THE DICKENS CATALOGUE

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THE DICKENS CATALOGUE
ISBN: 978 1 910156-31-5 Price £10.00
Cover: taken from item 777.
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* b.f.t.p. = bound from the parts
CHARLES DICKENS

MANUSCRIPT, AUTOGRAPH LETTERS, &c.

TWO LETTERS CONCERNING ARTICLES FOR BENTLEY’S
1. 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
2. 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 ‘including 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; they 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 †

DECLINING AN INVITATION DURING THE 1842 U.S. TOUR
3. Third person letter in a secretarial hand to Mr Joseph Jones, from ‘United States, Hotel’ [Philadelphia], March 8th [1842]. 17 lines on first two pages of folded 8vo leaf. ¶ Not in Pilgrim Letters. This was almost certainly written by George Putnam, who acted as Dickens’s secretary during his first visit to America in the spring of 1842. The letter politely declines an invitation to an event held by the Hibernian Society: ‘Mr Dickens presents his compliments to Mr Joseph Jones and begs through him to thank the committee of the Hibernian Society for their polite attention and kind invitation’. Dickens was inundated with requests for his company during his tour of the States, most meeting with similarly cordial refusals.

[1842] £750 †
DECLINING TO JOIN THE SOCIETY OF AUTHORS

4. **ALS to John Britton, from Devonshire Terrace, second March 1843.** ‘Nobody who knows me, will, I am certain, consider me supine ...’ 34 lines on first & third side of a folded 8vo leaf. Lightly folded into quarters.

*Pilgrim Letters* vol. III, p.450. An engaging letter, in which Dickens declines the opportunity to give full support to the proposed Society of British Authors. Dickens assures Britton, an antiquarian and author and the driving force behind the project, that he has always ‘done [his] duty’ in upholding ‘the interests of Literature [and] its Professors’, but adds ‘I am not by any means certain that the Society you propose will tend to its advancement’. Without further assurances of the Society’s composition and ‘what it is to do’, he declines ‘to add another to [his] already long list of Clubs and Societies’. Dickens may well have been lukewarm about the project, but this did not prevent him from participating in its early operations, and he even chaired a meeting of the society in early April. However, true to his word, his name did not appear on the membership list that was subsequently circulated.

1843 £3,800 †

DECLINING ‘ANY PROPOSAL WHATEVER’ FROM MR LAKE

5. **AL to ‘Mr Lake’, from Devonshire Terrace, Monday 11th August 1845.** ‘Mr. Charles Dickens presents his compliments ...’ 28 lines on first & second side of a folded 8vo leaf. Lightly folded into quarters.

*Pilgrim Letters* vol. IV, p.352, but in summary only. Dickens writes in the third person, to inform Mr Lake (not further identified) that he ‘regrets that he is engaged this morning’, and that he is ‘on the eve of leaving town for some days; and has an appointment which he cannot forego’. He adds, by way of a firm rebuttal, ‘Mr Dickens thinks it right to add ... that he is not open to any proposal whatever from Mr Lake: his plans and habits being wholly removed from any connexion with such a project as Mr Lake has in contemplation’. He continues, in a more conciliatory tone, ‘he is not the less obliged to Mr Lake for the favor of his intended proposal’. It is unclear what the luckless Mr Lake had in mind, but it is clear Dickens was not prepared to consider involvement in any unsolicited enterprises. The letter is not signed, but is in the unmistakable hand of the author.

1845 £2,800 †

ON THE WAY HOME FROM BROADSTAIRS

6. **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.

*Pilgrim Letters*, vol. VII, p.892, recording an extract only. 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 †

TROUBLESOME TENANTS AT URANIA COTTAGE

7. **ALS to ‘Mrs Morson’, from Broadstairs, Kent, Thursday 10th October 1851.** ‘I enclose a cheque for £45, the amount of the passage money. ...’ 25 lines on first & fourth side of a folded 8vo leaf. Mourning paper, lightly folded into quarters.

*Not in Pilgrim Letters*. A very nice letter from Dickens to Mrs Georgiana Morson, housekeeper and governess of Urania Cottage, Dickens’s ‘house for fallen women’ located in Shepherd’s Bush. Dickens had arranged transportation to Australia for three of the charity’s wards, and instructed Mrs Morson to enact the payment. Dickens had earlier written to Miss Burdett Coutts on the subject, informing her on the ninth of October, ‘we shall export these lingering Three in safety’. One or two of the residents had evidently been causing Mrs Morson some trouble, as Dickens laments ‘it is indeed disheartening to hear of the conduct of your untoward charges’. He adds with an air of cautious optimism, ‘hope and perseverance will outlive all that a long time, and do some good in the end’. In the knowledge that three of the residents will soon be departing, Dickens asks ‘You can take my Ragged School case now, can you not?’, adding, ‘You will receive some information, I suppose’. A very nice letter, focusing on one of the cornerstones of Dickens’s charitable work.

1851 £3,800 †
8. ALS to Charles Coote, from 10 Camden Crescent, Dover, Twelfth August, 1852. ‘I had the pleasure of receiving your note here today ...’ 14 lines on the first side of a folded 8vo leaf, with a playful flourish continuing across the second & third page. Two light folds.

¶ *Pilgrim Letters* vol. VI, p.737. Dickens had evidently received some sort of recommendation from his friend the composer Charles Coote, and writes to tell him ‘[I] send by this post to London to order the music you mention’. Dickens continues, ‘Looking forward to the gratification of seeing Mr Charles’s countenance shining in the orchestra and elsewhere’. Signed by Dickens with his usual flamboyant flourish. For some reason Dickens has also added a flourish beneath the the word ‘Charles’s’ which he continues with a dotted line across the second and third (otherwise blank) pages. Charles Coote was the Duke of Devonshire’s pianist, and through him became a friend of Dickens. He was involved in some of Dickens’s amateur theatricals, on occasion directing the orchestra.

1852 £2,000 †

9. 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 *Pilgrim Letters*, vol. VII, 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 †

10. 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 *Pilgrim Letters* vol. VII 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 †

11. ALS to ‘My Dear Lord John Russell’, Gad’s Hill Place, Monday, 27th July, 1857. ‘Hans Christian Andersen is gone home ...’ 76 lines in blue ink across all four sides of folded 8vo sheet. Two light folds.

¶ A superb long unrecorded letter, mentioning several important subjects, to the two-time Prime Minister of the United Kingdom, and friend of Charles Dickens, Lord John Russell. Not in *Pilgrim Letters*. Recently acquired from a long-established private collection; we can find no record of it in commerce. Dickens writes this warm and uninhibited correspondence shortly after a protracted visit from the Danish author Hans Christian Andersen, and clearly delights in describing the idiosyncrasies of his unwelcome guest. The stay, as is well documented, was something of an endurance test for Dickens and his family, and it is with no little relief that he writes, ‘He was here for six weeks, and I turned his face towards Folkstone a week ago’. Dickens describes his guest’s existence as ‘of the most bewildered kind’, noting, with much joviality, his difficulties with communication: ‘He spoke French like Peter the Wild Boy, and English like the Deaf and Dumb School. He could not pronounce the name of his own book, *The Improvisatore*, in Italian, and his translress offers to make oath that he can’t speak Danish’. Dickens is happy to portray the innate childishness in Andersen, describing an episode in London whereby ‘he came home in a cab, with his watch and money, penknife, pencilcase, a few newspapers, a Bradshaw, a snuff box, and various other articles of miscellaneous purpose in his boots - the driver having brought him by a near way, which he supposed to be the prelude to robbery and murder’. Andersen had first visited London in 1847, and held Dickens in the highest regard, but as this letter delightfully demonstrates, Dickens’s view of Andersen was one of scornful disdain.

MANUSCRIPT, AUTOGRAPH LETTERS &c.
Sad's Hill Place

Hondey near Sandwich 24, 1837

Dear Lord John Darnell,

I have just received your letter, which delighted me, arrived at a very appropriate moment. I had just been reading the Monthly Review and giving my mind to that volumes and was about to write a paper about it. It is wonderful words, which seems to me to sit for a very unexceptionable position. It happens also given me a very awkward chance indeed, and I believe I am not known it away. The paper nice is not distributed or published.

They have not reached us, in or on examination of the new code of laws and principles of fiction, but many eminent persons are now reading it more and more to our profit. I must have done this work almost with a man as you make me for.

But I am not by any means in that the fewest you expect.
Elsewhere in the letter, Dickens focuses on matters of business, reacting, in particular, to some disagreeable criticism. He tells Lord Russell ‘your kind and welcome letter, which delighted me, arrived at a very appropriate moment. I too had been reading the Edinburgh Review and giving my mind to that solemn oracle. I have written a paper about it in Household Words, which seems to me to place it in rather an unenviable position.’ The paper here referenced was Dickens’s response to accusations against him and other noted writers, published in an unsigned article by James Fitzjames Stephen in the Edinburgh Review. Stephen, in his scathing piece ‘The Licence of Modern Novelist’, took Dickens to task for his attacks on governmental institutions, and his tendency to focus on social inadequacies in his literature. He viewed Dickens’s criticism of power and authority as irresponsible and unwarranted, accusing him and a number of colleagues of abusing their literary ‘licence’. Dickens responded with a robust defence of his rights as an author, turning the tables on his accuser with a humorous deconstruction of Stephen’s ill-conceived critique of *Little Dorrit*, and an ironic appraisal of the workings of the Circumlocution Office, particularly for its role as a hindrance to, rather than a facilitator of, reform of the Post Office. The article, ‘Curious Misprint in the Edinburgh Review’, appeared in *Household Words* on August 1, and was evidently influenced by the sympathetic Lord Russell, whose ‘playful words on the subject’, as Dickens tells him in this letter, ‘are so full of wisdom, and so comprehensively present the strength of the case, that I shall take the liberty with them (you not objecting), of making them my own’.

Dickens also gives some insight into his punishing schedule, lamenting the lack of opportunity for social engagements: ‘I hoped to have had the pleasure (it would be a very great one to me) of seeing Lady John, or yourself, or both, before now. But the readings and acting for this Jerrold Remembrance Fund have worked me so hard, that I have not had more than two days together in which to rest and recruit ... I have promised to read at Manchester on Friday in this week, and to repeat the Frozen Deep in London on the 8th of August, but I hope our end to be nearly attained, and that I begin to see land.’ Dickens had played a central role in raising funds for the widow and children of his friend Douglas Jerrold, who had died in June.

Dickens closes by thanking Lord Russell once again for his letter, received with ‘sincere and heartfelt pleasure’, and declares, ‘I believe I should be a political infidel without a ray of peace, if it were not for you. Such a mark of your remembrance and interest, consequently, is inexpressibly valuable to me’. The letter is signed, ‘yours very faithfully, and obliged Charles Dickens’, with his usual elaborate flourish. Overall this is a splendidly rich and engaging letter, full of humour and candid observations, and particularly compelling for its withering assessment of the unfortunate Hans Christian Andersen. It shows Dickens at his playful best, and is testament to the warmth of the friendship between author and statesman: a friendship established in the mid-1840s while both held an active interest in the newly established Ragged School.

Dickens would later dedicate *A Tale of Two Cities* to Lord Russell, ‘in remembrance of many public services and private kindnesses’.

1857

**A PAIR OF LETTERS**

12. Two ALsS, probably to the bookseller Charles Edmonds, on the headed paper of All the Year Round. Tuesday sixth May and Saturday tenth May, 1862. ‘Can you recommend me any collection of remarkable escapes ...’ Two letters, the first of 23 lines on first & third side of a folded 8vo leaf, the second of 8 lines on first side of folded 8vo leaf. Both once folded. ¶ *Pilgrim Letters*, vol. X, p.78 & p.81. Two brief letters on the headed paper of the office of *All the Year Round*, unaddressed, save ‘Dear Sir’, but most likely to the bookseller Charles Edmonds. In the first Dickens asks ‘Can you recommend me any collection of remarkable escapes – from prisons, and perils of other kinds?’ He also requests a ‘good Miscellany for chance reading’, explaining ‘my Library being in Kent’, and several other specific works, namely Millingen’s History of Duelling, Lewes’s Physiology of Common Life, Washington Irving’s Complete Works, and ‘for inspection, a volume or two of the bound Kerr’s Collection of Voyages’. It appears Edmonds acted quickly upon Dickens’s instructions, as the author was able to follow up four days later, in the second note, ‘I have the book I return herewith, already. Narratives of Peril and Suffering [by R.A. Davenport], I am glad to retain’.

1862

**TO HIS PUBLISHER**

13. ALS to Frederic Chapman, on the headed paper of Gad’s Hill Place, Sunday twelfth October 1862. ‘The Bradbury and Evans question I feel to be a difficult one ...’ 30 lines on the first & third side of a folded 8vo leaf. Two light folds. ¶ *Pilgrim Letters*, vol. X, p.139. An interesting letter to Frederic Chapman, discussing whether A Child’s History of England should be published by Chapman & Hall as part
of the Cheap Edition or Library Edition of the works, and who should be responsible for the printing. It was originally published by Bradbury and Evans, and although they had now relinquished the copyright to Chapman & Hall, it seems under the terms of a prior agreement, they still held the rights to print the work. Dickens is concerned that protocol is not upset, and reminds Chapman, ‘You will remember that when the treaty was in progress for the purchase of their share, Mr. Evans asked you whether they were to lose the printing of my books’. He continues, ‘I wrote to you that I had no intention whatever of changing the existing arrangements or interfering to deprive them of the printing’. Chapman, it appears, had engaged a third party to print the work, compelling Dickens to intercede. He acknowledges the proof he has seen is of acceptable quality, and that a financial saving might be made, but wonders ‘whether a higher consideration is not at issue – something very like a point of honor’. Signed, with his characteristic flourish, ‘Faithfully Yours always, Charles Dickens’.

CAREERS FOR DICKENS’S BOYS

14. ALS to the Rev. J.M. Brackenbury, on the headed paper of Gad’s Hill Place, Monday fifth January 1863. ‘I think the Indian Civil Service the best opening to which his attention can be directed ...’ 57 lines on three sides of a folded 8vo leaf. Two light folds.

This is recorded in Pilgrim Letters, vol. X, p.188. A very nice letter to the Rev. J.M. Brackenbury, joint headmaster of Wimbledon School, in which Dickens discusses the immediate future of two of his sons, Henry and Alfred. Henry ‘Harry’ Dickens is the first discussed, and it appears a course of action for the thirteen-year-old (he turned fourteen later in January) has been more or less settled. Dickens considers ‘the Indian Civil Service the best opening to which his attention can be directed’, adding that he has spoken to him about it and ‘he likes the idea’. He asks Brackenbury if he would be so good as to ‘prepare him for that examination’, with full expectancy of Harry ‘passing through it with credit to his masters and to himself’. He evidently holds his son’s abilities in high regard, confiding in the headmaster, ‘his quickness in learning, I observed to be remarkable when he was a mere baby’.

Sixteen-year-old Alfred, on the other hand, ‘is a very difficult case, and a very different one’. Dickens holds ‘the strongest doubts of his passing the Woolwich [Military Academy] examination’, adding ‘now that it is harder my doubts are graver’. Given his concerns, he wonders ‘whether it will not be the wisest course at once to accept his case as a failure ... and to put him into some line of life where steadiness and moderate abilities, well directed, may hope to work their way’. He suggests a vocational path, ‘either in a mercantile house having relations with China, or ... Ceylon’, but adds ‘I will not withdraw him from the preparation for Woolwich without your sanction’. In the end, Alfred did sit the Woolwich examinations, but as predicted by his father, failed to gain entry. He did indeed find a position in the offices of China House, where he worked for two years, before immigrating to Australia. Harry also met his father’s expectations, although the Indian Civil Service was not to be his calling. He would become the first (and only) of Dickens’s children to attend university, and forged for himself a successful career in law.

Overall a very nice and detailed letter, signed ‘Always faithfully yours, Charles Dickens’, with his characteristic flourish.

1863

DRAFT LETTER OF APOLOGY: ‘I WAS WRONG’

15. ALS in draft to an unknown correspondent on the headed paper of All The Year Round. ‘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 ampest manner to express my regret ...’

With some 17 deletions and insertions. 20 lines on verso only of a single 8vo leaf.

This is recorded in Pilgrim Letters, vol. XI, 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 †

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

16. 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 but 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 †

FINE COLLECTION OF MEMORABILIA

17. 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] £6,500 †
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 †

‘RAILWAY EXPENS.E’


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

1853 £1,250 †

DRAFTED BY HAND

20. Hand-Drafted Signed Cheque. For eight pounds, payable ‘to House or Bearer’, dated London 26th March 1859 and signed with a characteristic flourish. Folded into eight, with sl. browning along creases. One tiny hole. Overall a nice clean example.

¶ An unusual cheque, drafted by Dickens in blue ink on a piece of paper, 18.5 x 11.5cm, presumably after he had run out of printed cheques. It is countersigned in black ink by Williams & Co., and bears a one penny stamp, crossed through, legitimising the payment. There is no record of the transaction in Pilgrim Letters, but as the cheque has no named beneficiary other than ‘house or bearer’, it seems likely that it was for household expenses, and would have been entrusted to a member of the domestic staff. A note on the verso, signed by John Holt Schooling, March 1st 1894, states, ‘this cheque ... was given to me by Georgina Hogarth.’ There is a further contemp. signature, ‘Bishop’ (possibly the cashier?), and an addition in manuscript.

1859 £1,250 †


¶ Cheque no. 03220. It is not obvious what this rather large sum is for. There is no reference to the payment in Pilgrim Letters, and the latest recorded correspondence with a ‘Patterson’ dates to 1861. The recipient is probably Robert Hogarth Patterson (Catherine Dickens’s cousin) who was, from 1858 to 1865, the editor of The Press, a weekly journal conceived as a mouthpiece for ‘progressive Toryism’.

1866 £1,250 †

DICKENS’S YOUNGEST BROTHER:

‘SCHEME OF SETTLEMENT’

22. **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 Dickins’ (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’ (Pilgrim Letters, XII, p.62). After Bertha’s death, Dickens wrote to the Editor of The Daily News on 14 January 1869 (Pilgrim 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 †

‘HE “TOOK” REMARKABLY WELL’

23. **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 cartes de visite portraits were (and remain) highly prized by souvenir hunters. (See items 760-774.)

ININDIVIDUAL WORKS

A DINNER AT POPLAR WALK, &c., being contributions originally published in the Monthly Magazine.

24. DARTON, Frederick Joseph 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 full text of Dickens’s first published creative writing, reprinted from the December 1833 issue of the Monthly Magazine. It first appeared in book form (quite heavily revised) as the seventeenth chapter in the second series of Sketches by Boz, re-titled ‘Mr. Minns and His Cousin’.

1933 £25

THE VERY FIRST APPEARANCE IN AMERICA

¶ Over several months between March 1834 and March 1835, The Albion, without permission and largely without acknowledgement, printed six of Dickens’s earliest sketches including ’A Dinner at Poplar Walk’ (later retitled ‘Mr. Minns and his Cousin’), his first fiction published in England. In doing so, it became the first American publication to print Dickens’s work, inadvertently prompting the author’s life-long campaign to promote international copyright laws. ‘The Editor of the Albion’, Dickens wrote in a letter to Joseph Lunn, in November 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’. (See Pilgrim Letters, vol. II, p.421.) The Copyright Bill was passed in 1841, but an English-American copyright law was not enacted until 1891. The pirated contributions appeared as follows:

Dickens began writing his scenes and sketches in 1833 and the first appeared 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. The stories would reappear in book form in Sketches by Boz.

¶ ‘Mrs. Joseph Porter’ was the very first of Dickens’s stories to be printed in America, appearing in the March issue of *The Albion* (see previous item). 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. Its earliest appearance in book form was as the thirteenth chapter in Volume II of the first series of *Sketches By Boz* (1836).

1834 £500

THE LIBRARY OF FICTION


¶ Volume I titlepage dated 1836. These volumes represent all that was published of this short-lived monthly periodical. It contained two contributions by Dickens, both in Volume I: *The Tuggs’s at Ramsgate*, the first tale in the volume commencing on page 1, and *A Little Talk about Spring and the Sweeps*, (later published as *The First of May*) which starts on page 113. The second contribution also appeared in the Second Series of *Sketches by Boz*, but *The Tuggs’s at Ramsgate* did not, although it was re-issued in the parts publication. Among the other contributor are 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), and James Ollier.

1836-37 £1,600

28. The Library of Fiction, or Family Story-Teller; ... FIRST EDITION, 1st issue. 2 vols. Chapman & Hall. 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. blue cloth spine strips laid on to leading pastedowns. t.e.g. v sl. rubbing to extremities, but overall a v.g. handsome copy.

1836-37 £1,250


1837 £350

SKETCHES BY BOZ

BOTH SERIES - FULL MOROCCO


¶ The Second Series is the slightly later issue without ‘Vol. III’ printed on the plates (apart from one), and with the list of plates added to the Contents. The First Series volumes were printed by Whiting, Beaufort House, Strand; the Second Series was printed by Thomas Curson Hansard, Paternoster Row.

1836-37 £2,250
31. Sketches by Boz. First series. 3rd edn. 2 vols. John Macrone. Fronts & plates by George Cruikshank; sl. damp-staining in last couple of gatherings & following e.ps vol. I. Orig. dark blue-green cloth, blocked in bind, 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, Branstion.
1837 £550

FIRST COLLECTED EDITION IN ORIGINAL CLOTH

1839 £2,250

HANDSOME PUBLISHER’S BINDING

33. Sketches by Boz. With forty illustrations ... Chapman & Hall. Half title, engr. title, plates. Contemp. full maroon embossed morocco, spine lettered in gilt & with compartments in blind; spine sl. faded, sl. rubbing to extremities. Very small label on leading pastedown of D. Wyllie & Son, Circulating Library, Aberdeen. a.e.g. An attractive copy. ¶ The first collected edition, in what appears to be publisher’s morocco.
1839 £1,450

34. Sketches by Boz. With forty illustrations ... Chapman & Hall. Engr. title, plates. Contemp. half calf by T. Sowler of Manchester, spine gilt in compartments, black leather label; some expertly executed minor repairs to head of spine. Armorial bookplate of John Hargreaves. v.g.
1839 £450

35. Sketches by Boz. With a frontispiece by George Cruikshank. (Cheap edn.) Chapman & Hall. Initial ad. leaf, half title, front., text in two columns; one leaf sl. proud. Orig. olive green cloth, boards blocked in blind, spine blocked & lettered in gilt; spine faded & a little rubbed at head & tail. ¶ A reprint of the 1850 first cheap edition, with Dickens’s new preface.
1854 £40

1867 £60


SKETCHES WITH HARD TIMES

[1876-1877] £40

YELLOWBACK

1877 £120
40. Sketches by Boz. New edition, complete. Chapman & Hall. Half title, front., engr. title & plates by George Cruikshank. Orig. olive green cloth, blocked in blind, spine lettered in gilt; v. sl. rubbing to head of spine, a little faded. Small ownership label on leading f.e.p. v.g. ¶ Printed by Virtue & co. The First and Second series, in the same large 8vo format as the first book editions of the novels. [c.1880] £75

PEOPLE’S EDITION
41. Sketches by Boz. People’s edn. John Dicks. (Dicks’ English Novels; People’s Edition.) Front. & plates by G. Cruikshank, text in two columns. Orig. grey printed pictorial wrappers; lacking back wrapper, spine defective. ¶ Part of the second run of Dicks’ English Novels, published in a slightly smaller format. [c.1890?] £10

SUNDAY UNDER THREE HEADS
42. Public Dinners. FIRST EDITION. Greenock: The Signet Press. Illus. titlepage by Cruikshank. Orig. full parchment, printed in turquoise. v.g. ¶ The present sketch first appeared in the Evening Chronicle in April 1835. It then appeared in volume I of the first series of Sketches by Boz. It is printed here to mark the 150th anniversary of the author’s birth. No. 68 of 120 copies. 1962 £15

43. Sunday Under Three Heads. As it is; as Sabbath Bills would make it; as it might be made. By Timothy Sparks. FIRST EDITION. Chapman & Hall. Half title with engr. front. on verso, vignette title, two plates by Phiz. Orig. buff pictorial wrappers; at some point neatly re-spined. A nice copy in custom made tan calf slip-case by Rivière & Son. ¶ This scarce squib was written by Dickens while he was otherwise occupied on Pickwick Papers. Dedicated, somewhat sarcastically, to the Bishop of London, it represents Dickens’s opposition to the Sabbatarians, a small but vocal group of politicians and clergymen who wanted to pass into law legislation that prevented recreational activity on Sundays. Dickens, as was his want, took the part of the working man, advocating harmless Sunday amusements and questioning whether the Bishop ‘would ever have contemplated Sunday recreations with so much horror, [had he] been at all acquainted with the wants and necessities of the people who indulged them’. The Sabbath Observances Bill was defeated in the House of Commons while Sunday Under Three Heads was at the printers, diminishing the political necessity of the work. Though well received, it was never reprinted in Dickens’s lifetime and the first edition is now particularly scarce; two facsimile editions appeared in 1884. 1836 £1,800

44. Sunday Under Three Heads. ... FIRST EDITION. Chapman & Hall. Half title with engr. front. on verso, vignette title, two plates by Phiz. Contemp. half dark blue morocco, spine up-lettered in gilt. t.e.g. A very nice copy in custom-made red morocco box, titled on spine ‘Sunday in London’. ¶ This copy retains an earlier bookseller’s invoice (1947), and 2pp notes on the work’s publishing history. 1836 £1,800


46. Sunday Under Three Heads. A reproduction ... Half title, illus. by Phiz. In buff wrappers imitating those of the original & outer blue printed wrappers; spine chipped at tail & with early tape repair, front wrapper torn in upper margin without loss, dusted. Contemp. signature of W. Brassington. A fair copy only. ¶ Without the introduction. This was Kathleen Tillotson’s copy, and has some of her notes loosely inserted. 1836 [1884] £20
EXTRAORDINARY GAZETTE

EXTRAORDINARY GAZETTE: BOUND INTO HEADLONG HALL


¶ The Extraordinary Gazette was a pamphlet advertising Bentley’s Miscellany, ‘The new comic periodical work, edited by “Boz”’, written by Dickens and embellished with extracts from contemporary reviews. The first part is an amusingly pompous speech to the “House” of Bentley, regaling the success of the first number, and commending the forthcoming second number. A list of contributors also appears, as well as the contents of the first three numbers, showing Oliver Twist commencing in the second. The pamphlet appears in two formats: in small 8vo, as here, to be inserted into Bentley’s Standard Novels, and also presumably to be distributed as a separate advertising leaflet; and in a 4pp version on larger paper, designed for insertion into periodicals. Both are scarce. See Sadleir 3734a for the novel. See also item 421.

[1837] 
£850

THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB

ORIGINAL PARTS

48. Pickwick Papers. XX original parts in XIX. Chapman & Hall. Plates by R. Seymour & Phiz. Orig. pale blue pictorial wrappers; some spines sl. splitting. A decent clean but made-up set of the parts, with all the plates, but for the most part without ads.

¶ Collated with Hatton & Cleaver. The earlier parts are the reprints, issued by the publisher to satisfy demand as the novel increased in popularity. Without ads unless otherwise stated.

I. Spine sl. split at tail.
II. Plates browned. Spine split at tail, front wrapper sl. chipped in lower right corner.
III. Plates by Phiz, not Buss. Lower half of spine split.
IX. Following wrapper sl. browned.
XI. Plates sl. spotted. Sm. split at tail of spine.
XV. With the 4pp ‘Address’, June 30, 1837, explaining the brief interruption in publication, ‘a severe domestic affliction of no ordinary kind’. Also with 8pp following ads for Allan Bell & Co.
XVI. Plates a little spotted. Sm. split at tail of spine.
XVII. With 8pp Pickwick Advertiser, Publisher’s Address, & all following ads.
XVIII. Front wrapper almost detached, following wrapper replaced with wrapper from another issue. Plates browned & loose. With publisher’s address & all following ads, but without the Pickwick Advertiser.
XIX/XX. Spine defective, front wrapper sl. marked & chipped in lower margin. With the Pickwick Advertiser in 16pp rather than 24pp. With all the preliminary leaves & following ads.

1836-37 
£2,000

ORIGINAL CLOTH, BUSS PLATES

49. Pickwick Papers. FIRST EDITION, Weller title. b.f.t.p. Chapman & Hall. Front., engr. title & plates sl. spotted; with the two Buss plates loosely inserted; outer edges of pp393-396 dusted & sl. chipped, a few gatherings sl. proud. Orig. purple brown fine-diaper cloth, boards & spine blocked in blind, spine lettered in gilt with small ink mark; recased, cloth faded & with some minor repairs to creased spine, e.ps replaced; a decent copy of a title difficult in cloth. In a grey-green cloth slip-case.

¶ Smith 3; the primary binding. Early issue, without imprint on plates, with the two Buss plates loosely inserted. The titlepage 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 seems to be found less frequently.

1837 
£500
EXTRAORDINARY GAZETTE.

SPEECH OF HIS MIGHTINESS
ON OPENING THE SECOND NUMBER OF
BENTLEY'S MISCELLANY,
EDITED BY "BOZ."

On Wednesday, the first of February, "the House" (of Bentley) met for the despatch of business, in pursuance of the Proclamation inserted by authority in all the Morning, Evening, and Weekly Papers, appointing that day for the publication of the Second Number of the Miscellany, edited by "Boz."
¶ A slightly later issue, with the Chapman & Hall imprint on plates, and Phiz’s replacements for the Buss plates.
1837 £750

BUSS PLATES

51. Pickwick Papers. FIRST EDITION, Veller title. Chapman & Hall. Front. & engr. title, plates; outer edges of some plates carefully reinforced with appropriate paper. Sl. later full dark green calf, spine gilt in compartments, double-ruled boarders in gilt, gilt dentelles. Engr. bookplate of H.S. Thorne. a.e.g. A v.g. attractive copy.
¶ Early issue retaining the two original Buss plates.
Also bound in, 31 (of 32) extra plates by Onwhyn, published by E. Grattan the same year.
1837 £450

EXTRA-ILLUSTRATED

52. Pickwick Papers. FIRST EDITION, Weller title. Chapman & Hall. Front. & engr. title a little spotted, plates by Seymour, Phiz & Buss (& Onwhyn) with occasional spotting & browning. Contemp. full tan calf, spine gilt borders, green & black morocco labels. t.e.g. A v.g. attractive copy.
¶ Early issue without imprints on plates, but with Phiz’s replacements for the Buss plates.
1837 £550

BUSS PLATES & EXTRA-ILLUSTRATED

¶ Early issue without imprints on plates, and retaining the two Buss illustrations. Also bound in, 32 extra plates by Onwhyn, published by E. Grattan the same year.
1837 £400

EXTRA-ILLUSTRATED BY WILLIAM HEATH

54. Pickwick Papers. FIRST EDITION, Veller title. Chapman & Hall. Front. & engr. title, plates with occasional spotting or oxidisation. Later 19thC half dark green morocco, green cloth boards, spine ruled in gilt. a.e.g. A v.g. attractive copy.
¶ Early issue, without imprint on plates, but with Phiz’s replacements for the Buss plates. Also bound in are nineteen additional plates, designed by William Heath and published by McLean of Haymarket in 1837. These scarce etchings are numbered one to sixteen (no. 7 is not present) with the final four unnumbered. They all have the running title ‘Pickwickian Illustrations’. For Heath’s illustrations, see Podeschi H1089.
1837 £950

¶ Early issue, without imprint on plates, but with Phiz’s replacements for the Buss plates.
1837 £400

¶ Early issue, without imprint on plates, but with Phiz’s replacements for the Buss plates.
1837 £180

¶ See Smith I, p27. The primary binding. The engraved title is dated 1837, but the printed titlepage is a later issue, dated 1838. With Phiz’s replacements for the Buss plates.

1838 £650


¶ Smith USA, p.50. The text is in two columns, and is the first American illustrated edition, using the illustrations of Thomas Onwhyn and Alfred Crowquill, re-engraved by Joseph Yeager.

1838 £85


¶ Smith USA mentions Lea & Blanchard impressions for the years 1845 and 1848, but none for 1846. We cannot locate another copy of this unillustrated edition.

1846 £50


¶ A later issue. The first ‘Cheap’ edition was published in 1847.

[c.1865] £30


¶ The first printing of the Charles Dickens edition, which added running heads by the Author.

1867 £25


[1874] £40

63. Pickwick Papers. Chapman & Hall. Half title, front., engr. title & plates. Uncut in orig. olive green cloth, borders blocked in blind, spine lettered in gilt; following inner hinge sl. weak, outer hinge worn in one place & with two small ink marks. Overall a nice copy in the original format.

[c.1880] £120


1910 £150
ILLUSTRATED BY FRANK REYNOLDS


PROFUSELY ILLUSTRATED

67. Pickwick Papers. Illustrated with etchings by T. Onwhyn, C. Coveny and W.F. Pailthorpe (some coloured by hand), also wood engravings from designs by H.K. Browne. 4 vols. Southend, Essex: John Coxall. Half titles, cancel titles, hand-coloured fronts & plates, b/w engr. plates. Contemp. full green morocco, single-rulled borders in gilt, gilt spines & dentelles; spines uniformly faded to tan; one hinge sl. rubbed, top edge of vol. I sl. scratched. a.e.g. A handsome copy. ¶ A very handsome and unusual edition, reproducing illustrations by several of the artists who embellished the work. Some of the plates appear twice, in both a hand-coloured and un-coloured version. The plates by Onwhyn, Pailthorpe and Browne are not unfamiliar, but those by Coveny are unusual. They were designed for a volume titled Twenty Scenes from the Works of Dickens, published in Sydney in 1882. Coveny, 1846-1941, was an Australian self-taught engraver, who was sent to England for his education and trained as a lawyer. He abandoned his career as a barrister to pursue his artistic interests, but despite a wealth of talent gained little commercial success. The images reproduced here show him to be a fine draughtsman, with a keen eye for detail, and a talent for caricature that owes much to Phiz. Of the publisher, John Coxall, we can find very little information or any other books issued by him. Neither Copac nor OCLC record a publisher with this imprint. This appears to be a privately produced publication, using the sheets of an American edition from the late 19th century. The colophon at the end of Volume IV is that of H(enry) O(scar) Houghton, the publisher, of Cambridge, Mass. 1915 £1,250

ILLUSTRATED BY BROCK


FACSIMILE PARTS


REPRINT BY THE DICKENS FELLOWSHIP


PICKWICK IN SPANISH

71. Los Papeles Póstumos del Club Pickwick. Barcelona: Editorial Tartessos. (Libreria Universal.) Half title, title printed in black, green & red, illus. throughout (with occasional use of colour). Orig. pale green cloth, lettered in dark green & white. v.g. ¶ No. 145 of 1000 copies. Translated by Maria Hector and Diego Navarro, with charming original illustrations by Jose Narro. This appears to be the first edition of this translation; as far as we can ascertain the earliest full translation of Pickwick into Spanish dates from 1905. 1943 £45

PICKWICK
PICKWICK: EXTRACTS & SELECTIONS

‘AN ACTOR’S DEATH’

72. The Library of Romance, a collection of tales and romances: by Scott, Southey, Moore, Mrs. Hall, Boz, Sheridan Knowles, Mrs. Hemans, James, Roscoe, Wordsworth, &c. T. Noble. Engr. front. (‘Jeune Suissesse’ after Colin) & plates. In gift-book binding, orig. olive green diagonal-grained cloth, spine blocked & lettered in gilt, front board with central monogram in gilt; spine faded & a little worn at head & tail. a.e.g.
¶ Contains ‘An Actor’s Death’, pp360-367, pirated from The Pickwick Papers. It originally appeared in Part II of the novel, issued in April 1836, under the title ‘The Stroller’s Tale’. Other contributors to The Library of Romance include Strickland, Leigh Hunt, Goethe (‘The Skeleton Dance’ and ‘The Erl-King’), Bulwer (‘A manuscript found in a mad-house’), and Mary Shelley (the supernatural short story ‘Transformation’). A scarce stereotyped reissue, with new preliminary leaves, of an anthology first published in 1836 by Richard Carlile. Not in BL.

1845 £50

73. The Library of Romance, a collection of tales and romances: ... Engr. front. (‘Le Jeune Savoyard’ by Decamps). Orig. dark green vertical-grained cloth, blocked in blind, spine lettered in gilt; sl. rubbed. v.g.
¶ A variant issued with a frontispiece but without plates.

1845 £50

74. Pickwickian Wit and Humour. Selected by Percy Fitzgerald. 16mo. Gay & Bird. (The Bibelots.) Series title, front. Orig. brown suede on limp boards, printed in darker brown. a.e.g. v.g.
¶ 'Scattered through the book are many quaint and amusing bits of wisdom - such as may be current among the working classes.' (prefatory essay.) The Bibelots series, edited by J. Potter Briscoe, consisted of selections from the English classics.

1903 £35

SUED FOR A BREACH OF PROMISE

¶ 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

76. Mr. Pickwick. Illustrated in colour by Frank Reynolds. Folio. Hodder & Stoughton. Number 335 of 350 copies signed by the artist. Orig. full vellum, lettered & dec. in gilt, silhouette portrait of Pickwick on front board; margins v. sl. dusted, lacking silk ties. A handsome copy.
¶ Not the full novel, but ‘Pages from the Pickwick Papers.’

[1910] £120

PICKWICKIANA

MONTHLY PARTS WITH FRONT WRAPPERS

¶ Prest began his career as a writer of bloods with these Dickensian plagiarisms for Edward Lloyd. This work, published in penny parts, was complete in 112 pts and here in monthly cumulations priced at 4d with illustrated coloured wrappers. The wrappers and some of the illustrations are signed C.J.G., the satirical artist C.J. Grant, and others may well be his work. Lloyd moved from 44 Wych Street to 62 Broad Street after pt. 17, 2 Sept. 1837.
The guests, with the exception of the Pickwickians and Mr. Daniel D Sephy, had now retired. Mr. Pickwick slowly recovered, and, staring wildly around him, he exclaimed:

"Say, is it indeed true? Or is it only some horrible dream?"

"True," exclaimed Mr. Warner, rather pettishly, "to be sure it is! It's no joke, at any rate!"

"Oh, cruel—cruel Rosa!" cried the distracted Mr. Pickwick, and a profusion of tears laid the dust on his waistcoat. But, No. 10 - 2 - on 18 July 1837.
This work once belonged to ‘J.L.’ who bound up his copy in two volumes (now brought together in one) with manuscript titlepages and introductory notices giving some of the publishing history of this and other Dickensian plagiarisms he owned. The monthly parts, mostly correctly numbered, are bound with a front wrapper of varying colours, some advertising other Lloyd publications. A few seem to have been added later and some record Lloyd’s economies, bearing on versos wrappers for other works in simultaneous publication. Reprinted wrappers tend to be blank on versos, but one carries advertisements for all current publications - a method regularly used later. J.L. adds the issue dates to each weekly part beginning 13 May 1837, together with the dates of reprinted issues, noting that the work had an extensive circulation. Part 23, ‘being nos 89, 90, 91, & 92’ is lacking - ‘I could not at the time get it’. He mentions the bankruptcy of Edward Lloyd after publication of Part 24 (nos 93, 94, 95, & 96), and notes that ‘stock on hand was sold as waste paper’. His copy thus ends on p.330 with an ms. note ‘publisher now failed’, but 112 parts are known.

For more information, see Helen Smith’s chapter ‘Edward Lloyd and his Authors’ in Edward Lloyd and His World. (NY & London, 2019.) She inspected this copy and suggests that ‘J.L.’ may be the blood author James Lindridge, ‘a stationer’s assistant’ who ‘would have had access to the relevant information recorded’.

[1837-39] £1,850

78. **REYNOLDS, George William McArthur.** Pickwick Abroad; or, The Tour in France. Illustrated with 41 steel engravings, by Alfred Crowquill (and John Phillips), and with 33 wood cuts (by Bonner). Henry G. Bohn. Engr. title (dated 1863), illus. Modern pale green cloth, spine lettered in gilt. A good bright copy.

¶ Published in 20 monthly parts in imitation of Dickens as the preface describes.

Reynolds quotes The Age, a popular newspaper at the time, in vindication of the work: ‘Pickwick Abroad’ is so well done by G.W.M. Reynolds, that we must warn Boz [Dickens] to look to his laurels’.

1864 £30

PICKWICK’S FIRST APPEARANCE - INSCRIBED BY THE AUTHOR

79. **(PENN, Richard)** Maxims and Hints for an Angler, and miseries of fishing. Illustrated by drawings [by Robert Seymour] on stone. To which are added maxims and hints for a chess player. FIRST EDITION. John Murray. Front., plates sl. browned. Orig. dark green cloth, lettered in gilt. Presentation inscription on leading f.e.p., ‘with the author’s compliments’. v.g.

¶ Penn’s humorous maxims were illustrated by Robert Seymour, who would later provide the early illustrations for Pickwick Papers. It is clear from this work that he already had an idea in his mind for a ‘Pickwickian’ type, as it includes two images which feature an immediately familiar figure, corpulent, balding & bespectacled; an undoubted prototype of the future Mr. Pickwick.

1833 £180

PICKWICK: ILLUSTRATIONS

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

[c.1880?] £8 †

81. **BROWNE, Hablot Knight (Phiz).** 23 Illustrations to Pickwick Papers. Chapman & Hall. 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 †

82. **(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.

[c.1870?] £150 †
**DULCKEN’S PLATES**

83. **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

84. **EYTINGE, Solomon, jun.** Pickwick’s Reception. (Boston, Mass.: Fields, Osgood & Co.) Engr. illustration, 23 x 14.5cm, mounted.

¶ A highly accomplished panoramic view, depicting a seated Mr Pickwick and a standing Sam Weller surveying a large and very detailed crowd of familiar Dickens characters. The engraving was commissioned as a supplement in the American periodical Every Saturday, to coincide with the publication of The Mystery of Edwin Drood, the first part of which appeared on April 9th, 1870. Eytinge, 1833-1905, was one of the most talented of Dickens’s illustrators in America, and was among those to meet the English writer when he toured America in 1868. He travelled to England in the spring of 1869, and was personally invited by Dickens to accompany him and some policemen ‘to have a glimpse of the darker side of London life’. (See Pilgrim Letters, vol. XII, p.354.)

[1870] £175 †

**ORIGINAL KYD WATERCOLOURS**

85. **CLARK, Joseph Clayton, “Kyd”.** 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 watercolour depicts 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 †

**ONWHYN, Thomas**

**EXTRA ILLUSTRATIONS - ORIGINAL GLAZED BOARDS**

86. The Illustrations. 32 plates - price 9s/. By Samuel Weller. E. Grattan. 32 plates interleaved with blanks. Orig. yellow glazed printed boards, cream cloth spine; a little rubbed, spine worn at head & tail. A decent copy as originally issued.

¶ These plates were first published serially, in eight monthly parts, commencing in May 1837. The are either signed ‘Sam Weller’, or ‘T.O.’, but are all by Onwhyn.

1837 £350

87. The Pickwick Papers: India proofs printed from the thirty-two original steel plates engraved by T. Onwhyn. George Allen. 4pp engr. title & contents leaf, 32 india plates, including illuminated title, on cream card mounts. Loosely inserted as issued in green cloth portfolio, lettered in gilt; without silk ties, otherwise v.g.

[c.1890] £150

‘REDISCOVERED’ ILLUSTRATIONS


¶ With an advertisement written by Albert Jackson, explaining that the designs were intended for the Cheap Edition of Pickwick, published in 1847, but were not used as Onwhyn’s original illustrations for the 1837 were reissued instead: ‘Onwhyn ... relinquished the idea of issuing the new set, and their existence was lost sight of. They have, however, been recently rediscovered by the Onwhyn family ... and are now printed and published for the first time’.

1894 £120

89. Twelve Illustrations to The Pickwick Club. Drawn and etched in 1847. Now first published. Albert Jackson. Engr. title + 12 uncoloured plates loose as issued in orig. green wrappers; sl. creased with small tears. v.g.

1894 £110
# PICKWICK: RELATED WORKS

## BARDELL vs PICKWICK

<table>
<thead>
<tr>
<th>Title</th>
<th>Author(s)</th>
<th>Publisher</th>
<th>Editions</th>
<th>condition</th>
<th>price</th>
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<tbody>
<tr>
<td>90.</td>
<td>CODY, Sherwin, ed.</td>
<td>An Evening with Dickens. 16mo. Rochester, N.Y.: Sherwin Cody School of English. (The Nutshell Library.) Sl. worming in upper margin of first few leaves. Orig. brown embossed wrappers a little torn at edges. 157pp.</td>
<td>'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.</td>
<td>1930</td>
<td>£25</td>
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## FITZGERALD, Percy

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<tr>
<th>Title</th>
<th>Author(s)</th>
<th>Publisher</th>
<th>Editions</th>
<th>condition</th>
<th>price</th>
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<tbody>
<tr>
<td>92.</td>
<td>The History of Pickwick: an account of its characters, localities, allusions, and illustrations, with a bibliography. FIRST EDITION. Chapman &amp; Hall. Untrimmed in orig. dark green cloth, spine &amp; front board lettered in gilt. A v.g. bright copy.</td>
<td>1891</td>
<td>£60</td>
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<th>Editions</th>
<th>condition</th>
<th>price</th>
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<tr>
<td>93.</td>
<td>Pickwickian 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 &amp; front board blocked &amp; lettered in gilt; sl. dulled &amp; rubbed. Homeward’s Subscription Library label on front board. Five chapters on Pickwick and its influence: Pickwickian Manners and Customs; “Monumental Pickwick”; “Boz” and “Bozzy” (in which Dickens and Boswell are compared); Pickwickian Originals; Concerning the plates and extra plates and “states” of Pickwick.</td>
<td>[1897]</td>
<td>£35</td>
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<th>condition</th>
<th>price</th>
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<tr>
<td>94.</td>
<td>Pickwick Riddles and Perplexities. FIRST EDITION. Gay &amp; Hancock. Half title, front.; the odd spot. Orig. pale green cloth, blocked &amp; lettered in darker green; spine sl. faded. Questions and teasers based on a close reading of <em>Pickwick</em>.</td>
<td>1912</td>
<td>£20</td>
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## INNS & TAVERNS OF PICKWICK

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<tr>
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<th>condition</th>
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<th>Editions</th>
<th>condition</th>
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<tr>
<td>96.</td>
<td>MILLER, William &amp; STRANGE, E.H.</td>
<td>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.</td>
<td>1936</td>
<td>£20</td>
<td></td>
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<th>Publisher</th>
<th>Editions</th>
<th>condition</th>
<th>price</th>
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<tbody>
<tr>
<td>97.</td>
<td>NEALE, Charles Montague.</td>
<td>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. This index … is intended … to enable admirers of Dickens’ masterpiece to find easily the favourite or curious passages to which … they may wish to refer.</td>
<td>1897</td>
<td>£30</td>
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<tr>
<td>Item</td>
<td>Description</td>
<td>Price</td>
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<td>98.</td>
<td><strong>(PICKWICK, Eleazer)</strong> 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.</td>
<td>£350</td>
<td></td>
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<td>99.</td>
<td><strong>(CASWALL, Edward)</strong> 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. Chapman &amp; Hall. Front. &amp; plates by Phiz. Orig. blue-green printed boards; neatly rebacked, sl. darkening but a good-plus copy. Signature of Lucy Millington, 1854, on leading f.e.p.</td>
<td>£75</td>
<td></td>
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<td>101.</td>
<td><strong>(CASWALL, Edward)</strong> Sketches of Young Ladies: ... 7th edn. Chapman &amp; Hall. Front. &amp; plates by Phiz. BOUND WITH: Sketches of Young Gentlemen. 2nd edn. 1838. 2 vols in 1 in contemp. half black roan, spine lettered &amp; ruled in gilt; sl. wear to corners, a little rubbed.</td>
<td>£125</td>
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<td>102.</td>
<td>Sketches of Young Gentlemen. Dedicated to the Young Ladies. With six illustrations by “Phiz”. FIRST EDITION. Chapman &amp; Hall. Front. &amp; 5 plates. Orig. front wrapper bound in to precede front. t.e.g. A v.g. attractive copy.</td>
<td>£400</td>
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<td>103.</td>
<td><strong>ANONYMOUS.</strong> Characteristic Sketches of Young Gentlemen. By “Quiz”, junior. The whole interspersed with various friendly hints and useful suggestions. Published for the Author, by William Kidd. Front. &amp; vignette title, pp71-72 ads &amp; 8pp cata.; light waterstain to front. &amp; title. Orig. purple-brown patterned cloth, printed paper label on front board; sl. rubbing at head and tail of spine, hinges split in places.</td>
<td>£110</td>
<td></td>
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<td>104.</td>
<td>Sketches of Young Couples; with an urgent remonstrance to the Gentlemen of England (being bachelors or widowers), on the present alarming crisis. With six illustrations by Phiz. FIRST EDITION. Chapman &amp; Hall. Front. &amp; five plates, 4pp ads. Orig. pale blue-green printed</td>
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boards; spine with some splitting along leading hinge & with carefully executed minor repairs to head. Armorial roundel of Priscilla & Samuel Meek. Overall a very well-preserved copy in olive green morocco slipcase initialled J.M.W.

¶ Smith II, 2; the spine is not plain as in Smith, but is uplettered: ‘Sketches of Young Couples’. A slightly later issue with the letter ‘t’ added to ‘present’ on the fifth line of p.8. A further collection of humorous sketches for which Dickens received two hundred pounds, and which distracted him from completing Barnaby Rudge. The ‘Urgent Remonstrance’ followed upon Queen Victoria’s announcement: ‘It is my intention to ally myself in marriage with Prince Albert of Saxe Coburg and Gotha’. Dickens points out that as 1840 is a Bissextile, Leap Year, in which it is held and considered lawful for any lady to offer and submit proposals of marriage to any gentleman ... Her Majesty’s said Most Gracious communication, has filled the heads of diverse young ladies in this Realm with certain new ideas destructive to the peace of mankind, that never entered their imagination before’.

1840 £750


¶ Sheets of the three books were bound together with collective title in the 1840s. This is the first collected edition.

[1869] £120

OLIVER TWIST, or The Parish Boy’s Progress

FIRST EDITION, SECOND ISSUE, IN ORIGINAL CLOTH


¶ 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 p.164 of vol. III is in the first state, ‘pilaster’ unaltered.

1838 £2,500


1839 £400


¶ William Frederick Fownes Tighe, 1794-1878, from 1847 Lord-Lieutenant of Kilkenny.

1839 £650

THE SCARCE THREE-VOLUME ‘NEW’ EDITION, 1839.


¶ A reissue of the sheets from the second edition, with cancel titles. Copac lists only one copy of this edition, in the BL. Kathleen Tillotson mentions this edition’s scarcity in the introduction to the Clarendon reprint: ‘the only copy recorded in a sale catalogue is in Sotheby, 31 May 1900’; several other copies have appeared since then, but it remains a most unusual edition.

1839 £1,200

OLIVER TWIST.

BY

CHARLES DICKENS.

AUTHOR OF "THE PRACTICAL PAPERS."

SECOND EDITION.

IN THREE VOLUMES.

VOL. I.

LONDON:
RICHARD BENTLEY, NEW BURLINGTON STREET.

1839.
& some pencil notes (mainly translations into French of difficult words) in first few leaves.

   ¶ The first one-volume edition.
   1846 £550

   ¶ The first printing of the Charles Dickens edition.
   1867 £30

113. Oliver Twist. Household edn. 4to. Chapman & Hall. Front., vignette title, illus. by J. Mahoney. Orig. green cloth, blocked in black & gilt A v.g. bright copy.
   ¶ The publisher’s address, 193 Piccadilly, is on the front board.
   [1871] £75

   [1871/1876] £120

115. Oliver Twist; edited by Kathleen Tillotson. Oxford: Clarendon Press. (Clarendon Dickens.) Half title, front., illus. Orig. dark blue cloth, spine lettered in gilt. v.g. in v. sl. rubbed d.w.
   1966 £90

116. Oliver Twist; edited by Kathleen Tillotson. (Reprinted.) Oxford: Clarendon Press. (Clarendon Dickens.) Half title, front., illus., map. Orig. dark blue cloth in d.w. with stab mark affecting front board.
   1974 £95

   ¶ ‘In Bentley’s Miscellany for the current month, Boz resumes Oliver’s strange and eventful history, with his delivery over to a new master of the arts of vice, Mr. William Sikes, and a description of their expedition from the metropolis, which is, indeed, a clever piece of familiar writing’. Reprinting chapter XXI of the novel, as published in Bentley’s.
   1838 £10

118. PAILTHORPE, Frederick William. A complete set of the 20 engraved illustrations to Oliver Twist, together with engraved titlepage. (Robson & Kerslake.) 21 col. plates, printed on india paper and mounted on larger leaves, loosely inserted in pale blue wrappers.
   ¶ See Podeschi H138. Twenty hand-coloured proofs together with an engraved titlepage. Accompanied by a very nice covering ALS from Pailthorpe to J.H. White, in which he says, ‘I forward a set of proofs (color’d) to “Oliver Twist” by me - as you said when you had the set to “Great Expectations” that you would like to have them when published. The price is 3 guineas - if you keep them - the same as “Great Expectations” - there are but a limited number to be issued’. Pailthorpe also mentions a portrait of Robert Cruikshank (‘with my compliments’), but that is no longer present. The 20-line letter, dated Nov. 30th 1886, is signed ‘Yours faithfully, F.W. Pailthorpe’, and retains the original stamped envelope.
   1886 £650
THREE PAILTHORPE ILLUSTRATIONS,
SIGNED ‘WITH COMPLIMENTS’

119. **PAILTHORPE, Frederick William.** Three engraved illustrations to Oliver Twist, each inscribed ‘With compliments, F.W. Pailthorpe’. (Robson & Kerslake.) 3 col. plates, printed on india paper and mounted on larger leaves, loosely inserted in a simple cream wrapper titled in ms. ‘From F.W. Pailthorpe, 11 June 1885’.
¶ See Podeschi H138. These three hand-coloured proofs formed part of the suite of 21 designs by Pailthorpe published by Robson & Kerslake in 1886 (see previous item). The images here are The Antic Fellow and Sikes, Bumble Triumphant, and Noah Claypole Running for Mr. Bumble, the last of which has been titled by Pailthorpe in pencil. All are signed (one with initials only). They were clearly sent to the same recipient, who kept them together in a simple paper wrapper.

1885

£150

MEMOIRS OF JOSEPH GRIMALDI

ORIGINAL BLACK CLOTH

¶ Cohn 237. Podeschi B64. The plate ‘The last song’, opposite p238 in vol. II, is in the second state, with elaborate ‘pantomimesque’ borders. In a black cloth variant not mentioned by Podeschi, with different blocking from the pink-brown cloth.
The introductory chapter is by Dickens and explains the origins of the work. Grimaldi, Dickens notes, ‘was employed in writing a full account of his life and adventures’ for about a year before his death, producing an account of himself that was ‘exceedingly voluminous’.
Dickens explains that in his role as editor he has not embellished the memoir in any way, but rather carried out ‘a double and most comprehensive process of abridgment’.

1838

£850

GLAZED & PRINTED CLOTH

¶ The first one-volume edition, reprinting Dickens’s introductory chapter of 1838.

1846

£65

¶ 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

ORIGINAL PARTS

124. Nicholas Nickleby. With illustrations by “Phiz”. XX original parts in XIX. Chapman & Hall. 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 & preliminary leaves. The omissions are as follows:

- Lacks one following ad. leaf.
- Lacks 18pp Mechi catalogue.
- Lacks 16pp National Loan Fund catalogue.
- Lacks all advertisements.
- Lacks 2pp ad. for Heads of the People and 18pp Mechi catalogue.
- Internally complete but lacks following wrapper.
- Lacks first 8pp of 16pp Nicholas Nickleby Advertiser.

1838-39

£2,800

ORIGINAL CLOTH

125. Nicholas Nickleby. With illustrations by Phiz. FIRST EDITION. Chapman & Hall. Half title, front. port., plates, only v. sl. foxed. Orig. blue-green fine-diaper cloth, boards with five borders in blind, spine with five panels in blind lettered in sans serif type: NICHOLAS / NICKLEBY / BY / CHAS. DICKENS, LONDON 1839 at tail. A very nice clean copy and scarce as such. Presentation inscription on half title, De Cressy to Henry de Barthe, 1840.

Smith p.40: the primary binding, not bound from the parts. Scarce in cloth.

1839

£7,500


1839

£450


1839

£400


With the contemporary signature of Lowe, Sheepy Hall, on recto of front. Sheepy is a parish in Leicestershire; Sheepy Hall was bought by Charles Boddington Lowe, a local mill owner, during the 1850s.

1839

£300

129. Nicholas Nickleby. FIRST EDITION, b.f.t.p. Chapman & Hall. Front. port., 39 plates by Phiz a little browned or spotted, one or two sl. chipped in outer edge. Contemp. half calf, spine ruled in gilt, dark green leather label; a little rubbed, small split at head of leading hinge. Ownership inscriptions of Thos Rickman, May 1840, & J.P. Rickman, June 1868.

1839

£250

FIRST AMERICAN EDITION


Smith USA, 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 is was unobtainable until two months after publication. It was present in the later editions.

1839

£250
MEMOIRS

OF

JOSEPH GRIMALDI.

EDITED BY

"BOZ."

WITH ILLUSTRATIONS BY GEORGE CRUIKSHANK.

IN TWO VOLUMES.

VOL. I.

LONDON:
RICHARD BENTLEY, NEW BURLINGTON STREET.

1838.

YELLOWBACK

¶ 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. [1875?] £120

133. Nicholas Nickleby. Chapman & Hall. 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.
 A nice copy in the original tall 8vo format. 1891 £110

¶ With a later family inscription on verso of leading f.e.p.: ‘From Joe Dickens’. 1891 £110

135. ANONYMOUS. 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

136. 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 purple cloth, boards blocked & lettered in blind, spine lettered in gilt; recased, spine faded. Label of the Petersham Public Library. A nice copy of an unusual item.
¶ Podeschi B67, giving the date c.1855. 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 its Dickens’ Little Folks series; library records date them to the late 1850s or early 60s. [c.1855] £120

NICKLEBY, BY CRUIKSHANK THE YOUNGER

137. 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 †

138. 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 †

139. The Nickleby Pen. Advertising card. n.p. Four finely detailed b/w vignettes printed on limp glazed white card, approx. 19 x 12.5cm. Verso blank, showing signs of having been removed from a mount.
¶ Four scenes from Nicholas Nickleby are depicted, each within a roundel approximately 6cm across & 4.5cm deep: The Yorkshire schoolmaster; Nicholas engaged as a private tutor; Nicholas astonishes Mr. Squeers & family; Nicholas instructing Smike in the art of acting. Within a central roundel is printed ‘The Nickleby Pen’, and above that, the Latin motto ‘Felicibus Edita Pennis’. [c.1840] £85 †
THE LOVING BALLAD OF LORD BATEMAN. By Dickens and Thackeray

140. The Loving Ballad of Lord Bateman. Illustrated by George Cruikshank. (3rd edn.) David Bogue. 40pp. Half title, front. & plates by George Cruikshank. Orig. pale green cloth, pictorially blocked in gilt; spine a little faded. v.g.

¶ Cohn’s ‘third edition’, printed in the original format. There has been some confusion over the years as to who was responsible for the present publication. The work is a humorous rendition of a traditional English ballad, the bulk of which was actually written by George Cruikshank himself. He was known to perform it as a party piece, and evidently committed it to paper, and furnished it with a suite of original drawings. W.M. Thackeray had wanted to illustrate his own version of the ballad, but apparently decided against this when learning of Cruikshank’s efforts. Thackeray has also been credited with writing the Introduction and Notes for Cruikshank’s version, but correspondence cited in the Pilgrim Edition of Dickens’s letters, show that it was Dickens who (anonymously) provided the sundry material. Cruikshank reportedly stated in a conversation with F.W. Pailthorpe in the 1860s, ‘Charlie did it for me’.

1851 £250


¶ In a larger 8vo format printed on thick paper throughout with blue printed borders. Price 25 cents.

1871 £30

142. The Loving Ballad of Lord Bateman. Illustrated by George Cruikshank. Bell & Dalvy. Front., illus., music. Orig. brick red cloth, front board lettered in gilt, both boards dec. in black; sl. dulled. Titlepage initialled ‘A.A.V. 8/7/73’.

1871 £35

143. The Loving Ballad of Lord Bateman. Illustrated by George Cruikshank. George Bell & Sons. Front., illus., music. Orig. brick red cloth, front board lettered in gilt, both boards dec. in black. Contemp. signature on leading f.e.p. of Wm. Wycliffe Barlow. FINE.

1877 £40

144. The Loving Ballad of Lord Bateman. Illustrated by George Cruikshank. George Bell & Sons. Front., illus., music. Orig. blue sand-grained cloth, front board lettered in gilt, both boards dec. in black. Bookplate & signature of Charles Arthur Wynne Finch. v.g.

1877 £35


¶ One of 250 copies. Printed on thick paper with wide margins.

1883 £35

MASTER HUMPHREY’S CLOCK. Comprising The Old Curiosity Shop and Barnaby Rudge with introductory text.

ORIGINAL WEEKLY PARTS


¶ This is a generally well-preserved set of the weekly parts, but unfortunately lacks one number, the very last No. 88. Barnaby Rudge finishes at the end of No. 87, with No. 88 made up of preliminary material not integral to the novels. There is occasional dusting or chipping to the edges of the printed wrappers, but overall the condition is very good. With the following defects: No. 1 wrappers dusted & torn; the back wrapper to No. 16 is detached; wrappers to No. 36 detached; Nos 81, 82 & 86, 87 are without their wrappers. 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 £1,500
147. Master Humphrey’s Clock. FIRST EDITION. 3 vols. Chapman & Hall. Fronts & illus. by George Cattermole & Hablot Browne, marbled e.ps. Orig. purple-brown vertically ribbed cloth, decorated in blind & gilt; spines chipped at head & tail, occasional cracking to hinges. Booklabels of Ronald George Taylor. Internally clean & fresh, but a fair copy only. ¶ Smith 6; the 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

148. Master Humphrey’s Clock. FIRST EDITION. 3 vols. Chapman & Hall. Fronts & 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

149. Master Humphrey’s Clock. FIRST EDITION. 3 vols. Chapman & Hall. Fronts & illus. by George Cattermole & Hablot Browne; occasional spotting & damp-marking. 3 vols in 1 in contemp. half green calf by Paradice of Camberwell, green cloth boards, spine with raised gilt bands; sl. rubbed, lower margin sl. damp-affected. Contemp. signature of Lizzie L. Clancey.

1840-41 £225

150. Master Humphrey’s Clock. Copyright edn. 3 vols. Leipzig: Bernhard Tauchnitz. (Collection of British Authors, vols 94, 95 & 96.) All half titles present; text block sl. browned in places. Three vols in one in contemp. half red roan; marbled boards & edges a little rubbed. ¶ Todd 94Ab, 95Aa, 96Aa. Vols II & III ‘sanctioned by the author’ on title.

1846 £75

SIBSON’S EXTRA-ILLUSTRATIONS

151. SIBSON, Thomas Illustrations of Master Humphrey’s Clock, in seventy plates, designed and etched on steel. The Old Curiosity Shop. - Barnaby Rudge. FIRST EDITION. Robert Tyas. Vignette title, list of plates, 70 plates printed on recto only of thick leaves; the odd spot in prelims. Attractively bound in full green morocco by Wood of London, spine, corners & dentelles dec. with art nouveau floral design in gilt; spine faded to brown. t.e.g. v.g. ¶ A very nice set of Thomas Sibson’s illustrations, originally published in parts to coincide with the weekly and monthly numbers of the novel. They are highly accomplished, and the young artist was well-regarded by his contemporaries, one reviewer claiming ‘Mr. Sibson completely sustains his ascendancy over all his rivals’. He seemed destined for a successful career, but succumbed to tuberculosis in November 1844 while wintering in Malta. He was only 26. Sibson’s illustrations are rarely found complete, and retaining all the prefatory leaves. With previous owner’s and bookseller notes loosely inserted.

1842 £750

THE OLD CURIOSITY SHOP

FIRST SEPARATE EDITION: VARIANT CLOTH

152. The Old Curiosity Shop. A Tale. With illus. by George Cattermole and Hablot K. Browne. Complete in one volume. Chapman & Hall, Strand. Illus. Orig. olive green cloth, borders blocked in blind, spine lettered in gilt; spine a little faded & sl. rubbed at head, front board a little marked. Booklabel removed from leading pastedown. Gift inscription on leading f.e.p., ‘F.W. Griffiths, to his afection. Mother-in-Law Elizabeth Lewis, Oct. 9th, 1870’. Later label of Patrick & Sarah Garnett. ¶ 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, i.e. pp(37)-306, (1)-223. 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. Here, there are six pages of preliminary leaves which appear as follows: no half title; titlepage dated MCMCCCXLI and ‘A Tale’ not printed in bold, printer’s imprint on verso; ‘Advertisement’ in five lines, verso blank; 2-page preface, second leave numbered ‘vi’.

1841 £400
MASTER HUMPHREY'S CLOCK.

BY CHARLES DICKENS.

WITH ILLUSTRATIONS

BY

GEORGE CATTERMOLE AND HABLOT BROWNE.

VOL. I.

LONDON:
CHAPMAN AND HALL, 186, STRAND.

MDCCCL.

148
THE OLD CURIOSITY SHOP

153. The Old Curiosity Shop. A Tale. With illus. by George Cattermole and Hablot K. Browne. Complete in one volume. Chapman & Hall, Strand. Illus. Orig. olive green cloth, borders blocked in blind, spine lettered in gilt; spine a little faded & sl. rubbed at head & tail. ¶ Here, there are four pages of preliminary leaves which appear as follows: titlepage dated MCMCCCXL and ‘A Tale’ printed in bold, printer’s imprint on verso; ‘Advertisement’ in five lines, verso blank. 1841

UNIFORMLY BOUND FOR THE PUBLISHER

154. The Old Curiosity Shop. A Tale. With illus. by George Cattermole and Hablot K. Browne. Complete in one volume. Chapman & Hall, Strand. WITH: Barnaby Rudge. With illus. by George Cattermole and Hablot K. Browne. Complete in one volume. 1841. Two volumes uniformly bound for the publisher in full tan calf, spines gilt in compartments, black & maroon leather labels; sl. rubbing to spines, boards sl. marked. Armorial bookplates of Josiah Wilkinson. a.e.g. A very handsome pair of companions volumes. ¶ The first separate editions of the two works, retaining the original pagination from Master Humphrey’s Clock. The Old Curiosity Shop has six pages of preliminary leaves: titlepage dated MCMCCCXL and ‘A Tale’ printed in bold, printer’s imprint on verso; Dedication leaf to Samuel Rogers, verso blank; ‘Advertisement’ in five lines, verso blank. Barnaby Rudge has six pages of preliminary leaves: titlepage dated MCMCCCXL, printer’s imprint on verso; ‘Advertisement’ in five lines, verso blank; 2-page preface, second leaf numbered ‘vi’. 1841

FIRST AMERICAN EDITION

155. 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 pictorially blocked & lettered in gilt; carefully rebacked, sl. marked. A nice copy. ¶ Smith USA, 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

EXTRA ILLUSTRATIONS

157. BROWNE, Hablot Knight (Phiz). [The Old Curiosity Shop.] Four plates engraved under the superintendance of Hablot K. Browne and Robert Young to illustrate the Cheap Edition of The Old Curiosity Shop. Chapman & Hall. 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

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

BARNABY RUDGE; a Tale of the Riots of ’Eighty

ORIGINAL GREEN CLOTH

159. Barnaby Rudge. Complete in one volume. FIRST SEPARATE EDITION. Chapman & Hall. Illus. by George Cattermole and Hablot K. Browne. Orig. olive green cloth, borders blocked in blind, spine with blind compartments and lettered in gilt, pale pink e.ps; spine faded, front board with several small damp spots, corners knocked. A good-plus copy. ¶ Smith 6B. The first separate edition, retaining the original pagination from Master Humphrey’s Clock. With only one preliminary leaf: titlepage dated MCMCCCXL, without printer’s imprint on verso. Smith states, ‘I would suspect, although I have not

£380

£850

£400

£45

£35 †

£150 †

£150
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.

1841 £650

160. Barnaby Rudge. Complete in one volume. FIRST SEPARATE EDITION. Chapman & Hall. Front., illus. by George Cattermole and Hablot K. Browne. Contemp. half dark green roan largely faded to brown, gilt spine, marbled boards. Modern booklabel of N.M. Jacobs. ¶ Bound with six preliminary leaves; frontispiece; titlepage dated MCMCCCXLI, with printer’s imprint on verso; 2-page preface, second leaf numbered ‘vi’.

1841 £450

161. Barnaby Rudge. Complete in one volume. Later issue. Chapman & Hall. 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. ¶ See Smith 6 & 6B. This appears to be a later reissue of the first one-volume edition, using the original stereotyped text block, but with a new titlepage. It contains the ADVERTISÉMENT, being a five-line explanation of the erratic pagination (iii), but not the 2pp ‘Preface to Barnaby Rudge’. The pagination and internal flaws match those of the first one-volume edition, but the titlepage is undated, and the imprint gives the Chapman & Hall address as 193 Piccadilly, the publisher’s address from 1852.

[c.1852] £150

162. Barnaby Rudge. Charles Dickens edn. Chapman & Hall. Half title, front. & 7 plates; ad. tipped on to leading f.e.p. Orig. red cloth, borders blocked in blind, lettered in gilt; unevenly faded, but a good-plus copy. ¶ The first Charles Dickens edition of Barnaby Rudge was published in 1868; this is an undated edition in the earlier plain binding.

[c.1870] £20


[1874] £30


[c.1880] £25

REVIEW BY POE?

165. ANONYMOUS. Review of Barnaby Rudge, extracted from Graham’s Magazine, Feb. 1842. Philadelphia. Disbound; a little loose. Pp121-132. ¶ 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

166. SCRAP SHEET. Characters from Dickens. 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 †

THE PIC NIC PAPERS

FOR THE BENEFIT OF MRS. MACRONE

167. The Pic Nic Papers. By various hands. Edited by Charles Dickens. Paris: A. & W. Galignani & Co. Titlepage sl. creased. Contemp. half calf, later maroon leather label; a little rubbed, leading hinge sl. split at head, repaired. ¶ Miscellaneous pieces brought together for the benefit of the family of the publisher John Macrone, who died unexpectedly in 1837 at the age of 28. Dickens contributed the introductory remarks, as well as a short story, ‘The Lamplighter’s Story’, adapted from his play *The Lamplighter*. The first edition was published in three volumes in 1841, and the charitable enterprise would ultimately raise £450 for Mrs Macrone and her children.

1841 £85
¶ With early bookseller’s ticket of Slatter & Roe, Oxford.  
[c.1870]  
£85

AMERICAN NOTES FOR GENERAL CIRCULATION

See also item 635

¶ The first issue, with the second page of Contents misnumbered ‘xvi’.  Bought by Kathleen Tillotson for 2/-.  Dedicated to those friends in America, ‘who, giving me a welcome I must ever gratefully and proudly remember, left my judgment free ... and can bear the truth, when it is told good humouredly and in a kind spirit’.
1842  
£850

1842  
£280

¶ Topp 32a.  Published the same year as the first UK edition, but before Dickens’s agreement with Tauchnitz.
1842  
£90

1855  
£35

WITH PICTURES FROM ITALY

[1878]  
£25

¶ 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  
£180

175.  (WOOD, Henry)  Change for the American Notes:  ...  FIRST EDITION.  Wiley & Putnam, Stationers;  Edinburgh: A. & C. Black;  Dublin: W. Curry.  Recently bound into functional plain brown cloth, spine lettered in gilt.
1843  
£85

176.  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 Staes 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

DICKENS IN NEW YORK: THE BOZ BALL

177. 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. Sewn as issued in orig. pale pink wrappers; edges sl. creased. Self label. A v.g. copy in custom-made red cloth fold-over box. 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

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

THE CHRISTMAS BOOKS

A CHRISTMAS CAROL. In Prose. Being a Ghost Story of Christmas

179. A Christmas Carol. FIRST EDITION, 1st issue. Chapman & Hall. Half title & title printed in blue, hand-coloured front. & 3 col. plates, text woodcuts, final ad. leaf. Sympathetically bound in recent half maroon morocco, maroon cloth boards, spine with raised gilt bands. a.e.g. A v.g. clean copy.

¶ Uncorrected text, ‘Stave I’ as first chapter heading.

1843 £3,800

SECOND EDITION IN ORIGINAL CLOTH

181. A Christmas Carol. 2nd edn. Chapman & Hall. Half title & title printed 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 & spine decorated & lettered in gilt; spine faded to tan, one tiny ink spot on following board. Contemp. signature of Eliza Warburton. a.e.g. A v.g. well-preserved copy. 1843


183. 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

NINTH EDITION

184. A Christmas Carol. 9th edn. Chapman & Hall. Half title, col. front. & 3 other plates by John Leech, text illus. Orig. vertical-grained pink cloth, blocked & lettered in gilt; small ink mark on front board. Functionally recased retaining most of orig. spine strip; cloth a little darkened. Armorial bookplate & signature of Robert Needham Cust dated 1844 with later family inscription. a.e.g. A decent copy. ¶ Robert Needham Cust was a colonial administrator in India, and an author on a variety of subjects. 1844

THIRTEENTH EDITION

185. A Christmas Carol. 13th edn. Bradbury & Evans. Half title, col. front. & 3 other plates by John Leech, text illus., final ad. leaf. Orig. vertical-grained red cloth, blocked & lettered in gilt; very sl. rubbed at head & tail of spine. a.e.g. v.g. Three ownership inscriptions on leading e.ps, two are dated 1860 & 1903. 1855


<table>
<thead>
<tr>
<th>Date</th>
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<td>1858</td>
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<tr>
<td>1858</td>
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189. A Christmas Carol. George Routledge & Sons. (Routledge’s Pocket Library, no. 4.) Half title, front. & 3 other plates by John Leech, text illus. Untrimmed in orig. boards col. printed with holly leaf & berry design, pink cloth spine, black label; sl. dulled. ¶ A nice copy, in a similar format to the original, reproducing the Leech artwork in black and white.  

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<tr>
<td>1885</td>
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A VERY SMALL EDITION

190. A Christmas Carol. Leopold B. Hill, 101 Great Russell Street. 254pp. 32mo. 8.8 x 6cm. Contemp. full red calf by Rivière & Son, gilt spine, borders & dentelles. a.e.g. v.g.  

<table>
<thead>
<tr>
<th>Date</th>
<th>Price</th>
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<tr>
<td>[c.1920]</td>
<td>£65</td>
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</table>

191. A Christmas Carol, and The Cricket on Hearth. Readers Library Publishing Co. (Juvenile Readers Library, 17.) Final ad. leaf; text block sl. browned. Orig. colour printed pictorial boards, following board ad, for Nestlé’s Chocolate. A v.g. bright copy ¶ The BL & National Trust give the date of 1932[?] for this publication; the V&A gives 1933[?].  

<table>
<thead>
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<th>Date</th>
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<td>1932</td>
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MINIATURE EDITION

192. 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.  

<table>
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THE CHIMES. A Goblin Story of Some Bells that Rang an Old Year Out and a New Year In

FIRST ISSUE

194. The Chimes. FIRST EDITION, 1st issue. Chapman & Hall. Half title, front., engr. title & illus., initial ad. leaf. Orig. red horizontal-grained cloth, blocked & lettered in gilt; tiny nick in cloth towards tail of spine. a.e.g. A v.g. bright copy. ¶ Smith II 5. With engraved titlepage in the first state, imprint within the border of the image.  

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<th>Date</th>
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<tr>
<td>1845 [1844]</td>
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195. The Chimes. 7th edn. Chapman & Hall. Half title, front., engr. title & illus., initial ad. leaf. Orig. red vertical-grained cloth, blocked in blind & gilt; spine darkened & chipped at head & tail, corners a little worn. a.e.g. A good sound copy.  

<table>
<thead>
<tr>
<th>Date</th>
<th>Price</th>
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<tbody>
<tr>
<td>1845</td>
<td>£45</td>
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<td>196.</td>
<td>The Chimes. 9th edn. Chapman &amp; Hall. Half title, front., engr. title &amp; illus., initial ad. leaf. Orig. red horizontal-grained cloth, blocked in blind &amp; 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</td>
</tr>
<tr>
<td>197.</td>
<td>The Chimes. 11th edn. Chapman &amp; Hall. Half title, front., engr. title &amp; illus., initial ad. leaf. Orig. red vertical-grained cloth, blocked in blind &amp; gilt; sl. dulled. a.e.g. v.g. 1845 £65</td>
</tr>
<tr>
<td>198.</td>
<td>The Chimes. 12th edn. Chapman &amp; Hall. Half title, front., engr. title &amp; illus., initial ad. leaf. Orig. red vertical-grained cloth, blocked in blind &amp; gilt; spine sl. faded &amp; sl. rubbed. a.e.g. v.g. 1845 £65</td>
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<tr>
<td>199.</td>
<td>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. ¶ Podeschi I 89: ‘This edition was probably published early in 1845’. Podeschi lists two other American editions for 1845: one published by Harper &amp; Brothers (A 87), and the other by Lea &amp; Blanchard of Philadelphia (A 88, 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</td>
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<tr>
<td>201.</td>
<td>The Chimes. Cheap and Uniform edn. Bradbury &amp; Evans. Half title. Orig. purple-grey cloth, lettered in gilt; sl. marked &amp; faded. a.e.g. ¶ The first Reading Edition. With advertisement on the following wrapper listing two titles in the Cheap and Uniform Edition. 1858 £150</td>
</tr>
<tr>
<td>202.</td>
<td>(MACKARNES, Matilda Anne) Old Jolliffe: not a Goblin story. By the Spirit of a Little Bell, awakened by ‘The Chimes’. 5th edn. W.N. Wright. Half title. Orig. purple-grey cloth, lettered in gilt; sl. marked &amp; faded. a.e.g. ¶ Dedicated to Queen Adelaide; by the daughter of J.R. Planché. 1849 £45</td>
</tr>
<tr>
<td>203.</td>
<td>(MACKARNES, Matilda Anne) Old Jolliffe: ... 6th edn. W.N. Wright. Half title. Orig. purple-grey cloth, lettered in gilt; sl. faded but v.g. a.e.g. 1850 £45</td>
</tr>
<tr>
<td>204.</td>
<td>The Cricket on the Hearth. FIRST EDITION, 2nd issue. Bradbury &amp; Evans. Half title, front., engr. title, illus., final ad. leaf in second state. Orig. red vertical-grained cloth, pictorially blocked &amp; lettered in gilt; spine v. sl. rubbed at head &amp; tail. Signature &amp; armorial bookplate of Robert Crewe-Milnes (styled ‘Roberti Marchionis de Crewe’) on leading pastedown. 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. Robert Crewe-Milnes was a Liberal M.P., from 1895 the Earl of Crewe, and from 1911 the Marquess of Crewe. 1846 £650</td>
</tr>
<tr>
<td>205.</td>
<td>The Cricket on the Hearth. 12th edn. Bradbury &amp; Evans. Half title, front., engr. title &amp; illus. Orig. red vertical-grained cloth, blocked &amp; lettered in gilt; spine a little dulled &amp; sl. worn at head &amp; tail. a.e.g. 1846 £60</td>
</tr>
</tbody>
</table>

¶ Podeschi 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

THE BATTLE OF LIFE. A Love Story

207. The Battle of Life. FIRST EDITION, 4th issue. Bradbury & Evans. Half title, front., engr. title, illus., final ad. leaf. Orig. red vertical-grained cloth, blocked & lettered in gilt; v. sl. dulled. a.e.g. v.g.

¶ Smith's primary binding.

1846 £250


1846 £200

209. The Battle of Life. FIRST EDITION, 4th issue. Bradbury & Evans. Half title, front., engr. title, illus., final ad. leaf. Orig. red vertical-grained cloth, blocked & lettered in gilt; spine a little dulled & worn at head & tail. Signed Misses Rodick, 1847, on leading f.e.p. a.e.g.

1846 £180

210. The Battle of Life. FIRST EDITION, 4th issue. Bradbury & Evans. Half title, front., engr. title, illus., final ad. leaf. Orig. red horizontal-grained cloth, blocked & lettered in gilt; spine dulled & rubbed with minor repairs. a.e.g.

1846 £65

211. The Battle of Life. Illus. by Charles Green. Pears Centenary edn. A. & F. Pears. Half title, front. & illus. Orig. tan sand-grained cloth with oval col. onlay on front board, lettered in gilt; spine sl. faded. v.g.

¶ With an introduction by Clement Shorter.

[1912] £35

THE HAUNTED MAN and the Ghost’s Bargain. A Fancy for Christmas Time

ILLUSTRATED BY LEECH, STANFIELD, STONE & TENNIEL

212. The Haunted Man. FIRST EDITION. Bradbury & Evans. Front, engr. title & illus. Contemp. half dark brown morocco, gilt spine; spine & hinges a little rubbed, but overall a nice tight copy.

¶ The last of the Christmas Books, with illustrations by the ever-present Leech, as well as Stanfield and two newcomers: Frank Stone and Lewis Carroll’s illustrator John Tenniel.

1848 £180

AMERICAN EDITION


¶ Podeschi A120. Copac records BL only in UK.

[1849] £350

PARODY


¶ An anthology of readings from works by American authors, including Twain, Whittier, John Hay and numerous others, but also with a parody of Dickens’s The Haunted Man, in which the central character is Dickens himself.

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

DICKENS’S CHRISTMAS BOOKS IN FULL CRUSHED MOROCCO

Uniform full brown crushed morocco by Tout, spines gilt in compartments, gilt borders & dentelles, floral ornaments in each corner. a.e.g A v.g. handsome set.
¶ Smith II 4, 5, 6, 8 & 9. 1843-48 £6,800

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

¶ The first collected edition, with a brief new preface by Dickens in which he describes his motivation for writing the Christmas books: ‘My purpose was, in a whimsical kind of masque which the good humour of the season justified, to awaken some loving and forbearing thoughts, never out of season in a Christian land’.
1852 £350

218. Christmas Books. FIRST ENGLISH COLLECTED EDITION. Chapman & Hall. Front. after Leech, text in two columns, final ad. leaf. Plain pale yellow e.ps; leading e.ps stained in lower margin, but not affecting text block. Orig. olive green cloth, blocked in blind, spine blocked & lettered in gilt; corners bumped, otherwise v.g.
¶ The first collected edition, with a brief new preface by Dickens in which he describes his motivation for writing the Christmas books: ‘My purpose was, in a whimsical kind of masque which the good humour of the season justified, to awaken some loving and forbearing thoughts, never out of season in a Christian land’.
1852 £250

[1878] £75


[1847]/1848 £180

OTHER CHRISTMAS BOOKS imitating Dickens
See also items 202 & 203

221. 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, pictorially blocked & lettered in gilt; spine faded, rubbed at head & tail. Gift inscription on leading f.e.p., 1851. a.e.g.

¶ See Wolff 3528. 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

223. (PARDON, George Frederick) The Faces in the Fire; ... FIRST EDITION. Willoughby & Co. Col. front., engr. title & 2 plates, woodcut vignettes; sl. staining to pp.128/9. Handsome crimson straight-grained morocco, gilt spine, borders & dentelles. Bookplate of Edward J. Thomson. a.e.g. v.g.

[1849?] £150

‘IT IS BOZ WHO HAS TAKEN A HINT FROM MY WRITINGS’


¶ First published in 1847. In his introduction Soane considers the similarities between his work and those of Charles Dickens, denying any suggestion that he stole his ideas from the ‘most popular writer of the day’. Indeed, he argues the reverse might be true: ‘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.

1848 £250

THE ANNIVERSARY

225. (ROCK, William Frederick) The Anniversary: A Christmas Story. FIRST EDITION. David Bogue. Half title, front., engr. title & 6 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
EVENINGS OF A WORKING MAN

WITH DICKENS’S PREFACE


¶ Podeschi B151. Dickens first corresponded with Overs, ‘a man who earns his weekly wages by plying of the hammer, plane, and chisel’, in 1839, when Overs sent him ‘some songs, appropriate to the different times of the year’. Dickens encouraged him to continue writing, although advised him against pursuing a full-time literary career on the grounds of financial uncertainty. He was compelled to write the preface for the present volume by the publisher T.C. Newby, persuaded by knowledge of the father-of-six’s failing health. The preface is dated June 1844, and Overs succumbed to lung disease in October the same year.

1844 £600

THE LIFE AND ADVENTURES OF MARTIN CHUZZLEWIT

ORIGINAL PARTS

227. Martin Chuzzlewit. XX original parts in XIX. Chapman & Hall. Plates by Phiz. Orig. pale blue pictorial wrappers; occasional dusting or chipping, but overall a very nice bright set as originally issued. All but parts VII & XVII bear the contemp. initials of other ownership details of J.W.M.

¶ Collated with Hatton & Cleaver. Retaining the vast majority of original ads, slips, &c., including all the Moses booklets in very good condition. With the following omissions; other parts complete as issued.

I. Wrappers detached, spine sl. chipped at tail. Lacks following ad. slip for Wyld’s Globes.

II. Lacks following ad. for Mary-le-Bone Iron Works.

VI. Plates present but loose. Lacks initial ad. slip for Scenes and Incidents of Foreign Travel (often missing).

IX. One plate with short lateral tear in inner margin, without loss. Complete as issued.

X. Lacks following ad. for C. Ralph & Co.

XII. Lacks following ad. for The Winter Season, but includes the 32pp booklet The Eighth Wonder of the World.

XIII. One plate loose but complete as issued.

XIV Last leaf of Chuzzlewit Advertiser removed.

XIX/XX. Tail of spine a little chipped, front wrapper with one or two short tears in outer edge. Final few leaves & following wrapper chipped in upper outer corner. Complete as issued.

1843-44 £2,800

228. Martin Chuzzlewit. FIRST EDITION. Chapman & Hall. Front. & engr. title sl. marked, plates by Phiz largely clean but with some spotting to edges. Contemp. half green morocco by Waters of Newcastle, spine gilt in compartments. t.e.g. A v.g. copy.

¶ ‘£100’ on engraved title; errata leaf arranged over 15 lines.

1844 £420


¶ ‘100£’ on engraved title; errata leaf arranged over 14 lines.

1844 £250


¶ ‘100£’ on engraved title; errata leaf arranged over 15 lines.

1844 £180
	¶ The first cheap edition of Martin Chuzzlewit was published in 1850.

1852 

£50

	¶ With a pencil note by Kathleen Tillotson in the prelims noting that this edition differed from the Cheap Edition in that it had no author’s preface and a different frontispiece.

[c.1866] 

£35

	¶ A nice clean copy in the original format.

[c.1870] 

£110


[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

	¶ A nice bright copy in cloth in the original format.

[1891] 

£75

237. Martin Chuzzlewit; edited by Margaret Cardwell. Oxford: Clarendon Press. (Clarendon Dickens.) Half title, front., illus. Orig. dark blue cloth. v.g. in d.w.

1982 

£75

FRENCH EDITION IN ORIGINAL WRAPPERS

	¶ Translated by Alfred des Essarts.

1858 

£65

PICTURES FROM ITALY

239. Pictures from Italy. FIRST EDITION, 2nd issue. Published for the Author, by Bradbury & Evans. Half title, vignette title, initial & final ad. leaves. Orig. blue fine diaper cloth, blocked in blind, spine lettered in gilt; lacks leading f.e.p., a little darkened, sl. wear to corners & head & tail of spine
	¶ 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 

£180

240. Pictures from Italy. FIRST EDITION. Published for the Author, by Bradbury & Evans. 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 advertisement leaves, leaving the issue unknown.

A nice example, from the library of an unidentified member of the influential Martineau family.

1846 

£250
241. Pictures from Italy. Edition sanctioned by the Author. Leipzig: Bernh. Tauchnitz Jun. (Collection of British Authors, vol. CIII.) Contemp. vertical-grained dark blue cloth, spine dec. & lettered in gilt; spine a little faded. ¶ Todd 103; without the distinguishing half title. 1846 £45

WITH THE CRICKET ON THE HEARTH


FACTS & FIGURES FROM ITALY

243. (MAHONY, Francis Sylvester) 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.e.p. Ecclesiastical bookplate of Gerald J. Hardman. ¶ Blind-stamped in the lower margin of the front board, ‘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. Dealings with the Firm of Dombey and Son, wholesale, retail, and for exportation

ORIGINAL PARTS

244. Dombey and Son. With illustrations by H.K. Browne. XX original parts in XIX. Bradbury & Evans. Plates. Orig. pale blue printed wrappers; Part I very worn, but otherwise a very nice, retaining most of the orig. ads. ¶ Collated with Hatton & Cleaver. A nice attractive set, with ten of the nineteen parts complete as issued, retaining all plates, prelims, advertisements & slips. With the following omissions: I. Front wrapper detached & very chipped & creased, following wrappers missing. Dombey & Son Advertiser lacks first leaf. III. Lacks 4pp following ad. for Richards’s Daily Remembrancer. IV. Lacks following slip for The Man in the Moon & 2pp ad. for The Lady’s Newspaper. VI. 4pp following ad., Introduction to Zoology, bound in twice. VII. Without initial 4pp slip. IX. First leaf of Dombey Advertise torn in corner with sl. loss. X. Lacks all following ads. XI. Lacks following slip for Lett & Son. XII. With additional following 4pp ad. for Worsdell’s Pills, not mentioned in H&C. XIII. Lacks slip & Dombey Advertiser. XV. Lacks following slip for Twiddletlemb Town. XVI. Lacks initial slip for Forster’s life of Goldsmith, but with additional following ads for Mechi (small format 24pp) & Knight’s Shilling Volumes (12pp), both usually found in Part XVII. XIX/XX. Spine defective. Sl. differing following ads: Lea & Perrins is in 6pp; Chapman & Hall is in 4pp. 1846-48 £1,500

FIRST TAUCHNITZ EDITION

DOMBEY AND SON.

BY

CHARLES DICKENS.

WITH ILLUSTRATIONS BY H. K. BROWNE.

LONDON:
BRADBURY AND EVANS, 11, BOUVERIE STREET.
1848.
DOMBEY AND SON

ORIGINAL VARIANT CLOTH


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

1848 £2,800


¶ Smith 8: also the variant binding.

1848 £1,800


1848 £380


1848 £320

250. 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. Podeschi A112. This early American edition not recorded on Copac. OCLC lists several copies in American institutions.

1848 [1859] £200

251. Dombey and Son. Later issue. Bradbury & Evans. 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.

¶ A later issue using the first edition sheets but with the reissued undated engraved title.

In Smith's primary binding style with 'chain-like' plaited border.

1848 [1859] £200

252. Dombey and Son. FIRST CHEAP EDITION. Bradbury & Evans. Front. by H.K. Browne, text in two columns, 12pp cata. (Jan. 1861). Orig. light green cloth, blocked in blind, spine blocked & lettered in gilt; spine faded, small split at head of following hinge.

¶ With new Preface by Dickens.

1858 £60


¶ In the original format, spine-lettering all in serif type.

[c.1870] £85


¶ Also in original format but with imprint on spine in sans-serif.

[c.1870?] £90
255. 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] £60


[1877] £30


¶ 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


With an introductory essay on the history of the composition.

1974 £50

FOUR PORTRAITS


1848 £45

260. (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.

[c.1870?] £150 †

261. 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

‘THE READING EDITION’


¶ The first Reading Edition was published in 1858 by Bradbury & Evans. With advertisement on the following wrapper listing five titles in the Cheap and Uniform Edition.

1858 £85

263. 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. Rapael 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

264. 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

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

266. David Copperfield. With illustrations by H.K. Browne. XX original parts in XIX. Bradbury & Evans. 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. Overall a very well preserved & clean set, with few repairs, 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 parts publications by Dickens, 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 Waterlow’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; part XVII wrappers loose, as issued, never attached to text block.
1849-50 £10,500

VARIANT CLOTH

¶ Smith p.76. 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 corner-pieces, and similar designs along the sides, point towards the middle of the boards. The spine blocking is again quite different, without rules. Lettered: ‘DAVID COPPERFIELD / CHARLES DICKENS / LONDON’. A superior copy.
1850 £4,800

¶ An unusual binding; the cornerpieces are dark purple morocco, while the spine is dark blue.
1850 £380

1850 £280


EXTRACT FROM THE NOVEL

273. The Late Charles Dickens. The secret of his success in life. Gravesend: Baynes & Carpenter, steam printers. 4pp, one folded piece of cream card, printed entirely in gilt. 6.3 x 10.2cm. v.g. ¶ Pages 2 & 3 consist of an extended quotation from David Copperfield (the opening paragraph of chapter 42), which serves as a mantra for the work ethic of Dickens himself: ‘My meaning simply is, that whatever I have tried to do in life, I have tried with all my heart to do well; that whatever I have devoted myself to, I have devoted myself to completely; that in great aims and in small, I have always been thoroughly in earnest. I have never believed it possible that any natural or improved ability can claim immunity from the companionship of the steady, plain, hard-working qualities, and hope to gain its end.’ A scarce piece of Dickens ephemera, which we have not been able to locate elsewhere. Copac shows the printer to have been in operation from 1877-1882 [c.1877] £75 †

274. 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


276. ANONYMOUS. David Copperfield. New York: Gilberton Co. (Classics Illustrated, No. 48.) Stapled as issued in orig. col. pictorial wrappers; spine sl. worn. 48pp. ¶ An abridged version, fully illustrated in comic strip format, with speech bubbles & minimal narrative text. This is a reprinted version, priced at 25c. 1969 £20

ORIGINAL WATERCOLOUR

277. CLARK, Joseph Clayton, “Kyd”. 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. v.g. ¶ 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 †

TAMPERING WITH A REPUTED CLASSIC

278. GRAVES, Robert. The Real David Copperfield. FIRST EDITION. Arthur Barker. Half title. Orig. blue cloth. Pencil inscription of John Butt 1938. Stamps of B.A. Abel, solicitor, Nottingham. A good-plus copy in sl. worn d.w. ¶ ‘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 sentimentalities and digressions, and his treatment of delicate situations always embarrassed by thoughts of how the Early Victorian would react.’

1933 £65

A CHILD’S HISTORY OF ENGLAND

279. 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 pages containing A Child’s History have been extracted.

1851-1853 £120


1853/53/54 £450


1854/55/55 £480


BLEAK HOUSE

ORIGINAL PARTS

283. Bleak House. With illustrations by H.K. Browne. XX original parts in XIX. Bradbury & Evans. Occasional spotting to plate. Orig. pale blue printed wrappers; spines a little worn in places, but generally a nice clean set of the parts, retaining the majority of the orig. ads. ¶ Collated with Hatton & Cleaver. 11 parts are complete as issued, retaining the ‘rather scarce’ Village Pastor booklet in part XV. With the following omissions:

i. Spine splitting & chipped at tail, edges sl. creased & torn. Lacks following ads for W. Mott & Norton’s.

ii. Tail of spine split. Lacks following slip for Ford’s Eureka Shirts.

iii. Lower half of spine split. Lacks following ad. for the New London Weekly Newspaper. Waterlow’s ad. torn.

iv. Lacks following slip for Crochet Cotton.

v. Lacks following slip for Crochet Cotton.


x. Spine split, following wrapper loose. Lacks following ad. for the New Sporting Newspaper.

xiii. Lacks the booklet for Grace Aguilar’s works. The 2pp ad. for Mott’s is bound in twice.

xiv. Tail of spine chipped.

xv. Head & tail of spine chipped.

xvi. Lacks the booklet for Grace Aguilar’s works.

xvii. Head of spine sl. split.


1852-53 £1,850
1853 £550

1853 £300

¶ This copy of Bleak House has been bound with a second work, an amusing novelette very much in the style of Dickens called The Two Widows: or, Matrimonial Jumbles, by W.H. Swepstone.  Published by Thomas Cautley Newby, the 149-page work is undated, but BL records it as 1853, contemporaneous with Bleak House.  It is illustrated with an engraved titlepage and four plates by Alfred Ashley.  Copac lists only three copies of the work:  BL, Oxford & TCD.  Cambridge also has a copy which it dates as 1854.  It follows the fortunes of lifelong friends Frederick Wagglehorn and Samuel Bargeman, who come to blows when it transpires both hold strong affections for the alluring widow Mrs Caroline Chump.  We can find very little information on W.H. Swepstone, presumably a pseudonym.  He was also responsible for a Christmas book imitation, Christmas Shadows, published by Newby in 1850.
1853 £600

ORIGINAL CLOTH:  SECONDARY BINDING

¶ 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?] £350

¶ Titlepage with the early Chapman & Hall address (193 Piccadilly), but later binding variant with the address removed from front board.
[1873] £65

¶ In the original format, with the plates by H.K. Browne.
[c.1875] £50

¶ In the original format, with the plates by H.K. Browne.  Chapman & Hall at base of spine is in plain san serif capitals.
[c.1890?] £75
291. **BLEAK HOUSE**

*TRANSLATED INTO DANISH*


1858 £150

292. **COURT OF CHANCERY**

**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. ¶ 56 pages, expanded from a shorter pamphlet of 22 pages, also 1849. Dickens received a copy of Challinor’s damning work from the author himself, shortly after the publication of the first part of *Bleak House*. It informed his portrayal of the Court of Chancery and its workings, as acknowledged by Dickens in his 1853 preface to the novel: ‘The case of Gridley is in no essential altered from one of actual occurrence, made public by a disinterested person who was professionally acquainted with the whole of the monstrous wrong from beginning to end’. See *Pilgrim Letters*, vol. VI, p.623.

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.

1879 £60

294. **ARDIZZONE, Edward.** Original pen & ink drawing, 13 x 19.5cm, within card mount, 28.5 x 37cm, nicely framed & glazed.

A very nice pen and ink drawing by Edward Ardizzone, 1900-1979, for the 1955 edition of *Bleak House*, abridged by Percy Winter and published by the Oxford University Press. The scene depicted is ‘The Burial Ground’, from chapter 59 of the novel, entitled ‘Esther’s Narrative’. It mirrors the more familiar illustration done by Phiz for the first edition of the novel, showing a female figure lying at the foot of a locked gate leading to a darkened cemetery. In Phiz’s illustration the prone figure is alone, but in Ardizzone’s updated version Esther Summerson leans over the stricken woman, while Mr Woodcourt and Mr Bucket look on from behind. The published book is very hard to find. Copac lists three copies in UK institutions, but we have never seen one in retail. Ardizzone also illustrated *Great Expectations*, and an abridged version of *David Copperfield*.

[1955] £2,250 †

295. **HARD TIMES. For These Times**

**ARDIZZONE, Edward.** Original pen & ink drawing, 13 x 19.5cm, within card mount, 28.5 x 37cm, nicely framed & glazed.

The scene depicted is ‘The Burial Ground’, from chapter 59 of the novel, entitled ‘Esther’s Narrative’. It mirrors the more familiar illustration done by Phiz for the first edition of the novel, showing a female figure lying at the foot of a locked gate leading to a darkened cemetery. In Phiz’s illustration the prone figure is alone, but in Ardizzone’s updated version Esther Summerson leans over the stricken woman, while Mr Woodcourt and Mr Bucket look on from behind. The published book is very hard to find. Copac lists three copies in UK institutions, but we have never seen one in retail. Ardizzone also illustrated *Great Expectations*, and an abridged version of *David Copperfield*.

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[1955] £2,250 †
REMAINDER BINDING

297. Hard Times. FIRST EDITION. Bradbury & Evans (Chapman & Hall). Half title. Ads on e.ps. Orig. green sand-grained cloth, borders blocked in blind, spine lettered in gilt; old repairs to leading inner hinge, neatly recased, extremities sl. rubbed. Blind stamp of W.H. Smith & Son on leading f.e.p. v.g. ¶ Page 244 correctly numbered. Remaindered first edition sheets bound into uniform green cloth imitating the People's Edition of Charles Dickens works, originally published by Chapman and Hall between 1865 and 1867. The advertisements on the endpapers date this copy to 1870.

1854 [1870] £350


[1876] £75

LITTLE DORRIT

ORIGINAL PARTS

299. Little Dorrit. With illustrations by H.K. Browne. XX original parts in XIX. Bradbury & Evans. Original pale blue paper 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. With the slip in part 16, alerting the reader to the error in printing 'Rigaud' for 'Blandois'.

1855-57 £3,200

ORIGINAL PARTS

300. Little Dorrit. With illustrations by H.K. Browne. XX original parts in XIX. Bradbury & Evans. Original pale blue paper wrappers. Occasional sl. rubbing or dusting, but overall a v.g. set in custom-made brown cloth fold-over box. ¶ With the slip in part 16, alerting the reader to the error in printing 'Rigaud' for 'Blandois' and several extra slips bound in, not identified in Hatton & Cleaver. Part I has signs of some very minor expertly executed repair work to spine strip, but all other plates are in a very good unrepaiired state, with only minimal wear to heads & tails of some spines. Part 19/20 remains unopened.

1855-57 £2,800


1857 £420

302. Little Dorrit. FIRST EDITION, b.f.t.p. Bradbury & Evans. Front., engr. title & plates by H.K. Browne; only minor foxing. Contemp. half dark green calf, spine with raised gilt bands, brown leather label; tail of spine a little rubbed, but a nice copy.

1857 £300

303. Little Dorrit. FIRST EDITION, b.f.t.p. Bradbury & Evans. Front., engr. title & plates by H.K. Browne; some browning & spotting to earlierplates. Contemp. half tan calf; gilt mostly rubbed away from spine lettering & devices, a little rubbed with small repair to head of leading hinge. Bookplate of Helen Evans, 1880, & contemp. signature of Sam Evans.

1857 £200

304. Little Dorrit. Bradbury & Evans. Front., engr. title, & plates by H.K. Browne; final plate a little spotted & with evidence of tape repair in inner margin. Sl. later half black calf, spine with raised gilt bands, maroon leather label; spine sl. faded, but a nice copy. ¶ An early edition in the original format with an undated titlepage, probably issued from standing type.

[c.1860] £150
A TALE
OF
TWO CITIES,
BY
CHARLES DICKENS.

LONDON:
CHAPMAN & HALL, 185, PICCADILLY.
305. Little Dorrit. Household edn. 4to. Chapman & Hall. Front., vignette title, illus. by J. Mahoney. Orig. green cloth, lettered in gilt, blocked in black. v.g. [1873] £40


THE MARSHALSEA

307. ANONYMOUS. Original watercolour drawing. Outside the walls of the Marshalsea Prison. 17cm x 22cm, laid on to card mount. ¶ 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 †

THE POOR TRAVELLER, &c

308. The Poor Traveller: Boots at the Holly-Tree Inn: and Mrs. Gamp. FIRST EDITION. Bradbury & Evans. (Cheap and Uniform Editions of Mr. Dickens’ Christmas Books.) Disbound. ¶ The ‘Reading edition’. 1858 £20

REPRINTED PIECES


A TALE OF TWO CITIES

310. A Tale of Two Cities; in, All the Year Round. A weekly journal. Conducted by Charles Dickens. Vols I & II. April 1859 - April 1860. No. 11, Wellington Street; No. 26, Wellington Street. 2 vols in contemp. half morocco-grained leather on heavy boards, maroon leather labels; some expertly executed minor repairs to extremities; a little rubbed. ¶ The first printing of *A Tale of Two Cities* as it appeared in issues 1-31 of *All the Year Round* (April-November 1859). Bound in at the end of Volume II, the Extra Christmas number for 1859, containing Dickens’s supernatural short story, *The Haunted House*. 1859-60 £600

ORIGINAL CLOTH

311. A Tale of Two Cities FIRST EDITION. Chapman & Hall and at The Office of All the Year Round Frontispiece, engr. title & 14 plates by H.K. Browne; sl. browned. Bound from the parts in orig. red morocco-grained cloth, blocked in blind, spine lettered in reverse out of gilt. Endpapers early replaced with similar pale yellow paper. Armorial bookplate of William Edward Kelly. ¶ Smith p.96. This copy has all the issue points attributed by Smith 13 to the first issue, including the uncorrected pagination ‘113’ on p213, and signature ‘b’ on the list of plates (‘omitted ... in later copies’), bound without the catalogue, which Smith says appeared ‘in some copies’. *A Tale of Two Cities* is probably the most difficult Dickens first edition in cloth. This copy has slight marking to the back board; there is slight rubbing but it is v.g. - and probably as good as it is possible to obtain. From the library of William Edward Kelly of St. Helens, Westport, County Mayo. 1859 £12,500
312. A Tale of Two Cities. FIRST EDITION, 1st issue. Chapman & Hall. 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.
   ¶ 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

1859  £2,500

   ¶ In this copy the list of plates does not have signature ‘b’ (‘omitted ... in later copies’).
1859  £1,800

THIRD ISSUE

   ¶ This third issue of the first edition with the date on the title page changed to MDCCCLX.
1860  £1,500

[1874]  £85

   ¶ With the Henrietta Street address in imprint.
[c.1881]  £50

HUNTED DOWN: a story

   ¶ The first English appearance of Dickens’s brief detective story, inspired by the real life character of Thomas Wainewright, 1794-1847, an author, critic and artist who was accused of poisoning several relatives in order to obtain insurance money. He was arrested in 1837, and evidently intrigued by the sensational allegations, Dickens and a group of literary friends went to see him in Newgate Prison (see Pilgrim Letters, vol. I, p.277). The allegations of murder were not proved, but Wainewright was nonetheless convicted of forgery, for which he was transported to Tasmania. Dickens was commissioned to write this work for the American periodical The New York Ledger, where it was published in three installments in August-September 1859. It appeared in All the Year Round the following August. Wainewright is represented by the central character Julius Slinkton, ‘a sharper who had played for a great stake and had been outwitted and had lost the game’.
1860  £50

319. Hunted Down: a story. With some account of Thomas Griffiths Wainewright, the poisoner. John Camden Hotten. Half title, vignette title, 8pp cata. (‘very important new books’ for 1871, with the final leaf torn out), ads on e.ps. Orig. pale green printed wrappers; spine chipped at head & tail. A good-plus copy.
   ¶ This is the first UK book edition, with a 24-page introduction by Hotten, forming a ‘short sketch of [the] scoundrel’s career’.
[1871]  £300
320. Hunted Down: a story. ... John Camden Hotten. Half title, vignette title, 16pp cata. (‘very important new books’ for 1871), ads on e.ps. Orig. pale green printed wrappers bound into contemp. half maroon sheep, gilt spine, green morocco label. A good-plus copy. [1871] £225

A CURIOUS DANCE ROUND A CURIOUS TREE

¶ 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] £650

¶ 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

PERIODICAL SERIALISATION

323. Great Expectations. The original serialisation in weekly numbers of All the Year Round, 84-119, Dec. 1, 1860 - Aug. 3, 1861. Within bound volumes IV & V of the periodical, Oct. 1860 - March 1861 (nos 77-100) & March 1861 - Oct. 1861 (nos 101-126). Chapman & Hall. 2 vols in near contemp. half black roan, marbled boards, later appropriate leather labels; hinges with expertly executed minor repairs. v.g.
¶ The first appearance of Great Expectations, complete in the weekly issues. With the 48-page extra Christmas number for 1860, Dickens’s A Message from the Sea bound at the end of Vol. IV.
1860-61 £650

ORIGINAL CLOTH:
FIRST IMPRESSIONS

324. Great Expectations. FIRST EDITION, first impressions. 3 vols. Chapman & Hall. 32pp cata. (May 1861) in vol. III. Orig. violet-purple vertical wavy-grained cloth, boards blocked in blind, spines lettered & decorated in gilt; signs of label removal from front boards, small repairs to inner hinges & to corners. A good-plus copy. In cloth fold-over box.
Page number 103 in vol. III lacks the last digit; page 193, line 23, lacks the first i in ‘inflexible’; page 195, line 2, opening inverted comma missing entirely; page 220, end of line hyphen faint. These points indicate the first state of vol. III, see p.499 of the Clarendon edition, but p.192 line 11 reads ‘himself very’, suggesting this must have been a very early change by the typesetters.
This is an ex-library copy; most of the first impression of a thousand copies were sold to circulating libraries. Presumably it was Mudie’s labels that were carefully removed from the covers as volumes I & III contain the yellow ‘Recent works of Fiction in circulation at Mudie’s Select Library’ labels affixed to the following endpapers. The list begins with Silas Marner and ends with Bond and Free. Mudie’s sold the volumes to St. Mary Tavy (in Devon, near Tavistock) Mutual Improvement Society, and are so inscribed in manuscript on the leading pastedowns,
GREAT EXPECTATIONS

BY

CHARLES DICKENS.

IN THREE VOLUMES.

VOL. I.

LONDON:

CHAPMAN AND HALL, 193, PICCADILLY.

MDCCCLXI.
numbered ‘149’, ‘150’, ‘151’ and indicating a loan period of ‘14 days’.

Many copies of so-called ‘first editions’ have been tampered with - with reprinted
titlepages or edition statements erased. The Clarendon edition supersedes earlier
bibliographies such as Eckel, Sadleir, Wolff & Smith. The crucial conclusions are that
a) Great Expectations was printed in at least five & probably six batches from standing
type, b) small changes - dropped type, replaced type, minor amendments - identify
each impression. Now, ‘tampered with’ copies can be easily identified so that (for
instance) a fifth impression text cannot be passed off as first impression by inserting a
titlepage, something which has happened to a large number of copies of Dickens’s most
expensive first edition.

1861

ORIGINAL CLOTH: FIRST / FIRST / THIRD

on following pastedown vol. III. Orig. purple vertical wavy-grained cloth, blocked in blind,
spines lettered & dec. in gilt; expertly executed discreet repairs to inner hinges & to cloth in
one or two places. Mudie’s Select Library labels on front boards (sl. chipped around edges).
A very nice copy as originally issued.
¶ Collated with the Clarendon Edition (Appendix D). Although this set contains two first
and one third impressions, it is clearly a cohesive set, with labels across all three volumes
of Mudie’s Select Library.

1861

FIRST / SECOND / SECOND

326. Great Expectations. FIRST EDITION. Vol. I: first impression; vol. II: 2nd impression
The odd spot in prelims. Contemp. half dark green calf, spines gilt in compartments, brown
morocco spine labels, marbled boards, edges & e.ps. Armorial bookplates of Arbuthnot
Charles Guthrie Duart. A v.g. attractive set.
¶ Collated with the Clarendon Edition (Appendix D).

1861

THIRD / FIRST / FIRST

Contemp. full tan calf, gilt dentelles & double-ruled borders, spines gilt in compartments,
maroon & dark green morocco labels; following board to vol. III a little marked & scratched,
but this remains an attractive well-preserved copy.
¶ 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

FIRST / SECOND / FIRST

328. Great Expectations. FIRST EDITION. Vol. I: first impression; vol. II: 2nd impression;
vol. III: first impression. 3 vols. Chapman & Hall. Occasional interior marking; text block
very slightly cut down with no loss of text. Contemp. half dark green morocco, spines gilt in
compartments; vols II & III spine numbers reversed, spine of vol. II (i.e. III) sl. faded. A v.g.
copy in custom-made green slip-case, edged with green morocco.
¶As the item above, Vol. III has the faults emended on pp103 & 193.

1861

ALL THROUGH FIFTH

Occasional spotting or marginal dusting. Attractively & sympathetically bound in recent
half dark blue calf, spines with raised gilt bands, maroon leather labels, marbled boards.
Vol. III inscribed at head of titlepage by A.E. Woffenden; vol. II with pencil note by James
Woffenden on p.348. v.g.

1861
FIRST ‘CHEAP’ EDITION


1864 £850


1866 £180


¶ Todd 547a, 548.

1861 £150


¶ The publisher’s address, 193 Piccadilly, is in the imprint, but not on front board.

[1876] £150


¶ The reprint, with the publisher’s address at 11 Henrietta Street.

[c.1885] £125


¶ 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

SIMPLIFIED & ABRIDGED


¶ First published in 1950. A simplified text, with a glossary.

1956 £15

ORIGINAL KYD ILLUSTRATIONS FOR GREAT EXPECTATIONS

337. CLARK, Joseph Clayton, “Kyd”. 12 Original Character Studies Illustrating Great Expectations. Drawn in colours by “Kyd”. Original designs for a titlepage, list of plates, & 12 plates, drawn in pen & ink, finished in watercolours; titlepage & list of plates sl. spotted. 14 designs in total, on cream paper, mounted, framed & glazed. Images approx. 9 x 14cm, frames 24 x 31cm.

¶ A splendid suite of twelve original pen & ink drawings, illustrating Great Expectations. These designs were apparently unused; we can find no published edition of the novel with designs by Kyd, and most of them (with the exception of Abel Magwitch and Mr. Pumblechook) were not reproduced as postcards or cigarette cards. A similar suite of original drawings is held at Yale in the Podeschi collection (H1701).

[c.1890] £850 †
THE UNCOMMERCIAL TRAVELLER

338. The Uncommercial Traveller. FIRST EDITION. Chapman & Hall. Half title, 32pp cata. (Dec. 1860); some browning in prelims. Sl. later full dark green crushed morocco by Rivière, gilt spine, borders & dentelles. Orig. mauve cloth from one board bound in at end. Armorial bookplate of John Neville-Cross. t.e.g. A v.g. attractive copy.
   ¶ First published in time for Christmas in December 1860, The Uncommercial Traveller is a collection of travel essays which first appeared in All the Year Round. This first book edition contains seventeen papers, including Two Views of a Cheap Theatre, Travelling Abroad, Dullborough Town, Night Walks, and Arcadian London. Additional essays were added to subsequent editions.

1861 £600

   ¶ Bound identically to Smith’s primary binding for the first edition.

1861 £280

340. The Uncommercial Traveller. Charles Dickens edn. Chapman & Hall. Series & half titles, front. sl. damp-marked in top outer corner, illus. Orig. smooth 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

   [c.1872] £20

342. The Uncommercial Traveller. Household edn. 4to. Chapman & Hall. Front., plates & illus. by E.G. Dalziel. Orig. green cloth, blocked and lettered in black and gilt. v.g.
   ¶ With 36 papers.

[1877] £45

343. The Uncommercial Traveller. Household edn. (Reprint.) 4to. Chapman & Hall. Front., plates & illus. by E.G. Dalziel. Orig. green cloth, blocked and lettered in black and gilt; leading hinge sl. cracked, otherwise v.g.
   ¶ 36 papers.

[c.1881] £45

   ¶ 37 papers, followed by the full text of A Child’s History, continuously paginated.

1925 £20

IN MEMORIAM, OBITUARY OF THACKERAY

   ¶ Dickens’s obituary occupies pp129-132. Followed by Anthony Trollope’s tribute, pp134-137. There is a rather nice contemporary note on the first page: “I have kept this magazine about with me for six years, as I loved this beautiful memoir of Thackeray. How little did I think that the time would come that this ‘In Memoriam’ would apply with equal force to its author. June 1870”. There is a longer note on a separate sheet in the same hand attached with a pin to p131, and a brief marginal note. The author is not identified.

1864 £45
OUR MUTUAL FRIEND

346. Our Mutual Friend. With illustrations by Marcus Stone. XX original parts in XIX. Chapman & Hall. 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:
XI. Lacks slip to follow plates.
XIV. Lacks 4pp Economic Life Assurance ad. to follow plates (often missing).
XVI. Lacks 2pp ad. for Mappin, Webb & Co.
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 & 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

347. Our Mutual Friend. ... XX original parts in XIX. Chapman & Hall. Orig. blue-green pictorial wrappers handsomely bound into two vols in contemp. half calf by Ware of Bristol, spines gilt in compartments, brown morocco labels. Some wrappers a little chipped or creased at edges. An attractive copy.
¶ Collated with Hatton & Cleaver. A very good set, retaining most of the original advertisements. Complete as issued with the following omissions:
I. Front wrapper repaired in outer margin. Additional slip on blue paper for Charles Lever’s Novels. Two copies of the 2pp ad. for The Queen Insurance Co., one printed on pale blue, one on green paper.
III. Our Mutual Friend Advertiser carelessly opened.
V. All the Year Round slip loose but present. Lacks following 2pp ads for Dr De Jongh’s and Glenfield starch.
VII. Additional slip on grey paper for Mrs Grey’s Mary Seaham.
IX. Lacks slip for London Society to precede OMF advertiser.
XIII. Additional slip on green paper for Lever’s Harry Lorrequer.
XIV. Lacks 4pp ad. to follow plates for the Economic Life Assurance Society (often missing).
XVI. Lacks following 2pp ad. for Mappin & Webb.
XVII. Lacks following 2pp ad. for Mappin & Webb.
XVIII. Following ads are those of Part XIX/XX in addition to those part XVIII (2pp ad. for Mappin & Webb appears once).
XIX/XX. Additional slip on green paper for Mrs Grey’s Mary Seaham. Several of the following ads appear twice.
1864-65 £850

1865 £350

1865 £225

1865 £280
351. Our Mutual Friend. FIRST EDITION, b.f.t.p. 2 vols. Chapman & Hall. Half titles, fronts, plates by Marcus Stone; the odd spot. 2 vols in 1 in contemp. half red morocco, spine lettered & with devices in gilt; spine sl. marked, otherwise v.g.
1865 £280

¶ 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 £250

353. Our Mutual Friend. FIRST EDITION, later issue. Chapman & Hall. Front. & engr. title only, plates. 2 vols in 1 in contemp. half green roan, spine dec. & lettered in gilt; spine faded to tan. Later bookplate of N.M. Jacobs. v.g.
¶ This is a later issue, using the first edition sheets, but with a later undated engraved titlepage.
[c.1870] £200

[1875] £45

¶ A continuation of the Veneerings story: ‘it was an irresistible temptation to me to consider how they might have developed, what pursuits they would have followed, and with what results’. (Preface.) 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 £20

ADkEADE ANNE PROCTER & LEGENDS & LYRICS

DICKENS’S TRIBUTE

¶ 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

INTRODUCTION BY DICKENS

1877 £25
HOLIDAY ROMANCE.

IN FOUR PARTS.

PART I.

INTRODUCTORY ROMANCE. FROM THE PEN OF WILLIAM TINKLING ESQUIRE.*

HIS beginning-part is not made out of anybody's head you know. It's real. You must believe this beginning-part more than what comes after, else you won't understand how what comes after came to be written. You must believe it all, but you must believe this most, please. I am the Editor of it. Bob Redforth (he's my cousin, and shaking the table on purpose) wanted to be the Editor of it, but I said he shouldn't because he couldn't. He has no idea of being an Editor.

Nettie Ashford is my Bride. We were married in the right-hand closet in the corner of the dancing-school where first we met, with a ring (a green one) from Wilkingwater's toy-shop. I owed for it out of my pocket-money. When the rapturous ceremony was over, we all four went up the lane and let off a cannon (brought loaded in Bob Redforth's waistcoat pocket) to announce our Nuptials. It flew right up when it went off, and turned over. Next day, Lieutenant Colonel Robin Redforth was united,

* Aged Eight.
HOLIDAY ROMANCE

HOLIDAY ROMANCE

ORIGINAL ORANGE WRAPPERS


¶ Written by Dickens in 1867, Holiday Romance consists of four separate stories, each told through the eyes of a child. This is their first appearance, in the American children’s periodical Our Young Folks, the first part appearing in No. 37, January 1868. The intention was for them to be published in consecutive issues, but an explanatory note in No. 38, the issue for February, sheds light on the delay: ‘The second part of Mr. Dickens’s “Romance”... is not inserted because the illustrations could not be finished in time. The “Romance” will be resumed in the March issue’. This was indeed the case, the second part appearing in No. 39, the third in No. 40, and the final instalment in No. 41. They appeared almost simultaneously in the UK in All the Year Round. 1868 £850


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

GEORGE SILVERMAN’S EXPLANATION


¶ 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


EDWIN DROOD, with Completions

ORIGINAL PARTS


- Collated with Hatton & Cleaver. A very nice set, preserving most of the original advertisements. Four parts are complete as issued. With the following omissions:
  I. Neat minor repairs to head & tail of spine. Lacks following 4pp ad. for Henry Brett & Co.
  II. Retaining the ‘Cork Hat’ ad., though it is chipped & rather fragile.
  IV. With additional 8pp ad. for Chapman & Hall, not mentioned by H&C (normally found in Part V).
  V. Lacks following 8pp ad. for Chapman & Hall in Part IV instead) & slip for Chapman’s Wheat Flour.
  VI. Sm. chip at head of spine & sm. split at tail. Complete as issued.

1870 £450


- Collated with Hatton & Cleaver. A fair set, preserving many of the original advertisements. Parts III, IV & VI are complete as issued; Part I retains all the ads but the back wrapper has been replaced with that of Part IV; Part II is lacking the ‘Cork Hat’ slip (often missing); Part V is lacking the ‘Drood Advertiser’ and all the following ads.

1870 £280


- Smith 16; the secondary binding, without sawtooth borders.

1870 £250

369. Edwin Drood. FIRST EDITION, b.f.t.p. Chapman & Hall. Front. & engr. title, additional printed title, plates by S.L. Fildes, final ad. leaf; some light foxing. Contemp. full dark blue morocco, gilt spine, triple-ruled borders & dentelles; following board sl. marked. Orig. printed wrappers & ads from Part V, August 1870, bound in at end. Bookplates of the British historian Lord Elton of Headington. t.e.g. v.g.

1870 £280


1870 £200

VARIANT CLOTH


- Jarndyce: The Essential Edwin Drood, variant IV. Spine lettered: ‘EDWIN / DROOD’ in serif in the second panel from the top; ‘DICKENS’ in san serif in the fourth panel from the top; ‘CHAPMAN&HALL’ in smaller type in the bottom panel. It appears that the secondary binding was used at least until June 1872, suggesting this later variant cloth is dated c. 1873.
  Loosely inserted at the front are a letter and notes by William Bullock pertaining to Fildes’ illustrations.

1870 [1873?] £325
EDWIN DROOD: Later Editions and Completions

BOSTON ‘GHOST’ EDITION


¶ 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

COMPLETION BY SPIRIT PEN


¶ The fly-leaf reads, ‘Part Second of the Mystery of Edwin Drood. By the spirit-pen of Charles Dickens, through a medium. Embracing, also, that part of the work which was published prior to the termination of the author’s earth-life’. It is generally agreed that the ‘Medium’ is Thomas P. James, the publisher himself. This ‘completed’ version was first published in Brattleboro, Vermont, in the Autumn of 1873.

1874 £85


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

[1879] £30


¶ A later issue, lettered in black, and with stamp indicating a 5d royalty payable to Chapman & Hall.

[1914] £30


¶ The definitive edition. Appendix G considers the ‘after-history’ of the novel, an the varied attempts to complete the unfinished work.

1972 £60

377. 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, unforgivably giving Dickens’s death date on the dust wrapper as 1869.

[1980] £25


¶ ‘... a notable contribution to the solution of the ever green and ever baffling puzzle ...’

1920 £20
THE CLOVEN FOOT

379. **KERR, Orpheus C.** 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 sand-grained cloth, spine lettered in gilt, lilac e.ps; tiny ink spot on following board, otherwise a v.g. bright copy.

¶ One of the earliest attempts to ‘compete’ the novel, with the action transposed to an American setting.
1870 £150


¶ Proof Copy, ‘not for resale’. Madden considers Dickens’s intended continuation through forensic analysis of the completed portion of the novel, additionally informed by the few contemporary hints Dickens gave to friends and family.
2011 £10

JOHN JASPER’S SEQUEL - BOUND WITH ORIGINAL WRAPPERS

381. **(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 maroon 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 £380


¶ This copy is inscribed, on the leading free endpaper, ‘Mrs Henry Vizetelly, from A.V., New Year’s Day, 1873’. A nice copy, from the family of a London publishers.

1872 £280

A GREAT MYSTERY SOLVED

383. **VASE, Gillan, pseud. (Elizabeth NEWTON)** A Great Mystery Solved, being a continuation of and conclusion to “The Mystery of Edwin Drood”; edited by Shirley Byron Jevons. Sampson Low, Marston & Co. Half title; the odd spot. Orig. dark blue cloth, lettered in pale blue and gilt; head of spine worn, a little dulled & rubbed. Owner’s inscription on leading f.e.p., 1915. A good sound copy.

¶ ‘... an ingenious and probable solution to the mystery.’
[1914] £30


¶ Datchery is a detective hired by Grewgious who finds the ring which helps in convicting Jasper.
[1884] £25


¶ The engraved title design is adapted from the original *Drood* parts wrapper.
1887 £65
# 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 did not appear in the UK in book form until 1899, having been printed in Boston in 1871.

<table>
<thead>
<tr>
<th>Year</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1850</td>
<td>£45</td>
</tr>
</tbody>
</table>

## THE MUDFOG PAPERS

387. The Mudfog Papers, etc. Now first collected. FIRST EDITION. Richard Bentley & Son. 6pp ads. Orig. red cloth, lettered in black & gilt; leading inner hinge sl. cracked. A nice bright copy.

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

<table>
<thead>
<tr>
<th>Year</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1880</td>
<td>£150</td>
</tr>
</tbody>
</table>

388. The Mudfog Papers, etc. Now first collected. FIRST EDITION. Richard Bentley & Son. 6pp ads. Orig. red cloth, lettered in black & gilt; a little darkened & rubbed, leading inner hinge cracked. A good-plus copy.

<table>
<thead>
<tr>
<th>Year</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1880</td>
<td>£65</td>
</tr>
</tbody>
</table>

## COLLECTED PAPERS


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

<table>
<thead>
<tr>
<th>Year</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1903</td>
<td>£10</td>
</tr>
</tbody>
</table>

## GONE ASTRAY

A CHILDHOOD ADVENTURE

390. 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. Chapman & Hall. Front., illus., plates. Orig. light green cloth, front board lettered in black; spine sl. faded. v.g.

¶ First published in Household Words in August 1853, relating a childhood adventure.

<table>
<thead>
<tr>
<th>Year</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1912</td>
<td>£35</td>
</tr>
</tbody>
</table>

## THE LIFE OF OUR LORD

391. The Life of Our Lord. Written expressly for his children. 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.

<table>
<thead>
<tr>
<th>Year</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1934</td>
<td>£35</td>
</tr>
</tbody>
</table>

FIRST AMERICAN EDITION

392. The Life of Our Lord. Written during the years 1846-1849 ... for his children, and now first published. FIRST AMERICAN EDITION. New York: Simon & Schuster. Front. port., facsim. Star design on e.ps. The ordinary copy in green cloth, black spine label, lettered in gilt; spine sl. faded, but still a v.g. copy in orig. pictorial d.w.

<table>
<thead>
<tr>
<th>Year</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1934</td>
<td>£50</td>
</tr>
</tbody>
</table>
SPEECHES

SPEECHES - Individual & Collected

   ¶ A single folio leaf extracted from The Illustrated London News, pages 136-7, giving an account of the postponed Christmas soirée at which Dickens addressed the crowd.
   1844

   ¶ The gathering chaired by Charles Dickens.
   1848

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

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

ORIGINAL WRAPPERS

397. 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

ADDRESS AT THE MANCHESTER ATHENÆUM

398. 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. Contemp. full limp morocco, lettered in gilt; edges sl. rubbed. Bookplate of Walter Flinn. a.e.g. A v.g. copy.
   ¶ Podeschi B123. Dickens’s address, as the ‘president of the First Soirée’, October 5, 1843, is printed in full. It is followed by addresses by Disraeli, Cobden, Talfourd, Ralph Waldo Emerson and H.M. Stanley, &c.
   1888

   ¶ 56 speeches. With loosely inserted articles on Dickens on film, and some relevant ms. notes.
   1937

   ¶ 117 speeches, 1837-1870. The definitive edition, completely re-edited, with notes on texts and sources.
   1960

   1988
JOURNALISM

VOLUME ONE


VOLUME TWO


VOLUME THREE


VOLUME FOUR


SELECTIONS & ADAPTATIONS FROM DICKENS

SCARCE EARLY COLLECTION

408. Immortelles from Charles Dickens. By Ich. John Moxon. Half title; a few spots. Orig. royal blue wavy-grained cloth by Bone & Son, lettered in gilt; a little rubbed & marked, corners bumped. Bookplate of Samuel T. Mills. ¶ Podeschi D29. One of the earliest collections of quotations from Dickens with connecting narratives, including passages from the early chapters of the recently published Little Dorrit. 1856 £65

409. (DICKENS, Mamie & PERUGINI, Kate) The Charles Dickens Birthday Book. Compiled and edited by his eldest daughter. With five illustrations by his youngest daughter. Chapman & Hall. Front., illus. Orig. green cloth, pictorially blocked & lettered in maroon, blue & gilt, bevelled boards; margins sl. marked. a.e.g. A nice bright copy. ¶ This copy once belonged to the Pym family. A pencil note on the half title reads, ‘Given to me by John N. Pym (a spare copy)’, before mentioning two of his siblings, Roland (a noted artist, b.1910) and Mary Elizabeth. Numerous birthdays have been added, especially those, when known, of Dickens family members. Where quotations from Dickens appear, the works they appeared in are occasionally noted. 1882 £65

¶ Podeschi D104. Extracts and quotations from 32 of Dickens’s works, selected by the journalist friend of Dickens.
1884 £45


¶ Not in BL; Copac records a digital version only. Quotations from Dickens, selected from across his works, for each day in December.
1898 £30

412. The Poems and Verses; collected and edited, with bibliographical notes, by F.G. Kitton. FIRST EDITION. Chapman & Hall. Half title; lacking front. Untrimmed in orig. dark green cloth, lettered in gilt. v.g.
1903 £25

CHILDREN’S STORIES

413. 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. & plates, illus., 4pp ads. Orig. olive green cloth, pictorially blocked & lettered in gilt, bevelled boards. Dickens centenary stamp on leading pastedown. a.e.g. A v.g. close to FINE copy.

¶ Fifteen stories. With an initial limitation leaf as no. 118 of 500 copies published for the ‘Charles Dickens Centenary “The Daily Telegraph” Fund ... with the signatures of the five grand-daughters of Charles Dickens for whom the fund was raised’, Christmas 1911. The signees are, Mary Angela, Ethel Kate, Dorothy G, Cecil (sic) May, Evelyn Bessie, (the daughters of Charles Dickens Jr. & Elizabeth Evans).
1911 £150


¶ Fifteen stories. An ‘ordinary’ edition of the above item.
[1911] £50


¶ First published in 1906. ‘Stories ... taken from Dickens, very largely in his own language.’ The illustrations by Victor Prout, Evelyn Paul, and Walter Paget.
1914 £35

416. MCSPADDEN, J. Walker. Stories from Dickens. (Reprinted.) George G. Harrap & Co. (‘Told through the ages’ series.) Half title, front., title printed in red & black, 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.

¶ First published in 1906. ‘Stories ... taken from Dickens, very largely in his own language.’ The illustrations by Victor Prout, Evelyn Paul, and Walter Paget.
1927 £25

RED CLOTH

417. 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. Recent booklabel. A v.g. bright copy.

¶ Podeschi D198, the ‘third copy’, in ‘deep violet-red cloth’.
[1924] £50
418. **DICKENS, Mary Angela.** Smike and Dotheboys Hall, and other stories. Retold by Mary Angela Dickens and others. Illustrated by Harold Copping. Rapael Tuck & Sons. (The Golden Hours Library, no. 111.) Half title, col. front. & one additional col. plate, illus., 6pp ads. Orig. cream boards dec. in brown, blue cloth spine, col. onlay on front board; corners sl. rubbed. Gift inscription on leading f.e.p., 1925. v.g. ¶ Not in BL; TCD only on Copac. Contains Smike and Dotheboys Hall, The Fat Boy, the Little Kenwigs, and Little Dorrit of the Marshalsea. [c.1925] £35

**INSCRIBED BY THE AUTHOR**


**FOUR NOVELS, CONDENSED**


**PERIODICALS edited by Dickens**

**BENTLEY’S MISCELLANY**

*see also item 47*

421. Bentley’s Miscellany. Vols. I-IX. 1837-1841. Richard Bentley. Front. & plates after Cruikshank, Phiz & Joshua Reynolds. Contemp. half calf, spines gilt in compartments, black leather labels, marbled boards; hinges & corners a little rubbed. Signature of Kathleen Tillotson. ¶ 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. Tulrumble, 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

422. Editor’s Address on Completion of the First Volume. WITH: Address (to the Second Volume). (EXTRACTED FROM: Bentley’s Miscellany, vols I & II, 1837.) (Richard Bentley.) Two single preliminary leaves. Disbound. Loose. ¶ ‘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

423. Familiar Epistle from a Parent to a Child, aged two years and two months. (EXTRACTED FROM: Bentley’s Miscellany, vol. V, 1839.) (Richard Bentley.) Pp219/220. Disbound. Loose. ¶ ‘It is a trite observation, and one which, young as you are, I have no doubt you have often heard repeated, that we have fallen upon strange times ...’ 1839 £10
HOUSEHOLD WORDS: A Weekly Journal

   1850-59 £1,500

425. Selections from Household Words, conducted by Charles Dickens. New York: James Miller. Lacks leading f.e.p. Orig. green cloth, spine & front board lettered in gilt. v.g.
   ¶ Apparently an attempt to sell off odd unsold issues from No. 423 to the last No. 479, before Household Words merged with All The Year Round.
   1858-59 £45

426. 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

   1969 £40

428. 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; boards sl. bowed. A good-plus copy in sl. torn d.w.
   ¶ An excellent index ‘to the more than 3,000 items, prose and verse, published during the nine years of the periodical’s existence’.
   1973 £45

HOUSEHOLD WORDS: Extra Christmas Numbers

429. Household Words Christmas Stories. 1851-1858. Ward, Lock, & Tyler. Ad. leaf preceding title, 10pp ads. Orig. blue cloth, bevelled boards, blocked & lettered in gilt, black & maroon; sl. rubbing to head & tail of spine, otherwise v.g.
   ¶ 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] £120

430. Household Words Christmas Stories. 1851-1858. Ward, Lock, & Tyler. 20pp ads, later e.ps. Orig. blue cloth, bevelled boards, blocked & lettered in gilt, black & maroon; a little rubbed, spine chipped at head & tail. A good sound copy.
   [1870] £80

   ¶ 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
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Notes</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>432.</td>
<td>A Round of Stories by the Christmas Fire. The Poor Relation’s Story, The Child’s Story, &amp;c. Extra Christmas Number of Household Words. (Reprint.) [Ward, Lock &amp; Tyler.] Disbound. v.g. 36pp.</td>
<td>A reissue of the Household Words extra Christmas number for 1852. BL dates these Ward, Lock &amp; Tyler reprints as [1870].</td>
<td>£10</td>
</tr>
<tr>
<td>433.</td>
<td>Another Round of Stories by the Christmas Fire. The Schoolboy’s Story, The Old Lady’s Story, &amp;c. Extra Christmas Number of Household Words. Published at the Office, No. 16, Wellington Street North. Disbound; sl. browned, small tear at foot of the first page without loss of text. A good-plus copy. 36pp.</td>
<td>The Schoolboy’s Story by Dickens; other contributors include Eliza Lynn (Linton), George Sala, Adelaide Anne Procter, Elizabeth &amp; William Gaskell, &amp;c.</td>
<td>£20</td>
</tr>
<tr>
<td>434.</td>
<td>Another Round of Stories by the Christmas Fire. The Schoolboy’s Story, The Old Lady’s Story, &amp;c. Extra Christmas Number of Household Words. (Reprint.) [Ward, Lock &amp; Tyler.] Disbound. v.g. 36pp.</td>
<td>The reissue.</td>
<td>£10</td>
</tr>
<tr>
<td>435.</td>
<td>The Holly-Tree Inn. Extra Christmas Number of Household Words. Published at the Office, No. 16, Wellington Street North. Disbound. v.g. 36pp.</td>
<td>The Guest, The Boots &amp; The Bill by Dickens; other contributions by Wilkie Collins, William Howitt, Adelaide Procter &amp; Harriet Parr.</td>
<td>£25</td>
</tr>
<tr>
<td>436.</td>
<td>The Holly-Tree Inn. Extra Christmas Number of Household Words. [Ward, Lock, &amp; Tyler.] Disbound; a little browned. 36pp.</td>
<td>The later issue, without borders or colophon.</td>
<td>£12</td>
</tr>
<tr>
<td>437.</td>
<td>The Holly-Tree Inn: being the Christmas Number of “Household Words”, 1855. With a front. by Audley Gunston. Chapman &amp; Hall. 16mo. Half title &amp; title printed in red &amp; black, col. front &amp; pictorial title. Orig. pale green cloth, blocked in dark green, lettered in gilt; sl. dull. Later ownership details on leading pastedown. t.e.g.</td>
<td>From a series of 16mo reprints, ‘Christmas Stories from “Household Words” and “All the Year Round”’.</td>
<td>£25</td>
</tr>
<tr>
<td>438.</td>
<td>The Wreck of the Golden Mary. Extra Christmas Number of Household Words. (Reprint.) [Ward, Lock &amp; Tyler.] Disbound &amp; sl. cut down. 36pp.</td>
<td>The Captain’s Account by Dickens; other contributors include Percy Fitzgerald, Harriet Parr &amp; Adelaide Procter. The Deliverance is by Wilkie Collins.</td>
<td>£10</td>
</tr>
<tr>
<td>439.</td>
<td>The Perils of Certain English Prisoners. Extra Christmas Number of Household Words. Published at the Office, No. 16, Wellington Street North. Disbound. v.g. 36pp.</td>
<td>Two chapters by Dickens; other contributors include Wilkie Collins &amp; Harriet Parr.</td>
<td>£25</td>
</tr>
<tr>
<td>440.</td>
<td>The Perils of Certain English Prisoners. Extra Christmas Number of Household Words. (Reprint.) (Ward, Lock &amp; Tyler.) Disbound &amp; sl. cut down. 36pp.</td>
<td>Going into Society &amp; Let at Last by Dickens (with Wilkie Collins); other contributions by Collins, Elizabeth Gaskell &amp; Adelaide Procter.</td>
<td>£10</td>
</tr>
<tr>
<td>441.</td>
<td>A House to Let. Extra Christmas Number of Household Words. Published at the Office, No. 16, Wellington Street North. Disbound. 36pp. v.g.</td>
<td></td>
<td>£30</td>
</tr>
</tbody>
</table>
HOUSEHOLD WORDS: The Household Narrative of Current Events

442. 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

443. (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

444. 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

ALL THE YEAR ROUND

COMPLETE RUN UNDER THE EDITORSHIP OF DICKENS


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

1859-70 £2,250

ALL THE YEAR ROUND: Extra Christmas Numbers

PRIMARY BINDING

446. The Christmas Numbers of All the Year Round. FIRST COLLECTED EDITION. Conducted by Charles Dickens. 26, Wellington Street. Some light foxing towards the end. Orig. fine sand-grained green 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 wreathe in gilt of holly leaves and berries enclosing gilt lettering: CHRISTMASSTORIES/from/“ALL THE YEAR/ROUND”; the spine is lettered in gilt: CHRISTMASSTORIES/FROM/ALL THE YEAR/ROUND/CONDUCTED/BY/CHAS. DICKENS; a little dulled but a good-plus copy. a.e.g.

¶ Almost certainly the primary binding. Contains the nine extra Christmas numbers, published in All the Year Round between 1859 and 1867.

[1868] £300

447. Six Extra Christmas Number of All the Year Round: A Message from the Sea, 1860; Mrs Lirriper’s Lodgings, 1863; Mrs Lirriper’s Legacy, 1864; Dr Marigold’s Prescriptions, 1865; Mugby Junction, 1866; No Thoroughfare, 1867. FIRST EDITIONS. BOUND WITH FOUR LATER EXTRA CHRISTMAS NUMBERS: Slaves of the Lamp, 1871; Doom’s Day Camp, 1872; The Blue Chamber, 1873; The Opal Ring, 1874. Published at the Office, No. 26, Wellington Street. 10 issues in total bound into contemp. half dark green calf, spine ruled in gilt, red leather label lettered in gilt ‘ALL THE YEAR / ROUND / ANNUALS’; a little rubbed. Armorial bookplate of the English polymath and expert on Persia, Edward Heron-Allen.

1860-74 £150
The image contains several pages of text that appear to be from theatrical programs or announcements. The text is not legible enough to transcribe accurately without the ability to zoom in on the individual pages. The content seems to be related to theatrical performances, possibly including titles such as 'The Merry Wives of Windsor' and 'Everyman in His Humour'. The text also includes some signatures and dates, which suggest historical or archival significance. Due to the resolution and quality of the images, a precise transcription is not possible.
448. 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

449. Somebody's Luggage. Extra Christmas Number of All the Year Round. Published at the Office, No. 11, Wellington Street. Disbound; chipped and creased along edges, loose. 48pp.
   ¶ Contributors include Dickens, Charles Allston Collins, John Oxenford, Julia Stretton.
   1862 £15

450. Mrs Lirriper's Lodgings. Extra Christmas Number of All the Year Round. Published at the Office, No. 26, Wellington Street. Disbound; sl. spotted. 48pp.
   ¶ Contributors include Dickens, Gaskell, Andrew Halliday, Edmund Yates, Amelia Edwards & Charles Allston Collins.
   1863 £20

451. Mrs Lirriper's Legacy. Extra Christmas Number of All the Year Round. Published at the Office, No. 26, Wellington Street. Disbound; outer leaves loose. 48pp.
   ¶ Contributions by Dickens, Charles Allston Collins, Amelia Edwards, Hesba Stretton.
   1864 £10

452. Doctor Marigold's Prescriptions. Extra Christmas Number of All the Year Round. Office, 26, Wellington Street. Disbound. v.g. 48pp.
   ¶ Contributors include Dickens, Rosa Mulholland, Charles Allston Collins, Hesba Stretton.
   1865 £25

453. Mugby Junction. Extra Christmas Number of All the Year Round. Published at the Office, No. 26, Wellington Street. Disbound; outer leaves loose. 48pp.
   ¶ 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 £25

454. No Thoroughfare. By Charles Dickens and Wilkie Collins. Extra Christmas Number of All the Year Round. Published at the Office, No. 26, Wellington Street. Orig. blue wrappers detached. 48pp.
   ¶ The final Extra Number written entirely by Dickens & Wilkie Collins.
   1867 £35

455. No Thoroughfare. By Charles Dickens and Wilkie Collins. Extra Christmas Number of All the Year Round. Published at the Office, No. 26, Wellington Street. Disbound; the odd spot. v.g. 48pp.
   1867 £25

AMERICAN EDITION

   ¶ A scarce American issue.
   1867 £75

457. 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
HOUSEHOLD WORDS & ALL THE YEAR ROUND

458. Christmas Stories, from “Household Words” and “All the Year Round”. Household edn. 4to. Chapman & Hall. Front., vignette title, plates & illus. by E.G. Dalziel; sl. spotting in prelims. Orig. green cloth, blocked & lettered in black & gilt; spine sl. dull & marked, leading inner hinge cracking. A good-plus copy.

¶ 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] £35


¶ Printed on the verso of half title: ‘These stories, which originally appeared in ‘Household Words’, are now reprinted in a complete form for the first time’. No Thoroughfare actually appeared in 1867 as the extra Christmas number of All the Year Round. Printed by Charles Dickens & Evans, at the Crystal Palace Press. The eight plates were designed by Arthur Layard for this edition.

1890 £150

MISCELLANEOUS PAPERS


1911 £20
DICKENS AND THE PERFORMING ARTS

The following section of 123 items is dedicated to Dickens and the performing arts, and represents the author's life-long affiliation with the stage and its associated art forms. It is divided into six subsections:

i) Original plays by Dickens, including Collections.
ii) Dickens and the 'Amateur Theatricals'; plays produced, directed and acted in by Dickens, as well as tickets, playbills &c.
iii) Dickens and his Readings, including tickets, advertisements, texts &c.
iv) Plays adapted from Dickens's works; texts, playbills, programmes &c.
v) Music inspired by Dickens's works
vi) Biography and Criticism.

i) PLAYS BY DICKENS

The Strange Gentleman

461. The Strange Gentleman. A comic burletta in two acts. By “Boz”. First performed at the St. James’s Theatre on Thursday, September 29, 1836. FIRST EDITION. Chapman & Hall. MDCCCXXXVII. Orig. pale lavender printed wrappers bound into full tan calf, gilt spine, dentelles & borders, green morocco label. Bookplate of Ralph Clutton. t.e.g. A v.g. handsome copy in maroon cloth & leather double slip-case.

¶ Podeschi A26. VanderPoel B527(1). Apparently issued both with and without a frontispiece by Phiz; this copy is without (marginally the more common variant, though still extremely scarce), and adheres to all first edition points. Eckel described this as ‘rarest of the obtainable works of Charles Dickens and for that reason the most costly’. 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 & 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

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

¶ This is the 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

The Village Coquettes

FIRST EDITION - FULL TAN CALF


¶ Dickens’s comic operetta was first performed at the St James’s Theatre in December 1836. The author had high hopes for the production, but although Hullah’s music was generally lauded, the libretto was decidedly not. In the end it ran for just sixteen performances, as well as a handful of gala revivals. The libretto, with a dedication to J.P. Harley, was published by Bentley shortly after the production opened, but did not appear again in print until after Dickens’s death.

1836 £1,500
464. **PAILTTHORPE, 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 browned. 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 †

**Is She His Wife?**


¶ Podeschi B62. Originally performed at the St. James’s Theatre, London, in March 1837. There are no known survivors of the first English edition (the last known copy was destroyed in a fire in Boston in the 1870s), and the second, published by Chapman & Hall around 1873 is exceedingly rare. This is the scarce first American edition, and the only one of the first three editions seen in commerce. For another title in this series, see item 467 below.

1877 £480

**The Lamplighter**

466. 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

**Mr Nightingale’s Diary**

467. Mr. Nightingale’s Diary: a farce in one act. FIRST AMERICAN EDITION. 16mo. 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.

¶ Podeschi B215. 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

**No Thoroughfare**


¶ Bolton 6 (transferred from Adelphi to Standard, Shoreditch). Directed by & starring Charles Fechter. ‘The arrangements with Mr Charles Dickens, Mr Wilkie Collins and Mr Fechter, will not admit of any Complimentary Admissions, the Public Press excepted.’

1868 £350
COLLECTIONS

WITH FOUR ORIGINAL PLAYBILLS

469. The Plays and Poems ... with a few miscellanies in prose, now first collected, edited, prefaced and annotated by Richard Herne Shepherd. FIRST EDITION, 1st issue. 2 vols. W.H. Allen. 4to. Half titles, plates. Contemp. full black morocco by Zaehnsdorf, spines with raised gilt bands, lettered in gilt; hinges & corners a little rubbed. Small stamp on leading f.e.p., ‘Dickens Dramatized - Allan Sutcliffe’. t.e.g. ¶ Podeschi D96 (with 7 playbills). Limitation leaf, No. 13 of 150 copies on large paper. Includes No Thoroughfare, which also appeared in the first issue of the standard format edition, but was removed from the second issue for infringement of copyright. With an ‘introductory monograph’ by Shepherd, ‘Charles Dickens as a dramatist, actor and poet’, and, in Volume II, pp337-406, The Bibliography of Dickens: A bibliographical list arranged in chronological order of the published writings in prose and verse of Charles Dickens (from 1833 to 1882). This copy has been profusely extra illustrated, with 68 plates in the first volume, and 89 in the second. These are mainly portraits of actors and actresses, playwrights, theatre proprietors, and patrons of the dramatic arts. There are also images of theatres and scenes relevant to specific productions. One of the plates in volume II, is Cruikshank’s first design for the final plate in Oliver Twist, ‘Rose Maylie and Oliver’; Dickens objected to the design, and it was hurriedly replaced with the ‘Church’ plate. In addition to the illustrations, four original playbills have been tipped in, one for the Amateur Theatricals, and three for Dickens’s own plays. They appear as follows:

Between pp50 & 51: Not So Bad as We Seem, Devonshire House, 16th May, 1851. 25 x 51cm, printed in red & black. v.g.

Opposite p.95: The Strange Gentleman, St. James’s Theatre, 22nd November, 1836. 22 x 39cm, printed in black. Fragile, edges torn.

Between pp174 & 175: The Village Coquettes, St. James’s Theatre, 14th February, 1837. 22 x 38cm, printed in black. Very fragile, torn. Cut down with sl. loss of text in lower margin.

Opposite p.276: Is She His Wife?, or, Something Singular, St. James’s Theatre, 13th April, 1837. 22 x 39cm, printed in black. v.g.

1882 £4,800


1885 £180

471. The Strange Gentleman, and other plays. With an introduction by Jeffery Tillett. Heinemann Educational Books. Printed paper wrappers. Withdrawn from Radcliffe School Library. ¶ Also Is She His Wife? or, Something Singular; The Lamplighter; Mr. Nightingale’s Diary.

1972 £8


1974 £15

PLAY TRANSLATED BY CHARLES DICKENS JUNIOR

473. DICKENS, Charles, the Younger. The Nephew as Uncle. Comedy in 3 acts by Friedrich V. Schiller. Arranged for translation into English with notes and a copious vocabulary by Charles Dickens jun. FIRST EDITION. Leipzig: Voigt & Günther. Parallel English & German titlepages, text in German with English notes, 12pp glossary. Contemp. purple binder’s cloth, paper spine label with title in English; ink marked, spine sl. chipped. Ticket of Williams & Norgate. Contemp. signature of Mary J. Watkins, Eton. ¶ BL only on Copac; Oxford has a 3rd edition dated 1855. A curious little work, edited by Charles Dickens junior (who was only 17 at the time), as a study aid for English students of German. ‘Charley’, Dickens’s eldest son, edited three German plays for an English audience, all printed in Leipzig and distributed in the UK by Williams & Norgate. He was sent to study in Leipzig following his formal education.
THE

PLAYS AND POEMS

OF

CHARLES DICKENS

WITH A FEW MISCELLANIES IN PROSE

NOW FIRST COLLECTED

EDITED PREFACED AND ANNOTATED

BY

RICHARD HERNE SHEPHERD

IN TWO VOLUMES

VOL. I.

LONDON

W. H. ALLEN & CO. 13 WATERLOO PLACE S.W.
PUBLISHERS TO THE INDIA OFFICE
1882

(All rights reserved)
at Eton, where he evidently gained a high degree of proficiency in German (and the praise of Dr. Otto Fiebig, in his preface to this work). The play, titled Der Nichte als Onkel in German, is not in fact by Schiller, but is his translation from the French of Louis B. Picard’s Encore des Ménecmes.

1854 £150

474. **HOLLAND, Norman.** Widow of Charles Dickens: a play in one act. FIRST EDITION. Samuel French. (French’s Acting Edition, 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

ii) **DICKENS & ‘AMATEUR THEATRICALS’**

*See also item 469.*

**Tickets**

‘STRICTLY PRIVATE’ THEATRICALS:

**TICKET FOR MRS TALFOURD SIGNED BY DICKENS, WITH PLAYBILL**

475. Signed invitation Card to Mrs Talfourd. Strictly Private. Mr. G.A. à Beckett, Mr. Dudley Costello, Mr. Charles Dickens and brothers ..., request the pleasure of Mrs. Talfourd’s [name added in ms.] company at an Amateur Performance at Miss Kelly’s Theatre, 73 Dean Street, Soho ... Cream card, 10 x 13.5cm, printed on recto only in green & gold with fancy gilt borders, completed in manuscript in Dickens’s hand. TOGETHER WITH: Playbill for the performance at Miss Kelly’s Theatre, 73 Dean Street, Soho, 20th September 1845. Cream paper, 26.5x 21cm, printed by Bradbury & Evans in red, green & gold with elaborate borders; one light horizontal fold. ‘The cards of Invitation are presentable at the Theatre, from seven o’clock ... evening dress.’ ¶ The invitation card to Mrs Rachel Talfourd, wife of Dickens’s close friend Thomas Noon Talfourd, has been completed in Dickens’s unmistakable hand. In addition to filling in her name, he has added her seat information (‘Boxes. First Circle 69’), and has also signed the verso. The playbill does not list the actors, but Dickens did so in a note to Lady Holland sent earlier in September (see Pilgrim Letters, vol. IV, p.377).

Dickens played his most successful part of Bobadil, with other cast members including Henry Mayhew, Frederick Dickens, Mark Lemon, Douglas Jerrold, John Leech, and Frank Stone. In the afterpiece Dickens played Snobbington and Mark Lemon the Stranger.

This is a fascinating piece of Dickens ephemera, and shows the extent to which Dickens immersed himself in the amateur theatricals. Not only did he throw himself into the role of actor and manager (to which he owed to being ‘half dead’ in the days preceding the performance), but he even took it upon himself to hand-write tickets for his specially invited guests.

1845 £2,250 †

476. **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 ...’ 19 x 23cm including 1.5cm margins, printed on cream card. Clipped in one corner, not affecting image. v.g. ¶ A large-format ticket etched by T.O. Barlow from a design by E.M. Ward A.R.A. It depicts the artist Richard Wilson in one corner, and the writer Daniel Defoe in the opposite corner, both men reduced to poverty. The words ‘Great Gallery’ are printed in the upper margin. The ticket is not filled in, but still appears to have been used: the number ‘467’ has been added in black ink in the margins, and in one corner a 6cm strip of the margin has been neatly cut away as though docketed.

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 £450 †
Tickets continued

477. **GUILD OF LITERATURE AND ART.** Membership/Admission Ticket for Performances by The Amateur Company led by Dickens. ‘Admit ----- to the performance at ‘Philharmonic Hall, Liverpool’ on ‘Fri’day the ‘3rd Sept.’ 1852. The curtain rises at ‘seven’ o’clock precisely. (Signed) W.H. Wills ...’ 19 x 23cm including 1.5cm margins, printed on cream card. v.g.
   ¶ This ticket has been filled in, although the name of the attendee has not been added.
   The performance is for the Philharmonic Hall, Liverpool, on Friday 3rd September 1852.
   The ticket has been numbered ‘13’ in the margin, and in the upper margin someone has added in a contemp. hand, ‘Stalls 7/6’. A 14cm portion of the left-hand margin has been neatly cut away as though docketed. The performance on this occasion consisted of three pieces: *Used Up*, *Charles XII*, and *Mr Nightingale’s Diary*. It was the last performance of a Northern tour that had started in Nottingham on August 23rd.
   The schedule was punishing and clearly exhausted Dickens, who wrote to Henry Austin on the 5th of September, declaring ‘I am half dead’. (See *Pilgrim Letters*, vol. VI, p.754.
   1852 £550 †

**Playbills**

**MERRY WIVES OF WINDSOR**

478. **EDINBURGH. Theatre-Royal.** Playbill. Amateur Performance By the Gentlemen from London, connected with literature and art, in aid of the Funds for the Endowment of a perpetual curatorship of Shakespeare’s House, to be always held by some one distinguished in Literature, and more especially in Dramatic Literature. ... On Monday evening, July 17, 1848, will be presented Shakespeare’s comedy of The Merry Wives of Windsor … to be followed by Mr Kenney’s Farce, in one act, of Love, Law, and Physic. ... To conclude with a comic scene, from the French, called Two O’Clock in the Morning. ... Edinburgh: James Brydone, printer. Single sheet folio playbill; a little browned, some light folds. Approx. 22 x 42cm. Framed & glazed.
   ¶ Originally rehearsed by Dickens and his friends for amateur performances in aid of Leigh Hunt, but postponed until May 1848, after which it was repurposed as a fund-raising vehicle for Shakespeare’s House. It was intended to award the curatorship to James Sheridan Knowles, who Dickens had learned was financially straitened, but this would eventually prove unnecessary as Sheridan was awarded a substantial annual endowment at the behest of Benjamin Disraeli. In *The Merry Wives of Windsor* Dickens played Shallow, a country justice, while the role of Falstaff went to Mark Lemon. Among the other actors listed are John Leech, John Forster (given as ‘Foster’), Marcus Stone, G.H. Lewes, Augustus & Frederick Dickens, George Cruikshank, Augustus Egg & Mary Cowden Clarke. In the second piece Dickens played Captain Danvers, and in the third the part of Mr Snobbington. He is also credited as ‘Stage-Manager’.
   1848 £950

479. **LONDON. Theatre Royal, Haymarket.** Playbill. (The Merry Wives of Windsor.) Amateur performance in aid of the fund for the endowment of a perpetual curatorship of Shakespeare’s house, ... on Monday evening, May 15th, 1848, will be presented, Shakespeare’s comedy of The Merry Wives of Windsor. ... To conclude with Mrs Inchbald’s farce of Animal Magnetism. ... Single sheet small 4to playbill, printed in red & dark blue within green ornamental borders, paper watermarked J. Whatman, 1847; sl. browned, some light folds. 19 x 26.5cm
   ¶ Charles Dickens, George Cruikshank, Mark Lemon and John Leech feature among the list of players.
   1848 £850

480. **LONDON. Theatre Royal, Haymarket.** Playbill. (Every Man In His Humour.) Amateur performance in aid of the fund for the endowment of a perpetual curatorship of Shakespeare’s house, ... on Wednesday evening, May 17th, 1848, will be presented, Ben Jonson’s comedy of Every Man in His Humour. ... To conclude with Mr. Kenney’s farce of Love, Law, and Physic. ... Single sheet small 4to playbill, printed in red & dark blue within green ornamental borders, paper watermarked J. Whatman, 1847; sl. browned, some light folds. 26.5 x 19cm.
   ¶ Charles Dickens, George Cruikshank, Mark Lemon and John Leech feature among the list of players.
   1848 £850
481. **LONDON. Devonshire House.** Playbill. (Not So Bad As We Seem.) On Tuesday evening, May 27th, 1851, the amateur company of The Guild of Literature & Art, will have the honor of performing, for the second time, a new comedy, in five acts, by Sir Edward Bulwer Lytton, called Not So Bad As We Seem: or, Many Sides to a Character. ... The performance to conclude with (for the first time) an original farce, in one act, entitled Mr. Nightingale’s Diary. ... The whole under the direction of Mr. Charles Dickens. W.S. Johnson, “Nassau Steam Press”. Single sheet folio playbill, printed in red & black; upper corners torn with sl. loss, otherwise clean & bright. 25 x 50.5cm.

¶ The first performance had taken place the week before, in a special gala performance for Queen Victoria and Prince Albert. According To John Forster, who was among the cast members for these early performances, ‘the success abundantly realised expectation’. Dickens took the part of Lord Wilmot, Mark Lemon that of Sir Geoffrey Thornside, with other parts shared between Augustus Egg, Charles Knight, Richard Horne, Douglas Jerrold, Wilkie Collins, and others.

1851 £1,450

482. **LONDON. Hanover Square Rooms.** Playbill. (Not So Bad As We Seem.) Fourth Night. On Wednesday, July 2nd, 1851, the amateur company of The Guild of Literature and Art, will have the honor of performing, for the fourth time, a new comedy, in five acts, by Sir Edward Bulwer Lytton, called Not So Bad As We Seem: or, Many Sides to a Character. ... The performance to conclude with (for the third time) an original farce, in one act, entitled Mr. Nightingale’s Diary. ... The whole under the direction of Mr. Charles Dickens. W.S. Johnson, “Nassau Steam Press”. Single sheet folio playbill, printed in red & black; paper sl. thin at upper corners, one tiny hole. 25 x 50cm.

¶ The fourth performance, and by now it seems the actors were well into their stride. Dickens, writing to Bulwer Lytton two days after the performance, could barely contain his satisfaction: ‘I am very, very sorry - and so we all were - that you were not with us on Wednesday. The play was never so well acted, and it was a noble audience. They took every point - gave rounds of applause after the acts - broke into perfect enthusiasm at the end, and had the curtain up again in a whirlwind of applause. It really was delightful ...’. (Pilgrim Letters, vol. VI, p.421.)

1851 £1,500

483. **LONDON. Hanover Square Rooms.** Playbill. (Not So Bad As We Seem.) Last performance in London. On Monday evening, July 21st, 1851, the amateur company of The Guild of Literature and Art, will have the honor of performing, for the fourth time, a new comedy, in five acts, by Sir Edward Bulwer Lytton, called Not So Bad As We Seem: or, Many Sides to a Character. ... The performance to conclude with (for the third time) an original farce, in one act, entitled Mr. Nightingale’s Diary. ... The whole under the direction of Mr. Charles Dickens. W.S. Johnson. Single sheet small folio playbill; tiny pin hole in upper margin. 14 x 27.5cm

¶ Although the playbill advises this is the ‘fourth time’ Not So Bad As We Seem will be performed, this cannot be the case, as the fourth performance took place on July 2nd. Similarly, the statement ‘Last Performance in London’ proved incorrect; demand dictated an ‘extra final London performance’ which took place on August 4th.

1851 £650

484. **BATH. Assembly Rooms.** Playbill. (Not So Bad As We Seem.) The Amateur Company of The Guild of Literature and Art ... will have the honor of performing, on Monday evening, November 10th, for the seventh time, a new comedy, in five acts, by Sir Edward Bulwer Lytton, called Not So Bad As We Seem: or, Many Sides to a Character. ... The performance to conclude with (for the sixth 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. Small folded 4to playbill, printed on first page only. 18.5 x 24cm.

¶ The Guild had three engagements in the West Country, one in Bath and two in Bristol. The latter went swimmingly, but Dickens was less than enamoured with the performance in Bath; he informed Henry Austin, on November 13th, ‘We had a great room in Bath but they are a horribly dull audience’. Charles Knight, who played the part of Jacob Tonson, thought them ‘too genteel to manifest emotion’. (See Pilgrim Letters, vol. VI, p.536.)

1851 £750
485. **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. ... Single sheet folio broadside, printed in red & black; one old horizontal fold, a few sl. creases to lower margin. v.g. Approx. 48 x 24cm. Recently framed & glazed.

¶ 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 Horne, 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.

1852 £1,800

486. **LIVERPOOL. Philharmonic Hall.** Playbill. (Not So Bad As We Seem.) On Friday evening, February 13th, 1852, the amateur company of The Guild of Literature & Art, ... will have the honor of performing, for the thirteenth time, a new comedy, in five acts, by Sir Edward Bulwer Lytton, ... called Not So Bad As We Seem: or, Many Sides to a Character. ... The performance to conclude with (for the tenth 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. W. Ellis & Co. Single sheet folio playbill, printed in red & black; tiny tear at head, neatly repaired from behind. 25 x 50cm.

¶ For this performance, the playbill was amended to show Mr. [Walter] Lacy ‘of the London Theatres’ in the part of Hardman, owing to the ‘unavoidable absence of Mr. John Forster’. The performance was very well received in Liverpool; Dickens reported back to Bulwer Lytton, in a letter dated February 15th, ‘I can scarcely see to write - but I cannot go to bed without telling you what a triumph we have had’. (Pilgrim Letters, vol. VI, p.599.)

1852 £1,450

487. **BIRMINGHAM. Town Hall.** Playbill. (Not So Bad As We Seem.) On Wednesday, May 12th, 1852, The Amateur Company of The Guild of Literature and Art, ... will have the honour of performing, for the sixteenth time, a new comedy, in five acts, by Sir Edward Bulwer Lytton, ... called Not So Bad As We Seem: or, Many Sides to a Character. ... The performance to conclude with (for the fifteenth 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. Birmingham: E.C. Osborne, printer, Single sheet small folio playbill, printed in red & black; small nick in upper margin, just catching the headline ‘BIRMINGHAM’. 20.5 x 33cm.

¶ This playbill lists the members of the local organising committee, and the rules of the ballot organised for the distribution of tickets.

1852 £850

488. **BIRMINGHAM. Town Hall.** Playbill. (Not So Bad As We Seem.) On Thursday evening, May 13th, 1852, the amateur company of The Guild of Literature and Art, ... will have the honor of performing, for the seventeenth time, a new comedy, in five acts, by Sir Edward Bulwer Lytton, ... called Not So Bad As We Seem: or, Many Sides to a Character. ... The performance to conclude with (for the sixteenth 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. W.S. Johnson, “Nassau Steam Press”. Single sheet folio playbill, printed in red & black; sl. torn along horizontal fold. Numbered ‘1500’ in ms. in top left corner, possibly the print-run? 24.5 x 50cm.

¶ This represents the final time Lytton’s play was presented in its five-act format; for the five performances given in August (the first being at Nottingham on the 23rd), the play was condensed by Dickens into three acts, and an additional one-act farce called Two O’Clock in the Morning was added to the bill.

1852 £1,450
TUESDAY, JAN. 18, 1869.

MR. CHARLES DICKENS’S
Farewell Readings.

By the author of the

Hall 3

TICKET.

The audience are respectfully requested to be in their seats by 10 minutes to 8 o’clock.

ONE SHILLING.

The reading will last two hours.

RESERVED SEATS, 5s.

ROW No. 5

SEAT No. 120

This portion of the tickets must be retained to ensure possession of the seat.

M. R.

CHARLES DICKENS’S
Farewell.

CITY HALL, GLASGOW,

THURSDAY EVENING,

19th FEBRUARY, 1869.

The audience is earnestly requested to be seated not later than two minutes before eight—doors open at seven.

ENTRANCE BY ALBION STREET.

MR. CHARLES DICKENS’S
FINAL READINGS.

MESSRS. CHAPPELL AND CO.

Have great pleasure in announcing that Mr. Charles Dickens having some time since become perfectly restored to health, will

RESUME AND CONCLUDE

His interrupted series of

Farewell Readings,

AT THE

St. James’s Hall,

LONDON,

EARLY IN THE NEW YEAR.
Playbills continued

489. NEWCASTLE. Assembly Rooms. Playbill. (Not So Bad As We Seem.) On Friday evening, August 27th, 1852, the amateur company of The Guild of Literature and Art, ... will have the honor of performing, for the twentieth time, a new comedy, compressed into three acts, by Sir Edward Bulwer Lytton, called Not So Bad As We Seem: or, Many Sides to a Character. ... After which (for the nineteenth time) an original farce, in one act, by Mr. Charles Dickens and Mr. Mark Lemon, entitled Mr. Nightingale’s Diary. ... The whole to conclude with a comic scene, (from the French) called Two O’Clock in the Morning. ... The whole produced under the direction of Mr. Charles Dickens. W.S. Johnson, “Nassau Steam Press”. Single sheet folio laybill, printed in red & black; three light folds. v.g. 25 x 51cm.
Paragraph: The north-east leg of The Guild’s theatrical tour, evidently proved every bit as successful as the earlier performances; on August 29th Dickens wrote to John Forster, whose schedule prevented him from joining the players on this occasion, ‘into the room at Newcastle they squeezed 600 people, at twelve and sixpence, into a space reasonably capable of holding three hundred’. (Pilgrim Letters, vol. VI, p.748.) Forster was replaced, on this occasion, by the illustrator John Tenniel.

1852

£1,450

490. LIVERPOOL. Philharmonic Hall. Playbill. (Mr Nightingale’s Diary.) On Friday evening, September 3rd, 1852, the amateur company of The Guild of Literature & Art, ... will have the honor of presenting (this being their last night of performance), the petite comedy, in two acts, of Used Up. ... After which, the historical drama, in two acts, by J.R. Planche, called Charles XII. ... To conclude with, (twenty-third 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. ... Manchester: A. Ireland & Co., printer. Single sheet folio playbill, printed in red & black; sl. browned, small pin hole at head. 25 x 50cm.
Paragraph: This was the amateur company’s last engagement, and Dickens’s last involvement with the stage until the amateur theatricals produced at his own home, Tavistock House, in 1855.

1852

£1,650

491. LONDON. 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). Single sheet folio playbill; lightly folded, sl. dusting in margins. Overall v.g. 72 x 29cm.
Paragraph: 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

492. LONDON. Tavistock House. Playbill. (The Lighthouse.) On Tuesday evening, June 19th, 1855, will be presented, at exactly eight o’clock, an entirely new and original domestic melodrama, in two acts, by Mr. Wilkie Collins, now first performed, called The Lighthouse. The scenery painted by Mr. Stanfield, R.A. ... To conclude with The Guild Amateur-Company’s farce, in one act, by Mr. Crummles and Mr. Mark Lemon; Mr Nightingale’s Diary. ... Composer and director of the music, Mr. Francesco Berger. ... n.p. Single sheet large 4to playbill, printed in red & black; two small nicks in left margin. v.g. 28 x 38cm.
Paragraph: An exceedingly rare playbill promoting the amateur theatricals that took place at Dickens’s home, humorously described at the head of the bill as ‘The smallest theatre in world!’. The theatricals, performed over three nights from June 16th - 19th, were arranged for close friends and family, the cast consisting of a ‘Who’s Who’ of Dickens’s nearest and dearest, under the direction of ‘Mr Crummles - lessee and manager’. Crummles was of course Dickens himself, who oversaw every aspect of these celebrated private theatricals, and acted in both plays. Collins’s play, The Lighthouse, featured a five-verse ballad written by Dickens expressly for this
Playbills continued

production, called ‘The Song of the Wreck’. It was sung, to a tune by George Linley, by Dickens’s daughter Mamie, who played the character of Phoeboe. The lyrics are reproduced in full on this playbill, the first time it appeared in print.

The production was a huge success; in a letter from Dickens to Clarkson Stanfield written on June 20th 1855, he deemed it ‘Perfectly Wonderful! ... such a brilliant success from first to last’. (Pilgrim Letters, vol. VII, p.653.)

1855 £4,500

THE FROZEN DEEP

493. LONDON. Tavistock House. Playbill. (The Frozen Deep.) Under the management of Mr. Charles Dickens. On Twelfth Night, Tuesday, January 6th, 1857, at a quarter before 8 o’clock, will be presented an entirely new romantic drama, in three acts, by Mr. Wilkie Collins, called The Frozen Deep. ... To conclude with Mrs. Inchbald’s farce, in two acts, of Animal Magnetism. ... n.p. Single sheet large 4to playbill, printed in red & black; sl. nick to right margin. v.g. 28 x 38cm.

¶ A rare playbill promoting the second round of amateur theatricals that took place at Dickens’s home. This was the very first performance (excepting a dress rehearsal the previous day) of The Frozen Deep, Collins’s nautical drama, written with the assistance of Dickens. Once again the cast was formed of Dickens’s friends and family, including Mark Lemon, Augusts Egg, Kate, Mary and Charles Dickens junior, with Dickens himself taking the part of Richard Wardour. Collins also acted, taking the part of Frank Aldersley. There was huge demand for tickets among Dickens’s acquaintances, with favourable notices in the press only increasing demand, and additional performances were hastily organised. Such was the success of the production, it was revived later in the year for a special gala performance for Queen Victoria and Prince Albert, and subsequently shown to great acclaim in a series of charity performances.

1857 £4,250

PLAYBILL - ANNOTATED BY DICKENS

494. LONDON. Gallery of Illustration, Regent Street. Playbill. (The Frozen Deep.) In remembrance of the late Mr. Douglas Jerrold. Under then management of of Mr. Charles Dickens. On Saturday evening, July 11th, 1857, at 8 o’clock exactly, will be presented an entirely new romantic drama, in three acts, by Mr. Wilkie Collins, called The Frozen Deep. Performed by the amateur company of ladies and gentlemen who originally represented it, in private. n.p. Single sheet folio playbill, printed in red & black, ink marks & annotations by Dickens on recto & verso; a few old folds with small neat repairs to verso. 23 x 41cm.

¶ Jarndyce is delighted to offer an original printed playbill, with manuscript corrections by Charles Dickens, for the benefit production of Wilkie Collins’s play The Frozen Deep; its first appearance in front of a public audience.

The play had been performed twice before: in a private production for Dickens’s friends and family at Dickens’s own home Tavistock House (January 1857), and again on the 4th of July, in an especially convened performance for Queen Victoria and her entourage. It was originally intended that Collins’s play be paired with Mrs Gore’s one-act farce Two O’Clock in the Morning (as it was for the royal performance), but there was evidently a change of heart and the schedule was altered to accommodate in its place John Buckstone’s two-act farce Uncle John. Dickens has personally amended this playbill, presumably for the benefit of the printer, excising the details for Two O’Clock in the Morning, and adding on the verso those of Uncle John. He has provided a full cast list, giving the names of eight characters with their respective actors. These include ‘Mr Young Charles’ as Andrew, ‘Miss Kate’ as Eliza, and ‘Miss Hogarth’ as niece Hawk. Wilkie Collins takes the part of nephew Hawk, Frederick Evans that of Edward Easel, and Dickens himself played Uncle John.

The playbill is initialled in the upper left corner, not by Dickens, but very probably by W.H. Wills, who although not directly involved with the performance, was on the Jerrold fund committee. The performances were warmly received in the press: The Sunday Review was of the opinion that there was ‘nothing to be seen at present on the English stage which equals The Frozen Deep’, and Dickens’s acting was effusively described as ‘a work of art’. (See Pilgrim Letters, vol. VIII, p.370.)

This forms an exceptionally nice item: early Dickens playbills of any nature are increasingly difficult to find, and this example, with the author’s autograph amendments, is a particularly interesting example.

1857 £10,800
Illustration

‘CAPTAIN BOBADIL’

495. Illustration. Charles Dickens as “Captain Bobadil”. n.p. Black ink & watercolour, image approx. 15 x 24cm, on paper watermarked Van Gelder, 24 x 35cm; three light horizontal folds.

¶ A well-executed copy of Kenny Meadows’ familiar image of Dickens, in full costume playing the part of Captain Bobadil. Dickens took the part (to considerable acclaim) in Ben Jonson’s comedy *Every Man in His Humour*, performed by Dickens and his friends in 1845 for the benefit of Leigh Hunt. This drawing was copied from that of Meadows which first appeared in the *Illustrated London News*. Not signed or dated, but probably from around 1900.

c.1900 £45 †

 iii) DICKENS’S READINGS

See also item 635

Tickets

496. Mr. Charles Dickens’s Reading. Doors open at half-past 7. The audience are respectfully asked to be in their places by 10 minutes to 8 o’clock. ONE SHILLING. The reading will last two hours. (Liverpool.) Single piece of orange card, printed in black on both sides. Writing on one side, an image of Bill Sikes’s snarling bulldog signed ‘E.L.’ on the reverse. The illustrated side is sl. marked. A nice example in an unusual format that we have not seen before. 7.5 x 4cm.

¶ An original entrance ticket to one of Charles Dickens’s celebrated readings. We have deduced that this was for a reading given in Liverpool in the summer of 1858. ‘Little Dombey’ has been written on the front in a contemporary hand, and the date 19 Aug. Dickens’s correspondence shows he was in Liverpool at this time, and delivered a reading of *Little Dombey* on the evening of the 19th of August at the Philharmonic Hall. In a letter to Georgina Hogarth, written the next evening, Dickens declared it a ‘tremendous night’. He described it as ‘the largest house I have ever had since I first began. 2,300 people. Over £200 in money’.

[1858] £650 †

FAREWELL READINGS

497. Tuesday, Jan. 19, 1869. Mr. Charles Dickens’s Farewell Reading. Stall, 7s, Row AA No. 19. (London.) Square ticket, printed in black & completed in ms. Mounted & housed in a double-sided wooden glazed frame, 13 x 13cm. A very nice example. Approx. 6 x 6cm.

¶ Written on the verso of the ticket in a neat contemporary hand, “The Chimes” “Trial from Pickwick”. This was the tenth and last time Dickens read *The Chimes*, which he had heavily edited for this performance at London’s St. James’s Hall. He commented in a letter to W.P. Frith, written on the morning of the reading, ‘I have not read The Chimes for ten years. I am afraid it is a little dismal, but have shortened and brightened it as much as possible.’ (*Pilgrim Letters*, vol. XII, p.277.)

1869 £950 †

TICKET FOR A CANCELLED READING

498. Mr. Charles Dickens’s Farewell. City Hall, Glasgow, Thursday evening, 18th February 1869. ‘Reserved seats, 5s, A row no. 5, seat no. 120.’ (Glasgow.) Printed in black on pale green card, neatly cut into two pieces along central vertical perforation. 9 x 6cm,

¶ Originally scheduled for the 18th February 1869, Dickens’s departure from London to Scotland was delayed ‘owing to a return of the ailment in his foot’, described by his manager Dolby as ‘the worst attack he had yet experienced’. The Glasgow readings were delayed by a matter of days, and eventually performed on the 22nd of February (Sikes & Nancy & Mrs Gamp) and on the 25th (Sikes & Nancy & Bob Sawyer’s party). The readings were favourably received, and Dickens was ‘repeatedly applauded in the most enthusiastic manner’. (*See Pilgrim Letters*, vol. XII, p.297.)

1869 £750 †
CHARLES DICKENS'S

DRAMATIC READINGS

AS READ IN AMERICA.

BOSTON:
LEE & SHEPARD, Publishers.
Advertisements

FAREWELL READING TOUR

499. BOSTON, TREMONT TEMPLE. ADVERTISING POSTER for the Readings. Final Farewell Readings. Six in number. Mr. Dickens will read on Wednesday evening, April 1 (for the last time but five.), on Thursday evening, April 2 (for the last time but four.), on Friday evening ... [&c.] The readings will commence at 8 o'clock. Reserved seats $2.00 each. To be obtained from Messrs. Ticknor & Fields, ... Boston: J.E. Farwell (printers). Printed in red & black on pale yellow paper; three light horizontal folds, sl. dusting. Overall a v.g. example. 49 x 31.5cm.

* An exceptionally scarce poster for the Boston leg of the Farewell Reading Tour. Dickens was suffering from ill health at this time, and his ability to fulfill the punishing schedule of performances was severely in doubt. His correspondence from the period show him to be fatigued, beset by fits of coughing, and regularly unable to sleep. Writing to John Forster on the 30th of March, he gave an indication of the pressures upon his health: ‘I am nearly used up. Climate, distance, catarrh, travelling, and hard work, have begun ... to tell heavily upon me. Sleeplessness besets me ...’ (Pilgrim Letters, vol. XII.) On the 4th of April, writing to Georgina Hogarth, he confided, ‘Catarrh worse than ever! And we don’t know (at 4) whether I can read tonight or must stop’. In the end, Dickens managed to honour his list of engagements, for the most part to rave reviews. His last Boston readings, Doctor Marigold and Mrs. Gamp, were given on the 8th of April - he was given three cheers when he left. After Boston, his only remaining readings were in New York, from whence he sailed for England at the end of April.

[1868] £3,800

THE FINAL TWELVE READINGS

500. ADVERTISING PAMPHLET. Mr. Charles Dickens's Final Readings. Messrs. Chappell and Co. have great pleasure in announcing that Mr. Charles Dickens having some time since become perfectly restored to health, will resume and conclude his interrupted series of Farewell Readings, at the St. James's Hall, London, in the early New Year. 4pp, printed in red within red borders, sl. spotted. 7 x 11cm.

¶ A very unusual small-format printed pamphlet advertising the final engagements of the Farewell Reading Tour, conducted by Dickens in the first few weeks of 1870. Pages 2-3 give details of what will be performed, namely two morning readings, (A Christmas Carol and Sikes and Nancy), and ten evening readings, to include the Trial from Pickwick, Mr. Chops the Dwarf, Mrs. Gamp, and Doctor Marigold. The public is advised, ‘The readings will be only twelve in number, and none will take place out of London’. The final page gives details of prices, dates and running times, and ‘earnestly requests’ that attendees take their seats ‘ten minutes before the commencement of the readings’. The very last reading was given on the fifteenth of March, and brought to an emotional close Dickens’s career as a performer. George Dolby, his manager for the latter part of his reading career, described the evening as ‘the hardest struggles [Dickens] had to face’, recalling him ‘leaving the platform, amidst acclamation of the most tumultuous kind, [and proceeding] to his retiring room with quite a mournful gait, and tears rolling down his cheeks’. (See DOLBY, George: Charles Dickens As I Knew Him. London. 1887.)

[1869] £1,250

Texts


¶ Front wrapper reads, ‘Charles Dickens’s Dramatic Readings as read in America’.

‘Boots as Holly Tree Inn’ has been neatly added in a contemporary hand. Lea & Shepard produced a series of ten readings, each in orange wrappers. All are scarce.

1879 £85

A READING


¶ No. 229 of 275 copies. Published uniformly with Sikes and Nancy.

1921 £45
DICENS & THE PERFORMING ARTS - Dickens's Readings

Texts continued

503. 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.
† Twenty-one texts printed from Dickens's own reading copies, with notes on the reading history. Half of them are printed for the public for the very first time.
1975 £80

BRANSBY WILLIAMS

504. WILLIAMS, Bransby. Three black & white postcards depicting Bransby Williams as characters from Dickens, all signed. Unused.
¶ Williams as Sergeant Buzfuz issued by the Rotary Photo Co., and as Barnaby Rudge and another unidentified character issued by the Hana Photo Co. All three cards have been signed in ink ‘Bransby Williams’.
[c.1910] £45 †

EMLYN WILLIAMS

505. 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

¶ First published in 1885. An engrossing account of the reading tours from 1866 onwards, by Dickens’s tour manager. Dolby estimates Dickens ‘cleared nearly £30,000’ for the 242 readings given under his management.
1887 £40

507. DOLBY, George. Charles Dickens as I knew him: ... with 14 portraits and other illustrations & index. (Reprint.) Everett & Co. Half title, front. port. Orig. red cloth, lettered in black. Gift inscription on leading f.e.p., Xmas 1912. v.g.
¶ Loosely inserted, a 13-page article extracted from The Dickensian (Autumn 1990), ‘George Dolby to James T. Fields: two new letters concerning Dickens’s American reading tour’.
1912 £40

iv) PLAYS ADAPTED FROM DICKENS’S WORKS: individual titles, followed by selections

Barnaby Rudge

¶ First performed at the English Opera House, June 28th, 1841.
[c.1883] £40

509. SELBY, Charles & MELVILLE, Charles. Barnaby Rudge. ... John Dicks. (Dicks’ Standard Plays, no. 393.) Illus., final ad. leaf. Orig. pale blue printed wrappers; edges v. sl. faded, but overall a v.g. bright copy.
[c.1883] £50

The Battle of Life

510. WALLACE, John, jun. The Battle of Life. Specially arranged for platform representation. For six males and six females. In three parts. Manchester: Abel Heywood & Son. (Abel Heywood & Son’s Winter Amusements, no. 4.) 8pp cata. Orig. buff printed wrappers; a little dusted, neat repairs to spine.
¶ With publisher’s advertisement on inside front wrapper: ‘For profit and pleasure, nothing succeeds like amateur plays.’
[1898] £30
511. **STIRLING, Edward.** The Cricket on the Hearth. A fairy tale of home, by Edward Stirling, Esq. ... as performed at the Theatre Royal, Adelphi ... Webster & 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


¶ Bolton 9. A reissue of Lacy’s printing. First performed at the City of London Theatre, January 7th, 1846.

[c.1873] £75


¶ Sanctioned by Dickens, first performed at the Royal Lyceum Theatre in 1845.

[1883?] £35

**A Christmas Carol**

514. **BARNETT, Charles Zachary.** A Christmas Carol; or, The Miser’s Warning! (Adapted from Charles Dickens’s celebrated work.) With an illustration. Thomas Hailes Lacy. 26pp. Front.; sl. spotted towards end. Disbound.

¶ Barnett’s adaptation first appeared in 1844. BL dates this Lacy edition as c.1871.

[c.1871] £50

515. **BARNETT, Charles Zachary.** A Christmas Carol; or, The Miser’s Warning! (Adapted from Charles Dickens’s celebrated work.) Samuel French. (French’s Acting Edition, no. 1410.) 26pp. Sewn as issued in orig. drab printed wrappers. A v.g. bright copy.

[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

**David Copperfield**

517. **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

518. **BEERBOHM TREE, Herbert, Sir.** TLS from ‘Herbert B Tree’, on the headed paper of His Majesty’s Theatre, London, January 14th 1915. n.p. 14 typed lines on first side only of folded 8vo leaf; one light horizontal fold. v.g.

¶ A playnote from Beerbohm Tree to an unidentified ‘Mrs Medley’, thanking her for her amusing letter. He declares ‘of course bald heads are apt to shine, just as we have it on high authority that the countenance of Moses also shone.’ He apologises ‘if Mr Micawber got tipsy - it is indeed a vile condition!’ Beerbohm Tree was at the time engaged in a lavish production of David Copperfield, a resounding wartime success which ran for four months.

1915 £45
Dombey and Son

519. **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

520. **BROUGHAM, John** Dombey and Son. In three acts. Dramatized from Dickens’ novel, by John Brougham. John Dicks. (Dicks’ Standard Plays, no. 375.) Illus. Orig. orange printed wrappers; v. sl. dusted. v.g. ¶ First performed at Burton’s Theatre, 1850. [c.1884] £45

Hard Times

521. **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., final ad. leaf. Orig. pale green printed wrappers; following wrapper with lateral tear v. neatly repaired with archival tap, edges sl. browned. Still a v.g. copy. [c.1884] £45

Little Dorrit

522. **(COOPER, Frederick Fox)** Little Dorrit. A domestic drama in three acts. Founded upon the popular novel, by Charles Dickens. As performed at the London theatres. G. Purkess. (Purkess’s Library of Romance. Penny Pictorial Play, no. 28.) Single sheet folded into 8pp, hand-coloured woodcut illus. on front; edges sl. chipped. ¶ Bolton 1, noting the first performance took place in November 1856, seven months before the completion of the serialised novel. The cast list in this printed version is different from that which appeared in the first production. Here the part of Little Dorrit is given to ‘Miss Ternan’. A scarce adaptation, dated [1858] in the BL. Copac also lists Cambridge [1857?] and V&A [1856?]. Imprint and ‘Price One Penny’ printed along spine. [1858?] £250

Martin Chuzzlewit


Master Humphrey’s Clock

524. **COOPER, Frederick Fox.** Master Humphrey’s Clock. A romantic drama, in two acts. (Founded on the first story in the work of Charles Dickens.) John Dicks. (Dicks’ Standard Plays, no. 724.) Illus. Disbound. v.g. ¶ First produced at the Victoria Theatre, May 26th, 1840. [1886] £30

A Message from the Sea

525. **BROUGHAM, John.** A Message from the Sea. A drama, in four acts. Founded on Charles Dickens’s tale of that name. John Dicks. (Dicks’ Standard Plays, no. 459.) Illus. Orig. pink printed wrappers; front wrapper chipped along top edge, a little faded. ¶ First performed in America. [c.1884] £25
### Nicholas Nickleby

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<th>Item</th>
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<th>Description</th>
<th>Price</th>
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<tr>
<td>526.</td>
<td><strong>SIMMS, Harry.</strong> Nicholas Nickleby. A drama, in four acts, from Charles Dickens’ great work. Adapted by H. Simms. John Dicks. (Dicks’ Standard Plays, no. 469.) Illus., final ad. leaf. Orig. printed orange wrappers; wrappers detached &amp; a little chipped along edges. ¶ First performed at the Theatre Royal, Brighton, 1875.</td>
<td>[c.1883]</td>
<td>£30</td>
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<tr>
<td>527.</td>
<td><strong>SIMMS, Harry.</strong> Nicholas Nickleby. A drama, in four acts, from Charles Dickens’ great work. Adapted by H. Simms. John Dicks. (Dicks’ Standard Plays, no. 469.) Illus. Orig. pale blue-grey printed wrappers. v.g.</td>
<td>[c.1883]</td>
<td>£45</td>
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### The Old Curiosity Shop

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<td>528.</td>
<td><strong>LANDER, George.</strong> The Old Curiosity Shop. A drama, in four acts. Adapted from Charles Dickens’ novel. John Dicks. (Dicks’ Standard Plays, no. 398.) Illus., 4pp ads. Orig. pale pink printed wrappers. v.g. ¶ First performed at the Theatre Royal, York, May 14, 1877.</td>
<td>[c.1888]</td>
<td>£40</td>
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### Oliver Twist

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<th>Item</th>
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<td>529.</td>
<td><strong>EMSON, Frank E.</strong> Bumble’s Courtship. From Dickens’s “Oliver Twist”. A comic interlude, in one act. Published by kind permission of Messrs. Chapman &amp; Hall. Samuel French. (Lacy’s Acting Edition, no. 1480.) 11pp. Orig. pale pink printed wrappers; v. sl. dusted. v.g. ¶ Bolton 133, giving the date 1873/74; he questions if this ever saw a performance.</td>
<td>[c.1874]</td>
<td>£75</td>
</tr>
<tr>
<td>530.</td>
<td><strong>ALMAR, George.</strong> Oliver Twist. A serio-comic burletta, in three acts. John Dicks. (Dicks’ Standard Plays, no. 293.) Illus., 6pp ads. Orig. pink printed wrappers; edges chipped with some loss, archival tape repairs. Internally clean, but a fair copy only. ¶ As performed at the Royal Surrey Theatre, November 19, 1838. According to John Forster, Dickens attended this production and apparently in protest lay down in their box ‘from the middle of the last scene to the end of the performance’. (See Pilgrim Letters, vol. I, p.388n)</td>
<td>[1883]</td>
<td>£20</td>
</tr>
<tr>
<td>531.</td>
<td><strong>LONDON.</strong> His Majesty’s Theatre. “Oliver Twist” Portfolio, 1905. Carl Hentschell, for Mr. Tree. Plates, illus. v.g. ¶ See Bolton 218. A grey card portfolio, lettered in gilt ‘His Majesty’s Theatre. Oliver Twist’. Loosely inserted, as issued: 1) 4pp programme, titled on the first page ‘His Majesty’s Theatre, “Oliver Twist” portfolio, 1905’, and illustrated with portraits of Dickens and J. Comyns Carr. Inside is a full cast list and an outline of scenes and incidental music; 2) five photographs of cast members in their costumes including Herbert Beerbohm Tree as Fagin and Miss Nellie Bowman as Oliver; 3) a colour reproduction of Maclise’s 1839 portrait of a seated Dickens; 4) a facsimile page from the original manuscript of Oliver Twist. The illustrations are tipped on to (and beginning to detach from) dark green paper mounts, lettered in silver.</td>
<td>1905</td>
<td>£45</td>
</tr>
</tbody>
</table>

### Pickwick Papers

<table>
<thead>
<tr>
<th>Item</th>
<th>Title</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>532.</td>
<td><strong>(HOLLINGSHEAD, John)</strong> Bardell v. Pickwick. Adapted from the “Pickwick Papers” of Charles Dickens. As represented at the London theatres. John Dicks. (Dicks’ Standard Plays, no. 636.) Illus.; sl. browned. Without wrappers, partly unopened. ¶ Also included is W. Barrymore’s ‘The Two Swindlers’. At the Gaiety performanaces Sam Weller was played by Ellen Farren.</td>
<td>[1885]</td>
<td>£28</td>
</tr>
<tr>
<td>533.</td>
<td><strong>REDE, William Leman.</strong> Pickwick. A Farce, in three acts ... adapted from the celebrated work of that name ... John Dicks. (Dicks’ Standard Plays, no. 1,065.) Illus. Disbound. ¶ First performed at the Adelphi Theatre, April 3, 1837.</td>
<td>[c.1890]</td>
<td>£25</td>
</tr>
</tbody>
</table>
Pickwick Papers continued


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

[1936]  

**PICKWICK ON SCREEN**

535. **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, among them Joyce Grenfell, Hattie Jacques, and William Hartnell.

[1952]  

536. **COOPER, Frederick Fox.** The Tale of Two Cities; or, The incarcerated victim of the Bastille. An historical drama, in a prologue and four acts. Adapted from Charles Dickens’s story, by Fox Cooper. John Dicks. (Dicks’ Standard Plays, no. 780.) Illus. Disbound.

¶ First performed at the Victoria Theatre, July 7th, 1860.

[c.1885]  

537. **COOPER, Frederick Fox.** The Tale of Two Cities; or, The incarcerated victim of the Bastille. An historical drama, in a prologue and four acts. Adapted from Charles Dickens’s story, by Fox Cooper. John Dicks. (Dicks’ Standard Plays, no. 780.) Illus., final ad. leaf. Orig. yellowish printed wrappers; a little browned & edges sl. chipped

[c.1885]  


¶ Presented at the Lyceum Theatre 28th September 1889, with Henry Irving in the role of Robert Landry in a play with similarities to *A Tale of Two Cities.*

1889  

539. **PICTUREGOER’S FAMOUS FILMS SUPPLEMENT.** A Tale of Two Cities, with Ronald Colman and Elizabeth Allan. (Picturegoer Weekly.) 16pp including wrappers. Illus. with photographs throughout. Stapled as issued in orig. pictorial wrappers. v.g.

¶ See Bolton 95. A single supplementary number of the *Picturegoer Weekly,* a British journal devoted to the silver screen, published between 1911 and 1960. Issued shortly after the film’s general release, this fully-illustrated supplement is entirely devoted to the 1935 Oscar-nominated screen adaptation of *A Tale of Two Cities,* produced by M.G.M. and directed by Jack Conway. The film featured an all-star cast, including Ronald Colman as Sydney Carton, Elizabeth Allan as Lucie Manette and Basil Rathbone as the Marquis St. Evrémonde.

This companion publication gives an extended synopsis of the film, biographical information on the cast and crew, and a general overview of the making of the picture. Some of the facts and figures make for interesting reading, including the gem that ‘apart from stars and featured players, 49,208 men, women and children were employed as actors and actresses.’

[1936]
Selections & Sketches

DICKENS FOR RECITATION

540. Character Sketches from Dickens. A selection of passages from the novels ... specially adapted for recitation by Bransby Williams. Reynolds & Co. 288pp & 4pp ads. Stapled as issued in orig. printed wrappers, with photographic portrait on front; spine defective, a little dusted.
¶ A statement in the imprint declares, ‘May be performed freely everywhere, excepting theatres and music halls’. The young Bransby Williams protects his own performing rights. A second selection was issued in 1921.

[1910] £20

¶ Presentation inscription to J.A. Cassels, ‘from Mr. Geddie of the “Scotsman”, 1911’.
John Geddie was a Scottish travel writer and journalist, who was assistant editor at The Scotsman from 1889. Podeschi D181 gives the first edition as [1912], but the inscription dates this to 1911.

[1911] £65

FOR LADIES

¶ 28 monologues, with hints for appropriate costumes.

[1913] £30

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

1921 £12

544. Character Sketches from Charles Dickens, adapted by Eric Jones-Evans, with a foreword by the world-famous Dickensian actor Bransby Williams. Samuel French. (No. 367.) 31pp. Sewn as issued in orig. buff pictorial wrappers; one corner chipped, otherwise v.g.
¶ Twelve monologues. With a portrait of Bransby Williams on front wrapper.

1947 £25

¶ Six plays based on Dickens’s novels: Nicholas Turns the Tables, from Nicholas Nickleby; Miss Havisham’s Revenge, from Great Expectations; The Worst of Times, from A Tale of Two Cities; An Adventure in the Streets, from Dombey & Son; School for Thieves, from Oliver Twist; Bardevll v. Pickwick, from The Pickwick Papers.

1970 £10

PLAYBILLS for plays adapted from Dickens

546. LONDON. Adelphi Theatre. Playbill. (Barnaby Rudge.) Monday, January 17th, 1842, & during the week, will be presented, the Adelphi version of the celebrated tale lately brought to a conclusion by Boz, and which has been held back for that purpose, embodying all the numbers, entitled Barnaby Rudge! S.G. Fairbrother, printer. Double folded folio playbill; a little creased. 41.5 x 34cm.
¶ Bolton 8, recording an opening date in December 1841, and performances in January 1842, but not this date. He does not give a playwright, and doubts the accreditation to G.H. Rodwell who composed the music. This playbill gives a full cast list (including Miss Ellen Chaplin as Barnaby Rudge), but does not describe the scenes as in earlier versions. Barnaby Rudge was to be followed by Norma, a grand burlesque opera, but not Ten Thousand a Year, advertised as being ‘shortly again performed’.

1842 £950
547. **LONDON. Theatre Royal, New Adelphi.** Playbill. (A Christmas Carol.) Monday, January 9th, 1860, and during the week, will be revived a drama of peculiar and novel construction, in three staves, or acts, dramatised by Edward Stirling, and founded on the highly popular title written by CHARLES DICKENS, Esq., and called A Christmas Carol; or, The Past, The Present and The Future. ... W.S. Johnson, “Nassau Steam Press”. Double folded folio playbill; at some point neatly removed from an album with sl. mark along upper margin. 32 x 25cm.

1860 £750

548. **LONDON. 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. Double folded folio playbill; 4cm through both sides at folded edge, repaired with archival tape, remains of tape on right hand side, a few old creases & small marginal tears. A nice copy overall. 51 x 25.5cm.

† Bolton 64; 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 £350

549. **LONDON. Olympic Theatre.** Playbill. (David Copperfield.) Saturday, July 2nd, and following evenings, the performances will commence ... with the new and highly successful drama, in four acts, entitled Little Em’ly, being a dramatic version of the celebrated story of “David Copperfield” by Mr. Charles Dickens, adapted for the stage by Mr. Andrew Halliday. Stage directress, Mrs W.H. Liston. ... W.S. Johnson, Nassau Steam Press, printer. Double folded small folio playbill; a little dusted & creased, one or two short tears. 42 x 33cm.

‡ Bolton 43. The production opened in 1869, but minor changes in the cast suggest this playbill dates from the summer of 1870. *Little Em’ly* shares the bill with R. Reece’s adaptation of *Undine*, ‘the whole produced under the sole direction of Mrs. W.H. Liston’.

[1870] £850

550. **LONDON. Theatre Royal, Lyceum (Late English Opera House).** Playbill. (Martin Chuzzlewit.) This evening, Thursday, July 18th, Friday, 19th, & Saturday, 20th, will be performed a new drama, in three acts, of real life - depicting men and manners as they are - abounding in dramatic intetest - numerous tableaux, &c. founded on the celebrated work of Charles Dickens, esq. and called The Adventures of Martin Chuzzlewit, his friends, relations, & enemies! ... the drama adapted by Mr. Edward Stirling. ... W.S. Johnson, printer. Large folded double folio playbill; some light horizontal folds, sl. dusted, edges sl. chipped. 51 x 51cm.

‡ Bolton 1, noting this adaptation had Dickens’s permission, and was one of the first to be kept from the stage before the serialisation was complete. The opening night was July 8th 1844, and it ran to ‘at least’ 105 performances by April of the following year, making it one of the most successful adaptations for the stage.

[1844] £850

551. **EDINBURGH. Theatre-Royal** Playbill. (Nicholas Nickleby.) The present evening, Monday, February 1, 1841, will be performed the celebrated Melo-Drama of Jack Sheppard, or The Fruits of Idleness - disgrace and death. ... After which, for the first time this season, the celebrated burletta, in two acts, called Nicholas Nickleby or Doings at Do-the-Boys’ Hall. ... n.p. Single sheet folio playbill; a few old folds. A nice example. 43 x 23cm.

‡ Bolton 6, giving the playwright as Stirling. This production ran for a total of 28 nights at the Theatre Royal, before the play and most of its cast transferred to The Adelphi in the summer of 1841. The title role was take by W.H. Crisp, who later become a theatre impresario in the United States.

1841 £950
552. **EDINBURGH. Adelphi Theatre.** Playbill. (Oliver Twist.) The present evening, Tuesday, September 13, 1842, will be performed Colman’s play, called The Mountaineers ... after which the favourite Melo-Drama, in two acts, called Oliver Twist, or the adventures of a work-house boy. ... n.p. A single sheet folio playbill; one horizontal fold, left lower margin trimmed beneath fold (17cm) just touching text. A nice example. 46 x 19cm.

¶ Bolton 31, giving the playwright as unknown. William Henry Murray, the proprietor of the theatre, appeared in the role of Mr Bumble. Murray had earlier (March 1840) produced a stage version of *Oliver Twist* at Edinburgh’s Theatre Royal, and for that production was credited as the playwright. It would seem likely that this Adelphi production utilised the same script.

1842 £1,200

**FOOTBALL TEAM MEDAL FUND**

553. **GOOLE. Public Rooms.** Playbill. (Oliver Twist.) Juvenile Dramatic Performance in aid of the Goole Football Team medal fund. Monday, May 15th. A dramatic performance will be given in the above rooms, commencing at 7.45 p.m., with a three act drama, from the works of Charles Dickens, by G. Almar, entitled: - *Oliver Twist*. ... “Goole Times” printing & publishing Co. Single sheet folio playbill, printed in brown; sl. creased. 25.5 x 76.5cm.

¶ Not listed in Bolton. This appears to date from the early 20thC, and the earliest days of football in the East Riding town of Goole. The playbill is headed ‘Play up Poole!’, and is illustrated with a small vignette of a football match in progress. The Goole South St Brass Band are listed as providing the interval entertainment; they were in operation from the 1880s until the First World War.

c.1905? £120

554. **LONDON. Royal Lyceum Theatre.** Playbill. (Pickwick Papers) Monday, February 26, and every evening at 8, will be performed the new drama, in three acts, by Leopold Lewis, entitled The Bells ... To conclude with Pickwick, by Charles Dickens. Adapted and arranged expressly for this theatre by James Albery. Brettell, printer. Double folio playbill; a few largely inoffensive damp marks to margins, very sl. impinging on ‘k’ of ‘Pickwick’, sign of tape removal above imprint, small internal hole without loss, sl. creased. Overall a nice copy. 20thC frame & glazing. Approx. 50 x 37cm.

¶ Nicoll records the first performance as October 23rd, 1871. In this adaptation by Albery, the part of Alfred Jingle was first played by Sir Henry Irving. Here it is played by Charles Warner, with George Belmore in the part of Sam Weller.

[1872] £500

555. **HAVERHILL. Court Room.** Playbill. (Pickwick Papers) Bardell v. Pickwick. The Penny Readings Committee ... on Friday evening, March 4th, 1870 ... beg to announce a special entertainment. ... The celebrated trial scene (adapted from the work of Mr. Charles Dickens) Bardell v. Pickwick ... Haverhill: J. Bigmore, printer. Folio. A large format playbill, printed in black on yellow paper; some light folds.

¶ A nice collection of materials relating to two provincial productions of Bardell v. Pickwick. As well as the playbill there is a programme for the evening, printed on the first and third side of a fold 8vo leaf. One of the blank pages has been filled in in a contemp. hand with the running order for an evening of entertainment a few days later, on March 8th. The programme is slightly tatty, and has been strengthened with pink paper. There is also a full transcript of the reading, written out by hand on the rectos only of 12 large leaves. The leaves are joined by a split pin, giving the impression of a legal document. This may well have served as the script of one of the players, as there are occasional notes and underlinings by the text. The production was revived at the same venue some eleven years later, and there are two programmes for the later production in this collection, dated February 28th 1881. One programme has been annotated, giving the names of those who also appeared in the first production.

1870 £350

556. **LONDON. Lyceum.** Playbill. (A Tale of Two Cities.) ... On Monday next, 30th January, 1860, will most positively be produced, with new scenery, appointments, costumes, &c., &c., the new historical drama, adapted and written by Mr. Tom Taylor entitled *A Tale of Two Cities!* The entire production of which has been under the kind personal supervision of Mr. Charles Dickens. ... S.G. Fairbrother, printer. Large double folio playbill; central vertical fold, one
PLAYBILLS continued

horizontal fold.  50 x 51cm.  A few closed tears, a little browned & spotted, sl. worn along folds.
† Bolton 1, noting Madame Celeste, the formidable propietress of the theatre, in the roles of Colette Dubois and Therese Defarge.  The main item on this playbill is Francis Talfourd’s ‘original Christmas extravaganza’ King Thrushbeard, based on the tale by the Brothers Grimm.  It occupies most of this double-width playbill, and precedes the announcement of A Tale of Two Cities.

1860  £450

PROGRAMMES for plays adapted from Dickens

557.  LONDON.  Globe Theatre.  Programme.  (Bleak House.)  ...  To be followed by, at 8, a new and powerful drama, in four acts, adapted by George Lander, from the late Charles Dickens’s celebrated work of Bleak House entitled ‘Poor Jo’.  ...  4pp, embossed borders.  Evidence of removal from album on final page.  v.g.
† See Bolton 30;  he describes a three-act rendition commencing on August 19th, not four acts as here.  A note on the first page explains this is ‘not the version of Bleak House recently produced at this theatre’.  In this production Jo is played by Jessie Garratt.

1876  £45

558.  WESTMINSTER.  Aquarium Theatre.  Programme.  (Bleak House.)  ...  After which at 8.15, will be presented the new drama, in three acts by Mr. J.P. Burnett, entitles “Jo”.  Adapted for the stage from Charles Dickens’ well-known novel, Bleak House.  ...  n.p.  4pp.  A little dusted & creased, a few small nicks to margins.
† Bolton 24.  Recently transferred from a major run at The Globe, this was the most famous version of the play, and starred Jennie Lee in the title role, who acted ‘with a degree of truth of a rare kind’.  It helped establish Lee as one of the leading female actors of the Victorian era.  This undated programme features opinions of the press on the first page, and commercial advertisements on the back.

[1876]  £45

559.  LONDON.  Globe Theatre.  (Bleak House.)  ‘ADDRESS TO THE PUBLIC.  In placing before you one of the many dramatic versions of the late Charles Dickens’s great story “Bleak House” I should have been satisfied to allow the production to speak for itself, but for a very regrettable and uncalled for circular, which, I am sorry to learn, has been issued by Mr. E. Bruce, the contents of which call for explanation and contradiction. ...’  n.p.  Single leaf handbill, printed on recto only;  sl. browned & creased, one or two nicks to edges.  18.5 x 23cm.
† See Bolton 30:  A proclamation from Joseph Arnold Cave, stage manager of the Globe Theatre, refuting claims circulated by Mr. E. Bruce that the decision to stage a production of Poor Jo in the summer of 1876 was in any way mendacious.  Bruce has evidently taken issue with the timing of Cave’s production, considering it to interfere with his intended production of the same play later in the year.  Cave explains that the timing was not intentional, and argues besides, ‘Dickens [is] the property of all English-speaking peoples’.

[1876]  £50

560.  LONDON.  Terry’s Theatre.  Programme.  Boots at the Holly Tree Inn.  ...  As performed at Sandringham, Jan. 1st, 1897, by command of H.R.H. The Prince of Wales, K.G., &c., Monday, December 28th, and every Monday, Tuesday, Wednesday and Thursday, Charles Dickens’ Holly Tree Inn, adapted by Mrs. Oscar Beringer.  ...  G. Yarmsworth & Co., printer.  4pp.  Printed in brown & violet on cream card;  light horizontal fold.
† See Bolton 13 for the first staging of this rendition.  He notes a revival in 1896 (16), but not these performances for the festive period of 1897.  The dramatist, Aimée Daniell Beringer, 1856-1936, was an American-born novelist, playwright and theatre manager.

[1897]  £45

† Bolton 118, indicating a ‘brief run’ of 29 performances.

1903  £65
PROGRAMMES continued

562. **LONDON. Globe Theatre.** Programme. (Dombey and Son.) ... at 7.45 will be produced (first time) a drama, in four acts, entitled Heart’s Delight from the story of Dombey & Son. ... Dramatized by Andrew Halliday ... n.p. 4pp. Printing rather faint, inner hinge splitting. Disbound.

¶ See Bolton 58. He suggests this first appeared at the Globe, Newcastle-upon-Tyne, but that may be in error, having been reasonably confused with London’s Globe theatre, located on Newcastle Street. Halliday’s adaptation was preceded by Maltby’s *Two Sharps and a Flat*, and followed by a one-act farce *The Rendezvous*.

[1873] £45

563. **LONDON. Adelphi Theatre.** Programme. Nicholas Nickleby. ... After which at 7.30, the successful drama of Nicholas Nickleby by Charles Dickens. Dramatised by Andrew Halliday. 4pp. Printed in black & white, embossed borders. v.g.

¶ Bolton 141. ‘The 175th ... 180th’ representations.’

[1875] £45


¶ This programme includes an announcement for a forthcoming production of Bardell v. Pickwick, which is not listed in Bolton. The main productions in this programme are the comedies *Upper Crust* by Henry J. Byron, and *Stage-Dora* by F.C. Burnand, but featuring John Lawrence Toole in a prominent role. Toole was a noted comic actor, and sole proprietor of Toole’s Theatre (formerly the Folly Theatre), which he took over in 1882.

1883 £35


¶ Handsomely engraved with a scene from Little Dorrit.

[1857] £15 †


¶ ‘Price 2/6’. Back wrapper ads for music by Herr Strauss.

[c.1849] £15

567. **GLOVER, Stephen.** What are the Wild Waves Saying, ... Folio. Robert Cocks & Co. Letterpress title, music re-engraved. Untrimmed; wrappers detached, a little dusted.

[c.1865] £15


¶ Godfrey was band master of the Grenadier Guards. Inspired by The Old Curiosity Shop.

[1871] £65

569. **LANCELLOTT, F.**


¶ Front wrapper with title lettering in italics. Unattributed, but by F. Lancelott.

[c.1846] £40
LANCELOTT, F. continued

¶ 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 is the same as the previous item.
[c.1846] £45

571. The Chimes Quadrilles, composed, & dedicated to Charles Dickens Esqre., by Lancelott. Musical Bouquet Office. Printed music with engr. front wrapper by Alfred Ashley; spine at some time reinforced with archival tape, two small repairs in outer margins. 4pp.
¶ A slightly later reprint, without any printed music on the first leaf. Here attributed to Lancelott on the front wrapper.
[c.1855] £30

¶ 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

RUSSELL, Henry.

573. The Ivy Green, a popular song. Written by Charles Dickens Esqre. ... sung with great applause by Mr. H. Phillips. (Duncombe’s Music, no. 15.) Drophead engr. title. Disbound.
¶ Dickens’s poem of the same name was first published as part of Pickwick Papers in 1836; Russell’s ballad was first published in 1838.
[c.1840] £25

[c.1845] £20

[c.1854] £15

vi) BIOGRAPHY & CRITICISM relating to Dickens & the theatre

¶ Two brief articles extracted from unidentified publications, pasted into eight sewn pages. The first considers the manuscripts of Dickens’s novels in the Forster Collection, and the second examines Dickens’s fondness for the stage.
[c.1900] £8

577. 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.
¶ An attractive binding for this collected edition of the four sets of suggested tableaux for amateur performance, based on Mrs. Jarley’s wax creations. Among them several characters from Dickens, including Pickwick, Bardell & Little Nell. Bartlett edited pts I - II, and Sir William Gurney Benham, pts III - IV in 1873-89. Part I: 24pp; Parts II-IV: 32pp each. Separately paginated. Despite stating ‘volume I’ on the collective titlepage, it seems no further volumes were published.
[1889?] £40
578. **BERGER, Francesco.** Reminiscences, Impressions and Anecdotes. FIRST EDITION. Sampson Low. Half title, front., plates, facsim. Orig. black buckram on thick bevelled boards, lettered in gilt, small portrait onlay on front board for some reason with the image scratched out; head & tail of spine a little rubbed. Blank booklabel on leading f.e.p. t.e.g. ¶ With a chapter devoted to his friendship with Dickens, and his experiences of providing musical accompaniment for the amateur theatricals. [1913] OBSERVATIONS OF A 97-YEAR-OLD £65

579. **BERGER, Francesco.** 97. FIRST EDITION. Elkin Mathews & Marrot. Half title, photographic front. port., plates, facsim. Orig. pale green paper-covered boards, lettered in black. v.g. in pale green d/w. ¶ ‘Stories of Dickens, Thackeray, Gilbert, Sullivan, Saint-Saëns, Tchaikovsky, Rachmaninov, and a host of other personal friends of the author, who is 97 years of age. Pictures of the vanished and legendary London of our great-grandparents 80 years ago.’ Berger was born in 1834 and died in 1933. He was a frequent visitor to the Dickens household, and composed the overture to *The Frozen Deep*. 1931 £45

580. **COOK, Dutton.** Charles Dickens as a Dramatic Critic. Article extracted from Longman’s Magazine. Disbound. Pp29-42. ¶ ‘As a dramatist Dickens did not distinguish himself ... His books, however, abound in dramatic qualities: they are indeed pervaded by a sense of theatrical effectiveness.’ [1883] £8

581. **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 and e.ps affected by damp, dulled and spotted. ¶ ‘The influence of Dickens on the Victorian drama can scarcely be over-estimated. The majority of the works for the stage in the middle part of the nineteenth century were more or less dominated by his creations.’ (Introduction.) 1910 £15

582. **JOHNSON, Edgar & Eleanor, eds.** 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. A good-plus copy in sl. worn price-clipped d.w. ¶ ‘ ... all Dickens’s writing about the theatre, ranging from some of the great scenes of the novels by way of serious essays (on, e.g. *King Lear*) and spoof reviews and playbills to the most entertaining opinion and gossip in his letters, with the original Cruikshank and Phiz illustrations.’ 1964 £20

583. **SCHLICKE, Paul.** Dickens and Popular Entertainment. FIRST EDITION. Allen & Unwin. Half title, illus., bibliog. Orig. scarlet cloth, spine lettered in gilt. v.g. in d.w. ¶ Signed presentation inscription from the author ‘To Herbert’ on half title, Nov. 2003. On Dickens’s commitment to bringing popular entertainment to the masses. With a chapter on the public readings. 1985 £30

584. **(BRAHAM, 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 8cm; 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’s 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 Coquettes*, and to whom the published version was dedicated.

[c.1810?] £3,800 †

### COLLECTED EDITIONS OF DICKENS’S WORKS

#### THE Earliest Collected Edition?

<table>
<thead>
<tr>
<th>Edition</th>
<th>Description</th>
</tr>
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<tr>
<td>1846</td>
<td>£850</td>
</tr>
</tbody>
</table>

#### HOUSEHOLD Edition

<table>
<thead>
<tr>
<th>Edition</th>
<th>Description</th>
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<tbody>
<tr>
<td>586. Works.</td>
<td>Household edn. 22 vols. Chapman &amp; Hall. Fronts, plates &amp; 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.</td>
</tr>
<tr>
<td>[1871-1879]</td>
<td>£650</td>
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#### ILLUSTRATED LIBRARY Edition

<table>
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<tr>
<th>Edition</th>
<th>Description</th>
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<tr>
<td>587. Works.</td>
<td>Illustrated Library edn. 30 vols. Chapman &amp; Hall. Half titles, fronts, plates by Phiz, Barnard, &amp;c. Contemp. half dark green morocco, spines with raised gilt bands &amp; gilt devices, dark green cloth sides; occasional sl. rubbing. t.e.g. A v.g. attractively bound set.</td>
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<tr>
<td>1874-c.1880</td>
<td>£2,800</td>
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#### ORIGINAL CLOTH

<table>
<thead>
<tr>
<th>Edition</th>
<th>Description</th>
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<tr>
<td>[c.1880]</td>
<td>£1,500</td>
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<table>
<thead>
<tr>
<th>Edition</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>[c.1880]</td>
<td>£2,500</td>
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</table>
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  £380

ÉDITION DE LUXE: THE GRANDEST OF ALL

591.  Works.  Édition de Luxe.  30 vols.  Chapman & Hall.  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 Blunson & 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  £3,250

GADSHILL: INTRODUCTIONS BY ANDREW LANG

¶ ‘Printed from the edition that was carefully corrected by the author in 1867 and 1868.’
With the original illustrations, and introductions, general essay, and notes by Andrew Lang.
1899  £950

AUTHENTIC EDITION

593.  Works.  Authentic Edition.  21 vols.  Chapman & Hall.  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.
¶ ‘Printed from the edition that was carefully corrected by the author in 1867 and 1868.’
1901-05  £280

BIOGRAPHICAL EDITION

¶ Edited by Arthur Waugh.  With plates after the original illustrations.
[1902-03]  £1,500

FIRESIDE EDITION

[1903-07]  £1,250

¶ The 22 vols as originally issued, plus Forster’s Life, uniformly bound.
[1903-07]  £1,200

THE NONESUCH DICKENS

597.  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 & Hall publishers.  Also with the Nonesuch Dickensiana volume, issued with the works.
1937-38  £8,500


1986 £65

THE LETTERS OF CHARLES DICKENS

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

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

1880-82 £150


¶ The one volume edition, revised and corrected, with brief new preface.

1893 £35

Pilgrim Edition of Dickens’s Letters

PILGRIM EDITION OF THE LETTERS


¶ Published 1965-2002. A monumental work with exemplary notes and cross-referencing which provides the best ‘Life’ of the author. The editors were Madeline House, Graham Storey, Kathleen Tillotson, K.J. Fielding, Nina Burgis & Angus Easson.

[1965]-2002 £1,500

VOLS 1-6; KATHLEEN TILLOTSON’S COPIES


¶ Kathleen Tillotson 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 Tillotson’s death aged 95 on 3rd June 2002 and her ‘immeasurable and scholarly help’.

1965-88 £380

VOL. I

603. The Letters. Vol. I. 1820-1839. Orig. red cloth; a little dulled in repaired d.w. 1965 £75

VOL. I


¶ This is a later impression in red cloth, possibly the 1982 reprint?

[1982?] £65

VOL. II

605. The Letters. Vol. II. 1840-1841. Orig. red cloth. v.g. in v. sl. torn d.w.

¶ Kathleen Tillotson was associate editor for this volume.

1969 £75
### Pilgrim Edition of Dickens’s Letters continued

<table>
<thead>
<tr>
<th>Vol.</th>
<th>Title</th>
<th>Years</th>
<th>Condition</th>
<th>Price</th>
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<tbody>
<tr>
<td>III</td>
<td>The Letters</td>
<td>1842-1843</td>
<td>Orig. red cloth. v.g. in price-clipped d.w.</td>
<td>£50</td>
</tr>
<tr>
<td>IV</td>
<td>The Letters</td>
<td>1844-1846</td>
<td>Orig. red cloth. v.g. in sl. creased d.w.</td>
<td>£70</td>
</tr>
<tr>
<td>V</td>
<td>The Letters</td>
<td>1847-1849</td>
<td>Orig. red cloth. Bookplate of Keble College, Oxford. v.g. in sl. dulled d.w.</td>
<td>£85</td>
</tr>
<tr>
<td>VI</td>
<td>The Letters</td>
<td>1850-1852</td>
<td>Half title, front. Orig. red cloth, gilt spine. Bookplate of Keble College, Oxford. FINE in sl. faded d.w.</td>
<td>£120</td>
</tr>
<tr>
<td>VII</td>
<td>The Letters</td>
<td>1853-1855</td>
<td>Orig. red cloth. v.g. in d.w.</td>
<td>£120</td>
</tr>
<tr>
<td>VIII</td>
<td>The Letters</td>
<td>1856-1858</td>
<td>Orig. red cloth. v.g. in d.w.</td>
<td>£120</td>
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<td>IX</td>
<td>The Letters</td>
<td>1859-1861</td>
<td>Orig. red cloth. v.g. in sl. faded d.w.</td>
<td>£120</td>
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<td>X</td>
<td>The Letters</td>
<td>1862-1864</td>
<td>Orig. red cloth. v.g. in sl. faded d.w.</td>
<td>£120</td>
</tr>
<tr>
<td>XI</td>
<td>The Letters</td>
<td>1865-1867</td>
<td>Orig. red cloth. FINE in d.w.</td>
<td>£120</td>
</tr>
<tr>
<td>XII</td>
<td>The Letters</td>
<td>1868-1870</td>
<td>Orig. red cloth. FINE in d.w.</td>
<td>£125</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>¶ The final volume, with Addenda and Corrigenda to vols I-XI, and an invaluable cumulative index of correspondents.</td>
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</table>

**TO WILKIE COLLINS: INSCRIBED TO GEORGE MACDONALD FROM A.P. WATT**

<table>
<thead>
<tr>
<th>Vol.</th>
<th>Title</th>
<th>Years</th>
<th>Condition</th>
<th>Price</th>
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<tbody>
<tr>
<td>VI</td>
<td>Letters of Charles Dickens to Wilkie Collins, 1851-1870; selected by Georgina Hogarth, edited by Laurence Hutton</td>
<td>1851-1870</td>
<td>Orig. dark blue cloth; dulled, inner hinges cracking.</td>
<td>£280</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>¶ Inscribed on leading f.e.p.: ‘To my dear friend George Macdonald with most loving regard A.P. Watt, 16th Feb 1892’. Watt was also Wilkie Collins’ agent.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>1892</td>
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<tr>
<td>VI</td>
<td>Letters of Charles Dickens to Wilkie Collins, 1851-1870; selected by Georgina Hogarth, edited by Laurence Hutton</td>
<td>FIRST EDITION</td>
<td>James R. Osgood, McIlvaine &amp; Co. Half title. Orig. dark blue cloth, lettered in gilt; string marks. v.g.</td>
<td>£50</td>
</tr>
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<td></td>
<td></td>
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<td>1892</td>
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</tbody>
</table>

TO HENRY KOLLE

620. 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 slip-case. ¶ 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 HENRY COLBURN

621. (COLBURN, Henry) CLARKE, Cumberland, ed. Charles Dickens’ Original Autograph copy of his letter to Henry Colburn upon the controversy occasioned by the contribution of Walter Savage Landor to Pic Nic Papers, together with a note to Forster on that subject April 1st, 1841. Printed at the Chiswick Press. Half title, facsim. Uncut in orig. green cloth; sl. rubbed, a few marks. Booklabel of Michael Scott. 1918 £10 

TO BARONESS BURDETT COUTTS

622. CLARK, Cumberland. Charles Dickens and the Begging Letter Writer with publication of Dickens’ original letter. (Privately printed.) Initial ad. leaf. Orig. buff wraps; sl. rusting at staples otherwise v.g. ¶ Dickens’ dealings with letters received in the course of his charitable work with Baroness Burdett Coutts. 1923 £10 

TO MARK LEMON: 30 COPIES FOR T.J. WISE


TO MARK LEMON

624. The Unpublished Letters of Charles Dickens to Mark Lemon; ed. by Walter Dexter. Halton & Truscott Smith. Half title, illus., facsimils. Uncut in half vellum, purple cloth boards. t.e.g. v.g. ¶ No. 160 of 525 copies. 1927 £30 

TO THOMAS BEARD


TO BARONESS BURDETT COUTTS

626. 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
TO COWDEN-CLARKE

   ¶ Letters written to the Cowden-Clarkes from literary correspondents. 1878
   £40

TO CATHERINE DICKENS

628. Mr. and Mrs. Charles Dickens: his letters to her; with a foreword 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

   ¶ Letters from Charles Dickens, written in 1842-43, to his friend the American academic Cornelius Felton. With commentary from an anonymous author, who takes great pleasure from the jovial nature of Dickens’s correspondence, lamenting that ‘we shall have no more from that delightful pen!’ 1871
   £15

TO FORSTER

630. Dickens v. Barabbas: Forster intervening; a study based upon some hitherto unpublished letters. Charles J. Sawyer. 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 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
   £125

TO ADAH MENKEN

   ¶ With the facsimile of Dickens’ letter of 21st October 1867 on verso of Dedication leaf. 1868
   £100

TO W.H. WILLS

   £35
CELEBRATION DINNERS

See also items 177 & 178.

INVITATION TO A CELEBRATORY DINNER.

634. BIRMINGHAM & MIDLAND INSTITUTE. ‘The Council propose to celebrate the Entrance upon the New Building by a Dinner of the Members and Friends of the Institute, to be held in the Music Hall, after the Annual Meeting on the 10th of January [1859], at which Lord Ward will preside ...’ 4pp 4to, printed in sloping script on first two pages only; several light folds. Paper watermarked Joynson 1858. v.g.

¶ A formal invitation to a celebratory dinner, to mark the inauguration of the Birmingham & Midland Institute’s new purpose-built building. The invitation lists the five Officers of the Institute, which include Lord Ward as president and Arthur Ryland as vice-president, and beneath these names two Honorary Members: The Right Honorable Lord Brougham, and Charles Dickens Esq.ure. Charles was invited to become one of the first Honorary Members of the Institute in late September 1857, a position he accepted with ‘honor and pleasure’, declaring himself ‘highly gratified’. (Pilgrim Letters, vol. VIII, p458.) Also listed are invited noblemen and gentlemen, amongst these Lord John Russell, Lord Stanley, Sir Charles Eastlake and William Makepeace Thackeray. In addition, the council ‘have thought it desirable on this occasion to depart from the ordinary custom of restricting the party to gentlemen, and that the members of the Institute should have the privilege of introducing ladies to the dinner’. The Institute had been founded four years earlier, for ‘the Diffusion and Advancement of Science, Literature and Art amongst all Classes of Persons resident in Birmingham and the Midland Counties’. Dickens himself became the Institute’s 16th president in 1869. It is not evident to whom this particular invitation was sent. Dickens makes no mention of the dinner in his letters, and appears not to have attended.

1858 £450

DICKENS DINNER ON HIS DEPARTURE FOR USA

635. TICKET. (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. Printed on recto only of pale green 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 £650 †

DICKENS’S LIBRARY, family books, eulogies on Dickens’s death, personal effects


¶ Listed in the Catalogue of Dickens’s Library, p76, offered at 4s. 6d. The introduction is a polemical essay, ‘An inquiry into the alleged anti-poetical tendencies of the present age’. Mackay, 1814-1889, is best known for his psychological study of 1841, Extraordinary Popular Delusions and the Madness of Crowds, of which Dickens also owned a copy.

1850 £2,200

BULWER’S WORKS


¶ A collection of Bulwer’s novels from the library of his friend and colleague Charles
Dickens. The Catalogue of Dickens’s Library (Sotheran’s, 1870), p. 74, offers this at £2.


1851-60

WITH THE SIGNATURE OF MARY DICKENS

638. **HUNT, Leigh.** The Poetical Works. Containing many pieces now first collected. 12mo.

Edward Moxon. Contemp. full calf, gilt-ruled spine & borders, red morocco label; expertly & almost imperceptibly rebacked. v.g.

¶ With the signature of Mary Dickens, 1847, at head of titlepage. Dickens’s eldest daughter would have been nine years old in 1847; if this was her copy of Hunt’s poems, she had a mature hand for her age. There were no other Marys in Dickens’s immediate family at this time. This work is expanded from the 1832 edition, with a new preface.

1844

PRESENTED TO MRS CHARLES DICKENS


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 family, and was introduced to his wife Linda Scates while on a visit to the Dickens family home in 1873. Working initially in a railway office, Dutton Cook went on to become a respected theatre critic for the *Pall Mall Gazette* and *The World* newspaper. He was the author of several novels, and early in his career had worked as an engraver for *Punch* magazine.

1848

£350

640. **CHRISTIE, MANSON & WOODS.** Catalogue of the Beautiful Collection of Modern Pictures, water-colour drawings, and objects of art, of Charles Dickens, deceased: which (by order of the Executors) will be sold by auction, by Messrs. Christie, Manson & Woods ... on Saturday, July 9, 1870 ... Printed by W. Clowes. 12pp. Stitching sl. loose. With the contemp. signature of Alexander Walker in lower margin, & a further note in pencil, ‘I attended this sale’. A nice clean copy.

¶ Prices achieved have been added in a neat contemporary hand. With two related articles, extracted from unidentified journals: 1) The will of the late Charles Dickens, ‘extracted from the principal registry of Her Majesty’s Court of Probate; 2) The Charles Dickens Sale. ‘The prices given at this sale on Saturday exceeded all expectation’. Both articles printed in two columns, neatly laid on to card.

1870

THE CHARLES DICKENS SALE

£350

641. **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 worn marbled wrappers. With the stamp of Wigan Public Library.

¶ Prices achieved and purchasers’ names have been added in a neat contemp. hand.

1870

MOURNING POEM

642. **SIMPSON, W.** Lines Written by W. Simpson, on the death of the late Charles Dickens, born 7th February, 1812. Died 9th June, 1870. ... n.p. One single 8vo leaf, 11.5 x 18cm, with 7mm black borders, printed on recto only; two light folds.

¶ An eight-stanza poem (each of four lines), printed on mourning paper, commemorating the death and interment of Dickens, and highlighting his compassion and sense of social justice. Beneath the last line in faint pencil in a contemporary hand, an alternative reading has been suggested: instead of ‘he has won an honest fame eternally’, ‘he has won an honest immortality’. We can find not other printing of this, or any information on its author.

[1870] £250
643. **(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 †

MOURING RING

644. 18ct gold mourning ring, internally inscribed, ‘b. Feb.y 7th 1812 - d. June, 9th 1870. n.p. A lady’s mourning ring, in 18ct hallmarked gold, the outer edge with six recesses revealing a plaited lock of Dickens’s hair, interspersed with six panels each showing a trace of jet.

¶ This attractive object was once the property of Charles Dickens’s daughter-in-law, Elizabeth ‘Bessie’ Matilda Evans, daughter of the publisher Frederick Evans and from 1861 wife of Dickens’s first son, Charles Culliford Boz Dickens. It was given by Bessie to her daughter Evelyn Elizabeth Dickens, 1873-1924, and upon her death bequeathed to family friends who later sold it in auction. A mourning ring was a popular way of memorialising a loved one in the Victorian era, and this one from the Dickens family forms a very nice example.

[1870]  £6,500 †

MEMORIAL LOCKET

645. Oval Memorial Locket, inscribed on front, ‘PAPA d. June 9 1870’. n.p. An attractive oval hinged metal locket, 21 x 25mm, overlaid with silver on the front and cobalt blue enamel & silver on the back. The front is attractively tooled with a floral border & a central shield device which bears the inscription. The back is decorated with silver shields & roundels on a blue background. A miniature portrait would have been placed inside, no longer present.

¶ This attractive object was once the property of Charles Dickens’s daughter-in-law, Elizabeth ‘Bessie’ Matilda Evans, daughter of the publisher Frederick Evans and from 1861 wife of Dickens’s first son, Charles Culliford Boz Dickens. She was known to have referred to her father-in-law as ‘Papa’, which is inscribed on the front. It was given by Bessie to her daughter Evelyn Elizabeth Dickens, 1873-1924, and upon her death bequeathed to family friends who later sold it in auction.

[1870]  £1,500 †

PILL BOX

646. Silver Pill Box, 50 x 35 x 18mm. n.p. Small hinged pill box in sterling silver, the lid attractively dec. with floral design surrounding a central plain oval.

¶ This elegant pill box was sold at auction with the effects of Charles Dickens’s granddaughter Evelyn Elizabeth Dickens, and was reportedly used by Dickens himself. There are no markings to suggest definitively it was owned by him, but as it came from the same source as several Dickens family items, there is a distinct possibility that it was at some time in his possession.

[c.1865?]  £400 †
PRESENTED BY DICKENS

647. **A Mid Nineteenth Century French Desk Clock**, presented to Reverend James White from Charles Dickens. Circular timepiece with white enamel dial, encased in a circular bevel glass frame supported on two turned columns with onyx or polished slate base beneath encompassing an integral dish, with two original keys and two replacement keys. Engraved presentation: ‘Rcvd James White from Charles Dickens Bonchurch 1849’. 16cm high x 16cm wide.

¶ An attractive gift given by Dickens to his friend James White, in thanks for hospitality during his summer stay in the Isle of White between July and September 1849. James White, 1803-1862, retired to the Isle of White in 1839 with his wife Rosa Hill who owned land in Bonchurch. White was a writer of some note, producing, between 1845 and 1847, a succession of Scottish historical tragedies including *The Earl of Gowrie* (1845) and *Feudal Times* (1847). Another tragedy, *John Savile of Haysted* (1847), was acted at Sadler’s Wells Theatre, London, in 1847 (ODNB). Under White’s influence, Bonchurch developed into an attractive destination for writers. Dickens travelled to the Isle of White for the cooler climate and to continue writing the monthly parts of *David Copperfield*, the first of which had been published in April 1849. In a letter written to John Forster soon after his arrival, Dickens describes with great enthusiasm both his surroundings and the warmth of his host: ‘From the top of the highest downs, there are views which are only to be equalled on the Genoese shore of the Mediterranean ... Best of all, the place is certainly cold rather than hot, in the summer time. ... White [is] very jovial, and emulous of the inimitable in respect of gin-punch. He had made some for our arrival. Ha! ha! not bad for a beginner’. Just one month later, Dickens writes to Forster in a rather different tone: ‘... Of all the places I have ever been in, I have never been in one so difficult to exist in, pleasantly. Naples is hot and dirty, New York feverish, Washington bilious, Genoa exciting, Paris rainy - but Bonchurch, smashing. I am quite convinced that I should die here, in a year’. Despite the challenges of his surroundings, Dickens’s letters during this period show great affection for White. In a letter to him written soon after his departure from Bonchurch, Dickens writes: ‘Midsummer madness perhaps, but a madness I hope that will hold us true friends for many and many a year to come ...’

[1849] £3,500 †

BIOGRAPHY & CRITICISM

This is only a small selection of the biography and criticism that we currently have available. For a comprehensive list of titles please visit our website www.jarndyce.co.uk.


¶ A fascinating account of Warren’s Blacking Factory, and its influence on the young Charles Dickens. See following item.

2011 £20


¶ Robert Warren’s blacking is advertised in an eight-verse poem on the theme of cockfighting, entitled ‘The Wager’. Dickens worked for Warren’s Blacking Factory while his father was in debtors’ prison, and was reputed to have written some of the advertising ditties produced by the firm in the 1820s and ‘30s.

[1830] £65 †

SIX FOLIO PARTS

650. **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 limp boards, maroon cloth spines. A v.g. clean copy.

¶ In the original six-part format, with three plates in each.

[1894?] £125

651. **BAILLIE-SAUNDERS, Margaret.** The Philosophy of Dickens: a study of his life and teaching as a social reformer. FIRST EDITION. Henry J. Glaisher. Ad. leaf preceding half title, front. port., 5pp ads; occasional light spotting. Orig. red cloth, lettered in gilt. A v.g. bright copy.

¶ ‘[A] few chapters, intended ... to point out a few of the glories of one of the greatest men in the world ...’

1905 £30
652. **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

   LARGE PAPER, LIMITED TO 175 COPIES

653. **(BROWNE, Hablot Knight (Phiz)) 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

   EXTRA ILLUSTRATED

654. **(BROWNE, Hablot Knight (Phiz)) KITTON, Frederic George.** “Phiz” (Hablot Knight Browne): a memoir. Including a selection from his correspondence and notes on his principal works. FIRST EDITION. George Redway. Half title, front., plates & illus. Orig. brown printed wrappers handsomely bound into contemp. half brown morocco by Zaehnsdorf, spine lettered & with devices in gilt. a.e.g. v.g.
   ¶ An extra-illustrated edition: with several plates from Phiz-illustrated titles bound in (some browning to edges). With the bookplate of Charles Plumptre Johnson, one of the earlier biographers of Dickens.
   1883

   1906

656. **CHITTICK, Kathryn.** Dickens and the 1830s. FIRST EDITION. Cambridge: Cambridge University Press Half title. Orig. black cloth, spine lettered in gilt. MINT in d.w.
   ¶ An in depth study of Dickens’s formative years as a writer.
   1990

657. **CLARK, Cumberland.** Dickens and Talfourd: with an address & three unpublished letters to Talfourd, the father of the first copyright act which put an end to the piracy of Dickens’ writings. FIRST EDITION. Privately printed at the Chiswick Press. Half title. Untrimmed in orig. red cloth, lettered in gilt. v.g. 43pp.
   ¶ Sir Thomas Noon Talfourd, 1795-1854, was an English judge, politician and author. He introduced a Copyright Bill in Parliament in 1837, and fought vigourously for its passing, finally achieved, albeit in an amended state, in 1842. Dickens dedicated *Pickwick Papers* to his friend in recognition of his efforts. This work considers Talfourd’s political career and his friendship with Dickens. It also reprints the ‘Address’ written by Talfourd and performed by Dickens at an 1847 benefit performance for Leigh Hunt.
   1919

   DICKENS AND COPYRIGHT

658. **CLARK, Cumberland.** Dickens: Interviews and Recollections, ed. by Philip Collins. FIRST EDITION. 2 vols. Macmillan. Half titles, plates. Orig. black cloth, spines lettered in gilt. v.g. in d.w.s.
   ¶ ‘This collection presents a vivid many-coloured picture, through the memories of a hundred people who met him, knew him, or lived with him.’
   1981

   ¶ Collins explores Dickens’s attitudes towards justice and redemption, and considers his sometimes ambiguous standpoint on Capital Punishment.
   1965
COLLINS, Philip continued

EDUCATION

660. Dickens and Education. FIRST EDITION. Macmillan & Co. Half title, chronology. Orig. blue cloth. v.g. in price-clipped d.w.
¶ An important and scholarly work, considering Dickens’ central role in the era of great educational reform.
1963 £35

1965 £18

CRITICAL HERITAGE

¶ 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

663. CROTCH, W. Walter. The Touchstone of Dickens. FIRST EDITION. Chapman & Hall. Half title. Orig. red cloth, lettered in gilt. A v.g. bright copy in d.w.
¶ Twelve collected essays, first published in periodicals; among them Dickens and Ibsen, Dickens and War, Dickens and America, Dickens and Reconstruction, Dickens as a Citizen.
1920 £45

BY DICKENS’S DAUGHTER-IN-LAW

664. DICKENS, Marie Thérèse Louise, Lady. Eighty-Four Years Ago. Printed for private circulation. 64pp. Orig. buff boards, lettered in black on front board; sl. dusted.
¶ Marie Dickens, 1852-1940, née Roche, was the wife of Henry Fielding Dickens, the author’s youngest son. These are her privately printed reminiscences of early life, inscribed ‘To my dear old friend Friede with love from Marie Dickens, 25 Sept. 1936’. BL & Oxford only on Copac.
[1936] £50

WITH FAMILY LETTERS

¶ The continued recollections of Lady Marie Dickens. This copy belonged to family friend Suzanne Clerc, and contains a a 4-page letter from Lady Dickens to her (in French), written from 8 Mulberry Walk, 21 Octobre, signed ‘Ta viellee Marie’. Also present, a second 2-page letter, also to Suzanne Clerc, from Marie’s daughter Enid Hawksley, dated Dec. 24th. Addressed to ‘dear Susan’, it describes Lady Marie’s precarious state of health: ‘Her hold on life is surprising. Pray she may go soon.’ Also inserted, a third letter, in French, from one of her great-grandchildren, 1993. Loosely inserted into the leading endpapers is a black & white photograph of an elderly Lady Dickens, busy at her needlework in front of a portrait of her late husband.
[1937] £125

666. FAMILY TREE. A Dickens Chronology and Family Tree. Dickens House. 10pp Illus. Stapled as issued in orig. yellow printed wrappers. v.g.
1984 £20

¶ First published in 1882. With two chapters specifically pertaining to Dickens: Charles Dickens as a Editor, and Charles Dickens at Home. The former considers Dickens’s working practices while editing Household Words and All the Year Round. With other chapters on dogs, taverns, modern printing, ‘the museum reading-room’, ‘bookstalls and book-boxes’, ‘art in the streets’, &c.
1883 £75
FORSTER, John.

FORSTER’S LIFE

668. The Life of Charles Dickens. 3 vols. Vol. I, FIRST EDITION; vol. II, 10th thousand; vol. III, FIRST EDITION. Chapman & Hall. Half titles, fronts, plates & illus., 6pp ads vol. I, final ad. leaf vol. II; occasional light foxing. Orig. maroon sand-grained cloth, spines & front boards lettered in gilt & blocked in black; spines faded to tan, but overall a v.g. bright copy. Contemp. signature of M.E. Dickinson in each vol. ¶ The first comprehensive biography written after Dickens’s death, by his friend and confidant of many years.
1872-74 £250

1872-74 £125


1893 £20

GISSING, George

672. Charles Dickens: a critical study. FIRST EDITION. Blackie & Son. (Victorian era series.) Ad. leaf preceding half title, index. Orig. maroon cloth, lettered in black & gilt; spine sl. faded. Signature of Edmund C. Yates, 1899, on leading f.e.p. A v.g. copy.
1898 £35

2004-2005 £85

2004-2005 £55

[1870] £75

1926 £30
677. **JOHN, Juliet.** Dickens’s Villains: melodrama, character, popular culture. O.U.P. Half title. Orig. black cloth. MINT in d.w.

¶ The first major study to focus wholly on Dickens’s criminals.

2001  

£30


¶ This was Kathleen Tillotson’s copy, and contains some loosely inserted notes relating to the work.

1975  

£45

679. **TOWNSHEND, Chauncy Hare.** Facts in Mesmerism, with reasons for a dispassionate inquiry into it. FIRST EDITION. Longman, Orme, Brown, Green, & Longman. 2 plates, errata on verso of final leaf, 16pp cata. (March 1841). Orig. blue cloth, blocked in blind, spine lettered in gilt; neatly recased. Presentation inscription on titlepage, ‘From the author, G.H. Townshend, May 27th 1841’; the dedicatee’s name has been excised.

¶ With an Introductory Epistle, written from ‘Innspruck’, Nov. 25, 1839, and a 33-page supplement consisting of personal testimonies of mesmeric sensation. Dickens shared Townshend’s interest in Mesmerism, and the two became acquainted in the 1840s. In 1859, in honour of their friendship, Townshend dedicated a volume of poetry, *The Three Gates*, to Dickens, and the following year Dickens reciprocated when *Great Expectations* was ‘affectionately inscribed’ to Townshend. Dickens also gave him the manuscript of the novel.

1844  

£250

680. **(LEECH, John) KITTON, Frederic George.** John Leech: artist and humourist; a biographical sketch. FIRST EDITION. George Redway. Half title, front., plates & illus. Orig. brown printed wrappers handsomely bound into contemp. half maroon morocco by Zaehnsdorf, spine lettered & with devices in gilt. a.e.g. v.g.

¶ An extra-illustrated edition: bound in to precede the half title are 21 plates, mostly by Leech, extracted from publications to which he contributed illustrations. There are further illustrations (full-page plates and vignettes) inserted into the text, including images from the Christmas Books and *Oliver Twist*. With the bookplate of Charles Plumptre Johnson, one of the earlier biographers of Dickens.

1883  

£150


¶ Signed by Norman Mackenzie.

1979  

£10

682. **(MILLER, William, compiler)** Sammelband. Magazine Articles on Dickens. 6 vols. MS contents leaves at the beginning of each vol. Half red morocco by E. Watson, Marylebone, red cloth sides; rebacked, corners rubbed. Labels of W. Miller. Dickens Centenary stamps.

¶ A collection of nearly 300 articles, reviews and notices, extracted from journals, periodicals, magazines and newspapers, arranged into six volumes, titled on the spines ‘Magazine Articles on Dickens’. The earliest pieces date from the late 1830s, and the latest from the early 1900s when the collection was bound. Contains 288 numbered articles, as well as additional clipping and illustrations.

Among the most interesting articles are the early reviews for Dickens’s publications, including a January 1844 review of *A Christmas Carol* (‘the author has almost excelled himself’), and a scathing review of *Hard Times* extracted from *The South London Athenaeum and Institution Magazine*, October 1854: ‘For the first time we rise from the perusal of one of Mr. Dickens’ works thoroughly disappointed’. Some of the notices are just few lines long, others several pages. An incredible resource, compiled by the Dickensian, William Miller, author of several bibliographical works on Dickens. The titles are too numerous to list here, but a full list of the contents is available on request.

[c.1836-1910]  

£1,200
<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Edition</th>
<th>Publisher</th>
<th>Binding</th>
<th>Date</th>
<th>Pages</th>
<th>Condition</th>
<th>Notes</th>
<th>Price</th>
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<tr>
<td><strong>PAROISSIEN, David. A Companion to Charles Dickens.</strong> FIRST EDITION.</td>
<td>4to. Blackwell. (Companion to Literature &amp; Culture series, no. 51.)</td>
<td>2008</td>
<td>Orig. black cloth. MINT in d.w.</td>
<td>¶ 515pp.</td>
<td>£50</td>
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<td><strong>PARTLOW, Robert B. Dickens the Craftsman:</strong> strategies of presentation; ed. with a foreword by Robert J. Partlow, jr.</td>
<td>FIRST EDITION.</td>
<td>1970</td>
<td>Orig. black cloth spine, grey patterned paper boards. v.g. in sl. rubbed d.w.</td>
<td>¶ With contributions by Harry Stone, Philip Collins, Robert L. Patten, &amp;c. Kenneth Fielding’s copy.</td>
<td>£20</td>
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<td><strong>PATTEN, Robert L. Charles Dickens and his Publishers.</strong> FIRST EDITION.</td>
<td>4to. Clarendon Press. Half title, front. &amp; plates, bibliog.</td>
<td>1978</td>
<td>Orig. dark blue cloth. v.g. in sl. faded d.w.</td>
<td>¶ Invaluable source of information on publication data. With publisher’s compliments slip loosely inserted.</td>
<td>£65</td>
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<tr>
<td><strong>PHILIP, Alex. J. Dickens’s Honeyymoon and where he spent it.</strong> FIRST EDITION.</td>
<td>London: Chapman &amp; Hall; Gravesend: Bryant and Rackstraw. Half title, front. &amp; 3 plates; some light spotting. Uncut in orig. grey-green printed wrappers; small nick to tail of spine.</td>
<td>1912</td>
<td>Orig. blue pictorial cloth, spine lettered iron gilt; spine a little rubbed.</td>
<td>¶ This copy is signed by the Dickensian Frank S. Johnson. Loosely inserted are three pages of typescript notes joined with a pin, titled ‘Dickens Fellowship. Headquarters pilgrimage to Dingley Dell - June 6, 1936. Places of interest passed en route’. There are some marginal ms. notes. Also inserted, a photograph purporting to be of Mrs Marsh’s cottage in Chalk, where Dickens enjoyed his first few days of marital bliss.</td>
<td>£65</td>
<td></td>
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<tr>
<td><strong>PHILIP, Thomas N. Dickens and Liverpool.</strong> 4th edn revised. Liverpool: Philip, Son &amp; Nephew. Illus. Stapled as issued in orig. green printed wrappers; one horizontal fold. v.g.</td>
<td>[1948]</td>
<td>£15</td>
<td></td>
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<tr>
<td><strong>POPE, Norris. Dickens and Charity.</strong> FIRST EDITION.</td>
<td>Macmillan. Half title, plates. Orig. light brown cloth. Booklabel. v.g. in sl. faded d.w.</td>
<td>1978</td>
<td>¶ Dickens &amp; Evangelicalism, Defence of the Sabbath, Missions, Ragged Schools, Health &amp; Housing, &amp;c.</td>
<td>£20</td>
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<tr>
<td><strong>RIMMER, Alfred. About England with Dickens.</strong> A new edition, with 58 illustrations.</td>
<td>Chatto &amp; Windus. Half title, front., vignette title, illus. Orig. blue pictorial cloth, spine lettered iron gilt; spine a little rubbed.</td>
<td>1899</td>
<td>¶ First published in 1883. With the booklabel of John Lewis, FSIA (Fellow of the Society of Industrial Arts). Lewis, 1912-1996, was a typographer, printer and designer, who lectured at the Royal College of Art. He was a noted collector of printed ephemera; the bulk of his collection is now held at the University of Reading.</td>
<td>£35</td>
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</table>
On Dickens’s working life as a writer; a vast body of research, in 696pp. Dedicated to Kathleen Tillotson.

2009

DICKENS AND WOMEN

692. **SLATER, Michael.** 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

693. **STONE, Harry, ed.** 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.

1987

£85

694. **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

DICKENS AND PRISONS

695. **TRUMBLE, Alfred.** In Jail with Charles Dickens. FIRST ENGLISH EDITION. Suckling & Galloway. Half title, fold-out front. (‘the mob destroying and setting fire to the King’s Bench Prison and House of Correction in St. George’s Fields’). Untrimmed in orig. green patterned cloth, lettered in gilt; spine sl. dulled. Bookseller’s ticket: Pollard of Truro, Falmouth & Penzance. t.e.g. v.g.

Accounts of prisons mentioned in Dickens’s works, and visited by him in the U.S.A. Printed in America.

1896

£45

BIBLIOGRAPHY

THE FIRST BIBLIOGRAPHY

696. **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. Chapman & Hall. Half title, front. port., facsims. 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

BIBLIOGRAPHY OF THE PARTS


1933

£180

GIMBEL COLLECTION


1980

£45


1904

£25
ART & ILLUSTRATION: original & printed

HOUSEHOLD EDITION ILLUSTRATIONS


¶ Artists include Phiz, E.G. Dalziel, F.A. Fraser & Sir Luke Fildes; the complete collection of illustrations from The Household Edition.

1908 £85

701. 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 slip-case. 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

ORIGINAL DESIGNS

702. (BRITISH AMERICAN TOBACCO) 28 original hand-coloured pen & ink designs, produced by British American Tobacco for a series of cigarette cards published in 1919. (British American Tobacco.) Pen & ink drawings, finished in watercolours. Each image approx. 7 x 14cm, on artist’s board, 14 x 19cm. Most numbered in pencil in upper left corner.

¶ The accomplished artist is not identified. See following item for the complete series.

[1919] £450 †

703. (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.

[1919] £75 †

704. FRASER, Claud Lovat. Characters from Dickens. Drawn by Lovat Fraser. 4to. J.C. & E.C. Jack. Limitation leaf, half title, 18 line drawings finished in colour on india paper tipped into folio leaves, incidental illus. in black & white. Orig. yellow paper-covered boards, black cloth spine with cream paper label, pale green paper label on front board printed in black; corners sl. bumped, otherwise v.g.

¶ No. 60 of 250 copies, ‘for sale in the United States of America’. With a foreword by Lovat Fraser’s friend the art critic Haldane Macfall, who describes ‘A gallery of line drawings, with colour, which are amongst the best things that Lovat wrought with the reed pen’.

Lovat Fraser, 1890-1921, was an accomplished artist and designer who was tutored by Walter Sickert at Westminster School of Art, and went on to know Paul Nash. He was injured in a mustard attack during the First World War, a contributing factor in his early demise.

[1924] £120

GROVER, G. Louis

Original watercolour drawings, all with a quotation and signed ‘G. Louis Glover 1917’ in red ink. We have been unable to find any information on this accomplished artist.

705. Barnaby & Grip from Barnaby Rudge. An animated Barnaby Rudge waving a banner, with Grip on his shoulder; sl. tear to board at upper margin not affecting image. Image approx. 19 x 25cm, on artist’s board 22 x 28cm.

1917 £65 †

706. Trotty Veck from The Chimes. Trotty Veck, with apron, top hat & walking cane. Image approx. 16 x 23cm, on artist’s board 22 x 28cm.

1917 £65 †

707. Mr. Micawber from David Copperfield. A very smug & well-dressed Mr. Micawber, with cane in hand. Image approx. 11 x 24cm, on artist’s board 20.5 x 27.5cm.

1917 £65 †
GROVER, G. Louis continued

708. Uriah Heep from David Copperfield. A sneering Uriah Heep, leaning against his high writing desk. Image approx. 12 x 22cm, on artist’s board 20.5 x 27cm. 1917 £65 †

709. Captain Cuttle from Dombey & Son. Frock-coated Captain Cuttle, hook protruding from his left sleeve. Image approx. 13 x 23cm, on artist’s board 21 x 27.5cm. 1917 £65 †

710. Sarah Gamp from Martin Chuzzlewit. Smiling Sarah Gamp, umbrella, bag & glass in hand. Image approx. 15 x 23cm, on artist’s board 22 x 27.5cm. 1917 £65 †

711. Dick Swiveller from The Old Curiosity Shop. Top-hatted Dick Swiveller, cane in hand, perched on the corner of a table. Image approx. 15 x 23.5cm, on artist’s board 21 x 28cm. 1917 £65 †

712. Fagin from Oliver Twist. Fagin in a tatty frock coat, shrugging his shoulders. Image approx. 15 x 23.5cm, on artist’s board 21 x 28cm. 1917 £65 †

713. Alfred Jingle from Pickwick Papers. Alfred Jingle, in a top hat & tails, holding a monocle in his left hand. Image approx. 12 x 25cm, on artist’s board 21.5 x 28cm. 1917 £65 †

714. Sam Weller from Pickwick Papers. Top-hatted & winking Sam Weller, leaning against a bar, with a raised glass in his right hand. Image approx. 17 x 25cm, on artist’s board 22 x 28cm; sl. tear in right outer margin, not affecting image. 1917 £65 †

KITTON, Frederic G.

See also items 654 & 680.

DICKENS BY PEN & PENCIL - ORIGINAL PARTS

715. Charles Dickens by Pen and Pencil, including anecdotes and reminiscences collected from his friends and contemporaries. With 100 illustrations on copper, steel and wood. 13 parts (in 12). WITH: A Supplement to Charles Dickens by Pen and Pencil. 5 parts (in 2). Frank T. Sabin; John F. Dexter. Plates, illus., facsim. 13 parts (Parts 12 & 13 bound together as a double issue) & 5 supplementary parts (bound into 2 parts) as issued in original printed wrappers; occasional splitting to spines & chipping to edges, some minor neat repairs. Overall a very well-preserved set in custom-made grey cloth portfolio. ¶ Podeschi H279. A monumental collection of scarce portraits with a complete listing. 1889-90 £1,250

716. Charles Dickens by Pen and Pencil, and A Supplement to Charles Dickens by Pen and Pencil. 2 vols. Frank T. Sabin; John F. Dexter. Plates, illus., facsim. Handsomely bound in contemp. maroon half maroon crushed morocco, spine gilt in compartments, maroon cloth boards. The wrappers to the orig. parts publication have been bound in at the end of vol. II. Bookplate of Charles Burton in each vol. t.e.g. A v.g. attractive copy. ¶ All parts and supplements bound, as intended, into two volumes. 1890 £1,250

717. 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”, CLARK, Joseph Clayton**

The following 36 items are original watercolour portraits of characters from Dickens’s novels, signed ‘Kyd’. Delicate studies with partial background shading, on thick paper, images approx. 12.5 x 17.5cm. Framed & glazed in either rectangular or oval mounts. All are undated, but c.1890. (See inside back cover.)

<table>
<thead>
<tr>
<th>Number</th>
<th>Name of Character</th>
<th>From which novel</th>
<th>Price £</th>
</tr>
</thead>
<tbody>
<tr>
<td>718.</td>
<td>Barnaby Rudge.</td>
<td></td>
<td>58 †</td>
</tr>
<tr>
<td>719.</td>
<td>Uriah Heep from David Copperfield.</td>
<td>Spotted.</td>
<td>58 †</td>
</tr>
<tr>
<td>720.</td>
<td>Mr. Macawber from David Copperfield.</td>
<td></td>
<td>58 †</td>
</tr>
<tr>
<td>721.</td>
<td>Daniel Pegotty from David Copperfield.</td>
<td>Spotted.</td>
<td>50 †</td>
</tr>
<tr>
<td>722.</td>
<td>Major Bagstock from Dombey and Son.</td>
<td></td>
<td>58 †</td>
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<tr>
<td>723.</td>
<td>Mr. Bailey from Martin Chuzzlewit.</td>
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<tr>
<td>724.</td>
<td>Sarah Gamp from Martin Chuzzlewit.</td>
<td>Spotted.</td>
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<tr>
<td>725.</td>
<td>Mark Tapley from Martin Chuzzlewit.</td>
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<td>58 †</td>
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<tr>
<td>726.</td>
<td>Mr. Mantalini from Nicholas Nickleby.</td>
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<td>58 †</td>
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<tr>
<td>727.</td>
<td>Dick Swiveller from The Old Curiosity Shop.</td>
<td>Spotted.</td>
<td>50 †</td>
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<tr>
<td>728.</td>
<td>Mr. Bumble from Oliver Twist.</td>
<td></td>
<td>58 †</td>
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<tr>
<td>729.</td>
<td>Fagin from Oliver Twist.</td>
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<td>65 †</td>
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<tr>
<td>730.</td>
<td>Bill Sikes from Oliver Twist.</td>
<td>Spotted.</td>
<td>58 †</td>
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<tr>
<td>731.</td>
<td>Mr. Boffin from Our Mutual Friend.</td>
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<td>58 †</td>
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<tr>
<td>732.</td>
<td>Mrs. Boffin from Our Mutual Friend.</td>
<td></td>
<td>58 †</td>
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<tr>
<td>733.</td>
<td>‘A City Father’ from Our Mutual Friend.</td>
<td></td>
<td>58 †</td>
</tr>
<tr>
<td>734.</td>
<td>Unidentified character from Our Mutual Friend.</td>
<td></td>
<td>58 †</td>
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<tr>
<td>735.</td>
<td>Rogue Riderhood from Our Mutual Friend.</td>
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<td>58 †</td>
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<tr>
<td>736.</td>
<td>Silas Wegg from Our Mutual Friend.</td>
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<td>58 †</td>
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<tr>
<td>737.</td>
<td>Mrs. Wilfer from Our Mutual Friend.</td>
<td></td>
<td>58 †</td>
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<tr>
<td>738.</td>
<td>Mrs. Bardell from Pickwick Papers.</td>
<td>Spotted.</td>
<td>50 †</td>
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<tr>
<td>739.</td>
<td>Tommy Bardell from Pickwick Papers.</td>
<td></td>
<td>58 †</td>
</tr>
<tr>
<td>740.</td>
<td>Angelo Cyrus Bantam from Pickwick Papers.</td>
<td></td>
<td>58 †</td>
</tr>
<tr>
<td>741.</td>
<td>The Fat Boy from Pickwick Papers.</td>
<td></td>
<td>58 †</td>
</tr>
<tr>
<td>742.</td>
<td>Jack Hopkins from Pickwick Papers.</td>
<td></td>
<td>58 †</td>
</tr>
<tr>
<td>743.</td>
<td>Mr. Jingle from Pickwick Papers.</td>
<td>Sl. spotted.</td>
<td>50 †</td>
</tr>
<tr>
<td>744.</td>
<td>Mr. Nupkins from Pickwick Papers.</td>
<td></td>
<td>58 †</td>
</tr>
<tr>
<td>745.</td>
<td>Mr. Pickwick from Pickwick Papers.</td>
<td></td>
<td>58 †</td>
</tr>
<tr>
<td>746.</td>
<td>Bob Sawyer from Pickwick Papers. (Within rectangular mount)</td>
<td></td>
<td>58 †</td>
</tr>
<tr>
<td>747.</td>
<td>Bob Sawyer from Pickwick Papers. (Within oval mount)</td>
<td></td>
<td>58 †</td>
</tr>
<tr>
<td>Item</td>
<td>Description</td>
<td>Price</td>
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<tr>
<td>748.</td>
<td>Mr. Smangle from Pickwick Papers.</td>
<td>£58 †</td>
<td></td>
</tr>
<tr>
<td>749.</td>
<td>Scruffily-dressed ruffian from Pickwick Papers.</td>
<td>£58 †</td>
<td></td>
</tr>
<tr>
<td>750.</td>
<td>Mr. Snodgrass from Pickwick Papers.</td>
<td>£58 †</td>
<td></td>
</tr>
<tr>
<td>751.</td>
<td>Job Trotter from Pickwick Papers.</td>
<td>£58 †</td>
<td></td>
</tr>
<tr>
<td>752.</td>
<td>Toby Weller from Pickwick Papers. Sl. spotted.</td>
<td>£58 †</td>
<td></td>
</tr>
<tr>
<td>753.</td>
<td>Mr. Winkle from Pickwick Papers.</td>
<td>£58 †</td>
<td></td>
</tr>
<tr>
<td>754.</td>
<td>The Characters of Charles Dickens, pourtrayed in a series of original watercolour sketches. Raphael Tuck &amp; Sons. Engr. title, 24 chromolithographs. Orig. grey-brown cloth spine, pict. boards; inner hinges cracking. With ownership inscription on leading f.e.p. a.e.g. [1889]</td>
<td>£110</td>
<td></td>
</tr>
<tr>
<td>755.</td>
<td>The Characters of Charles Dickens, ... Raphael Tuck &amp; Sons. Engr. title, 24 chromolithographs. Orig. maroon cloth, front board pictorially blocked &amp; lettered in gilt; sl. rubbing to head &amp; tail of spine, sl. darkened. v.g. [1889]</td>
<td>£110</td>
<td></td>
</tr>
<tr>
<td>756.</td>
<td>The Characters of Charles Dickens, ... by “Kyd”. Raphael Tuck &amp; Sons. Engr. title, 24 chromolithographs. Orig. turquoise cloth, front board pictorially blocked &amp; lettered in gilt; inner hinges strengthened with linen, leading f.e.p. loose, sl. rubbed. [1889]</td>
<td>£85</td>
<td></td>
</tr>
<tr>
<td>757.</td>
<td>JOHN PLAYER &amp; SONS. Characters from Dickens. A series of 50. Issued by John Player &amp; Sons. John Player &amp; Sons. A v.g. complete set of small format cigarette cards. [1923]</td>
<td>£75 †</td>
<td></td>
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<tr>
<td>758.</td>
<td>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. Chapman &amp; Hall. 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</td>
<td>£75</td>
<td></td>
</tr>
<tr>
<td>759.</td>
<td>(ELY, Marion) MACLISE, Daniel. Original pen &amp; 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]</td>
<td>£400 †</td>
<td></td>
</tr>
</tbody>
</table>
PORTRAITS OF DICKENS, including photographs & cartes de visite

760. **(GURNEY, Jeremiah)** Cabinet Photograph. Black & white, close-up, facing left. (Gurney of New York.) Image 10 x 15 cm on card 11.5 x 16 cm. 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 †

761. **(GURNEY, Jeremiah)** Cabinet Photograph. Black & white, close-up, facing left. London Stereoscopic Co. Image 10 x 14.5 cm on card 11 x 16.5 cm; one or two small chips to edge. 
‡ Stereotyped from the Gurney portrait of Dickens. 
[c.1870] £75 †

762. **(LEHMANN, Rudolf)** Cabinet Photograph. Black & white, close-up, facing left. Fred. Bruckmann. Engraved image 9.5 x 14 cm on card 11.5 x 17 cm. 
‡ 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 †

**Cartes de visite**

† Numbered 173 on verso within publisher’s monogram. Probably taken during the second American tour.
[c.1867?] £90 †

**GURNEY, Jeremiah** 
*The following four images were taken in December 1867 during the second American reading tour. See Podeschi H1180 etc.*

764. Threequarter-length standing, in waistcoat and overcoat, facing sl. right with left hand in pocket. New York: Gurney & Son. Image approx. 9.5 x 6 cm. Carte de visite with sl. rounded corners. Sl. faded. 
[1867] £85 †

765. 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 6 cm. Carte de visite with sl. rounded corners. v.g. 
[1867] £125 †

766. 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 5.5 cm. ‘Charles Dickens’ and publication details printed in lower margin. Carte de visite with squared corners. v.g. 
[1867] £120 †

767. Head & upper body, in profile, facing right. New York: Gurney & Son. Image approx. 9 x 5.5 cm. ‘Charles Dickens’ and publication details printed in lower margin. Carte de visite with squared corners. v.g. 
[1867] £120 †

768. **MASON & CO.** Seated with legs crossed, hands together on lap, facing the camera. Mason & Co. Image approx. 9.5 x 6 cm. 
‡ See Podeschi H1189-H1200.
[c.1865?] £85 †
Cartes de visite continued

769. SUMMERS, R. 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 †

WATKINS, John

770. Head & shoulders facing left, leaning pensively on right hand. John Watkins. Image approx. 10 x 7cm. ¶ See Podeschi 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 †

771. Head & shoulders facing left, 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 †

[c.1868?] £65 †

773. TABER, Charles. Bust of Charles Dickens. Head and shoulder bust of a young Dickens, facing right. New Bedford, Mass.: Charles Taber & Co. Image approx. 10 x 7cm. 1877 £35 †

774. Five Memorial Cartes de Visite, depicting scenes from Dickens’s life. Stereoscopic Co. Five cards, each 6.5 x 10cm. v.g. ¶ 1) Tomb of Charles Dickens, poets’ corner Westminster Abbey; 2) Gads Hill, the home of the late Charles Dickens; 3) The Chalet - Gads Hill, in which Mr. Dickens wrote his works; 4 The Study of Charles Dickens, as left by him on the 9th of June, 1870, (the only photograph taken); 5) “Bumble”, the favourite dog of the late Charles Dickens. All but The Tomb have green lettering.
A nice selection of unusual and very well-preserved photographs, presented in the form of cartes de visite.
[1870] £150 †

PORTRAIT IN OILS

775. 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 Etynge, both of whom painted Dickens in the 1860s.
[c.1867?] £950 †

WATERCOLOUR PORTRAIT OF DICKENS

776. HARROWING, Walter. Charles Dickens. Watercolour portrait; right profile, middle age, faintly signed and dated 1873. Approx. 28 x 23cm. Recently mounted & glazed. ¶ Walter Harrowing, c.1838-1913, was a popular English artist best known for his paintings of animals, in particular horses and dogs. Portraits by Harrowing are rare and this is a beautiful posthumous painting of Dickens.
1873 £1,250 †
777. **ANONYMOUS.** Original Head and Shoulders Portrait. Oil on board. 21 x 15cm. Elaborate plaster frame, gilt; a few cracks, repaired.
¶ An unsigned but well-executed, probably late-Victorian, portrait.
[c.1880?]
£1,500 †

‘FIRST STATE’

¶ An etching of Dickens after a painting by William Powell Frith now in the Forster Collection at the V&A. It was first published as a mezzotint by Thomas McLean in 1862 (see BM 2010,7081.4063); this is a proof copy of a later edition published by Charles J. Sawyer, presumably for H. Blackburn Harte.
1926
£150 †

¶ The published version of the previous item.
[1926]
£150 †

780. **COLLECTION.** 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 †

**STEREOSCOPE PORTRAIT**

781. **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 †

782. **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 †

783. **(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 †

**PORTRAIT WITH MINIATURE WRITING**

784. **LEWIS, Arthur.** Souvenir portrait of Dickens with demonstration of miniature writing.
Hawick: Wellington Church. 15 x 20.5cm. Stiff card printed on recto only in black; sl. dusted.
¶ A souvenir card, produced ‘in commemoration of Wellington Church Bazaar’, demonstrating the fine calligraphic skills of Arthur Lewis, ‘calligraphist [sic] to the Queen’. At the head of the card the words ‘Dicken’s [sic] Works’ are printed, with a printed note beneath explaining ‘these two words contain a list of the works of Dickens written with a Gillott’s finest steel pen’. Close inspection (with a magnifying glass) reveals that Dickens’s novels have indeed been listed, in a fine tiny hand. At the centre of the card is an engraved portrait of Dickens within an elaborate floral surround, with the various members of the church committee listed below. A printed note at the bottom
states, ‘offered to the Bazaar Committee by the aged writer who lived in years “When George III was King”’. A further demonstration of Lewis’s skills is printed to the right of the main image, in the form of the Lord’s Prayer, written out in full in a circle measuring 15mm in diameter. Arthur James Lewis, 1824-1901, was a noted 19thC artist and engraver.

1888  £75  †


¶ A very nice Christmas theme postcard printed entirely in colour, with a portrait of Dickens within a gold oval, decorated with embossed holly leaves and berries. Beneath the image, the words ‘A Joyful Christmas’ printed in red & gilt, and a relevant quotation from Dickens.
[c.1890]  £20  †

786. 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 15 x 18cm, frame 35.5 x 44cm.
[c.1890]  £550  †

787. A second, ungilded example, with the addition of ‘C. Dickens’ in a separately cast scroll beneath. Laid onto gold cloth. In a handsome contemp. frame, glazed. Plaque 19 x 20cm, frame 35.5 x 40cm.
[c.1890]  £450  †

DICKENS MEDAL

788. MINTON, J.W. Commemorative medal, “Charles Dickens”. J.W. Minton. 2.5 inches (64mm) diameter. v.g.

[1870]  £350  †

THE EMPTY CHAIR

789. FILDEN, Luke. The Empty Chair, Gad’s Hill - ninth of June 1870. Landscape engraving, 50 x 30cm; Two short closed almost imperceptible tears near upper margin, some v. minor spotting in margin. v.g.

¶ Fildes’ poignant and celebrated image was issued as a supplement to The Graphic on December 25, 1870. This is a nice clean example.
1870  £250  †

THE END

601