in gilt with small ink mark; recased, with some minor repairs, e.ps replaced, faded; sl. creasing to spine but a decent of a title difficult in cloth. In a grey-green cloth slipcase.

¶Early issue, without imprint on plates, but with the Buss plates replaced with those by Phiz. The title-page appeared in two states, with either ‘Veller’ or ‘Weller’ on the sign hanging above the coaching inn entranceway. Johannsen points out there has been ‘much discussion’ about which state came first, but concludes, as they ‘were both issued at the time’, there is no way of being certain which claims priority. The ‘Veller’ variant certainly seems to be found less frequently.

1837 £500

EXTRA-ILLUSTRATED PICKWICK


¶EXTRA ILLUSTRATED with forty five additional plates; thirteen hand-coloured by Thomas Onwhyn, a further twenty one by Onwhyn, either under the pseudonym ‘Sam Weller’ or simply signed ‘T.O.’, and eleven unsigned plates.

These additional plates were issued in eight (though intended to be in ten) monthly parts at one shilling each, 8vo (two shillings india proof, 4to). They were designed to be bound in with the parts if the owner so desired. Dickens referred to ‘the singular vileness of the illustrations’ (Letters, Vol. I, p.414). Presentation Inscription from Onwhyn above the list of errata on Page xvi - ‘The Second Series of the illustrations, presented to W. Lambton Esq., by his friend the Artist Thos. Onwhyn’. There is also an inscription on the half title which has been partially removed by bleaching: lines two and three appear to read ‘Eliza Ann Lambton from William 27th November 1838’. In Vol. II is inserted a print of an outline of the painting of Charles Dickens by R.A. Maclise in 1839.

1837 £2,500
BUSS PLATES & EXTRA-ILLUSTRATED

\*An early issue without imprints on plates, and with the two Buss illustrations. Also bound in, 32 extra plates by Onwhyn, published by E. Grattan the same year.
1837 £450

\*An earlier issue, without imprint on plates, but with Phiz’s replacements for the Buss plates.
1837 £280

LATER ISSUE, ORIGINAL CLOTH

\*Smith 3; primary binding. In later issues, such as this copy, the plates were re-etched and do not contain page references; instead they are signed, titled, and contain the imprint London; Chapman & Hall, 186. Strand. The location of the plates may differ from one copy of Pickwick to another; the lack of a list of illustrations contributed to the random placement. The elaborate bookplate with punning reference to the Vassall family refers to the death of Spencer Thomas Vassall, 1764-1807, during the capture of Monte Video.
1837 £850

\*With imprint on the plates.
1837 £350

1837 £180

\*Smith p50. The text is in two columns, and is the first American illustrated edition, using the extra illustrations of Onwhyn and Crowquill.
1838 £85

\*Smith mentions an 1848 and an 1850 Lea & Blanchard impression, but not this one.
1846 £50

100. Pickwick Papers. FIRST CHEAP EDITION. C&H. Front. by C.R. Leslie, text in two columns. Contemp. half dark green morocco; sl. rubbed. v.g.
\*With the new preface by Charles Dickens.
1847 £50

\*A later issue.
[c.1865] £30

102. Pickwick Papers. Household edn. 4to. C&H. Front., plates & illus. by Phiz; sl. spotting. Orig. green cloth, blocked and lettered in black and gilt; v. sl. rubbing. v.g.
[1874] £65

[1877] £120


[c.1900?] £15


1910 £150


[1910] £40


[1911] £12


[c.1930] £12


[1930] £35

110. Pickwick Papers. (Facsimile of the first edition.) Nottingham Court Press. Col. front., engr. title, additional printed title, plates. Orig. green cloth, blocked & lettered in gilt. MINT.

¶The full text from the first edition, with the Buss plates & the extra illustrations by ‘Sam Weller’ (by Onwhyn). Printed in association with the Dickens Fellowship.

[1979] £35


¶The editorship was completed by Kathleen Tillotson, one of the general editors of the series, following the death of James Kinsley in 1984. With a Review copy slip loosely inserted.

1986 £110

Translation


¶No. 145 of 1000 copies. Translated by Maria Hector and Diego Navarro, with charming original illustrations by Jose Narro.

1943 £45

Selections & Adaptations

113. The Library of Romance, a collection of tales and romances; by Scott, Southey, Moore, Mrs. Hall, Boz ... T. Noble. Front. (Je. Suissesse) & plates. In variant gift-book binding, orig. olive green diagonal straight-grained cloth, spine blocked & lettered in gilt, front board with central monogram in gilt; sl. spotted &
worn at tail, one or two gatherings sl. proud. a.e.g.

¶A scarce reissue of the first edition with new prelims. This edition not in BL, which has a volume entitled ‘Flowers of Fiction, from the garden of romance’ with the drop-head title, The Library of Romance, or Journal of Fiction (dated [1840?] and published by Orlando Hodgson). The first edition was probably by Richard Carlile 1836 (see Jarndyce cata. 165), and it was also published by Hodgson in 1837 (See University of Michigan library). Contains Boz’s An Actor’s Death from The Pickwick Papers. Other contributors include Strickland, Leigh Hunt, Bulwer, Mary Shelley, L.E.L., Wordsworth, &c.

1845 £50

114. Bold Turpin; a romance as sung by Sam Weller. With many pictures drawn by L.D.L. Longmans, Green & Co. Landscape 4to. Illus. throughout in colour & b/w. Orig. pictorial boards, brown cloth spine; a little rubbed & sl. marked, leading inner hinge cracking. Booklabel of Peter Haining. A good-plus copy of an uncommon item.


1903 £65

115. Pickwickian Wit and Humour. Selected by Percy Fitzgerald. Gay & Bird. (The Bibelots.) Series title, front. Orig. brown suede on limp boards, printed in darker brown. a.e.g. v.g.

¶The Bibelots series, edited by J. Potter Briscoe, consisted of selections from the English classics.

1903 £35


¶Not in BL. Four copies on Copac: NLS, NLW, Oxford & Cambridge. The Trial of Pickwick, extracted from The Pickwick Papers, as No. 1 in the Langham Library of Humour.

[1907?] £20


¶An abridgement of Pickwick for the use of school readers. Dated 1904 in BL.

[1904] £20


¶Not recorded on Copac. OCLC lists one copy only, in Tilburg University Library, The Netherlands.

[1936] £35

PICKWICKIANA

Illustrations

119. ANONYMOUS. Etching of Bardell v. Pickwick. Etched courtroom scene, unsigned, plate area c.15 x 9.5cm. v.g. clean image.

[c.1880?] £6 †

120. BROWNE, Hablot Knight (Phiz). 23 Illustrations to Pickwick Papers. C&H. 23 India proofs after the orig. plates by Phiz, from the édition de luxe of Charles Dickens’s Works. Some light foxing, occasional chipping to corners; each plate marked on the back suggesting removal from album.

[1881] £40 †

121. (BROWNE, Hablot Knight (Phiz)) ANONYMOUS. Fine Copy of an Original Illustration. First appearance of Mr. Sam Weller. 13 x 16cm. Pen, ink, & wash on artist paper, within card mount. Signed ‘Phiz del’.

¶An extremely accomplished and finely detailed copy of Phiz’s illustration to Pickwick Papers, first printed in Part IV of the serialised publication, and redrawn for the book edition of 1838. The artist replicates Phiz’s signature, but gives no clue as to his/her identity. Comparison with reproductions of the plate in Johanssen show this to be a copy of Plate B, redrawn for the bound volume. See also item 465 by the same artist.

[c.1870?] £150 †
122. **Budden, H.** Scene from “Pickwick”. (chap. XLIV.) Illustration. n.p. Pen and ink drawing, on round piece of paper, diameter 19cm.
   ¶A well-executed copy, in pen & ink, of Phiz’s illustration from *Pickwick Papers*, ‘Mr. Stiggins discoursing’. Signed H. (possibly Hannah?) Budden, Nov. 1881.

1881 £45 †

**ORIGINAL PART**

123. **Crowquill, Alfred (Alfred Henry Forrester)** Pictures Picked from the *Pickwick Papers*. Illustrating Nos 11 & 12. Part 6. Ackerman & Co. An original part, sewn as issued in orig. cream pictorial wrappers, containing eight plates; a little worn along spine & edges, the odd small chip; sl. browning. A fragile but sound copy.

[1837] £35

**DULKEN’S PLATES**

124. **Dulcken, Augustus.** Scenes from ‘The Pickwick Papers’; designed and drawn on stone by Augustus Dulcken. Large Folio. Bickers & Bush. 4 plates approx. 49 x 38cm in orig. buff pictorial wraps; plates sl. creased. Bound into later half calf, red cloth boards. v.g.
   ¶BL, Oxford & NLS only on Copac. Fine sepia-tinted lithographs. The four plates are: ‘Gentlemen, our friend Mr. Whiffers has resigned’; ‘It’s my opinion, sir, that this meeting is drunk, sir,’ said Mr. Stiggins; ‘It was a large bare desolate room ...’; ‘Heyling!’ said the old man, wildly ...

[1861] £200

   ¶Gimbel H1089. The edition in the Gimbel collection has date [1837] and McLean imprint on first four plates.

[1837] £250

126. **K., S.** The “Laisser Aller” Principle: (Vide Sir R. Peel’s speech on the increase of Manufactures exported). n.p. Single sheet, approx. 20 x 30cm, printed on recto only; one or two marginal tears without loss.
   ¶A satirical squib, with a quotation from *Pickwick Papers*, at the expense of Sir Robert Peel. With a crude woodcut depicting a tight-reined pony pulling a comically large-wheeled hansom cab. Beneath the image, a six-line quotation from *Pickwick Papers*: “He always falls when he’s took out of the cab ... but when he’s in it, we bears him up very tight ... and we’ve got a pair ‘precious big wheels on: so ... they run after him, and he must go on - he can’t help it”. This gently mocking squib appears to be contemporary with the first publication of *Pickwick*, dating it to the time of Robert Peel’s leadership of the Conservative opposition. The implication is that Robert Peel benefits from a strong entourage, and pointed in the right direction is able to get things done relatively efficiently, but left to his own devices lacks direction and impetus. The ‘laisser aller’ (‘let go’) principle is a play on Peel’s championing of ‘laissez faire’ politics.

[c.1837] £75 †

**ORIGINAL KYD WATERCOLOURS**

127. **Kyd (Joseph Clayton Clark)** Original black ink & watercolour sketch of Bob Sawyer, from The *Pickwick Papers*. A delicate study with full background detail, on thick paper; inner margin sl. creased. Image 18 x 12cm, overall 19 x 13cm. v.g.
   ¶The foppish Bob Sawyer, cigar in mouth, posing in his parlour in a blue frock coat and garish green & brown tartan trousers. Signed ‘Kyd’ in the bottom left corner.

[c.1890] £85 †

128. **Kyd (Joseph Clayton Clark)** Original black ink & watercolour sketch of The Chancery Prisoner, from The *Pickwick Papers*. A delicate study with full background detail, on thick paper. Image 18 x 12cm, overall 19 x 13cm. v.g.
   ¶The beleaguered chancery prisoner, grey-haired and stooping, his trousers held in place with rope, his grey countenance matched by the grey prison wall which forms his backdrop. Signed ‘Kyd’ in the bottom left corner.

[c.1890] £85 †

**EXTRA ILLUSTRATIONS**

129. **(Onwhyn, Thomas)** The Illustrations. 32 plates, designed as additional illustrations to *Pickwick Papers*. E. Grattan. 32 plates with tissue guards; some edges carefully repaired. Bound into handsome sl. later quarter dark blue morocco, blue cloth sides. t.e.g. v.g.
   ¶These plates were first published serially, in eight monthly parts, commencing in May 1837. The are either signed ‘Sam Weller’, or ‘T.O.’, but all are in fact by Onwhyn.

1837 £280
130. **ONWHYN, Thomas.** Twelve Illustrations to The Pickwick Club. Drawn and etched in 1847. Now first published. Albert Jackson. Uncoloured plates loose in orig. green wraps; wraps with small repairs. v.g. Drawn for the Cheap edition of 1847 but not published because of the reissue of Onwhyn’s (1837) extra-illustrations. 1894 £110

**WATERCOLOURS BY PHIZ & PAILTHORPE FOR THE HOUSEHOLD EDITION**

131. **PAILTHORPE, Frederick William.** 57 Watercolours by Frederick William Pailthorpe, from designs by Phiz. Highly finished watercolours for the Household Edition of the Pickwick Papers (1874), a copy of which is included here. Images approximately 13 x 10cm. In a purpose made box.

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

[c.1874] £5,500 †


- Smart is the subject of ‘The Bagman’s Story’. This drawing was presumably rejected and reworked for the published plate of the same subject.

[c.1882] £225 †

**HAVENT’ YOU GOT A PICKWICK?**

133. **(SEYMOUR, Robert?)** 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] £150 †

**Related Works**


1883 £20


- BL & Exeter only on Copac. Following the sequence of the film version produced by Noel Langley and George Minter’.

1952 £15

136. **ARTICLES.** Four Articles on Pickwick, extracted from various unidentified publications laid on to paper. n.p. 14pp. Disbound.

- The Victoria Pickwick; A Jubilee Edition; ‘Pickwick’ & its Illustrators (from the Athenaeum), with responses.

1887-88 £10

137. **BAY, J. Christian.** The Pickwick Papers; some bibliographical remarks; an address delivered before the Caxton Club, January sixteenth, 1937. Chicago: Caxton Club. Half title, plates. Orig. maroon cloth; spine sl. faded and with sm. hole. Without tissue wrap. v.g.

- One of 250 copies printed at the Merrymount Press, Boston. Largely devoted to discussing the illustrations and in particular the third Seymour plate of Jingle’s dog.

1938 £25
EARLY PICKWICK PARODY

¶Not in the BL or on Copac. An early parody of The Pickwick Papers, issued in May 1838, a month before the 15th part of the novel was published. In a ruse designed to encourage a ‘middle aged square built personage’ to abandon his supper of toasted cheese, Sam Weller relates the cautionary tale of his friend Mr Jingham, ‘who was very partial to a Velsh rabbit’: After dining on his favourite snack, Mr Jingham takes ill in the night with a ‘violent pain in the viscera’. An autopsy reveals ‘three mice playing on his vitals!’: the unfortunate Mr Jingham inadvertently ‘slept vith his mouth in-ticed ’em!’ Sam’s story has the desired effect, as the perturbed diner decides to heed the warning and forgo his evening meal, leaving the grateful Sam, ‘smacking his lips’, to polish it off.

1838 £250

PICKWICK EXAMINATION PAPER
139. **CALVERLEY, Charles Stuart.** Fly Leaves. 2nd edn. Cambridge: Deighton, Bell, and Co. Half title, final ad. leaf. Orig. green cloth, spine lettered in gilt; sl. rubbing. v.g.

¶Popular parodies of well-known poets, including Browning and Tennyson. The last chapter is a Pickwick Papers ‘examination paper’: 30 questions, largely humorous, on the subject of Dickens’s novel. ‘7. Describe the Rebellion which had irritated Mr Nupkins on the day of Mr Pickwick’s arrest.’... ‘21. How many lumps of sugar went into the Shepherd’s liquor as a rule? and is there any exception recorded?’

1872 £30

BARDELL vs PICKWICK

¶A complete narrative of the celebrated breach of promise case of Bardell vs. Pickwick, with a few side glances at the domestic history of the Samuel Wellers.’ Copyright 1927.

1930 £25

141. **DAVIS, George W.** The Posthumous Papers of the Pickwick Club: some new bibliographical discoveries. FIRST EDITION. Marks & Co. Orig. green facsim. wrappers. v.g.

¶‘With the publisher’s compliments’ on front.

1928 £5

142. **DICKENS, Cedric C. & WATTS, Alan S.** The Miracle of Pickwick; or, The Goodness of Pickwickedness. FIRST EDITION. The Dickens House. Illus. Orig. blue cloth. v.g. in d.w.

¶This copy is signed by both the authors. No. 174 of 1000 printed.

2001 £15

PICKWICK EXHIBITION 1907

¶To celebrate the 70th anniversary of Pickwick.

1907 £20

MANNERS & CUSTOMS
144. **FITZGERALD, Percy.** Pickwician Manners and Customs. FIRST EDITION. Roxburghe Press. Half title, front., title printed in green, final plate preceding 4pp ads. Uncut in orig. pale blue cloth, spine & front board blocked & lettered in gilt; sl. faded & rubbed. Homeward’s Subscription Library label on front board.

[1897] £35

RIDDLES & PERPLEXITIES

¶Questions and teasers based on a close reading of Pickwick.

1912 £20
146. **Glossop, William.** Gabriel Grubb: Manuscript of a paper read before the Chesterfield Branch of the Dickens Fellowship, 20th November 1917.  
\[Manuscript holograph, 6 leaves & wrapper with title in the format of a legal document, folded and sl. dusted, the author identified by his stamp as Notary Public. Gabriel Grubb, from *The Pickwick Papers*.  
1917 £30\]

147. **Harper, Charles George.** Mr. Pickwick’s Second Time on Earth; with drawings by Paul Hardy.  
Mr Pickwick and his companions are transplanted into 1920s London. Although appreciative of their posthumous fame, and in awe of the innovations to which they are introduced, they soon tire of being taken for a ‘stunt’ and retire to Valhalla.  
1927 £20\]

\[Disbound, sl. marked.  
1887 £5\]

\[Disbound, sl. marked.  
1887 £5\]

150. **Lambert, Samuel W.** When Mr. Pickwick went Fishing. New York: Edmond Byrne Hackett, The Brick Row Book Shop. Half title, vignette title, 11 plates by Seymour. Uncut in orig. blue drab boards, white cloth spine, paper label. v.g. in sl. dulled d.w.  
\[Presented to J.E.S. Sawyer with the compliments of Samuel W. Lambert.  
1924 £30\]

151. **Langley, Noel.** “Pickwick Papers” Screenplay ... First draft script. For production office only. Property of Renown Film Productions, 54/58 Wardour Street, ... n.p. 74pp typescript, printed on rectos only on foolscap paper, bound into full dark blue imitation leather. v.g.  
\[A duplicated typescript of Langley’s screenplay for the 1952 film adaptation of *Pickwick Papers*. This is not heavily annotated, but there are some marginal notes and corrections in the first portion of the text, and what appear to be directions for cameramen. The film did not achieve the acclaim enjoyed by *Great Expectations* and *Oliver Twist*, but was nevertheless warmly received, not least for the fine performance of James Hayter as Pickwick, and its large cast of popular British comedic and character actors.  
[1952] £200\]

\[A humorous and knowing attempt to rewrite well-known works of fiction, removing all references that might be deemed corrupting to youthful minds. Leacock was acting in response to American demand for a sanitised version of Dickens, omitting ‘those features of social life not in harmony with our environment’. 22 essays in total.  
1932 £25\]

153. **Lockwood, Frank.** The Law and Lawyers of Pickwick. A lecture. With an original drawing of “Mr Serjeant BuzzFuz”. Roxburghe Press. Front., title & 12pp publisher’s cata. printed in green. Uncut in orig. pale blue cloth, bevelled boards, lettered & pictorially blocked in gilt; spine sl. dulled & rubbed. v.g.  
\[Lockwood, 1846-97, was a highly successful and celebrated barrister, and from 1885 until his death, the Liberal MP for York.  
[1894] £35\]

154. **Margrie, William, ed.** The Pickwicks of Peckham; being the book of the London Explorer’s Club. An account of the real exploits, achievements, and discoveries of a group of adventurous Londoners. Written by members and friends of the club. Watts & Co. Half title, front. port., plates. Orig. pale blue cloth, lettered in gilt; v.g. in reinforced d.w.  
\[Connected with *Pickwick* in the loosest sense only; this works constitutes an inventory of the great
THE NEWARK IDLER
AND
NOTTINGHAMSHIRE MISCELLANY.

THE PRACTICAL MORALIST.—(No. 1.)

WEB, WEAVING, AND WORKING MOTHERS.

The history of the world proclaims the great and unalterable truth that, in every age and in every country, the mental capacity of man has been fully developed through the arts in which we are naturally fitted to succeed; and we are told in the best books of wisdom that which holds a shadow, and a portion of sadist means to spread a world in the destruction of what can be enjoyed but for a few fleeting moments. We are born innocent and happy, the tender days of childhood are but a prelude to a period of woe to which we are ipso facto destined; the beauty we call youth is but the first fruits of the first fruits of a life of labor, and the constitution of children is but a reflection of the conditions of the society in which they are reared. Beneath the sun of light, the soul of the body, the mind of the body, the body of the soul, there are a thousand shadows in the blind depths of ignorance and superstition.

SKETCHES
—
YOUNG LADIES, YOUNG GENTLEMEN,
AND
YOUNG COUPLES.

EIGHTEEN ILLUSTRATIONS BY "PHIL.

CHARACTERISTIC SKETCHES
OF
YOUNG GENTLEMEN.

By "QUIZ," JUNIOR.

THE COMPANION TO "SKETCHES OF YOUNG LADIES."

LONDON:
CHAPMAN AND HALL, 195, STRAND.
and the good of the London Explorer’s Club, which had its base in Peckham. Dickens does receive one or two honourable mentions, in the form of an account of a ‘Dickensian pilgrimage to the East End’, and a debate on the writer’s position in the public consciousness: ‘Dickens was a fiction-monger and nothing else...’. The aim of the club was to ‘interest Londoners in London’.

1938

PICKWICK COOK-BOOK

155. MARSHALL, Brenda. Mr Pickwick’s Plentiful Portions: the Charles Dickens’ cookbook for today. FIRST EDITION. 4to. Frederick Muller. Half title, front., illus. Orig. bright red cloth. v.g. in price-clipped d.w.

¶Each recipe appears with a quotation from Dickens.

1980

INNS & TAVERNS OF PICKWICK

156. MATZ, Bertam Waldrom. The Inns & Taverns of “Pickwick” with observations on their other associations. FIRST EDITION. Cecil Palmer. Half title, front. & plates. Orig. maroon cloth, lettered in blind & gilt; spine sl. faded, e.ps browned. A good-plus copy.

1921


1922

158. MILLER, William & STRANGE, E.H. A Centenary Bibliography of the Pickwick Papers. FIRST EDITION. Argonaut Press. Half title, front., illus. Orig. green cloth, lettered in gilt; v.g. in sl. worn d.w.

1936

159. NEALE, Charles Montague. An Index to Pickwick. 4to. Printed for the author by J. Hitchcock. Addenda slip tipped in. Uncut in grey printed boards, green cloth spine; a little rubbed, leading inner hinge starting. Contemp. signature of James H. Baylis on leading f.e.p.

1897

160. NOYES, Alfred, et al. A Pickwick Portrait Gallery, from the pens of divers admirers of the illustrious members of the Pickwick Club, their friends and enemies. C&H. Half title, front., plates. Orig. pale red cloth, lettered & with small vignette of Mr Pickwick in black. v.g. in sl. worn d.w.

¶Essays on the more prominent characters in Pickwick by notable Dickensians of the day, including John Betjeman, Walter Dexter, Bransby Williams, and Alfred Noyes.

1936

PICKWICK SAMPLE.

161. PROSPECTUS. Particulars of the Piccadilly Fountain Press issue of Pickwick, to be completed in 20 fortnightly parts, forming the first two volumes of the Lombard Street edition of the Novels of Charles Dickens. Piccadilly Fountain Press. Including specimen text & plate. Stapled as issued in orig. green pictorial wrappers; sm. tears in back wrapper. 10pp.

¶Only Pickwick was published.

[1931]

WELLERISMS


1894

IS SHE HIS WIFE? OR, SOMETHING SINGULAR

163. Is She His Wife? or, Something Singular. A comic burletta, in one act. Boston: James R. Osgood & Co. (Vest-pocket series.) Orig. brick brown cloth, spine lettered in black, front board lettered in gilt & blocked in black, ads on e.ps; a little rubbed at head & tail of spine, front board sl. marked. Poughkeepsie bookseller’s ticket on leading pastedown partially removed. A good-plus copy.

¶Originally produced in March 1837, three editions were published in the 1870s; this is the first U.S. edition and scarce.

1877

1931 £5

1894 £40

1877 £450
SKETCHES OF YOUNG GENTLEMEN, YOUNG LADIES and YOUNG COUPLES

164. Sketches of Young Ladies, Young Gentlemen, Young Couples. Eighteen illustrations by Phiz. C&H. Frontispiece & plates; two gatherings slightly proud. In original fine-grained, olive-brown cloth, blocked & lettered in gilt. a.e.g. v.g. In cloth slipcase.

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

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

1843 £2,200


¶Not in BL; one copy only on Copac: Chetham’s Library, Manchester. An undated collected edition, probably from the mid-1870s. The printer’s are identified as Bradbury, Agnew & Co., Whitefriars, who according to P.A.H. Brown came into being in 1872. BL records another copy with identical pagination (i.e. 238pp), published by Cassell, Petter, and Galpin, dated 1869.

[c.1870?] £85

166. Sketches of Young Couples; with an urgent remonstrance to the gentlemen of England (being bachelors and widowers), on the present alarming crisis. By the Author of “Sketches of young gentlemen”. With six illustrations by “Phiz”. FIRST EDITION. C&H. Half title, front. & plates sl. browned at edges, 4pp ads. Contemp. half black calf, spine with gilt bands & maroon leather label; sl. rubbed. Some unobtrusive pencil notes in text.

1840 £150

167. Sketches of Young Couples; ... FIRST EDITION. C&H. Half title, front. & plates sl. browned at edges, 4pp ads. Orig. green printed boards; sl. dulled & rubbed, spine at some time replaced, hinges weakening. Stamps and label of Brooklyn Public Library. A poor copy.

1840 £120


1838 £100

IMITATION, BY ‘QUIZ’


[1838] £65

170. ANONYMOUS. Characteristic Sketches of Young Gentlemen. By “Quiz”, junior. Published for the Author, by William Kidd. Front., pp71-72 ads. + 8pp cata.; light waterstain to front. & title. Orig. purple-brown patterned cloth uniformly faded, printed paper label on front board; sl. rubbing at head and tail of spine. v.g.

¶Apparently first edition sheets; ‘Third Edition’ printed on front cover label, which now reads ‘Sketches of Young Gentlemen’.

[1838] £110

171. (CASWALL, Edward) Sketches of Young Ladies: in which these interesting members of the animal kingdom are classified, according to their several instincts, habits, and general characteristics. By “Quiz”. With six illustrations by “Phiz”. 4th edn. C&H. Front. & plates by Phiz. Orig. green printed boards, neatly rebacked; sl. darkening but a good-plus copy. Signature on leading e.p. dated 1854.

¶This work inspired Dickens’s companion piece on Young Gentlemen, begun in January 1838.

1837 £75
   • Kathleen Tillotson’s copy.
   1837 £85

173. **(CASWALL, Edward)** Sketches of Young Ladies: ... 7th edn. C&H. Front. & plates by Phiz; small hole at head of titlepage where name carelessly erased. Orig. purple patterned cloth; spine faded to brown, sl. rubbed. A nice copy as originally issued.
   1838 £120

**OLIVER TWIST, or The Parish Boy’s Progress**

   • The entire first printing of Oliver Twist, extracted from the monthly issues of Bentley’s Miscellany periodical publication, where it appeared through the first five volumes; the first part appeared in February 1837, the final instalment in April 1839. The first three plates are still attached to their corresponding text, while the others (all present) are completely loose and follow the text. With the ‘church’ plate.
   1837-39 £350

   • Smith 4. The first issue, with ‘Boz’ and the subtitle ‘The parish boy’s progress’ on the titlepage, and Cruikshank’s ‘Fireside’ plate in vol. III.
   1838 £4,500

   • Smith 4. The second issue, with ‘Boz’ replaced by ‘Charles Dickens’ on the titlepage, the subtitle removed, and with the ‘Church’ plate in Vol. III. The text on p164 of vol. III is in the first state, ‘pilaster’ unaltered.
   1838 £2,800

   • The third issue, with ‘Boz’ replaced by ‘Charles Dickens’ on the titlepage, the subtitle removed, and with the ‘Church’ plate in Vol. III. The text on p164 of vol. III is in the second state, the word ‘pilaster’ altered to ‘pedestal’ & ‘pier’.
   1838 £950

   1839 £580

   • Early Paris pirated edition.
   1839 £45
THIRD EDITION, WITH NEW INTRODUCTION


Dickens wrote a new xii-page introduction for this edition, in which he challenged those who accused him of portraying social deprivation in too fine a detail. ‘I saw no reason, when I wrote this book, why the very dregs of life ... should not serve the purpose of a moral, at least as well as its froth and cream. ... But there are people of so refined and delicate a nature, that they cannot bear the contemplation of these horrors. ... I have no desire to make proselytes among such people. I have no respect for their opinion ... do not covet their approval; and do not write for their amusement. I venture to say this without reserve; for I am not aware of any writer in our language having a respect for himself, or held in any respect by his posterity, who ever has descended to the taste of this fastidious class.’

1841 £750

ADVERTISING THE PART ISSUE

181. Advertisement leaf for the new edition of Oliver Twist. New and Revised Edition of “Oliver Twist”, in Ten Monthly Parts. On the first of January will be published ... with two illustrations on steel ... Oliver Twist. ... This Edition has been carefully corrected by the Author throughout, ... B&E. Single 8vo leaf, printed on both sides. Approx. 13 x 32cm.

Oliver Twist was issued in ten monthly parts from January 1846, and later the same year in a one-volume edition. This ad. would have appeared in Bradbury and Evans’ publications in late 1845. Also advertised as ‘just published’, The Cricket on the Hearth, as well as the 10th edn of A Christmas Carol and the 12th edn of The Chimes. On the verso there are ads for Lindley’s School Botany and The Vegetable Kingdom, and Cruikshank’s Table Book and Our Own Time.

[1845] £50

FIRST ONE-VOLUME EDITION

182. Oliver Twist. New edn, revised and corrected. Published for the Author, by B&E. Plates by George Cruikshank; bound without half title. Contemp. half green calf, spine dec. in blind & with raised gilt bands, maroon leather label. A v.g. attractive copy.

The first one-volume edition. Dickens’s preface to the third edition of 1841 precedes the text.

1846 £500

183. Oliver Twist. New edn, revised and corrected. Published for the Author, by B&E. Plates by George Cruikshank sl. spotted in places; bound without half title. Contemp. half dark green calf, spine with raised & gilt bands, maroon leather label; head of leading hinge sl. split, sl. rubbed. A good-plus copy.

1846 £420

CHEAP EDITION


With a new preface by Dickens for this edition.

1850 £75

185. Oliver Twist. (People’s Edn.) C&H. Front. by George Cruikshank, text in two columns. Contemp. half maroon sheep; spine sl. rubbed at head & tail, sl. faded, some worming in following hinge. A good sound copy.

1865 £45

HOUSEHOLD EDITIONS

186. Oliver Twist. Household edn. 4to. C&H. Front., vignette title, illus. by J. Mahoney. Orig. green cloth, blocked in black and gilt; sl. rubbed, leading inner hinge sl. cracked. v.g.

Comparison with other copies of the Household edition of Oliver Twist, demonstrate the subtle differences of the cloth bindings. This copy is bound in a rich grass-green sand-grained cloth, with gilt lettering & character vignettes on the front board, as well as elaborate borders & floral designs in black. The following board has narrow blind borders and a simple geometric centrepiece, also in blind. The endpapers are white. The imprint at the base of spine reads CHAPMAN / AND / HALL. See the following two items.

[1871] £55

187. Oliver Twist. Household edn. 4to. C&H. Front., vignette title, illus. by J. Mahoney. Orig. green cloth, blocked in black and gilt; sl. rubbed. v.g.

This copy is bound in a slightly darker green. The gilt lettering & pictorial blocking on the front board are the same, except for the text of the imprint, which is in a slightly larger typeface. The
following board has slightly broader blind borders, and the blind centrepiece is of a more rounded floral design. The endpapers are a custard yellow. The imprint at the base of the spine reads CHAPMAN / & HALL.

[1871] £55

188. Oliver Twist. Household edn. (Reprint.) 4to. C&H. Front., vignette title, illus. by J. Mahoney. Orig. green cloth, blocked in black and gilt. v.g.

¶With the later imprint. This copy is in an even darker green cloth, the blocking resembling the second variant above. Only the imprint on the front board has been modified, no longer giving the publisher’s address.

[1871/1876] £120


OLIVER & GREAT EXPECTATIONS


1877 £60


¶BL only on Copac which has 12pp following ads. The illustrations appear to be unique to this edition.

1886 £40


¶A large format edition at one guinea, not in BL.

[c.1890?] £75


¶With The Uncommercial Traveller.

[c.1900] £20

194. Oliver Twist; edited by Kathleen Tillotson. Oxford: Clarendon Press. (Clarendon Dickens.) Half title, front., illus., map. Orig. dark blue cloth, spine lettered in gilt. v.g. in sl. worn d.w.

¶The first volume in this ongoing edition, providing authoritative texts & bibliography.

1966 £65

Selections & Adaptations


[1883] £20


¶In comic strip format, with speech bubbles & minimal narrative text.

1945 £20

197. Oliver Twist. Strato Publications. (Classics Illustrated, No. 23.) Stapled as issued in orig. col. printed wrappers. 48pp. v.g.
An abridged version, fully illustrated in comic strip format, with speech bubbles & minimal narrative text. A UK edition, priced at 1’3; the wrappers have been re-drawn for this edition, while the text and drawings are identical to the earlier American version. BL lists the UK editions of the *Classics Illustrated* as [1951].

[1951?] £18

   ¶The outer wrappers are the same as the 1945 edition, but the comic strip has been rewritten and completely re-drawn. The price has been raised to 25c.
1969 £15

   ¶Although similarly titled, this is a completely different comic strip from the above items. Priced 1’6, the *Classics in Pictures* series appeared in the late 1940s, a short-lived rival to the American comic strip editions that were popular at the time.
[c.1948?] £15

Illustrations

FINE KYD WATERCOLOUR OF NANCY

203. KYD (Joseph Clayton Clark) Watercolour portrait of Nancy by ‘Kyd’, Joseph Clayton Clark. 11 x 18cm, signed KYD in lower left hand corner. Mounted, framed & glazed, 28 x 36cm.
   ¶A fine early illustration by Kyd, fully worked-up with detailed background: Nancy, staring, her hands to her chest with bottle and fallen glass on the table before her. Clark pictures her following the meeting with Rose Maylie. ‘She was resolved. Though all her mental struggles terminated in this conclusion, they forced themselves upon her, again and again, and left their traces too. She grew pale and thin, even within a few days. At times, she took no heed of what was passing before her, or no part in conversations where once she would have been the loudest ... her thoughts were occupied with matters very different and distant from ... her companions.’
[c.1890] £300 †

TOM MERRY CARTOONS

204. MERRY, Tom. Oliver (Twist) Trevelyan Ensnared by the Merry Old Gentleman. Gladstone, as Fagin, cooks sausages over an open range. Trevelyan, Harcourt and Labouchère are represented as Oliver Twist, the Artful Dodger and Charley Bates. St Stephen’s Review Presentation Cartoon. Colour lithograph. 38 x 57cm.
   ¶The cartoon is based on Phiz’s illustration to Chapter VIII of Oliver Twist, ‘Oliver Introduced to the Respectable Old Gentleman’.
1887 £40 †

PAILTHORPE, Frederick William

*Original Drawings for a set of illustrations to Oliver Twist published in 1886.*

205. Signed pencil drawing; sl. foxed. Mounted, with narrow frame, to approx. 20 x 14cm.
   ¶The holograph legend reads: ‘Good bye, dear! God bless you!’ Oliver leaving for London.
[1885?] £225 †
PAILTHORPE, Frederick William continued

206. Unsigned pencil drawing. Image 10 x 13 cm on brown artists’ paper, laid on to cream card mount.
¶Preliminary sketch depicting the scene ‘The Free and Easy’. Though unsigned, this, and the two following items are undoubtedly by Pailthorpe, and compare closely with other signed Pailthorpe sketches seen by Jarndyce.
[1885?] £150 †

207. Unsigned pencil drawing. Image 5 x 6 cm on fragment of brown artists’ paper, laid on to cream card mount.
¶Preliminary sketch depicting Nancy, shielding her brow next to an upturned chair.
[1885?] £90 †

208. Two unsigned pencil drawings adjacent to one another on single piece of brown artists’ paper, laid on to cream card mount. Paper 17 x 11 cm, each image occupying half.
¶Preliminary sketches depicting Oliver saying goodbye to Dick, and Mr Bumble.
[1885?] £120 †

Related Works

REVIEWS

¶The complete issue, uncut.
1841 £20

¶An extended review of Oliver Twist, largely complimentary: ‘Though dealing with the dregs of society, he is never indecorous, indecent, nor irreligious; he never approves nor countenances the gross, the immoral, or offensive: he but holds these vices up in a pillory, as a warning of the disgrace of criminal excess. Boz, like the bee, buzzes amid honey without clogging his wings’. There is a word of warning for Boz’s future success: ‘If Boz values his fair fame more than Mr Bentley’s ducats - if he aspires to something better than being made a show of for a season or two - let him alike shun Mr Sikes and his gin-bottles, Miss Nancy and my Lady Matilda’s syllabubs. The world is wide enough without them.’
1839 £20

1970 £5

THE ARTFUL DODGER

212. WARD, T. John. Jackanapes; the Artful Dodger and the hero of the forlorn hope. Barry Dicks. Half title. Orig. grey cloth. v.g. in d.w.
¶A novel of the further adventures of the Artful Dodger, with a backdrop of the Napoleonic Wars. Signed by the author on half title.
2000 £10

MEMOIRS OF JOSEPH GRIMALDI

GRIMALDI IN ORIGINAL CLOTH

¶The second, more elaborately decorated, binding; the second issue of the last plate volume II has an added border - an attempt to ‘improve’ Cruikshank’s drawing by surrounding it with a grotesque border. The doubtful honour for this mutilation has been ascribed to Alfred Crowquill. Before sending out another edition, Bentley had the plate restored to its original condition.
In February 1838, the Memoirs of Joseph Grimaldi appeared in two volumes, edited by Dickens and illustrated by Cruikshank. Bentley had purchased the famous clown’s voluminous notes after his death in May 1837, as well as drafts of a memoir by Thomas Egerton Wilks, and prevailed on Dickens to edit them. Dickens, with his passion for pantomime and childhood memories of seeing Grimaldi, was attracted to the subject and it may also be that, as he later claims, he took the commission partly as a favour to Cruikshank whom Bentley had commissioned to illustrate the work.
Dickens made sure, however, that a rather bristling contract with Bentley was drawn up (29th November, 1837) whereby he was to receive £300 down and a half share of the profits. He then set to
MEMOIRS
OF
JOSEPH GRIMALDI.
EDITED BY
"BOZ."
WITH ILLUSTRATIONS BY GEORGE CRUIKSHANK.
IN TWO VOLUMES.
VOL. I.

LONDON:
RICHARD BENTLEY, NEW BURLINGTON STREET.
1838.
THE
LIFE AND ADVENTURES
OF
NICHOLAS NICKLEBY.

BY CHARLES DICKENS.

WITH ILLUSTRATIONS BY PHIZ.

LONDON:
CHAPMAN AND HALL, 186, STRAND,
MDCCCLXXIX.
work, severely curtailing Wilks’s ‘dreary twaddle’ and using his father John Dickens as his amanuensis. Dickens wrote an introductory chapter extolling the delights of pantomime, also a concluding one, and set much store by both of them. Throughout the work there are unmistakable Dickensian touches, like the description of Grimaldi ‘coughing very fiercely’ in an attempt to frighten off some suspected burglars, and ironic asides such as the one about two night watchmen having been ‘chosen, as the majority of that fine body of men were, with a specific view to their old age and infirmities’. Moreover, in certain places Dickens has completely changed the original Grimaldi/Wilkes text ‘telling some of the stories in my own way’.

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

Dickens also speaks of giving the book a ‘colouring’ throughout to bring out the kind-heartedness of Grimaldi and prided himself on his power to transmute ‘twaddle’ into good writing: ‘The Grimaldi’, he told Bentley, ‘grows under the alterations much better than I had supposed possible’ and he was pleased when the book sold very well, though no doubt irritated by Bentley’s advertising in it, among ‘New Novels in the Press’, three volumes of ‘A New Work of Fiction’ by ‘Charles Dickens, Esq. (“Boz”)’. Dickens acknowledged that ‘the good right hand of George Cruikshank’ had rarely been better exercised. The *Athenaeum*, admiring Cruikshank’s ‘capital’ sketches, decided that he must have seen the clown. Indeed he had; the artist had etched him in caricatures from 1807 on, and in the 1820s had portrayed him during performances.

---

1838 £2,000


¶Cohn 237. The secondary binding with the more elaborate gilt blocking to the spine. The plate ‘The last song’, opposite p238 in vol. II, is in the second state, with elaborate ‘pantomimesque’ borders.

1838 £500


¶Cohn 237. In a variant black cloth, with different blocking from the pink-brown cloth, not mentioned by Gimbel.

1838 £850


¶Cohn 237.

1838 £420


¶The first one-volume edition.

1846 £65

YELLOWBACK


[1881?]

£110


¶With an insightful introduction by Findlater, who describes Joseph Grimaldi as ‘the bastard son of a syphilitic Italian ballet-master and a cockney chorus girl at least forty years his junior’.

1968 £12
THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY

PROCLAMATION AGAINST PIRACY


Dickens’s mock legal proclamation, announcing the publication of Nicholas Nickleby and warning against piracies and cheap imitations. ‘This is to give notice, firstly to pirates, that we have at length devised a mode of execution for them, so summary and terrible, that if any gang or gangs thereof presume to hoist but one shred of the colours of the good ship Nickleby, we will hang them on gibbets so lofty and enduring, that their remains shall be a monument of our just vengeance to all succeeding ages.’

1838 £180

ORIGINAL PARTS - SUZANNET COPY

221. Nicholas Nickleby. FIRST EDITION. With illustrations by “Phiz”. XX original parts in XIX. C&H. Orig. pale blue printed wrappers; one or two expertly executed minor repairs. A v.g. set in custom-made slip case and dark blue morocco box, gilt.

This is an exceptionally well preserved set, with minimal repair work to two or three spines only. Collation with Hatton & Cleaver shows there to be only a single ad. leaf missing; the following ad. ‘Heads of the People’ in part XIII. All other advertisements are present, along with all plates, slips, prelms, catalogues & wrappers. Part X has an extra 2pp ad. leaf for Hodgson & Graves not listed by H&C. Plate 29, in part XV, is in the first of the four identified states. An excellent copy, from the renowned collection of Comte Alain de Suzannet, with his armorial bookplate.

1838-39 £5,800

ORIGINAL PARTS

222. Nicholas Nickleby. FIRST EDITION. With illustrations by “Phiz”. XX original parts in XIX. C&H. Some plates a little browned. Orig. pale blue printed wrappers; back wrapper missing part XII; some wear to spines, occasional splitting or chipping. A good set, retaining the majority of the original ads.

Nicholas Nickleby is difficult to find in good condition in parts. This copy shows some signs of wear, but is generally well-preserved and collates favourably with Hatton & Cleaver. 12 of the 19 parts are COMPLETE AS ISSUED, with all advertisements, plates & prelms. The omissions are as follows: Part I lacking one following ad. leaf; Part II lacking following 18pp Mechi catalogue; Part III lacking following 16pp National Loan Fund catalogue; Part IV lacking all advertisements; part VIII lacking 2pp ad. for Heads of the People and following 18pp Mechi catalogue; Part XII internally complete but lacking back wrapper; Part XIV lacking first 8pp of 16pp Nicholas Nickleby Advertiser.

1838-39 £2,800

ORIGINAL CLOTH


Smith 5; the primary binding.

1839 £450

224. Nicholas Nickleby. FIRST EDITION. C&H. Front. port., 39 plates by Phiz with some spotting & browning to edges. Untrimmed in orig. dark green cloth, borders blocked in blind, spine lettered in gilt; head & tail of spine a little worn, small split at tail of following hinge, corners sl. knocked. A good sound copy.

1839 £350


1839 £350


1839 £300

FIRST AMERICAN EDITION

Smith p119. Reproduces all 39 of Phiz’s plates from the first UK edition, but without the portrait, as issued. The portrait was intended to be used, but a fault in the printing process meant it was unobtainable until two months after publication. It was present in the later printings.

1839 £250

FIRST TAUCHNITZ EDITION


Contemp. half red morocco, red patterned cloth sides, gilt spines; sl. rubbed. v.g.

Topp 47Aa & 48Aa. Without distinguishing half titles, but dated from imprint & colophon. This copy pre-dates Dickens’s agreement with Tauchnitz which allowed the German publisher to print and distribute his works in Germany and on the continent; the formal agreement was signed later in 1843. The binding was probably done for the publisher, but ‘Tauchnitz’ does not appear at tail of spine. It is not illustrated by Topp, although other similar bindings are shown.

1843 £150

229. Nicholas Nickleby. FIRST CHEAP EDITION. C&H.

Front. after T. Webster engr. by T. Williams a little spotted, text in 2 columns. Orig. green cloth sl. bubbled, blocked in blind, gilt spine; spine sl. faded and a little worn at head & tail, small nick in following hinge. Contemp. signature of Josephie Sprowson on leading pastedown; bookseller’s blind stamp: H. Whitmore, Manchester. A good-plus copy.

¶With a new preface for this edition by Dickens.

1848 £75

230. Nicholas Nickleby. Early edn. C&H. Front. port., 39 plates by Phiz. Contemp. full tan calf by Zaehnsdorf, gilt spine, borders & dentelles, brown morocco labels. a.e.g. v.g.

¶A handsome early edition in the original format.

1857 £150


[c.1870] £120


¶The initial ads can be dated to c.1877, as they promote the Household Edition of Dickens’s works, ‘13 volumes completed’. The next volume is advertised as Dombey and Son, which appeared in 1877.

[c.1877] £35

YELLOWBACK

233. Nicholas Nickleby. C&H. Vignette title, final ad. leaf, ads on e.ps. ‘Yellowback’, original pale green printed boards; spine sl. chipped at head & tail, otherwise v.g.

¶See Topp, vol. III, no. 583; this copy is identical to Topp’s, with a front board vignette showing Mrs. Squeers ladling out the treacle. Advertisement on the back board mentions the date Dec. 1876.

[1877?] £150


¶With the later imprint.

[c.1885] £50

235. Nicholas Nickleby. C&H. Half title, 39 plates by Phiz. Orig. sage green cloth, blocked in blind, spine lettered in gilt; spine sl. faded and with with small closed tear at head, otherwise v.g.

¶In the original format.

1891 £110

236. Nicholas Nickleby. C&H. Half title, 39 plates by Phiz. Contemp. half dark blue morocco, blue cloth sides, spine with raised bands, devices in gilt

¶With a later family inscription on verso of leading f.e.p.: ‘From Joe Dickens’.

1891 £110

FACSIMILE PARTS


¶Published by the Scolar Press between the 18th of September 1972 and 22nd January 1973 in weekly parts at 30p each. With an extra part, uniformly bound, which comprises an essay by Michael Slater, The Composition and Monthly Publication of Nicholas Nickleby.

1973 £65

1982 £10

Selections & Adaptations

239. Nicholas Nickleby at the Yorkshire School. A reading. In four chapters. Privately printed. (Menston: Scholar Press.) Orig. yellow printed wrappers. 71pp. v.g. ¶On verso of front wrapper: 'The Festival Committee acknowledges with gratitude the kind permission of the Trustees of the Dickens House to reproduce this unique text in facsimile'. It is a facsimile of the Suzannet copy, reproducing Dickens's ms. amendments reducing four chapters to three. The original edition was printed by William Clowes & Son in 1861; Dickens's amendments were made in 1866 to fit in with his reading of Dr Marigold. Published for the Ilkley Literature Festival.

[1861] [1973] £25

240. Smike, from the Nicholas Nickleby of Charles Dickens. New York: Redfield, no. 34 Beekman St. (Dickens' Little Folks, no. 5.) Half title, front., final ad. leaf. Orig. dark blue cloth, boards blocked & lettered in blind, spine lettered in gilt; recased, spine sl. faded. Label of the Petersham Public Library. ¶Not in BL. One copy only on Copac: Trinity College Dublin. OCLC lists several copies in America. The following ads show that Redfield published six titles in their Dickens' Little Folks series; library records date them to the late 1850s or early 60s.

[c.1860] £120

241. Vincent Crummles, his Theatre and his Times; arranged by F.J. Harvey Darton, from Nicholas Nickleby ... Tall 8vo. Wells Gardner, Darton. Half title, col. front. & plates. Uncut in orig. cloth, pale blue boards, dark blue spine, paper label. v.g. ¶Using the Crummles episode to illustrate aspects of English provincial theatrical practice and history. One of 400 copies. Signed presentation copy from Darton to C.J. Sawyer, 'to an eminent collector and friend of a quarter of a century, this first (and probably only) edition...

1926 £85

242. Nicholas Nickleby. Bridgeport, Conn.: Seaboard Publishers. (Famous Authors Illustrated, no. 9.) Stapled as issued in orig. col. printed wrappers; front wrapper sl. marked, sl. worn at staples. 48pp. ¶An abridged version, fully illustrated in comic strip format, with speech bubbles & minimal narrative text. Priced 10c.

1950 £30

Illustrations

NICKLEBY, BY CRUIKSHANK THE YOUNGER

243. CRUIKSHANK, George, the Younger. Original finished pencil drawing of Nicholas Nickleby. Signed by the artist. On card in pencil and wash. Approx. 14 x 11cm mounted to 30 x 27cm. ¶George Cruikshank's nephew, 1842-c.1897, was the son of another artist, Percy. George had not his uncle's genius but is at his best in his little Dickensian sketches and heads of the people.

[c.1880?] £180 †

244. CRUIKSHANK, George, the Younger. Original finished pencil drawing of Squeers, signed by the artist. On card in pencil and wash. Approx. 14 x 11cm mounted to 30 x 27cm.

[c.1880?] £150 †

ORIGINAL WATERCOLOURS

245. KVD (Joseph Clayton Clark) Eighteen original ink & watercolour sketches by "Kyd" illustrating the Works of Charles Dickens. "Nicholas Nickleby", 18 characters. Partial background shading, on thick paper, 22 x 14cm, images approx. 7 x 10cm. All good & clean, with only minimal spotting in places. With ms. title & half title. All leaves loosely inserted in custom-made fold over blue morocco box, gilt. v.g. ¶Ralph Nickleby; Peg Sliderskew; Mr Lillyvick; Tim Linkinwater; Mrs Squeers; Mr Squeers; Arthur Gride; Mr Kenwigs; Miss Snejovllicci; Sir Mulberry Hawk; Mr Mantalini; Mr Snawley; Newman Noggs; Mr Vincent Crummles; Mr Folair; Smike; John Browdie; Mr Lenville.

[c.1890] £550 †

EXTRA ILLUSTRATIONS IN PARTS

246. ONWHYN, Thomas. Thirty-two Plates to Illustrate the Cheap Edition of Nicholas Nickleby ... from designs by eminent artists ... (Illustrations to Nicholas Nickleby by T. Onwhyn.) J. Newman. 8 pts. Plates sl. browned but not foxed. Orig. green printed wrappers to each part; 1 split along spine & sl.
chipped, 4 with some splitting. A good set. Scarce.

*In a brown envelope with notes by Kathleen Tillotson, indicating a gift from Simon Nowell Smith. Onwym also published extra illustrations for the novel in 1839-40.

[1848] £280

Related Works


*On the origin of the Five Sisters window in York Minster, as discussed in Dickens’s novel.

[c.1962] £5


£10

PRESENTATION COPY

249. ELLIOT, William Hume. The Country and Church of the Cheeryble Brothers. FIRST EDITION. Selkirk: George Lewis & Son. Half title, double front., illus., final ad. leaf. Orig. blue cloth; sl. rubbed. Inscribed to Ruth Brownlies, ‘from the author’ on initial blank. t.e.g.

*The Grant brothers of Rochdale, William and Daniel, were models for the Cheeryble Brothers in Nicholas Nickleby.

1893 £30

EARLY REVIEW


*The complete issue, uncut.

1839 £20


[1955] £8


*Another work on the origin of the Cheerybles.

1886 £8


£6


*Five chapters, sketching the scenes of the journey Dickens took with H.K. Browne, from Grantham to Dotheboys Hall, in 1838.

[c.1900] £20


1981 £8

THE LOVING BALLAD OF LORD BATEMAN. By Dickens and Thackeray


*With the spelling ‘vine’ in the 5th stanza. The last of Dickens’s works to be illustrated by Cruikshank, other than The Pic Nic Papers which Dickens edited.

1839 £380
   ¶In the original format. BL has this undated version as the second edition, 1842. A signature on the leading f.e.p. is dated 1845.
   [1842?] £150

   ¶BL dates this edition, published by Tilt & Bogue, as [1842].
   [1842?] £150

259. The Loving Ballad of Lord Bateman. David Bogue. Half title, front. & plates by George Cruikshank. Orig. green cloth, blocked in gilt; sl. faded. v.g.
   ¶In the original format. Cohn describes this as the third edition.
   1851 £160

   ¶In 8vo format and with the Cruikshank illustrations on thick paper with blue printed borders, at 25 cents.
   1871 £30

261. The Loving Ballad of Lord Bateman. George Bell & Sons. Front. & plates, music. Orig. brick red cloth, front board lettered in gilt, both boards dec. in black. FINE.
   1877 £40

   1877 £35

   ¶One of 250 copies.
   1883 £35

   1887 £20

   ¶A variant binding without lettering on the spine.
   1887 £25

266. The Loving Ballad of Lord Bateman. Illus. by George Cruikshank. Glasgow: David Bryce & Son. Half title, front. & plates, music. Orig. printed stiff-paper wrappers, blue cloth spine; sl. damp mark along outer margin of front wrapper, otherwise v.g.
   ¶Back cover ad. for T. & H. Smith’s Essence of Coffee with Chicory. The BL has a David Bryce edition dated 1886, with identical pagination, but the title is worded differently.
   [c.1890] £20

267. The Loving Ballad of Lord Bateman. With eleven plates by George Cruikshank. Methuen & Co. Front. & plates, music; some sl. internal browning. Orig. turquoise green cloth, with Cruikshank block. Ownership inscription on leading f.e.p. A v.g. bright copy.
   ¶Facsimile of the original edition.
   1903 £20

**SERGEANT BELL, and his Raree-Show**

SCARCE DICKENSIANA

268. (MOGRIDGE, George) Sergeant Bell, and his Raree-Show. Embellished with wood cuts, by Cruikshanks, Thompson, Williams, etc. FIRST EDITION. Sm. 4to. Thomas Tegg. Front. & illus. Contemp. half red sheep, marbled boards; a little rubbed and worn. Bookplate of the novelist John
Fowles. Newspaper clipping relating to Sergeant Bell’s publishing history tipped to leading f.e.p. A good-plus internally clean copy.

¶Cohn 569. A book originally to have been written by Dickens and sometimes attributed to him.

1839

£200

MASTER HUMPHREY’S CLOCK

Comprising The Old Curiosity Shop and Barnaby Rudge with introductory text.

‘MY GROSSER HAND ... WITH UNUSUAL PLEASURE’


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

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

1841

£12,500

ORIGINAL WEEKLY PARTS


¶This is a generally well-preserved set of the 88 weekly parts, more than eighty of which bear the signature in pencil on front wrapper of Rev. Brown. Part 36 has extended ownership details on the back wrapper, in black ink: ‘Thomas Brown, Innerkirk, commonly called “Auld Kirk”, Renfrewshire, 1840’. There is sl. dusting and creasing to outer edges; the back wrappers of parts 5 and 40 are torn with some loss; the wrappers to part 88 are dusted & detached. This was the only one of Dickens’s novels to appear in weekly instalments, each of which contained twelve pages. It was issued simultaneously in monthly parts, which consisted of four or five of the weekly numbers trimmed down and bound together in specifically designed green wrappers.

1840-41

£1,800

ORIGINAL CLOTH


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

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

1840-41

£850


¶Smith’s primary binding. This was the only work by Dickens to have illustrations by George Cattermole; they were later reproduced in the separate editions of The Old Curiosity Shop and Barnaby Rudge.

1840-41

£200
BOUND WITH WRAPPERS & EXTRA ILLUSTRATIONS

273. Master Humphrey’s Clock. FIRST EDITION, b.f.t.p. 3 vols. C&H. Fronts, illus. & plates by George Cattermole & Hablot Browne. Contemp. full tree calf, gilt spines & borders, maroon & green morocco labels; hinges a little rubbed. t.e.g. A handsome copy.
   ¶An attractive copy retaining all the original wrappers from the weekly parts publication; a total of 88 numbered parts. In addition to the wrappers, the extra illustrations, executed by Phiz for the 1848 cheap edition of The Old Curiosity Shop and Barnaby Rudge, have also been bound in. They consist of four plates for each title, and also retain their original pale blue wrappers.
   1840-41 £650

274. Master Humphrey’s Clock. FIRST EDITION. 3 vols. C&H. Front. & illus. by George Cattermole & Hablot Browne; a few spots. Contemp. half green morocco, green cloth boards, gilt spines; sl. rubbing. Bookplates of John Williams. A v.g. attractive copy.
   1840-41 £350

275. Master Humphrey’s Clock. FIRST EDITION. 3 vols. C&H. 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.
   1840-41 £380

276. Master Humphrey’s Clock. FIRST EDITION. 3 vols. C&H. Fronts & illus. by George Cattermole & Hablot Browne. Contemp. full scarlet pigskin, spines lettered in gilt; a little rubbed. t.e.g.
   ¶The gilt-blocked clocks from the original cloth binding have been retained & laid down on each leading pastedown. A loosely inserted Sotheby’s invoice shows £280 was paid for this copy in 1985.
   1840-41 £260

277. Master Humphrey’s Clock. FIRST EDITION. 3 vols. C&H. Fronts & illus. by George Cattermole & Hablot Browne. 3 vols in 2 in contemp. half calf, marbled boards, spines with raised gilt bands; leading inner hinges cracking, a little rubbed. Monogram booklabels & signatures of Cleland Campbell Clark, 1872.
   1840-41 £250

CALCUTTA EDITION

   ¶Gimbel A55 indicates there should be 12 woodcuts in each vol., but in this set all the plates have been bound into vol. I.
   1840-41 £500

Related Works

EARLY REVIEW

   ¶With a review of the early parts of Master Humphrey’s Clock; ‘Sincerely we do hope the Clock will continue to go slick as it has begun ...’
   1840 £8

THE OLD CURIOSITY SHOP

FIRST SEPARATE EDITION: PRIMARY CLOTH

   ¶Smith 6A; the first separate edition in the primary binding. Retains the pagination of Master Humphrey’s Clock. As noted in Appendix H of the Clarendon Edition, the preliminary material in the first separate edition was partly taken from the unused sheets of Master Humphrey’s Clock, and appear in several different formats, depending on the fastidiousness of the binder. This is a 6pp version, with a frontispiece, the titlepage dated MCMCCCXLI and with ‘A Tale’ in bold, and with the 2pp Preface from vol. 1 of MHC.
   1841 £380

¶Smith 6A; the first separate edition in the secondary binding: olive green fine-diaper cloth without central ornament to boards, and chain-like borders. Retains the pagination of Master Humphrey’s Clock. This is a 4pp version, with titlepage dated MCMCCCXLI and with ‘A Tale’ in bold, and with the pagination ‘Advertisement’.

1841 £380

The Old Curiosity Shop. With illustrations by George Cattermole and Hablot K. Browne, etc. FIRST SEPARATE EDITION. C&H, Strand. Contemp. full calf, spine gilt in compartments, maroon & olive green leather labels; a little rubbed & marked.

¶With the publisher’s name printed in small print on the verso of leading f.e.p.; this copy may have been bound at their request. Also with a contemp. gift inscription, ‘Miss Damant from her cousin George Edgar ... 1844’. This is a 6pp version, with titlepage dated MCMCCCXLI and with ‘A Tale’ in bold, the dedication leaf to Samuel Rogers, and with the pagination ‘Advertisement’.

1841 £250

The Old Curiosity Shop, and other stories. With numerous illus., by Cattermole and Browne. FIRST SEPARATE US EDITION. Philadelphia: Lea & Blanchard. Illus., text in two columns. Orig. olive green cloth faded to brown, plain boards, spine blocked & lettered in gilt; carefully rebacked, sl. marked.

¶Smith p162, binding variant B. With a secondary titlepage, Master Humphrey’s Clock. The ‘other stories’ called for on the titlepage do not exist; The Old Curiosity Shop ends on p359, and is followed by four pages of text, headed ‘Master Humphrey from his clock side in the chimney-corner’, which serves as a preamble to Barnaby Rudge.

1841 £400

The Old Curiosity Shop. First Cheap edn. C&H. Front. after George Cattermole, spotted, text in two columns. Orig. green cloth, blocked in blind, gilt spine sl. faded. v.g.

¶With new preface by Dickens.

1848 £65

The Old Curiosity Shop. Cheap edn. C&H. Front. after George Cattermole, spotted, text in two columns. Orig. light green cloth, blocked in blind, gilt spine; v. sl. rubbing. v.g.

¶A reprint of the edition of 1848, with new preface by Dickens.

1858 £35

The Old Curiosity Shop. Household edn. 4to. C&H. Front, vignette title, illus. by C. Green. Orig. green cloth, lettered in gilt, blocked in black. v.g.

[1876] £50


¶The definitive text with bibliographical introductions and appendices. Appendix H draws attention to the variations in the preliminaries in the first and early one-volume editions of The Old Curiosity Shop.

1997 £65

THORNDIKE, Russell. Little Nell; a Charles Dickens Story told for children ... Raphael Tuck & Sons. Illus. Orig. colour printed stiff wrappers; faded and creased, staples rusted.

¶A pocket-sized 33pp abridgement of The Old Curiosity Shop.

[1944] £8

BROWNE, Hablot Knight (Phiz). [Frederick] Yates as Quilp. Original pencil sketch. n.p. A simple pencil sketch, on white paper, signed ‘Phiz’ in bottom left corner, and titled in the same hand ‘F. Yates as Quilp’. Image approx. 6.5 x 10cm, on paper 10.5 x 13cm.

¶A pencil sketch of the actor and theatre manager Frederick Henry Yates, 1795-1842. He is drawn in profile, head & shoulders only facing left, wearing a tall pilgrim style hat. Working as actor and manager at the Adelphi Theatre in London, he performed in a number of Dickensian roles, and at the behest of Dickens himself took the role of Quilp in 1840. This little sketch is undated, but is almost certainly contemporaneous with the Adelphi production.

[c.1840] £280 †
EXTRA ILLUSTRATIONS

290. **BROWNE, Hablot Knight (Phiz).** Four plates engraved under the superintendence of Hablot K. Browne and Robert Young to illustrate the Cheap Edition of *The Old Curiosity Shop*. C&H. 4 plates. India proofs, on larger card mounts; two sl. damp-marked in one corner. ¶Little Nell and her Grandfather, the Marchioness, Barbara and The death of Little Nell. [1848] £35 †

ORIGINAL PENCIL DRAWING

291. **FORD-JONES, J.** The Old Curiosity Shop, London. 3/95. A high-quality finished pencil drawing on card. Approx. 17 x 22cm, mounted on 31 x 35cm. ¶This attractive old building in Holborn is not the original of Dickens's shop (which was nearer Leicester Square), but it has been popularly linked with the novel for over a century. 1895 £90 †

ORIGINAL WATERCOLOUR

292. **KYD (Joseph Clayton Clark)** Original black ink & watercolour sketch of Sampson Brass, from *The Old Curiosity Shop*. A delicate study with full background detail, on thick paper; top left corner sl. creased. Image 18 x 12cm, overall 19 x 13cm. ¶The watercolour depicts the grovelling attorney Sampson Brass, flame-haired and red-nosed, standing in an ankle-length black coat next to a clerk’s desk. Signed ‘Kyd’ in the bottom left corner. [c.1890] £90 †

TEA TRAY

293. **MARKS, H.J.** The Old Curiosity Shop, Watercolour. Approx. 23 x 34cm, watercolours on stiff card. Unframed. ¶An attractive well-drawn watercolour painting of the premises in Holborn. [c.1900] £150 †

Related Works

296. **VAN NOORDEN, Charles.** *Clues to the Old Curiosity Shop*. n.p. 3pp. pamphlet with illus; sl. creased. ¶Containing a number of extracts from the novel which Van Noorden uses as evidence for the real location of the original ‘Curiosity Shop’. [c.1900?] £8

BARNABY RUDGE; a Tale of the Riots of ‘Eighty

ORIGINAL GREEN CLOTH

297. Barnaby Rudge. FIRST SEPARATE EDITION. Complete in one volume. C&H. Illus. by George Cattermole and Hablot K. Browne. Orig. olive green cloth, borders blocked in blind, spine with blind compartments and lettered in gilt; spine v. sl. faded. Booklabel of Leslie C. Staples. A v.g. bright copy. ¶Smith 6B. He states, ‘I would suspect, although I have not seen any as yet, that copies of Barnaby Rudge may also have been bound in bold-ribbed and moderate olive-green fine-diaper cloths, which match the variant ... bindings of the The Old Curiosity Shop ...’; This copy confirms his suspicions. A reissue of the text “from the stereotype plates of “Master Humphrey’s Clock”, retaining the original pagination. 1841 £1,500

298. Barnaby Rudge. Complete in one volume. C&H. Illus. by George Cattermole and Hablot K. Browne. Orig. olive green cloth, borders blocked in blind, spine with blind compartments and lettered in gilt; a little faded & marked, following hinge splitting, leading inner hinge cracked. A good sound copy. ¶An early edition, in the same format as the same variant binding as the first separate edition (see above); apparently a later issue of the first edition sheets with a new undated titlepage. [c.1845?] £150

¶A reissue of the first cheap edition of 1849, with the new preface.

1853 £30

300. Barnaby Rudge. Charles Dickens edn. C&H. Half title, front. & 7 plates; ad. tipped on to leading f.e.p. Orig. red cloth, borders blocked in blind, lettered in gilt; spine faded, but a good-plus copy.

[c.1868] £20


¶The initial ads can be dated to c.1877, as they promote the Household Edition of Dickens’s works, ‘13 volumes completed’. The next volume is advertised as *Dombey and Son*, which appeared in 1877.

[c.1877] £15


1871 £150


[1874] £30


¶With the later imprint.

[c.1880] £25


¶With the ‘Address of the English Author to the French Public’ endorsing the Hachette translation, January 1857.

1858 £25


¶An abridged version, fully illustrated in comic strip format, with speech bubbles & minimal narrative text. Priced 1’6. The *Classics in Pictures* series appeared in the late 1940s, a short-lived rival to the American comic strip editions that were popular at the time.

[c.1950?] £15

307. GOODWIN, Felix. Simon Tappertit’s Warning; dramatic sketch in one scene for two male and two female characters. Adapted from “Barnaby Rudge” ... W. Paxton & Co. Stapled as issue in orig. brown printed wrappers; sl. faded. Contemp. ownership details. 14pp.

[1933] £15

308. THORNDIKE, Russell. Barnaby Rudge; A Charles Dickens story, told for children ... 32mo. Raphael Tuck & Sons. Front., illus. by Trelleck. Stapled as issued in orig. colour pictorial wrappers. 33pp - final leaf of text on inside of back wrapper. v.g.

[1944] £15

309. BROWNE, Hablot Knight (Phiz). Four plates engraved under the superintendence of Hablot K. Browne and Robert Young, to illustrate the Cheap edition of “Barnaby Rudge”. C&H. Four plates. India proofs, mounted on card mounts; one sl. marked & rubbed at edges, one sl. damp marked.

[1849] £40 †
Related Works


¶An extended review of *Barnaby Rudge*. ‘The work before us is not, we think, equal to the tale which immediately preceded it; but there are few - very few others to which we consider it inferior.’

At this time Edgar Allen Poe was critic for and editor of the journal; this may be his review.

1842 £30

**EARLY REVIEW**


¶The complete issue, uncut.

1841 £15

**THE PIC NIC PAPERS**


¶Published the same year as the first UK edition.

1841 £85


¶With early bookseller’s ticket of Slatter & Roe, Oxford.

[c.1870] £85

**THE PATRICIAN’S DAUGHTER**


¶This first printing of Dickens’s Prologue is of great rarity. John Westland Marston’s first play was given 11 performances at Drury Lane 10 December 1842 - 20 January 1843. There were three editions in 1842 & 1843 ‘enlarged & adapted for representation’. The next printing (in an amended state) was on pp77-78 of vol. I of The Letters of Charles Dickens, 1880. Eckel refers to the 1841 printing, ‘with the prologue’, but this cannot be correct.

On 12 November 1842, Dickens wrote to W.C. Macready, actor and manager of the Drury Lane Theatre: ‘... The more I think of Marston’s Play, the more sure I feel that a Prologue ... would help it materially... Now I have an idea ... which could ... begin the play with a sledgehammer blow. If, on consideration, you should think with me, I will write the prologue, heartily ...’ Accepted by Macready (‘I am very glad you like the prologue ...’, C.D. to Macready 25 Nov. 1842), the text was first published in *The Theatrical Journal* No. 157 on December 17, 1842, the issue which also includes a long and favourable review: ‘a chaste and elegant prologue, written by Charles Dickens ... admirably spoken by Macready, most appropriately heralded the new tragedy ...’

1842 £1,500

**PRESENTATION COPY.**


¶This copy is inscribed by the author on half title, ‘Dr. Purvis, from J Westland Marston, May 27th 1845’. Curiously, despite the fact this edition was published after Dickens wrote the new Prologue, and it is mentioned in the new Preface, Dickens’s contribution is not here reprinted.

1843 £120

**AMERICAN NOTES FOR GENERAL CIRCULATION**


¶The first issue, with the second page of Contents misnumbered ‘xvi’.

1842 £1,600
The unacted dramatic effusions of our native poets, whose genius claimed the honour of public performance. On Saturday last, the experiment of an original tragedy, from the pen of a new author, was triumphantly made; and while so much credit redounds to the fidelity of the management, no less honour is justly conferred on the talents of Mr. Marston, that have been thus rescued and his splendid accomplishments acknowledged in the brilliant glare of public approbation and approval. Hitherto, severe complaints have been made of the difficulties that surrounded an unknown dramatic author. A total stranger to fame, with no influence to back him, no interest with the manager or director of the stage, and whose prejudices have oftentimes been exclusively confined to a narrow clique of dramatic hacks who were at his call to cut and adopt pieces for the in-
WELCOME

to

CHARLES DICKENS.

THE BOZ BALL.

It having been announced in the public prints, that Mr. Charles Dickens had landed in the United States, a numerous meeting of citizens was held at the Astor House, on Wednesday evening, January the 26th, to take into consideration the propriety of tendering to him a suitable welcome on his arrival in New York. The meeting was called to order by Wm. H. Maxwell, who nominated Robert H. Morris as Chairman. Prosper M. Wetmore named D. C. Eldredge and D. C. Pell as Secretaries. The officers being duly elected, the meeting was addressed by Philip Hone, Chas. W. Sandford, J. W. Edmonds, J. R. Livingston, jr., J. W. Francis, James W. Webb, Prosper M. Wetmore, and other gentlemen; whereupon, Wm. H. Maxwell, after some appropriate remarks, offered the following resolutions, which were unanimously adopted:

Resolved, That in the opinion of this meeting, it is proper and becoming in the Citizens of New York, to unite heartily in these demonstrations of respect and esteem which have been, and will be, everywhere in our land, called forth by the visit of Mr. Dickens to America; not because of his talents alone, but in consideration of the noble use he has made of those talents, in vindicating the rights and claims and feelings of humanity at large, without distinction of rank or circumstance.

Resolved, That in welcoming Charles Dickens to America, we feel that we are at once paying due homage to genius and fulfilling the demands of gratitude; for, as individuals, we owe gratitude to the minister of intellectual delight, and, as Republicans, we are bound to thank him who has, in his writings, so

\*Bought by Kathleen Tillotson for 2/-.

1842 £850


1842 £250


1842 £180


\*Topp 32a. Published the same year as the first UK edition, but before Dickens’s agreement with Tauchnitz.

1842 £90


1855 £35

322. American Notes and Pictures from Italy. Household edn. 4to C&H. Front. & plate, illus. by A.B. Frost and Gordon Thomson. Orig. green cloth, blocked & lettered in black and gilt. v.g.

[1878] £30


\*The Household Edition of Dickens’s works is advertised as complete; Edwin Drood was not published until 1879.

[c.1880] £25

**Translation**

**FIRST GERMAN TRANSLATION?**


\*Probably the first German edition; part of a continuing edition of the works published in Stuttgart and Leipzig, without the identifying half title. Not recorded on Copac or in BL.

1842 £90

**Dickens in America, & Related Works**

**CHARLES DICKENS IN BOSTON**


\*BL, NLS & V&A only on Copac. Dickens first trip to America (which was memorialised in *American Notes*) took place in the spring of 1842. It was broad in scope, taking him to, among other places, Virginia, Missouri, New York and New England. While finding much to criticise, Dickens also found much to praise, not least the city of Boston, where his celebrity attracted well-wishers from far and near. In a letter to his friend Macready, Dickens wrote, ‘It is impossible to tell you what a reception I have had here. They cheer me in the theatres; in the streets; within doors; and without ... Deputations and Committees wait upon me every day ... it is nothing to say that they carry me through the country on their shoulders, or that they flock about me as if I were an Idol.’ (*Pilgrim Letters*, vol. III.) The present work underscores the reverence shown to Dickens during his visit to Boston, being a report of the dinner given in his honour, and a faithful account of the enthusiastic speeches made. Dickens later noted the evening was ‘a most superb affair’.

1842 £750
DICKENS IN NEW YORK: THE BOZ BALL

326. Welcome to Charles Dickens. The Boz Ball. To be given under the direction of a committee of citizens of New York, at the Park Theatre, on the evening of the fourteenth of February next. New York: J.C. House, printer. A little browned. Sewn as issued in orig. pale pink wrappers; front wrapper very carefully repaired in upper out corner, following wrapper chipped in upper outer corner with sl. loss, but generally very well preserved. 8pp.

¶OCLC records several copies in US libraries; BL only on Copac. This scarce pamphlet published for a General Committee of New York Citizens, forms a history of the arrangements for a Ball to celebrate the presence of Charles Dickens in their city. It gives a list of committee members, plans for the decoration of the venue (The Park Theatre), a transcript of committee member Philip Hone’s official letter of invitation, and the transcript of the letter of acceptance from Dickens: ‘I beg to convey to the Committee of Gentlemen ... my hearty and cordial thanks for their most kind congratulations; and my glad acceptance of the honor they propose to confer upon me’. The St. Valentine’s Day Ball marked one of the high spots of Dickens’s first American trip, made between January & June of 1842.

In a later to John Forster of February 17th, Dickens described the Ball as ‘a most superb affair’, noting ‘there were three thousand people there ... [and] the theatre was decorated magnificently’. Dickens enclosed several contemporary accounts of the Ball with his letter to Forster, as well as a copy of the present pamphlet.

1842 £1,650

327. CARY, Thomas G. Letter to a Lady in France on the supposed failure of a national bank, the supposed delinquency of the national government, the debts of the several states, and repudiation; with answers to enquiries concerning the books of Capt. Marryat and Mr Dickens. 2nd edn with a new ‘Advertisement’. Boston: Benjamin H. Greene. Sewn as issued in orig. pale blue printed wrappers; sl. wear to head & tail of spine. Bookplate of William Glyde Wilkins, the earliest bibliographer of Dickens’s American editions. v.g.

¶An indignant response, in the form of an extended letter to an American lady travelling in Europe, to allegations of social and moral deficiencies in the United States of America. Cary responds to criticism from Marryat and Dickens in their recent writings: ‘You ask if the accounts given of us by Captain Marryat and Mr Dickens can be just; and add that, if so, the country must have been sadly changed since you left it. But if you should come among us again, I think that you would say we have not changed for the worse, but rather improved, notwithstanding their descriptions.’

1844 £150


¶Also written in response to the negative portrayal of America in British literature, with particular reference to American Notes and Mrs Trollope’s Domestic Manners of the Americans. “That this work will produce any impression on the English themselves the authoress has not for a moment contemplated; for when it is told of themselves they are a people singularly unmoved by - the truth”.

The author was not an ‘American Lady’, but Henry Wood, a journalist from Yorkshire.

1843 £125


1843 £180

THE CHRISTMAS BOOKS


FIRST ISSUE CHRISTMAS CAROL IN CLOTH

330. A Christmas Carol. FIRST EDITION, 1st issue. C&H. Half title, hand-coloured frontispiece & 3 plates, text woodcuts, 2pp ads. Titlepage printed in red & blue, half title & verso of title printed in blue, green endpapers. Original salmon pink vertical-ribbed cloth, blocked & lettered in blind & gilt; spine sl. faded & with v. tiny nick at tail, v. small knock in outer edge of following board, one or two v. light almost imperceptible marks on front board. a.e.g. A v.g. exceptionally well-preserved copy.

¶Smith II 4. The first issue, “Stave I” as the first chapter heading, uncorrected text. The first of Dickens’s works to have illustrations by Leech.

1843 £15,000
331. A Christmas Carol. 2nd edn. C&H. Half title & title in blue, hand-coloured front. & 3 col. plates, text woodcuts, final ad. leaf, pale yellow e.ps. Orig. salmon pink vertical fine-ribbed cloth, boards blocked with borders in blind, front board and spine decorated & lettered in gilt; tiny ink spot on following board, v. sl. wear to corners and head & tail of spine. Signature of Mary Gray, 1843, on leading f.e.p. a.e.g. A good-plus copy.  
Corrected text, 'Stave One' as first chapter heading.  
1843 £1,500  

332. A Christmas Carol. 2nd edn. C&H. Half title & title in blue, hand-coloured frontispiece & 3 colour plates, text woodcuts, final ad. leaf. Attractively bound in recent half red morocco, spine with raised gilt bands & red leather label, maroon cloth boards. a.e.g. v.g.  
1843 £1,250  

FOURTH EDITION - CLOTH  

1844 £850  

SIXTH EDITION  

335. A Christmas Carol. 6th edn. C&H. Half title, col. front. & 3 other plates by John Leech, text illus., final ad. leaf. Orig. vertical fine-ribbed pink cloth, spine and front board blocked and lettered in gilt; spine sl. dulled and v. sl. rubbed at head & tail. Ownership inscription on leading f.e.p. struck through; signature of R. Page, 1947, on leading pastedown. a.e.g. v.g.  
1844 £650  

NINTH EDITION  

336. A Christmas Carol. 9th edn. C&H. Half title, col. front. & 3 other plates by John Leech, text illus. Orig. vertical-grained pink cloth, blocked & lettered in gilt. Recased retaining upper part of orig. spine strip (with all gilt blocking), e.ps replaced. a.e.g. A nice, generally well-preserved copy.  
1844 £650  

TENTH EDITION - RED CLOTH  

337. A Christmas Carol. 10th edn. C&H. Half title, col. front. & 3 other plates by John Leech, text illus., final ad. leaf. Orig. horizontal-grained red cloth, blocked & lettered in gilt. Bookseller's ticket: T. Sowler, Manchester. a.e.g. v.g.  
The first edition to be published in red cloth, bringing the work into accordance with Dickens's other Christmas books.  
1844 £1,500  

THIRTEENTH EDITION  

1855 £450  

'THE READING EDITION'  

The first Reading Edition.  
1858 £75  

FOURTEENTH EDITION  

340. A Christmas Carol. 14th edn. C&H. Half title, col. front. & 3 other plates by John Leech, text illus., final ad. leaf. Orig. vertical-grained red cloth, blocked & lettered in gilt; spine v. sl. darkened. a.e.g. v.g.  
1860 £500  

341. A Christmas Carol. Illus. by Charles Green R.I. Pears. (Pears' Centenary edition.) Illus., commercial ads. Orig. scarlet cloth, lettered in gilt, front board with central oval colour onlay; spine sl. rubbed, otherwise v.g. [1892] £40
MINIATURE EDITION

342. A Christmas Carol. In prose. Being a ghost story of Christmas. With 7 illustrations. Henry Frowde. Front. & six further plates after the originals by Leech. Orig. limp leather wrappers, front wrapper lettered in blind; one or two gatherings sl. proud. a.e.g. ¶In 350pp on India paper, measuring 4 x 5.6cm.
1904 £40


344. A Christmas Carol; specially illustrated by Gilbert Wilkinson, with a foreword by Sir John Martin-Harvey. 4to. Odhams Press. Front. & plates, illus. on e.ps. Orig. blue cloth imitating leather, blocked & lettered in gilt; a little dulled, spine sl. worn at head & tail. [c.1930] £20

345. A Christmas Carol. Reprint Society. Half title, col. front. & plates, illus. Orig. pale brown cloth, red morocco spine, lettered in gilt. v.g. in sl. tired d.w. ¶With the original Leech illustrations. 1951 £12

346. A Christmas Carol. Illustrated by Ronald Searle. Perpetua Books. Half title, col. front., illus. in col. & b/w. Orig. pink cloth, lettered in gilt; sl. rubbed. A good-plus copy in d.w. ¶In Ronald Searle, this richly stuffed plum-pudding of a story has found its ideal illustrator. With ... Dickensian high spirits he captures once and for all the full flavour of this Ghost Story of Christmas.’ 1961 £20

347. A Christmas Carol. The Dickens House. Half title, front. plates, illus. on e.ps. Orig. imitationl vellum, lettered in gilt. v.g. in torn mylar wrappers. ¶With a preface by Henry Dickens, and a foreword by Cedric Dickens. Handsomely illustrated with woodcuts by Charles Wilton. This was Geoffrey Tillotson’s copy, and has his receipt of purchase (£11.00 from Dillon’s University Bookshop, 1965) loosely inserted, along with a newspaper obituary of the actor Alistair Sim. 1965 £30

Overseas editions

348. A Christmas Carol. (FIRST AMERICAN EDITION?) New York: Harper & Brothers. Ad. leaf preceding title, text in two columns; sl. spotted. 31pp. Nicely bound in later half dark blue morocco. ¶Sumner & Stillman 75. Two American editions were published in 1844, but neither was submitted for copyright, leaving the order of publication in some doubt. As Sumner & Stillman point out, the Carey & Hart edition was ‘finely produced’ in blue decorated cloth and with the illustrations from the UK publication. The Harper edition, on the other hand, was hurriedly prepared, printed on cheap paper in double columns, without illustrations, and in simple wrappers. As the latter edition was clearly easier to prepare, it seems likely that it appeared before the edition in blue cloth, rendering this the first American edition. 1844 £1,500


MINIATURE EDITION

351. A Christmas Carol. Madrid: Del Prado. (The Miniature Classics Library.) Orig. maroon leatherette, blocked in black, lettered in yellow. MINT. ¶In 415pp, without illustrations, measuring 5.3 x 6.6cm. 2003 £20
Facsimile editions

MANUSCRIPT FACSIMILE

352. A Christmas Carol. A facsimile reproduction of the Author’s original ms. With an introduction by F.G. Kitton. 4to. Elliot Stock. Half title; sl. spotted. Uncut in orig. varnished boards, parchment spine, lettered in gilt; inner hinges cracking, a little dulled & rubbed. Leaf of ms. notes loosely inserted. 1890 £40

353. A Christmas Carol; the original manuscript. A facsimile of the manuscript in the Pierpont Morgan Library, with the illustrations of John Leech and the text from the first edition. 4to. New York: Dover Publications. Illus., facsims. Orig. limp pictorial wrappers. v.g. 1971 £20

354. A Christmas Carol. A facsimile edition of the autograph manuscript in the Pierpont Morgan Library. With an introduction by John Mortimer. 4to. New York: Pierpont Morgan Library. Col. front. & plates, facsims. Orig. scarlet cloth, blocked in blind & gilt. a.e.g. v.g. in sl. marked d.w.

A handsome reproduction of Dickens’s first draft, including the author’s own corrections and annotations. With the original illustrations from the first edition reproduced in full colour on plate paper. 1993 £30

FIRST EDITION FACSIMILE

355. A Christmas Carol. (Facsimile of the first edition.) Nottingham Court Press. Front. printed in colour, the other three full-page illus. in b&w, title in red & blue. Orig. red cloth, blocked in blind & gilt. MINT. Facsimile of the first edition printed on slightly thinner paper. The gilt blocking on the spine is fractionally smaller than on the other Nottingham Court Press edition. The text is of the first issue (STAVE I.). [1987] £20


Selections, Adaptations & Related Works


Barnett’s adaptation first appeared in 1844. [c.1890] £50


Two copies on Copac: BL & Oxford. Advertised on back wrapper as ‘for Christmas concerts in schools’. Musical scores with both conventional and ‘tonic sol-fa’ notation. [1896] £65


A discussion of later adaptations, dramatised and filmed versions of A Christmas Carol. [1990] £15


On identifying the various different states of the first edition. ‘Presented ... at a meeting of the Colophon Club of Princeton University.’ 1956 £12

CHRISTMAS CAROL: IMITATION OR IMITATED?


¶First published in 1847. In his introduction Soane, primarily known for his melodramas, addresses the striking similarities between his work and those of Charles Dickens, refuting the allegation that he stole his ideas from the 'most popular writer of the day'. Soane, while displaying admiration for Dickens, counters the accusations vigorously, suggesting the artistic precedent may have flowed in the other direction: ‘A little tale of mine, The Three Spirits, was thought by many to be in its general scope and subject exceedingly like Boz’s “Christmas Carol”; yet the Carol was not published until some years after it. If then there be any imitation in the case at all, it is Boz - glorious Boz - who has taken a hint from my writings’. We have not been able to locate the first printing of 'The Three Spirits' - possibly in a periodical. See also items 406 - 409.

1848 £250

**THE CHIMES.**

A Goblin Story of Some Bells that Rang an Old Year Out and a New Year In.

**PROOF COPY SENT TO LADY BLESSINGTON**

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

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

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

There is a similar proof copy in the Gimbel Collection (page 87 ‘a second copy’, where it is described as ‘a trial issue’ and indicates the differences from the published version). The Gimbel copy is signed by Charlotte Jeffrey and is the copy sent for review to Francis Jeffrey of The Edinburgh Review.

There are the following differences between the first issue and this Proof Copy: the type in which the author’s name is set on the titlepage is one millimeter taller; pages 34 and 120 lack running titles and printed page numbers; the text is reset in lines 17 to 19 of page 95, lines 15 to 21 of page 119, line 1 and 2 of page 123, and lines 4 and 5 of page 171; there is broken or raised type in line 18 on page 87, line 6 on page 139, line 22 on page 147, and line 22 on page 163.

1844 £28,000

**INScribed TO THOMAS POWELL, THE FORGER**


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

In his reminiscences, *Leaves from my Life* (Frank Lesley’s Sunday Magazine, New York, 1886), many details of which are inaccurate, Powell claimed a close relationship to the Chapman family and also to have been employed by them since 1823; he certainly knew them by 1834 and was subsequently employed by Chapman and married Frances Maria Machell on 27th February, 1836. Powell published *Attempts at Verse* anonymously with Effingham Wilson, ‘an old friend of my father’s’, in June 1837, after consulting Wordsworth, whom he knew by 1836 - by 1837 he was sending him presents of cheese and Powell’s eldest son, Arthur Wordsworth may have been Wordsworth’s godson.

By 1839 Southwood Smith called him his ‘very dear friend’ and had introduced him to Leigh Hunt; the pretext of helping Hunt in his financial difficulties increased Powell’s literary connections and he contributed poems to *The Monthly Chronicle*. In 1842 he published, probably at his own expense,
THE CHIMES:

A Goblin Story

of

SOME BELLS THAT RANG AN OLD YEAR OUT
AND A NEW YEAR IN.

BY CHARLES DICKENS.

TWELFTH EDITION.

LONDON:
CHAPMAN AND HALL, 186, STRAND.
MDCCCLXV.
two verse plays and a volume of poems, mainly work previously published - also poems that he had acquired (possibly by purchase). By this time Robert Browning had met Powell who soon became 'a constant visitor' at Browning’s house at Peckham; at some time Browning 'took pity on him and helped his verses into a little grammar and sense'. Browning later claimed to have 'found him out earlier than most of his dupes'.

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

Dickens wrote to Thomas Chapman on 3rd July, 1846: ‘My Dear Sir, It was a very considerate and friendly act of you to time your communication on the most painful subject of the breach of confidence in your house, as you did, and to make it to me yourself. Accept my thanks for this proof of your regard among many others: and with them the assurance of my friendship and esteem. I have been perfectly horrified by the whole story. I could hardly name a man in London whom I should have thought less likely to stand so committed, than he. Not that I had any intimate knowledge of his pursuits, or any close acquaintance with himself or his usual mode of thinking and proceeding - but I had an idea of his great steadiness and reliability, and a conviction of his great respect and regard for you. God help him, I believe, even now, that he was sincere in the latter feeling, and was overcome and swept away by the tide of circumstances on which he had madly cast himself. The more I see and hear of such surprises, the more I echo that clause in Christ’s prayer in which they are all shadowed forth, - and shrink from the prospect of temptation being presented to anybody dear to me, or to myself. It has often awakened great wonder within me how all those publishing expenses (of the extent of which, I was able to form a pretty accurate idea) were defrayed. But when ever I have sounded Augustus on the subject; which I have done once or twice; he always hinted at a Rich Uncle, and some unknown share in some unknown business, which of course I could not gainsay. He told the tale as it was told to him, and had every reason to believe it. Indeed, I suppose you and your partners laboured under the like delusion? I should be very glad if you would tell me, when it is all done, whether you have any intelligence of him, or any knowledge of his destiny. It is terrible to think of his wife and children ...’

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

Powell left for America in spring 1849 and never faced the charges. On 20th October, 1849 Dickens writes to Chapman 'I believe Augustus will have shewn you (in an American newspaper) a new proof of the villainy and unblushing falsehood of that execrable rascal Powell'. On 22nd October, 1849 Dickens writes to a well-known figure of the New York literary world, Lewis Gaylord Clark of the New Quarterly, later Foreign and Colonial Review (20th February, 1846; Letters, Vol. IV, p.50). They were still friendly in 1846 when Dickens writes to Chapman 'I believe Augustus will have shewn you (in an American newspaper) a new proof of the villainy and unblushing falsehood of that execrable rascal Powell'. On 22nd October, 1849 Dickens writes to a well-known figure of the New York literary world, Lewis Gaylord Clark of the Knickerbocker Magazine, a long letter: ‘...I have another piece of news. I am going to give you a serious caution respecting a man who has been, and may possibly yet be, in New York ... I am not surprised to learn from a brother of mine, that an American newspaper (I think it is called The New York Evening Post) has been puffing a Mr. Thomas Powell, an English Literary Gentleman, and publishing a life of me by that eminent individual, purporting to be a part of some forthcoming book, which is, from beginning to end, one intact and complete lie ... He is a Forger and a thief ...’

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

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

On 26th November, 1849 Dickens writes to Richard Bentley advising him not to publish Powell’s book ‘without further and careful enquiry’. On 13th December 1849, Dickens sends a copy of his pamphlet Proof*, justifying the charges he had made against Powell to Lewis Gaylord Clark. Powell was taken before the New York police for fraudulently obtaining credit, but discharged for lack of evidence. He continued to flourish to become ‘one of the liveliest and best liked’ New York journalists and literary men. Powell committed suicide in January 1887.
*Proof* was a four-page quarto pamphlet privately printed by Bradbury and Evans in December 1849. It contains the documentary evidence collected by Dickens in his investigations of Powell as well as extracts from the press and copies of letters from persons who had been victimised by the man. The pamphlet was sent by Dickens to newspaper editors; the British Library copy (the only one recorded on Copac) was sent to the Editor of *The Sun*.

1845 £25,000

365. **The Chimes. FIRST EDITION, 2nd issue. C&H. Half title, front., engr. title & illus., initial ad. leaf. Orig. red vertical-grained cloth, blocked & lettered in gilt; spine sl. faded & v. sl. spotted at head. v.g.**
   ¶Smith II 5. With engraved titlepage imprint in the second state.
   1845 [1844] £400

   1845 [1844] £150

367. **The Chimes. 7th edn. C&H. Half title, front., engr. title & illus., initial ad. leaf. Orig. red vertical-grained cloth, blocked in blind & gilt; spine darkened & clipped at head & tail, corners a little worn. a.e.g. A good sound copy.**
   1845 £45

368. **The Chimes. 9th edn. C&H. Half title, front., engr. title & illus., initial ad. leaf. Orig. red horizontal-grained cloth, blocked in blind & gilt; sl. marked, small split at tail of following hinge. Nice copy. Small label of R. Marshall, pharmaceutical chemist, Boston, as well as his signature. a.e.g.**
   1845 £65

369. **The Chimes. 11th edn. C&H. Half title, front., engr. title & illus., initial ad. leaf. Orig. red vertical-grained cloth, blocked in blind & gilt; sl. dulled. a.e.g. v.g.**
   1845 £65

370. **The Chimes. 12th edn. C&H. Half title, front., engr. title & illus., initial ad. leaf. Orig. red vertical-grained cloth, blocked in blind & gilt; spine sl. faded & sl. rubbed. a.e.g. v.g.**
   1845 £65

   ¶An attractive illustrated edition, dated [1913] by BL.
   [1913?] £60

**American editions**

**NEW YORK**

372. **The Chimes! VERY EARLY AMERICAN EDITION. New-York: E. Winchester, New World Press. Text in two columns, woodcut on verso of final leaf. Uncut in orig. buff printed wrappers; front wrapper sl. chipped in lower out corner, but overall v.g. 31, [1]pp.**
   ¶Gimbel A89; ‘this edition was probably published early in 1845’. Gimbel lists two other American editions for 1845; one published by Harper & Brothers (A87), and the other by Lea & Blanchard of Philadelphia (A88, see below). There is no indication of which was published first. OCLC lists no copies of this edition in Europe; there are several in the US. The ads on the following wrapper announce a ‘New Volume for 1845’.
   [1845] £250

   ¶Gimbel A89? This appears to be the 1845 edition published by E. Winchester, without the wrappers.
   The pagination and dimensions tally precisely with the above copy.
   [1845] £80

**PHILADELPHIA**

374. **The Chimes. Philadelphia: Lea & Blanchard. Front., engr. title, additional printed title, illus. by Maclise, Doyle, Leech & Stanfield; text block sl. browned, some light spotting. Original pale blue horizontal-grained cloth, front board & spine decorated & lettered in gilt; spine v. sl dulled. v.g. copy, almost FINE.**
   ¶Gimbel A88. BL only in UK. OCLC lists several copies in the US.
   1845 £600
Selections, Adaptations & Related Works

375. **LEMON, Mark & À BECKETT, Gilbert Abbott.** The Chimes ... A drama in four quarters, dramatised by Mark Lemon, and Gilbert A. à Beckett ... as performed (by especial permission of Charles Dickens, esq.) at the Theatre Royal, Adelphi ... Webster and Co. (Webster’s Acting National Drama, no. 115). Front. by ‘Mr. Clayton’ sl. damp-marked. Orig. buff printed wrappers; spines sl. split at head. v.g. 44pp. ¶Bolton 1. First performed in December 1844; sponsored by Dickens but not very successful at the box office.

1845 £250

376. **(MACKARNESS, Matilda Anne)** Old Jolliffe: not a Goblin story. By the Spirit of a Little Bell, awakened by “The Chimes”. 6th edn. W.N. Wright. Half title. Orig. purple-grey cloth, lettered in gilt; sl. faded but v.g. a.e.g. ¶By the daughter of J.R. Planché. See also items 406 - 409.

1850 £45

**THE CRICKET ON THE HEARTH. A Fairy Tale of Home.**

377. The Cricket on the Hearth. FIRST EDITION, FIRST ISSUE

The Cricket on the Hearth. FIRST EDITION, 1st issue. Printed & published for the Author, by B&E. Half title, front., engr. title & illus. by Maclise, Doyle, Stanfield & Leech, final ad. leaf. Orig. red vertical-grained cloth, pictorially blocked & lettered in gilt; spine sl. faded & v. sl. rubbed at head & tail. a.e.g. v.g.

¶Smith II 6, 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.

1846 £650

378. The Cricket on the Hearth. FIRST EDITION, 2nd issue. B&E. Half title, front., engr. title, illus., final ad. leaf in second state. Orig. red horizontal-grained cloth, pictorially blocked & lettered in gilt; spine sl. faded. a.e.g. v.g.

¶Smith II 6. Second state of the advertisement leaf, with the italic headline re-set to occupy three lines rather than two.

1846 £500


¶Stereotype edition with plain e.ps.

1893 £15


[1912] £35

American edition


¶Gimbel A96. does not give a date. This edition not on Copac. OCLC lists six locations in North America, with the Beinecke dating this Boston publication as [1846?], the same year as the first American edition.

[1846?] £250

Selections & Adaptations


¶The version of his Christmas book sanctioned by Dickens, first performed in 1845.

[1883?] £20

383. **STIRLING, Edward.** The Cricket on the Hearth. A fairy tale of home, by Edward Stirling, Esq. ... as performed at the Theatre Royal, Adelphi ... Webster and Co. (Webster’s Acting National Drama, no. 124). Front. by G. Dorrington; browned. Orig. printed buff wrappers; a little dusted. A good-plus copy.

[1846] £180
THE BATTLE OF LIFE. A Love Story.

FIRST EDITION, SCARCE SECOND ISSUE

384. The Battle of Life. FIRST EDITION, 2nd issue. B&E. Half title, front., engr. title, illus., final ad. leaf. Orig. red vertical-grained cloth, blocked & lettered in gilt; head of spine sl. worn, front board with a few tiny ink spots. Bookseller’s ticket: G. Mann, Cornhill. a.e.g. A good-plus copy.

¶Smith II 8. The primary binding. Engraved titlepage in the second state, with subtitle within simple scroll, above imprint & date. All states except the fourth are uncommon.

1846 £650

SECONDARY CLOTH


¶Smith II 8. In the less-common secondary cloth binding, with double-ruled plain borders in blind.

1846 £250


[1912] £35

Adaptation


[1898] £30


388. The Haunted Man. FIRST EDITION. B&E. Front., engr. title & illus., initial ad. leaf. Orig. horizontal-grained red cloth, blocked & lettered in gilt; spine v. sl. dulled, tiny nick at tail of following hinge. A v.g. bright copy.

¶Smith II 9. 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 £450

389. The Haunted Man. FIRST EDITION. B&E. Front., engr. title & illus., initial ad. leaf. Orig. vertical-grained red cloth, blocked & lettered in gilt; spine darkened & chipped at head, sl. cocked.

1848 £150

390. The Haunted Man. FIRST EDITION. B&E. Front, engr. title & illus., initial ad. leaf. Orig. red vertical-grained cloth; dulled and rubbed, sm. chips at head and tail of spine, a little loose. a.e.g. A fair/good copy only.

1848 £85

391. The Haunted Man. FIRST EDITION. B&E. 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.

1848 £180

American edition

AMERICAN EDITION


¶Gimbel A120. Copac records BL only in UK.

[1849] £350

Related Work

PARODY

393. ANTHOLOGY. American Readings in Prose and Verse. Carefully selected. Part II. London: Samuel French. Orig. printed orange wrappers; sm. tear at tail of back wrapper. v.g.

¶Includes a Dickens parody The Haunted Man as well as works by Twain, Whitier, John Hay and numerous others. See also items 406 - 409.

[1884] £30
THE CHRISTMAS BOOKS: SETS & COLLECTED EDITIONS

THE CHRISTMAS BOOKS: SETS & COLLECTED EDITIONS

THE CHRISTMAS BOOKS IN ORIGINAL CLOTH

394. A Collection of the Five Christmas Books. ALL FIRST EDITIONS.


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

1843-48 £17,500

FULL CRUSHED MOROCCO


THE CRICKET ON THE HEARTH. 2nd issue. Printed and published for the Author, by B&E. Front., engr. title, and illus. by Maclise, Doyle, Leech and Stanfield, final ad. leaf in the second state. 1846.


Uniform full brown crushed morocco by Tout, spines gilt in compartments, gilt borders & dentelles, floral ornaments in each corner. a.e.g. V.g. handsome set.

¶Smith II 4, 5, 6, 8 & 9.

1843-48 £7,800


THE CRICKET ON THE HEARTH. Printed and published for the Author, by B&E. Front., engr. title, and illus. by Maclise, Doyle, Stanfield and Leech. 1846.


Uniform full red crushed morocco by Morrell of London, spines gilt in compartments, gilt borders & dentelles. All with the original cloth bound in at end. Booklabels of W.A. Foyle, Beeleigh Abbey. a.e.g. A v.g. handsome set.

1843-48 £6,500

397. Christmas Books. FIRST ENGLISH COLLECTED EDITION. C&H. Front. after Leech, final ad. leaf. Orig. light green cloth; spine faded, marks on front board, ads. printed on e.ps. v.g.

¶The e.p. ads are for Chapman and Hall’s Series of Original Works / New Works; Works of Mr Charles Dickens Cheap Edition / Works of Thomas Carlyle.

1852 £300
¶The text of the Library Edition in 412pp, reproducing the original illustrations.
1863 £85

¶The original front wrappers to each vol. have been preserved and pasted carefully into leading & following e.ps. Also bound in at end is a review of Wainewright’s Essays & Criticisms from The Athenaeum 1880.
[c.1865]/1866/1868/[1871] £200

¶From the library of Kathleen & Geoffrey Tillotson, with numerous notes loosely inserted. An unusual variant binding.
[c.1868] £30

[1878] £65

¶The initial ads show the Household edition of Dickens’s works to be completed.
[c.1880] £35

403. Christmas Books. Pears Centenary edn. With an introduction to each by Clement Shorter. An attractive set of the five Christmas books A. & F. Pears. Series titles, fronts, engr. titles, plates by Charles Green; e.ps sl. browned. Each vol. is bound in a different coloured cloth, uniformly blocked in gilt and black, colour onlays on front boards; v. sl. rubbing in places, spine sl. faded to A Battle of Life; A Haunted Man worn at head of spine. Overall a nice bright set.
[1912] £150

¶An attractive edition, containing all five of Dickens’s Christmas Books, with their original illustrations. Also printed, as an appendix, ‘What Christmas Is, As We Grow Older’, an essay by Dickens printed in the 1851 Christmas edition of Household Words.
2006 £5

French edition

ORIGINAL PRINTED WRAPPERS

[1847]/1848 £180

Imitations
See also items 362, 376 & 393.

406. JAMES, George Payne Rainsford. The Last of the Fairies. With illustrations from designs by John Gilbert. Engraved by Henry Vizetelly. FIRST EDITION. Parry & Co. Front. & engr. title, printed title with red floral border, illus. Orig. red cloth; spine darkened, blocked in blind, lettered & dec. in gilt; spine a little dulled & sl. rubbed at head & tail. Contemp. gift inscription on leading f.e.p. a.e.g.
¶See Wolff 3528. An attractive copy, decorated in the style of Dickens’s Christmas books. The text is within floral borders, printed in a variety of bright colours.
[1848] £200

[1849?] £180

408. (PARDON, George Frederick) The Faces in the Fire; ... FIRST EDITION. Willoughby & Co. Col. front., engr. title & 2 further plates by Thomas Onwhyn. Orig. red wavy-grained cloth by Bone & Son, blocked in blind, lettered & dec. in gilt; small split in following inner hinge. a.e.g. A v.g. bright copy. ¶Not in Wolff. Five copies on Copac, with only the BL giving William Rock as the author. A later example of a Christmas book in the format made popular by A Christmas Carol.

1856 £120

THE ANNIVERSARY


[1849?] £150

LETTER TO THOMAS HOOD

410. Threatening Letter to Thomas Hood, from an ancient gentleman. By favor of Charles Dickens. [EXTRACTED FROM: Hood’s Magazine and Comic Miscellany. Vol. I, No. V, May 1844.] [H. Renshaw, for the Proprietors.] Pp409-414. Disbound. Edges a little chipped, not affecting text. ¶A satirical correspondence on the unprecedented public enthusiasm for the midget Tom Thumb. Dickens writes, ‘I ... find that in my neighbourhood two families and a fraction out of every four, in the lower and middle classes of society, are studying and practicing all conceivable arts to keep their infant children down. Understand me. I do not mean down in their numbers, or down in their precocity, but down in their growth, Sir. A destructive and subduing drink, compounded of gin and milk in equal quantities, such as is given to puppies to retard their growth: not something short, but something shortening is administered to these young creatures many times a day.’ He laments, ‘... the rapid increase of dwarfs, will first be felt in Her Majesty’s recruiting department. The standard will, of necessity, be lowered’. Dickens wrote the piece as a favour to Thomas Hood, whose health was failing him at this time, due in no small part to grave financial concerns. Hood died the following year.

[1844] £120

THE LIFE AND ADVENTURES OF MARTIN CHUZZLEWIT

411. (Martin Chuzzlewit) Mrs Gamp with the Strolling Players. HOLOGRAPH MANUSCRIPT. WITH: The Privately Printed edition ‘Printed for Mr Lowell M. Palmer from the original manuscript now in his possession.’ 1899. New York: The Gillis Press. Half title, frontispiece portrait & plates by F.W. Pailthorpe. Limited to 85 copies. Full red morocco by Rivière & Son, spine gilt; hinges rubbed & sl. weak. Bookplate of Lowell M. Palmer. In fold-over box. ¶Bound in after the pamphlet is the working draft with extensive autograph revisions and deletions, 139 lines on 4pp, 4to. It was written by Dickens in 1847 in order to raise money for Leigh Hunt’s Benefit. The humorous series of caricatures is told in the first person by Mrs Gamp, the character from Martin Chuzzlewit.

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

Dickens’s intention was to publish the sketch with illustrations by Cruikshank, Egg, Leech, Stone and Daniel Maclise to raise further funds for Hunt, but the project did not materialise. An uncorrected proof was printed and sent to Frank Stone and is now in Dickens House. The Clarendon Edition of Martin Chuzzlewit describes this manuscript as lost, having been sold at auction in June 1899 as part of the library of William Wright, via the bookseller Robson, to Lowell Palmer.

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

Dickens outlined the story to Forster in a letter on 4th August, 1847. Proofs were sent to members.
of the cast to add to Dickens's beginning. When the hoped-for illustrations failed to appear, Dickens abandoned the project and gave the manuscript to Forster. The version of this skit included in Forster's *Life* was from a proof printing not the manuscript, whereas the 1899 printing includes 'authentic readings and must be derived from manuscript'. The Clarendon Edition printing uses the proof but incorporates the 'clearly authentic readings' from 1899. A full and accurate transcription of the manuscript remains to be completed. It can be said with certainty that the reference to the white wig 'that Mr Macready went mad in' was indeed introduced by Forster.

1847/1899

W.H. WILLS'S COPY

   ¶First state, with '100£' on engraved title. Errata page has 13 lines and thus, according to Hatton & Cleaver is the earlier issue; in the original 13-line set up, the format is rather crudely balanced and was consequently reset to 14 lines.

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

1844

413. Martin Chuzzlewit. FIRST EDITION. C&H. Half title, front., engr. title, plates by Phiz with some sl. browning. Contemp. half calf, marbled boards & edges, spine with raised gilt bands; spine v. sl. faded. A v.g. attractive copy.
   ¶'£100' on engraved title.

1844


1844

   ¶This is a later issue, using the first edition titlepage and sheets, but with the re-engraved undated vignette title.

[1844]

FIRST TAUCHNITZ & TRUE FIRST BOOK EDITION

   ¶Topp 57Aa & 58Aa. Without distinguishing half titles, but dated from imprint & colophon. Topp states that the first volume of this edition was printed from early proofs, sent by the author. This resulted in 'the first Tauchnitz volume of ... *Martin Chuzzlewit* ... preceding the London book issue by seven months'.

1844


1844

   ¶The first cheap edition was published in 1850.

1852
THE LIFE AND ADVENTURES OF MARTIN CHUZZLEWIT.

BY CHARLES DICKENS.

WITH ILLUSTRATIONS IN COLOR.

LONDON:

CHAPMAN AND HALL, 135, STRAND.

1844.

PICTURES FROM ITALY.

BY CHARLES DICKENS.

THE URBAN ILLUSTRATIONS ON WOOD BY M. J. HENRY.

LONDON:

PUBLISHED FOR THE ACTING

BY BROADLEY & EVANS, WHITETREE.

DOMBEY AND SON.

BY CHARLES DICKENS.

WITH ILLUSTRATIONS BY R. K. BUCKNER.

LONDON:

BRADBURY AND EVANS, 12, SOUTHER STREET.

1848.

Mr. Nightingale's Diary:

A Farce

IN ONE ACT.

BY CHARLES DICKENS.

BOSTON:

JAMES R. OSGOOD AND COMPANY,

1877.
¶In the original format. ‘Dickens’s Works’ on spine.
[c.1865] £110

420. Martin Chuzzlewit. (People’s edn.) C&H. Front., text in two columns. Orig. uniform green cloth, blocked in blind, spine lettered in gilt, ads on e.ps; sl. dulled. A good-plus copy.
¶A pencil note in the prelims notes that this edition differed from the Cheap Edition in that it had no author’s preface and a different frontispiece.
[c.1866] £35

¶With an inscription on recto of frontispiece, dated November 1877, ‘Presented to the Penton Reading-Room, by the Author’s daughter Mamie Dickens’.
[1872] £120

422. Martin Chuzzlewit. Household edn. 4to. C&H. Front., vignette title, illus. by F. Barnard. Orig. green cloth, blocked in black & gilt; sl. rubbed but v.g.
[1872] £35

¶The initial ads can be be dated to c.1877, as they promote the Household Edition of Dickens’s works, ‘13 volumes completed’. The next volume is advertised as Dombey and Son, which appeared in 1877.
[c.1877] £25

¶In the original format, stereotyped from the first edition.
[1891] £75

1982 £85

Translation

FRENCH EDITION IN ORIGINAL WRAPPERS

¶Translated by Alfred des Essarts.
1858 £65

Illustration

FINE KYD WATERCOLOUR

427. KYD (Joseph Clayton Clark) Original watercolour of Mrs Gamp, from Martin Chuzzlewit. A handsome watercolour with full background detail. 23 x 28cm, within attractive custom-built frame, 30 x 47cm. v.g.
¶The corpulent and ruddy-faced nurse Mrs Gamp, seated in the parlour, enjoying a well-earned glass of gin. She holds a glass in her right hand, and the bottle in the left. Signed J. Clayton Clark in bottom left corner.
[c.1890] £500 †

Related Works

1990 £20

429. METZ, Nancy Aycock. The Companion to Martin Chuzzlewit. FIRST EDITION. Helm Information. (The Dickens Companions.) Half title, illus., maps, bibliog. Orig. dark green cloth. Booklabel of Thlema Grove. MINT in d.w.
2001 £35
A WORD IN SEASON

DICKENS’S POEM

430. **THE KEEPSAKE**, A Word in Season. IN: The Keepsake, for 1844. Edited by the Countess of Blessington. Longmans. Engr. front. & title, plates. Orig. maroon cloth, attractively blocked in blind & gilt; rebacked, a little darkened & rubbed. Signature of Kate Barber, 1844, on initial blank; armorial bookplates of Esher and Algernon Graves; Renier booklabel.


1844 £120


PICTURES FROM ITALY

432. Pictures from Italy. FIRST EDITION, 2nd issue. Published for the Author, by B&E. Half title, vignette title, initial & final ad. leaves. Orig. blue horizontal-grained cloth, blocked in blind, spine lettered in gilt; some expertly executed minor repairs to head & tail of spine. A v.g. copy.

¶Smith II 7. In the primary binding with ‘The Reader’s Passport’ in gothic type and the advertisements for the 12th, 10th and 20th editions of Christmas books.

1846 £450

433. Pictures from Italy. FIRST EDITION. Published for the Author, by B&E. Vignette title. Contemp. full dark green calf, spine gilt in compartments, double-ruled borders in gilt, maroon & brown morocco labels; spine sl. rubbed at head & tail. Contemp. signature of M.E. Martineau on initial blank. A good-plus attractive copy.

¶Bound without half title or ad. leaves. A nice example, from the library of an unidentified member of the influential Martineau family.

1846 £250

Related Work

FACTS & FIGURES FROM ITALY

435. (MAHONY, Francis Sylvestor) Facts & Figures from Italy. By Don Jeremy Savonarola, … addressed during the last two winters to Charles Dickens, Esq. Being an appendix to his “Pictures”. FIRST EDITION. Richard Bentley. 4pp ads. Orig. pale yellow vertical fine-ribbed cloth blocked with gilt lettering & blind decoration, papal arms in black on front & in blind on back board; spine sl. sunned, marks on front board; sm. tear in leading f.ep. Ecclesiastical bookplate of Gerald J. Hardman.

¶The front board is blind-stamped at tail ‘Colour see page 157’ which refers to the ‘white and orange’ arms of the Ferretti family - a most unusual feature. With a short ‘Notice’ by Dickens who commissioned the work for The Daily News.

1847 £300

DOMBEY AND SON

Dealing with the Firm of Dombey and Son, wholesale, retail, and for exportation

ORIGINAL PARTS

436. Dombey and Son, FIRST EDITION. With illustrations by H.K. Browne. XX original parts in XIX. B&E. Orig. pale blue printed wrappers; with some neat professional repair, including the substitution of one following wrapper, and replacement of 12 spine strips. Internally clean & fresh. A well preserved set, retaining most of the original advertisements, in custom-made dark blue morocco & cloth slipcase.

¶Collated with Hatton and Cleaver. A nice attractive set, with twelve of the nineteen parts complete as issued, retaining all plates, prelims, advertisements & slips. With the following omissions: Part I, following wrapper carefully replaced, and different ads from H&C; Part II, lacking following ad. for New Weekly Periodical of Music; Part IV, different following ads from H&C; Part X, lacking all following ads; Part XI, lacking following ad. slip; Part XV, lacking slip to follow plates & following ad. slip for Jerrold’s new work; Part XVI, lacking slip to follow plates.

1846-48 £1,500

Todd 119Aa, 120Aa & 121Aa. The first volume of the Tauchnitz publication preceded the first London book edition by eleven months.

1847-48 £200

438. Dombey and Son. Copyright edn. 3 vols. Leipzig: Bernhard Tauchnitz. (Collection of British Authors, vols CXIX-CXXI.) Half titles; some light foxing. Contemp. pink morocco grained cloth, gilt spines; spines a little faded but good-plus.

Todd 119Ac; 120Ab; 121Ab. Later issue; Edwin Drood is among the advertised titles listed on the verso of the half title in vol. I.

1847-48 [c.1870] £75

439. Dombey and Son. FIRST EDITION, b.f.t.p. B&E. Half title, front., engr. title & plates by H.K. Browne sl. spotted, 8-line errata leaf, errata slip; sm. piece torn from margin of pp129-130, not affecting text. Orig. light green cloth, spine quite heavily embossed with elaborate blind design, lettered in gilt, boards blocked with line borders; spine faded & sl. rubbed at head & tail. Owner’s name (1848) erased from pastedown. A good-plus copy.

Smith 8: this is the variant binding with elaborate blind spine and borders, London & date at tail of spine.

1848 £750


1848 £380

441. Dombey and Son. FIRST EDITION, b.f.t.p. B&E. Front., engr. title & plates by H.K. Browne, 8-line errata; some foxing & browning to plates. Contemp. half maroon sheep, spine with raised gilt bands; spine a little rubbed and faded to brown, leading hinge carelessly repaired. A good-plus clean copy.

1848 £260


1848 £220


1848 £240


1848 £240

445. Dombey and Son. FIRST EDITION, b.f.t.p. B&E. Front., engr. title & plates by H.K. Browne; some browning. Contemp. full black calf on heavy boards; rebacked retaining orig. sl. rubbed spine strip over black cloth.

1848 £200


1848 £240
447. Dombey and Son. FIRST EDITION, later issue. B&E. Half title, front., engr. title, 8-line errata leaf, plates by H.K. Browne; some with waterstain to lower corner. Orig. green cloth, blocked in blind, lettered in gilt; spine slightly darkened, with sl. rubbing & small repairs. ¶With the Chapman and Hall imprint on undated engraved title. The is Smith’s primary binding style with “chain-like” plaited border. 1848 [1859] £250

448. Dombey and Son. Early edn. C&H. Half title, front., engr. title, plates by H.K. Browne sl. spotted. Orig. light green cloth, blocked in blind, lettered in gilt; some fading but a v.g. copy. ¶In the original format, spine-lettering all in serif type. [c.1870] £85


450. Dombey and Son. FIRST CHEAP EDITION. B&E. Front. by H.K. Browne, text in two columns. Orig. light green cloth, blocked in blind, spine blocked & lettered in gilt; spine faded & sl. rubbed at head & tail. ¶With new Preface by Dickens. 1858 £60

451. Dombey and Son. With eight illustrations. Charles Dickens edn. C&H 4pp initial ads, series title, front. & 7 plates. Orig. uniform red cloth; a little dulled & sl. rubbed. ¶The initial ads are undated, but must be c.1877 as they promote the Household Edition of Dickens’s works, ‘13 volumes completed’. The next volume is advertised as Dombey and Son, which appeared in 1877. [c.1877] £25

452. Dombey and Son. Charles Dickens edn. C&H. Half title, front., plates; a few spots. Orig. uniform red cloth, blocked in black & gilt; spine sl. faded. Dickens centenary stamp on title. v.g. 1889 £15

453. Dombey and Son. Household edn. 4to. C&H. Half title, front., vignette title, illus. by F. Barnard, text in two columns; sl. foxing to prelims. Orig. green cloth, blocked and lettered in black and gilt; spine sl. rubbed. v.g. [1877] £35


456. Dombey and Son. EARLY AMERICAN EDITION. Boston: Bradbury & Guild. Front. & plate (by Phiz) preceding title; title & contents leaf with small repairs in upper margin, name erased from title. Nicely rebound in half black cloth, black leather label; some browning & staining to text, otherwise good-plus. ¶Smith p260. Gimbel A112. This early American edition not recorded on Copac. OCLC lists several copies in American institutions. 1848 £200

Selections & Adaptations

457. Little Paul, from the Dombey and Son of Charles Dickens. New York: Redfield, no. 34 Beekman St. (Dickens’ Little Folks, no. 3.) Half title, front., final ad. leaf. Orig. brown cloth, boards blocked & lettered in blind, spine lettered in gilt; minor repairs to spine & hinges. Gift inscription on leading f.e.p., July 1856. ¶Not in BL; not listed on Copac. The following ads show that Redfield published six titles in their Dickens’ Little Folk series; library records date them to the late 1850s or early 60s. [c.1856] £120
And Samp's account of his commission in his affairs.
458. The Story of Little Dombey. FIRST EDITION. B&E. (Cheap & uniform edition.) Half title, bound without final ad. leaf. Orig. green printed wrappers, bound into sl. later half red cloth, marbled board. 1858 £50

459. BROUGHAM, John. Dombey and Son. In three acts. Dramatized from Dickens’ novel ... (New York: Samuel French.) Disbound; titlepage cut down and mounted without imprint, cast list on verso; final leaf cut across and mounted. Text complete. 31pp. [c.1875] £15


461. DICKENS, Mary Angela. Little Paul Dombey: and other stories. Children’s stories from Dickens told by his grand-daughter Mary Angela Dickens, & Capt. Edric Vredenburg. Illustrated by Harold Copping, Frances Brundage, E.M. & M.F. Taylor. Raphael Tuck & Son. (The Gem Dickens Library.) Half title, front. & additional col. front., illus. throughout, 3pp ads. Orig. purple paper-covered boards, lettered in silver, col. onlay on front board; spine a little worn at head & tail. ¶Not in BL; Oxford only on Copac. [c.1890] £30

462. (TAYLOR, Thomas Proclus) Dombey and Son; or, Good Mrs Brown, the Child Stealer. A drama, in two acts. From the pen of the inimitable Charles Dickens, Esq. As performed at the Royal Strand Theatre. G. Purkess(?)(Penny Pictorial Play, no. IV.) 8pp folded as issued, with split to one fold. Orig. buff wrappers, hand-coloured illus.; edges a little chipped. Signed ‘F.A. Marshall, Aug. 1869’ on front wrapper. A sl. fragile copy of a SCARCE item. ¶BL only on Copac, dated 1858. Francis Albert ‘Frank’ Marshall, 1840-1889, the dramatist and editor. [1858?] £85

463. THORNDIKE, Russell. Little Paul Dombey; a Charles Dickens story told for children by Russell Thorndike. Raphael Tuck & Sons. Front., illus. by Trelleck. Stapled as issued in orig. colour pictorial wrappers. 33pp - final leaf of text on inside of back wrapper. v.g. [1946] £15

Illustrations

464. BROWNE, Hablot Knight. Dombey and Son. The Four Portraits of Edith, Florence, Alice and Little Paul. Engraved ... from designs by Hablot K. Browne. And published with the sanction of Mr. Charles Dickens. C&H. Orig. pale green wrappers; spine strengthened with pale blue paper, edges sl. chipped. Stamped on following wrapper, ‘From the Raymond Mander and Joe Mitchenson theatre collection’. ¶The plates are clean, but ‘Edith’ & ‘Little Paul’ remain unopened. 1848 £65

465. (BROWNE, Hablot Knight) Fine Copy of an Original Illustration. Captain Cuttle consoles his Friend. 13 x 16cm. Pen, ink, & wash on artist paper, within card mount. Signed ‘Phiz del’. ¶An extremely accomplished and finely detailed copy of Phiz’s illustration to Dombey & Son, first printed in Part III of the serialised publication, and redrawn for the book edition of 1848. The artist replicates Phiz’s signature, but gives no clue as to his/her identity. Comparison with reproductions of the plate in Johanssen show this to be a copy of the Second State. See also item 121 by the same artist. [c.1870?] £150 †

Related Works

466. ANONYMOUS. Dombey and Son. The Wooden Midshipman. Article extracted from unidentified periodical laid down on 12pp. n.p. ¶Recording the removal from Leadenhall Street of the wooden midshipman mentioned in Dombey and Son. [n.d.] £8
ROYAL LITERARY FUND


¶Concerning a crisis in the constitution of the Royal Literary Fund whereby a bye-law was found to be at variance with the original Charter. It marks a return to the original restricted provisions, later attacked by Dickens, (already a member of the General Committee) and the other Reformers.

1848 £250

THE PERSONAL HISTORY OF DAVID COPPERFIELD

ORIGINAL PARTS

468. David Copperfield. FIRST EDITION. With illustrations by H.K. Browne. XX original parts in XIX. B&E. Plates sl. browned in places. Orig. blue/green pictorial wrappers; two or three parts v. sl. chipped at head or tail of spine; back wrapper carefully reattached part XIX/XX, part XVII wrappers loose, as issued, never glued to text block. Overall a very well preserved & clean set, with virtually no repair work, in custom-made blue morocco box. Armorial label of Cortlandt F. Bishop.

¶Collated with Hatton & Cleaver. An excellent set of one of the more difficult to find of Dickens’s parts publications, preserving all but two of the many advertisements; the only ads missing are the 2pp following ad. for Leila in part IX, and 2pp following ad. for Waterloo’s in part XVII. The remaining 17 parts are complete as issued, with all plates, prelims, catalogues, advertisements & slips. Part VIII retains the ad. with specimen leaves for Lett’s diaries, often missing.

1849-50 £12,500

469. David Copperfield. FIRST EDITION, early issue, b.f.t.p. B&E. Without half title. Front, engr. title & plates by H.K. Browne; waterstain to lower outer corner of plates, some foxing. Orig. olive-green fine diaper cloth, blocked in blind, spine lettered in gilt; spine a little faded, neat repairs to inner hinges. Ownership inscription of A.E. Harwood on leading f.e.p.

¶This copy is Smith’s ‘early’ issue, with screamed rather than screwed on line 20, p.132. It is in a variant binding not mentioned by Smith. There is no blind blocking at centres of boards; the borders are fancy with interlocking swirls, triangular cornerpieces, and similar designs along the sides, point towards the middle of the boards. The spine blocking is again quite different, without letters. Lettered: ‘DAVID COPPERFIELD / CHARLES DICKENS / LONDON’. A superior copy.

1850 £2,500

470. David Copperfield. FIRST EDITION, b.f.t.p. B&E. Front. & engr. title, printed title, plates by H.K. Browne; occasional spotting but plates generally clean & fresh. Orig. olive-green fine diaper cloth, blocked in blind, spine lettered in gilt; front board sl. marked, sl. wear to hinges, corners, and head & tail of spine; some minor old repairs in following hinge. A good sound copy of a title difficult in cloth.

¶Smith I 9. This copy is also in a variant binding, without centrepieces to boards; the borders are of a chain-like design with floral cornerpieces. The spine is blocked with four blind compartments, and lettered in gilt, ‘DAVID / COPPERFIELD / CHARLES DICKENS’. This design is identical to Smith’s primary binding for Dombey and Son. A later reissue of the sheets without date on engraved title.

1850 £500


1850 £750


¶The six-line errata is pasted at the end of the list of plates.

1850 £600

473. David Copperfield. FIRST EDITION, b.f.t.p. B&E. Front. & engr. title, printed title, plates by H.K. Browne; some browning to plates, lacks leading f.e.p. Contemp. full dark blue-black morocco, ruled in gilt; a little rubbed, repairs to head of leading hinge. Contemp. signature of Gerrard Johnson. a.e.g.

1850 £320

474. David Copperfield. FIRST EDITION. B&E. Front. & engr. title, printed title, plates by H.K. Browne; occasional browning or spotting to plates. Contemp. half green calf, spine with raised gilt bands, maroon leather label; boards rubbed. Remains of armorial bookplate on leading pastedown.

1850 £280
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Date</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>479.</td>
<td>Le Neveu de Ma Tante: histoire personnelle de David Copperfield; précédée d’une notice biographique et littéraire par Amédée Pichot. 3e édn plus complète que les précédentes. 3 vols. Paris: Bureaux de la Revue Britannique. Half titles. Uncut in orig. green printed wrappers bound into half dark green calf. v.g.</td>
<td>1851</td>
<td>£85</td>
</tr>
<tr>
<td>483.</td>
<td>David Copperfield. Strato Publications. (Classics Illustrated, No. 48.) Stapled as issued in orig. col. pictorial wrappers. 48pp. <em>An abridged version, fully illustrated in comic strip format, with speech bubbles &amp; minimal narrative text. The UK edition, priced at 1’-, with the same wrapper design as the US edition. BL lists the UK editions of the Classics Illustrated as [1951].</em></td>
<td>[c.1951?]</td>
<td>£20</td>
</tr>
<tr>
<td>485.</td>
<td>David Copperfield. New York: Gilberton Co. (Classics Illustrated, No. 48.) Stapled as issued in orig. col. pictorial wrappers; spine sl. worn. 48pp. <em>An abridged version, fully illustrated in comic strip format, with speech bubbles &amp; minimal narrative text. This is a reprinted version, priced at 25c.</em></td>
<td>1969</td>
<td>£20</td>
</tr>
</tbody>
</table>
486. **Brougham, John.** David Copperfield. A drama, in three acts. Adapted from Dickens’ popular work of the same name. John Dicks. (Dicks’ Standard plays, no. 374.) Illus; the odd spot. Orig. wrappers.
   [c.1920] £20

487. **Thorndike, Russell.** David Copperfield; A Charles Dickens story, told for children ... 32mo. Raphael Tuck & Sons. Front., illus. Stapled as issued in orig. colour pictorial wrappers. 33pp - final leaf of text on inside of back wrapper. v.g.
   [1944] £15

**Illustration**

488. **Kyd (Joseph Clayton Clark)** Five Characters from David Copperfield, portrayed in a series of original water colour sketches: Betsy Trotwood; Peggotty; Tommy Traddles; Mr Barkis; Littimer. n.p. Five pen & ink drawings, approx. 9 x 13cm, finished in watercolours. Each signed ‘Kyd’ in red ink. Handsomely mounted on thick cream card. v.g.
   ¶Five attractive original watercolours by one of the most distinctive of Dickens’s illustrators.
   [c.1900] £250 †

**Related Works**

   1970 £5

   ¶Contains Gard’s article on David Copperfield.
   1965 £5

   ¶’No apologies are offered for tampering with a reputed classic’. A rewritten and abridged version with a justificatory preface, highly critical of Dickens: ‘... his style was rhetorical, cluttered with sentimentalties and digressions, and his treatment of delicate situations always embarrassed by thoughts of how the Early Victorian would react.’
   1933 £65

**Mr. Nightingale’s Diary**

492. Mr. Nightingale’s Diary: a farce in one act. FIRST AMERICAN EDITION. Boston: James R. Osgood & Co. (Vest-pocket series.) Orig. brick brown cloth, spine lettered in black, front board lettered in gilt & blocked in black, ads on e.ps; sl. wear to head & tail of spine. Contemp. signature ‘Plumb’ on titlepage & leading f.e.p. A v.g. copy of a scarce item.
   ¶Written in collaboration with Mark Lemon and performed in 1851; the privately printed edition of 1851 is known in only a handful of copies.
   1877 £320

**To Be Read at Dusk**

   ¶The first appearance of this supernatural story, extracted from the 1852 edition of The Keepsake, edited by Miss Power. Lady Blessington was the editor of this fashionable Annual in 1844 and at her solicitation Dickens contributed a poem of 32 lines, entitled A Word in Season, which was reprinted in Forster’s Life. In 1852, after Lady Blessington had withdrawn from the publication in favour of her niece Marguerite Power, Dickens sent To Be Read at Dusk.
   [1852] £85

494. To be Read at Dusk. FIRST SEPARATE EDITION. Printed by G. Barclay. 19pp, folded as issued. In custom-made red morocco & cloth fold-over box. v.g.
   ¶To Be Read at Dusk did not appear in a separate edition until 1891, courtesy of the bibliographer and part-time forger, Thomas J. Wise.
   1852 [1891] £1,500
THIS

CHILD'S HISTORY OF ENGLAND

Is Dedicated

TO MY OWN DEAR CHILDREN,

WHOM I HOPE IT MAY HELP, BY-AND-BY, TO READ WITH INTEREST
LARGER AND BETTER BOOKS ON THE SAME SUBJECT.
495. A Child’s History of England. Vol. I 1853; Vols II & III FIRST EDITION. 3 vols. B&E. Half titles, frontispieces by F.W. Topham, 1p ads in all vols; old tape repairs to inner hinges vol. I. Original violet-pink cloth, blocked in blind, front boards decorated in gilt; heads & tails of spines sl. rubbed with some sl. loss, boards a little dulled & marked. The Dedication leaf of vol. I is INSCRIBED: ‘Emile de la Rue From Charles Dickens Fifth February, 1854’. Signed by Emile de la Rue in pencil on verso of leading f.e.p. Later bookplate of H. Lettenorier. In fold-over box. ¶Smith Part II, 10; variant binding as described by Gimbel in note 3: fine rib-grained violet-pink cloth. On 4th December, 1853, Dickens wrote to Emile de la Rue a long letter: ‘... I am going to send you, please God, from England, a Bleak House in its real original form. I don’t know whether you have read my Child’s History - which contains the Truth respecting certain English Kings, whom it has been thought a kind of religious gentility to lie about. I will send that too, though I have my doubts whether it may not have earned the honour of being taboo’d by the Infallible Church’. In a letter to Leigh Hunt dated 31st January, 1855, Dickens mentions being sent prints of incidents in the Piedmontese War of Independence by a ‘Genoese Friend’ - presumably de la Rue. He and Dickens also joked together, particularly about the ‘Visual Ray’, a reference to Milton’s ‘visual ray to objects far’ from Paradise Lost Book III. In style, subject and composition, this book differed from all Dickens’s other works. This is also the only example of Dickens dictating the text to Georgina Hogarth; chapters two and four only are in his manuscript. Chapters had appeared irregularly in Household Words between 1851 & 1853. De la Rue was a Swiss banker; Dickens stayed with him & his wife Augusta at Genoa during his Italian visit, 1844-45. Dickens, who was fascinated by the art of mesmerism and had witnessed it being practised on numerous occasions, attempted to cure Mme de la Rue of her debilitating anxieties by mesmerising her himself. 1853-54 £16,500

496. A Child’s History of England. [Periodical publication, extracted from Household Words.] Published at the office, No.16, Wellington Street North. Disbound parts & individual leaves; edges a little brittle & sl. chipped in places, but overall well preserved. ¶The complete first appearance of A Child’s History, as it first appeared in Household Words, January 1851 - December 1853. Extracted from the journal; some of the full numbers remain, in other places just the leaves containing A Child’s History have been extracted. 1851-1853 £150

497. A Child’s History of England. FIRST EDITION. 3 vols. B&E. Half titles, fronts by F.W. Topham, final ad. leaves. Sumptuously bound in full tan calf by Bayntun Rivière of Bath, gilt spines, double-ruled borders & dentelles, maroon & tan morocco labels. With the original maroon cloth bound in at end of each vol. a.e.g. A FINE copy. 1852/53/54 £1,500


BLEAK HOUSE

ORIGINAL PARTS

500. Bleak House. FIRST EDITION. With illustrations by H.K. Browne. XX original parts in XIX. B&E. Orig. pale blue printed wrappers. Generally well-preserved with some minor repair work in places; two or three backstrips expertly replaced, following wrapper to part xix/xx repaired in lower inner margin. Earlier parts with the signature of F. Antrobus and the label of Ingaltone, the Eton bookseller. A nice clean set of the parts in custom-made maroon morocco box. ¶Collated with Hatton & Cleaver. 11 parts are complete as issued. Parts IV and XII lack all following ads, and six other parts lack the occasional ad. slip. The final leaf (p15/16) of the Bleak House Advertiser is missing in part XII. In part IV the Bleak House Advertiser has been inserted incorrectly, with the outer margin innermost. All other plates, prelims, catalogues, advertisements & slips are present, including the ‘rather scarce’ Village Pastor booklet in part XV, and the similarly scarce booklet for Grace Aguilar’s works in part XIII. 1852-53 £3,500
### ORIGINAL CLOTH


*Smith 10:* the primary binding variant, with the date in Roman numerals at tail of spine.

1853

£2,500

**502.** Bleak House. Illus. by H.K. Browne. FIRST EDITION, later issue. B&E. Half title, front. & engr. title, printed title, plates. Orig. green fine diaper cloth, blocked in blind, spine lettered in gilt; spine very slightly dulled & rubbed. v.g.

*Smith 10:* the secondary binding, identical to the primary binding of Dombey and Son (with a chain-like design within triple-ruled borders). A later issue; the first edition sheets, but with undated engraved title.

1853 [c.1863?]

£850

**503.** Bleak House. Illus. by H.K. Browne. FIRST EDITION, later issue. B&E. Half title, front. & engr. title a little spotted, plates. Orig. green fine diaper cloth, blocked in blind, spine lettered in gilt; spine faded to brown & with 2 small splits at head.

1853 [c.1863?]

£450


1853

£450


1853

£380

**506.** Bleak House. FIRST EDITION, b.f.t.p. B&E. Front., engr. title, plates by H.K. Browne. Contemp. half green morocco, green cloth sides, gilt spine; sl. rubbed, but overall a v.g. clean copy.

1853

£350


1853

£250


1859

£30

**509.** Bleak House. Cheap edn. C&H. Half title, front. by H.K. Browne sl. spotted, text in two columns. Orig. dark green cloth, blocked in blind, spine blocked & lettered in gilt; one or two tiny nicks at head & tail of spine, otherwise a v.g. copy.

*Bleak House* first appeared in the Cheap edition in 1858.

1865

£50


*Titlepage with the early Chapman and Hall address (193 Piccadilly), but later binding variant with the address removed from front board.*

[1873]

£65


*In the original format, the plates by Phiz.*

[c.1875]

£65

### ORIGINAL CLOTH: SECONDARY BINDING
THE
COURT OF CHANCERY;
ITS INHERENT DEFECTS,
AS EXHIBITED IN
ITS SYSTEM OF PROCEDURE AND OF FEES:
WITH SUGGESTIONS FOR A REMEDY.
ALSO
AN APPENDIX, CONTAINING EXTRACTS FROM EVIDENCE:
TAKEN BEFORE THE SELECT COMMITTEE ON FEES.

BY W. CHALLINOR, A. B.


LONDON:
STEVENS AND NORTON, 26, BELL YARD.
MDCCCXLIX.
THE POOR TRAVELLER.

In the year one thousand seven hundred and ninety-nine, a relative of mine went limping down, on foot, to the town of Chatham. He was a poor traveller, with not a farthing in his pocket.

My relative went down to Chatham, to enlist in a cavalry regiment, if a cavalry regiment would have him; if not, to take King George's shilling from any corporal or sergeant who would put a bunch of ribbons in his hat. His object was, to get shot; but, he thought he might as well ride to death as be at the trouble of walking.

My relative's Christian name was Richard, but he was better known as Dick. He dropped his own surname on the road down, and took up that
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
</table>
†From Joe Dickens’ written in blue ink in a contemp. hand on initial blank.  
[c.1880] £120 |
†Chapman & Hall at base of spine is in plain san serif capitals.  
[c.1890?] £75 |
†Signed by Kathleen Tillotson as the copy used for review (with a little marking) adding that she gave the other copy away, probably to Bedford College Library. 1977 £15 |
†Smith p318: the variant, with The Little Old Lady as the frontispiece. This appears to be the first American edition of Bleak House issued in one volume. Published by Getz & Buck as one of 11 works by Dickens, listed on back wrapper as ‘the only uniform edition published in America’. 1853 £450 |
†Moltke’s translation was first published in 1852-53. See The Royal Library, Denmark. 1858 £150 |
| 517. | LANDER, George. Bleak House; or, Poor “Jo”. A drama, in four acts. Adapted from Charles Dickens’ celebrated novel … John Dicks. (Dicks’ Standard plays, no. 388.) Illus. Disbound.  
[c.1883] £30 |
| 518. | PEAKE, Mervyn. Sketches from Bleak House. Text selected and introduced by Leon Garfield. FIRST EDITION. Methuen. Illus. throughout. Orig. sky blue cloth. v.g. in d.w.  
†Peake was commissioned to illustrate a new edition of Bleak House in 1945, but due to post-war paper shortages, the project was put indefinitely on hold. Here, Peake’s illustrations are published for the first time. 1983 £20 |
| 519. | CHALLINOR, William. The Court of Chancery; its inherent defects, as exhibited in its system of procedure and of fees; with suggestions for a remedy. Also an appendix, containing extracts from evidence taken before the Select Committee on Fees. 2nd edn. Stevens & Norton. Sewn as issued in cream wrappers. v.g.  
†This scarce pamphlet was sent to Dickens shortly after the first instalment of Bleak House had been published. Much of Challinor’s account was used by Dickens in the telling of the case of Gridley in Chapter XV of the novel. 1849 £450 |
†William Jennens, ‘deemed to have been the richest commoner in England’, died an intestate bachelor aged 97 in 1798. Countless suits claiming kinship, some fraudulent, failed, but at the time of writing there was still litigation. The preface claims that these events gave Dickens the idea for Jarndyce v. Jarndyce in 1853. See item 894. 1879 £60 |
521. **SHATTO, Susan.** The Companion to Bleak House. FIRST EDITION. Unwin Hyman. (Dickens Companions, 3.) Half title, illus., maps, bibliog. Orig. green cloth. v.g. in d.w.
   "...the most comprehensive annotation of the novel ever undertaken..."
   1988 £30

522. **SMITH, Grahame.** Charles Dickens: Bleak House. Macmillan Press. (Studies in English Literature, no. 54.) Paperback; orig. pictorial wrappers. v.g.
   1974 £8

**HARD TIMES. For These Times**

   "The first appearance in Household Words; Hard Times begins in No. 210, April 1, and continues through the subsequent 19 parts.
   1854 £150

524. Hard Times. FIRST EDITION. B&E. Half title. Orig. olive green horizontal-ribbed moiré cloth, blocked in blind on boards & spine, spine lettered in gilt; spine only sl. faded. Contemp. bookseller’s ticket: Henry Greer, Belfast. A v.g. exceptionally well-preserved copy, in a custom-made fold-over green cloth box.
   "Smith 11, the primary binding. Page 244 numbered ‘44’.
   1854 £2,200

   1854 £750

526. Hard Times. FIRST EDITION. B&E. Half title; a few spots. Orig. olive green moiré cloth, borders blocked in blind, spine lettered in gilt; spine a little darkened and with small neat repairs to head & tail, corners sl. worn.
   1854 £450

   "Page 244 correctly numbered.
   1854 £520

   "This is a remainder issue using the original sheet in a binding designed to be uniform with the People’s Edition of Charles Dickens works, published by Chapman and Hall between 1865 and 1867. The ads on the leading e.ps date this binding to 1870.
   1854 [1870] £350

529. Hard Times. Household edn. 4to. C&H. Front., vignette title, illus. by H. French; the odd spot. Orig. green cloth, blocked & lettered in black & gilt; sl. rubbed. v.g.
   "This is in fact the first illustrated edition.
   [1876] £40

   [c.1881] £40

   [c.1877] £35

**Adaptations**

532. **COOPER, Frederick Fox.** Hard Times. A domestic drama, in three acts. Founded upon the popular novel ... by Fox Cooper. John Dicks. (Dicks’ Standard Plays, no. 785.) Illus. Orig. pale green printed wrappers; browned at edges, spine guarded.
   [c.1884] £35
Related Works


1969 £10

534. **SIMPSON, Margaret.** The Companion to Hard Times. FIRST EDITION. Helm Information. (Dickens Companions.) Half title, illus., bibliog. Orig. dark green cloth. MINT in d.w. ¶Review copy.

1997 £35

**LITTLE DORRIT**

**ORIGINAL PARTS**

535. Little Dorrit. FIRST EDITION. With illustrations by H.K. Browne. XX original parts in XIX. B&E. Original pale blue wrappers. Occasional sl. rubbing, but overall a v.g. unsophisticated set in custom-made green cloth fold-over box. ¶Collated with Hatton & Cleaver. A well-preserved set of the parts, with no discernible signs of repair work, retaining all plates, prelims, catalogues, advertisements & slips. N.B: With the slip in part 16, alerting the reader to the error in printing ‘Rigaud’ for ‘Blandois’.

1855-57 £3,200

**ORIGINAL CLOTH**

536. Little Dorrit. FIRST EDITION, b.f.t.p. B&E. Front., engr. title & plates by H.K. Browne; occasional marginal browning. Orig. olive green cloth, blocked in blind, spine lettered in gilt; spine v. sl. faded, but overall a v.g. well-preserved copy. ¶Smith 12; the primary binding variant with ‘LONDON MDCCCLVII’ at tail of spine. With the earlier reading of Rigaud for Blandois on p469, &c.

1857 £1,200

537. Little Dorrit. FIRST EDITION, bound from the parts into two volumes. B&E. Front., engr. & plates by H.K. Browne; a little spotted. Attractively bound in two vols in later full brown morocco, gilt spines, front boards blocked with floral borders in gilt, and further decorated with numerous small hearts and the letters ‘C’ and ‘D’ also in gilt. v.g. ¶With the earlier reading of Rigaud for Blandois.

1857 £480

538. Little Dorrit. FIRST EDITION, b.f.t.p. B&E. Front. & engr. title & plates by H.K. Browne. Contemp. half calf, spine with raised gilt bands, green morocco label; spine sl. rubbed. v.g. ¶With the earlier reading Rigaud for Blandois, and retaining the slip that explains the author’s ‘oversight’. In this copy a previous owner has very neatly crossed through Rigaud wherever it appears and replaced it with Blandois in a fine neat hand.

1857 £350

539. Little Dorrit. FIRST EDITION, b.f.t.p. B&E. Front., engr. title & plates by H.K. Browne; some browning & spotting to plates. Contemp. half tan calf, spine with devices in gilt; a bit rubbed, head of leading hinge repaired. Bookplate of Helen Evans, 1880, and the signature of Sam Evans. ¶With the earlier reading of Rigaud for Blandois.

1857 £200

540. Little Dorrit. FIRST EDITION, b.f.t.p. B&E. Front., engr. title, & plates by H.K. Browne; some browning to earlier plates. Contemp. half maroon morocco, spine with raised gilt bands; spine faded & a little rubbed. ‘W.F.’ monogram on initial blank. ¶With the earlier reading of Rigaud for Blandois.

1857 £180

**‘BLANDOIS’ EDITION**

541. Little Dorrit. FIRST EDITION, b.f.t.p. B&E. Front., engr. title, & plates by H.K. Browne. Contemp. half black calf, spine with raised gilt bands, maroon leather label; sl. rubbed. v.g. ¶With the scarcer amended reading of Blandois. Plates largely clean.

1857 £350
542. Little Dorrit. Cheap edn. C&H. Half title, front. by Marcus Stone, text in two columns, final ad. leaf. Orig. green sand-grained cloth, boards blocked in blind, spine blocked & lettered in gilt; inner hinges cracking, otherwise a v.g. bright copy.

¶The first Cheap Edition was published in 1858.
1865 £65

1866 £55

544. Little Dorrit. Household edn. 4to. C&H. Front., vignette title, illus. by J. Mahoney. Orig. green cloth, lettered in gilt, blocked in black. v.g.
[1873] £40

545. Little Dorrit. C&H. Front. & engr. title a little spotted, plates by H.K. Browne. Contemp. half calf, spine with raised gilt bands, green morocco label; spine sl. rubbed. v.g.
¶In the original format.
[c.1880] £120

546. Little Dorrit; edited by Harvey Peter Sucksmith. Oxford: Clarendon Press. (Clarendon Dickens.) Half title, front., illus. Orig. dark blue cloth. v.g. without d.w.
1979 £40

Adaptation

547. THORNDIKE, Russell. Little Dorrit; A Charles Dickens story, told for children ... 32mo. Raphael Tuck & Sons. Front., illus. by Trelleck. Stapled as issued in orig. colour pictorial wrappers. 33pp - final leaf of text on inside of back wrapper. v.g.
[1944] £20

Illustration

548. ANONYMOUS. Original watercolour drawing. Outside the walls of the Marshalsea Prison. 17cm x 22cm, laid on to card mount.
¶A decent sketch of the austere outer walls of the famed Marshalsea Prison. Situated in Southwark, south London, the prison housed criminals of all classes, but became renowned as a place for debtors and those convicted of financial crimes. It was the setting for much of Little Dorrit, Dickens being familiar with the institution’s workings through the incarceration therein of his own father, the result of his failure to pay a debt to his baker.
[c.1880?] £25 ¶

Related Works

1986 £5

550. PHILPOTTS, Trey. The Companion to Little Dorrit. FIRST EDITION. Helm Information. (Dickens Companions, no. 9.) Half title, illus., maps, bibliog. Orig. green cloth, blocked & lettered in gilt. MINT in d.w.
¶‘...the most extensive information yet available on the political, cultural, and personal backgrounds of a novel that is ... considered a central text of Dickens’s ‘dark’ period...’
2003 £45

551. REID, J.C. Charles Dickens: Little Dorrit. FIRST EDITION. Edward Arnold. (Studies in English Literature, no. 29.) 61pp. Orig. stiff paper wrappers. v.g.
1967 £5

THE FROZEN DEEP

¶The text of the play by Wilkie Collins revised by Dickens, with an account of the Tavistock House theatricals in 1857 and later performances. With publisher’s compliment card loosely inserted.
1966 £35
THE POOR TRAVELLER, &c.

SAMUEL BRANDRAM’S READING COPY

553. The Poor Traveller: Boots at the Holly-Tree Inn: and Mrs. Gamp. FIRST EDITION. B&E. (Cheap and Uniform Editions of Mr. Dickens’ Christmas Books.) Orig. green printed wrappers; stitching largely missing, spine defective, lacking back wrapper. Signed ‘Brandram’ on front wrapper, and with excisions, annotations and amendments in the same hand throughout the work.

¶This was Samuel Brandram’s reading copy. Brandram, 1824-1892, was a barrister by profession, but found fame in an altogether different capacity in his later career as a reader and reciter of dramatic works. A university friend of Thomas Talfourd, Brandram occasionally performed at his Russell Square, Bloomsbury, residence, including, at one stage, for Charles Dickens, who reportedly declared Brandram to be a better interpreter of his prose than he was himself. As well as the textual notation, loosely inserted are several leaves of manuscript by Brandram, which form additions to the Mrs Gamp printed narrative. At the beginning of each story, Brandram has listed the date and location of each performance; mainly places in south London during the late 1860s. A fascinating copy, indicative of the working practices of a renowned Dickens reader.

1858 £1,500

554. The Poor Traveller: Boots at the Holly-Tree Inn: and Mrs. Gamp. FIRST EDITION. B&E. … Final ad. leaf. Orig. green printed wrappers; sm. stain on back cover, sm. chips at head and tail of spine, sl. dusted.

¶The ‘Reading edition’.

1858 £60

555. The Poor Traveller: Boots at the Holly-Tree Inn: and Mrs. Gamp. FIRST EDITION. B&E. … Disbound.

¶The ‘Reading edition’.

1858 £20

REPRINTED PIECES


1931 £20

DICKENS ON THE POLICE


¶From Reprinted Pieces.

1965 £12

SPEECH ON BEHALF OF THE HOSPITAL FOR SICK CHILDREN

558. Speech of Charles Dickens, Esq., as Chairman at the Dinner on behalf of the Hospital for Sick Children, February 9th, 1858. Printed by R. Folkard & Sons. Orig. buff wrappers. v.g. 10pp.

¶A reprint of Dickens’s speech at Great Ormond Street. The first edition is extremely scarce.

[1858] 1874 £180

A TALE OF TWO CITIES

559. A Tale of Two Cities. FIRST EDITION, 1st issue. C&H. Front., engr. title & plates by H.K. Browne, 32pp cata. (Nov. 1859); cata. with expertly executed minor repairs to corners. Handsomely bound in full scarlet crushed morocco by Bayntun-Rivière of Bath, gilt spine, single-ruled borders & dentelles. a.e.g. A v.g. attractive copy.

¶With the uncorrected pagination showing ‘113’ on p213. An exceptionally bright and clean copy, without any staining or spotting to text or plates. One plate, ‘Congratulations’, has a tiny, almost imperceptible, tear in the outer margin, which has been professionally repaired with archival tape. With occasional unobtrusive pencil underlining in text.

1859 £3,800

560. A Tale of Two Cities. FIRST EDITION, 1st issue. C&H. Front., sl. pale engr. title & plates by H.K. Browne. Handsomely bound in full tan calf by Root of London, gilt spine, borders & dentelles, maroon & pale green morocco labels. t.e.g. A v.g. attractive copy.

1859 £2,800
SECOND ISSUE: ORIGINAL CLOTH


¶With the corrected pagination on p213. Smith’s primary binding, and probably the most difficult novel to find in v.g. condition.

1859 £1,500


1859 £1,250


¶The first cheap edition was printed in relatively small numbers, and is scarce.

1864 £280


[c.1881] £120

Selections & Adaptations

ANONYMOUS

COMIC STRIP


¶An abridged version, fully illustrated in comic strip format, with speech bubbles & minimal narrative text. Priced 1/6. The Classics in Pictures series appeared in the late 1940s, a short-lived rival to the American comic strip editions that were popular at the time.

[c.1950?] £30


¶A UK edition, priced at 2'-; with a similar wrapper design to the US edition (see below), changing some of the colours. BL lists the UK editions of the Classics Illustrated as [1951]. NB: a different adaptation from the item above.

[c.1951?] £30


¶'Classics Illustrated: featuring stories by the world’s greatest authors ... Only 15 cents, endorsed by educators. On sale at newsstands everywhere.'

1967 £30

568. COOPER, Frederick Fox. The Tale of Two Cities; or, The incarcerated victim of the Bastille. An historical drama, in a prologue and four acts. John Dicks. (Dicks’ Standard plays, no. 780.) Illus. Disbound.

[c.1885] £20

569. JELLINEK, Joanna. A Tale of Two Cities. Studio Vista Books. 4to. Folding front. & plates, illus. throughout. Orig. black cloth, lettered in red. v.g. in blue d.w.

¶A handsomely produced edition, edited, abridged, and annotated by Joanna Jellinek. Illustrated throughout, and with several fold-out plates, by Harold King. With maps and notes giving historical context.

1973 £20

570. THORNDIKE, Russell. A Tale of Two Cities A Charles Dickens story, told for children ... 32mo. Raphael Tuck & Sons. Front., illus. Stapled as issued in orig. colour pictorial wrappers. 33pp - final leaf of text on inside of back wrapper. v.g.

[1944] £15
Related Works

571. **SANDERS, Andrew.** The Companion to A Tale of Two Cities. FIRST EDITION. Unwin Hyman. (Dickens Companions, 4.) Half title, illus., bibliog. Orig. green cloth. v.g. in sl. dusted d.w.
   ¶K. Tillotson’s copy, with some of her notes loosely inserted.  
   1988 £30

572. **SANDERS, Andrew.** The Companion to A Tale of Two Cities. Helm Information. (Dickens Companions, 4.) Half title, illus., bibliog. Paperback; orig. pictorial wrappers. v.g.
   ¶Signed by the author on titlepage.  
   2002 £15

573. **SMITH, Thomas Warnock.** Charles Dickens: A Tale of Two Cities. Bath: James Brodie. (Notes on Chosen English Texts.) Stapled as issued in orig. pale blue printed wrappers. v.g. 64pp.
   ¶A useful study companion.  
   [1946] £8

   ¶The first English appearance of Dickens’s brief detective story. It had appeared in the American periodical, *The New York Ledger* in the summer of 1859. The intriguing story of Thomas Wainewright, an author and critic, who poisoned several relations in order to obtain insurance money. Dickens had met Wainewright some time before the scandal broke, and felt compelled to write an account of the strange case. Wainewright was eventually captured, but convicted only of forgery, for which he was transported to Australia.  
   1860 £50

   ¶This issue of *The Piccadilly Annual* appeared shortly after Dickens’s death, and contains several other Dickens-related items, including ‘The Mystery of Mr. E. Drood. Specimen of an adaptation’, by Orpheus C. Kerr. This was published in the States as *The Cloven Foot*. It also contains ‘Some memories of Charles Dickens’ by Mr. J. Field, his American publisher, and a short memorial poem, signed ‘O.C.K.’. Other contributors to the issue include Longfellow, Twain, Thackeray, and Jerrold.
   [1870] £280

   ¶This is the first UK book edition.  
   [1871] £300

577. Hunted Down. John Camden Hotten. Half title, vignette title; with the orig. green front wrapper and a page of ads bound in preceding half title. Later full olive-brown morocco by Robson & Kerslake, gilt spine, borders & dentelles. t.e.g. v.g.  
   [1871] £380

A CURIOUS DANCE ROUND A CURIOUS TREE

   ¶The leading article, occupying the first 8½ columns of pp385-389, of the issue. It was not published in the UK in book form until 1899, having been printed in Boston in 1871. The article was more famously published as a leaflet in 1860, in an effort to raise funds for St. Luke’s Hospital.  
   1852 £30
WITH ORIGINAL ENVELOPES


¶Second issue, with the last paragraph of text in bold type, & sl. less elaborate front cover border. Issued in support of the benevolence fund for St. Luke’s Hospital for the Treatment and Cure of Lunatics. ‘A Curious Dance…’, a sketch about St. Luke’s, is reprinted from Household Words (1852) and is followed by an unsigned piece about the hospital, reprinted from the Times. With the original (unaddressed) envelope for conveying the pamphlet to prospective donors (18 x 6.5cm), and the smaller printed envelope for reply (10 x 6cm), addressed to ‘Henry F. Shaw Lefevre Esq: Treasurer, St Luke’s Hospital for Lunatics, Old Street, London E.C.’ The back wrapper informs potential donors that a contribution of 30 guineas and upwards constitutes the qualification of a ‘Governor of the Hospital’ and that an annual subscription of three guineas buys ‘the privilege of recommending patients for admission’.

[1860] £1,500


¶With the last paragraph of text in bold type, & sl. less elaborate front cover border.

[1860] £800


¶A later reprint, with simpler design on front wrapper, and in a slightly smaller format. The verso of the final leaf, p16, gives the names of the St Luke’s Hospital committee members for the year 1880.

[1880] £180

GREAT EXPECTATIONS

See also item 189.

PERIODICAL SERIALISATION


¶The first appearance of Great Expectations, complete, in the weekly issues.

1860-61 £550

583. Great Expectations. The original serialisation in All the Year Round. Nos 84-119. Dec. 1, 1860 - Aug. 3, 1861. Published at No. 26, Wellington Street. 35 disbound parts, sl. cut down, containing the complete serialised text of Great Expectations. No. 110 is sl. torn with some repairs. The earlier parts bear the signature of ‘Messrs Florington’, and some parts are further initialled ‘O.U.S.’

1860-61 £450


¶Collated with the Clarendon Edition (Appendix D). As with the Bodleian edition, vol. III has the faults emended on pp103 & 193, suggesting a second state of the first impression.

1861 £6,000


¶Collated with the Clarendon Edition (Appendix D).

1861 £6,500


¶Collated with the Clarendon Edition (Appendix D); edition statements carefully erased from titlepages in vols I & III, but matching the criteria for 2nd, 1st, 3rd impression.

1861 £2,500
THIRD / FIRST / FIRST

¶Collated with the Clarendon Edition (Appendix D). As with the Bodleian edition, vol. III has the faults emended on pp103 & 193, suggesting a second state of the first impression.

1861 £6,500

EXTRA-ILLUSTRATED BY PAILTHORPE

¶This handsome copy has been embellished with 21 full-colour etchings by Frederick W. Pailthorpe. They were published by Robson & Kerslake in 1885 in a limited edition of 200 sets, of which nos 101-150 were printed in colour; this is no. 122. Collated with the Clarendon Edition (Appendix D); without edition statements on titlepages, but matching the criteria for the 3rd impression, 3rd impression, 1st impression. Vol. III is the first state of the first impression, with the typographical faults on pp103 & 193.

1861 £6,500

[1876] £120

American editions

PHILADELPHIA EDITION

¶Smith p377-8. He describes this as the illustrated duodecimo edition, and gives date of publication as August 15th 1861. Peterson had published an unillustrated edition, in wrappers, just a few days earlier. Stamped in blind on the front & back board, ‘Peterson’s uniform duodecimo edition of the complete works of Charles Dickens “Boz”’.

[1861] £450

¶Smith pp373-4; the ‘green cloth edition’, which he dates 1867[?].

[1867] £300

¶Based on the All the Year Round text. With TLS to Kenneth Fielding from the publishers, saying that this is “we hope “fully corrected” ... Edgar ... had alerted us to more than 30pp of errata ...”.

1999 £15

Related Works

ORIGINAL MANUSCRIPT, ON FILM

593. Film of Original Manuscript of Great Expectations. The Scolar Press. 1 reel of 32mm celluloid film in film tin. With a list of frames printed on single folded sheet.
¶Images of the original manuscript of Great Expectations, part of the Townshend collection donated to the Wisbech Museum Library. A covering letter dated July 1976, requests the purchase of the film from the Scolar Press, suggesting that still images may have been filmed by Scolar with a view to publishing a facsimile version of the original manuscript.

[c.1975] £125 †
594. **GADD, W. Laurence.** The Great Expectations Country; illus. with drawings by George F. Gadd. FIRST EDITION. Cecil Palmer. Half title, front. & plates; edges sl. spotted. Orig. brown embossed cloth. v.g. 1929 £30

595. **NEWMAN, Steven.** Great Expectations (Charles Dickens). FIRST EDITION. Oxford: Basil Blackwell. Orig. green glazed wrappers; spine faded. v.g. 1975 £5

596. **PARISSIEN, David.** The Companion to Great Expectations. FIRST EDITION. Helm Information. (Dickens Companions, no. 7.) Half title, illus., maps, bibliog. Orig. green cloth. MINT in d.w. 2000 £45

**THE UNCOMMERCIAL TRAVELLER**

597. The Uncommercial Traveller. FIRST EDITION. C&H. Half title, 32pp cata. (Dec. 1860). Contemp. full dark green crushed morocco by Rivière, gilt spine, borders & dentelles. Part of orig. purple cloth bound in at end. Armorial bookplate of John Neville-Cross. t.e.g. A v.g. handsome copy. 1861 £600

598. The Uncommercial Traveller. 2nd edn. C&H. Half title, 32pp cata. (Dec. 1860). Orig. mauve way-grained cloth, blocked in blind; spine faded, front board sl. unevenly faded, with the odd spot. A v.g. copy. ¶Bound identically to Smith’s primary binding for the first edition. 1861 £280

599. The Uncommercial Traveller. 3rd edn. C&H. Half title. Orig. mauve way-grained cloth, blocked in blind; spine faded. v.g. ¶With the signature of the dramatist S. Theyre Smith on e.p. 1861 £250

600. The Uncommercial Traveller. Charles Dickens edn (green cloth). C&H. Series & half titles, front. sl. damp-marked in top outer corner, illus. Orig. green cloth, bevelled boards, lettered in gilt; inner hinges sl. cracked, else v.g. ¶Expanded to 28 papers. No. 28 wrongly numbered ‘XVIII’. In an unusual green cloth, and with a half title advertising, ‘The Works of Charles Dickens, in eighteen volumes’. 1870 £85


603. The Uncommercial Traveller. Household edn. 4to. C&H. Front., plates & illus. by E.G. Dalziel. Orig. green cloth, blocked and lettered in black and gilt. v.g. ¶With 36 papers. [1877] £45

604. The Uncommercial Traveller. Household edn. (Reprint.) 4to. C&H. Front., plates & illus. by E.G. Dalziel. Orig. green cloth, blocked and lettered in black and gilt; leading hinge sl. cracked, otherwise v.g. [c.1881] £45

**IN MEMORIAM**

**DICKENS’S OBITUARY OF THACKERAY**

606. Our Mutual Friend. FIRST EDITION. With illustrations by Marcus Stone. XX original parts in XIX. C&H. Orig. green pictorial wrappers; one or two numbers chipped, sl. wear to tails of some spines. A well-preserved & clean set, with only minimal expert repair work, in custom-made green cloth slipcase. Collated with Hatton & Cleaver. An excellent set, preserving all but one of the many advertisements; the only ad. missing is the 4pp slip for Economic Life Assurance to follow the plates in Part XIV (often lacking). All other plates, prelims, catalogues, advertisements & slips are present, including the slip for Foreign Bank Notes in Part XIX/XX, ‘often found wanting’. 1864-65 £1,600

607. Our Mutual Friend. FIRST EDITION. With illustrations by Marcus Stone. XX original parts in XIX. C&H. Orig. green pictorial wrappers; some sl. chipped at fore-edge, spines cracking in places, the occasional tear; several spines carefully repaired, spine defective Part XVIII. In dark blue cloth fold-over box. Collated with Hatton & Cleaver. A good-plus set, retaining nearly all the original advertisements. With the following omissions: Part XI, lacks slip to follow plates; Part XIV, lacks 4pp Economic Life Assurance ad. to follow plates (often missing); Part XVI, lacks 2pp ad. for Mappin, Webb & Co.; Part XIX/XX, lacks 4pp Economic Life Assurance ad. to follow plates. The De Jongh’s ad. in Part IX is in a different state from that described in H&C; The 4pp ad. for Chapman and Hall in Part VI is bound in upside down. N.B. With the slip for Foreign Bank Notes in Part XIX/XX, ‘often found wanting’. 1864-65 £1,200


American edition

612. Our Mutual Friend. FIRST AMERICAN ONE-VOLUME EDITION. New York: Harper & Brothers. Front. port., engr. title, illus., 2pp ads. Orig. sand-grained purple cloth, double-ruled border in blind, spine lettered in gilt; sl. dulled, spine excellently repaired at head & tail. A good-plus copy. Smith USA pp338-392. He describes this as the second issue of the first edition; it was preceded by publication in two parts in wrappers. The titlepage uses the design of the part wrappers. 1865 £220

Separately published extract

613. HOSPITAL FOR SICK CHILDREN, Great Ormond Street. Extract from Chapter IX of “Our Mutual Friend” by Charles Dickens, Esq. Blades, printers. 8pp printed on cream paper. Disbound. v.g. ¶This separately published extract probably appeared soon after the publication of the novel. The scene described is that of the peaceful death in the Children’s Hospital of the child Johnny. Scarce. [c.1865?] £150
Related Works


A continuation of the Veneerings story. Johnston, who made his name as an explorer and a colonial administrator in East Africa, also wrote sequels to *Dombey and Son*, (The Gay-Dombeys 1919), and George Bernard Shaw’s play *Mrs. Warren’s Profession*, (Mrs. Warren’s Daughter, 1920).

1922 £10

615. **COTSELL, Michael.** The Companion to Our Mutual Friend. FIRST EDITION. Allen & Unwin. (The Dickens Companions, no. 1.) Half title, maps, bibliog. Orig. green cloth, blocked and lettered in gilt.

¶The first book-length study of the novel.’

1986 £40

616. **DAVID, Deirdre.** (Our Mutual Friend.) Fictions of Resolution in Three Victorian Novels: North and South; Our Mutual Friend; Daniel Deronda. FIRST EDITION. Macmillan. Half title. Orig. green cloth.

v.g. in sl. faded d.w.

1981 £10

PRESENTATION COPY


¶With an inscription from the author: ‘With kindest regards, rather dry stuff, but still a bit of Victorian work. S. Monod’.

1957 £10

LEGENDS & LYRICS


¶Procter was the daughter of poet Bryan Waller Procter, better known as the romantic-era poet ‘Barry Cornwall’. From 1853 she became a frequent contributor to *Household Words* and later to *All the Year Round*, submitting well-received poetry under the pseudonym Mary Berwick. This fond eulogy, pp739-743 (double columns), reprints Dickens’s introduction to *Legends and Lyrics*, the collected volume of Procter’s poems published shortly after her death. (See following item.)

1866 £50


1877 £25

THE READINGS OF CHARLES DICKENS & DICKENS AS A READER

See also items 200 & 356.

EXCEPTIONALLY SCARCE PROOF READING COPIES PRINTED FOR DICKENS


¶The rarest printed items by Dickens we have ever been able to offer for sale. *Great Expectations*, privately printed by William Clowes and Sons of Stamford Street, London for Dickens’s own use, is known in only two other extant copies, in the Yale Beinecke Library and the Berg Collection of the New York Public Library. The Beinecke copy is printed on typical commercial stock paper and is in 160pp, with Clowes and Son identified as the printer on the verso of the title and on the final leaf colophon. The Jardineyce copy is also in 160pp, with Clowes identified as the printer, but is on proof paper. A printing misalignment has resulted in a pagination error in a section of the text. Gathering H, which encompasses pp97-112, is paginated as follows: H1: 97/102; H2: 103/100; H3: 101/98; H4: 99/104; H5: 105/110; H6: 111/108; H7: 109/106; H8: 107/112. The text is complete, but clearly the sense is confused. The error in this proof copy was noticed, as comparison with the Beinecke copy shows the mistake was later rectified. The Beinecke edition is that of the Gimbel collection, B278 (giving the date 1861), with a note stating that it ‘seems never to have been employed on the stage’. This is confirmed by Philip Collins in *Charles Dickens: The Public Readings* (Oxford, 1975), who states that Dickens finished writing the novel *Great Expectations* in June 1861, suggesting that ‘later
Advertising Poster for the Readings. Final Farewell Readings. Six in number. Mr. Dickens will read on & black on pale yellow paper; three light horizontal folds, sl. dusting. Overall a v.g. example. Be obtained from Messrs. Ticknor & Fields, Boston: J.E. Farwell (printers). 49 x 31.8cm. Printed in red four.), on Friday evening ... [&c.]  The readings will commence at 8 o’clock. Reserved seats $2.00 each. To Wednesday evening, April 1 (for the last time but five.), on Thursday evening, April 2 (for the last time but three.) &c. When he left. After Boston, his only remaining readings were in New York, from whence he sailed for England at the end of April.

Advertising Pamphlet for Charles Dickens’s Farewell Reading Tour. Second course of Mr. Charles Dickens’s Farewell Readings. Tuesdays, December 22nd, 1868, January 5th, 1869, February 2nd, 16th, and March 2nd. To commence at eight o’clock. Glasgow City Hall. 4pp, printed in red. 7 x 11cm. Tiny tears along outer margins of horizontal fold without loss.
1868 £180

624. **The Public Readings**; edited by Philip Collins. FIRST EDITION. Oxford: Clarendon Press. Half title, front. Orig. black cloth, spine lettered in gilt. v.g. in d.w. ¶21 texts printed from Dickens’s own privately printed reading copies. Includes the texts of *Great Expectations*, *Mrs. Lirriper’s Lodgings*, *The Haunted Man*, *The Bastille Prisoner*, and *The Signalman*; all prepared as readings but never performed.  
1975 £65

2007 £20

626. **DOLBY, George.** Charles Dickens as I Knew Him: the story of the reading tours in Great Britain and America (1866-1870). FIRST EDITION. T. Fisher Unwin. Half title, 32pp cata. (1885); occasional browning. Contemp. half dark green morocco, spine gilt in compartments. Cloth from spine & front board bound into e.ps. t.e.g. v.g.  
1885 £60

627. **DOLBY, George.** Charles Dickens as I Knew Him: ... Popular edn. T. Fisher Unwin. Half title, 32pp cata. (1885); pin holes in title. Orig. red cloth; dulled and marked, inner hinges cracking. ¶With full page gift inscription facing title.  
1887 £40

628. **FITZSIMONS, Raymund.** The Charles Dickens Show: an account of his public readings 1858-1870. FIRST EDITION. Geoffrey Bles. Half title, plates. Cream cloth. v.g. in sl. rubbed & price-clipped d.w.  
1970 £20

629. **GORDAN, John D.** Reading for Profit: the other career of Charles Dickens. An exhibition from the Berg Collection. FIRST EDITION. New York Public Library. Front. port. Stapled as issued in orig. buff printed wrappers. v.g. ¶The exhibition included a selection of autograph letters and several prompt copies of Dickens’s works.  
1958 £10

1867 £25

631. **KENT, Charles.** Charles Dickens as a Reader. FIRST EDITION. C&H. Plates, facsims. Orig. green cloth, blocked in blind, spine lettered in gilt; sl. rubbed. A nice copy. ¶Kent’s project to produce a ‘commemorative volume’ of Dickens’s Readings was endorsed and encouraged by Dickens, who promised Kent that ‘everything that I can let you have ... shall be at your disposal’.  
1872 £45

**HOLIDAY ROMANCE**

632. **(Holiday Romance. Part II.)** The Magic Fishbone: a holiday romance from the pen if Miss Alice Rainbird aged 7. With illustrations by S. Beatrice Pearse. The Saint Catherine Press. Half title, col. front. & plates, illus. Orig. pale blue boards, lettered in dark green, circular colour onlay on front board; spine a little worn. ¶Written by Dickens in 1867, *Holiday Romance* consisted of four separate stories, each told through the eyes of a child. They were originally published in the American children’s periodical *Our Young Folks*, the first part appearing in January 1868. They appeared almost simultaneously in the UK in *All the Year Round*.  
[c.1911] £25


¶Although ‘no. V’ appears on the first page, the wrapper describes this as ‘Number 41’.
1868 £250

¶The original serial publication. Not published in book form until 1878; a pirated edition by the Southern Publishing company, Brighton. Other contributors to the periodical include Harriet Beecher Stowe, (Our Second Girl), Nathaniel Hawthorne (Hawthorne in the Boston Custom-House), and Ralph Waldo Emerson (Aspects of Culture).
1868 £850

1868 £250

¶A pirated edition and the only appearance in book form.
[1878] £300

638. Address delivered at the Birmingham and Midland Institute, on the 27th September, 1869. By Charles Dickens, Esquire, President. FIRST EDITION. (Birmingham: printed by Josiah Allen, jun.) Orig. pale green printed wrappers; sl. spotted.
¶A warm address on the Institute and its work: ‘My faith in the people governing is, on the whole, infinitesimal; my faith in The People governed is, on the whole, illimitable’.
1869 £300

¶The first publication of Dickens’s tribute to Fechter, prior to his tour of America.
1869 £150

¶Collated with Hatton & Cleaver. A decent set, preserving most of the original advertisements.
Parts I, III, IV & VI are complete as issued; Part II is lacking the ‘Cork Hat’ slip (often missing); Part V is lacking the following ad. for Chapman and Hall & the slip for ‘Entire Wheat Flower’.
1870 £650

Smith 16; the primary binding, with the dogtooth borders.

1870 £500


Smith 16; the secondary binding, without sawtooth borders.

1870 £250


The secondary binding was used at least until June 1872, suggesting this later variant cloth dates from c.1873. Without imprint on engraved title, but ‘Boston Fields & Co. Osgood’ is incompletely erased from plate. The plate indicates the intention of a printing for Fields which was not realised.

1870 [1873?] £200


1870 £150


Spine lettered ‘Dickens’ Works’ ‘Edwin Drood’.

1870 £180


Smith pp413-416; the second issue of the first American edition, extended from the first with the addition of the ‘uncollected pieces’; George Silverman’s Explanation, Holiday Romance, Sketches of Young Couples, New Uncommercial Samples, and The Will of Charles Dickens.

1870 £420


It is generally agreed that the ‘Medium’ is Thomas P. James the publisher, himself.

1873 £120


Also including the Master Humphrey introductory material, Hunted Down, A Holiday Romance and George Silverman’s Explanation.

[1879] £35

649. Edwin Drood, and Master Humphrey’s Clock. Illustrated. C&H Half title, front., illus. Orig. olive green cloth, spine lettered in gilt; v. sm. mark on front board. Bookplate of C.J.C. Little and Dickens’ Centenary stamp. v.g.

1906 £15


Bound as issued with The Dickens Illustrators: from George Cruikshank to Harry Furniss. By J.A. Hammerton. Separately paginated.

[c.1910] £10
   ¶With a stamp indicating a 2½d royalty payable to Chapman and Hall.
   [1914] £35

   ¶A later issue, lettered in black, and with stamp indicating a 5d royalty payable to Chapman and Hall.
   [1914] £30

653. Edwin Drood. The completion of this novel is by Ruth Alexander following the ending adopted by Universal Pictures. FIRST EDITION. Queensway Press. Half title, front. & plates from the film. Orig. blue sand-grained cloth, spine lettered in black.
   ¶Datchery is Neville who exposes Jasper as the murderer.
   [1935] £20

   1950 £10

   ¶The definitive edition.
   1972 £65

656. Edwin Drood. Concluded by Leon Garfield; illus. by Antony Maitland, with an introduction by Edward Blishen. Andre Deutsch. Front. & illus. Orig. brown cloth. v.g. in d.w.
   ¶The first edition of Garfield’s version, wrongly giving Dickens’s death date on the dust wrapper as 1869.
   [1980] £25

   ¶Proof Copy, ‘not for resale’.
   2011 £10

Adaptations

THE CLOVEN FOOT

658. KERR, Orpheus C. The Cloven Foot: being an adaptation of the English novel “The Mystery of Edwin Drood” ... to American scenes, characters, customs, and nomenclature. FIRST EDITION. New York: Carleton. 6pp ads. Orig. green cloth, spine lettered in gilt, lilac e.ps; sl. rubbed. v.g.
   ¶One of the earliest attempts to ‘compete’ the novel, with the action transposed to an American setting.
   1870 £150

EARLIEST BURLESQUE OF DROOD

   1870 £150

JOHN JASPER’S SEQUEL - ORIGINAL WRAPPERS BOUND IN

660. (MORFORD, Henry) John Jasper’s Secret: being a narrative of certain events following and explaining “The Mystery of Edwin Drood”. FIRST UK EDITION, b.f.t.p. Publishing Offices: No. 342, Strand. Front. & plates. Contemp. half purple morocco by Root & Son, spine with floral devices in gilt; leading hinge a little worn with small split at head, marbled boards sl. rubbed. With the orig. blue part wrappers bound in at end, along with the orig. ads; front wrapper to Part IV damp-stained, otherwise v.g.
   ¶Originally published in Frank Leslie’s Illustrated Newspaper, New York, August - September 1871. One of the earliest sequels.
   1872 £280

¶An individual part of the first UK edition.

1872 £20


1872 £250


[1914] £45

664. **CARDEN, Percy T.** The Murder of Edwin Drood recounted by John Jasper, being an attempted Solution of the Mystery, based on Dickens’ Manuscript and Memoranda; with an introduction by B.W. Matz. FIRST EDITION. Cecil Palmer. Half title, front., illus., ad. on verso of final leaf. Orig. pink cloth; spine faded.

1920 £25

665. **ROWLAND, Peter.** The Disappearance of Edwin Drood. FIRST EDITION. Constable. Half title. Orig. black cloth. v.g. in price-clipped d.w.

¶Continuing the Mystery, utilising some ‘recently discovered’ papers from Dr. Watson’s case file.

1991 £15

**Related Works**

666. **AYLMER, Felix.** The Drood Case. FIRST EDITION. Rupert Hart-Davis. Half title, front. & plates. Orig. maroon cloth, spine lettered in black. v.g. in sl. torn d.w.

1964 £20

667. **AYLMER, Felix.** The Drood Case. FIRST EDITION. Rupert Hart-Davis. Half title, front. & plates. Orig. black cloth, spine lettered in silver. v.g. in d.w.

¶A variant binding.

1964 £18


1951 £20


¶Signed by Kathleen Tillotson with note that it was given to her by the Author after the oral in summer 1969, and about revisions to the Clarendon Drood. With note of loan to Gordon Philo.

1969 £100


¶Analysis and appraisal of the many attempts to ‘complete’ Drood.

2000 £10

**TRIAL OF JASPER**

671. **DICKENS’ FELLOWSHIP** Trial of John Jasper … for the Murder of Edwin Drood, engineer. Heard by Mr. Justice Gilbert Keith Chesterton sitting with a Special Jury, in the King’s Hall, Covent Garden, W.C., on Wednesday, the 7th January, 1914. Verbatim report of the proceedings from the shorthand notes of J.W.T. Ley. 4to. C&H. Half title with booklabel; sl. spotting. Orig. dark green printed wrappers, later cloth spine; edges chipped.

¶An elaborately staged trial with a celebrated cast that convicted Jasper of manslaughter.

1914 £60
DUFFIELD’S CATALOGUE

672. **DUFFIELD, Howard.** A Catalogue of the Curious Literature created by the unfinished novel of Charles Dickens “The Mystery of Edwin Drood”, collected and annotated by Howard Duffield, exhibited at the Grolier Club ... Presented to the Dickens House. Photocopies, not bound.

A substantial typescript catalogue with additional manuscript notes by Grenville Cook, and the latter’s list of the contents of the ‘Cloisterham Mailbag’.

*1938*  £20

673. **DUFFIELD, Howard.** Duffield-Kernahan Correspondence. Howard Duffield, President of the New York Dickens Fellowship and Coulson Kernahan, writing in 1925 about relics of the 1914 Trial. 3 letters.

Three items: 1. 1p typed letter from Duffield 20 April, 1925 asking for items for his collection. 2. 3pp photocopy of Kernahan’s holograph reply of May 6 offering Souvenirs and Dickensiana for sale. 3. 2pp holograph reply from Duffield August 28 1925 following refusal of his offer for the items.

Duffield’s collection was given to Dickens House.

*1925*  £10


Duffield suggests that Jasper strangles Drood in a thuggee ritual murder.

*1930*  £6

675. **FORSYTE, Charles, pseud. (Gordon & Mavis PHILO)** The Decoding of Edwin Drood. FIRST EDITION. Victor Gollancz. Half title. Orig. maroon cloth, spine lettered in gilt. v.g. in d.w.

An argued solution, followed by a completion of the novel. This copy is presented by Gordon Philo to Kathleen Tillotson, and has a number of documents relating to the research stages of the book loosely inserted. A covering letter, dated May 8 1980, from Philo to Tillotson acknowledges, ‘without your scholarship we would have known much less about Dickens ...’.

*1980*  £35

676. **FORSYTE, Charles, pseud. (Gordon & Mavis PHILO)** The Decoding of Edwin Drood. FIRST EDITION. Victor Gollancz. Half title. Orig. maroon cloth, spine lettered in gilt. v.g. in d.w.

Contemp. newspaper review pasted into prelims. ‘Gordon Philo’ added in MS on front of d.w.

*1980*  £12

677. **FRUTTERO, Carol and LUCENTINI, Franco.** The D. Case: the truth about The Mystery of Edwin Drood. Translated from the Italian by Gregory Dowling. New York: Harcourt, Brace, Jovanovich. Half title. Orig. red boards, red cloth spine. v.g. in d.w.

An inventive addition to the Droodiana oeuvre, Fruttero & Lucentini’s novel brings together all the great names of world detective fiction at a conference to establish once and for all the outcome of the Drood mystery. The narrative takes an unexpected turn when it becomes apparent that it is Dickens himself who is the victim of foul play.

*1992*  £20

678. **JACOBSON, Wendy S.** The Companion to The Mystery of Edwin Drood. Allen & Unwin. (Dickens Companions, no. 2.) Half title, illus., map, bibliog. Orig. green cloth. v.g. in d.w.

*1986*  £30


*1995*  £10

DICKENS’S LAST PLOT

680. **LANG, Andrew.** The Puzzle of Dickens’s Last Plot. FIRST EDITION. C&H. Half title, plates; a little spotted. Orig. red cloth, lettered in gilt. v.g.

*1905*  £20


Based on conversations with Fildes & Dickens’s own comments to him that Jasper would be convicted.

*1884*  £10
PRESENTATION COPY

682. **NICOLL, Sir William Robertson.** The Problem of 'Edwin Drood': a study in the Methods of Dickens. FIRST EDITION. Hodder & Stoughton. Half title, front. Orig. full vellum, spine & front board lettered in gilt; sl. spotted. v.g.
   ¶Signed presentation inscription from the author to Captain Douglas Stuart William Milne 'on his marriage ... Jan 1916'.
   [1912] £45

683. **PEARL, Matthew.** The Last Dickens FIRST EDITION. Harvill Secker. Half title, illus. on e.ps. MINT in d.w.
   ¶A literary thriller, inspired by the Drood mystery.
   2009 £15

WATCHED BY THE DEAD - IN BOARDS

   ¶The front board design is adapted from the original Drood parts wrapper, and is also used for the engraved title.
   1887 £75

   1887 £90

   1914 £25

687. **STEWART, Richard F.** End Game: a survey of selected writings about The Mystery of Edwin Drood ... Shelburne, Ontario: The Battered Silicon Dispatch Box. Half title, front., illus. Orig. green cloth.
   ¶An assessment of all the main solutions.
   1999 £15

   1905 £10

COLLECTED SPEECHES

   ¶Edited by R.H. Shepherd; 56 speeches.
   [1870] £50

690. Speeches, Letters, and Sayings of Charles Dickens. To which is added a sketch of the author by George Augustus Sala, and Dean Stanley’s Sermon. FIRST AMERICAN EDITION. New York: Harper Brothers. Front. port. Orig. buff printed wrappers; a little worn & marked, spine chipped but holding.
   ¶Published shortly after Dickens’s death, reprinting Dean Stanley’s funeral sermon delivered at Westminster Abbey.
   1870 £90

   ¶56 speeches
   1906 £20
692. The Speeches of Charles Dickens; with an introduction by Bernard Darwin; edited & prefaced by R.H. Shepherd. Michael Joseph. (The Rosemary Library.) Half title. Orig. light blue cloth. v.g. in d.w.
¶56 speeches.
[1937] £20

¶117 speeches. The definitive edition, completely re-edited.
1960 £75

INDIVIDUAL SPEECHES
For other individual speeches, see items 325 & 638.

1844 £10

¶The gathering chaired by Charles Dickens.
1848 £6

¶Among the noteworthy guests, Charles Dickens, who ‘briefly expressed his deep-felt sense of this grateful recognition of the claims of literature’.
1849 £10

¶Dickens and Cruikshank were among the guests invited to propose a toast.
1851 £20

ADDRESS AT THE MANCHESTER ATHENÆUM

698. MANCHESTER ATHENÆUM. Addresses, 1835-1885, also Report of the Proceedings of the Meeting of the Members in celebration of the 50th Anniversary of the Institution, October 28th, 1885. Manchester: printed for the Directors. Orig. pink printed wrappers, maroon cloth spine; neat repair to lower inner margin of front wrapper.
¶As a means of raising funds, Dickens was engaged to address the members at the First Soirée, October 5, 1843. In his edition of the Speeches, K.J. Fielding used the account from the Manchester Guardian and the 1875 Athenæum collected edition. This collection also contains addresses by Disraeli, Cobden, Talfourd, Ralph Waldo Emerson and H.M. Stanley, &c.
1888 £450

A CHILD’S DREAM OF A STAR

¶The leading article, occupying the first three columns of pp25/26, in the second number of Household Words. It was not published in the UK in book form until 1899; printed in Boston in 1871, see following item.
1850 £45

¶This beautifully illustrated edition is the first appearance in book form.
1871 £450
THE LAMPLIGHTER

701. The Lamplighter: a farce … (1838); now first printed from a manuscript in the Forster Collection at the South Kensington Museum. FIRST EDITION. London: (privately printed). Half title. Orig. blue-grey wrappers bound into contemp. royal blue pebble-grained cloth, triple-ruled borders in blind, spine & front board lettered in gilt; hinges v. sl. rubbed. Armorial bookplate of Reuben Robert Davis, along with ‘RRD’ monogram crest on following pastedown. A v.g. attractive copy.

¶No. 129 of 250 copies. The binding is contemporary to the publication date, and although the wrappers are retained, this has the feeling of a publisher’s binding.

1879 £250

THE MUDFOG PAPERS


¶The first three instalments of The Mudfog Papers, extracted from the Bentley’s Miscellany, as originally published. The parts here are: I. Public Life of Mr. Tulrumble, Once Mayor of Mudfog, pp49-63; II. Full Report of The First Meeting of The Mudfog Association for The Advancement of Everything, pp397-413; III. Full Report of The Second Meeting of The Mudfog Association for The Advancement of Everything, pp209-227. Parts I & III with a plate by George Cruikshank.

[1837-38] £35

703. The Mudfog Papers, etc. Now first collected. FIRST EDITION. Richard Bentley & Son. 6pp ads. Orig. red cloth, spine lettered in gilt; a little faded, inner hinges cracking.

¶The first book edition of Dickens’s early contributions to Bentley’s Miscellany, with the preface by George Bentley.

1880 £75


1987 £5

PLAYS, POEMS & VERSES


¶The second issue, omitting No Thoroughfare, which had appeared in the first issue without copyright clearance.

1885 £180

706. The Poems and Verses; collected and edited, with bibliographical notes, by F.G. Kitton. FIRST EDITION. C&H. Half title, front. after Maclise. Untrimmed in orig. maroon cloth, bevelled boards, lettered in gilt. Signature, Tillotson, 1954, on leading f.e.p. t.e.g. v.g.

1903 £40


¶The Strange Gentleman, The Village Coquettes, Is She His Wife?, The Lamplighter, Mr. Nightingale’s Diary, No Thoroughfare, and Poems.

1974 £15

COLLECTED PAPERS


¶Sketches of Young Gentlemen, Couples, Mudfog, Sunday Under Three Heads, &c. with Prefaces and Addresses.

[1903] £10


[c.1910] £10
GONE ASTRAY

¶The leading article, occupying the first ten columns of pp553-557, of the issue. A childhood adventure story by Charles Dickens, not published in book form until 1912 (see following item).
1853 £30

711. Gone Astray. With illustrations by Ruth Cobb, from old prints, and from photographs by T.W. Tyrrell, and an introduction by B.W. Matz. FIRST EDITION. C&H. Front., illus., plates. Orig. light green cloth; spine sl. faded. v.g.
1912 £35

THE LIFE OF OUR LORD

712. The Life of Our Lord. Written expressly for his children. FIRST EDITION. Associated Newspapers Ltd. Half title, frontispiece portrait, illus. Original maroon cloth. v.g. in d.w. In cloth slipcase.
¶The Life of Our Lord was written by Dickens for his children between 1846 and 1849. He read it aloud every Christmas but forbade publication. The tradition of the Christmas reading continued in the Dickens family until the last of Dickens’s children had died. The rights to publish were purchased by Associated Newspapers in 1933 for £210,000 and serialised in The Daily Mail, then published in book form as a limited edition & also in blue roan or maroon cloth.
1934 £120

713. The Life of Our Lord. … FIRST EDITION. 4to. Associated Newspapers. Front. port., illus., printed on cream paper. Orig. maroon cloth, lettered in gilt. v.g. in sl. sunned blue d.w.
¶The ordinary edition.
1934 £65

714. The Life of Our Lord. … FIRST EDITION. 4to. Associated Newspapers. Half title, front. port., illus., printed on cream paper. Dark blue lambskin, lettered in gilt; spine a little faded. t.e.g.
1934 £35

AMERICAN EDITION

¶This is one of a limited edition, designed by American typographer Daniel B. Updike, published concurrently with the ordinary edition. No. 1224 of 2387 numbered copied.
1934 £70

716. The Life of Our Lord. Written during the years 1846-1849 … FIRST AMERICAN EDITION. New York: Simon & Schuster. Front. port.; e.ps sl. browned. The ordinary copy in green cloth, black spine label, lettered in gilt. v.g.
1934 £45

A REVIEW

717. A Review and other writings … Edited from original manuscripts in the John Rylands Library by Moses Tyson. Manchester: Manchester Univ. Press. Three facsims. Orig. grey wrappers. v.g.
1934 £20

JOURNALISM

¶For the first time in annotated form, all the journalism that Dickens published in collected form during his lifetime…” Vol. I: Sketches by Boz and, other early papers; vol. II: The Amusements of the People, and other papers; vol. III: ‘Gone Astray’ and other papers from Household Words; vol. IV: The Uncommercial Traveller, and other papers. Each vol. with a presentation inscription on titlepage from the editor, to ‘fellow Dickensian’ Thelma Grove.
1994-2000 £180
VOLUME ONE

1996 £20

VOLUME TWO

¶A collection of 63 early newspaper articles, reviews, &c.
1996 £60

1996 £20

VOLUME THREE

¶A collection of 65 essays, articles, reviews, &c.
1998 £60

¶Published in the US by the Ohio State University Press.
1999 £25

VOLUME FOUR

¶46 newspaper articles, reviews, &c.
2000 £50

SELECTIONS & ADAPTATIONS FROM THE WORKS

SCARCE EARLY COLLECTION

¶One of the earliest collections of quotations from Dickens with connecting narratives, including recent selections from the early chapters of Little Dorrit. Scarce.
1856 £65

726. The Humour and Pathos of Charles Dickens. With illustrations of his mastery of the terrible and the picturesque. Selected by Charles Kent. FIRST EDITION. C&H. Half title, front., 4pp ads dusted; careless opening in places. Orig. green cloth, blocked and lettered in gilt & black; sl. rubbing. v.g.
¶By the journalist friend of Dickens.
1884 £45

727. Familiar Characters from the Works of Charles Dickens. Illustrated by H. Reynolds. Hildesheimer & Faulkner. 9.5 x 11.5cm. Nine designs, each accompanied by a page of text. Sewn as issued with silk ties in orig. printed pictorial card wrappers; spine splitting, silk ties beginning to fray. a.e.g.
¶Printed in Germany.
[c.1890] £30

¶Not recorded on Copac. Quotations from Dickens, selected from across his works, for each day in December.
1898 £30
DICKENS IN SHORTHAND


730. Child Characters from Dickens; re-told by L.L. Weedon, with 6 colour plates & 70 half-tone illustrations by Arthur A. Dixon. FIRST EDITION. Ernest Nister. Half title, front., plates & illus. Orig. grey cloth, bevelled boards, pictorially blocked in black, red, dark green, yellow & blue, lettering in black & reversed out of gilt. a.e.g. A v.g. attractive copy. ¶Printed in Bavaria. [1905] £65

PLAYS BASED ON DICKENS

731. TUCKER, C.M. Plays for Amateurs and Home Reading. Dickens’s Humour. Stead’s Publishing House. (Half Hour Plays for Amateurs.) Front. port. Orig. pale blue printed wrappers. ¶Three plays based on Dickens’s novels: ‘His Only Son’ from Martin Chuzzlewit; ‘Dick Swiveller’s Clerkship’ from The Old Curiosity Shop; ‘Mr. Pickwick’s Servant’. Printed to coincide with the Dickens centenary, with a space for the centenary stamp in prelims. With an advertisement on the back wrapper for the Charles Dickens’s Works, listing no fewer than 11 different collected editions. 1911 £30

CHILDREN’S STORIES

732. Children’s Stories from Dickens; re-told by his grand-daughter Mary Angela Dickens and others. With an introduction by Percy Fitzgerald; illustrated by Harold Copping; edited by Edric Vrederburg. 4to. Raphael Tuck & Sons. Half title, col. front. & 11 col. plates, illus. ¶Nicely illustrated with nearly 50 full-page illustrations of characters from the novels. [c.1911?] £50


735. MSCPADDEN, J. Walker. Stories from Dickens. (Reprinted.) George G. Harrap & Co. (‘Told through the ages’ series.) Half title, front. & 7 b/w plates. Orig. brown grained cloth, blocked & lettered in gilt; tail of following hinge sl. rubbed. Church prize label on leading pastedown, July 1929. v.g. 1927 £25

736. HODGES, C.E. Little Plays from Dickens. Adapted by C.E. Hodges. Evans Brothers. Orig. grey printed wrappers; spine split at head & tail, stitching sl. loose. Ownership details on initial blank. ¶Not in BL. Two copies only on Copac: Oxford & Cambridge. Contains six separately paginated plays, each with own titlepage. 1916 £20

737. Short Plays from Dickens, for the use of Amateur and School Dramatic Societies; arranged by Horace B. Browne. 4th edn. C&H. Half title, front. & illus; sl. browning. Orig. drab boards, lettered in black; spine dulled. ¶Twenty short plays, first published in 1908. With illus. by Cruikshank, Phiz, Stone, &c. 1921 £12

738. Recitations from Dickens; compiled and adapted by Alice Hashuck. Methuen. Half title. Orig. red cloth, lettered in blind & gilt; spine v. sl. rubbed. v.g. 1921 £15
739. **FRASER, Claud Lovat.** Characters from Dickens. Drawn by Lovat Fraser. 4to. T.C. & E.C. Jack. Illus., ads. Orig. beige wrappers with col. illus. by Lovat Fraser. v.g. ¶No. 60 of 250 copies. [1924] RED CLOTH £120

740. Character Sketches from Dickens. Compiled with foreword by B.W. Matz ... With introduction by Kare Perugini (Charles Dickens’s daughter); illustrated by Harold Copping. 4to. Raphael Tuck & Sons. Half title, facsim. front., photo. portrait of Dickens, col. plates. Orig. red embossed cloth, lettered in gilt. Booklabel. v.g. [1924] BROWN CLOTH £50

741. Character Sketches from Dickens. Compiled with foreword by B.W. Matz ... With introduction by Kare Perugini (Charles Dickens’s daughter); illustrated by Harold Copping. 4to. Raphael Tuck & Sons. Half title, facsim. front., photo. portrait of Dickens, col. plates. Orig. brown embossed cloth, lettered in gilt; spine sl. rubbed, following board a little marked & sl. worn in places. [1924] £45


744. **DICKENS, Mary Angela.** Stories from Dickens for Boys and Girls. Told by his Grand-daughter and others. With illustrations by Harold Copping. 4to. Raphael Tuck & Sons. (The Storyland Treasury.) Col. front., illus., full-colour pop-up centrefold, 8pp ads; name cut from leading f.e.p. Orig. pictorial boards, pink cloth spine; spine faded, following hinge split, corners a little worn. [1935] £30

745. Selected Passages from Dickens. 32mo. Gulliver Book Co. (Gulliver’s Little Books, no. 5.) Stapled as issued in orig. green & white printed card wrappers; sl. rusted at staples. 32pp. ¶In a very small format, imitating the style of early Penguin Classics. Contains four extracts: Oliver Twist, Nicholas Nickleby, Pickwick Papers, David Copperfield. [c.1940?] ARDIZZONE FRONTISPIECE £10

746. A Handy Dickens: selections from the works ... made and introduced by Arthur Machen. FIRST EDITION. Constable & Co. Half title, col. front. after Edward Ardizzone. Orig. dark blue cloth. v.g. ¶Ardizzone’s frontispiece is his version of the original part covers. 1941 £10


748. The Humour of Dickens; chosen by R.J. Cruikshank, with illus. by modern artists. “News Chronicle” Publications Dept. Front. & illus. Orig. grey wrappers. v.g. in sl. dusted d.w. ¶Illustrators include Ronald Searle, Osbert Lancaster, Giles & Edward Ardizzone. Published in aid of the Dickens House Endowment Fund. [1952] £10

749. A Dickens Anthology. Selected and arranged by Sidney Macer-Wright. With illustrations by Elizabeth Odling. Collins Clear-Type Press. (Greetings Booklets.) Half title, front., illus. Orig. linen pictorial wrappers. v.g. ¶An attractive pocket-size collection. [1957] £10

*First published in 1926. Extracts from the novels.*

1960 £12

751. The Dickens Theatrical Reader; edited with a prologue and notes by Edgar and Eleanor Johnson. FIRST EDITION. Boston & Toronto: Little, Brown & Co. Half title, illus. Orig. blue cloth. v.g. in sl. worn d.w.

*Dickens’s writings on the theatre.*

1964 £20

752. A Dickens Anthology. (Compiled by) Henry Pluckrose & Frank Peacock. FIRST EDITION. Mills & Boon. Half title, front., plates, illus. on e.ps. Orig. brown cloth. v.g. in d.w.

*“A selective introduction to Dickens for young readers”, with ALS to Victor Neuburg from Peacock.*

1970 £10

753. **HARDWICK, Michael & Mollie.** Plays from Dickens. John Murray. Half title. Orig. printed wrappers. v.g.

*Six plays based on Dickens’s novels.*

1970 £10

**ILLUSTRATED BY ARDIZZONE**


*Limitation leaf at end, signed by the artist and J. Blumenthal, the designer & printer. No. 932 of an undefined print-run.*

1971 £80


*Selected passages with notes.*

1981 £10


1988 £10


*Signed by the editors, and with a postcard from Cedric Dickens by way of a compliments slip.*

1995 £10

758. Dickens in France. Selected pieces ... on France and the French. In Print. (Literary Travellers.) Orig. scarlet cloth. MINT in d.w.

*132pp. Selected from All the Year Round, Household Words and Pictures from Italy.*

1996 £10


*Similarly titled, but different from the above item; in 425pp. Subtitled on the front of dust wrapper (but not on titlepage) ‘Fiction, Journalism and Travel Writing’. Extensively annotated.*

1996 £15


*12 stories, extracted from the periodicals and novels, as well as one or two individually printed.*

*With an introduction by Christine Baker.*

1997 £10


2002 £10
BIRTHDAY BOOKS

BIRTHDAY RECORD

762. The Dickens Birthday Record. Selected from the works of Charles Dickens by Gordon Phillip Hood. 16mo. Henry J. Drane, Chant & Co. Front., illus.; lacking f.e.ps. Orig. green cloth; dulled & rubbed, wear to leading hinges. t.e.g.
¶A few birthdays have been entered in manuscript.
[1896] £15

ILLUSTRATED BY ARDIZZONE

763. Charles Dickens Birthday Book. Compiled by Enid Dickens Hawksley, with drawings by Edward Ardizzone. Faber. Half title, front., vignette title, illus. Orig. pictorial cloth boards, printed in pink, black & green. v.g. in sl. creased d.w.
¶Quotations from Dickens for every day of the year, with illustrations by Aridizzone. 1948 £35

PERIODICALS edited by Dickens

BENTLEY’S MISCELLANY

¶The first five volumes of Bentley’s Miscellany were edited by Dickens; included in these volumes are the first publications of Oliver Twist, Mudfog Papers, The Pantomime of Life, Public Life of Mr. Tulramble, A Familiar Epistle from a Parent to a Child, &c. Also included are contributions from numerous familiar literary figures. Victor Hugo, George Hogarth, Tyrone Power, W. H. Ainsworth, Paul de Kock, Griskin, Hoffmann, and Edward Mayhew are among those represented. Ainsworth took over as editor. 1837-41 £850

¶A decent working copy of Bentley’s, internally clean & fresh. 1837-39 £350


¶’Twelve months have elapsed since we first took the field, and every successive number of our Miscellany has experienced a warmer reception, and a more extensive circulation, than its predecessor.’ (From the second Address.) 1837 £10


¶Dickens’s thoughts on ‘the great political authority’, Robert Bolton. 1838 £10

HOUSEHOLD WORDS & ALL THE YEAR ROUND

COMPLETE COLLECTION

772. Extra Christmas Numbers, from “Household Words” and “All the Year Round”. Published at the Office, No. 16 [also at nos 11 & 26], Wellington Street North. The last 5 numbers sewn as issued in their orig. blue printed wrappers, but with sewing replaced: occasional minor rubbing or spotting. Eighteen extra Christmas Numbers housed in two blue cloth double slipcases. The slipcases are a little damp-marked.

¶A complete collection from A Christmas Tree, 1850, to No Thoroughfare, 1867. Mugby Junction is included twice, making 19 numbers in total.

1850-67 £550

773. Christmas Stories, from “Household Words” and “All the Year Round”. Household edn. 4to. C&H. Front., vignette title, plates & illus. by E.G. Dalziel; some sl. spotting. Orig. green cloth, blocked & lettered in black & gilt. v.g.

¶Contains: The Seven Poor Travellers; The Holly-Tree; The Wreck of the Golden Mary; The Perils of Certain English Prisoners; Going into Society; The Haunted House; A Message from the Sea; Tom Tiddler’s Ground; Somebody’s Luggage; Mrs. Lirriper’s Lodgings; Mrs. Lirriper’s Legacy; Doctor Marigold; Two Ghost Stories; Mugby Junction; No Thoroughfare.

[1879] £40

774. Christmas Stories, from “Household Words” and “All the Year Round”. Household edn. 4to. C&H. Front., vignette title, plates & illus. by E.G. Dalziel; the odd spot. Contemp. half calf, spine with raised gilt bands & black leather labels; spine a little rubbed. Jas. Robinson small booklabel. A good-plus copy.

[1879] £35

MISCELLANEOUS PAPERS


1911 £20

HOUSEHOLD WORDS: A Weekly Journal

HOUSEHOLD WORDS: COMPLETE RUN


1850-59 £1,650

777. Selections from Household Words, conducted by Charles Dickens. New York: James Miller. An incomplete run covering the majority of May 1858-May 1859; lacking leading f.e.p. 1 vol. in orig. green cloth, spine and front board lettered in gilt. v.g.

¶Apparently an attempt to sell off odd unsold issues from 423 to the last no., 479, before Household Words merged with All The Year Round.

1858-59 £45


1969 £40


¶None of the 45 articles were actually written by Dickens, but using Dickens’s name to sell a collection of stories from Household Words.

1854 £35

BIBLIOGRAPHY

780. LOHRLI, Anne. Household Words: a weekly journal 1850-1859 conducted by Charles Dickens. Table of contents, list of contributors and their contributions based on the Household Words office book … 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 £50

781. **LOHRLI, Anne**, Household Words: a weekly journal 1850-1859 conducted by Charles Dickens. ... Toronto: Univ. of Toronto Press. Half title. Orig. maroon cloth; boards sl. bowed. A good-plus copy in sl. torn d.w.

1973 £45

PRESENTATION COPY TO CHARLES KNIGHT

782. **WILLS, William Henry**, Old Leaves: gathered from Household Words. FIRST EDITION. C&H. 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 £125

HOUSEHOLD WORDS: Christmas Numbers

Collections


¶Contains: The Holly-Tree Inn (1855); The Wreck of the Golden Mary (1856); The Perils of Certain English Prisoners (1857); A House to Let (1858).

[1870] £120

1851 £40

784. Household Words Christmas Stories. 1851-1858. Ward, Lock, & Tyler. Ad. leaf preceding title, 8pp ads followed by a further 8pp ads (Christmas 1870) printed on smaller paper. Orig. blue cloth, bevelled boards, blocked & lettered in gilt, black & maroon; minimal rubbing to head & tail of spine, but still a v.g. bright copy.

¶Contains: What Christmas is as We Grow Older (1851); A Round of Stories by the Christmas Fire (1852); Another Round of Stories by the Christmas Fire (1853); The Seven Poor Travellers (1854); The Holly-Tree Inn (1855); The Wreck of the Golden Mary (1856); The Perils of Certain English Prisoners (1857); A House to Let (1858).

[1870] £250

HOUSEHOLD WORDS: Christmas Numbers

Individual titles

785. What Christmas is, as We Grow Older, What Christmas is to a Bunch of People, &c. Extra Number for Christmas of Household Words. Published at the Office, No. 16, Wellington Street North. Disbound. 24pp. v.g.

¶Dickens wrote the first part; other contributors include George Sala, Harriet Martineau, Edmund Ollier, &c.

1851 £40


¶With contributions by W. Moy Thomas, Mrs Gaskell, Edmund Ollier, the Rev. James White, W. Hepworth Dixon, Harriet Martineau, Samuel Sidney, and Eliza Griffiths.

1852 £35

787. A Round of Stories by the Christmas Fire. ... (Reprint.) [Ward, Lock & Tyler.] Disbound. v.g. 36pp.

¶A reissue of the Household Words extra Christmas number for 1852. BL dates these Ward, Lock & Tyler reprints as [1870].

1852 [1870] £10

788. Another Round of Stories by the Christmas Fire. The Schoolboy’s Story, The Old Lady’s Story, &c. Extra Christmas Number of Household Words. Published at the Office, No. 16, Wellington Street North. Disbound. v.g. 36pp.

¶ *The Schoolboy’s Story* by Dickens; other contributors include Eliza Lynn (Linton), George Sala, Adelaide Anne Procter, Elizabeth & William Gaskell, &c.

1853 £20
Christmas Numbers. Individual titles continued

AMERICAN EDITION

789. Another Round of Stories by the Christmas Fire. ... AMERICAN EDITION. Boston: Fetridge & Co. Uncut in orig. pale pink wrappers; front wrapper reattached at inner margin, edges chipped, lacking following wrapper. Contemp. signature of Goddard on front wrapper. 47pp. ¶The Schoolboy’s Story by Dickens; other contributors include Eliza Lynn (Linton), George Sala, Adelaide Anne Procter, Elizabeth & William Gaskell, &c.
1854 £40

790. Another Round of Stories by the Christmas Fire. ... (Reprint.) [Ward, Lock & Tyler.] Disbound. v.g. 36pp. ¶The reissue.
1853 [1870] £10

791. (The Schoolboy’s Story.) A booklet of Charles Dickens’ Manuscript of the “Schoolboy’s Story”: photographic replica of original ms. 10 pages, full size. 4to. To be offered for sale by Sotheby & Co. 1929. 10 photographs mounted on board in green cloth binder. ¶From Another Round of Stories, the Christmas number of Household Words for 1853. A typescript pasted into the volume records the gift of this much corrected manuscript facsimile to Canon Henry B. Swanzy by William A. Traill the former owner. The manuscript sold for £1,850.
1929 £30

792. The Seven Poor Travellers. Extra Christmas Number of Household Words. Published at the Office, No. 16, Wellington Street North. Disbound. 36pp. v.g. ¶The First & The Road by Dickens; other contributors include Sala, Adelaide Procter, Wilkie Collins, Lynn (Linton).
1854 £35

793. The Holly-Tree Inn. Extra Christmas Number of Household Words. Published at the Office, No. 16, Wellington Street North. Disbound. v.g. 36pp. ¶The Guest, The Boots & The Bill by Dickens; other contributions by Wilkie Collins, William Howitt, Adelaide Procter & Harriet Parr.
1855 £25

1855 [c.1870] £10

795. The Holly-Tree Inn: being the Christmas Number of “Household Words”, 1855. With a front. by Audley Gunston. C&H. 16mo. Half title & title printed in red & black, col. front & pictorial title. Orig. pale green cloth, blocked in dark green, lettered in gilt; sl. dulled. Later ownership details on leading pastedown. t.e.g. ¶From a series of 16mo reprints, ‘Christmas Stories from “Household Words” and “All the Year Round”’.
1903 £25

796. The Wreck of the Golden Mary. Extra Christmas Number of Household Words. Published at the Office, No. 16, Wellington Street North. Disbound. 36pp. v.g. ¶The Captain’s Account by Dickens; other contributors include Percy Fitzgerald, Harriet Parr & Adelaide Procter. The Deliverance is by Wilkie Collins.
1856 £30

797. The Wreck of the Golden Mary. ... (Reprint.) [Ward, Lock & Tyler.] Disbound & sl. cut down. 36pp. 1856 [1870] £10

798. The Perils of Certain English Prisoners. Extra Christmas Number of Household Words. Published at the Office, No. 16, Wellington Street North. Disbound. 36pp. v.g. ¶Two chapters by Dickens; other contributors include Wilkie Collins & Harriet Parr.
1857 £25

Christmas Numbers. Individual titles continued

800. A House to Let. Extra Christmas Number of Household Words. Published at the Office, No. 16, Wellington Street North. Disbound. 36pp. v.g.

¶Going into Society & Let at Last by Dickens (with Wilkie Collins); other contributions by Collins, Elizabeth Gaskell & Adelaide Procter.
1858 £30

HOUSEHOLD WORDS: Individual Numbers


¶The leading article, occupying the first 5¼ columns of pp265-267 of the issue. Criticism of the pre-Raphaelite brotherhood, the 'dread Tribunal' determined to ignore 'all that has been done for the happiness and elevation of mankind during three or four centuries of slow and dearly-bought amelioration ...'.
1850 £25


¶The leading article, occupying the first 2¼ columns of pp117/118 of the issue. An affectionate obituary of Talfourd, a lifelong friend of Dickens; 'The chief delight of his life was to give delight to others.'
1854 £30


¶Five consecutive issues of Household Words, each with a chapter of The Lazy Tour. It was not reprinted in book form until 1890. (See following item.)
1857 £50


¶On the verso of half title is printed: 'These stories, which originally appeared in 'Household Words', are now reprinted in a complete form for the first time'.
1890 £150

805. Final Address: After the appearance of the present concluding Number of HOUSEHOLD WORDS, this publication will merge into the new weekly publication, ALL THE YEAR ROUND, ... [EXTRACTED FROM: Household Words, vol. XIX, No. 479, May 28th, 1859.] Published at the Office, No. 16, Wellington Street North. Pp601/602. Disbound.
1859 £15

HOUSEHOLD WORDS: The Household Narrative of Current Events

A monthly supplement to Household Words, published from April 1850 – December 1855. A digest of the month’s news arranged into regular sections such as ‘Parliament and Politics’, ‘Law and Crime’, etc. Compiled by George Hogarth, with occasional contributions by John Forster.

806. The Household Narrative of Current Events, being a Monthly Supplement to Household Words. 1850-1853. Office, 16, Wellington Street. 4 vols in 1 in contemp. half black calf, marbled boards, black labels; spine & corners a little rubbed.

¶A good run of this useful compilation, edited by George Hogarth, Dickens’s father-in-law, with sections on Politics, Law & Crime, Accident & Disaster, Foreign & Colonial, Literature & Art. Bound in at end is one odd part from 1854, for the month of April. The Household Narrative ran from April 1850 - December 1855.
1850-54 £150

807. The Household Narrative of Current Events, (for the year 1850,) … Office, 16 Wellington Street North. Orig. green cloth, blocked in blind, lettered in gilt; sl. rubbed.
1850 £40

808. The Household Narrative of Current Events, (for the year 1852,) … Office, 16 Wellington Street North. Orig. green cloth, blocked in blind, lettered in gilt; sl. rubbed. Booklabel of Henry Leatherdale.
1852 £40
HOUSEHOLD WORDS: Advertisements

HOUSEHOLD WORDS POSTER

809. Household Words. Founded by Charles Dickens. Saturday, October 24th. 12 St. Bride Street, Ludgate Circus, E.C. An advertisement; sl. dusted, creased, with minor tears, laid down & rolled. 76 x 51cm.
¶A poster printed in bright blue ink, advertising a serial entitled ‘Market Sefton’ by Christian Lys and ‘A Bouquet of Blunders’, ‘From forecastle to quarter deck’, etc. etc. *Household Words* was revived by Dickens’s son in 1881.

[1896?] £35 †

810. Advertising Slip. The Christmas Number of Household Words. Printed on recto only, white paper. 13 x 11cm.
[c.1859?] £8 †

ALL THE YEAR ROUND

COMPLETE FIRST SERIES

811. 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

ALL THE YEAR ROUND: Christmas Numbers

Collections

812. The Christmas Numbers of All the Year Round. FIRST COLLECTED EDITION. Conducted by Charles Dickens. 26, Wellington Street. Orig. fine pebble-grained cloth, front and back boards blocked in blind with triple-ruled line borders, ornamented at the corners with leaves and berries also in blind; at the centre of the front board is a Christmas wreath in gilt of holly leaves and berries enclosing gift lettering: CHRISTMAS/STORIES/from/ALL THE YEAR/ROUND; the spine is lettered in gilt: CHRISTMAS/STORIES/FROM/ALL THE YEAR/ROUND/CONDUCTED/BY/CHAS. DICKENS. a.e.g. A v.g bright copy.
¶Almost certainly the primary binding. Contains the nine extra Christmas numbers, published in *All the Year Round* between 1859 and 1867.
[1868] £350

ALL THE YEAR ROUND: Christmas Numbers

Individual Titles

813. The Haunted House. Extra Christmas Number of All the Year Round. Published at the Office, No. 11, Wellington Street. Disbound. 48pp. v.g.
¶Contributors include Dickens, Wilkie Collins, Elizabeth Gaskell, Hesba Stretton, Sala & Procter.
1859 £25

814. A Message from the Sea. Extra Christmas Number of All the Year Round. Published at the Office, No. 26, Wellington Street. Disbound. v.g. 48pp.
¶Contributors are Dickens, Wilkie & Charles Allston Collins.
1860 £25

815. Tom Tiddler’s Ground. Extra Christmas Number of All the Year Round. Published at the Office, No. 26, Wellington Street. Disbound. v.g. 48pp.
¶Contributors include Dickens, Wilkie & Charles Allston Collins, Amelia Edwards.
1861 £25

816. Somebody’s Luggage. Extra Christmas Number of All the Year Round. Published at the Office, No. 11, Wellington Street. Disbound. v.g. 48pp.
¶Contributors include Dickens, Charles Allston Collins, John Oxenford, Julia Stretton.
1862 £20

817. Mrs Lirriper’s Lodgings. Extra Christmas Number of All the Year Round. Published at the Office, No. 26, Wellington Street. Sewn as issued in orig. blue printed wrappers; small closed tear on first leaf, otherwise a v.g. bright copy. 48pp.
1863 £50
**Christmas Numbers. Individual titles continued**

818. Mrs Lirriper’s Lodgings. ... Disbound. v.g. 48pp.  
   1863 £15

819. Mrs Lirriper’s Legacy. Extra Christmas Number of All the Year Round. Published at the Office, No. 26, Wellington Street. 4pp additional ads on blue paper tipped in at beginning, as well as advertising slip for *Our Mutual Friend*. Sewn as issued in orig. blue printed wrappers; stitching sl. weak, spine a little worn. 48pp.  
   Contributions by Dickens, Charles Allston Collins, Amelia Edwards, Hesba Stretton.  
   1864 £45

820. Mrs Lirriper’s Legacy. ... Disbound. 48pp.  
   1864 £15

**COMPLETE LIRRIPER**

   Published for the first time in 1863-64 in Christmas Numbers to ‘All the Year Round’, Mrs Lirriper’s Lodgings and Mrs Lirriper’s Legacy now appear in their entirety for the first time in over a century ...’  
   2005 £10

822. Doctor Marigold’s Prescriptions. Extra Christmas Number of All the Year Round. Office, 26, Wellington Street. Sewn as issued in orig. blue printed wrappers. v.g.  
   With tipped-in advertisement for ‘Mr. Dickens’s new work’: Our Mutual Friend. With the blind stamp of the Wm. Kneale Circulating Library, Douglas, Isle of Man.  
   1865 £30

823. Doctor Marigold’s Prescriptions. ... Disbound. v.g.  
   1865 £10

824. Doctor Marigold: a story by Charles Dickens; with drawings by Robin Jacques. FIRST EDITION. Westhouse. Half title, front. & illus. Orig. green cloth, spine and front board lettered in gilt. v.g. in d.w.  
   The story of a Cheapjack and the open road by the greatest of all English storytellers. A little known romance by Dickens at his best.  
   1945 £15

825. Doctor Marigold: ... FIRST EDITION. Westhouse. Half title, front. & illus. Orig. green cloth, spine and front board lettered in gilt; back board sl. affected by damp, a little faded.  
   1945 £10

826. Mugby Junction. Extra Christmas Number of All the Year Round. Published at the Office, No. 26, Wellington Street. Sewn as issued in orig. blue printed wrappers. A v.g. well-preserved copy.  
   Barbox Brothers, Barbox Brothers & Co, Main Line & The Signalman by Dickens; the other contributors are Andrew Halliday, Charles Allston Collins, Hesba Stretton & Amelia Edwards.  
   1866 £40

827. Mugby Junction. ... Disbound. v.g. 48pp.  
   1866 £15

**SIGNED BY MEMBERS OF THE DICKENS FAMILY**

828. Mugby Junction: by Charles Dickens, Andrew Halliday, Charles Collins, Hesba Stretton, and Amelia B. Edwards: being the Extra Christmas Number of All the Year Round, 1866. ... C&H. Printed half title & title preceding col. front. & title. Orig. pale green cloth, blocked with holly design in darker green, lettered in red; a little dulled, spine darkened & sl. worn at head & tail.  
   This copy has been signed on the leading f.e.p. by no fewer than twenty members of the Dickens family, including Kate, Marie, Henry F., Gerald, and Georgina Hogarth.  
   1898 £85

829. No Thoroughfare. By Charles Dickens and Wilkie Collins. Extra Christmas Number of All the Year Round. Published at the Office, No. 26, Wellington Street. Sewn as issued in orig. blue printed wrappers. 48pp.  
   The final Extra Number written entirely by Dickens & Wilkie Collins.  
   1867 £45

830. No Thoroughfare. ... Disbound. v.g. 48pp.  
   1867 £15
Christmas Numbers. Individual titles continued

AMERICAN EDITION
831. 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. 1867 £75

832. No Thoroughfare. By Charles Dickens and Wilkie Collins. To which is added The Late Miss Hollingford. Copyright edn. Leipzig: Bernhard Tauchnitz. (Collection of British authors, vol. 961.) Half title; sl. foxing in prelims. Contemp. half maroon morocco, gilt spines. A good-plus copy. ¶Todd 961a. The British Library attributes the second work to Rosa Mulholland, afterwards Lady Rosa Gilbert. This is its first appearance in book form. 1868 £40

FRENCH EDITION IN ORIGINAL WRAPPERS

ALL THE YEAR ROUND: Advertisement
834. Advertisement Slip. ‘New series of All the Year Round, ... Two Serial Stories. ... The Doctor’s Mixture; also a short serial story entitled In that State of Mind, ...’ 26, Wellington Street. Printed on yellow paper. 14.5 x 11cm. v.g. ¶In That State of Mind was written by Hamilton Aïdé, 1830–1906. [1870] £10 ⊕

ALL THE YEAR ROUND: Related work

THE LETTERS OF CHARLES DICKENS
836. The Letters; edited by his sister-in-law (Georgina Hogarth) and his eldest daughter (Mamie Dickens). FIRST EDITION. 3 vols. C&H. 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 £150

837. The Letters of Charles Dickens; edited by his sister-in-law and his eldest daughter. 1833 to 1870. Macmillan & Co. Half title, 4pp ads. Orig. green cloth, lettered in gilt; sl. rubbed at head & tail of spine, otherwise v.g. ¶The one volume edition, revised and corrected, with brief new preface. 1893 £35


PILGRIM EDITION OF THE LETTERS
THE LETTERS


KATHLEEN TILLOTSON’S COPIES OF VOLS 1 - 6

¶Kathleen Tilloston was associate editor of vols I & II of this important scholarly edition, editor of vols III & IV, VI-VIII, and one of the general editors from vol. V-XI, and a consultant, continuing with detailed work until the end of her life. These copies record the printing history of the volumes with some notes of corrections and revisions in the text. (Some vols were more than 2 years in the press.) With some copies of reviews, correspondence and notes inserted. Not full working copies, but receiving constant attention. A note in vol. I records the award of the Rose Mary Crawshay prize to Madeline House and the Acknowledgements in vol. XII record Kathleen Tilloston’s death aged 95 on 3rd June 2002 and her ‘immeasurable and scholarly help’.
1965-88 £380

VOL. I

¶This is a later impression in red cloth, possibly the 1982 reprint? Kathleen Tilloston was one of the associate editors.
[1982?] £85

VOL. II

842. The Letters. Vol. II. 1840-1841. Orig. red cloth. v.g. in v. sl. torn d.w.
¶Kathleen Tilloston was associate editor for this volume.
1969 £75

VOL. III

843. The Letters. Vol. III. 1842-1843. Orig. red cloth. v.g. in d.w.
1974 £50

VOL. IV

844. The Letters. Vol. IV. 1844-1846. Orig. red cloth. v.g. in worn d.w.
1977 £70

VOL. V

1981 £90

VOL. VII

846. The Letters. Vol. VII. 1853-55. Orig. red cloth. FINE in d.w.
1993 £90

VOL. VIII

847. The Letters. Vol. VIII. 1856-1858. Orig. black cloth. v.g. in d.w.
2001 £75

Published Letters to Individual Recipients

TO THOMAS BEARD

¶One of 500 copies.
[1932] £30

TO HENRY COLBURN

849. 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. Edited by Cumberland Clarke. Printed at the Chiswick Press. Half title, facsim. Uncut in orig. green cloth; sl. rubbed, a few marks. Booklabel of Michael Scott.
1918 £10

TO WILKIE COLLINS: INSCRIBED TO GEORGE MACDONALD FROM A.P. WATT

¶Inscribed on leading f.c.p.: ‘To my dear friend George Macdonald with most loving regard A.P. Watt, 16th Febry 1892’. Watt was also Wilkie Collins’ agent.
1892 £280
TO WILKIE COLLINS

851. Letters of Charles Dickens to Wilkie Collins 1851-1870; selected by Georgina Hogarth, edited by Laurence Hutton. FIRST EDITION. James R. Osgood, McIlvaine & Co. Half title. Orig. dark blue cloth, lettered in gilt; string marks. v.g. 1892 £50

TO BARONESS BURDETT COUTTS

852. The Heart of Charles Dickens; as revealed in his letters to Angela Burdett-Coutts, selected and edited from the collection in the Pierpoint Morgan Library, with a critical and biographical introduction, by Edgar Johnson. FIRST EDITION. New York: Duell, Sloan & Pearce. Half title, front. port. Orig. turquoise cloth. v.g. in sl. rubbed d.w. 1952 £25

853. CLARK, Cumberland. Charles Dickens and the Begging Letter Writer with publication of Dickens’ original letter. (Privately printed.) Initial ad. leaf. Orig. buff wrappers; sl. rusting at staples. v.g. Dickens’ dealings with letters received in the course of his charitable work with Baroness Burdett COUTTS. 1923 £10

TO COWDEN-CLARKE

854. 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

TO CATHERINE DICKENS

855. Mr. and Mrs. Charles Dickens: his letters to her; with a forword by their daughter Kate Perugini and notes, appendices, etc., by Walter Dexter. FIRST EDITION. Constable & Co. Half title, double front. port. Uncut in orig. lilac cloth; sl. marked. 1935 £20

TO CORNELIUS FELTON

856. Dickens v. Barabbas: Forster intervening; a study based upon some hitherto unpublished letters. Edited by Charles J. Sawyer & F.J.H. Darton. Half title, facsims. Uncut in orig. olive green buckram, spine and front board lettered in gilt, bevelled boards. t.e.g. v.g. in orig. glassine wrappers. No. 16 of 90 copies on hand-made paper. 1930 £35

TO FORSTER

857. Dickens v. Barabbas: Forster intervening; a study based upon some hitherto unpublished letters. Edited by Charles J. Sawyer & F.J.H. Darton. Half title, facsims. Uncut in orig. olive green buckram, spine and front board lettered in gilt, bevelled boards. t.e.g. v.g. in orig. glassine wrappers. No. 16 of 90 copies on hand-made paper. 1930 £35

TO HENRY KOLLE

858. The Dickens-Kolle Letters. Edited by Harry B. Smith, New York. Supplemental to the letters from Charles Dickens to Maria Beadnell. 4to. Boston, Mass.: The Bibliophile Society. (Printed for members only.) Limitation leaf, facsim. preceding front. Uncut in orig. half vellum. v.g. in worn slipcase. One of one 483 copies. Letters to Henry Kolle, the city bank who introduced Dickens to Maria Beadnell, with whom he fell fervently in love. 1910 £75

TO JOHN LEECH

859. Charles Dickens to John Leech; correspondence now first published. Privately printed by Walter Dexter. Illus. Sewn as issued in orig. green linen wrappers. v.g. 45pp. One of only twenty copies. BL & Cambridge only on Copac. Published by Walter Dexter, following the death in 1937 of Henry Alfred White, who left a collection of 85 letters from Dickens to Leech, ‘hitherto unpublished’. With a brief introduction by Dexter. 1938 £35

TO MARK LEMON: 30 COPIES FOR T.J. WISE

TO MARK LEMON
861. The Unpublished Letters of Charles Dickens to Mark Lemon; edited by Walter Dexter. Halton & Truscott Smith. Half title, illus., facsims. Uncut in half vellum, purple cloth boards. t.e.g. v.g.
¶No. 160 of 525 copies. 1927

TO ADAH MENKEN
¶Inscribed on leading f.e.p.: ‘Merry Xmas to you from the ‘Cheekiest Girl’, yours ever M.A. - 1869’ and with two cuttings, one a portrait, inserted. In this issue the facsimile of Dickens’s letter to Menken is on a separate leaf following the dedication to him. 1868

¶With the facsimile of Dickens’ letter of 21st October 1867 on verso of Dedication leaf. 1868

TO T.J. THOMPSON
¶Extracts from Dickens’s correspondence with T.J. Thompson about Miss Weller. With a large portrait of Dickens on the front page, in a decorative frame. See Wilfrid Meynell’s A Dickens Friendship 1931. 1901

TO W.H. WILLS
¶Signed presentation copy to T.N. Tyrrell. No. 9 of 200 copies. Hitherto unpublished letters. 1907


PERSONAL MEMORABILIA
867. A Lock of Dickens’s Hair belonging to his daughter Mamie. Tightly coiled brown hair contained in a miniature glass-fronted case (dated 9th June 1870) opposite a photographic portrait of Dickens, 2.2 x 2.8cm, contained in a gold locket monogrammed with ‘MD’ on the front and ‘CD’ on the back. Enclosed in a purpose-made brown morocco box & slipcase; sl. worn.
¶Tipped in to the box are two items signed by Dorothy Dickens. The first is a document certifying the authenticity of the provenance: ‘I hereby certify that this locket containing the portrait & hair of the late Charles Dickens, my grandfather, is absolutely genuine. It was give by him to his daughter Mamie from whom it descended to me. On one side is his monogram and on the other that of his daughter’. The second is a letter from Dorothy to the auctioneers Puttick and Simpson further certifying the provenance. The locket sold for £10 on 17 July, 1903. Dickens died at Gad’s Hill Place on June 9th 1870 with his family by his bedside. After his death both his daughter-in-law Georgina Hogarth and his daughter Mamie cut threads of hair from his head as a poignant memento of their beloved father and father-in-law. Mary ‘Mamie’ Dickens was Dickens’s eldest daughter. She is described by Ackroyd as ‘amiable, somewhat sentimental, but high-spirited and with a love for what might be called the life of London society. She seems to have attached herself to her father with an almost blind affection; certainly, she never married and, of all the children, she was the one closest to him for the rest of his life’. Her life was dedicated to the care of her father and from the date of Dickens’s infamous separation from his wife Catherine she stayed by his side not seeing her mother again until after Dickens’s death. 1870

FINE FRAMED MEMORABILIA
868. Collection of Charles Dickens Memorabilia, framed and glazed, including: Dickens’s rosewood paper knife, with a letter of authenticity from his sister-in-law Georgina Hogarth; a carte de visite portrait photograph; a signed cheque made payable to ‘House and Bonchurch’; a single-page ALS from Dickens to John Hilson esquire, thanking him for ‘that communication’. The whole put together and presented by W.T. Spencer,
Esq. Five items arranged, with labels, on dark green felt within a heavy oak frame, approx. 72 x 41cm. There is a small tear in the cheque, without loss, but the overall condition of the collection is v.g.

¶The centrepiece of this small but fascinating selection is a handsome rosewood paper knife, 29cm in length, ornamented with a finely tooled gilt brass onlay at the handle end. It bears a small oval label that is somewhat oxidised, but retains the monogrammed initials, ‘C.D.’. Beneath the knife to the left is a 10-line holograph statement, written and signed by Georgina Hogarth, in which she states, ‘I certify that Charles Dickens always used this rosewood and brass paper knife from 1859 until the time of his death ... and that I have always used it since and had it my possession’. Directly beneath the paper knife is a carte de visite photograph portrait of Dickens, probably taken around 1860.

The full-length portrait shows Dickens seated in a Regency-style armchair, facing left. Beneath the paper knife to the right is an 11-line ALS from Dickens to John Hilson Esquire. Writing from Broadstairs Kent, on the sixth October 1849, Dickens thanks Hilson for his letter, ‘which reached me on the Isle of Wight, some few days ago’, and ensures him he has ‘read it with considerable interest’. It is written in blue ink, and signed by Dickens with his usual flourish. The identity of John Hilson is not certain, nor the nature of the correspondence to which Dickens refers. This letter is not in Pilgrim Letters, and there is no record of Dickens writing to him on any other occasion.

Directly beneath the carte de visite is a signed cheque, drawn on Messrs. Coutts & Compy, made payable to ‘House and Bonchurch’. Dated April 3rd, 1860, the sum of ‘ten pounds’ appears to be for accommodation on the Isle of Wight: ‘Dickens stayed in Bonchurch with his family during the summer and early autumn of 1849, the visit to which he refers in the above ALS. However, there is no evidence that he visited the island again, indeed Forster in his Life of Dickens categorically states, ‘he never returned to Bonchurch’ [vol. II, p.402]. Pilgrim Letters appears to corroborate this assertion, as it records no further correspondence addressed from the island, nor any reference to further visits. But this cheque puts the matter in some doubt; what is the payment for? Did Dickens make a fleeting clandestine visit to Bonchurch? Or was this simply a payment made on behalf of a third party (one of his daughters is thought to have visited the island in the spring of 1860)? The researcher Richard Hutching in Dickens on an Island (Bath, 1970) makes a compelling case for Dickens visiting the island in 1860, and even suggests the prototype for Miss Havisham was one of Dickens’s acquaintances among the islanders. This cheque perhaps adds weight to Hutching’s argument.

The frame is itself of interest. A manuscript label on the verso states that is ‘made of a piece of oak used for the roof in the Royal Hall, Carisbrooke Castle’. The roof was constructed ‘during the reign of Elizabeth’ and removed in 1889 ‘on account of its unsafe condition’. The timber was apparently salvaged, and this frame made as a souvenir. A pair of labels within the display read ‘Presented by W.T. Spencer Esq’, and on the verso of the frame is a small accession label. It is presumably Spencer who had the frame made, and put together the selection of Dickens materials. Walter Thomas Spencer was a London bookseller (and Dickensian) who had connections with the Isle of Wight.

[c.1870] £8,000 †

DICKENS’S LIBRARY

DICKENS’S SET


1851-60 £4,500

870. EGAN, Pierce. Tom & Jerry. Life in London, or The day and night scenes of John Hawthorne, ... and his elegant friend Corinthian Tom in their rambles and sprees through the metropolis. With numerous coloured illustrations from real life designed by I.R. & G. Cruikshank. John Camden Hotten. Half title, col. front. & 35 col. plates, 26pp ads (undated, but with mention of ‘Special List for 1870’); text a little browned. Orig. blue sand-grained cloth, pictorially blocked & lettered in gilt; spine a little darkened & carefully repaired at head, inner hinge sl. splitting. With the armorial bookplate of Charles Dickens, and Sotheban’s ‘from the Library of Charles Dickens’ label, June 1870. Initialled in pencil ‘C.D.E."

¶Listed in the Catalogue of Dickens’s Library, p.41, offered at 7s. 6d. With a 26pp introduction by Hotten, dated November 1869.

[1869] £1,100
INSCRIBED TO CHARLES DICKENS


¶The Catalogue of Dickens’s Library, p.11, offers this at 5s. With autograph inscription: ‘To Charles Dickens Esq. With kind regards, from Marion Bell’. Marion was widow of Sir Charles Bell, special in the human nervous system, who had died in 1842.

1862 £1,650


¶This volume did not appear in the Sotheran’s Catalogue of Dickens’s Library, although it does have the Sotheran label which was affixed to each work in Dickens’s collection shortly after his death in June 1870. This is the fifth volume only of a 7-volume edition of Rousseau’s works.

1817 £950

SALES OF DICKENS’S EFFECTS

DICKENS’S PICTURES

873. **CHRISTIE, MANSON & WOODS.** Catalogue of the Beautiful Collection of Modern Pictures, water-colour drawings, and objects of art, of Charles Dickens, with the whole of the names of purchasers & enormous prices realised, appended to each lot sold at their great rooms, London, by Messrs. Christie, Manson & Woods. Printed by W. Clowes & Sons. 12pp in later marbled protective wrappers; a little dusted. With the stamp of Wigan Public Library. A good-plus copy of a scarce item.

1870 £150

874. **(MEYNELL, Alice)** Dickens Memento with introduction by Francis Phillimore and ‘Hints to Dickens Collectors’ by John F. Dexter. Catalogue with purchasers’ names & prices realised of the pictures, drawings and objects of art of the late Charles Dickens sold by Auction in London by Messrs. Christie, Manson & Woods on July 9th, 1870. FIRST EDITION. Field & Tuer, Leadenhall Press. Half title; a little foxed. Later half blue cloth, marbled boards. v.g.

¶Francis Phillimore is the pseudonym of Alice Meynell.

[1884] £40

875. **(MEYNELL, Alice)** Dickens Memento with introduction by Francis Phillimore and ‘Hints to Dickens Collectors’ by John F. Dexter. … FIRST EDITION. Field & Tuer, Leadenhall Press. Half title; pencil markings in text. Orig. grey-brown cloth, blocked in blind, spine lettered in gilt; rubbed & marked.

¶With cuttings laid down on leading c.ps.

[1884] £30

DICKENS’S FAMILY

See also items 1160-1172.

DICKENS’S YOUNGEST BROTHER: ‘SCHEME OF SETTLEMENT’

876. **DICKENS, Augustus Newnham.** Scheme of Settlement. 3pp draft manuscript legal agreement, folio, on paper watermarked ‘Stradling 1846’.

¶Augustus, Dickens’s youngest brother, married Harriet Lovell at Trinity Church, Marylebone, on 5th December 1848. The document here is a draft marriage settlement between ‘Augustus Dickens’ (sic) and Harriet’s Guardians & Trustees (Harriet was a minor), Charles Dickens being one of the latter. Harriet went blind, and Augustus deserted her in 1857/8 for Bertha Phillips, with whom he lived as man & wife in America until her death. On his 1868 Reading Tour, Dickens decided not to perform in Chicago for what Dolby calls ‘entirely private’ reasons: ‘the presence of Bertha Phillips & her children, there’ (Letters XII, p.62). After Bertha’s death, Dickens wrote to the Editor of The Daily News on 14 January 1869 (Letters XII, p.274) to correct a report of the ‘Death of Mrs Augustus Dickens’. ‘...The widow of my late brother (i.e. Harriet Lovell) ... is a lady now living, and resident in London; she is a frequent guest at my house; and I am one of the trustees under her marriage settlement ...’.

[1848] £650 †
I hereby certify that this locket containing the portrai's hair of the late Charles Dickens, my grandfather, is absolutely genuine.

It was given by him to his daughter from whom it descended to me.

On one side is his monogram and on the other that of his daughter.

Dorothy Dickens.
877. CLUTTERBUCK, Maria, pseud. (Catherine Dickens) What Shall We Have For Dinner? Satisfactorily answered by numerous bolls of fare from two to eighteen persons. A new edn. B&E. Half title, inserted front. port. Contemp. full tan calf, gilt spine, borders & dentelles, red leather label; recased retaining orig. spine strip, sl. rubbed. ¶ Scarce; BL, NLS & Glasgow only on Copac of which only the NLS copy is recorded as a new edition. The inserted frontispiece of a portly gentleman, is purported (in manuscript) to be ‘Sir Jonas Clutterbuck’, late husband of the supposed author of the present volume. Beneath the portrait an anonymous hand has added, ‘alias Mark Lemon’; the portrait is indeed a good likeness of young Lemon, a friend of the Dickens family. This was Catherine Dickens’s only published work. 1852 PRESENTED TO MRS CHARLES DICKENS £850

878. (DICKENS, Catherine) POPE, Alexander. The Poetical Works of Alexander Pope. Revised and arraigned 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 ‘HE “TOOK” REMARKABLY WELL’ £150 ¶

879. DICKENS, Charles, the Younger. ALS from Charles Dickens junior, to ‘My Dear Durham’. On the headed paper of the Office of All the Year Round, 31 October, 1870. 15 lines on recto only of folded 8vo sheet, integral blanks. Mourning border. With a small photograph of ‘the late Charles Dickens’ [jun.], cut from an unknown publication. ¶ A brief letter by Charles Dickens junior, on the merits of some of the photographic portraits of his father. ‘I consider the Stereoscopic Company’s by far the best ... There is also a very good one by Mason of Bond Street. Indeed he “took” remarkably well and almost all are good’. In reference to an unknown meeting, Dickens adds, ‘The man who thanks his stars that he is going to be far away from our club on Saturday deserves - well never mind what!’ Signed Charles Dickens Esq. Dickens senior sat for numerous portraits during his life, and his cabinet photographs and carte-de-vistes portraits were (and remain) highly prized by souvenir hunters. For examples of these, including the mentioned portrait by the Stereoscopic Company, see items 930 & 931.

1870 READINGS BY CHARLES DICKENS JUNIOR £750 ¶

880. DICKENS, Charles, the Younger. COLLECTION OF ALSs, regarding his reading tours. All letters written in a clear hand in black ink, signed (one or two with initials) & dated. ¶ A collection of fifteen letters and two memoranda, all written by Charles Dickens junior to his Lecture Agency, regarding his various engagements to read publicly from his father’s works. Most of the correspondence refer to venues and fees, and in some places to the actual content of the readings. The majority are relatively brief, confirming some point of detail of arrangements. Typical of the correspondence is a letter of July 31, 1891: ‘Dear Sirs, Unfortunately I am engaged for Nov. 4 in Scotland and could not possibly get to Banbury on the 5th ... You will see that I suggested the 5th Nov. for Ayr ...’. One letter, dated 19 January 1892, is rather more forthright than the others: ‘The essence of my programmes - which I have now given nearly 500 times in all parts of the United Kingdom and America - is that they should consist of two parts, each complete in itself, and I cannot get up an entirely new sort of thing for Stalybridge.’ Dickens junior was clearly unaccustomed to altering his well-established routine. Thirteen of the letters are on the headed paper of the Office of All the Year Round, one is from The Metropole Hotel, Brighton, and one is on unheaded paper, from 29 Wellington Street. The memoranda are not addressed. The collection sheds some light on the ‘industry’ of Charles Dickens, and shows how the Dickens family was sustained through the writer’s continued popularity.

1891-1893 RARE PLAY TRANSLATION BY CHARLES DICKENS JUNIOR £150 ¶

881. DICKENS, Charles, the Younger. (The Nephew as Uncle.) Der Neffe als Onkel. (Comedy in 3 acts by Friedrich V. Schiller. Arranged for translation into English with notes and a copious vocabulary by Charles Dickens jun.) Leipzig: Voigt & Günther. Added English titlepage, text in German with English notes. Contemp. purple binder’s cloth; ink marked, spine sl. chipped, paper label with title in English. Ticket of Williams & Norgate. ¶ Young Charlie, born in 1837, also edited Goethe’s ‘Egmont’ for schools in similar style. The German preface pays tribute to his skill. The play is not in fact by Schiller, but his translation of Louis B. Picard’s ‘Encore des Ménechmes’.

1854 £150 ¶
EDITED BY CHARLES DICKENS JUNIOR

882. **(MATTHEWS, Charles James) DICKENS, Charles, the Younger.** The Life of Charles James Mathews chiefly autobiographical, with selections from his correspondence and speeches; ed. by Charles Dickens. FIRST EDITION. 2 vols. Macmillan. Half titles, front., 39pp cata. vol. I (March 1879). Orig. dark green cloth; sl. dulled. v.g.

¶Arnott & Robinson 3314: the younger Charles Mathews, edited by Charles Dickens the younger.

1879 £60

BY DICKENS’S FATHER-IN-LAW

883. **HOGARTH, George.** Memoirs of the Musical Drama. 2 vols. FIRST EDITION. Richard Bentley. Half titles, front. ports, final ad. leaf vol. I. More recent half green cloth, black leather labels. v.g.

¶Arnott & Robinson 2082.

1838 £150

WORKS DEDICATED TO DICKENS


¶Twenty short stories, first published in Danish, 1849-53. The first English edition, dedicated to Charles Dickens, ‘as a token of kind remembrance ...’. BL records the translator as Anne Bushby.

1853 £85

885. **BALLANTINE, James.** Poems. FIRST EDITION. Edinburgh: Thomas Constable & Co. Orig. pink morocco-grained cloth by John Gray of Edinburgh, front board with central ornament in gilt, spine lettered in gilt; a bit rubbed, front board with 2 small stains & sl. crease.

¶Ballantine dedicates this volume of poetry to Dickens with an 8-line poem, ‘Dear friend, whose genial mind - And graphic pen - In joy and sorrow bind - Thy fellow-men ...’.

1856 £50

886. **JACKSON, Alfred.** Tints from an Amateur’s Palette; or, A few stray lines of thought. Effingham Wilson. 12pp cata. (Aug. 1849); pages sl. dusted throughout. Orig. red cloth, borders in blind, spine lettered in gilt; a little rubbed & dulled.

¶Essays dedicated ‘by permission’ to Dickens. In Christmas book format.

1849 £40

887. **MARSTON, John Westland.** Gerald; a dramatic poem: and other poems. FIRST EDITION. C. Mitchell. Leading f.e.p. removed. Orig. dark blue cloth, blocked in blind, spine lettered in gilt; boards rather severely affected by damp, but the text block largely undamaged.

¶Dedicated to Charles Dickens, ‘as a very humble acknowledgment of many delightful hours, for which, in common with the public at large, I am indebted to your pen’. Marston had earlier produced The Patrician’s Daughter, for which Dickens later provided, ‘to help it materially’, the celebrated prologue.

1842 £80

MANUSCRIPT MATERIAL relating to Dickens

See also item 876.

DICKENS CENTENARY CELEBRATION

888. **ALL AROUND DICKENS CLUB, BOSTON (USA).** ALS from Adelaide Garland on headed paper to John Cuming Walters, Jany. 2, 1906. 42 lines on 4pp. Requesting ‘a few words that I can read to our guests after dinner’ when the Club celebrates the Centenary of Dickens’s birth. ‘I must say how delightful to me was your letter in the Chronicle elicited by Mr Percy Fitzgerald’s Memoranda - I am glad someone has the courage to advise him to verify his quotations!! A great deal of unauthenticated rubbish falls from his pen ...’.

¶With a printed invitation from the Club to attend the 94th anniversary of Dickens’s birth in 1896.

1906 £25 †

889. **BRYCE, David.** SCOTTISH BOOKSELLER’S INVOICE. Bought of David Bryce, bookseller & stationer, Glasgow. J. Scott, printer. A single leaf, 18 x 23.5cm, printed on recto only, completed in neat ms. over 20 lines. Contemp. ms. calculations on verso. Several old folds. v.g.

¶A fascinating piece of bookselling ephemera, in the form of an itemised invoice for purchases over a two-month period. Sixteen items are listed, including four copies of Oliver & Boyd’s Almanac for 1840, (18 shillings), two school bibles, two Shorter Catechisms, as well as quills, ink and paper. For carrying a parcel to Biggar, 4d is charged. The last three items on the bill are works by Charles Dickens, and one either for the novels themselves or for binding work. *Pickwick Papers* ‘½ calf neat extra’ at £1 1 6; *Nickleby* ‘½ col.d calf neat’ at £1 1 6; *Oliver Twist*, ‘3 vols ½ bound’ at £1 10. The bill is made out to J.L. Lorrain Esq., and is signed by D. Bryce and McElrose [?].

1839-1840 £60 †
WHAT SHALL WE HAVE FOR DINNER?

SATISFACTORILY ANSWERED BY NUMEROUS

BILLS OF FARE

FOR FROM TWO TO EIGHTEEN PERSONS.

BY

LADY MARIA CLUTTERBUCK.

A NEW EDITION.

LONDON:
BRADBURY & EVANS, 11, BOUVERIE STREET.
1852.
890. **DICKENS FELLOWSHIP, London Branch.** Typewritten letter issued by the Hon. Editor, Walter Dexter, advertising the staged Trial of John Jasper, a recital by Henry Dickens, and two other meetings. Single foolscap sheet, verso blank; sl. torn and creased at head & tail.

¶Dexter outlines the determination of The Dickens Fellowship to continue to publish *The Dickensian* throughout the war. *The Dickensian* carried on without interruption during the last war and, although the circumstances are somewhat different now, it is hoped to carry on in this ... We should endeavour to emulate the energy and determination Dickens himself would have put into the task, had he been confronted with similar circumstances.’ A ms. note at the head of the letter states ‘answered by F. Foster, Nov. 3, 1939’. Foster belonged to the Seattle Branch of the Dickens Fellowship.

1939

£20 ↑

---

891. **KOLLER, Baron.** ALS to ‘Dear Mr Vane’, from Baron Koller of the Austrian Empire Embassy, Chandos house, Thursday night. n.p. 20 lines over both sides of single 8vo leaf; one small closed tear, sl. creased, folded into quarters.

¶A brief ALS, in a clear sloping hand, relating to the infamous trial and execution of Marie Manning. Baron Koller, secretary to Count Colloredo, the Ambassador in Britain for the Austrian Empire, requests that they both ‘be present at [the] examination’ of Marie Manning before the chief police officer at Gardiner’s Lane police station. They were evidently keen to follow as closely as possible the proceedings of the remarkable case, which would eventually see Manning convicted of the murder of Patrick O’Connor, and publicly executed, alongside her husband, outside Horsemonger Lane Gaol. The case became known as The Bermondsey Murder. Among those present at the gruesome execution was Charles Dickens, who was so appalled by the morbid scene and the callous reactions of the gathered mob, that it engendered his lifelong opposition to capital punishment. It prompted his letter to *The Times*, in which he surmised, ‘I do not believe that any community can prosper where such a scene of horror and demoralization as was enacted this morning ... is presented at the very doors of good citizens ...’. Such scenes, would however, continue for another two decades; the last public execution in England took place outside Newgate Prison on May 26th, 1868. Original printings of Dickens’s letter are now extremely scarce.

[1849] £150 ↑

---

892. **“LORD LYTTON PENS”** Dickens Note Book. Builder’s ledger. [Maidstone: W. Hobbs & Sons.] Sewn as issued in orig. pale orange printed wrappers; some extra sewing to secure loose leaves. Dust & a little worn. 28pp.

¶A small pocket book with Dickens-themed wrappers, issued by W. Hobbs & Sons of Maidstone, to promote their product “Lord Lytton Pens”. An almanac for 1874 is printed on the inside wrappers. With several ms. entries, apparently by a house-builder, the first entry dated April 1875. The entries are mainly records of expenditure; on bricks, guttering, and similar products. With inland revenue stamps, and signatures of John Wildoak(?).

1874 £35 ♦

---

893. **(PICKWICK, Eleazer)** Two Manuscript Invoices made Payable to Mr. E. Pickwick. One made out to Mr Dowdy, Dec. 1805, for a hearse and a coach, £1.8.6; the other to Mr Day, Jan. 1807, for a chaise (used 7 times), a coach, a hearse, and a chariot, £12.1.6. Two separate leaves, each approx. 19 x 22cm, written on rectos only; several light folds, but generally clean.

¶Two invoices, probably cut from a ledger (one has a page number, 169, in lower left corner). Eleazer Pickwick was a coach proprietor based in Bath. Dickens was familiar with coaching routes and wayside inns, and it seems likely that it was through dealings with Eleazer Pickwick he found his inspiration for the hero of *The Pickwick Papers*.

1805 / 1807 £350 ♦

---

894. **(THELUSSON, Peter de)** A Selection of Legal Papers, relating to the Thellusson Will Case, thought to have informed the Jarndyce v Jarndyce case in *Bleak House*. Approx. 50-60 pages of legal documents and notices, written in ms.

¶A fascinating selection of legal papers relating to the protracted Thellusson case, widely believed to have been the inspiration for Dickens’s *Jarndyce vs Jarndyce*. The case centred around the disputed Will of the English (but of Swiss heritage) merchant Peter Thellusson, who died in 1797. He had stipulated that the annual income from his property be allowed to accumulate until his last descendent living at the time of his death also died, at which time the amassed fortune would pass to their offspring. On this eventuality, the identity of the rightful heir was disputed, and only after a lengthy and expensive lawsuit was it decided that Lord Rendlesham and Charles Thellusson should inherit. By the time of the ruling, June 1859, the greater portion of the fortune had been dwindled away in fees, and the bequest was only a fraction of the size it might have been. To prevent similar cases coming to light the Accumulations or ‘Thellusson’ Act was passed, limiting the amount of wealth that could be raised from a property after the original owner’s demise.

1796-1854 £300 ♦
895. **(WALFORD, Edward)** MANUSCRIPT POEM. *A Prophet Indeed*. n.p. 46-line manuscript poem, written in black ink in a sloping hand. Single folded leaf, carefully reinforced prior to being written on. With a footnote and the final 12 lines of the poem written vertically. The poem is signed ‘E. Walford’, and is a draft of the poem that would later appear in the *St. James’s Magazine*.

†This is the final manuscript draft of Edward Walford’s eulogising poem, *A Prophet Indeed*, written shortly after the death of Charles Dickens. A note at the head of the page indicates ‘For the St. James Magazine, new series, vol. V, p533’, where it did indeed appear in July 1870. The published version included the parenthetical remark, ‘Suggested by Dean Stanley’s sermon in Westminster Abbey, June 19, 1870’, as well as the footnote, ‘It is scarcely necessary to remind the classical reader that the word Prophet ... signifies as often one who speaks publicly and teaches as one who foretells events beforehand’.

The poem concludes with the lines,

‘Say, was he not a “prophet” in his age?  
Say, knit he not the bonds of human love—  
The ties of sympathy ’twixt man and man  
That hold across wide intervening seas?  
Strange power! mysterious gift! And cometh not  
Each good and perfect gift from Him alone,  
The great Creator, Who is “Love” itself,  
Who made, and keeps, supports, and loves us all?’

Edward Walford, 1823-1897, was a clergyman, magazine editor and varied author, best known for his six-volume history, *Old and New London*, and his numerous contributions to the *DNB*.

1870 £350 †

**PORTRAITS & PHOTOGRAPHS OF DICKENS**

**Cabinet Photographs**

896. **(GURNEY, Jeremiah)** Black & white, close-up, facing left. (Gurney of New York.) Image 10 x 15cm on card 11.5 x 16cm. Sl. spotted

†Taken during Dickens’s final American Reading Tour; this is an unusual close-up portrait of Dickens, clearly showing his heavily lined face and greying hair and beard. He bears the signs of weariness that became a feature of his farewell tour, and looks older than his 56 years. The photograph is unsigned, but almost certainly from the New York studio of Jeremiah Gurney.

[1867] £150 †

897. **(GURNEY, Jeremiah)** Black & white, close-up, facing left. London Stereoscopic Co. Image 10 x 14.5cm on card 11 x 16.5cm; one or two small chips to edge.

†Stereotyped from the Gurney portrait of Dickens taken in 1867.

[c.1870] £75 †

898. **(LEHMANN, Rudolf)** Black & white, close-up, facing left. Fred. Bruckmann. Engraved image 9.5 x 14cm on card 11.5 x 17cm.

†Reproduction of a delicate study of Dickens by the German-born portraitist Rudolf Lehmann. It was presumably produced some time after 1866 when Lehmann moved to London with his family. The study is a little faded, with Dickens’s signature beneath the image only just visible.

[c.1866] £50 †

899. **MASON & CO.** Dickens seated, leaning on his writing desk, holding a small volume in his left hand. He is wearing a rather heavy felt-collared dresscoat and necktie, and is facing straight towards the camera. This appears to be late image; his whispy beard is almost completely grey, and his eyes rather lined. Mason & Co. Image 10.5 x 15cm on card 11 x 16.5cm. Verso blank. A v.g. sharp image in a maroon morocco folding wallet with metal clasp.

[c.1866] £280 †

**Carte de visite photographs**


† Taken during the American reading tour of 1867.

[c.1867] £85 †

901. **BLACK, J.W.** Dickens leaning on a lectern, delivering a reading, with book and pointer in hand. Boston: J.W. Black. Portrait printed on glazed paper within oval, laid on to stiff card. Image approx. 6 x 4.5cm.

†Numbered 173 on verso within publisher’s monogram. Probably taken during the second American tour.

[c.1867?] £90 †
Carte de visite photographs continued

GURNEY, Jeremiah

The following six images were taken during the last American reading tour in December 1867, the first three cartes are from the same series and are quite different in style from the final three which are from another series. See Gimbel H1180-H1187.

902. Threequarter-length, Dickens standing, in waistcoat and overcoat, facing sl. right with left hand in pocket. New York: Gurney & Son. Image approx. 9.5 x 6cm. Sl. rounded corners; sl. faded. [1867] £85 †

903. Dickens seated at writing desk in heavy topcoat, with pen in hand, facing the camera. New York: Gurney & Son. Image approx. 9.5 x 5.5cm. Sl. rounded corners. v.g. [1867] £125 †

904. Dickens seated at writing desk in heavy topcoat, with pen in hand, leaning on left hand in deep thought. New York: Gurney & Son. Image approx. 9.5 x 6cm. Sl. rounded corners. v.g. [1867] £125 †

905. Dickens standing in waistcoat & heavy top coat, leaning on the back of a chair with right hand on hip, facing the camera. New York: Gurney & Son. Image approx. 9 x 5.5cm. ‘Charles Dickens’ and publication details printed in lower margin. Squared corners. v.g. [1867] £120 †

906. Dickens’s head & upper body, in profile, facing right. New York: Gurney & Son. Image approx. 9 x 5.5cm. ‘Charles Dickens’ and publication details printed in lower margin. Squared corners. v.g. [1867] £120 †

907. Dickens’s head & upper body, in profile, facing left. New York: Gurney & Son. Image approx. 9 x 5.5cm. ‘Charles Dickens’ and publication details printed in lower margin. Squared corners. v.g. [1867] £120 †

908. MASON & CO. Seated with legs crossed, hands together on lap, facing left. Mason & Co. Image approx. 9.5 x 6cm. ¶See Gimbel H1189-H1200. Dickens sat for Mason in 1865 and 1867. [c.1865?] £85 †

909. SUMMERS, R. Dickens’s head & shoulders only, facing left. Port Hope: R. Summers, artist in photography. Printed on glazed paper, paper on to stiff card. Image approx. 10 x 6.5cm. ¶A late image, with Dickens looking rather tired. The location of Port Hope is not certain; it could refer to a small town in Michigan, USA, or a slightly larger settlement in Ontario, Canada. [c.1867?] £65 †

910. TABER, Charles. Head and shoulder bust of a young Dickens, facing right. New Bedford, Mass.: Charles Taber & Co. Image approx. 10 x 7cm. 1877 £35 †

911. TUCK, Raphael. Dickens’s head & shoulders, facing forward. Raphael Tuck & Sons. (Chromo Portrait Gallery.) Portrait printed in colour, laid on to stiff card, round corners. ¶Gimbel H1063; ‘apparently adapted from one of the photographic portraits’. [c.1880?] £75 †

WATKINS, John

912. Head & shoulders facing left, Dickens leaning pensively on right hand. John Watkins. Image approx. 10 x 7cm. ¶See Gimbel H1204-H1211. ‘This photograph, ... was taken in 1860 and ... is the most widely reproduced portrait of Dickens.’ It dates from before Watkins joined his younger brother Charles to form John & Charles Watkins. [1860] £85 †

913. Head & shoulders facing left, Dickens leaning pensively on right hand. Berlin: Désiré & Cie. Image approx. 10 x 7cm. ¶Désiré & Cie were active in Berlin from 1860 to 1880. This is John Watkins’ well-known image, though the photographer is not credited. [c.1865?] £75 †
Carte de visite photographs. WATKINS, John continued

914. Head & shoulders facing left, Dickens leaning pensively on right hand. John & Charles Watkins. Image approx. 10 x 7cm.
   ¶‘Copyright reserved’ in lower border. John & Charles formed a business partnership in 1865.
   [c.1868?] £65 †

STEREOSCOPE

915. Stereopticon Photograph of Charles Dickens. Threequarter-length standing, in waistcoat and embroidered overcoat. New York: J. Gurney & Sons. Two images, each approx. 7.5 x 6cm, printed side-by-side on photographer’s card approx. 17.5 x 9cm.
   ¶Gimbel H1185: ‘A stereopticon photograph of Dickens’. An unusual portrait of Dickens, almost certainly taken in late 1867, during the Farewell Reading Tour of America. Dickens’s carte de visite portraits became a popular souvenir for Dickens’s fans, but this ‘stereopticon’ image, to be viewed through the recently invented stereoscope, was not widely circulated. Dickens is photographed standing, his left hand resting on the back of chair, and his right hand on his hip. He is wearing a heavy embroidered coat, unbuttoned to reveal a waistcoat with watch and chain. He stands at a slight angle, gazing intensely beyond the photographer. A striking image of the ageing writer.
   [1867] £280 †

Original Portraits

916. ALLAN, WILLIAM. Original Portrait in Pencil of Charles Dickens. by the Scottish painter, William Allan. Sl. spotted. 7 x 12cm. In a Hogarth frame, sl. chipped, overall size 20 x 23cm.
   ¶The inscription is: ‘Charles Dickens drawn by William Allan 25th June 1841 at a dinner given to him in the Waterloo Hotel’.

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

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

1841 £3,000 †

917. ANONYMOUS. Portrait of Charles Dickens, oil on board. Head and shoulders, facing the left. n.p. On artists’ board, 20 x 14cm, within contemp. ornate moulded gilt frame, approx. 33 x 38cm; frame a little cracked in places.
   ¶An accomplished but unsigned portrait, reminiscent of similar works by Alexander Glasgow and Sol Etyenge, both of whom painted Dickens in the 1860s.
   [c.1867?] £950 †

918. (MACLISE, Daniel) DALLAS, Frank. Watercolour portrait of Charles Dickens, seated, facing right. Image approx. 9cm x 9cm. Watercolour on paper, laid on to stiff card; sl. marked.
   ¶A faithful and well-executed reproduction of Maclise’s celebrated portrait of 1839 which hangs in the National Portrait Gallery. It is the portrait that served as the frontispiece in the first published edition of *Nicholas Nickleby*.

1916 £65 †

Original Caricature

919. S., C.M.? Caricature Portrait of Charles Dickens. A well executed original caricature, in charcoal & white chalk on thick paper. Image approx. 12 x 18cm, lettered ‘Charles Dickens’ in left margin; signed with ‘C.M.S.’ monogram in lower left corner. Sl. dusted & with one small mark not affecting image, in old card mount.
   ¶Dickens is depicted standing, facing left, holding the popular Victorian game of hoop and stick. The
words *All the Year Round* are on the hoop, suggesting it is Dickens’s ‘plaything’. Dickens edited the publication from its inception in 1859, until his death. We have not been able to confirm the identity of the artist, whose monogram gives the initials C.M.S.

[c.1865?] £850

**Other Printed Portraits**

920. *Anonymous*. Charles Dickens - A Reverie. Dickens seated cross-legged in his armchair, deep in contemplation, surrounded by illustrations of characters from his novels. London Stereoscopic Co. Illustration laid down on stiff card, printed in black and white. 16 x 11cm.

[c.1880] £15 †


¶An unfamiliar, comparatively young, portrait of the bearded Dickens, not traced in Kitton’s list and perhaps made later from a photograph c.1860.

[c.1890?] £100 †


¶‘Likeness from an approved photograph.’

[c.1890] £30 †


¶A selection of portraits of Dickens, and illus. from the works, reproduced with titles in rectangular cartouches.

[c.1910?] £110 †

924. *Anonymous*. Silhouette Portrait of Charles Dickens, aged 13 or 14. n.p. Image approximately 5.5 x 10cm, Dickens in profile wearing a high-collared jacket, and a school mortarboard hat. Beneath the image a facsimile reprint of Dickens’s signature.

¶An ms. note in pencil on verso states, ‘This silhouette portrait & autograph would be about one of the earliest - when he went to school (after his father’s release from the Marshalsea Debtors’ prison) at Wellington House Academy Hampstead Road. This is reproduced from *The Connoisseur* Magazine’.

[c.1910] £65 †

925. *Brown, Michael*. Large engraved portrait of Charles Dickens, head and shoulders, facing right. n.p. B/W engr. portrait from a painting by Michael Brown after the photograph by Ben Gurney. Image 38 x 31cm; overall 48 x 39cm.

[c.1890] £40 †

926. *Brown, Hablot Knight (Phiz)*. “Boz”. Engraved full-length portrait of a young Charles Dickens, casually seated at a writing table. Engraved from a pen & ink drawing. 25 x 15cm, mounted on plain paper, sl. dusted.

[c.1840?] £225 †

927. *(Drummond, Samuel)* Drummond’s Portrait of Charles Dickens; A collection of material relating to the portrait of Charles Dickens by Samuel Drummond. n.p. 17 items in total: ALsS, typed letters, transcripts, newspaper articles, two photographs, and a copy of *The Dickensian* (April 1925) carefully preserved in a beige cloth-covered folio scrapbook. With the booklabel of Lindsay Fleming, Aldwick Grange, Bognor Regis.

¶This collection of papers and correspondences relates to the authenticity of the Samuel Drummond portrait of Charles Dickens, c.1844, which was for a long time in the collection of Baroness Burdett-Coutts. The rather romanticised image of the writer, with Byronesque wavy hair and a ruffled collar, led to suspicions that the painting was not of Dickens at all; additionally, the colour of the eyes was inconsistent with other portraits.

When the portrait was bought by James Fleming in 1922, he and his son Lindsay set about authenticating the work, and convincing the doubters that the work was a genuine Dickens portrait. Letters from the auction house where the painting was sold, from the Dickensian B.W. Matz on behalf
Other Printed Portraits continued

of Kate Perugini, Dickens’s daughter, and from Charles Osborne, secretary to Burdett-Coutts, all make a case for the validity of the painting. In one letter, dated January 1923, Matz casts doubt on the portrait’s credentials (“I do not know on what authority it is stated to be a portrait of Dickens...”), but later in the same month, following a visit to the elderly Kate Perugini, he is more confident of its status: “During my visit to Mrs Perugini ... I spoke to her about the Samuel Drummond portrait. ... She is pleased to give you her assurance that she does not doubt its authenticity. ... I am glad to be able to furnish this information, as it also settles a doubt that had always been in my mind”.

A brief overview of the evidence, typed by Lindsay Fleming, and further annotated in his own hand, is provided as an introduction. Included with the collection is Heritage Bookshop Catalogue 206 offering the portrait at $40,000.

[c.1932] £380

928. (GILL, André) L’ECLIPSE. Large caricature portrait of Charles Dickens, from the front wrapper of L’Eclipse, Première année, no. 21 (14th June 1868). Folio. Paris: redacteur en Chef et Directeur F. Polo. 48 x 31cm. Front wrapper only from a single issue of L’Eclipse, with large image of Dickens, ‘par Gill’, with some detail printed in colour. Sl. damp stains in margins, not affecting image, single light horizontal fold.

¶L’Eclipse, which succeeded La Lune, was one of numerous illustrated satirical newspapers published in France in this period. Dominated by a full page, hand-coloured caricature, L’Eclipse was perhaps best-known for its leading artist, André Gill, the master of French caricature. His subject typically featured oversized heads and undersized bodies, gargantuan noses and glaring eyes.

He drew portraits of many of the notable figures of the day, including Wagner, Verne and here, Dickens seen clutching French translations of his works while astride the English Channel.

1868 £300 †

929. HOLLYER, Samuel, jr. Charles Dickens in His Study at Gadshill. 35 x 51cm, landscape. Engraved imprint beneath image is rubbed through, with only the words ‘... librarian at Washington D.C., by Samuel Hollyer, AD 1875’ remaining. A v.g. clean image within card mount.

¶A beautifully engraved large portrait of Dickens, seated at his desk in his study at Gadshill. He is in the same chair that featured in Luke Fildes’s poignant painting The Empty Chair, created shortly after Dickens’s death in June 1870. In this image, Dickens sits with legs folded, leaning on his right hand, and gazing through the windows to his garden. A manuscript lies on the writing slope before him, with a pen resting across the open leaves.

Samuel Hollyer, 1826-1919, was part of a family of accomplished engravers, the most well-known being his brother Frederick, who was closely associated with the Pre-Raphaelite Brotherhood.

[1875] £450 †

930. LONDON STEREOSCOPIC CO. Photograph portrait of Charles Dickens, head & shoulders, facing to the right. n.p. Postcard, printed in b&w.

¶No publisher is given but the card is coded L.S.Co.No116.

[c.1900] £10 †

931. LONDON STEREOSCOPIC CO. Engraved portrait of Charles Dickens, head & shoulders, facing to the left, from a photograph, by the London Stereoscopic Co. Published by the Gresham Publishing Co. With facsimile signature of Dickens in lower right hand corner of the plate. Plate size 32 x 42cm. Framed & glazed to 57 x 66cm.

[c.1900] £125 †

932. POSTCARDS. Three Photograph Portraits of Charles Dickens. J. Welch & Sons; The Fine Art Publishing Co.; n.p. Three postcards, printed in b&w, one written & stamped, the others blank; one corner sl. creased. v.g.

¶Charles Dickens reading to his daughter; Britain’s Great Writers; Untitled, with Dickens’s birth/ death dates & five miniature portraits of him through the ages.

[c.1914] £25 †

WOODBURYTYPE

933. (REYNOLDS, W.) Charles Dickens and Characters. Head & torso portrait of Charles Dickens in a central oval, surrounded by illustrations of characters from his novels. Woodburytype. Illustration laid down on stiff card, printed in black and white. 16.5 x 11cm.

¶Photograph from the original painting by Reynolds, formerly in the possession of the late Charles Dickens.’

[c.1880] £25 †
Collections

   Six portraits of Dickens, extracted from various publications. ‘Charles Dickens, His Wife, & Her Sister’, drawn by Maclise in 1842; ‘Charles Dickens at 47’, by W.P. Frith; ‘At 58 Lincoln’s Inn Fields... Dec. 2nd 1844’, by Maclise - a drawing room sketch of Dickens and his circle, including Jerroll, Forster, Blanchard, Fox, Carlyle, and Maclise himself; ‘Charles Dickens and the creatures of his fancy’ after Harry Furniss; and two others.
   [c.1880-1920] £20 †

935. 29 engraved & printed portraits of Charles Dickens, mainly from periodicals and “Charles Dickens by Pen and Pencil”. Various publishers. Mainly v.g. but some with sl. damp marks or marginal tears, some plates cut down.
   [c.1891] £90 †

936. Ten printed portraits of Charles Dickens. Ten illustrations, most extracted from books. Includes the front. port. to the first edition of Nicholas Nickleby after Maclise.
   [1835-c.1910] £30 †

Bust & Plaques

937. PLAQUE, GLAZED & FRAMED. Head and shoulders portrait of Charles Dickens in relief, cast in metal, finely finished in bronze-gilt, lapels of jacket highly gilt. Dickens facing left, in profile. On dark brown velvet background in in deep wooden oblong frame with wide borders, glazed. v.g. Plaque 18 x 15cm, frame 44 x 35.5cm
   [c.1890] £550 †

938. PLAQUE, GLAZED & FRAMED. Head and shoulders portrait of Charles Dickens in relief, cast in metal, finely finished in bronze-gilt, lapels of jacket highly gilt. Dickens facing left, in profile. On black velvet background in a deep oval frame with wide gilt borders, glazed. v.g. Plaque 18 x 15cm, frame 35 x 31cm
   [c.1890] £600 †

   [c.2005] £25 †

Portraits of Dickens’s Contemporaries

940. (BRAHMA, John) Fine Original Miniature Watercolour Portrait of John Braham. Watercolour on ivory (extreme left edge continued on to card). Head & shoulders, facing forwards, in a handsome oval gilt mount, glazed. Image 11 x 9cm; frame 13.5 x 11cm.
   An attractive and very well executed head & shoulders portrait of the singer and theatre manager John Braham. The subject gazes confidently directly ahead, his long dark curls parted to one side, with a fur-collared cloak thrown loosely over his shoulders. It is a fine portrait of a youthful Braham, very much in the romantic tradition. Braham, 1774-1856, was one of the leading performers of his day, with an international reputation and a circle of well-connected friends. His life began in humble circumstances: he was born into a poor Jewish family, and after being orphaned at a young age was said to have scratched a living selling pencils on the street. A chance encounter with a musical producer while singing outside London’s Great Synagogue steered him towards a singing career, and eventually propelled him to fame and fortune. His connection with Dickens was established early in the writer’s career. In January 1836, Dickens penned a positive review of Braham in the Morning Chronicle, ensuring the singer was well disposed towards Dickens’ advances when he requested Braham take a part in his light opera The Village Coquettes. Braham, much flattered, accepted the proposal, eventually taking the lead part in the piece, which premiered at the St. James Theatre in December the same year. The opera, with music by John Hullah, was performed to enthusiastic audiences, but failed to impress the critics, who, Dickens noted, ‘blow their little trumpets against unhappy me most lustily’ (Pilgrim Letters, vol. I). Dickens remained friendly with Braham, who introduced him to John Pritt Harley, who also performed in The Village Coquette, and to whom the published version was dedicated.
   [c.1810?] £4,500

941. (ELY, Marion) MACLISE, Daniel. 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. This drawing of a young Miss Ely dates from c.1840.
   [c.1840] £400 †
Portraits of Dickens’s Contemporaries continued

DICKENS’S SOLICITOR


Frederick Ouvry, solicitor, was a partner in Farrer & Co. In 1854, he was engaged by Dickens to advise in the purchasing of his house at Gad’s 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.

[c.1950] £20 †

GENERAL ILLUSTRATIONS, including Original Artwork

943. Dickens Illustrations. A large collection (c. 150) of recently produced facsimile reproductions from the works of Charles Dickens. Printed on cream paper, loose. 15 x 22cm. v.g.

Reproducing original plates from Dickens’s major novels and minor writings alike.

[c.1970?] £25

944. Barnard, Frederick. A Series of Character Sketches from Dickens in colour. From original drawings by F. Barnard. Folio. Waverley Book Co. 12 col. plates, each 19 x 17cm, tipped on to 34 x 43cm card, attached at inner margin to paper leaf with quotation to face image; some sl. wear, one or two small repairs. Loosely inserted into orig. maroon cloth fold-over slipcase. A good-plus copy of a scarce item.

Mrs Gamp, The Two Wellers, Mr Pecksniff, Caleb Plummer and His Blind Daughter, Captain Cuttle, Bill Sikes, Barnaby Rudge, Mr Peggotty, Bob Cratchit and Tiny Tim, Mr Pickwick, Sydney Carton, Mr Micawber.

[1913] £120

945. (Brundage, Francis) Characters from Charles Dickens; introduced by Rob Linn. Devizes: Selecta Books. Col. illus. on green paper. Orig. green illus. boards. MINT in d.w.

Reproductions from the Dickens Calendar for 1896 by Brundage, who was, according to House “a rather sugary artist, nor improved by chromolithography”, and a selection of Kyd’s Characters. First published in Australia, from the P.F. Sunman Nostalgia Collection.

1994 £5

DICKENSIAN CARICATURES

946. (Bryan, Alfred) Jack and Jill: an Illustrated Weekly for Boys and Girls. A Series of Dickens Caricatures by A.B. W. Lay. 8 full-page engraved caricatures depicting characters from Dickens. Each drawing accompanied by text from the appropriate Dickens work. Saturday Oct. 31 1885 - Saturday Jan. 9 1886. A continuous run of the weekly journal from March 7 1885 to February 27, 1886; the odd torn leaf. Bound into blue cloth. v.g.

No 1, Fagin; No. 2, Sam Weller; No. 3, Quilp; No. 4, Mr Pecksniff; No. 5, Squeers; No. 6, Mr Weller, Senr; No. 7, Little Nell; No. 8, Mr Winkle.

1885-86 £125

WATERCOLOURS

947. Dallas, Frank. Three Watercolours of Charles Dickens’s Residences. Images approx. 11cm x 17cm. Watercolour on paper & artists’ board; v. sl. marked.

Two are of Gad’s Hill, Dickens’s home in Higham, Kent (one interior, and one exterior) and one of his birthplace (1 Mile End Terrace, Portsmouth). Only the exterior of Gad’s Hill is signed (& dated 1916), but all are undoubtedly by the same hand.

1916 £75 †


Dickens’s final resting place in Poet’s Corner, Westminster Abbey.

1916 £50 †


1870 £10 †

Oliver Twist, Little Em’ly, Smike, David Copperfield and Little Nell. We can find no further details on this evidently accomplished artist.

KITTON, Frederic George

ORIGINAL ILLUSTRATIONS BY KITTON

951. Two Original Illustrations. Two fine pen & ink drawings showing views associated with Dickens’s life: Market Cross, Salisbury and 48 Doughty Street. On thick paper. Images c.19 x 13cm. Kitton wrote several biographical studies of Dickens and published extensively on Dickens’s illustrators. As these designs show, he was an accomplished artist himself.

[1900] £220 †


‘22 portraits and facsimiles of 70 original drawings now reproduced for the first time.’

1899 £125

953. Dickens and his Illustrators: ... New York: AMS Press. Half title, ‘22 portraits and facsimiles of 70 original drawings now reproduced for the first time’. Orig. brown cloth. Booklabel. v.g.

A reduced-size facsimile reprint of the 1899 second edition.

1899 [1975] £30


A paper read at the Inaugural Meeting of the Dickens Fellowship, London, November 5th, 1902.

[1902] £15

955. Dickens Illustrations; facsimiles of original drawings, sketches, and studies for illustrations in the works of Charles Dickens by Cruikshank, Browne, Leech, Stone, and Fildes. Notes by Frederic G. Kitton. Folio. George Redway. Half title, list of plates (unopened), 28 plates. Loosely inserted into orig. green cloth fold-over case. Bookplate of W. Miller, the Dickensian. v.g.

1900 £100

KYD (Joseph Clayton Clark)

For original artwork by Kyd, see items 127, 128, 203, 245, 292, 427 & 488.

KYD PLATES

956. The Characters of Charles Dickens, pourtrayed in a series of original water colour sketches by “Kyd”. Raphael Tuck & Sons. Engr. title, 24 chromolithographs. Orig. green cloth, front board pictorially blocked & lettered in gilt; sl. rubbing to head of spine. Ownership inscription, December 1892, on leading f.e.p. v.g.

[1889] £120

957. The Characters of Charles Dickens, ... Raphael Tuck & Sons. Engr. title, 24 chromolithographs. Orig. turquoise cloth, front board pictorially blocked & lettered in gilt; inner hinges strengthened with linen, leading f.e.p. loose, sl. rubbed.

[1889] £85

958. Some Well-known Characters from the works of Charles Dickens. Illustrated by J. Clayton Clark. FIRST EDITION. Hildesheimer & Faulkner. Half title, 16 col. plates. Orig. brown cloth, bevelled boards, pictorially blocked & lettered in gilt; spine sl. darkened and sl. rubbed at head & tail. a.e.g. A good-plus copy.

Original illustrations with excerpts from Dickens’s works.

[1892] £75

959. LEWIN, F.G. Characters from Dickens. A portfolio of 20 Vandyck gravures from the drawings by F.G. Lewin, with an introduction by B.W. Matz. 4to. C&H. 20 leaves with sepia-printed plates laid on, loosely inserted (as issued) into drab pictorial boards, red cloth spine; sl. rubbed, one silk tie broken.

Original illustrations with excerpts from Dickens’s works.

1912 £75
MERRY, Tom


¶Based on Phiz’s illustration to Chapter X of Martin Chuzzlewit, ‘Truth Prevails and Virtue is Triumphant’.

1887 £30 †


¶Based on Phiz’s illustration to Chapter IV of Martin Chuzzlewit, ‘Pleasant Little Family Party at Mr Pecksniff’s’. Here Pecksniff is represented by Gladstone. Also present: Parnell, Chamberlain, Harcourt, Rosebery, Morley, Bright, Hartington, Goschen, Biggar, Bradlaugh, Healy, Labouchere, Sexton, and Trevelyan.

1887 £30 †

962. The People’s Pecksniff. No. 5. The Last Stage of All. Gladstone, as Pecksniff, knocks at the door of Patrick Ford, Assassin. In the foreground a rabble consisting of Home Rule supporters. St Stephen’s Review Presentation Cartoon. Colour lithograph. 38 x 57cm.

¶Based on Phiz’s illustration to Chapter XIX of Martin Chuzzlewit, ‘Mr Pecksniff on His Mission’.

1887 £30 †


¶Mr Gladstone as Pecksniff in Martin Chuzzlewit dismisses the press.

1888 £30 †

964. The People’s Pecksniff. Gladstone as Mr Pecksniff, the Shield of Virtue. St Stephen’s Review Presentation Cartoon. Colour lithograph. 38 x 57cm

¶Gladstone separates Salisbury from an Irish Patriot with knives, pistols & dynamite.

1888 £30 †

---

NISTER CHROMOS


¶Nister’s attractive Bavarian chromolitho plates, with longer than usual text extracts. With an award label on leading pastedown, dated 1897: presented to Lillian R. Chipchase, by the Patrons of the R.S.P.C.A.

[1895] £65

PAILTHORPE, Frederick William

For original artwork by Pailthorpe, see items 89, 131, 132 & 205-208.
966. BULL & VICTORIA HOTEL, ROCHESTER. H.S. Spong, Bull & Victoria Hotel & Commercial House, Rochester. Illus. engr. advertisement, approx. 13.5 x 8.5cm, laid down on paper; single light fold. ¶Possibly a bill-head, dated in ink 1875, depicting the hotel beneath the quotation: ‘Good House, Nice Beds’ vide Pickwick. [1875] £10 †

967. COAN, Robert W. Promotional Metal Ware. A Dickens themed salver cast in aluminium, depicting John Bull in conversation with Wilkins Micawber from David Copperfield. Robert W. Coan. 22.5 x 21cm. ¶An unusual Dickensian souvenir. John Bull, seated, with his bulldog by his side; Mr Micawber standing and gesticulating, apparently mid-sentence. With dialogue: John Bull: “Trade has been so bad”; Micawber: “But my dear old John do look on the bright side something is sure to turn up”. On the reverse, ‘With compliments of Robert W. Coan, aluminium foundry, 219 Goswell Rd. London E.C. Pure aluminium sand cast’. The Coan foundry was established at the beginning of the 20th century, located in Islington. Their motto was ‘Coan casts clean crank cases’. [c.1920?] £65 †


970. FREDERICK HOTELS. Pavilionstone, by Charles Dickens. With an introduction by Percy Fitzgerald. Frederick Hotels Ltd. Half title, front., illus. with photographs. Sewn as issued in orig. blue pictorial wrappers. v.g. ¶Published to promote the Hotels. The article (on Folkestone) was first published in Household Words, vol. XII, p193, under the title ‘Out of Town’. Ownership inscription of the Dickensian J.W.T. Ley. [1902?] £10

971. THE PEOPLE’S PICKWICK. The People’s Pickwick. Messrs. Chapman and Hall beg to announce The People’s Edition of the Works of Mr. Charles Dickens in monthly volumes, price two shillings each; commencing with The Pickwick Papers ... Volume One on March the 30th. (C&H.) 13.5 x 11.5cm. Advertising slip printed recto only on blue paper. v.g. [1865] £8 †

972. VAN HOUTEN’S COCOA. Van Houten’s Cocoa. Mr. Pickwick on the ice. Advertisement card, printed in colour with scene from Pickwick and quotations from Dickens. 15 x 12cm. ¶The illustration is signed ‘G How Hilder’. [c.1895] £12 †

973. WARREN, Robert. Five Advertisement Slips for Warren’s Blacking, depicting Characteristics, drawn by George Cruikshank, also used for contemporary lottery puffs for 21st January 1817, &c. n.p. Each cut down from larger leaf. 12.5 x 7cm. ¶The figures are depicted in satirical engravings above a short verse. The lottery images were given Cohn numbers. ‘Curiosity’ depicted by Jerry Sneak (Cohn 1492); ‘Meanness’ depicted by Mrs Pry (Cohn 1462); ‘Oppression’ depicted by Sampson Ironheart (Cohn 1491?); ‘Rage’ depicted by Sir Fretful Argus (Cohn 1576); ‘Spleen’ depicted by Miss Eyeall (Cohn 1579?). [c.1825?] £50 †

974. WARREN, Robert. Warren’s Paste Blacking. John Arliss(?) Two-sided advertisement slip with ornamental border, and small slip with illus. 11 x 9cm & 10 x 5cm. ¶Robert Warren’s blacking is advertised in a poem ‘The Absent Man and the Horse-Stealer’. The other side of the slip, with small marks from laying down, advertises works published by John Arliss. WITH a small press cutting of another advertisement for Warren’s Jet Blacking, with illustration of a terrified cat. [c.1825?] £30 †

975. BOOKMARK. Dickens Memorial Bookmark. Leamington: E. Bollans & Co. Trimmed purple silk ribbon bookmark, printed in colour. 5.5 x 19cm. ¶See Geoffrey Godden, Stevengraphs, and other silk Victorian Pictures, Rutherford,
A 'Stevengraph' silk book marker, issued in July 1870 by Edward Bollans of Leamington. The marker was issued to commemorate the death of Dickens, and features a portrait of the author above the words 'Charles Dickens | born Feb. 7th 1812 | died June 9th 1870 | Buried in | Westminster Abbey | June 14th 1870'. A quotation 'from Dickens' last letter' is also printed. An attractive commemorative item.

The Dickens Bookmark. The Sunday Companion. Trimmed purple silk ribbon bookmark, printed in colour. 3 x 14cm. Depicting four portraits: Little Nell, Mr. Pickwick, Dolly Varden, David Copperfield. On the verso: 'Presented with The Sunday Companion, 23/2/24'.

Depicting four portraits: Little Nell, Mr. Pickwick, Dolly Varden, David Copperfield. On the verso: 'Presented with The Sunday Companion, 23/2/24'.

[1870] £110 †

Christmas card

(KKY (Joseph Clayton Clark)) Christmas Card. Mr Micawber. Raphael Tuck & Sons. Printed in colour. Single piece of folded card. v.g. With Kky's drawing of Mr. Micawber of front, and quotation from David Copperfield inside.

[c.1900] £15 †

Cigarette cards

(BRITISH AMERICAN TOBACCO.) Characters from the Works of Charles Dickens. A series of 40. (British American Tobacco.) A v.g. complete set of small format cigarette cards. The artist is not identified.

[1919] £75 †

COPE'S SMOKE-ROOM ALBUM

COPE'S CIGARETTES. The Charles Dickens Album. At the Office of Cope's Smoke-Room Booklets. (Cope's Smoke Room Albums, no. 1.) Landscape. Col. front. loose, pictorial colour title, colour illus. Sewn as issued in orig. buff wrappers, lettered & pictorially blocked in red, black & gilt.

Full colour images of the fifty cigarette cards issued by Cope depicting characters from Charles Dickens. With a key.

1898 £40

COPE'S CIGARETTES. Dickens Character Series. 25 subjects. [Cope Bros & Co.] A v.g. complete set of large format cigarette cards. Approx. 6 x 7.5cm.

This set is undated in the NYPL collection.

[c.1920?] £30 †


Reprinted from cards first issued in the late 1890s. These are from the late 1940s.

[1949] £25 †

982. Characters from Dickens. A series of 50. Issued by John Player & Sons. John Player & Sons. A v.g. complete set of small format cigarette cards. [1923] £75 †

REISSUED BY IMPERIAL TOBACCO

983. Characters from Dickens. Issued by John Player & Sons. (1st and 2nd series, reprinted) Imperial Tobacco. A v.g. complete set of small format cigarette cards.

*A reprint of the first issue of 1912. 50 cards in total; nos 1-25 are make up the first series, and nos 26-50 the second.

1990 £25 †

LARGE FORMAT

984. Characters from Dickens. 10 subjects. Nottingham: John Player & Sons. A v.g. complete set of large format cigarette cards. Approx. 6.5 x 10cm.

Mr. Pickwick, Mr. Micawber, Sam Weller, Sergt. Buzzfuz, Tony Weller, Nell, The Artful Dodger, Fagin, Captain Cuttle, Sally Brass. To promote Player's Navy Cut cigarettes.

[1923?] £35 †

R. & J. HILL AND H. ARCHER & CO.

Historic Places from Dickens Classics. A series of 50. Issued by the Spinet House. A v.g. complete set of small format cigarette cards.

The first card in the series is a portrait of Dickens, the remaining 49 depict buildings and streets associated with Dickens's life and scenes from the novels. Also printed in standard cigarette card format.

[1926] £75 †

LARGE FORMAT

985. R. & J. HILL AND H. ARCHER & CO.

Historic Places from Dickens Classics. A series of 50. Issued by the Spinet House. A v.g. complete set of large format cigarette cards. Approx. 8 x 6.5cm.

The first card in the series is a portrait of Dickens, the remaining 49 depict buildings and streets associated with Dickens's life and scenes from the novels.

[1926] £65 †

987. TY.PHOO TEA. Scenes from A Tale of Two Cities. Ty.phoo series of 25. Birmingham: Ty.phoo Tea. A v.g. complete set of promotional cards in tall cigarette card format. Each card approx. 4 x 10cm.

"Ty.phoo" users are offered a 5/6 book for 1/10 with coupons ... "A Tale of Two Cities" by Charles Dickens ... Send to "Ty.phoo" Tea Ltd, Birmingham ...'

[1931] £65 †

VEDAST LEMONADE. Characters from Dickens. 2 cigarette cards Norwich: Hunt, Cropp & Sons. Two v.g. examples.

[1949] £25 †
BIRMINGHAM & MIDLAND INSTITUTE.

990. **GUILD OF LITERATURE AND ART.** Membership/Admission Ticket for Performances by The Amateur Company led by Dickens. ‘Admit ----- to the performance at ----- 1852. The curtain rises at ----- o’clock precisely. (Signed) W.H. Wills ...’ 23 x 19cm, printed recto only on blue-green card. MINT.

❖A large-format ticket etched by T.O. Barlow from a design by E.M. Ward A.R.A. It depicts Richard Wilson the artist and Daniel Defoe reduced to poverty. This ticket, which bears the etched signature of Dickens’s assistant W.H. Wills, remains unused, without any of the blank spaces for performance details filled in. The Guild of Literature and Art was established in 1850 to raise funds for artists who might need financial assistance, and ‘to encourage life assurance, and other provident habits among authors and artists ...’. Although it was established upon the suggestion of Bulwer Lytton, who wrote Not So Bad As We Seem expressly for the Guild, Dickens was an integral member and devoted much time and energy to its management. This scarce ticket was reproduced in the Gadshill edition of the Miscellaneous Papers.

1852

£350 ❖

INVITATION TO A CELEBRATORY DINNER.


1905

£20

992. **BOZ CLUB.** Annual Dinner, 1907. John Hare, Esq., in the Chair. Princes Rooms, Piccadilly. Illus. with caricatures (some ‘specially drawn’) by Furniss, Stone, Raven Hill, Thomson and Fildes. Orig. glossy buff wrappers retaining orig. silk ties.

1907

£10


1907

£12


1907

£10

1905 £20

995. **OLD FREE LIBRARY, LEICESTER.** Dickens-Land, April 8th-13th, 1907. To raise £750 for the work of the Leicestershire and District Temperance Union. Illus. on front wrapper. Stapled as issued, rusted. 8pp. ❖Dickens-Land was a Dickens-themed exhibition, organised as a fund-raising exercise for the Leicestershire Temperance Union. This brochure invites attendees to attend the ‘bazaar’ in Dickens costumes, and gives examples of characters from across Dickens’s oeuvre in terms of their attire.

1907

£10

INVITATION TO A RECEPTION

996. **GUILDHALL LIBRARY.** Anniversary of the Birth of Charles Dickens. The chairman of the library committee requests the honour of the company of ______ at the Guildhall...
Library, on the occasion of the reception of the National Dickens Library by the Right Hon. the Lord Mayor, on Friday, February 7th, 1908, ... on behalf of the Dickens Fellowship and the subscribers. (Guildhall Library.) 12.5 x 10cm. Single piece of thick cream card, with rounded corners, printed in black on recto only with the invitee’s name C.H. Simonds added in ms. 1908 £20 †

DICKENS FELLOWSHIP

997. GLOUCESTER, Invitation card (not filled in) to a Grand New Year’s Party for Crippled Children at the Corn Exchange, on Wednesday, January 11th, 1911 ... Sm. portrait of Dickens. 10.5 x 14cm. 1911 £5 †


999. The Dickens Fellowship 21st Annual Conference Dinner, at the Connaught Room, Imperial Hotel, Birmingham, Saturday, 28th May, 1927. Chairman: The Lord Mayor of Birmingham. [The Dickensian, no. 203, vol. XXIII, Summer Number, 1927.] Illus. Orig. orange printed wrappers; edges. sl. creased with one or two small tears. ¶A souvenir issue of The Dickensian, the wrappers forming the menu & toast list for the annual conference dinner. 1929 £12

1000. The Dickens Birthday Dinner 1812-1931. Piccadilly Hotel, London, W., Saturday, 7th February, 1931. [W. Speaight & Sons, printers.] Illus. on rectos Orig. green wrappers fastened with yellow cord. v.g. 32pp. ¶Souvenir programme and menu, illustrated with cartoons from Punch, 1844-1850, by John Leech. 1931 £15


1002. PHILADELPHIA. Dinner Menu. Dinner in celebration of the 144th anniversary of the birth of Charles Dickens. Saturday evening, February 4th, 1956. n.p. A single folded card, printed in blue. v.g. ¶Each item on the menu is accompanied by a culinary quotation from Dickens. 1956 £5 †

Commemorative medallion


1004. DICKENS HOUSE. The Dickens House: guide and illustrated souvenir. The Trustees. Illus.; text sl. browned. Stapled as issued in orig. green printed wrappers. v.g. ¶The text refers to the opening of the student’s room in the basement of 49 Doughty Street in 1970. [c.1970] £4

Games

PLAYING CARDS

1005. Snap. Oliver Twist series. A. Collier. 52 colour illustrated cards; one or two lightly creased, but generally v.g. in worn brick-red slipcase & box, pictorial card label. ¶‘A favourite & popular round game’. Characters from Oliver Twist; four identical cards in each suit. [c.1870?] £45 †

1006. Snap. Dickens series. (British Manufacture.) 32 colour illustrated cards. v.g. in orig. grey printed box, missing upper flap. ¶‘Rules for playing’ printed on verso of box. Characters from Dickens’s major works; four identical cards in each suit. [c.1900?] £35 †

1007. Conventional Playing Cards. The Dickens Character Collection. Maxims Casino Club. 52 conventional playing cards, the picture cards featuring characters from Dickens. MINT in orig. printed box. ¶With additional Joker card, and an introduction to Dickens. A promotional pack of cards for The Dickens Room at Maxims Casino Club, Kensington. [c.2000?] £10 †
1008. **PARTY GAME.** A Dickensian Hour. E.T.W. Dennis & Sons. (Dennis’s “Dainty” Series.) 11 colour-printed game cards printed on thick card. v.g. in orig. pictorial sl. worn card box, approx. 11 x 16cm.

A parlour game, for up to 11 players. The box contains eleven identical cards, each giving clues to characters from Dickens’s novels. The objective is to fill in the blank spaces in the swiftest time possible. With key.
[c.1930] £50 †

---

1009. **IN MEMORIAM.** In Memory of Charles Dickens, who died on Thursday June 9th, 1870, at his residence, Gad’s Hill, after a brief illness, aged fifty-eight years. J.T. Wood, printer. White card, 12.5 x 8.5cm. Text within a black border, imitating a simple cross-cornered frame, verso blank; sl. browned, corners a little creased. At some point laid down.

With a quotation beneath the main text:

“From these garish lights I vanish now for evermore.”

1870 £85 †

---


Handsomely engraved with a scene from Little Dorrit.
[1857] £15 †


Price 2/6’. Back wrapper ads for music by Herr Strauss.
[c.1849] £15 †

1012. **GLOVER, Stephen.** What are the Wild Waves Saying, ... Robert Cocks & Co. Letterpress title, music re-engraved. Untrimmed; wrappers detached, a little dusted.
[c.1865] £15

**CHIMES QUADRILLE**


Not in BL.
[1845] £50

---


Front wrapper with title lettering in italics. Unattributed, but apparently by F. Lancelott.
[c.1846] £40


Two different works entitled The Chimes Quadrille, bound together with consecutive engraved numbers ‘6’ and ‘7’. The second work (without publisher, but with plate number ‘81’) is ascribed to F. Lancelott. The first work, published by Bingley & Strange, has no attribution, but appears to also be his composition: the music as the same as item [43806] which is ascribed to Lancelott.
[c.1846] £45


A re-setting with front wrapper title lettered in capitals. The publisher names ‘Bingley’ & ‘Strange’ have been removed from the front wrapper engraving.
[c.1850] £30

---

1017. **LINLEY, George.** Little Nell, Ballad, the words by Miss Charlotte Young, the music composed, and inscribed to Charles Dickens by George Linley. Folio. Cramer, Beale & Co. Disbound, small repaired tear in outer margin p1/2. Blind stamp of Molineux of Manchester, ‘city pianoforte depot’. [2], 5pp.
[c.1841] £25

---


First published in 1839.
[c.1840?] £20

---

1019. **The Ivy Green, a popular song ... sung with great applause by Mr. H. Phillips.** (Duncombe’s Music, no. 15.) Drophead engr. title. Disbound.
[c.1840] £25
[c.1845] £20

[c.1854] £15

1022. BESWICK. Sairey Gamp Teapot, Micawber milk jug, and Sam Weller sugar basin. Beswick. Fired earthenware, painted. ¶These rather grotesque Dickens-inspired pieces were manufactured by Beswick in the 1950s & 1960s. The Mrs Gamp teapot is complete with lid, just one tiny chip to inner rim. Micawber and Sam Weller are mint.
[c.1958] £180 ¶

1023. Queen's Theatre, Long Acre. Playbill. (A Cricket on the Hearth.) Monday, Jan. 11th, 1869, and every evening, at seven, a Christmas drama entitled Dot; the story by Charles Dickens, Esq., the drama by Dion Boucicault. 51 x 25.5cm. A single sheet, printed in blue; single horizontal fold, edges sl. chipped & one or two short tears, but generally clean & bright.
¶Bolton 2. He describes this adaptation as one of the ‘best plays’ of the ‘most eminent popular playwright of the era’. Boucicault’s adaptation of A Cricket on the Hearth was first performed in New York in 1859 (Bolton 42).
1869 £450

1024. Royal General Theatrical Fund. Playbill. (Theatrical Fund Dinner.) The nobility, gentry, and public in general, are most respectfully informed that the fourteenth anniversary of the above institution will be celebrated by a public dinner, at the London Tavern, on Monday, March 21, 1853, ... The musical arrangements under the direction of Mr. Alfred Mellon, ... Tickets (including wine) one guinea each. K. Brewster (printer). 72 x 29cm. Printed in black on recto only; lightly folded, sl. dusting in margins. Overall v.g.
¶A well-preserved large playbill, advertising the Royal General Theatrical Fund’s anniversary dinner. Listed among the vice-presidents are Charles Dickens, The Duke of Devonshire, Sir Edward Bulwer Lytton, Sir Thomas Noon Talfourd, John Forster, William Macready, and numerous other literary figures.
1853 £850

1025. Theatre Royal, Adelphi. Playbill. (Pickwick Papers.) Monday, April 3rd, and during the week, will be presented, (first time) an original serio-comic burletta, in three acts (interspersed with music) founded on the celebrated Papers written by “Boz”, and entitled The Peregrinations of Pickwick! ... A great portion of the comic dialogue is extracted from the Papers, by the express permission of the author, C. Dickens, Esq. better known as “Boz”. Approx. 34 x 21cm. Playbill, printed on thin paper; a little creased & sl. marked.
¶Bolton 1. Stirling’s production ran for a little over 40 performances but, despite approval from Dickens who sanctioned the adaptation, it was not considered a great success.
1844 £850

1026. Theatre Royal, Adelphi. Playbill. (A Christmas Carol.) Monday, March 4th, 1844, and during the week, a drama of peculiar and novel construction, in three staves, founded on and called A Christmas Carol, or, Past, Present & Future. ... The whole produced under the direction of Mr. Charles Dickens. ... The performance to conclude with (for the ninth time) an original farce, in one act, by Mr Charles Lemon, entitled Mr. Nightingale’s Diary. ... The whole produced under the direction of Mr. Charles Dickens. ... 50.5 x 26cm. Printed in red & black. Single sheet, lightly folded; one or two tiny neat repairs at head & tail, but overall v.g.
¶See Bolton 1.  Stirling’s production ran for a little over 40 performances but, despite approval from Dickens who sanctioned the adaptation, it was not considered a great success.
1844 £850

1027. MANCHESTER. Free Trade Hall. Playbill. (Not So Bad As We Seem.) ... on Wednesday evening, February 11th, 1852, The Amateur Company and The Guild of Literature and Art ... will have the honor of performing, for the twelfth time, a new comedy, in five acts, by Sir Edward Bulwer Lytton, Bart., called Not So Bad As We Seem: or, Many Sides to a Character. ... The performance to conclude with (for the ninth time) an original farce, in one act, by Mr Charles Dickens and Mr Mark Lemon, entitled Mr. Nightingale’s Diary. ... The whole produced under the direction of Mr. Charles Dickens. ... 50.5 x 26cm. Printed in red & black. Single sheet, lightly folded; one or two tiny neat repairs at head & tail, but overall v.g.
¶A single column playbill, printed in red and black. Dickens as usual played Lord Wilmot in Bulwer Lytton’s play, and other cast members included Wilkie Collins, Mark Lemon, John Tenniel, John Forster, Richard Home, Charles Knight, and others. Dickens
also played six characters in his own play, while the title character was played by Dudley Costello. Dickens later abridged Bulwer’s play into three acts for a countrywide tour. The shorter version was first given in Nottingham on 23rd August 1852.

| 1852 | £1,800 |
| THE FROZEN DEEP |

1028. MANCHESTER. The Free Trade Hall.

Playbill. (The Frozen Deep.) In remembrance of the late Mr. Douglas Jerrold ... under the management of Mr. Charles Dickens ... On Friday evening, August 21st, ... at 8 o’clock exactly, will be presented an entirely new romantic drama, in three acts, by Mr. Wilkie Collins, called The Frozen Deep. ... To conclude with the farce, in two acts, Uncle John. ... 23.5 x 41cm. Printed in red and black. Several light folds. Framed & glazed.

¶The committee members are listed, and include, along with Dickens and Wilkie Collins, John Forster, Charles Knight, John Leech, Mark Lemon, Bulwer Lytton, Maclise, Macready, Stanfield, Wills, and William Makepeace Thackeray. The cast rehearsed 26th & 29th June & 2nd July in preparation for the first private performance, especially arranged for Queen Victoria. Dickens noted to Forster that she was ‘so pleased that she sent round begging me to go and see her and accept her thanks ...’ (Dickens to Forster, 5 July).

1857 £2,000

Postcards


¶Uriah Heep, The Two Wellers, Mrs Gamp, Captain Cuttle, Mr Micawber, Alfred Jingle, Mr Peggotty, and Little Nell & Her Grandfather. [c.1900] £20 †

1030. BARNARD, Frederick. Six postcards. Six scenes and characters in sepia after Barnard. Cassell’s Art Postcards. One used.

¶Mr Micawber, Little Nell & her grandfather, Alfred Jingle, Mrs Gamp, Betsy Trotwood, Mr Peggotty. [c.1900] £15 †

1031. CO-OPERATIVE WHOLESALE SOCIETY. Nine colour postcards, promoting the Co-operative Wholesale Societies’ Packet Teas ... ‘Quality unsurpassed’. [Co-operative Society] Nine colour cards, advertisements on versos. v.g.

¶Each card depicts a familiar scene from Dickens. The first card is a portrait of the author, with the legend ‘Centenary of Charles Dickens. Feb. 7th 1912’. Artist not identified.

1912 £30 †

1032. FREEMAN, HARDY & WILLIS. Dickens Puzzles. Five colour postcards, promoting ‘End-of-Season Sale of Boots and Shoes’. Ludlow: Freeman, Hardy & Willis. Five colour cards, promotion details on versos; one sl. creased, otherwise v.g.

¶Each card depicts a familiar scene from Dickens, with the viewer invited to find a hidden image somewhere in the picture. [c.1890?] £20 †

1033. HILDESHEIMER & CO. Fourteen black & white scenes and characters from the Pickwick Papers, by E.F. Manning. S. Hildesheimer & Co. Two unused. [c.1903] £25 †

1034. HILDESHEIMER & CO. Seven black & white scenes and characters from the Pickwick Papers, by E.F. Manning. S. Hildesheimer & Co. One used. [c.1903] £15 †


¶A correspondence/postcard printed in blue with a light-hearted paragraph of narrative weaving in the major titles. “Nicholas Nickleby, who strollling into The Old Curiosity Shop, espied Barnaby Rudge reading American Notes, whilst Martin Chuzzlewit was singing A Christmas Carol ...” [c.1930?] £3 †

1036. RAPHAEL TUCK. Fifteen ‘Oilette’ & one ‘Art’ postcards ‘In Dickens Land’. Sixteen characters from Dickens and scenes from the life of Charles Dickens. Raphael Tuck & Sons. 8 used; 1 card with back removed. [c.1904] £25 †

1037. RAPHAEL TUCK. Fourteen scenes in colour, in the ‘In Dickens Land’ series. Raphael Tuck & Sons. [c.1903] £22 †

1038. ROCHESTER. A collection of seven photographic postcards, 2 images on each card, showing Rochester scenes associated with Dickens. All unused. [c.1925] £10 †

Poster

1039. RIDDELL, Charles. Dickens’ Heroes and Villains. The Guardian. 60 x 84cm, folded as issued by 8. v.g.

¶Eighteen full-colour caricature portraits of characters from Dickens’s novels, by Charles Riddell. The wall chart was distributed free with The Guardian newspaper in anticipation of Dickens’s 200th anniversary. [2011] £10 †
Programmes

EMLYN WILLIAMS

1040. DUBLIN. Olympia Theatre. Programme. Emlyn Williams as Charles Dickens, giving a solo performance of scenes from the famous novels and stories. The Olympia Theatre, Dame Street, Dublin. Dublin: Juverna Press. Printed in black & pale blue, illus. v.g. 1955 £15

LONDON


1042. His Majesty’s Theatre. Programme. (Oliver Twist.) Souvenir night October 12th, 1905. Oliver Twist. Carl Hentschel. 7 leaves loosely inserted into cream wrappers, printed in black and red. v.g. in grey foldover envelope printed in gold; sl. tear from corner of front wrapper. ¶A handsomely produced souvenir programme with 6 large illustrations (two in colour) tipped on to black paper, and a facsimile reprint from the original manuscript of Oliver Twist. 1905 £30

1043. His Majesty’s Theatre. Programme. (Oliver Twist.) Souvenir night October 12th, 1905. Oliver Twist. Carl Hentschel. 7 leaves loosely into grey foldover envelope wrapper printed in gold; wrapper repaired at spine. ¶Lacking the cast list; with cutting reviewing the production. 1905 £10


1046. Surrey Theatre. Programme. (The Old Curiosity Shop.) … Saturday, March 1st, 1873, and every evening until further notice ... will commence at seven, with the dramatic version of Murray Wood of Charles Dickens’ “Old Curiosity Shop,” entitled Little Nelly. n.p. Printed in black, embossed edges. v.g. 4pp. ¶Bolton 43; giving the date of the first performance as November 23rd, 1872, not indicating that the play was also performed in 1873. [1873] £90

Scraps

1047. Characters from Dickens. Series II. Twelve colour-printed scrap sheets. Each containing two or three well known characters from the works of this popular writer. S. Hildesheimer & Co. A complete set of twelve cut-out sheets approx. 13 x 15cm. Text detached in one or two places but an exceptionally well preserved selection, retaining original printed envelope; a little torn. SCARCE. ¶Nos. 416 - 427. [c.1890] £125 ¶

1048. Characters from Dickens. (Pickwick Papers.) Three colour-printed scrap sheets. (S. Hildesheimer & Co.) Three cut-out sheets approx. 13 x 15cm. One or two small tape repairs. ¶Sergeant Buzfuz, Mrs Bardell and Master Tommy (Small section of text torn away); Mr Pickwick & Sam Weller (text partially reattached with tape); Mr Tupman, Miss Wardle & The Fat Boy (small section of text torn away). [c.1890] £20 ¶

1049. Characters from Dickens. (Barnaby Rudge.) Colour-printed scrap sheet. ‘Barnaby Rudge and Grip’. (S. Hildesheimer & Co.) A single cut-out sheets approx. 13 x 15cm. Laid on to a folded piece of card forming a greetings card [c.1890] £15 ¶

Ticket

DICKENS DINNER ON HIS DEPARTURE FOR USA

1050. (Ticket for the Farewell Dinner) ‘... given to Mr Charles Dickens on the occasion of his departure for the United States, Freemason’s Hall, Great Queen St., Saturday, November 2nd, 1867 … Tickets one guinea.’ n.p. No. 70 at centre in lower margin. Pale green printed card, 11.4 x 7.6cm. v.g. ¶This was a grand occasion, attended by more than 400 friends and well-wishers, with Lord Lytton in the chair. Dickens’s appreciation of the evening was expressed in a letter to his publisher Wills written the day after the banquet: ‘[the demonstration] was the most brilliant ever seen, When I got up to speak, but for taking a desperate hold of myself, I should have lost my sight and voice and sat down again’. 1867 £550 ¶
BIOGRAPHY & CRITICISM

ACKROYD, Peter


1053. Introduction to Dickens. FIRST EDITION. Sinclair-Stevenson. Half title. Orig. black cloth. MINT in d.w. 1991 £25

1054. Dickens: public life and private passion. FIRST EDITION. BBC. Half title, vignette title, illus. throughout. Orig. grey cloth. MINT in d.w. To accompany the BBC television series of the same name. 2002 £20

ALLBUT, Robert

1058. Rambles in Dickens-Land; with introduction by Gerald Brenan and illus. by Helen M. James. C&H. Half title, front. & plates; the odd spot. Orig. green cloth, blocked & lettered in blind & gilt A v.g. bright copy. First published in 1899. [1903] £40

1059. ALLEN, Michael. Charles Dickens’ Childhood. FIRST EDITION. Macmillan. Half title, plates, maps. Orig. brown cloth. Thelma Grove booklabel. v.g. in sl. faded d.w. Signed by the author on half title. 1988 £25

1060. (ANDERSEN, Hans Christian) BREDSDORFF, Elias. Hans Andersen and Charles Dickens: a friendship and its dissolution. FIRST EDITION. Cambridge: W. Heffer and Sons. (Printed in Denmark.) Half title, front., plates, illus.; facsims. Orig. orange pictorial cloth. v.g. in d.w. Andersen and Dickens first met in 1847. Bredsdorff explores the roots of this friendship, and the possible reasons for its dissolution towards the end of Dickens’s life. 1956 £25

ANONYMOUS

1061. Broadstairs during the time of Charles Dickens, 1836-1859. A delightfully interesting illustrated booklet about Broadstairs with extracts from private letters of Charles Dickens, the famous novelist ... [Ramsgate: The East Kent Times, printer.] Illus. Stapled as issued in orig. pale green printed wrappers; sl. faded. v.g. With extracts from David Copperfield, largely written in Broadstairs. Printed to coincide with the Annual Conference of the Dickens Fellowship, held in the Kent town in 1949. 1965 £12


1063. Charles Dickens and Southwark. Published by the Council of the London Borough of Southwark. Fold-out map, illus. Orig. orange pictorial wrappers. v.g. 1974 £8

ANONYMOUS continued


1066. Dickens Dinner. In The Examiner, no. 1744, Saturday. July 3, 1841. Albany Fonblanque. Pp417-432; several columns have been removed from p421-422 but the Dickens article on p.428 remains undisturbed. £10

DICKENS IN AMERICA

1067. Dickens’s Visit to America. As reported in two American newspapers. Disbound; small tear in upper inner margin of The Charleston Daily News, with sl. loss. £30


SIX FOLIO PARTS

1069. ARCHER, Thomas. Charles Dickens: a gossip about his life, works, and characters with eighteen full-page character sketches ... by Frederick Barnard and other illus. by well-known artists. 6 pts. Large folio. Cassell & Co. Titles in red & black, plates, illus. Orig. printed boards, maroon cloth spines. v.g. virtually mint, kept so by early wrapping paper. £150

1070. AYLMER, Felix. Dickens Incognito. FIRST EDITION. Rupert Hart-Davis. Half title, front., map, facsim. Orig. blue cloth. v.g. in d.w. £25

1071. BARLOW, Eleanor Poe. The Master’s Cat: the story of Charles Dickens as told by his cat. FIRST EDITION. The Dickens House. Half title, illus. throughout. Orig. blue cloth. v.g. in d.w. £25

Dickens, and signed by him, as well as the author, on titlepage. 1998

COPYRIGHT

1072. BARNES, James J. Authors, Publishers and Politicians: the quest for an Anglo-American copyright agreement 1815-1854. Routledge & Kegan Paul. Half title. Orig. green cloth. MINT in d.w. £20

1073. BARTLETT, George Bradford. Mrs. Jarley’s Far-famed Collection of Waxworks. Vol. I (containing 4 pts.). Samuel French. Orig. sky blue pictorial cloth, blocked in red & gilt, bevelled boards; e.ps sl. browned. a.e.g. v.g. £50

1074. BENTLEY, Nicolas, SLATER, Michael & BURGIS, Nina. The Dickens Index. FIRST EDITION. O.U.P. Half title. Review Copy slip loosely inserted. v.g. £20

1075. 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. £125

1076. 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. £125

1970 £8


¶With signed presentation inscription, to Dr E. Brennan, ‘for her valuable suggestion’. An examination, in German, of the stylistic devices used by Dickens in producing his serialised novels.
1980 £10


¶An attractive souvenir publication, profusely illustrated. Contributors include G.K. Chesterton, Matz, Swinburne, Wm De Morgan, Watts-Dunton, etc.
1914 £25

1081. **BOWEN, John.** Other Dickens: Pickwick to Chuzzlewit. FIRST EDITION. O.U.P. Half title. Orig. dark blue cloth. MINT in d.w.

¶A fresh examination of the inventiveness of Dickens as displayed in his earlier works.
2000 £15

1082. **BOWEN, William Henry.** Charles Dickens and his Family: a sympathetic study. (Reprinted.) Cambridge: privately printed by W. Heffer & Sons. Half title. Orig. green cloth, spine lettered in gilt. v.g. in sl. worn d.w.

¶Biographical details of some of the lesser-known members of the Dickens clan.
1956 £30


1964 £6

1084. **BROOK, George Leslie.** The Language of Dickens. FIRST EDITION. André Deutsch. (Language library.) Half title. Orig. blue cloth. v.g. in sl. torn d.w.

¶Robert Giddings’ signed copy.
1970 £25

1085. **BROWN, Ivor.** Dickens in his Time. (Reprinted.) Nelson. Half title, front., illus. Orig. bright blue cloth. v.g. in d.w.

¶Aspects of Victorian Life: Prison-house, Plays & players, Getting about, Going by train, Fog & filth, &c.
1963 £18

1086. **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 (10 in colour). Uncut in orig. white cloth, lettered in gilt, bevelled boards; spine a little dulled. v.g.

¶Signed copy, no. 40 of 175.
1913 £90

1087. **BROWNE, Hablot Knight (Phiz)**


1978 £10


¶This edition not in BL, although an edition from the same year published by W. Satchell & Co. is present.
1882 £35

1090. **LESTER, Valerie Browne.** Phiz, the man who drew Dickens. FIRST EDITION. Chatto & Windus. Half title, vignette title, plates & illus. Orig. mauge cloth. MINT in price-clipped d.w.

¶By the great-great-granddaughter of Phiz. Gift label on leading pastedown.
2004 £20

1092. (BUDDINGTON, Zadel Barnes) The Voice of Christmas Past. Harper & Bros. 14pp illustrated article extracted from Harper's Monthly Magazine, vol. XLII, no. 248, January 1871; sl. marked. Recent marbled wrappers. v.g. ¶An appreciation of the recently departed Dickens written in the form of a reverie. Dickens is imagined at his desk surrounded by, and in conversation with, his most well-known characters. 1871 £20


1094. (BURDETT-COUTTS, Angela, Baroness) HARTLEY, Jenny. Charles Dickens and the House of Fallen Women. FIRST EDITION. Methuen. Half title, plates. Paperback. Booklabel. MINT ¶The history of Urania Cottage, the London institution founded by Charles Dickens, and financed by Angela Burdett Coutts, as a haven for impoverished and destitute women. 2008 £15

1095. (BURDETT-COUTTS, Angela, Baroness) 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. Cecil Palmer. 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. 1926 £25

1096. BUSCH, Frederick. The Mutual Friend. Hassocks: Harvester Press. Orig. green cloth in d.w., faded at spine. v.g. ¶A brilliantly imagined novel about the life and times of the 'Inimitable' Charles Dickens.' 1978 £15

1097. BUTT, John. Pope, Dickens, and others: essays and addresses. FIRST EDITION. Edinburgh: University Press. Half title. Orig. pink cloth. v.g. in sl. sunned d.w. ¶Includes essays on The Christmas Books & the serial publication of Dickens's novels. 1969 £15


1099. BUTT, John & TILLOTSON, Kathleen. Dickens at Work. FIRST EDITION. Methuen. Half title, front., facsim. plates. Orig. green cloth. Gift label on leading f.e.p. v.g. in d.w. ¶On Dickens's working methods. 1957 £35

1100. CAREY, John. The Violent Effigy: a study of Dickens' imagination. FIRST EDITION. Faber. Half title. Orig. pink cloth. Review copy, with editor's compliments slip loosely inserted, and some pencil annotations. v.g. in d.w. 1973 £20

1101. CARLTON, William John. Links with Dickens in the Isle of Man. Reprinted from The Journal of the Manx Museum. Vol. VI, no. 75, 1958. Douglas: Victoria Press. Stapled as issued in brown wraps; sl. creased. 4pp. ¶Perhaps one of the more tenuous Dickens studies - Carlton admits in the first paragraph that there is no evidence to suggest the writer ever visited the island. 1958 £15

1102. FIELDING, K.J. W.J. Carlton: a tribute, with a list of his writings on Dickens. (K.J.F. Privately printed.) Orig. pale green card wrappers. v.g. 8pp. [1973?] £8
LONDON OF DICKENS

1104. **CHANCELLOR, E. Beresford.** The London of Charles Dickens; being an account of the haunts of his characters and the topographical setting of his novels. FIRST EDITION. Grant Richards. Half title, front. & plates. Orig. maroon cloth, spine lettered in gilt; inner hinges strengthened. Labels removed from leading pastedown. A good-plus copy.
  1924 | £35

1105. **CHARLES, Edwin.** Some Dickens Women; with a foreword by G.K. Chesterton. New York: Frederick A. Stokes. Half title, front. Orig. dark blue cloth, lettered in gilt. v.g. in worn d.w. ¶The first US edition, published the same year as the first UK edition. ‘... the first attempt ... to segregate some of Dickens’ representative women characters and give their story in complete narrative form ...’
  [1926] | £15

1106. **CHARLES, Edwin.** Some Dickens Men. With a foreword by Philip Gibbs. FIRST EDITION. Rich & Cowan. Half title, col. front., plates by Buchanan; some light spotting. Orig. dark green cloth. v.g. ¶Analysis of Dickens’ male characters, with extracts from the novels; a follow-up to *Some Dickens Women.*
  1932 | £15

  1979 | £15

CHESTERTON, Gilbert Keith

  1911 | £40

  FULL CRUSHED MOROCCO

1109. Appreciations and Criticisms of the Works of Charles Dickens. FIRST EDITION. J.M. Dent & Sons. Front. port. & plates, title in red & black. Handsomely bound in full dark green crushed morocco, borders & floral corner-pieces in gilt, spine gilt in compartments. t.e.g. v.g.
  1911 | £60

CHESTERTON, Gilbert Keith continued

  1933 | £30

1111. Charles Dickens. 2nd edn. Methuen & Co. Half title, front. & one plate; prelims a little spotted. Handsomely bound in full dark green crushed morocco, borders & floral corner-pieces in gilt, spine gilt in compartments. v.g. 1906 | £50

1112. Charles Dickens. 5th edn. Methuen & Co. Half title, front. & plate, 40pp cata. (Nov. 1907); sl. spotting. Orig. green cloth, lettered in gilt. Contemp. gift inscription on leading f.e.p. v.g.
  1907 | £25

  1903 | £10

1114. **CLARE, Maurice.** A Day with Charles Dickens. Hodder & Stoughton. (Days with the Great Writers.) Portrait of Dickens preceding col. front., 4 further col. plates. Orig. pale blue boards, col. onlay on front board, lettered in green with gilt trim; sl. rubbed. Gift inscription, Xmas 1913, on leading f.e.p. v.g.
  [1910] | £45

  1930 | £12

‘FEEBLE-MINDEDNESS’

1116. **CLARKSON, R.D.** Children Who Never Grow Up (Les enfants du Bon Dieu), described by Charles Dickens, with Notes by R.D. Clarkson: a lecture delivered to the Literary Guild of Falkirk Parish Church, and now printed, with additions, in the hope of widening and deepening the interest in a most unfortunate class. Falkirk: John Callander. Orig. dark green printed wraps with art nouveau design; sl. sunned. v.g. ¶A few passages from Dickens are quoted, but mainly descriptions of characters
demonstrating types of ‘feeble-mindedness’ with suggestions for the care and treatment of ‘mentally defective persons’. Dickensian characters discussed included Jo, Maggy, Barnaby Rudge, Smike, Mr Toots, Mr Dick and Dora Spenlow. The work concludes with various statutory rules and orders.

1909 £30


1961 £15

1118. COCKSHUT, Anthony Oliver. The Imagination of Charles Dickens. Methuen. (University Paperbacks, no. 153.) Half title. Paperback. v.g.

1965 £8

1119. COHEN, Jane R. Charles Dickens and His Original Illustrators. 4to. Columbus: Ohio University Press. Half title, front., illus. throughout, text in two columns. Orig. dark green cloth. v.g. in d.w.


1980 £85

1120. COLLECTION. Dickens Memorials. A large collection of Dickens critical & biographical material, including a FIRST EDITION of Edwin Drood, bound from the parts. 4 vols. Various. Contemp. half dark green morocco. Armorial bookplates of John Williams. t.e.g.

¶Four bound volumes containing well over a hundred contemporary reviews, articles, biographical essays, obituaries & letters, all relating to Charles Dickens and his works. Each vol. has a hand-written table of contents. Some of the articles are extracted from publications, while others were separately published, and have been inserted into the present volumes with their original wrappers. The first volume is mostly dedicated to Edwin Drood, and contains the original parts publication of the the work, as well as the front wrapper to Part VI. It is followed by several articles relating to the unfinished novel. It is titled on the spine ‘Edwin Drood. Bibliography of Dickens’. The remaining volumes, are numbered ‘2’ [‘3’] [‘4’] on the spines, and each is titled ‘Dickens Memorials’. Despite differing titles on the spines, these volumes have clearly been bound at the same time.

c.1850 - c.1900 £450

COCKSHUT, Anthony Oliver. The Imagination of Charles Dickens. Collins. Half title, bibliography. Orig. red cloth. v.g. in sl. torn d.w.


1962 £25


1965 £15


1994 £15

1126. Dickens: the Critical Heritage; ed. by Philip Collins. Routledge & Kegan Paul. Half title. Orig. pale blue cloth. v.g. in sl. worn d.w.

¶A compendium of contemporary reviews: ‘... some popular and sub-literary judgments from [the] period, as well as the more acute and argued responses confirming, or reacting against, them’.

1971 £65


¶A wide selection of contemporary encounters with Dickens. Review copy slip loosely inserted into vol. I.

1981 £60


¶Containing ten scholarly essays on Charles Dickens, demonstrating the writer’s importance in Japan.

1983 £10
1129. **COOK, Dutton.** Charles Dickens as a Dramatic Critic. Article extracted from Longman’s Magazine. Disbound. Pp29-42. 1883 £8

1130. **COOLIDGE, Archibald C.** Charles Dickens as Serial Novelist. FIRST EDITION. Ames: Iowa State Univ. Press. Half title. Orig. maroon cloth. v.g. in d.w. 1967 £25

1131. **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

1132. **COOPER, Thomas Parsons.** With Dickens in Yorkshire; with an introduction by B.W. Matz. Numerous illustrations by E. Ridsdale Tate. FIRST EDITION. Ben Johnson & Co. Half title, front., plates, final ad. leaf. Orig. red cloth; a little faded. A good-plus copy in torn d.w. ¶‘An ideal guide for holiday makers and Dickens pilgrims.’ 1923 £15

1133. **COX, Helen.** Mr. and Mrs. Charles Dickens Entertain at Home; With Dickens on Food selected by Stuart McHugh, a great Granddaughter of Charles Dickens. FIRST EDITION. Pergamon General Books. Half title, plate. Orig. white cloth. sl. marked. ¶Menus & recipes from the Dickens family archive. 1970 £30

1134. **CROOM-JOHNSON, Norman.** The Life-Story of Charles Dickens. Fully illustrated by Brinsley Le Fanu. Stead’s Publishing House. (Stead’s Great Men Series.) Orig. grey pictorial wrappers; spine sl. rubbed. v.g. ¶Stead’s Great Men Series: ‘These brief biographies are written by competent authorities, are well printed and illustrated, and strongly appeal to young people, for whom they are prepared.’ [c.1890] £20

1135. **CROTCH, W. Walter.** The Pageant of Dickens. 3rd edn. C&H. Half title, front; some browning in prelims. Orig. red cloth; spine faded to brown. 1917 £10

CRUIKSHANK, George


*Consideration of Dickens’s novels in the context of the life of William Cundill, chronicler of ‘the Dickensian era’.*

2008 £8


1146. **DALESKI, Hillel Matthew.** *Dickens and the Art of Analogy*. FIRST EDITION. Faber. Half title. *A study of Dickens’s development as a writer through eight of the major novels.* 1970 £15

1147. **DARWIN, Bernard.** *Dickens*. FIRST EDITION. Duckworth. (Great lives. no. 11.) Half title; some sl. spotting. *The London of Dickens*. 1933 £5


1152. **Dexter, Walter**

Dickens: the story of the life of the world’s favourite author. Dickens Fellowship. Illus., ads. Orig. orange pictorial wrappers; sl. dusted. 1927 £10

1153. Dickens: the story of the life ... 2nd edn. Dickens Fellowship. 4pp ads preceding title, illust., 7pp final ads. Orig. orange cloth, lettered in black; sl. marked, good-plus copy in orig. rather worn d.w. 1927 £10


1156. The Kent of Dickens. FIRST EDITION. Cecil Palmer. Half title, front., final ad. leaf; sl. spotting. Orig. red cloth; spine faded. 1924 £20


Dickens Family

1160. **FAMILY TREE.** A Dickens Chronology and Family Tree. Dickens House. Illus. 10pp stapled as issued in orig. yellow printed wrappers. v.g. 1984 £20

1161. **DICKENS, Cedric.** Dining with Dickens, being a ramble through Dickensian foods ... FIRST EDITION. (Goring-on-Thames: Elvendon Press.) Half title, front., illus. Orig. light green cloth. v.g. in price-clipped d.w. ¶With a good selection of recipes and a metric/imperial conversion table preceding half title. 1984 £10

1162. **DICKENS, Cedric.** Drinking with Dickens, being a light-hearted sketch by Cedric Dickens, great-grandson of Charles Dickens. FIRST AMERICAN EDITION. New York: New Amsterdam Books. Half title, front., title in red & black, illus. Paperback; orig. pictorial wrappers. v.g. Recipes for Dickensian drinks, illustrated with original scenes of merriment and revelry from the novels. 1980 £10

**DICKENS, Charles, the Younger**


1166. **DICKENS, Sir Henry Fielding.** Memories of My Father. FIRST EDITION. Victor Gollancz. Half title, front., illus. Orig. blue cloth; sl. marked, sm. split at head of leading hinge. 1928 £20

1167. **DICKENS, Sir Henry Fielding.** Memories of My Father. FIRST EDITION. Victor Gollancz. Half title, front., illus. Orig. blue cloth. v.g. in sl. torn d.w. ¶Loosely inserted are several items of Dickens ephemera, including a b&w postcard of Dickens’s birthplace in Portsmouth, a ‘curious catalogue’ of his works, and a transcription of a letter from Dickens to his son originally penned in 1868. Also inserted, a Dickens Birthday Celebration souvenir programme, issued by the Manchester branch of the Dickens Fellowship in 1903. It is signed, ‘with my best wishes’, by Henry Dickens, and dated Feb. 1928. 1928 £40

EDITED BY DICKENS’S DAUGHTER

1168. **DICKENS, Kate (Mrs. Kate Perugini)** The Comedy of Charles Dickens: a book of chapters and extracts taken from the writer’s novels by his daughter Kate (Mrs. Perugini). First series. FIRST EDITION. C&H. Half title; text and edges a little spotted. Uncut in orig. green cloth, lettered in black & gilt. ¶Dedicated to W.S. Gilbert. 1906 £20

1169. **DICKENS, Mamie.** Charles Dickens. By his eldest Daughter. FIRST EDITION. Cassell & Co. (The World’s Workers.) Front. port., 14pp cata. (8.85); sl. browning in prelims. Orig. mustard cloth, blocked and lettered in red, black and gilt; a little dulled. Owner’s inscription dated July 1888. A good-plus copy. 1885 £40


1172. **DICKENS, Monica.** The London of Charles Dickens. Foreword by Monica Dickens and illustrated and designed by Peter Roberson. London Transport Executive. Half title, illus. Paperback. v.g. ¶An alphabetically arranged inventory of London landmarks with Dickens associations. Published for the centenary of Dickens’s death. 1970 £10

**DICKENS MAGAZINE.** The Dickens Magazine. Issues 1,2,4 & 5. Haslemere, Surrey. ¶Four issues from series 1, mainly focused on the writing and evolution of *Great Expectations.* [1999] £5
   *The second issue of this scholarly journal, preceding the Dickens Studies Newsletter. With articles, among others, by James Kincaid on *David Copperfield*, Robert Patten on *Pickwick Papers*, and John Gibson on *Hard Times.*
   1965 \( £5 \)

   1980 \( £10 \)

   *Presentation copies to F.S. Bradburn from Robert Patten & Richard A. Vogler respectively.
   1970 \( £8 \)

**THE DICKENSIAN:**
a magazine for Dickens lovers. C&H (except where otherwise stated). Complete annual volumes in orig. red cloth, spines usually faded: good or v.g.

   1911 [1970] \( £12 \)

1178. Vol. 11. v.g. in d.w. 1915 \( £25 \)

1179. Vol. 12. In torn d.w. 1916 \( £25 \)


1181. Vol. 14. sl. faded. 1918 \( £25 \)

1182. Vol. 19. 1923 \( £25 \)

1183. Vol. 23. 1927 \( £25 \)

1184. Vol. 24. 1928 \( £25 \)

1185. Vol. 27. 1931 \( £25 \)

1186. Vol. 28. The Dickens Fellowship. spine sl. dulled. A good-plus copy. 1932 \( £25 \)

1187. Vol. 29. 1933 \( £25 \)

1188. Vol. 30. 1934 \( £25 \)

1189. Vol. 31. v.g. in torn & repaired d.w. 1935 \( £25 \)

1190. Vols 31 & 32. 2 vols bound together in blue library cloth; spine faded. 1935-36 \( £20 \)

1191. Vol. 32. 1936 \( £25 \)

1192. Vol. 33. 1937 \( £25 \)

1193. Vol. 36. 1940 \( £25 \)

1194. Vol. 38. 1942 \( £25 \)

1195. Vol. 42. 1945-46 \( £25 \)

1196. Vol. 43. 1947 \( £25 \)

1197. Vol. 45. spine lettered vertically. 1949 \( £25 \)

1198. Vol. 46. spine lettered vertically. 1950 \( £25 \)

1199. Vol. 47. spine sl. faded. v.g. 1951 \( £20 \)

1200. The Dickensian. We hold a large stock of individual numbers of The Dickensian in original green printed wrappers, from the date of its inception in 1905. Please enquire as to availability and price.
   1905 - from £5 each

1201. The Dickensian Diary. 1962. Compiled by John Greaves (Hon. Secretary of The Dickens Fellowship). Illustrated by R.L. Souter, Franey. Illus. Orig. beige cloth, purple morocco spine; sl. rubbed at head. v.g.
   *Unused calendar and daybook, annotated with quotations from Dickens and Dickens-inspired illustrations.
   1962 \( £10 \)

**INDEX 1905-1935**

1202. The Dickensian Index for 1905-1934. The Dickens Fellowship. Orig. red cloth, lettered in gilt. v.g. in orig. glassine wraps.
   1935 \( £55 \)

   *In part a review of the Charles Dickens edition of the Works, 1868: ‘those pure and healthy writings’.
   [1869] \( £5 \)

1204. **DONOVAN, Frank.** The Children of Charles Dickens. FIRST EDITION. Leslie Frewin. Half title, illus. Orig. red cloth. v.g. in sl. creased orange d.w.
   *An appraisal of the juvenile characters in Dickens’ fiction with reprints of plates by Cruikshank and Phiz.
   1969 \( £15 \)

   *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 \( £20 \)
| 1206. | DU CANN, Charles Garfield Lott. **The Love-Lives of Charles Dickens.** FIRST EDITION. Frederick Muller. Half title, front., plates. Orig. red cloth. v.g. in d.w. ¶Maria Beadnell, Maria Winter, Mary Hogarth, Kate Dickens, Christiana Weller, Mary Boyle, Ellen Ternan, etc. 1961 £15 |
| 1208. | DUCKWORTH, Jeannie. **Fagin’s Children:** criminal children in Victorian London. FIRST EDITION. Hambledon & London. Half title, plates. Orig. blue cloth. v.g. ¶’... an original and important contribution both to the history of Victorian crime and to the history of childhood.’ 2002 £20 |
| 1210. | E., S.N. **Under a Dickens Rooftree.** Spottiswoode, Ballantyne & Co. Half title, front., illus. with six tipped-in photographs, map. Sewn as issued in orig. untrimmed buff wrappers; sl. rubbed at edges but v.g. 27pp. ¶A nicely produced advertisement for John Wright & Co.’s ‘Classic’ gas grates. They had been installed in the newly refurbished 48 Doughty Street, as demonstrated in the six tipped-in photographs of the house’s interior. 1925 £8 |
| 1211. | EDMONDSON, Reg, COOK, Ron, PARK, Peter. **Eating Out with Charles Dickens.** FIRST EDITION. 4to. Suffolk: The Lavenham Press. Illus. in colour throughout Orig. pictorial wrappers. v.g. ¶Visiting the establishments up and down the country in which Dickens is known to have dined. With a foreword by Cedric Dickens. 2003 £12 |
| 1212. | EDWARDS, A.W. **Dickensian Sonnets and Other Rhymes.** (Privately printed in Nottingham.) Front. port. Orig. buff wrappers; sl. marked. v.g. 61pp. ¶No copies listed on Copac; three listed on OCLC: Boston Athenaeum, Harvard, National Library of Australia. Poems and acrostics delivered at various meetings of the Dickens Fellowship and in the pages of the Dickensian. Collected by the retiring Hon. Secretary, to raise funds for The Dickens House. [1936] £10 |
| 1213. | EDWARDS, P.D. Dickens’s ‘Young Men’: George Augustus Sala, Edmund Yates and the world of Victorian Journalism. Aldershot: Ashgate. Half title, illus. Orig. black cloth. v.g. in d.w. ¶Inscribed ‘O.U.P. Collection, March 98’ on leading f.e.p. 1997 £30 |
| 1214. | ELSNA, Hebe. **Unwanted Wife:** a defence of Mrs Charles Dickens. FIRST EDITION. Jarrolds. Half title, double-leaf title, plates. Orig. maroon cloth. v.g. in d.w. ¶A passionate defence of Dickens’s beleaguered wife, wrongly portrayed as a ‘weak and moronic personality’. 1963 £20 |
| 1215. | ENGLE, Monroe. **The Maturity of Dickens.** Cambridge, Mass.: Harvard Univ. Press; London: O.U.P. Half title. Orig. green cloth. v.g. in sl. marked & faded d.w. 1959 £10 |
| 1216. | EPSTEIN, Norrie. **The Friendly Dickens.** Being a good-natured guide to the art and adventures of the man who invented Scrooge. FIRST EDITION. New York: Viking Half title, illus. throughout; occasional pencil underlining. Orig. purple boards, black cloth spine. v.g. 1998 £15 |
| 1217. | FARR, Chester N., Jr. **Random Thoughts on Dickens.** Being a speech delivered at the annual dinner of the Philadelphia Branch of the Dickens Fellowship in celebration of the 119th Anniversary of the birth of Charles Dickens, February 7, 1931. Philadelphia: privately by Charles Sessler. Orig. buff wrappers, printed label. 1931 £10 |
| 1218. | FAWCETT, F. Dubrez. **Dickens the Dramatist:** on stage, screen and radio. FIRST EDITION. W.H. Allen. Half title, front., plates. Orig. red cloth; a little dulled and rubbed. ¶With a useful list of stage, screen & television adaptations of Dickens’s works. With Robert Giddings’ stamp on half title. 1952 £10 |
| 1219. | FIDO, Martin. **Charles Dickens.** FIRST EDITION Routledge. (Profiles in Literature.) Paperback. v.g. 1968 £5 |
| 1220. | FIELDING, Kenneth Joshua |
FIELDING, Kenneth Joshua continued

-An examination of the evidence concerning Dickens’s separation from his wife. Kathleen Tillotson’s copy with some ms. notes. 1955 £10

1221. Charles Dickens. FIRST EDITION. Longmans for the British Council. (Writers and their work, no. 37.) Front; some sl. spotting. Orig. wrappers; sl. rusted at staples but v.g. 1953 £5

1222. Charles Dickens. (Revised edn.) Longmans for the British Council. (Writers and their work, no. 37.) Front. Orig. light green printed wrappers. v.g. ¶The first revised edition. 1960 £6


1224. (FILDES, Luke) Illustrated Interviews. XXV. - Mr Luke Fildes, R.A. Pp111-127. Disbound. Illus. v.g. ¶Interview extracted from The Strand Magazine, vol. VI, no 15, July 1893. Fildes was the last illustrator to be personally engaged by Dickens, and was preparing the plates for Edwin Drood at the time of Dickens’s death. He famously painted the ‘Empty Chair’, the poignant symbol of the great writer’s demise. 1893 £10

1225. FISHER, Leona Weaver. Lemon, Dickens, and Mr. Nightingale’s Diary: a Victorian farce. Victoria, B.C.: University Of Victoria. (English Literary Studies.) Plates. Orig. card wrappers; marked. ¶Presented to Kathleen Tillotson by Reg Terry in 1989, and heavily annotated. Containing the manuscript and typescript of her review for The Dickensian with other notes. 1983 £10

1226. FITZ-GERALD, S.J. Adair. Dickens and the Drama: being an account of Charles Dickens’s connections with the stage and the stage’s connection with him. FIRST AMERICAN EDITION. New York: Charles Scribner’s Sons. Half title, front. & plates; sl. spotting. Orig. red cloth; boards & e.ps affected by damp, dulled & spotted. 1910 £15

1227. FLETCHER, Geoffrey The London Dickens Knew. 4to. Hutchinson. Half title, front., illus. throughout. Orig. red cloth. v.g. in d.w. ¶Pen & ink drawings by the author, reproduced as full page illustrations, and accompanied by a leaf of text. More than 40 drawings in total. 1970 £15

FORD, George H.

1228. Dickens and his Readers: aspects of novel-criticism since 1836. FIRST EDITION. Princeton, N.J.: Princeton University Press for the University of Cincinnati. Half title, plates. Orig. pale green cloth. A good sound copy in sl. faded & worn d.w. ¶A comprehensive examination on the impact of Dickens on the Victorian reader. This was the Tillotsons’ copy, and contains numerous loose notes by them, and correspondence with the author. 1955 £30

1229. Dickens and his Readers: ... New York: W.W. Norton. Paperback. v.g. ¶With a new preface. 1965 £15


1231. FORD, George H. & LANE, Lauriat, Jr., eds. The Dickens Critics. FIRST EDITION. Ithaca: Cornell University Press. Half title. Orig. maroon cloth. v.g. in d.w. ¶A collection of important essays by Poe, Ruskin, James, Trollope, Gissing, Chesterton, Shaw; T.S. Eliot, Huxley, Orwell, &c. 1961 £15

FORSTER, John

1232. FORSTER’S LIFE


FORSTER, John continued

1873-74 £110


[1879] £35

[c.1907] £15

LEY’S EDITION

1928 £40

DUTCH TRANSLATION

1873-74 £75

REVIEWS

1871 £10

1872 £10

1874 £6

[1873] £8

[c.1900?] £5

1873 £5

DICKENS’S SCHOOLS

1909 £15

[1912] £20

¶’Mr Garis’s view is that Dickens’s novels are essentially ‘theatrical’.‘
1965 £25

1975 £5
1250. **GIDDINGS, Robert** Charles Dickens. (Greenwich Exchange student guide.) Greenwich Exchange. Paperback; sl. marked. 2002 £5

1251. **GISSING, George**


2004-2005 £85


1253. Charles Dickens: a critical study. Imperial edn. The Gresham Publishing Co. Half title; some spotting. Orig. red cloth, lettered in gilt; unevenly faded. t.e.g. 1902 £20

FORSTER REVISED BY GISSING

1254. Forster’s Life of Dickens; abridged and revised by George Gissing. With portraits, illustrations, and facsimiles. C&H. Half title, illus. throughout. Orig. blue cloth, blocked & lettered in black. v.g.

- First edition of Gissing’s revised version.

1903 £45


- The nine introductions Gissing wrote for the uncompleted Rochester Edition of the Works of which only six, and a short essay, were published. This edition was limited to 1500 copies of which this is out of series.

1924 £35


- Prefaces to the Rochester edition.

1925 £25


- One of 200 copies.

1971 £15

DICKENS ON SCREEN

1258. **GLA VIN, John, ed.** Dickens on Screen. FIRST EDITION. Cambridge University Press. Illus. with film stills. Paperback. v.g.

- With essays by John Bowen, Regina Barreca, John O. Jordan, Robert M. Polhemus, and others. Film stills from 1922 adaptation of Oliver Twist on cover.

2003 £25


[1986] £5

1260. **GOLD, Joseph.** Charles Dickens: radical moralist. FIRST EDITION. Toronto: Copp Clark Publishing Co. Half title, front. Orig. black cloth. v.g. in sl. faded d.w.

1972 £20

1261. **GOLD, Joseph.** Charles Dickens: radical moralist. Minneapolis: Univ. of Minnesota Press. Front. Orig. black cloth. With editors’ compliments slip loosely inserted. v.g. in d.w.

- Copyrighted and printed in Canada.

[1972] £25

CARLYLE & DICKENS

1262. **GOLDBERG, Michael.** Carlyle and Dickens. FIRST EDITION. Athens: Univ. of Georgia Press. Half title, front. Orig. sage green cloth. MINT in d.w.

1972 £25

1263. **GRANT, Allan.** A Preface to Dickens. 4th impression. Longman. (Preface books.) Front., illus. Paperback. v.g.

- An introduction to Dickens and his works, with a useful family tree and chronology.

1992 £10

1264. **GRAVES, Charles, ed.** 100 Facts on Charles Dickens. The Naldrett Press. (Smatterbook no. 20.) Illus. Stapled as issued in orig. purple printed card wrappers. v.g. 32pp.

[1950] £6

DOUGHTY STREET


- With foreword by Monica Dickens.

1975 £12

1266. **GREALVES, John.** Who’s Who in Dickens. Elm Tree Books. Half title. Orig. blue cloth. v.g. in faded d.w.

1972 £12

2006 £10

1268. **GREEN, Frank.** As Dickens Saw Them. FIRST EDITION. Arthur H. Stockwell. Half title, illus. Orig. red cloth, lettered in gilt. v.g. in rather torn d.w.

¶A consideration of Dickens's characters, and his ability to truthfully portray types 'from every walk of life'. With extracts from the novels.

1933 £15


¶A brief guide, with pen and ink illustrations, to the London dwellings occupied by Dickens during his lifetime.

1951 £15


¶With essays on each of Dickens’s major works by various authors, including Angus Wilson, William Empson, John Bayley, John Wain, &c.

1962 £15

1271. **GROSS, John & PEARSON, Gabriel.** Dickens and the Twentieth Century. ... (Reprinted.) Routledge & Kegan Paul. (Routledge Paperbacks, no. 60.) Half title. Paperback; spine sl. faded.

1966 £10


¶An examination of Dickens’s role as editor of *Household Words* and *All the Year Round*.

1945 £5

1273. **GUILDHALL ART GALLERY.** Charles Dickens and His London. An Exhibition of Pictures, Prints, Drawings and Relics arranged by the Guildhall Art Gallery in collaboration with the Dickens Fellowship. 16 May to 31 May 1962. (Guildhall Art Gallery.) Illus. Orig. green printed wrappers. v.g. 32pp.

¶With an introduction by Leslie C. Staples. Loosely inserted is a typed letter on Corporation of London headed paper, informing Charles J. Sawyer that the exhibition has been 'a most successful display', and thanking him for his 'very generous help'. Dated 28th May, 1962, and signed by the director, A.H. Hall.

1962 £15

1274. **HAINES, Charles.** Charles Dickens. FIRST EDITION. Franklin Watts. Half title, plates. Orig. purple cloth, spine lettered in black. v.g. in d.w.

¶With a useful chronology of the major works.

1969 £15

1275. **HAINING, Peter, ed.** Hunted Down: the detective stories of Charles Dickens, ed. and with an introduction by Peter Haining. Peter Owen. Half title, front., illus. Orig. purple cloth. MINT in d.w.

¶The introduction argues that Dickens should be considered as one of the 19th century’s foremost exponents of the detective story.

1996 £15


¶Issued as vol. 18 of The Testimonial Edition.

1912 £25


¶With extensive extracts from Dickens’ works, dedicated to the women of America.

1871 £50

1278. **HARGABE, Alfred B.** A Kind of Power; the Shakespeare-Dickens analogy. Philadelphia: American Philosophical Society. Half title. Orig. blue cloth, lettered in gilt. v.g. in dusted d.w.


1975 £20

1279. **HARDBACK, Michael & Mollie.** The Charles Dickens Companion. FIRST EDITION. John Murray. Half title, front., illus. Orig. green cloth. v.g. in sl. rubbed price-clipped d.w.

1965 £15

1280. **HARDWICK, Michael & MOLLIE.**
HARDWICK, Michael & Mollie continued


1281. The Charles Dickens Quiz Book. With drawings by contemporary illustrators. William Luscombe. Half title, illus. Orig. red cloth. v.g. in price-clipped d.w. ¶Graded quizzes, 'to challenge the powers of novices and advanced Dickensians alike.' 1969 £10

1282. As they saw him ... Charles Dickens. The great novelist as seen through the eyes of his family, friends, and contemporaries. George G. Harrap & Co. Half title, front., illus. Orig. turquoise cloth. v.g. in sl. marked d.w. ¶With an unusual frontispiece portrait, showing a clean-shaven middle-aged Dickens, from a photograph by John Mayall. 1970 £10


1284. The Charles Dickens Encyclopedia. FIRST EDITION. Osprey. Half title. Orig. black cloth. v.g. in sl. marked d.w. 1973 £15

HARDY, Barbara

1285. The Moral Art of Dickens: essays ... FIRST EDITION. The Athlone Press. Half title. Orig. green cloth. v.g. in price-clipped d.w. ¶With chapters on Pickwick, Chuzzlewit, Copperfield, and Great Expectations. 1970 £15

1286. Tellers and Listeners; the narrative imagination. FIRST EDITION. The Athlone Press. Half title. Orig. brown cloth. v.g. in d.w. ¶With chapters on Charles Dickens, Thomas Hardy and James Joyce. 1975 £15


1288. Dickens and Creativity. FIRST EDITION. Continuum. Half title. Paperback. v.g. 2008 £20


1290. 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 his 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

1291. HARRISON, Michael. Charles Dickens: a sentimental journey in search of an unvarnished portrait. FIRST EDITION. Cassell & Co. Half title, front. & plates; sl. foxing in prelims & to edges. Orig. dark blue cloth. v.g. in price-clipped d.w. 1953 £20

1292. HARRISON, Shirley & EVEMY, Sally. Dickens in Rochester; his books and the festival. S.B. Publications. Vignette title, plates & illus. Orig. pictorial wrappers. v.g. ¶Signed by the authors on titlepage. 1997 £10

1293. HARTOG, Dirk den. Dickens and Romantic Psychology: The self in time in nineteenth-century literature. FIRST EDITION. Macmillan. Half title. Orig. pale pink cloth. v.g. in sl. faded d.w. ¶Publisher’s review copy slip loosely inserted. 1987 £15

1294. HAWES, Donald. Who’s Who in Dickens. FIRST EDITION. Routledge. Illus. Large format paperback. v.g. ¶A comprehensive list of the characters in Dickens’s novels. 1998 £20

1295. HAYWARD, Arthur L. The Dickens Encyclopaedia. An alphabetical dictionary of references to every character and place mentioned in the works of fiction, with explanatory notes on obscure allusions and
1296. HEAVISIDES, Edward Marsh. The Poetical and Prose Remains. Edited by Henry Heavisides. FIRST EDITION. Longmans. (Stockton: Jennett & Co., printers.) Orig. purple cloth by Remnant & Edmonds, decorative borders in blind, spine blocked and lettered in gilt; spine sl. faded but a v.g. copy of an interesting item.

¶The first section consists of five short chapters ‘On the Writings of Charles Dickens’ by a young printer and poet who died of cholera aged 28 in 1849. With list of subscribers, mainly from North East England.

1850 £60

OBITUARY OF DICKENS


¶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

1298. HERST, Beth Francine. The Dickens Hero: selfhood and alienation in the Dickens world. FIRST EDITION. Weidenfeld & Nicholson. Orig. dark blue cloth, spine lettered in silver. v.g. in d.w.

1990 £20

1299. HEWETT, Edward & AXTON, W.F. Convivial Dickens: the drinks of Dickens and his times. FIRST EDITION. Weidenfeld & Nicholson. Half title. Orig. dark blue cloth, spine lettered in silver. v.g. in d.w.

1990 £20


¶With ‘uncorrected proof copy’ label on front.

1967 £15


¶With the d.w. to the first English edition loosely inserted.

1967 £10

1302. HOLLAND, Norman. Widow of Charles Dickens: a play in one act. FIRST EDITION. Samuel French. (French’s Acting edn, no. 639.) Orig. pictorial wrappers; sl. rubbing & a few internal marks for a performance, agent’s stamps.

¶Set at Gadshill on the day after Dickens’ death.

[1953] £5

1303. HOPE, Derwin. Charles Dickens: Portsmouth to Pickwick; the journey to Doughty Street. Derwin Hope. Paperback. Signed by the author. v.g.

¶Dickens’s early life and career.

2014 £10

1304. HORTON, Susan R. The Reader in the Dickens World: style and response. FIRST EDITION. Macmillan. Half title. Orig. red cloth. v.g. in d.w.

¶Reader reactions to Dickens’s contradictory views of a moral world. With publisher’s compliments slip loosely inserted.

1981 £18


¶No. 10 in the Little Journeys series; paginated serially, pp259-297.

1895 £35
<table>
<thead>
<tr>
<th>Item No.</th>
<th>Author</th>
<th>Title</th>
<th>Notes</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1311.</td>
<td>Hughes, William Richard.</td>
<td>A Week's Tramp in Dickens-Land, together with the personal reminiscences of the 'Inimitable Boz' therein collected. 2nd edn, revised. C&amp;H. Ad. preceding half title, front., illus. Orig. red cloth, pictorially blocked &amp; lettered in gilt; spine sl. faded, tiny nick at head of leading hinge. Owner's inscription on half title. A good sound copy.</td>
<td>'With more than a hundred illustrations by F.G. Kitton and others artists.'</td>
<td>1893 £45</td>
</tr>
<tr>
<td>1313.</td>
<td>Ingram, Edith.</td>
<td>Dickensian Favourites. Created with the help of the characters in the writings of Dickens. Compiled by Edith Ingram, with paintings by E.W. Haslehust and drawings by ... Cruikshank &amp; Leech. J. Salmon. (English Country Fare series.) Vignette title printed in colour &amp; 3 colour plates, illus. Paperback. v.g.</td>
<td>A selection of traditional English recipes, accompanied by quotations and illustrations from the works of Dickens.</td>
<td>1980 £12</td>
</tr>
<tr>
<td>1319.</td>
<td>John, Juliet.</td>
<td>Dickens’s Villains: melodrama, character, popular culture. O.U.P. Half title. Orig. black cloth. MINT in d.w.</td>
<td>The first major study to focus wholly on Dickens’s criminals.</td>
<td>2001 £35</td>
</tr>
<tr>
<td>1321.</td>
<td>Charles Dickens: his tragedy and triumph. FIRST EDITION. 2 vols. New York: Simson &amp; Schuster. Half titles, fronts, plates, illus. Orig. pale blue/grey cloth, lettered in gilt. v.g. in sl. worn d.ws.</td>
<td>The most comprehensive biography since Forster.</td>
<td>1952 £60</td>
<td></td>
</tr>
</tbody>
</table>
1326. **KAPLAN, Fred.** Dickens: a biography. FIRST EDITION. Hodder & Stoughton. (A John Curtis book.) Half title, plates. Orig. black cloth. v.g. in d.w. ¶This was Kathleen Tillotson’s copy, and contains some loose notes relating to the work. 1975 £45

1327. **KENT, William.** London for Dickens Lovers. FIRST EDITION. Methuen & Co. Half title, front. Orig. oatmeal cloth, lettered in red; spine sl. faded. v.g. 1935 £15

1328. **KINCAID, James Russell.** Dickens and the Rhetoric of Laughter. FIRST EDITION. Oxford: Clarendon Press. Half title. Orig. blue cloth. v.g. in sl. faded d.w. ¶Kincaid examines the use of humour in Dickens’ more ‘serious’ works. 1971 £20

1329. **KITTON, Frederic George**


1331. The Novels of Charles Dickens: a bibliography and sketch. [WITH: The Minor Writings of Charles Dickens: a bibliography and sketch.] 2 vols. FIRST EDITION. 4to Elliot Stock. Titles printed in red & black. Uniformly bound & uncut in orig. dark blue cloth, dark blue buckram spines, lettered in gilt. v.g. ¶Though published some three years later, the second volume is designed as a companion volume to the first. 1897/1900 £75

1332. The Novels of Charles Dickens: a bibliography and sketch. FIRST EDITION. Elliot Stock. (Book-Lover’s Library.) Series, front. Uncut in orig. olive green cloth, bevelled boards, lettered in gilt. Prelims rather browned, otherwise v.g. ¶Small format. 1897 £25

1333. The Minor Writings of Charles Dickens: a bibliography and sketch. FIRST EDITION. Elliot Stock. Uncut in orig. olive green cloth, bevelled boards; sl. wear at tail of spine but v.g. copy. ¶Small format. 1900 £25

1334. Charles Dickens, a biographical article in The Bookman, Vol. XX, no. 117, June 1901. 2nd edn. Hodder & Stoughton. Illus. Stapled as issued in orig. printed wrappers, printed in blue. v.g. ¶A biographical outline of Charles Dickens’s life with several illustrations. 1901 £20

1335. Charles Dickens: his life, writings, and personality. FIRST EDITION. T.C. & E.C. Jack. Half title, front., plates; sl. spotting throughout. Orig. red cloth, lettered in gilt; spine sl. faded, otherwise v.g. ¶‘... I may claim for the present work that it is a faithful chronicle of facts and data, obtained from trustworthy sources, and compiled by an ardent student and disciple of that mighty Magician who so effectually wielded his pen in the great cause of Humanity.’ 1902 £30

1336. The Dickens Country. FIRST EDITION. Adam & Charles Black. (Pilgrimage series.) Half title, front., 50 plates mostly from photographs by T.W. Tyrrell, initial & 2 final ad. leaves. Orig. dark green cloth, blocked & lettered in gilt. Owner’s inscription dated April 1906. t.e.g. A v.g. bright copy. ¶The posthumously published work of a great Dickensian, with a brief memoir of the author by Arthur Waugh. 1905 £35

1337. The Dickens Country. 2nd edn. Adam & Charles Black. (Pilgrimage series.) Ad. preceding half title, front., plates, 4pp ads. Orig. blue cloth with portrait onlay; sl. rubbed & dulled. ¶With 32 illustrations from photographs. 1911 £20

1338. The Dickens Country. Adam & Charles Black. (Pilgrimage series.) Half title, front., 16 plates mostly from photographs by T.W. Tyrrell. Orig. pale blue cloth. v.g. 1925 £12

1339. **KNOTT, John.** The Young Mr Dickens; ‘The story of Charles Dickens childhood’. (Self published.) Illus. throughout. Orig. cream illus. wrappers. v.g. ¶Inscribed by the author to the Dickensian Thelma Grove, ‘in fellowship’. A fictionalised account of Dickens’s youth, supposedly through his own eyes. [c.2000?] £6
1340. KOSKY, Jules. Mutual Friends: Charles Dickens and Great Ormond Street Children’s Hospital. Weidenfeld and Nicolson. Half title, plates. Orig. brown cloth. v.g. in price-clipped d.w. 1989 £15

1341. LAMBERT, Mark. Dickens and the Suspended Quotation. FIRST EDITION. New Haven: Yale University Press. Half title. Orig. white cloth. v.g. in d.w.
*On Dickens’s use of dialogue. [1981] £20

1342. LANDON, Richard & CALINESCU, Dan. Please, Sir, I Want Some More: Being an exhibition of the works of Boz, and containing some account of his trials and tribulations with publishers and illustrators ... University of Toronto: The Thomas Fisher Rare Book Library. Half title, front. port., illus in colour & b/w. Orig. printed wrappers, illus. on front. v.g. *Inscribed, ‘With my compliments, Dan’ on titlepage. 1992 £5

*Anagrams, crossword puzzles & general knowledge. 1969 £6

*Lang argues against those who ‘cannot read Dickens!’. 1898 £6


L. LANGSTAFF, John Brett continued

1347. The Childhood and Youth of Charles Dickens. With retrospective notes, and elucidations, from his books and letters. FIRST PUBLISHED EDITION. Hutchinson & Co. Half title, front., illus., 8pp ads. Orig. pale green cloth, lettered in gilt; a little dulled, front board sl. creased. Signature of Thelma Weatherall, Aprial 1891, on titlepage. t.e.g. 1891 £20

1348. The Childhood and Youth of Charles Dickens. With retrospective notes, and elucidations, from his books and letters. (Reprinted.) Hutchinson & Co. Half title, front. port., illus., final ad. leaf. Orig. green cloth, lettered in gilt. A v.g. bright copy. 1912 £35

*By the author of The Childhood and Youth of Dickens. First published in 1880. 1888 £12

1350. LARY, Nikita Michael. Dostoevsky and Dickens: a study of literary influence. FIRST EDITION. Routledge & Kegan Paul. Half title. Orig. blue cloth. Publisher’s compliments slip loosely inserted. v.g. in d.w.
*On Dickens’s influence on Russian fiction. 1973 £25

1351. (LAYTON, Thomas Bramley) Dickens’s Medical Students. A Pickwickian essay by a Guy’s man. The Dickens Fellowship. Orig. grey wrappers; a little dusted along edges, staples rusted. 32pp.
*Copac lists only one copy of this work, in the library of the Royal College of Surgeons. Pickwick Papers forms the main focus of this study. 1936 £15

1352. LAZARUS, Mary. A Tale of Two Brothers: Charles Dickens’s Sons in Australia. FIRST EDITION. Sydney: Angus & Robertson. Half title, illus. with photographs. Orig. orange cloth, spine lettered in gilt, illus. on e.ps. v.g. in sl. tired price-clipped d.w.
*On the travails of Alfred D’Orsay Tennyson Dickens and Edward Bulwer Lytton Dickens, who emigrated to Australia in 1865 and 1868 respectively. 1973 £15
WAS DICKENS A GENTLEMAN?

   *First published in The Gateway, Jan. and Feb. 1925. The preface is entitled, ‘Was Dickens what is called a gentleman?’.
   1928 £10

1354. LEAVIS, Frank Raymond & Queenie Dorothy. Dickens the Novelist. FIRST EDITION. Chatto & Windus. Half title. Orig. purple-brown boards. v.g. in d.w.
   *Counts the argument that Dickens was essentially a ‘trivial’ writer.
   1970 £30

1355. LEE, James W. Studies in the Novel. Vol. 1. no. 2. James W. Lee, ed. (Charles Dickens Special Number.) Denton: North Texas State University. 2 vols. in 1 in later green cloth, original wraps bound in. v.g.
   1969 £15

1356. LEECH, John) KITTON, Frederic George. John Leech: artist and humourist; a biographical sketch. New edition revised. George Redway. (Redway’s shilling series.) Half title, front., illus., ad. on verso of final leaf. Orig. brown printed wrappers; old repair to spine, chipped along spine & edges.
   1883 £25

   *A little Christmas tale, peopled by Dickens’s most celebrated characters, by the Hon. Gen. Sec. of The Dickens Felowship.
   1905 £10

   *An account of the many musical references in Dickens’ work.
   1912 £25

   1950 £10

   1979 £15

1361. LUCAS, John. The Melancholy Man: a study of Dickens’s novels. FIRST EDITION. Methuen & Co. Half title. Orig. green cloth. v.g. in sl. torn d.w.
   1970 £20

   1980 £10

1363. LYNCH, Tony. Dickens’s England: a traveller’s companion. FIRST EDITION. B.T. Batsford. Half title, front., illus. throughout. Orig. brown cloth, illus. on e.ps. Booklabel. v.g. in price-clipped d.w.
   1986 £12

   *A fictionalised account from family tradition by Dickens’s great-granddaughter, signed by her in pencil on the titlepage.
   [1972] £10

   [1972] £10

1366. MCKENZIE, Charles. The Religious Sentiments of Charles Dickens, collected from his writings by Charles H. McKenzie. FIRST EDITION. Walter Scott. 16pp cata. (Sept. 1884). Orig. maroon cloth, bevelled boards; e.ps a little browned. A good-plus copy.
   *Scarcely early analysis of religion in the novels.
   1884 £60

1367. MCKENZIE, Charles. The Religious Sentiments of Charles Dickens, collected from his writings by Charles H. McKenzie. FIRST EDITION. Walter Scott. 16pp cata. (Sept. 1884). Orig. maroon cloth, bevelled boards; e.ps a little browned. A good-plus copy.
   *Scarcely early analysis of religion in the novels.
   1884 £60

   *Signed by Norman Mackenzie.
   1979 £10
1369. **MACKENZIE, Robert Shelton.** *Life of Charles Dickens.* With personal recollections and anecdotes; letters by 'Boz,' never before published; and uncollected papers in prose and verse. FIRST EDITION. Philadelphia: T.B. Peterson & Bros. Autograph facsim., front., 18pp ads. Orig. royal blue cloth; a little worn at head and tail of spine, but a good copy.

With a 6pp appendix on 'The Dickens Controversy' about the publishing of Dickens's works in the U.S.A.

[1870] £40

1370. **MCMASTER, Juliet.** *Dickens the Designer.* FIRST EDITION. Macmillan. (Macmillan studies in Victorian literature.) Half title, illus. Orig. purple cloth. v.g. in d.w.

On the visual elements of Dickens's novels.

1987 £20

**SYNOPSIS**

1371. **MCS PADDEN, J. Walker** Synopses of Dickens’s Novels. C&H. Titlepage browned. Orig. maroon cloth, lettered in gilt; dulled and a little rubbed. A good sound copy.

*Short plot summaries with a useful index to Dickens’s characters.*

[1905?] £15

1372. **MANKOWITZ, Wolf.** *Dickens of London.* FIRST EDITION. Weidenfeld & Nicolson. Half title. illus. throughout (some colour). Orig. maroon cloth. Thelma Grove booklabel. v.g. in sl. torn price-clipped d.w.

Published in connection with a Yorkshire Television series.

1976 £10

1373. **MANNING, John.** *Dickens on Education.* FIRST EDITION. University of Toronto Press. Half title. Orig. red cloth. v.g. in sl. rubbed d.w.

1959 £30

1374. **MARCUS, Steven.** Dickens: from Pickwick to Dombey. *Chatto & Windus.* Half title. Orig. green cloth. v.g. in sl. torn d.w.

1965 £20

1375. **MARZIALS, Sir Frank T.** Life of Charles Dickens. FIRST EDITION. Walter Scott. (Great writers.) Half title, bibliography by John P. Anderson, 8pp ads. Uncut in orig. dark blue cloth, spine lettered in gilt; leading f.e.p. removed, sl. rubbed.

Large paper copy.

1887 £10

1376. **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


1922 £45


[1902] £6

**MELBOURNE DICKENS FELLOWSHIP.**

Down Under with Dickens; papers selected from the International Dickens Fellowship Conference, Melbourne 2004. Melbourne Dickens Fellowship. Illus. White printed wrappers. v.g.

Seven papers, most concerned in some way with Dickens’s connections with Australia. Contributors are Heather Scutter, Peter Fitzpatrick, David Parker, ElinaEstcourt, Alan Dilnot, Derek Easton and Leslie Roberts.

2005 [2006] £10

*... DISEMBODIED SPIRIT OF CHARLES DICKENS*

1381. **MELBOURNE MEDIUM.** Spiritual Communications and the Comfort they bring; by the disembodied spirit of Charles Dickens, through a Melbourne Medium. (No. 1.) Melbourne: Chas. Troedel. Orig. green wrappers; sl. split along spine otherwise v.g.

*With a preface by Charles Dickens: ‘… then I wrote as a man of the world … now I write in the spirit …’ All published, unfortunately. No. 2 is advertised as ‘Christmas Stories by the Spirit of Charles Dickens’.*

1873 £75


1888 £8


*Merivale’s admiration for Mortimer Collins*
and his brief correspondence with Charles Dickens. Advertised at foot of first page as 'A sequel to “Men we Meet” - Temple Bar, October, 1886'.

1887

INSCRIBED TO JOHN BUTT

1887 £8


Signed presentation copy from the Author to John Butt: ‘one who knows so much better than I what I am writing about. With fear & trembling ...’. 1953 £15

1385. **MORELAND, Arthur. Dickens Landmarks in London; written and illus. by Arthur Moreland, with a foreword by Sir Henry F. Dickens. 4to. Cassell & Co. Half title, illus. Orig. orange printed boards. v.g.**

1931 £40

1386. **MORGENTALER, Goldie. Dickens and Heredity: when like begets like. Macmillan Press. Half title. Orig. black cloth. v.g. in d.w.**

Inscribed by the author to Thelma Grove, and with some loosely inserted correspondence. 2000 £30


A statistical survey, listing the different methods of employment found (alphabetically by profession) in Dickens’s major works. 1996 £20


Loosely inserted is a one-page review of the book by Philip Collins. 1963 £15

1389. **THOMAS POWELL, THE FORGER**


With a chapter on Dickens’s efforts to become commercially successful. Also chapters on Austen, Mary Shelley, Emily Brontë, and Thackeray. 1987 £5

1392. **NEWMAN, Stephen John. Dickens at Play. FIRST EDITION. New York: St. Martin’s Press. Half title. Orig. brown cloth. v.g. in d.w.**

On Dickens’s ‘comic imagination’; focusing on the earlier works. 1981 £15

1393. **NICKLIN, John Arnold. Dickens-Land; described by J.A. Nicklin, pictured by E.W. Haslehurst. Blackie & Son. (Beautiful England.) Colour front. & plates. Orig. drab boards, lettered in green. 64pp. v.g.**

Kent pictured in watercolours at the turn of the century. Probably the 1939 reprint. [1939] £30

1394. **NICOL, Eric, ed. Dickens of the Mounted. The astounding long-lost letters of Inspector F. Dickens NWMP, 1874-1886. FIRST EDITION. Toronto: McClelland & Stewart. Half title, illus. on e.ps. Orig. grey cloth. v.g. in d.w.**

On the adventures of Francis Dickens, 1844-1886, third son of Charles and Catherine, who spent twelve years serving in the Mounties. 1989 £15

1395. **NISBET, Ada & NEVIUS, Blake. Dickens Centennial Essays. Edited by Ada Nisbet and Blake Nevius. FIRST EDITION. Berkeley: University of California Press. Half title, illus. Orig. pale blue cloth. Editor’s compliments slip loosely inserted. v.g. in d.w.**

Essays by Fielding, Ford, Monod, Slater, Stone, &c. 1971 £20

1396. **ODZELI, Marika. The Artistic World of Charles Dickens in Georgian Literature. With drawings by contemporary illustrators. Landscape 8vo. Tbilisi: Tbilisi University Press. Stapled as issued in orig. yellow printed wrappers. 40pp. v.g.**

Not recorded on Copac; OCLC lists one copy in the Berlin State Library. Inscribed by the author, ‘with all good wishes and pleasant memories’, to Thelma [Grove]. On the influence of Dickens on the literature of Georgia. 1991 £15

1397. **FRANCIS DICKENS, THE MOUNTIE**

1398. **NISBET, Ada & NEVIUS, Blake. Dickens in Georgia.**

1399. **ODZELI, Marika. The Artistic World of Charles Dickens in Georgian Literature.**

1400. **FRANCIS DICKENS, THE MOUNTIE**

1401. **NISBET, Ada & NEVIUS, Blake. Dickens in Georgia.**

1402. **ODZELI, Marika. The Artistic World of Charles Dickens in Georgian Literature.**

1403. **FRANCIS DICKENS, THE MOUNTIE**

1404. **NISBET, Ada & NEVIUS, Blake. Dickens in Georgia.**

1405. **ODZELI, Marika. The Artistic World of Charles Dickens in Georgian Literature.**

1406. **FRANCIS DICKENS, THE MOUNTIE**

1407. **NISBET, Ada & NEVIUS, Blake. Dickens in Georgia.**

1408. **ODZELI, Marika. The Artistic World of Charles Dickens in Georgian Literature.**

**JOHN OVERS**


1399. **PAGE, Norman.** A Dickens Chronology. FIRST EDITION. Macmillan Press. (Macmillan Author Chronologies.) Half title, genealogical table. Orig. black cloth. v.g. A week-by-week account of his life. 1988 £25

1400. **PAROISSIEN, David.** A Companion to Charles Dickens. FIRST EDITION. 4to. Blackwell. (Companion to Literature & Culture series, no. 51.) Half title. Orig. black cloth. MINT in d.w. 515pp. 2008 £50

1401. **PARTLOW, Robert B.** Dickens the Craftsman: strategies of presentation; ed. with a foreword by Robert J. Partlow, jr. FIRST EDITION. Carbondale: Southern Illinois Univ. Press. Orig. black cloth spine, grey patterned paper boards. v.g. in sl. rubbed d.w. With contributions by Harry Stone, Philip Collins, Robert L. Patten, &c. Kenneth Fielding’s copy. 1970 £20

1402. **PATERSON, Michael.** Voices from Dickens’ London. Foreword by Peter Ackroyd. David & Charles. Half title, plates & illus. (some colour). Orig. pale blue cloth. MINT in d.w. The daily life of London residents in the time of Dickens. Loosely inserted, a long letter from the author to the Dickensian Thelma Grove, thanking her for reviewing the present work, and for recommending its author for membership of the Dickens Fellowship. Also loosely inserted, several postcards from Paterson to Grove, and some articles relating to the work. 2006 £25

DICKENS AND HIS PUBLISHERS

1403. **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. With publisher’s compliments slip loosely inserted. 1978 £65


1406. **PEARSE, Hesketh.** Dickens, his Character, Comedy, and Career. FIRST EDITION. Methuen. Half title, front., plates. Orig. green cloth; dulled. 1949 £10

1407. **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 lettered in gilt. A v.g. bright copy. 1888 £35

1408. **PERKINS, Donald.** Charles Dickens: a new perspective. FIRST EDITION. Floris Books. Orig. light brown cloth. v.g. in d.w. The novels of Dickens may be regarded as a mythology; this book attempts to interpret the mythology and reveal the message. 1982 £10

DICKENS’S HONEYMOON

1928 £25

1989 £20

1412. **PHILIP, Neil & NEUBURG, Victor, eds.** Charles Dickens: a December vision. His social journalism. FIRST EDITION. 4to. Collins. Half title, vignette title, illus in b/w throughout. Orig. green cloth. Booklabel of Thelma Grove. v.g. in price-clipped d.w. *Positing Dickens as the ‘social conscience of his day’.*  
1986 £20

1413. **PHILIP, Thomas N.** Dickens and Liverpool. 4th edn revised. Liverpool: Philip, Son & Nephew. Orig. green printed wrappers. v.g. [1948] £10

1919 £30

1878 £20

1416. **PITMAN, Isaac.** The Reporter; or, Phonography Adapted to Verbatim Reporting. Bath & London: Isaac Pitman at the Phonographic Institution. 79pp, with examples of shorthand writing throughout. Orig. maroon cloth, blocked in blind, lettered in gilt; spine sl. faded, otherwise a v.g. bright copy. *Passages printed in longhand, followed by their shorthand equivalents. Dickens is mentioned in the Introduction and in one of the sample passages; he was himself a notable exponent of the phonographic art. His early attempts to master the intricacies of shorthand informed his descriptions in David Copperfield,* in which the eponymous hero discovered ‘a sea of perplexity that brought me, in a few weeks, to the confines of distraction’. It was Dickens’s eventual mastery of shorthand, and renowned ability to write dialogue verbatim, that prompted the steep upward curve in his career as a reporter and recorder, and helps account for the journalistic nature of his early fiction.  
1846 £125

1417. **POINTER, Michael.** Who’s Who in Dickens. Grange Books. Half title. illus. in b/w throughout. Orig. glossy pictorial boards. v.g. in d.w. *Alphabetical list of the characters.*  
1988 £12

1418. **POPE, Norris.** Dickens and Charity. FIRST EDITION. Macmillan. Half title, plates. Orig. light brown cloth. Booklabel. v.g. in sl. faded d.w. *Dickens & Evangelism, Defence of the Sabbath, Missions, Ragged Schools, Health & Housing, &c.*  
1978 £20

1419. **POPE-HENNESSY, Una.** Charles Dickens, 1812-1870. Reprint Society. Half title, front., plates, illus. Orig. brown cloth; spine label sl. rubbed. v.g.  
1947 £5

1420. **PRESTON, Edward G.** Hastings in Dickens and Dickens in Hastings. Hastings: Alexandra Press. Illus. Orig. pale yellow printed wrappers. v.g. *Dedicated to all members of the Dickens Fellowship throughout the globe.*  
1988 £6


2002 £25

1423. **PUGH, Edwin.** The Charles Dickens Originals. FIRST EDITION. T.N. Foulis. Half title, front. & plates’ e.ps replaced at some point. Uncut in orig. red cloth; spine a little faded. Owner’s inscription on initial blank, dated 1951. t.e.g. A good-plus copy. *An account of the people on whom Dickens based his characters, with many attractive illustrations.*  
1912 £20
| 1425. | **RIZZATI, Maria Luisa & BISUTTI, Donatella.** | Charles Dickens. FIRST EDITION. Verona: Arnoldo Mondadori. Illus., many in colour. Orig. brown imitation leather, elaborately gilt. v.g. |
| 1426. | **ROOKE, Patrick.** | The Age of Dickens. (3rd impression.) Wayland. (Documentary History series.) Front., illus. throughout in b/w. Paperback. v.g. |
| 1427. | **ROSSI-WILCOX, Susan M.** | Dinner for Dickens; the culinary history of Mrs Charles Dickens’s menu book. Including a transcript of What Shall we have for Dinner by ‘Lady Maria Clutterbuck’. Prospect Books. Half title, plates. Orig. blue cloth. v.g. in d.w. |
| 1428. | **RUTARI, A.** | Charles Dickens. Bielefeld und Leipzig: Velhagen & Klasing. (Volksbücher Nr. 34.) Illus. Orig. stiff grey card wrappers, Maclise’s portrait of C.D. as onlay. v.g. |
| 1429. | **RYAN, J.S.** | Charles Dickens and New Zealand: a colonial image. Selected from the periodicals of Charles Dickens ..., with historical & biographical notes by A.H. Reed. Wellington, N.Z.: A.H. & A.W. Reed. (For the Dunedin Public Library.) Illus., facsimis. Orig. red cloth. v.g. in d.w. |
| 1431. | **SALA, George Augustus.** | Charles Dickens. FIRST EDITION. George Routledge & Sons. 5pp initial & 3pp final ads; lacking leading f.e.p. Orig. maroon cloth, front board lettered & blocked in gilt with blind borders; a little rubbed. A good sound copy. Quite scarce in cloth. |
| 1432. | **SANDERS, Andrew.** | Authors in Context: Charles Dickens. FIRST EDITION. OUP. (Oxford World’s Classics.) Paperback. v.g. |
| 1433. | **SCHAD, John.** | The Reader in the Dickensian Mirrors; some new language. FIRST EDITION. Manchester: Manchester Univ. Press. Half title. Orig. dark purple cloth. v.g. in d.w. |
| 1434. | **SCHLICKE, Paul.** | Dickens and Popular Entertainment. FIRST EDITION. Allen & Unwin. Half title; illus., bibliog. Orig. scarlet cloth. v.g. in d.w. |
| 1436. | **SCHWARZBACH, Fredric Sol.** | Dickens and the City. FIRST EDITION. University of London, Athlone Press. Half title, plates. Orig. blue cloth. v.g. in d.w. |
| 1437. | **SHAW, George Bernard.** | Shaw on Dickens. Edited with an introduction by Dan H. Laurence and Martin Quinn. Lorrimer Publishing. Half title. Orig. beige cloth. v.g. in d.w. |
First published in the US, this is in fact the American edition, distributed in the UK by Lorrimer Publishing, whose label has been stuck over the original imprint. With publisher’s compliments slip loosely inserted, and a covering note to Dr Stephen Wall, from the deputy editor of the TLS requesting a review.

1986 £20

1440. SHELSTON, Alan, ed. Charles Dickens: Dombey & Son & Little Dorrit; a casebook. Macmillan. (Casebook Series.) Ad. preceding title. Paperback. v.g.
1985 £10

1909 £15

1997 £8

SLATER, Michael

1443. Dickens 1970: centenary essays by Walter Allen, Margaret Lane, Pamela Hansford Johnson, C.P. Snow, Barbara Hardy, Raymond Williams, John Holloway, Angus Wilson. FIRST EDITION. C&H, in association with The Dickens Fellowship. Half title, front., illus. Orig. green cloth. v.g. in d.w.
1970 £20

1444. Dickens on America & the Americans. Edited by Michael Slater. FIRST EDITION. Harvester Press. Half title, illus., maps on e.ps. Orig. bright blue cloth. v.g. in sl. worn d.w. Presentation inscription on titlepage, ‘To Thelma Grove ... from her fellow Dickensian, Michael Slater ...’
[1979] £22

DICKENS & WOMEN

1445. Dickens and Women. FIRST EDITION. J.M. Dent & Sons. Half title, plates, bibliog. Orig. maroon cloth. v.g. in sl. faded d.w. ‘... Dr Slater sifts the mass of legends and doubtful traditions about Dickens’s private life to present a close examination of his relations with women, and of his view on woman’s nature and the womanly ideal.’
1983 £35

1983 £15

1999 £15

On Dickens’s working life as a writer; a vast body of research, in 696pp. Dedicated to Kathleen Tillotson.
2009 £40

2002 £10

2002 £10

1451. SMITH, Grahame. Dickens and the Dream of Cinema. Manchester: Manchester University Press. Half title, front., illus. Orig. green cloth, lettered in silver. v.g. ‘Smith ... suggests that Dickens’s work plays a seminal role in the emergence of the cinema.’
2003 £10

1452. SOLOMON, Pearl Chesler. Dickens and Melville in Their Time. FIRST EDITION. New York: Columbia University Press. Half title. Orig. maroon cloth, lettered in silver. v.g. Comparing British and American fiction through the output of Dickens and Melville, who, though roughly contemporary and sharing a common literary heritage, produced ‘works of fiction radically dissimilar in theme and form, and heroes of radically dissimilar ideals and values’.
[1975] £35

STONE, Harry

WORKING NOTES

1453. Dickens’ Working Notes for His Novels; edited with an introduction and notes by Harry Stone. FIRST EDITION. Large 4to. Chicago: University of Chicago Press. Half title, front. & illus., facsims. Orig. red cloth. v.g. in sl. worn d.w. Photographic reproductions in the same size as the original manuscript of Dickens’s working notes on versos, and in type on rectos.
1987 £85
DICKENSIAN INNS & TAVERNS

By R. W. Matz

DINNER for DICKENS

THE CULINARY HISTORIES OF MR. CHARLES DICKENS’ DRINKS

Susan M. Rossi-Wilcox

DICKENS AND POPULAR ENTERTAINMENT

By Paul Schlicke

Dickens and Women

Michael Slater

London: Allen & Unwin

Toronto: B.R. Wayne

J. M. Dent & Sons Ltd

London, Melbourne and Toronto


1458. STONEHOUSE, John Harrison. Green Leaves: new chapters in the life of Charles Dickens. FIRST EDITION. Piccadilly Fountain Press. Complete in five orig. parts. Orig. pale blue printed wraps. v.g. in sl. dulled double slipcase. 1931 £25

1459. STONEHOUSE, John Harrison. Green Leaves: ... Revised and enlarged edition. Piccadilly Fountain Press. Half title, front., plates. Uncut in orig. pale blue boards, paper label. v.g. in d.w. *Copy no. 310 of 535 printed, not signed. 1931 £20

1460. STOREY, Gladys. Dickens and Daughter. FIRST EDITION. Frederick Muller. Half title, front., plates. Orig. blue cloth, spine lettered in gilt. A v.g. bright copy. *The life of Kate Perugini, Dickens youngest surviving daughter. Includes Perugini’s observations on the breakdown of her parents’ marriage, and the affair between her father and Ellen Ternan. 1939 £35


1462. THOMAS, Deborah A. Dickens and the Short Story. FIRST ENGLISH EDITION. Batsford Academic & Educational. Half title, bibliog. Orig. turquoise cloth. v.g. in d.w. 1982 £10

1463. THURLEY, Geoffrey. The Dickens Myth: its genesis & structure. FIRST EDITION. Routledge & Kegan Paul. Half title. Orig. green cloth, spine lettered in white & yellow. v.g. in d.w. *‘... a fresh and vital reappraisal of Dickens’ importance...’ 1976 £20

1464. TILLOTSON, Kathleen. Novels of the Eighteen-Forties. (Reprinted.) Oxford: Clarendon Press Half title. Orig. dark blue cloth. v.g. in repaired d.w. *A classic study of Dombey and Son; also considers Mary Barton, Vanity Fair and Jane Eyre. Robert Giddings’ signed copy. First printed in 1954. 1956 £20

1465. TOMALIN, Claire. The Invisible Woman: the Story of Nelly Ternan and Charles Dickens. FIRST EDITION. Viking. Half title, illus. Orig. grey cloth. ‘Review Copy’ slip loosely inserted. v.g. in d.w. 1990 £40


1468. TULLIS RUSSELL & CO. Charles Dickens, 1812-1870. A biography, with examples of the work of his finest illustrators. FIRST EDITION. 4to Tullis Russell & Co. Half title,
| **WATTS, Alan S.** | 1474. | Dickens at Gad’s Hill. FIRST EDITION. Reading: Cedric Dickens & Elvendon Press. Half title, illus. Orig. red cloth. v.g. in d.w. Signed presentation copy, ‘To Jean and Walter Hughes - With every best wish for your new life in Spain ... Alan S. Watts’. With a further inscription, from Dickens’s great grandson, ‘Bless you both, Cedric Charles Dickens’. October 1989. | 1989 | £15 |
| | 1476. | The Confessions of Charles Dickens; a very factual fiction. FIRST EDITION. New York: Peter Lang. (Dickens’ Universe.) Half title. Orig. glossy pictorial boards. v.g. Twelve chapters of supposed first-person confessions by Dickens, written on twelve separate days in 1870.’ | 1991 | £10 |
| | 1477. | The Life and Times of Charles Dickens. FIRST EDITION. Folio. Studio Editions. Half title, 250 colour & b/w illus. Orig. pale blue cloth. v.g. in d.w. | 1991 | £25 |
| | 1478. | WELSH, Alexander. The City of Dickens. FIRST EDITION. Oxford: Clarendon Press. Half title, plates. Orig. blue cloth. v.g. in d.w. | 1971 | £20 |
| | 1479. | WELSH, Alexander. From Copyright to Copperfield: the identity of Dickens. FIRST EDITION. Cambridge, Mass.: Harvard University Press. Half title, illus. Orig. light grey cloth. v.g. in d.w. | 1987 | £15 |
neighbor’. Signed Kate Douglas Wiggins, with her married name, Mrs George Rigg, in brackets. Also with the author’s initials on first page of text, beneath the ms. note ‘After dinner speech at the Dickens Centenary Banquet, February 1912, New York’.

[1912] £45


[1912] £25


2009 £20

1484. WILLIAMS, Mary. The Dickens Concordance: being a compendium of names and characters and principal places mentioned in all the works of Charles Dickens. Francis Griffiths. Half title, 6pp ads. Uncut in orig. green cloth; sl. rubbed. Labels of Hull Subscription Library. t.e.g. A good-plus copy.

1907 £12

1485. WILSON, Angus. The World of Charles Dickens. FIRST EDITION. 4to. Secker & Warburg. Col. front. & illus. Orig. green imitation leather. v.g. in sl. rubbed d.w.

1970 £12


1972 £8

1487. AUTHOR’S FAVOURITE EDITION. Salesman’s Sample Book. The Waverley Book Co. Plain blue binder’s cloth, with ‘Specimen’ printed in gilt on front board; sl. rubbed. v.g. ¶A salesman’s sample prospectus for the Author’s Favourite Edition, with examples of the maroon and dark blue cloths. With specimen pages of text and plates. The Author’s Favourite Edition was a reprint of the 15 volumes Illustrated Library Edition.

[c.1901] £40


1970 £5

1489. BRITISH MUSEUM. Dickens: An excerpt from the catalogue of printed books in the British Museum. (Second printing.) Folio. Published by the Trustees of the British Museum. Orig. buff wrappers. v.g.

[1964] £15


1975 £10


1916 £35


1970 £5

DAAoust COLLECTION

1493. DAoust, Edward C. The Works of Charles Dickens: first and subsequent editions in their original bindings … rare presentation copy of ‘David Copperfield’, original mss. … Collection formed by Mr. and Mrs. Edward C. Daoust. (To be sold on … April 8, …) New York City: American Art Association. Plates. Orig. cream decorated wraps; sl. dusted. v.g. ¶Including personal relics of Dickens; marked with prices.

1929 £20

ADVERTISEMENTS


1930 £35
| 1496. | **ECKEL, John C.** The First Editions of the Writings of Charles Dickens, and their values: a bibliography. With a portrait of Charles Dickens and 36 illustrations and fac-similes. FIRST EDITION. C&H. Half title, front. port., facsimis. Uncut in orig. brown grained cloth, spine lettered in gilt; sl. dulled. t.e.g. v.g. *No. 12 of 750 copies. One of the best early bibliographies, several times reprinted.* 1913 £75 |
| 1498. | **FALES LIBRARY.** Charles Dickens in the Fales Library. (New York University Libraries. Bibliographical series, no. 3.) Illus. Orig. cream printed wraps; sl. dusted. v.g. 44pp. *With three other similar pamphlets on the history of the Fales Collection, 1959-66.* 1965 £10 |
| 1504. | **JARNYDE.** The Library of a Dickensian. 4to. Jarnyde Catalogue of 136 items, col. illus. throughout. *Produced in celebration of Dickens’s bicentenary, from the collection of an eminent Dickensian, containing numerous signed and association copies. (Subject to availability, Jarnyde can also offer copies of previous issues of ‘The Dickens Catalogue’.)* 2012 £10 |
in full parchment by Westleys, lettered in gilt, bevelled boards; spotted and marked.

¶In a larger format. One of the earliest proper bibliographies, with collations for the 44 primary works, & price guide. Johnson points out (only 15 years after Dickens's death) the necessity of 'carefully inspecting copies of Great Expectations because of the 'transformation' of 2nd - 5th editions 'by some dishonest person'. There is also a list of plays based on Dickens, Dickensiana, and portraits.

1885  £30

**KENT, William.** Original editions of Dickens and other rare items. Interesting collection made by E. Kendall Pearson, President of the Gloucester branch of The Dickens Fellowship. Typed on foolscap paper; sl. rusted paperclip marks. 8pp.

¶An extensive inventory of first and early editions.

[n.d.]  £10


¶An advanced prospectus and tribute to Newton who died in 1940.

1930  £20

**NEWTON, A. Edward.** The Rare Books and Manuscripts collected by the late A. Edward Newton. Public sale … New York: Parke-Bernet Galleries. Uncut in orig. pale blue boards with bookplate onlay; spine chewed at head. 25pp.

¶An advanced prospectus and tribute to Newton who died in 1940.

1941  £10

**NONSEUCH PRESS**


¶A prospectus for the Nonesuch edition of Dickens’ works with studies on Dickens and his illustrators by Arthur Waugh, and on the original illustrations by Thomas Hatton, with samples of earlier collected editions.

1937  £30


¶With the specimen pages and order form.

1937  £15

1512. Specimen Pages: the Nonesuch Dickens. Nonesuch Press. Some sl. foxing. Orig. blue printed wraps; a little dusted. (11pp.)

1937  £10

**GIMBEL COLLECTION**


1514. **SAWYER, Charles J.** A Remarkable Dickens’ Collection comprising original manuscripts, presentation copies, a complete set of the issues in orig. parts, bound copies of first editions, Dickensiana, etc. Chas. J. Sawyer. (No. 145). Illus. Orig. green pictorial wraps. v.g. 1938  £5


¶A handsomely produced catalogue comprising some 208 lots from the extensive collection of actor and Hollywood producer William Self. This catalogue forms the first part of the Self family sale, and comprises the library of American Dickensian Kenyon Starling who, after many years as Self’s bidding rival at auctions across the globe, bequeathed his extensive collection to Self’s daughter. Considered the best Dickens collection seen at auction since the Suzannet sale in 1970.

2008  £35

**IN THE ORIGINAL CLOTH**


**SALESMAN’S SAMPLE**

1517. **STANDARD EDITION.** Salesman’s Sample Book. Prospectus, specimen pages, and plates. The Gresham Publishing Co. Plain black binder’s cloth, with ‘Specimen’ printed in white on front board & spine; sl. marked.

¶A salesman’s sample prospectus for the Standard Edition, with specimen pages of text and plates, and examples of brown and blue cloth bindings. The autograph list of subscribers remains blank. The Standard Edition, complete in twenty volumes, was published in 1901, priced at £6, 15s. 1901  £45
1518. **STAPLES, Leslie C.** Charles Dickens: books from the Library of the late Leslie C. Staples. Offered for sale by Fuller d’Arch Smith. From typescript; a few item nos. ringed. Orig. green printed wraps. Ownership inscription on front cover. v.g. [c.1981] £5

**SUZANNET, Comte Alain de**

1519. Catalogue of a further portion of the well-known library the Property of the Comte de Suzannet, La Petite Chardière, Lausanne, comprising the celebrated collection of material concerning Charles Dickens … which will be sold by auction by Messrs. Sotheby & Co. … Monday, the 11th of July, 1938. Sotheby & Co. Front., facsims. Orig. green printed wrappers; sl. spotted & rubbed. ¶The illustrated edition. 1938 £25


1521. The Catalogue of the Charles Dickens Collections; ed. with an introduction by Michael Slater. Sotheby Parke Bernet Publications in association with the Trustees of the Dickens House. Half title, front., illus. Orig. green cloth. v.g. in d.w. 1975 £15

1522. **THOMSON, J.C.** Bibliography of the Writings of Charles Dickens; edited by J.C. Thomson. FIRST EDITION. Warwick: J. Thomson. Uncut in orig. pale blue paper-covered boards, white paper label on spine; leading f.e.p. missing, otherwise v.g. 1904 £15

1523. **VANDERPOEL, Halstead.** A Catalogue of the VanderPoel Dickens Collection at the University of Texas; compiled by Sister Lucile Carr. (New edn.) University of Texas at Austin. (Tower Bibliographical Series, no. 1.) Half title; front., illus. Orig. brown cloth. v.g. in d.w. ¶A superb collection, describing ‘a number of books and manuscripts hitherto unreported or of the greatest rarity’. 1968 £15

**EXHIBITION**

1524. (VANDERPOEL, Halstead) An exhibit of books and manuscripts from the VanderPoel Dickens Collection, Miriam Lutcher Stark Library, The University of Texas at Austin, Texas. 15 September - 31 December 1970. University of Texas at Austin. Vignette title. Stapled as issued in limp card wrappers, illus. with silhouettes by Gould in brown, black & white. v.g. 1970 £10

**VICTORIA AND ALBERT MUSEUM**

1525. Handbook of the Dyce and Forster Collections in the South Kensington Museum, … Published for the Committee of Council on Education, by C&H. (South Kensington Museum Art Handbooks.) Half title, plates, illus., facsims., 2pp ads.. Orig. dark green cloth; sl. rubbed. ¶Two important collections of books and manuscripts, that of John Forster containing many Dickens manuscripts and proofs. A later reissue, retaining orig. grey paper wraps. [1884] £25

1526. Dickens Exhibition, March to October, 1912. H.M.S.O. (Victoria & Albert Museum guides.) Front., plates. Orig. pale blue wraps; sl. dusted. Good-plus. 1912 £10


1528. **WING, George.** Dickens. Edinburgh: Oliver & Boyd. (Writers and critics.) Orig. pictorial wrappers; sl. browned. v.g. 1969 £5