

THE
DICKENS CATALOGUE
Jarndyce



George Brant Stowe



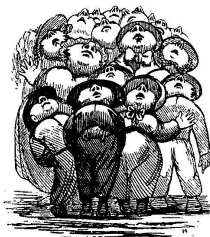
THE
DICKENS
CATALOGUE

Jarndyce

Jarndyce

Antiquarian Booksellers

46, Great Russell Street
(opp. British Museum)
Bloomsbury,
London WC1B 3PA



Telephone: 020 7631 4220
Email: books@jarndyce.co.uk
www.jarndyce.co.uk
VATNo.: GB 524 0890 57

CATALOGUE CCLXV

WINTER 2023

THE DICKENS CATALOGUE

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

All items are London-published and in at least good condition, unless otherwise stated.
Prices are nett. Items marked with a dagger (†) incur VAT (20%) to customers in the UK.
A charge for postage and insurance will be added to the invoice total.
We accept payment by sterling cheque, credit card or bank transfer.

Images of all items are available on request.

JARNDYCE CATALOGUES CURRENTLY AVAILABLE include:
Books, Pamphlets, Manuscript & Ephemera 1635-1836; The Romantic Background; Summer
Miscellany; The Twentieth Century
price £10.00 each

JARNDYCE CATALOGUES IN PREPARATION include:
The Museum; Detective & Crime Fiction; Railways; Charles Lamb

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

A SUBSCRIPTION SERVICE is available for Jarndyce Catalogues for those who do not
regularly purchase. Please send £30.00 (£60.00 overseas) for four issues,
specifying the catalogues you would like to receive.

THE DICKENS CATALOGUE
ISBN: 978 1 978 1 910156-57-5 Price £10.00

Outside covers: front item 498; back item 505; inside front cover item 109

Partners: Brian Lake Janet Nassau Ed Nassau Lake



CONTENTS

	Items		
Autograph Letters & Signed Cheques	1 - 20	David Copperfield	260 - 271
Collected Editions	21 - 27	Mr. Nightingale's Diary	272 - 273
A Dinner at Poplar Walk &c.	28	A Child's History of England	274 - 276
Mrs. Joseph Porter	29	Bleak House	277 - 287
Public Dinners	30	Hard Times	288 - 292
Library of Fiction	31 - 32	Little Dorrit	293 - 299
Sketches by Boz	33 - 42	Reprinted Pieces	300
Sunday Under Three Heads	43 - 45	A Tale of Two Cities	301 - 310
Is She His Wife?	46 - 48	Hunted Down	311
Village Coquettes	49 - 52	A Curious Dance	312 - 313
The Strange Gentleman	53 - 55	Great Expectations	314 - 323
Pickwick Papers	56 - 88	The Uncommercial Traveller	324 - 327
Sketches of Young Ladies	89 - 94	Our Mutual Friend	328 - 336
Sketches of Young Gentlemen	95 - 99	Holiday Romance	337 - 341
Sketches of Young Couples	100 - 102	George Silverman's Explanation	342
Experiences of a White Bait Dinner	103	Edwin Drood	343 - 361
Oliver Twist	104 - 122	The Mudfog Papers	362 - 363
Memoirs of Joseph Grimaldi	123 - 129	The Life of Our Lord	364 - 365
Nicholas Nickleby	130 - 144	Plays & Poems	366 - 367
The Loving Ballad of Lord Bateman	145 - 150	Speeches: Individual & Collected	368 - 374
Master Humphrey's Clock	151 - 156	Journalism	375 - 379
The Old Curiosity Shop	157 - 165	Periodicals edited by Dickens	421 - 460
Barnaby Rudge	166 - 171	<i>Bentley's Miscellany</i>	380 - 381
The Pic Nic Papers	172 - 174	<i>Household Words</i>	382 - 410
American Notes	175 - 181	<i>All the Year Round</i>	411 - 432
A Christmas Carol	182 - 202	<i>Household Words & All the Year Round</i>	433 - 434
The Chimes	203 - 206	Selections & Adaptations	435 - 451
The Cricket on the Hearth	207 - 216	Dickens as Patron & Benefactor	452 - 467
The Battle of Life	217 - 220	Letters	468 - 485
The Haunted Man	221 - 223	Personal: Dickens & His Family	486 - 495
Christmas Books & Imitations	224 - 229	Portraits	496 - 511
Martin Chuzzlewit	230 - 237	Illustrations	512 - 516
Pictures from Italy	238 - 242	Bibliography, Biography, Criticism, &c.	517 - 561
Dombey & Son	243 - 259		

* b.f.t.p. = bound from the parts

Principal works cited in the catalogue:

A Bibliography of the Periodical Works of Charles Dickens. Thomas Hatton and Arthur H. Cleaver. 1933. (i.e. Hatton & Cleaver)

Catalogue of the Library of Charles Dickens from Gadshill. J.H. Stonehouse. 1935.

Charles Dickens in the Original Cloth. Walter E. Smith. Vols I and II. 1981 & 1982. (i.e. Smith I/II)

Charles Dickens First American Editions. Walter E. Smith. Vols I & II. 2012 & 2019. (i.e. Smith (USA) I/II)

The Clarendon editions of the works. 1966-1997.

Dickens and Dickensiana. A catalogue of the Richard Gimbel collection. John B. Podeschi. 1980. (i.e. Gimbel)

Dickens Dramatized. H. Philip Bolton. 1987. (i.e. Bolton)

The First Editions of the Writings of Charles Dickens. John C. Eckel. 1932.

The Letters of Charles Dickens. The Pilgrim Edition. 1965-2002.

Tauchnitz International Editions in English. William B. Todd & Ann Bowden. 1988. (i.e. Todd)

DICKENS, Charles

AUTOGRAPH LETTERS

See also item 454.

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 †

DECLINING TO JOIN THE SOCIETY OF AUTHORS

2. 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 †

'NO HOUSE TO DINE IN'

3. ALS to 'My Dear Dr. Smith', from 9 Osnaburgh Terrace, New Road, twenty-eighth May, 1844. 27 lines in blue ink on first & second side of folded 8vo leaf. Lightly folded into four for posting. v.g.

¶ *Pilgrim Letters*, vol. IV, p.134. A nice warm letter to Dr. Thomas Southwood Smith, a physician and public health reformer, and a friend of Dickens through their mutual interest in the workings of the Poor Law Commission. Dickens had arranged an evening with Southwood Smith and several others, but was unexpectedly compelled to make alternative arrangements: 'I regret to say that we are placed in the preposterous situation of being obliged to postpone our little dinner on Saturday, by reason of having no house to dine in'. Dickens explains, 'A most desirable widow (as a tenant, I mean) proposed, only last Saturday, to take our own house for the whole time of our intended absence abroad – on condition that she had possession of it today. We fled, and were driven into this place, which has no conveniences for the production of any other banquet than a cold collation of Plate and Linen – the only comforts we have not left behind us'. He mentions the forthcoming Sanatorium Dinner, assuring Smith he will 'try and be the

Wellington Street, Strand, London, W.C.
Friday, 21st May 1862

This Tuesday
Friday Evening
Second March 1864

Office of **All the Year Round**.
A WEEKLY JOURNAL CONDUCTED BY CHARLES DICKENS.

No. 26, Wellington Street, Strand, London, W.C.
Saturday, 22nd May 1862

Can you
of remark
and find
also, any
miscellan
such a book
but; my

Dear Sir

Thank the book I have
to hand, I am glad to
and suffering, I am glad to

For the first time
I have read

Mr Charles Dickens
compliments that are
well remembered, now
this collection of
miscellaneous notes



Mr Charles Dickens to
W. Moore But he has
shaken to read the Ca

will tend to its advancement
I suppose that right officer
in such a matter which
elongs to me, until I know
it is completed, and what
until I have reasonable
on these heads from its own proceedings,
I must, in all good humour, decline
to add another to my already long
list of clubs and societies. In the
meanwhile, may rest assured that
the result of literature as a profession
shall suffer no greater disservice
in my person, than I can possibly help.

Yours faithfully
Charles Dickens

at W. Jones's
Follow come
ready. I am done
I can add to his common
if he please to his
address in town - 40
other means will be
myself, I am sure, that
the means of a person
will be a great deal of trouble
delay of being published here, tomorrow
(Thursday)

Dear Sir
I have read

1860.
I will have
you disengage
as next move
my fortune
be delighted
with us that day

Yours faithfully
Charles Dickens

No. 05980 London the 23rd March 1853
 Mess^{rs} Coutts & Comp^{ts}
 Pay to Railways exp^{ts}: or bearer
 Four pounds 19/-
 £4.19.0
 Charles Dickens
 J. H. Miles.

18

London Tuesday 16 March 1859.
 Mess^{rs} Coutts & Co.
 Pay to Mess^{rs} or Bearer, Eight
 Pounds,
 Charles Dickens
 £8.0.0.

19

No. 03220 London Twentieth October 1860
 Mess^{rs} Coutts & Comp^{ts}
 Pay to Mr. Patterson
 Thirty Seven Shillings, Ten Shillings,
 Charles Dickens
 37/10/0

20

better man' and make him 'as happy and content' as he can. Signed 'always faithfully yours', with his characteristic flourish. Charles Babbage was also invited to Dickens's aborted soirée, and received a similarly worded letter from Dickens on the same day. Dickens duly attended the Sanatorium Dinner on June 5th, and the whole Dickens household left for their trip to Italy in July. The 'desirable' widow tenant, who rented Devonshire Terrace from Dickens for a year, was Sophia Onslow.

1844

£2,250 †

DECLINING 'ANY PROPOSAL WHATEVER' FROM MR LAKE

4. 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.

¶ Mentioned in *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 †

WITH ORIGINAL ENVELOPE

5. AL to Desmond Ryan Esquire, from Regents Park, twenty fifth March 1847. 'Mr Charles Dickens presents his compliments to Mr. Desmond Ryan ...' 14 lines in blue ink on first side only of 4pp 8vo. Lightly folded for posting. A very nice fresh example, retaining orig. envelope addressed in Dickens's hand, broken at the seal.

¶ Not recorded in the Pilgrim Edition of *The Letters of Charles Dickens*; not listed by The Charles Dickens Letter Project. Dickens writes in the third person to Desmond Ryan at the 'Musical World office, 60 St. Martin's Lane', 'in reply to Mr Ryan's letter of the 8th of January last', indicating that 'he has requested the attention of his publishers to its contents'. He explains that he 'has been abroad for nearly twelve months, and is just now - on his return home - in the receipt of Mr Desmond Ryan's favour'. It is not clear what the 'favour' is that Dickens refers to. There is no mention of Desmond Ryan elsewhere in Dickens's published correspondence, nor any other representative of *The Musical World* publication. It is possible the exchange refers to a favourable review of the fourth part of *Dombey and Son*, which appeared in the journal in January 1847. Ryan, 1816-1868, was a Scottish poet and writer on drama and music, who, in 1846, became a sub-editor of the *The Musical World* (established by Alfred Novello in 1836), and was a regular contributor of reviews and criticism.

1847

£2,500

REQUESTING 'A COMFORTABLE PRIVATE SITTING ROOM'

6. AL to the Landlord of the Bell Hotel, Maidstone, Kent. Twenty Ninth September 1848. 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. Written in the third person, 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

A 'PAPER' FOR HOUSEHOLD WORDS

7. ALS to 'Dear Mrs Howitt', from Devonshire Terrace, Twenty Sixth April 1850. 13 lines in blue ink on first side only of folded 8vo leaf, with integral blanks. Two light horizontal folds for posting. v.g.

¶ *Pilgrim Letters*, vol. VI, p.90. A nice letter, to a well-known author, illustrative of Dickens's role as an editor. He writes to Mary Howitt, an occasional contributor to *Household Words*, '... I am very happy indeed, to receive your paper. When you shall have finished what remains to be added, will you kindly send it to me, as I want to see (with a view to its division) what the story makes, and how it ends ...'. Anne Lohrli's comprehensive bibliography of *Household Words* notes that Mrs Howitt's only attributed contributions to the publication were in verse. This letter probably refers to *The Miner's Daughters. A Tale of the Peak. In three Chapters*, which appeared in the number for the 4th of May, and two subsequent numbers. It was attributed to Mary Howitt's husband William, but as the Howitts often worked collaboratively, it might well have been the case that Mary was the main contributor.

1850

£2,250 †

8. AL to Mr [Joseph] Cundall, from Devonshire Terrace, Twenty Third April 1850. 'Mr Charles Dickens presents his compliments to Mr Cundall ...' n.p. 8 lines on first side of 4pp 8vo, lightly folded for posting. A v.g. clean example in blue ink in Dickens's clear and distinct hand.

¶ Dickens writes in the third person to inform his correspondent that he will be 'at home and happy to receive Mr Cundall and Mr Absolon, at twelve o'clock tomorrow (Wednesday) morning'. Although not further named, the recipients are likely to be Joseph Cundall and John Absolon, a writer and artist who collaborated on a volume for children, *The Treasury of Pleasure Books for Young Children*, which was published in 1850. Cundall is not listed in the cumulative index of the *Pilgrim Letters*, but Absolon and Dickens corresponded in 1851 regarding an illustration for the Guild of Literature and Arts.

1850

£1,200 †

WITH FLAMBOYANT FLORISH

9. ALS to Charles Coote, from 10 Camden Crescent, Dover, Twelfth August, 1852. 'I have 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 a 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. Dickens has also added a flourish beneath 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 †

'NO EVENING TO SPARE ...'

10. AL to Mr Moor, from Tavistock House, Twenty Third March 1855. '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.

¶ Third person letter, 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 †

ENCOURAGING ATTENDANCE AT THE AGM

11. 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 †

'IT PERFECTLY AMAZED ME ...'

12. ALS to 'My Dear [David] Roberts', from Tavistock House, Saturday thirteenth September, 1856. 'I answer your letter myself, in order that the arrangements may be quite plain.' 24 lines in blue ink on first & third side of a folded 8vo sheet; lightly folded for posting. With original signed envelope. v.g.

¶ *Pilgrim Letters* vol. VIII, p.185. A very well preserved letter, with its original envelope, to the artist David Roberts, in which Dickens first discusses travel arrangements for his sons, and then expresses surprise at some unspecified news concerning their mutual friend Clarkson Stanfield. Dickens's sons Alfred, Henry and Sydney were at this time enrolled at Mr Gibson's English school in Boulogne-Sur-Mer, and it is the arrangements for returning there after the summer vacation to which Dickens refers. David Roberts' grandson was evidently also enrolled at the school, and the two were keen to co-ordinate passage: 'We propose sending the boys back by the General Steam Navigation Co's boat which leaves London Bridge wharf on Friday morning ... You should take your grandson's berth at the office in Regent Circus'.

Dickens goes on to tell Roberts he is 'heartily obliged' for the 'hint [he] gave Mrs Dickens about Stanny'. He adds, 'it perfectly amazed me (for I could have no earthly reason to imagine such a thing), but of course I instantly wrote to him and set it all right'. It is not clear what the 'hint' was, or what so amazed Dickens, but it seems he may have unwittingly upset Clarkson Stanfield, and sought immediately to remedy the situation. A couple of weeks later, on the 28th of September, a demonstrably concerned Dickens wrote to Stanfield at his home in Hampstead, pleading with him to reply to an earlier note ('a line - only a line ...'), which he signed 'ever affectionately'. Whatever had occurred, things seem to have normalised by early October, when Stanfield was to be found at Dickens's home, preparing designs for the forthcoming Christmas theatricals. Dickens signs the letter 'Ever cordially yours' with his customary flourish, and has also signed the envelope.

David Roberts RA, 1796-1864, had himself had a hand in Dickens's theatricals, having painted the act drop for the production of Bulwer Lytton's *Not So Bad As We Seem*, produced by the Guild of Literature and Arts in 1851. Born in Scotland, he was employed as a scene painter in the early part of his career, but became better known in later life as a painter of oriental subjects.

This ALS is accompanied by two typed letters from Madeleine House, associate editor of the *Pilgrim Edition* of Dickens's letters, in which she thanks the (then) owner of this letter for providing the text for the collection. She suggests, in 1954, a value for the letter of around £3.

1856

£3,800 †

DECLINING 'ALL ENGAGEMENTS AND INVITATIONS'

13. ALS to 'Dear Sir [Captain Frederic Brine]', From 'Adelphi Hotel, Liverpool, Friday Twentieth August, 1858'. '... the fatigues of my hurried tour are so great ...' 21 lines in blue ink on first & third side of folded 8vo leaf; lightly folded for posting. Docketed on verso of 4th side in black ink, 'Letter from Charles Dickens to Capt Frederic Brine. v.g.

¶ Not in *Pilgrim Letters*. Recorded by the Charles Dickens Letter Project. Dickens writes to Brine, a former Captain in the Royal Engineers, during the first season of his celebrated reading tours, giving an indication of the great rigours and personal sacrifices incurred by the schedule. He thanks Brine for his 'kind and hospitable letter', but informs him 'the fatigues of my hurried tour are so great, and its work so hard, that I find all social pleasures to be incompatible with them, and am forced to forgo all engagements and invitations'. He is nonetheless appreciative of his 'cordial remembrance', and 'heartily' thanks him for it. Signed 'very faithfully yours', with his customary flourish.

Dickens was in Liverpool from the 18th to the 21st of August, before crossing the Irish Sea for engagements in Dublin. On the evening of the 20th he read, at Liverpool's Philharmonic Hall, 'The Poor Traveller', 'Boots at the Hollytree Inn' and 'Mrs Gamp'. It proved a particular high spot in the tour, with Dickens remarking to Wills in a letter written the following morning, 'Last night, we had the greatest house, both in numbers and money, we have ever had: London included'.

1858

£2,250 †

SIGNED WITH INITIALS

14. ALS to 'My Dear [Edwin] Landseer', from Tavistock, Tuesday 8th May, 1860. 'I pray there is a small chance of this letter's finding you disengaged ...' 11 lines on first side only of 2pp 8vo headed paper of Tavistock House; lightly folded for posting. v.g.
 ¶ Pilgrim Edition of *The Letters of Charles Dickens*, vol. 9, p.251. A warm note from Dickens to his friend the painter Edwin Landseer. Dickens acknowledges it might be difficult 'at so short a date as next Monday', but should he be 'fortunate' he would be 'delighted if [he] would dine with [him] that day at ¼ to seven'. He signs the letter with the initials 'C.D.', which he completes with a looped swirl forming a distinctive monogram. This monogram was generally only used for correspondence with his most intimate friends.
- 1860 £2,250 †

A PAIR OF LETTERS

15. 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 £3,500 †

DICKENS DRAFTS AN APOLOGY: 'I WAS WRONG'

16. AL 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 amplest manner to express my regret ...' With some 17 deletions and insertions. 20 lines on verso only of a single 8vo leaf.
 ¶ Recorded in *Pilgrim Letters*, vol. XI, p.20, described as having 'many alterations'. A highly unusual 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 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 †

RESEARCHING THE GOLDEN DUSTMAN

17. ALS to 'Dear Mr [George] Holsworth', on headed mourning paper, Gad's Hill Place, Wednesday eighteenth January 1865. 19 lines on first side only of folded 8vo leaf; v. sl. dusted, & with faint pink lines of unknown origin not affecting text. Lightly folded for posting.
 ¶ *Pilgrim Letters*, vol. XI, p.7. An interesting letter to Holsworth, an employee in

the offices of *All the Year Round*, that casts light on Dickens's creative processes, and shows the meticulous nature of his research. Dickens asks Mr. Holsworth, 'Will you get me Chambers's Book of Days', before further instructing him to 'go to Mr Edmonds at Willis's, and ask him if he has, or can at once get me, Merryweather's Lives of Misers'. He explains he has 'present and particular occasion to refer to that work, or any other, or others, containing accounts of Dancer, Elwes, and other misers well known.' Dickens was at this time engaged in writing the monthly instalments of *Our Mutual Friend*, and was clearly gathering material to help illustrate one of its main protagonists, Nicodemus Boffin, 'The Golden Dustman'. In the novel, Mr Boffin is the main benefactor of Harmon's will, but following his unexpected inheritance assumes the persona of an irrepressible miser, in part to demonstrate the dangers of limitless wealth to his daughter Bella. Dickens's need was evidently pressing, as he tells Holsworth, 'I shall be saved a great deal of time and delay, if I can get what I want, here, tomorrow (Thursday)'. Signed 'Faithfully Yours', with his usual flourish. Holsworth, it seems, was able to fulfil his commission, as Dickens later invoked some of the very names mentioned in this letter in the novel, in one of Boffin's justificatory tirades:

"Don't I know what grabs are made at a man with money? If I didn't keep my eyes open, and my pockets buttoned, shouldn't I be brought to the workhouse before I knew where I was? Wasn't the experience of Dancer, and Elwes, and Hopkins, and Blewbury Jones, and ever so many more of 'em, similar to mine? Didn't everybody want to make grabs at what they'd got, and bring 'em to poverty and ruin?"

Boffin's speech appeared in Chapter 15 of Book Two, first published in the tenth number of the monthly parts, in February 1865.

1865

£2,800 †

SIGNED CHEQUES

'RAILWAY EXPENS.S'

18. Signed Cheque. Drawn on Messrs. Coutts & Comp'y. For £4.19.0, made out to 'Railway expens.s', dated 23rd March 1853 and signed. Crossed; one tiny hole in centre. Attractively framed & glazed by W. Carling & Son, Whitley Bay.

¶ 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

19. 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 †

PAYABLE TO CATHERINE'S COUSIN?

20. Signed Cheque. Drawn on Messrs. Coutts & Comp'y. For £37.10.0, made out to 'Mr Patterson', dated 20th October 1866 and signed. Printed on blue paper, crossed; sl. creased in upper margin.

¶ 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 †

WORKS & COLLECTED EDITIONS

THE EARLIEST COLLECTED EDITION?

21. Works. The Novels and Tales of Charles Dickens, (Boz). In Three Volumes. Philadelphia: Lea & Blanchard. Illus. with occasional woodcuts, text in two columns, 32pp cata. & 4pp ads vol. III; titlepage & final few leaves browned in vol. III. Orig. brick red cloth largely faded to brown, blocked in blind, spines lettered in gilt 'DICKENS'S/NOVELS/AND/TALES/VOL. I [II, III]'; v. sl. wear to heads & tales of spines, but a good-plus copy in orig cloth.
¶ BL only on Copac & OCLC, vol. I only. Not in Library of Congress. Not in Gimbel. One of the earliest, and possibly the first, attempts at a collected edition, preceding the 4-volume Philadelphia edition of 1851 (Gimbel D10) which is usually credited with being the 'first collected'. Vol. I: *Pickwick Papers* and *The Old Curiosity Shop*; vol. II: *Oliver Twist*, *Sketches by Boz* and *Barnaby Rudge*; vol. III: *Nicholas Nickleby* and *Martin Chuzzlewit*. The 1851 collected edition contained identical content in the first three vols, but appeared with the addition of *Dombey & Son*, *David Copperfield* and *Christmas Books* in vol. IV.

1846

£850

ILLUSTRATED LIBRARY EDITION: DARK BLUE CRUSHED MOROCCO

22. Works. Illustrated Library Edition. 30 vols. Chapman & Hall. Half titles, fronts, plates & illus. Sl. later half dark blue crushed morocco by Zachnsdorf, spines lettered in gilt & with gilt & scarlet devices; occasional rubbing to hinges. t.e.g. A v.g. attractive set.
¶ This set is augmented with the *Charles Dickens Dictionary*, compiled by Alex. J. Philip, published by Routledge & Son in 1909. It is uniformly bound with the set, making 31 volumes in total.

1874-76

£4,500

ILLUSTRATED LIBRARY EDITION

23. Works. Illustrated Library edn. 30 vols. Chapman & Hall. Half titles, fronts, plates by Phiz, Barnard, &c. Contemp. half dark green morocco, spines with raised gilt bands & gilt devices, dark green cloth sides; occasional sl. rubbing. t.e.g. A v.g. attractively bound set.
¶ The first issue of this handsome edition with the original illustrations was published 1874-76. This set includes a large number of dated volumes from the first printing, as well as several undated volumes from c.1880.

1874-c.1880

£2,800

24. Works. New Illustrated Library Edition. 30 vols. Boston: Houghton, Mifflin and Company. Half titles, fronts, plates & illus. Contemp. half maroon morocco, spines lettered and with devices in gilt, marbled boards; v. sl. darkened in places. t.e.g. A v.g. attractive set
¶ This 'New' Illustrated Library edition was first published in New York, by Hurd and Houghton, 1876-77. The BL states that the text is 'printed from plates of the Library Edition of 1861, etc'. Each volume has a new preface by Edwin P. Whipple, an eminent Boston Dickensian.

[c.1880]

£2,500

ÉDITION DE LUXE: THE GRANDEST OF ALL

25. 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

INDIA PAPER EDITION

26. Works. The Complete Works. (Oxford India Paper Dickens.) 17 vols. Chapman & Hall; & Humphrey Milford; Oxford University Press. Half titles, fronts. & illus. Orig. dark green limp calf, spines lettered & dec. in gilt; boards occasionally v. sl. scuffed. A beautiful set. (1901-07)

£580

THE NONESUCH DICKENS

27. Works. The Nonesuch Dickens. 23 vols. Nonesuch Press. Half titles, fronts, orig. illus. Orig. cloth; spines sl. faded, some sl. marking. t.e.g. WITH: The additional woodblock in matching box. A v.g. set.
 ¶ The best 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 is set no. 110 of 877 issued with an original woodblock: 'Part the Third', from *The Battle of Life*, drawn by R. Doyle. With the signed letter of authentication from Chapman & Hall publishers, and an additional covering letter from the Nonesuch Press, explaining to Mr Paley Scott, the original recipient of the set, the procedure for allocating steel plates and woodcuts.
- 1937-38 £8,500

INDIVIDUAL WORKS - arranged chronologically by date of first publication

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

28. **DARTON, F.J. Harvey.** [A Dinner at Poplar Walk.] Dickens: Positively the First Appearance; a centenary review with a bibliography of Sketches by Boz. FIRST EDITION. Argonaut Press. Half title, front., plates, 4pp ads. Orig. pale green boards, green cloth spine, paper label. v.g. in sl. worn & price-clipped d.w.
 ¶ The text of Dickens's first published article, reprinted from pages 617 to 624 of *The Monthly Magazine*, December 1833. It was later included in *Sketches by Boz*, second series, with the new title *Mr. Minns and His Cousin*.
- [1833] 1933 £30

MRS. JOSEPH PORTER

29. Mrs. Joseph Porter. In: Waldie's Select Circulating Library. Furnishing the best popular literature - memoirs, biography, novels, tales, travels, voyages, &c. Part II, no. 9, Aug. 26, 1834. Philadelphia: Adam Waldie, 207 Chesnut Street. Text in three columns. A single issue, pp129-144, sewn as issued in orig. brown printed wrappers. Exceptionally well-preserved in custom-made double slip-case.
 ¶ 'Mrs. Joseph Porter' was the very first of Dickens's stories to be printed in America, appearing in the March issue of *The Albion*. 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

PUBLIC DINNERS

30. 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.
- [1835] 1962 £15

THE LIBRARY OF FICTION

31. The Library of Fiction, or Family Story-Teller; consisting of original tales, essays, and sketches of character. With 14 illustrations. FIRST EDITION, 1st issue. 2 vols. Chapman & Hall. Plates by Seymour. Handsomely bound in later full scarlet morocco by Sangorski & Sutcliffe, gilt spines, ruled borders & dentelles. t.e.g. v.g.
 ¶ With the Volume I titlepage dated 1836. All that was published of this short-lived monthly periodical. Volume I contains both of Dickens's contributions, attributed in the contents leaf to 'Boz': *The Tuggs's at Ramsgate* and *A Little Talk about Spring and the Sweeps*. 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

£1,250

32. The Tuggs's at Ramsgate, by "Boz". Together with other tales, by distinguished writers. Philadelphia: Carey, Lea & Blanchard. Series title; text block a little browned. Contemp. plain pigskin, pale green boards; a little rubbed & stained.

¶ Gimbel B1. Smith (USA) I, 1. One of the earliest examples of Dickens in book form in the U.S., reprinted from *The Library of Fiction or Family Story-Teller*. Nine other tales appear in this 204-page volume, including G.P.R. James' *The Rival Houses*, Miss Mitford's *Jesse Cliffe*, and T.K. Hervey's *The Alchymist*.

1837

£350

SKETCHES BY BOZ, illustrative of every-day life and every-day people

FIRST SERIES, FIRST EDITION

33. Sketches by "Boz", illustrative of every-day life and every-day people. Illustrations by George Cruikshank. [First series.] FIRST EDITION. 2 vols. John Macrone. Fronts & plates with some light off-setting. Contemp. full calf, boards with single-ruled borders in gilt, embossed spines, dark brown morocco labels; neat repairs to spines. Armorial bookplate in vol. I of Sir Robert Johnson Eden, Bart.

1836-37

£1,500

34. Sketches by Boz. First series. 3rd edn. 2 vols. John Macrone. Fronts & plates by George Cruikshank. Later 19thC full scarlet calf, gilt spines & double-ruled borders, black & dark green morocco labels. Small binder's ticket: Broadbere, Southampton. A handsome copy.

¶ See Smith 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 and second edition. Printing of this edition was undertaken by Vizetelly, Branston.

1837

£650

SKETCHES BY BOZ - IN ORIGINAL PARTS

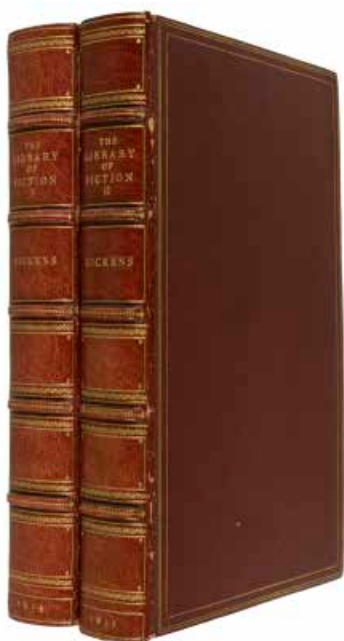
35. Sketches by Boz With 40 illustrations by George Cruikshank. New edn, complete, IN THE ORIGINAL 20 PARTS. Chapman & Hall Sewn as issued in orig. pale pink printed wrappers. Overall a very well-preserved set of this seldom scene parts publication.

¶ Following the success of the book editions, published in 1836, the First and Second series of *Sketches by Boz* were re-issued in parts, commencing in November 1837 (coincidentally the same month as the final part of *Pickwick* appeared), and running through to June 1839. The front wrappers, designed by George Cruikshank, were all dated 1837, while the titlepage and preliminary material were issued in part XX, and bear the date 1839. This copy was bought in the 1930s by the renowned Liverpool collector W.H. Collis, and sold through Bonhams, London, in December 2021. They noted, 'This set was put together by Collis between November 1931 and May 1934, and left tantalisingly close to completion, wanting one plate'. The one missing plate is the second in Part 17, The Steam Excursion Part II.

Collated with Hatton & Cleaver, showing this to be an excellent set, with 14 of the 20 parts complete as originally issued. As identified in H&C, this is one of the most difficult of Dickens's titles to obtain in parts ('a nightmare to anyone setting out to achieve the goal of perfection'), and the few sets that do appear are often found to have at least some of their wrappers replaced. This copy is as follows:

- I. Complete as issued.
- II. Complete as issued.
- III. Complete as issued.
- IV. Complete as issued.
- V. Complete as issued. With the 'Nickleby Proclamation'.
- VI. Complete as issued.
- VII. Complete as issued.
- VIII. Complete as issued.
- IX. Complete as issued.
- X. Complete as issued. Following wrapper very neatly repaired in inner margin.
- XI. Complete as issued.





31



34



37



37

- XII. Complete as issued.
- XIII. Front wrapper skilfully substituted with that of Part III.
- XIV. Complete as issued. Tear from lower margin of following wrapper.
- XV. Complete as issued.
- XVI. Wrappers skilfully substituted with front wrapper to Part I & following wrapper to part II.
- XVII. Following wrapper skilfully substituted with that of Part IV. Loose in the wrappers, and lacking the second of the two plates, The Steam Excursion, Part 2.
- XVIII. Wrappers skilfully substituted with front wrapper to Part VI & following wrapper to part III.
- XIX. Wrappers skilfully substituted with front wrapper to Part X & following wrapper to part III.
- XX. Front wrapper skilfully substituted with that of Part I. Text a little spotted, following wrapper sl. torn in margins. Half title not present.

1837-1839

£16,500

36. Sketches by Boz. With forty illustrations by George Cruikshank. New edn, complete. Chapman & Hall. Front. & engr. title with some spotting & off-setting, additional printed title, plates. Contemp. half maroon calf, spine attractively tooled in blind & gilt, black leather label; spine faded to tan. JA nice clean copy of the first collected edition.

¶ 'The following pages contain the earliest productions of their Author, written from time to time to meet the exigencies of a Newspaper or a Magazine. They were originally published in two series; the first in two volumes, and the second in one. Several editions having been exhausted, both are now published together in one volume, uniform with "The Pickwick Papers" and "Nicholas Nickleby".' (Advertisement.)

1839

£480

INSCRIBED FROM CATHERINE DICKENS TO HER MAID

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

¶ Smith (USA) I, 1. Inscribed on the leading free endpaper, 'Ann [sic] Brown from Catherine Dickens, New York. June 1842.' The inscription leaf is rather browned, and has repaired edges; the text is clear. A letter dated June 2nd (see *Pilgrim Letters*, vol. III), written while Dickens was in New York, shows that the author was given books by his American publishers Lea & Blanchard (for which he thanked them profusely), and that a number of these were in turn gifted to others. Dickens himself inscribed copies of *The Old Curiosity Shop* and *Barnaby Rudge* to a friend in New York, George Phillips, while Catherine inscribed this copy of *Sketches* to her maid Anne Brown. Brown accompanied Catherine on the reading tour, and after what had been an energy-sapping few months evidently received this volume as a token of gratitude.

A note in *Pilgrim Letters* shows that she was also gifted a copy of William Simms's *Beauchampe* during the trip, but the presentation of *Sketches* is not mentioned. Dickens wrote in a letter to Henry Austin in May 1842 that Anne's attitude to America was remarkably passive: 'She never looks at a prospect by any chance, or displays the smallest emotion at any sight whatever. She objects to Niagara that "its nothing but water", and considers that "there is too much of that"!!!'. Charles and Catherine left New York for London on the 7th of June.

1842

£2,800

38. Sketches by Boz. With a frontispiece by George Cruikshank. (Cheap edn.) Chapman & Hall. Ad. leaf preceding half title, front., text in two columns. Orig. olive green cloth, blocked in blind, spine blocked & lettered in gilt; spine faded & sl. rubbed at head & tail, small mark on following board.

¶ Dickens's preface, written for the first cheap edition of 1850, acknowledges the raw nature of these early literary offerings: 'I am conscious of their often being extremely crude and ill-considered, and bearing obvious marks of haste and inexperience'.

1854

£40

YELLOWBACK

39. Sketches by "Boz". Chapman & Hall. Half title, vignette title, ads on e.ps sl. spotted. 'Yellowback', orig. pale green printed boards; spine a little worn at head & tail, hinges & corners rubbed. A decent copy as issued.
¶ See Topp, vol. III, no. 578. Following board advertisement for Mr. Streeter, goldsmith and jeweller, New Bond St.
1877 £90
40. Sketches by Boz. New edition, complete. Chapman & Hall. Half title, added engr. title & plates by George Cruikshank. Orig. green fine-diaper cloth, blocked in blind, spine lettered in gilt. Dickens centenary stamp. A v.g. bright copy.
¶ In the original format, and reprinting Dickens's new introduction written for the Cheap Edition of 1850.
[c.1880] £75
41. 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

PRISONS & PRISONERS

42. A Visit to Newgate. To which are added some curious facts relating to the prison and prisoners. Henry Vickers. (C.H. Ross's Penny Library.) Loosely folded as issued in orig. b&w printed pictorial wrappers; sl. spotted & with diagonal crease on front wrapper, but overall a v.g. copy of a scarce item. 31pp.
¶ Only two copies on Copac: BL & Oxford. A scarce pamphlet, reprinting Dickens's thoughts on a visit to Newgate Prison, first published in *Sketches by Boz* in 1836. Dickens's evocative piece occupies the first nine pages (double columns), while the remainder of the pamphlet consists of examples of noteworthy crimes and their punishments, among them the Hanging of Governor Wall, Thistlewood and His Gang, The Escape of Jack Sheppard, The Claimant in Newgate (i.e. Tichborne), and The Murder in Park Lane. The front cover design is particularly macabre, depicting a hirsute prisoner staring wildly through the bars from the depths of his darkened cell, while a large spider crawls up the outside. The following wrapper advertisement lists 18 titles in C.H. Ross's Penny Library, including several works by Dickens.
[c.1875?] £450

SUNDAY UNDER THREE HEADS

ANTI-SABBATARIANISM

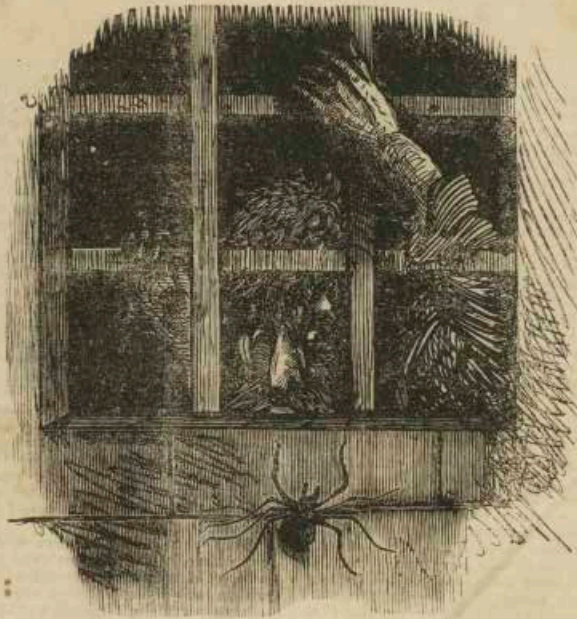
43. Sunday Under Three Heads. As it is; as Sabbath Bills would make it; as it might be made. By Timothy Sparks. FIRST EDITION. Chapman & Hall. Half title with engr. front. on verso, vignette title, two plates by Phiz. Contemp. half dark blue morocco, spine up-lettered in gilt. t.e.g. A very nice copy in custom-made red morocco box, titled on spine 'Sunday in London'.
¶ This 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 wont, 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. This copy retains an earlier bookseller's invoice (1947), and 2pp notes on the work's publishing history.
1836 £1,800

C. H. ROSS'S PENNY LIBRARY.

NEWGATE

BY CHARLES DICKENS.

*To which are added some Curious
Facts relating to the Prison and Prisoners.*



Henry Vickers, 317, Strand, London, W.C.

ONE PENNY.

COMPLETE IN ITSELF.

St. James's



Theatre.

Last Night but Two of the Present Season!

THE POSTILION

Was Last Night received by a house overflowing in every part with reiterated Bursts of Applause. Its success was most decided, and its announcement for repetition **Every Evening** was received with enthusiastic and unanimous Cheers.

This Evening, **TUESDAY, March 14th, 1837.**

Will be performed (for the 24 Time in this Country) the Operatic Burletta, in 3 Acts, of **THE**

POSTILION!

Now playing Nightly at the

OPERA COMIQUE, in PARIS,

WITH THE MOST DISTINGUISHED SUCCESS!

And which has been expressly adapted for this Theatre, with

The Original Music Composed by
ADOLPH ADAM,

Adapted and Arranged for the English Stage by, and under
the Immediate Direction of, Mr G. STANSBURY
WHO WILL PRESIDE IN THE ORCHESTRA.

The New and Appropriate Scenery by Mr. ANDREWS, Mr. NICKOLS, and Assistants.

CHARACTERS.

Chapelou, ..	(the Postilion, afterwards Saint Phar)	Mr BRAHAM,
Marquis De Courcy, Mr J. PARRY,	Bijou, (afterwards Alcindo)	Mr LEFFLER,
Bourdon, .....	.....	Mr HART,
Madeline, ..	(afterwards <i>Maître de Latour</i>)	Miss RAINFORTH,
.....	Rose, Miss STUART,	

A period of Ten years is supposed to have elapsed between the First and Second Acts.

INCIDENTAL TO THE PIECE THE FOLLOWING MUSIC

Songs, Duets, Trios and Concerted Pieces:

ACT I.

INTRODUCTION.	.....	Romance, <i>See at Phar</i> - Beneath soul shades reposing.
Chapelou, Madeline and Chorus. "The marriage knot is tied."	.....	Chorus. "To table, to table."
Air, Madeline. "With your little wife,"	.....	Song, Alcindo. "Yes, as the leader of the chorus."
Duet, Chapelou and Madeline. "What have we but consulted fate?"	.....	Duet, Saint Phar and Madeline. "Kind chance at last I can impart."
Solo and Chorus, Chapelou and Followers. "Hail I happy pair,"	.....	Finale to the Second Act.
Song, Chapelou. "Come friends draw near and bear my story."	.....	Concerted Piece and Chorus. <i>Saint Phar, Marguin, Alcindo, and Madeline</i> "Oh! can the wondrous news be true."
.....
Marguin, Chapelou, Bijou, Madeline and Chorus. "My earnest wish	.....	Grand Air, Saint Phar. "Now to the great united:"
you must obey."	.....	Embracing Tris, Saint Phar, Alcindo and Bourdon. "All hail!"
ACT II.	.....	Duo, Tris Madeline and Saint Phar. "Think of my grief and if you can."
Song, Madeline. "Again I shall behold him whom I once held dear."	.....	Tris and Chorus. "Let's punish him without delay."
Concerted Piece, Saint Phar, Marguin, Alcindo and Chorus. "Oh	.....	Finale. "Now near your Madeline!"
what a frightful bore."	.....	.....

SCENERY.---ACT I.

INN YARD and BLACKSMITH'S SHOP!
In the VILLAGE of LONJUMEAU.

ACT II.

The BOUDOIR of Madame DE LATOUR!
Opening on a Garden.

ACT III.

THE NUPTIAL CHAMBER!

After which, an original Comic Burletta, in One Act, Written by BOZ, called

IS SHE HIS WIFE?

Or, SOMETHING SINGULAR!

Alfred Lovetown, Esq. Mr FORESTER,	M. Peter Limbury, Mr GARDNER,
Felix Tapkins, Esq. (formerly of the India House Leadenhall Street,	Mr HARLEY,
and now of Rustic Lodge near Reading.)	
Mrs Lovetown, Miss ALLISON,	Mrs Peter Limbury, Madame SALA.

To conclude with (11th Time) an entirely New Operatic Burletta, by Mrs S. C. HALL, in Two Acts entitled

THE FRENCH REFUGEE

Monsieur S. P. (the Refugee)	Mr M. HARNETT,	
General Hamilton	Mr SAVILLE,	Jacob,
Lady Alice Madame SALA	Louise,	(Daughter of M. Pierre)
Madge,	Miss J. SMITH,	Miss ALLISON

(Who will sing, "The Maid is gone," composed by M. Hippolyte Laval, and "The Mountain Maid," by F. Smith.)
Banks of "The French Refugee," may be had in the Theatre.

To conclude with, The

LOTTERY TICKET.

Capias, Mr STRICKLAND.	Charles Mr SAVILLE,	Wormwood, Mr GARDNER
Mrs Corset, Madame SALA,	Susan, Miss STUART.	

To-morrow, and Friday, **A Selection of Entertainments.**
On **THURSDAY, the 16th, A Variety of Entertainments** being for the Benefit of
Mr. W. WARNE (Box Book-Keper.)

Stage-Manager, Mr. HARLEY. Conductor of the Music, Leader of the Band, Mr. G. STANSBURY.

BOXES 5s. - Second-price 3s. PIT 3s. - Second-price 2s. GALLERY 1s. 6d. - Second-price 1s.

Doors Open at Half-past Six. Performances begin at Seven. Second Price at least Nine.

The BOX-OFFICE, at the Theatre, is Open daily from Half-past 10 until 6 o'Clock, where Private Boxes, Tickets, and

Places may be obtained. - Places taken reserved until Half-past 7.

As has been ordered by Mr. St. James's Street, Mr. Andrews, Mr. Mitchell, and Mr. Ebery, Bond Street.

44. *Sunday Under Three Heads*. A reproduction in exact fac-simile of the excessively rare original. J.W. Jarvis & Son. Half title, illus. by Phiz. In buff wrappers imitating those of the original & outer blue printed wrappers; front wrapper fore-edge & corners sl. chipped. Small round library shelf label.

¶ With the title on p.35.

1836 [1884]

£45

45. *Sunday Under Three Heads*. A reproduction in exact fac-simile of the excessively rare original. J.W. Jarvis & Son. Half title, illus. by Phiz. In buff wrappers imitating those of the original & outer blue printed wrappers; a little dusted & marked. Contemp. signature of William Petories on titlepage.

¶ A variant issue without the title 'Sunday Under Three Heads' on p.35.

1836 [1884]

£40

IS SHE HIS WIFE? Or Something Singular

OSGOOD EDITION

46. *Is She His Wife? or, Something Singular*. A comic burletta, in one act. 16mo. Boston: James R. Osgood & Co. (Vest-Pocket Series.) Illus. Ads on e.ps printed in red. Orig. brick brown cloth, spine lettered in black, front board lettered in gilt & blocked in black; spine v. sl. rubbed at head. v.g.

¶ Gimbel 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.

1877

£480

DICKS EDITION

47. *Is She His Wife? Or, Something Singular*. A comic burletta, in one act. WITH: The Lamplighter. A farce in one act. John Dicks. (Dick's Standard Plays, no. 470.) Text in two columns, illus., final ad. leaf. Sewn as issued in orig. pale pink printed wrappers; sl. dusted, spine a little fragile.

¶ The plays are separately paginated (9 & 11pp), but both are named on the wrappers where they are described as 'original complete editions', and 'both written by Charles Dickens'.

[c.1884]

£75

Playbill

48. **LONDON. St. James's Theatre.** Playbill. This evening, Tuesday, March 14th, 1837, will be performed, the operatic Burletta, in 3 acts, of *The Postillion!* ... After which, an original Comic Burletta, in one act, written by BOZ, called *Is She His Wife? Or, Something Singular!* W.S. Johnson, "Nassau Press". A rare single sheet tall playbill, approx. 42 x 20cm, printed in black; edges sl. dusted, closely cropped in lower left margin, just touching lettering but not affecting sense. A nice example, framed & glazed.

¶ See Allardyce Nicoll IV, p.305. *Is She His Wife?* was the third of Dickens's plays written for the St. James's Theatre. It opened on the 6th of March, 1837. A 30-minute farce, consisting of 'contrived coincidences and implausible misunderstandings', it was well-received by audiences, but went largely unheralded by the critics. It was fairly risqué by Dickens's standards, following the fortunes of Mr. and Mrs. Lovetown, a newly married couple struck by boredom. Flirting, innuendo and suggestions of adultery were features of the play, although it remained untroubled by the censors.

1837

£2,500

THE VILLAGE COQUETTES

UNBOUND SHEETS

49. *The Village Coquettes*: a comic opera. In two acts. The music by John Hullah. **FIRST EDITION.** Richard Bentley. (Printed by Samuel Bentley.) Orig. unbound folded sheets in five gatherings, uncut and unopened. A v.g. well-preserved set.

¶ Gimbel A25. 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

£2,250

ORIGINAL DRAWING BY PAILTHORPE

50. **PAILTHORPE, Frederick William.** Original Watercolour for the Frontispiece to *The Village Coquettes*, published in 1878. n.p. Signed pencil & watercolour drawing on thick artists' paper, mounted at some point, with image a little browned. Image approx. 9 x 11cm. 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 †

Playbill

51. **LONDON. St. James's.** Playbill. This evening, Friday, Dec. 23rd, 1836, will be performed (for the 16th time) an entirely new operatic burletta, with new and beautiful scenery, appropriate dresses and decorations, to be called *The Village Coquettes*. The drama and words of the songs by 'Boz', the music by John Hullah. E. & J. Thomas, printers, 6, Exeter Street, Strand. A single sheet playbill, approx. 21 x 32cm, printed in black; v. sl. browned in margins. A nice example of a very scarce early Dickens playbill, framed and glazed.

¶ See Gimbel H856, for a similar playbill from the previous night, Dec. 22nd. A very rare playbill from the first run of Dickens's only operetta, a joint production with John Hullah, who wrote the music. *The Village Coquettes* was the first Dickens play to be accepted for professional production, but delays meant it appeared on stage shortly after *The Strange Gentleman*. Even with the celebrated operatic tenor John Braham in the lead role, it did not prove particularly successful, and Dickens would later admit to thinking rather dimly of it. Forster declared both the plot and dialogue 'totally unworthy of Boz'.

1836

£2,500

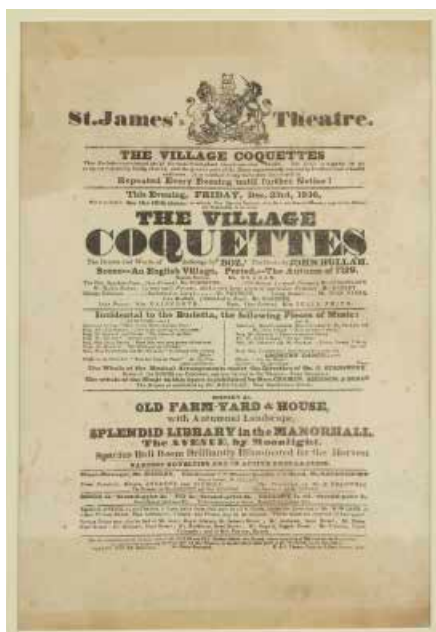
FINE PORTRAIT OF JOHN BRAHAM, THE ACTOR

52. **(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.

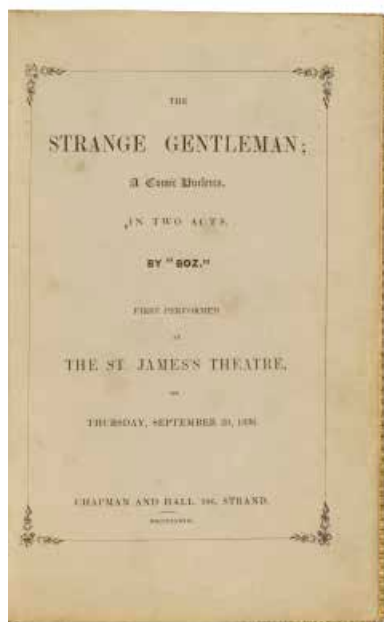
¶ An attractive and very well executed head & shoulders portrait of the singer and theatre manager John Braham. The subject gazes confidently directly ahead, his long dark curls parted to one side, with a fur-collared cloak thrown loosely over his shoulders. It is a fine portrait of a youthful Braham, 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



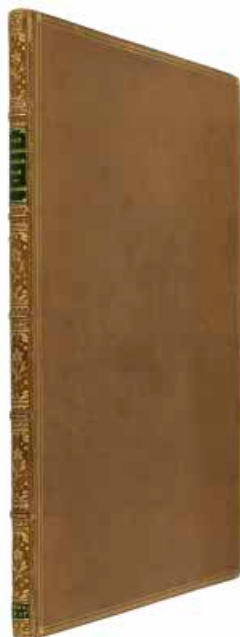
49



51



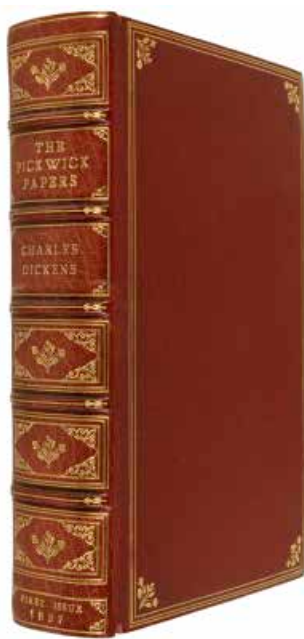
53



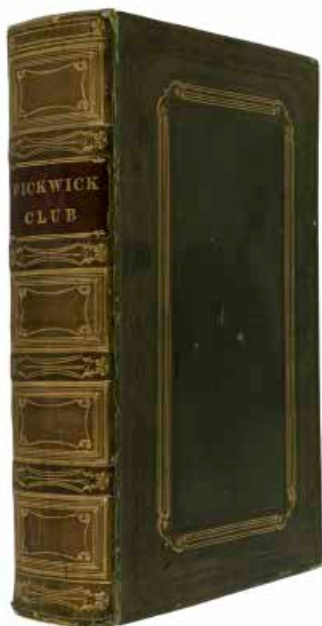
53



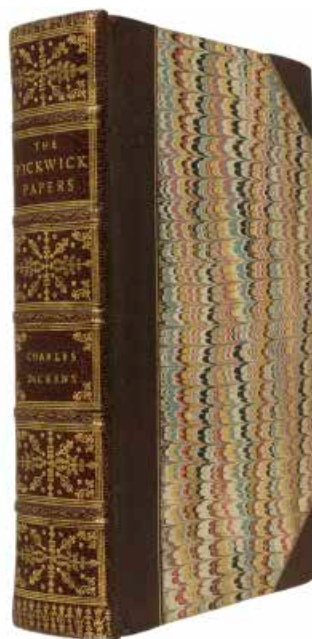
56



57



58



60

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 †

THE STRANGE GENTLEMAN

53. 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.

¶ Gimbel 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 the '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 soubriquet "Boz".'

John Pritt Harley played the title role for sixty nights; others in the cast were Madame Sala, the mother of George Augustus Sala, the latter becoming one of Dickens's bright 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

54. The Strange Gentleman; a comic burletta, in two acts. By "Boz". First performed at the St. James's Theatre, on Thursday, September 29, 1836. Chapman & Hall. Titlepage sl. spotted. Sewn as issued in orig. pale pink printed wrappers. A nice clean copy.

¶ This is the facsimile reprint, issued without the colour frontispiece by Pailthorpe.

1837 [1871]

£150

55. The Strange Gentleman; ... By "Boz". First performed at the St. James's Theatre, on Thursday, September 29, 1836. Chapman & Hall. Attractively bound in full plain dark brown crushed morocco, gilt spine, borders & dentelles; leading hinge a little rubbed but firm. With orig. pale pink front wrapper bound in as front. t.e.g.

1837 [1871]

£150

THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB

ORIGINAL PUBLISHER'S MOROCCO

56. *Pickwick Papers*. FIRST EDITION, Veller title. Partially b.f.t.p. Chapman & Hall. Front. & engr. title a little spotted, plates sl. dusted at edges but largely clean & fresh. Glazed yellow e.ps neatly reinforced in inner margins with dark green silk. Contemp. full publisher's maroon morocco, boards dec. in gilt with swirly floral design within quadruple-ruled borders, spine gilt in compartments & directly lettered in gilt. With the contemp. bookplate of Dr. Arnold on leading pastedown. Bookseller's ticket: Chas. Smith, 25 Hanover Street, Edinburgh. a.e.g. A v.g. attractive copy.

¶ A very handsome copy in publisher's presentation binding, without imprint on plates, but with Phiz's replacements for the two Buss plates rejected by Dickens. It once belonged to Dr. Arnold, almost certainly Thomas Arnold, 1795-1842, the pre-eminent headmaster of Rugby School from 1828 until his death. He was a great reforming influence at the school, and was immortalised by Thomas Hughes in *Tom Brown's School Days*, published in 1857.

1837

£3,500

EXTRA-ILLUSTRATED IN FULL SCARLET MOROCCO

57. Pickwick Papers. FIRST EDITION, Veller title. Chapman & Hall. Half title, front. & engr. title, plates by Seymour, Phiz, Onwhyn & Buss. Very handsomely bound in later full scarlet crushed morocco by Root of London, gilt spine, borders & dentelles. Armorial bookplate of Henry Arthur John Silley. a.e.g. A v.g. handsome copy in red cloth slipcase.

¶ A superb extra-illustrated copy, with the 32 plates by Onwhyn bound in, as well as the two Buss plates.

1837

£2,250

EXTRA-ILLUSTRATED

58. Pickwick Papers. FIRST EDITION, Veller title. Chapman & Hall. Half title, front. & engr. title, plates with occasional spotting or oxidisation; some careless opening in places. Contemp. full dark green calf, spine gilt in compartments, boards with attractively tooled borders in blind & gilt; sl. rubbed. a.e.g. A handsome copy

¶ Early issue, without imprint on plates, but with Phiz's replacements for the Buss plates. Also bound in, thirty plates by Onwhyn, issued in 1837 with the E. Grattan imprint.

1837

£580

ORIGINAL CLOTH

59. Pickwick Papers. FIRST EDITION, Weller title. Chapman & Hall. Front., engr. title & plates; repairs to bottom of leaf xv/xvi, sl. spotting, edges a little dusted, sl. fraying of first few fore-edges. Untrimmed in orig. purple brown fine-diaper cloth, boards & spine blocked in blind, spine gilt lettered, at some time recased; faded & a little rubbed, corners worn. A good-plus copy.

¶ Smith I, 3; the primary binding. A slightly later issue, with the Chapman & Hall imprint on plates, and Phiz's replacements for the Buss plates.

1837

£750

60. Pickwick Papers. FIRST EDITION, Weller title. Chapman & Hall. Half title, front., engraved title, plates by Seymour, Phiz & Buss; browned as usual. Later attractive half maroon morocco, spine elaborately dec. in gilt, marbled boards. Ownership inscription of Lucy M Bidlake on half title. v.g.

¶ An early issue, with the two Buss plates of the Cricket Match and The Bower, suppressed by Dickens.

1837

£380

61. Pickwick Papers. FIRST EDITION, Weller title. b.f.t.p. Chapman & Hall. Front. & engr. title a little browned & with sl. off-setting, half title loose, plates largely clean & fresh; one gathering sl. proud. Contemp. half dark green calf, spine ruled in gilt, maroon leather label; sl. rubbed. Booklabel & contemp. signature of John Nettleton.

¶ Early issue, without imprint on plates, but with Phiz's replacements for the Buss plates.

1837

£400

62. Pickwick Papers. 2 vols. Chapman & Hall. Half title, front. and engraved title to vol. I, plates by Seymour & Phiz. Contemp. continental half brown morocco, spines directly lettered & with devices in gilt; sl. rubbed, neat repairs to heads of spines. t.e.g. An attractive copy.

¶ A later undated issue in the original format, bound into two volumes, using the printed title as the titlepage in Volume II

[c.1840?]

£200

PHILADELPHIA EDITION

63. Pickwick Papers. New edn. Philadelphia: Lea & Blanchard. Text in two columns; some internal spotting, pp111-112 torn & neatly repaired without loss. Neatly bound in fairly recent half black calf, blue cloth boards, faded spine lettered in gilt.

¶ Smith (USA) I mentions impressions by Lea & Blanchard for the years 1845 and 1848, but not for 1846. We cannot locate another copy of this unillustrated edition.

1846

£50

64. Pickwick Papers. Cheap edn. Chapman & Hall. Half title, front. by C.R. Leslie, 16pp cata. (July 1859). Orig. light green cloth, boards blocked in blind, spine attractively blocked &

lettered in gilt; spine faded & a little rubbed at head & tail. Contemp. ownership inscription on half title. A good-plus copy

¶ The first Cheap Edition was issued in 1847.

1857

£65

65. *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

66. *Pickwick Papers*. With notes and numerous illustrations. Ed. by Charles Dickens the Younger. (Jubilee edn.) 2 vols. Macmillan & Co. Half titles, front. vol. I, plates, final ad. leaf vol. II. Orig. smooth dark green cloth, spines lettered in gilt. v.g.

¶ An annotated edition, published to coincide with the work's 50th anniversary.

1886

£45

Extracts

67. *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. ('Le Jeune Savoyard' by Decamps). Orig. dark green vertical-grained cloth, blocked in blind, spine lettered in gilt; sl. rubbed. v.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. A variant issued with a frontispiece but without plates.

1845

£50

68. *Mr Pickwick is Sued for a Breach of Promise*. FIRST EDITION. Siegle, Hill & Co. (The Langham Library of Humour, no. 1.) Half title, col. front. Orig. white parchment boards, blocked & lettered in gilt; sl. dusted. Contemp. signature of Fred Barrett on leading f.e.p. A good-plus copy in orig. glassine wrappers.

¶ 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

Plays

MONCRIEFF'S DRAMA

69. **MONCRIEFF, William Thomas, pseud. (William Thomas Thomas)** Sam Weller, or, The Pickwickians. A drama in three acts. As performed at the New Strand Theatre, with unexampled success. FIRST EDITION. Published for the Author. Marbled boards a little rubbed, recently neatly rebaked in half calf, maroon label.

¶ See Bolton, *Pickwick*, 3. The scarce first commercial edition with imprint of T. Staggs on final leaf. With an initial Advertisement, and a 3pp Notice by Moncrieff at the end, denying that John Cumberland or John Miller have any rights to his copyright. This copy has the inscription of F. Monres's Library, 13, Shoe Lane, and a later purchaser's note, dated Sept 1838: 'Bought for 2/- out of the above Library'. Moncrieff's postscript, complaining that he was being robbed of royalties through an earlier agreement, is particularly cheeky. Dickens satirised him in *Nicholas Nickleby* as 'the literary gentleman' who had 'dramatised in his time 247 novels as fast as they come out - some of them faster than they had come out'. Of *Sam Weller, or the Pickwickians* Dickens wrote scathingly to Forster in September 1837: 'Well, if the *Pickwick* has been the means of putting a few shillings in the vermin-eaten pockets of so miserable a creature ... let him empty out his little pot of filth and welcome ...'

1837

£1,200

SAM WELLER,

OR, THE

PICKWICKIANS.

A DRAMA,

IN THREE ACTS.

AS PERFORMED

AT THE NEW STRAND THEATRE,

WITH UNEXAMPLED SUCCESS.

By W. T. MONCRIEFF, Esq.

MEMBER OF THE DRAMATIC AUTHORS SOCIETY,

AND AUTHOR OF "THE ARMOURER OF PARIS!" "THE JEWESS!"

"THE WINTERBOTTOMS!" &c. &c. &c.

"Así es verdad, replicó Don Quixote, porque no fuera acertado que los atavíos de la Comedia fueran finos, sino fingidos y aparentes, como lo es la misma Comedia, con la qual quiero, Sancho, que estes bien, teniéndola en tu gracia, y por el mismo consiguiente a los que las representan y a los que las componen, porque todos son instrumentos de hacer un gran bien a la Republica, poniendonos, un espejo a Cada, paso delante, donde se ven al vivo las acciones de la vida humana, y ninguna comparsacion hay que mas al vivo nos represente lo que somos y lo que habemos de ser, como la Comedia y los Comediantes."—DON QUIX. parte 2, cap. xli.

London :

PUBLISHED FOR THE AUTHOR,

AND SOLD BY ALL RESPECTABLE BOOKSELLERS.

1837.

(PRICE ONE SHILLING ONLY.)

Plays continued

70. **(HOLLINGSHEAD, John)** *Bardell v. Pickwick*. Adapted from the “*Pickwick Papers*” of Charles Dickens. As represented at the London theatres. John Dicks. (Dicks’ Standard Plays, no. 636.) Text in two columns, illus., final ad. leaf. Sewn as issued in orig. pink printed wrappers; front wrapper sl. faded. v.g.
¶ Also included is W. Barrymore’s *The Two Swindlers*.
[1885] £35
71. **SANDS, J. Cooper.** *Dramatised Version of ‘Pickwick Papers’: ‘The Pickwickians.’* A play in three acts, from Charles Dickens’ famous novel, ... with suggestions for staging, &c. Nottingham: Jno. Sands & Son, printers. Stapled as issued in orig. green printed wrappers; spine sl. faded and sl. chipped at head & tail. 58pp.
¶ Not recorded on Copac. OCLC lists one copy only, in Tilburg University Library, The Netherlands.
[1936] £65

Playbills

SAM WELLER: OR THE PICKWICKIANS!

72. **LIVERPOOL. Theatre-Royal.** *Playbill. Last Night of Sam Weller ...* This present Friday, Sept. 8, 1837 ... will commence with Logic’s principal scene from the extravaganza of Tom & Jerry ... To conclude with, for the last time, the new drama called Sam Weller; or, The Pickwickians, founded on “Boz’s” Posthumous Papers of the Pickwick Club, by the author of Tom & Jerry’ having been received last night with laughter and applause, will be repeated this evening and every evening this week. Mr. J. Russell, of the Theatre-Royal, Covent Garden and Drury Lane, ... is engaged for ten nights, and will make his second appearance this evening in the character of Sam Weller. This present Tuesday; August 29, 1837, will be performed for the second time out of London, a new drama, in three acts, with the new and appropriate scenery, called Sam Weller; or The Pickwickians. Founded on “Boz’s” Posthumous Papers of the Pickwick Club ... n.p. A tall thin bill, 16.4 x 64cm; left margin sl. closely trimmed, printing a little faint in lower left margin. A very clean example, neatly mounted.
¶ Bolton, *Pickwick Papers*, 7. This adaptation, by William Thomas Moncrieff, 1794-1857, opened in London at the Strand theatre in July 1837, before Dickens had even finished writing the novel. Earlier bills issued by Liverpool’s Theatre Royal for the play had boasted that it was being performed for ‘only the second time out of London’. A notice towards the bottom of the bill advertises the forthcoming engagement of Mr. Macready, ‘of the theatres Royal, Covent-Garden and Drury Lane’, who will make his first appearance in Liverpool in three years in the character of Macbeth.
1837 £1,500

PICKWICK ADAPTED BY ALBERY

73. **LONDON. Royal Lyceum Theatre.** *Playbill. 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. Framed & glazed. Approx. 50 x 37cm.
¶ See Bolton, *Pickwick* 43. 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 †

Illustrations

PICKWICKIAN SHADOWS

74. **ANONYMOUS.** *Lloyd’s Everlasting Entertainments, or, Pickwickian Shadows.* Printed & published by E. Lloyd, 62 Broad Street, Holborn. A large folio sheet, 56 x 32cm, landscape printed in black on recto only; one small repaired tear in upper right corner, sl. affecting a

Illustrations continued

line of text, but not the images. Laid on to a piece.

¶ No copy traced on Copac or OCLC. A scarce piece of Dickensiana, combining the silhouetted images of the principal characters from *Pickwick*, arranged around a central image of a very young Queen Victoria, presumably issued shortly after her coronation. 'The black parts are to be cut out very carefully with a sharp pen-knife, on holding the print to the wall the shadow will form amusing and correct likenesses of her Most Gracious Majesty and the members of the Pickwick Club.'

[c.1837]

£250

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

[c.1880?]

£10 †

DANISH PLATES

76. **(BROWNE, Habot Knight, i.e. Phiz)** 43 Billeder til Pickwick Klubben af Charles Dickens. Lithographerede efter engelske Originalraderinger. Kjøbenhavn: Otto Schwartz Efterfølger & Jul. Hoffensberg. Engr. titlepage & 42 additional plates, captioned in Danish, for an early Danish edition of *Pickwick*. Loosely housed in orig. buff envelope, pink printed label on front; envelope with flap missing & a little chipped.

¶ A nice clean suite of plates, reprinting Phiz's plates for the first English edition, but re-captioned for the Danish market. In a slightly smaller format than the originals; each plate is 13 x 17cm.

1861

£250

ORIGINAL KYD WATERCOLOUR

77. **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 †

GEMS FROM PICKWICK

78. **ONWHYN, Thomas.** Gems From *Pickwick*. From the original steel plates. By Onwhyn & other eminent artists. Large 4to. n.p. Front. & 31 plates, engr. title printed in maroon. Orig. royal blue pebble-grained cloth, bevelled boards, front board blocked & lettered in gilt; a little dulled & marked, expertly executed minor repairs. a.e.g. A good-plus copy of a scarce piece of early *Pickwickiana*.

¶ Not in BL or on Copac. Yale only on OCLC. Gimbel H1122, noting 'the 32 prints in the volume appear to be lithographic transfers of the original "Pickwick Club" etching', and suggesting a date of c.1848. The title is taken from the front board; the titlepage within the volume simply states 'Pickwick, by Onwhyn & other eminent artists', without an imprint. The plates were first published serially, in eight monthly parts, commencing in May 1837. They are either signed 'Sam Weller', or 'T.O.', but are all by Onwhyn.

[1848?]

£550

'REDISCOVERED' ILLUSTRATIONS - COLOURED EDITION

79. **ONWHYN, Thomas.** Twelve Illustrations to *The Pickwick Club*. Drawn and etched in 1847. Now first published. Albert Jackson. Engr. title & 12 handcoloured plates loose as issued in orig. blue-green printed wrappers; edges of wrappers a little chipped & creased.

¶ 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'.

[1847] 1894

£110

"Will you have 'em now or stop till you gets 'em."

LLOYD'S
Everlasting Entertainments
 OR
PICKWICKIAN SHADOWS.

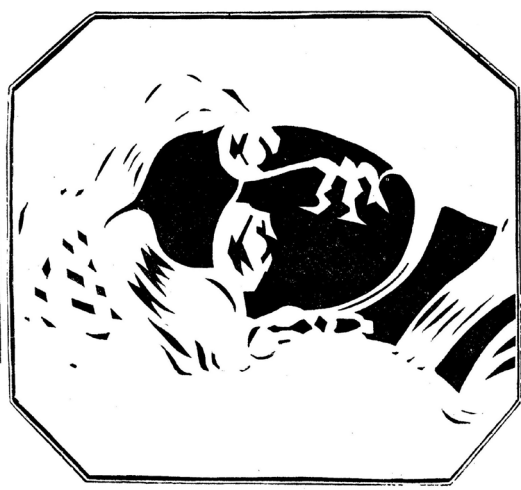
The black parts are to be cut out very carefully with a sharp pen-knife on holding the point to the wall the shadow will form amusing and correct likenesses of her Most Gracious Majesty and the Members of the Pickwick Club.



MR. PICKWICK.
 "Drive on Santol."



MR. WELLER, SCHT.

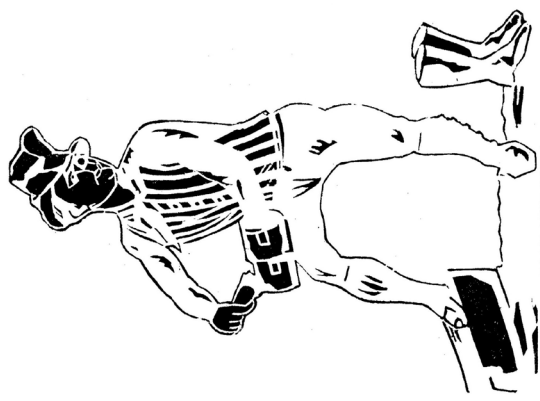


HER MOST GRACIOUS MAJESTY.



JINGLE. JOB TROTTER. WINKLE.

Printed and Published by E. LLOYD, 62, Broad Street, Holborn.



SAM WELLER.
 Yes, I likes vittles.



FAT BOY.

Sequels

80. **REYNOLDS, George William McArthur.** *Pickwick Abroad; or, The Tour in France.* Illus. with forty-one steel engravings by Alfred Crowquill and John Phillips; and with thirty-three woodcuts, by Bonner. (2nd edn.) Willoughby & Co. Engr. & printed title, plates. Contemp. half calf, spine gilt in compartments, olive green label; a little rubbed. A decent clean copy.
 ¶ The engraved title gives Willoughby's address as 97 St. John Street, Smithfield.
 Reynolds had lived and worked in France which gives this lively Dickensian imitation a certain authenticity.
 [c.1837] £75
81. **REYNOLDS, George William McArthur.** *Pickwick Abroad; or, The Tour in France.* ... (2nd edn.) Willoughby & Co. Engr. & printed title, plates. Orig. maroon cloth, blocked in blind, spine pictorially blocked & lettered in gilt; neatly rebacked.
 ¶ Issued in 80 pts. The engraved title includes Willoughby's 22 Warwick Lane address, occupied 1849-50. Reynolds had lived and worked in France which gives this lively Dickensian imitation a certain authenticity.
 [c.1850] £35

Pickwickiana

BARDELL vs PICKWICK

82. **CODY, Sherwin, ed.** *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.
 ¶ 'A complete narrative of the celebrated breach of promise case of Bardell vs. Pickwick, with a few side glances at the domestic history of the Samuel Wellers.' Copyright 1927.
 1930 £25

FITZGERALD, Percy

83. *The History of Pickwick: an account of its characters, localities, allusions, and illustrations, with a bibliography.* FIRST EDITION. Chapman & Hall. Untrimmed in orig. dark green cloth, spine & front board lettered in gilt. A v.g. bright copy.
 1891 £60
84. *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 & front board blocked & lettered in gilt; sl. dulled & 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.*
 [1897] £35
85. *Pickwickian Wit and Humour.* 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
-
86. **MILLER, William & STRANGE, E.H.** *A Centenary Bibliography of the Pickwick Papers.* FIRST EDITION. Argonaut Press. Half title, front., illus. Orig. green cloth, lettered in gilt; v.g. in sl. worn d.w.
 1936 £20
87. **NEALE, Charles Montague.** *An Index to Pickwick.* 4to. Printed for the author by J. Hitchcock. Addenda slip tipped in. Uncut in grey printed boards, green cloth spine; a little

The Companion to 'Sketches of Young Ladies.'

**CHARACTERISTIC
SKETCHES
OF
YOUNG GENTLEMEN.**

By "QUIZ," JUNIOR.

**THE WHOLE INTERSPERSED WITH VARIOUS
FRIENDLY HINTS AND USEFUL SUGGESTIONS.**



THE LADIES' YOUNG GENTLEMAN.

LONDON :

**PUBLISHED FOR THE AUTHOR, BY
WILLIAM KIDD, 7, TAVISTOCK STREET,
COVENT-GARDEN.**

Pickwickiana continued

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.'

1897

£30

THE ORIGINAL MR. PICKWICK?

88. **(PICKWICK, Eleazer)** Two Manuscript Invoices made Payable to Mr. E. Pickwick. One made out to Mr Dowdy, Dec. 1805, for a hearse and a coach, £1.8.6; the other to Mr Day, Jan. 1807, for a chaise (used 7 times), a coach, a hearse, and a chariot, £12.1.6. Two separate leaves, each approx. 19 x 22cm, written on rectos only; several light folds, but generally clean.

¶ Two invoices, probably removed from a ledger (one has a page number, 169, in lower left corner). Eleazer Pickwick was a coach proprietor based in Bath. Dickens was familiar with coaching routes and wayside inns, and it seems likely that it was through dealings with Eleazer Pickwick he found his inspiration for the hero of *The Pickwick Papers*.

1805 / 1807

£350 †

SKETCHES OF YOUNG LADIES

CASWALL, Edward

89. 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". 2nd edn. Chapman & Hall. Front. rather foxed & plates by Piz. Orig. pale blue-green printed boards; darkened & rubbed, hinges worn but holding. Lacks leading f.e.p. A sound copy only.

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

1837

£45

90. 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". 6th edn. Chapman & Hall. Front. & plates by Phiz. Orig. pale green printed boards; a little dulled, later drab spine, inner hinges sl. splitting. A good-plus copy.

1838

£90

BOUND WITH 'SKETCHES OF YOUNG GENTLEMEN'

91. 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". 7th edn. Chapman & Hall. Front. & plates by Phiz. BOUND WITH: Sketches of Young Gentlemen. 2nd edn. 1838. 2 vols in 1 in contemp. half black roan, spine lettered & ruled in gilt; sl. wear to corners, a little rubbed.

¶ Caswall's satirical consideration of the female sex, with Dickens's humorous reposte.

1838

£125

92. 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". 7th edn. Chapman & Hall. Front. & plates by Phiz. Contemp. half dark brown morocco, spine up-lettered in gilt, marbled boards; a little rubbed.

1838

£85

93. 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". Chapman & Hall. Front. & plates by Phiz. Orig. white printed boards; spine a little fragile, chipped at tail. A good-plus copy of an early edition.

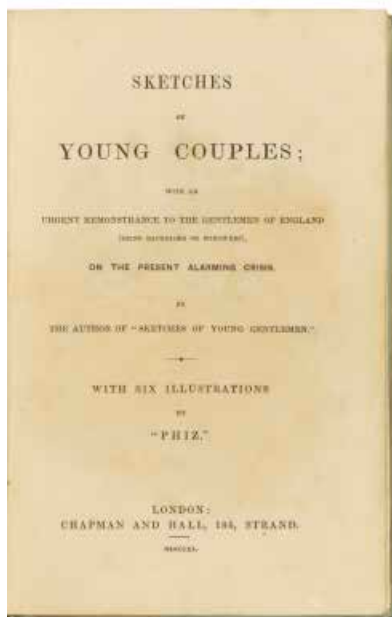
¶ Although undated, this copy is likely from about 1840.

[c.1840]

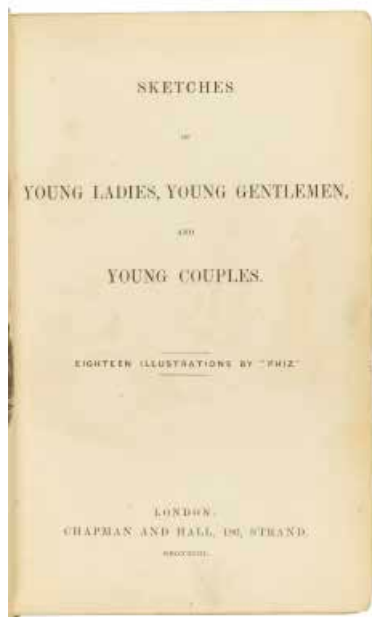
£120



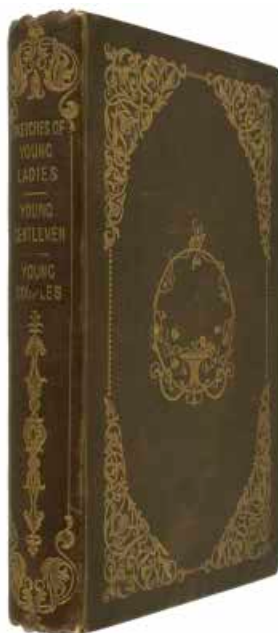
100



100



101



101

CASWALL, Edward continued

94. 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". Chapman & Hall. Front. & plates by Phiz. Orig. pale green printed stiff wrappers; spine chipped at tail & with some neat repairs to following hinge.
 ¶ A decent early copy, without date on titlepage. All three 'Sketches' are advertised on the following wrapper.
 [c.1845?] £85

SKETCHES OF YOUNG GENTLEMEN - Dickens's response

95. Sketches of Young Gentlemen. Dedicated to the Young Ladies. With six illustrations by "Phiz". 2nd edn. Chapman & Hall. Front., plates, 4pp ads. Contemp. half calf, black morocco label, marbled boards; a little rubbed.
 1838 £150
96. Sketches of Young Gentlemen. Dedicated to the Young Ladies. With six illustrations by "Phiz". 3rd edn. Chapman & Hall. Front., plates. Contemp. half dark brown morocco, spine up-lettered in gilt, marbled boards; a little rubbed.
 1838 £90
97. Sketches of Young Gentlemen. Dedicated to the young ladies. With six illustrations by "Phiz". 5th edn. Chapman & Hall. Front. & plates by Phiz, 4pp ads (June 1849). E.ps replaced. Orig. pale green printed boards; neatly rebacked with modern grey cloth; boards rubbed & marked. A decent copy.
 [c.1849] £65

PENNY LIBRARY

98. Sketches of Young Gentlemen, and Sketches of Young Couples. George Newnes. (The Penny Library of Famous Books, no. 34.) 80pp. Sewn & glued as issued in orig. buff printed wrappers; a little faded, edges sl. chipped.
 [c.1896] £20

'CHARACTERISTIC SKETCHES'

99. **ANONYMOUS.** Characteristic Sketches of Young Gentlemen. By "Quiz", junior. The whole interspersed with various friendly hints and useful suggestions. FIRST EDITION. Published for the Author, by William Kidd. Front., vignette title, illus. Attractively bound in later 19thC half maroon grained calf, spine uplettered in gilt, maroon cloth boards. t.e.g. v.g.
 ¶ Published as 'The companion to 'Sketches of Young Ladies'', as stated at head of titlepage.
 [1838] £150

SKETCHES OF YOUNG COUPLES

YOUNG COUPLES

100. Sketches of Young Couples; with an urgent remonstrance to the Gentlemen of England (being bachelors or widowers), on the present alarming crisis. With six illustrations by Phiz. FIRST EDITION. Chapman & Hall. Front. & five plates, 4pp ads. Orig. pale blue-green printed boards; expertly recased retaining most of orig. uplettered spine.
 ¶ Smith II, 2; the spine is not plain as in Smith, but is uplettered: 'Sketches of Young Couples'. Early issue without letter 't' in 'present' on the fifth line of p.8. A further collection of humorous sketches for which Dickens received two hundred pounds, and which distracted him from completing *Barnaby Rudge*. The 'Urgent Remonstrance' followed upon Queen Victoria's announcement: 'It is my intention to ally myself in marriage with Prince Albert of Saxe Coburg and Gotha'. Dickens points out that as 1840 is a 'Bissextile, Leap Year, in which it is held and considered lawful for any lady to offer and submit proposals of marriage to any gentleman ... Her Majesty's said Most Gracious communication, has filled the heads of diverse young ladies in this Realm with certain new ideas destructive to the peace of mankind, that never entered their imagination before'.
 1840 £750

Collected Editions

THE SCARCE COLLECTED EDITION IN CLOTH

101. **(DICKENS & CASWALL, Edward)** *Sketches of Young Ladies, Young Gentlemen, Young Couples*. Eighteen illustrations by Phiz. Chapman & Hall. Front. & plates; neat early repair to gutter of contents leaf in *Sketches of Young Ladies*. Orig. very fine diaper olive green cloth, attractively blocked & lettered in gilt. a.e.g. v.g.
 ¶ Not mentioned in Smith. The first collected edition of *Young Ladies, Gentlemen and Couples*; issued with a new titlepage dated 1843, and retaining all the original illustrations by Phiz (six in each part). Almost certainly remainder sheets of the original separately published books, which were each issued in printed blue boards. Edward Caswall wrote *Sketches of Young Ladies* (1838), while Dickens responded with *Sketches of Young Gentlemen* (1838) and *Young Couples* (1840). The two Dickens pieces were commissioned by Chapman & Hall who presumably bought the copyright outright. This collected edition is particularly scarce, and seldom seen in commerce.
 1843 £2,250
102. *Sketches of Young Couples & Young Gentlemen*. By “Boz”. And of *Young Ladies*. By “Quiz”. With illustrations by “Phiz”. Chapman & Hall, 193, Piccadilly. Front. & plates by Phiz. Orig. pebble-grained maroon cloth, blocked in black, lettered in gilt; boards bowed & a little marked & rubbed. Bookplate & signature of Fred. Dickson. A good sound copy.
 ¶ Not in BL; one copy only on Copac: Chetham’s Library, Manchester. An undated edition, probably from the early 1870s. The printers are identified as Bradbury, Agnew & Co., Whitefriars, who according to P.A.H. Brown came into being in 1872. BL records another copy with identical pagination (i.e. 238pp), published by Cassell, Petter, and Galpin, dated 1869. Although in a slightly different format to the other titles in the series, the cloth binding resembles closely that of the Charles Dickens edition (1867 onwards, with the author’s signature in gilt lettering on the front board), and was presumably intended to supplement the edition.
 [c.1872?] £65

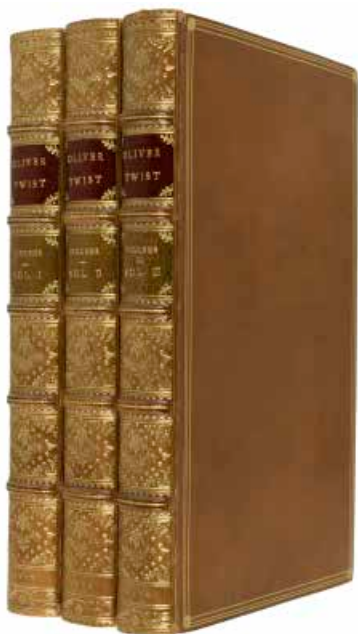
EXPERIENCES OF A WHITE BAIT DINNER

‘A WHITE BAIT DINNER’ - FOR THE BENEFIT OF MR. HARLEY

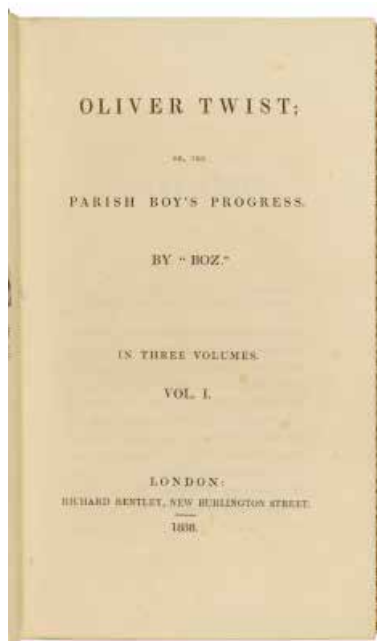
103. **LIVERPOOL. Theatre Royal.** [Experiences of a White Bait Dinner.] Playbill. For the benefit of Mr. Harley, ... This present Monday, Sept. 10, 1838, will be performed Coleman’s comedy of *Who Wants a Guinea*. ... At the end of the play, to the tune of *Yankey Doodle*, Sam Slick’s *Journal of his Voyage by Steam from New York to Liverpool* by the Royal William, will be delivered by Mr. Harley who will also, in the course of the evening, FOR THIS NIGHT ONLY, introduce a new comic song, written expressly for him by “BOZ”, entitled, *Experiences of a Whitebait Dinner at Blackwall*, descriptive of the ride by omnibus, and including a peep at the brass wire toasting fork and sprat gridiron society. ... n.p. Tall single sheet playbill, 18 x 51cm; closely trimmed in lower left margin, touching text but not affecting sense.
 ¶ Not mentioned in Bolton. A fascinating piece of Dickensiana, in the form of a playbill mentioning a song, *Experiences of a White Bait Dinner*, supposedly written by Dickens. A playbill issued the previous year by London’s St. James’s Theatre (see Gimbel H858 and *The Dickensian*, vol. 12, p203), where Dickens’s farce *Is She His Wife?* was being performed, also mentions the song, describing it as ‘edited expressly for him [i.e. John Pritt Harley] by his biographer “Boz”’. According to the earlier playbill, Harley was to perform the song in the character of Pickwick, ‘to a Scotch air’. But the song itself, and Dickens’s specific role in its creation, remains a mystery, and no text of the piece has ever surfaced, nor is there any mention of it in Dickens’s correspondence. As John F. Dexter writes in *Dickens Memento* (1884), the St. James’s playbill is ‘exceedingly curious’, and inquires ‘What has become of the song?’ This Liverpool Theatre Royal playbill, of which we can find no other example, gives slightly more detail regarding the song’s content than the St. James’s version, and can be considered equally curious.

1838

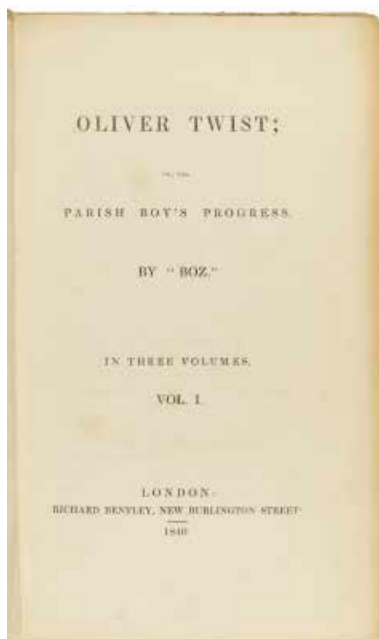
£1,500



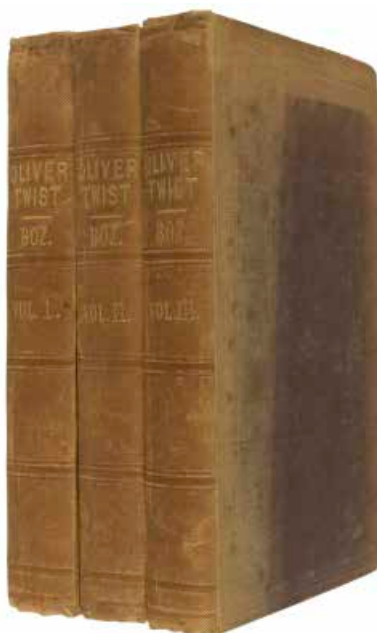
104



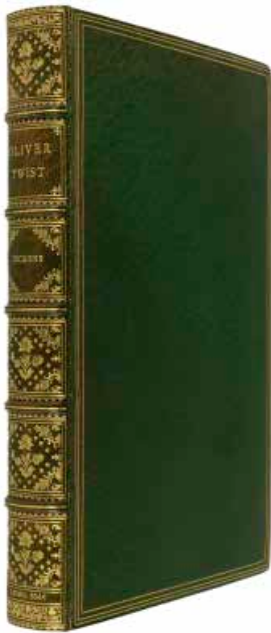
104



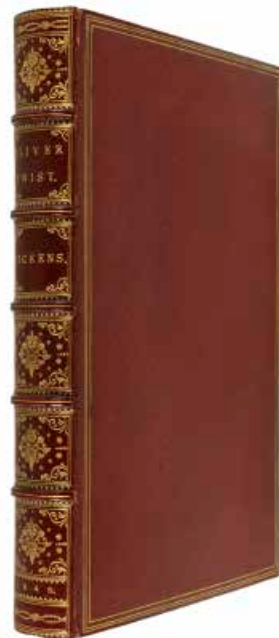
108



108



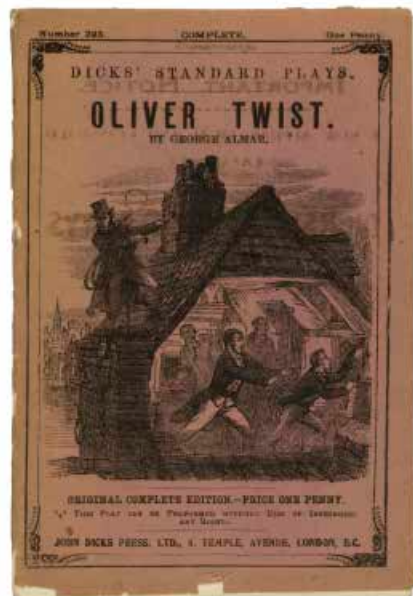
109



110



111



118

OLIVER TWIST, or The Parish Boy's Progress

FIRST ISSUE IN FULL TAN CALF

104. *Oliver Twist; or, The parish boy's progress.* By "Boz". FIRST EDITION, 1st issue. 3 vols. Richard Bentley. Half titles vols I & II, plates. Beautifully bound in early 20thC full tan calf by Henry Young & Sons, Liverpool, gilt spines, borders & dentelles, maroon & olive green morocco labels Booklabels of Frank Graham, Newcastle. a.e.g. A v.g. attractive copy.
 ¶ Smith I, 4. The first issue, with 'Boz' and the subtitle 'The parish boy's progress' on the titlepage, and Cruikshank's 'Fireside' plate in vol. III.
 1838 £3,800

SECOND EDITION

105. *Oliver Twist.* By Charles Dickens. 2nd edn. 3 vols. Richard Bentley. Half titles, fronts & plates by George Cruikshank, 4pp ads vol. I; sl. spotting or browning to plates. Uncut in orig. purple-brown vertical-grained cloth, imprints at tails of spines; carefully recased. Early signature of Acheson in vol. I, & later labels of Andrew Brown in each vol. A good-plus copy.
 1839 £650

SECOND EDITION - MIXED SET

106. *Oliver Twist.* By Charles Dickens. 2nd edn. 3 vols. Richard Bentley. Half titles, fronts & plates by George Cruikshank; sl. spotting or browning to plates. Uncut in orig. purple-brown cloth, imprints at tails of spines vols II & III (not vol. I); vols II & III carefully recased.
 ¶ A mixed set of the second edition; vol. II is dated 1838, the other two volumes 1839.
 1838-39 £300

FIRST AMERICAN EDITION

107. *Oliver Twist.* By Charles Dickens, (Boz!) ... 2 vols. Philadelphia: Lea & Blanchard, successor to Carey & Co. Ad. leaf preceding titlepage vol. I, 16pp cata. vol. II (New and Valuable Books); text block a little browned, first gathering in vol. I a little carelessly opened, not affecting text. Vol. I lacks leading f.e.p. Orig. drab boards, maroon cloth spine, paper labels a little darkened; corners a little rubbed, spines faded to brown & sl. rubbed at head & tail.
 ¶ Smith (USA) I, 3, indicating the work was actually issued in October 1838. Overall a very decent copy of the first full American edition, hastily issued before the completion of a serialised edition which had commenced earlier in 1838. The Publisher's Notice in Vol. I explains that due to the haste in presenting the completed work before the public, they regret 'the illustrations by Cruikshank were not ready to accompany the manuscript from London'.
 1839 £1,800

'THE 1840 EDITION'

108. *Oliver Twist; or, The Parish Boy's Progress.* By Boz. 3 vols. Richard Bentley. Fronts & plates by George Cruikshank (dated 1837 & 1838); bound without half titles. Uncut in orig. purple-brown fine diaper cloth, spines lettered in gilt without imprint at tail; expertly recased, some uneven fading to boards, but still a nice clean copy of a scarce early edition.
 ¶ See Smith I, p.36, describing this in his brief resumé of the work's early printing history as variant 'e', the "1840" issue. See also the introduction to the Clarendon edition of 1966. It is described as being from standing type in vols I and II, while vol. III is completely re-set. It is not clear why the publishers reverted to using 'Boz' on the titlepage, or using the long title which Dickens had rejected. Author and publisher were famously at odds with one another at the time, and it may be that Bentley chose the previously rejected wording as an act of antagonism. Copac lists only one copy of this edition, in the BL, and Kathleen Tillotson also remarks on its scarcity: 'the only copy recorded in a sale catalogue is in Sotheby, 31 May 1900'. Several other copies have surfaced since then, but it is undoubtedly a comparative rarity.
 1840 £1,200

WITH ORIGINAL WATERCOLOUR BY CRUIKSHANK:
FAGIN IN THE CONDEMNED CELL

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

¶ A beautiful copy of the first one-volume edition, EXTRA ILLUSTRATED with George Cruikshank's original watercolour design of Fagin in the Condemned Cell. This constitutes one of Cruikshank's finest and most recognisable Dickens illustration, portraying the wretched Fagin seated in his cell at Newgate, anxiously awaiting the day of his execution, and contemplating his demise. Bound in opposite the plate at p.304, the watercolour is signed by Cruikshank, and also adorned, in the lower margin, with a small self-portrait in pencil, and three further unidentified sketched portraits.

1846 £14,500

FINE BINDING BY TOUT

110. Oliver Twist. New edn, revised and corrected. Published for the Author, by Bradbury & Evans. Half title, plates by George Cruikshank. Beautifully bound in sl. later full scarlet crushed morocco by Tout, spine gilt in compartments, gilt borders & dentelles. With the orig. dark purple cloth bound in at end. t.e.g. A v.g. handsome copy.

¶ The first one-volume edition with the plates re-worked by Cruikshank. Dickens's preface to the third edition of 1841 precedes the text.

1846 £1,250

111. Oliver Twist. New edn, revised and corrected. Published for the Author, by Bradbury & Evans. Front. & plates by George Cruikshank; occasional sl. off-setting. Contemp. half dark green morocco, spine directly lettered in gilt & with attractive gilt compartments, marbled boards; neatly rebaked retaining orig. spine strip, sl. rubbing to hinges & corners. A good-plus copy.

¶ The first one-volume edition, reprinting the author's preface to the third edition.

1846 £450

FINE BINDING BY BICKERS

112. Oliver Twist. Chapman & Hall. Front. & plates by George Cruikshank. Contemp. full tree calf by Bickers & Son, spine gilt in compartments, maroon & olive green morocco labels; small worn patch in lower margin of following board. Prize inscription on initial blank, 1927. An attractive copy.

¶ A volume from the Biographical Edition, 1902-03.

[c.1902] £65

113. 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 £85

OLIVER TWIST - EARLY SPANISH EDITION

114. [Oliver Twist] Los Ladrones de Londres, por Carlos Dickens, traduccion libre de J.J. y C. Barcelona: Joaquin Bosch. Half title, vignette titlepage, illus. with eight engr. plates, index & list of plates at end. Contemp. full continental tree calf, spine dec. & lettered in gilt; spine sl. rubbed, sl. wear to corners, but overall a very good copy.

¶ Not in Gimbel. No copies listed on Copac; OCLC records three copies in Spain. No copies appear in recent auction records. A nice example of a very scarce early continental edition of *Oliver Twist*, the second edition in Spanish. With eight original illustrations designed specifically for this edition by E. Planas and D. Martínez. Possibly originally issued in a serialised format; part numbers appear in the lower margin every eight pages, 50 in total. The earlier Spanish edition of *Oliver Twist* appeared in 1848, under the title *Oliverio*, but this was not so much a translation, rather a 'version', only loosely based on Dickens's work. See *The Reception of Charles Dickens in Europe*, ed. by Michael Hollington, London, 2013.

1857 £320

LOS
LADRONES DE LONDRES

POR
CARLOS DICKENS,

TRADUCCION LIBRE

de J. J. y C.



BARCELONA,
IMPRENTA DE JOAQUIN BOSCH,

N. SIMPLICIO DEL REGOMIR, A.

1857.

Extracts & Abridgements

EARLY EXTRACT - 'A CLEVER PIECE OF FAMILIAR WRITING'

115. **MIRROR.** [Oliver Twist.] The Mirror of Literature, Amusement and Instruction. Chapter 21 of the novel. IN: The Mirror of Literature, Amusement and Instruction. Vol. XXXI, no. 874, pp17-32, Saturday, January 13, 1838. J. Limbird, 143, Strand. 16pp. Illus. with two woodcuts, text in two columns. Disbound. v.g.
 ¶ '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

SCARCE EARLY ABRIDGEMENT

116. **Oliver Twist, or, The Parish Boy's Progress.** London & Otley: William Walker & Sons. Illus. Sewn as issued in orig. lemon yellow printed pictorial wrappers. v.g.
 ¶ Gimbel C30, giving the date c.1839. Cambridge only on Copac; OCLC adds Yale and Virginia. A scarce pamphlet, forming a very early abridgement of Dickens's celebrated novel. The condensed text occupies 10 pages, and is followed by a two-page poem, 'Description of a Parish Poor-House', not attributed to, but extracted from the first book of George Crabbe's poem *The Village*.
 [c.1839] £1,500
117. **LINDSAY, Ethel.** Oliver Twist. Told to the children. S.W. Partridge & Co. Half title., col. front. & plates. Orig. blue paper-covered boards, front board dec. with col. onlay, lettered in black & green. v.g. in sl. creased d.w.
 ¶ Not in BL; NLS & Cambridge only on Copac, dating this [1917]. An abbreviated and rather sanitised version, to be 'told to the little ones'.
 [1917] £30

Play

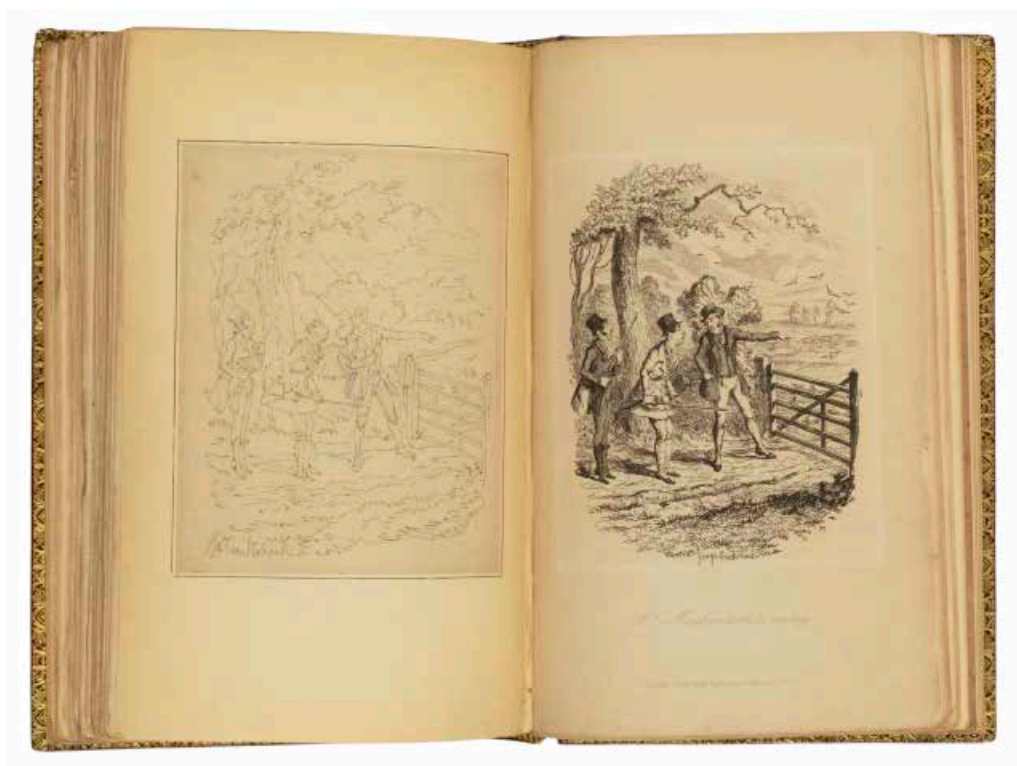
118. **ALMAR, George.** Oliver Twist. A serio-comic burletta, in three acts. John Dicks. (Dicks' Standard plays, no. 293.) Illus., text in two columns. Sewn as issued in orig. pink printed wrappers; a little chipped around edges.
 [1883] £50

Playbills

119. **BRADFORD, Theatre.** Playbill. On Monday evening, May 17, 1841, will be performed a new drama, in three acts, founded on "Boz's" celebrated novel, entitled *Oliver Twist* or, *The Adventures of a Workhouse Boy*. W. Clough, printer. A single sheet folio playbill, 37.5 x 16.5cm. A nice clean example with one or two tiny marginal nicks on verso repaired with archival tape.
 ¶ This production, with Mrs. Skerrett in the role of Oliver, is not mentioned in Bolton. A notice at the head of the bill informs 'Oliver Twist [continues] to be received with the greatest of applause'.
 1841 £850
120. **LONDON. New Queen's Theatre.** Playbill. Saturday, April 11, Easter Monday, April 13, & during the week ... at a quarter to eight, (first time) Charles Dickens' celebrated work of *Oliver Twist*. Dramatised expressly for this theatre, in three acts, by John Oxenford, Esq. Music composed and arranged by Mr. Wallerstein ... Nassau Steam Press. W.S. Johnson. A double-width folio playbill, 50 x 56cm, printed in blue. A nice clean example, lightly folded, with a few minor nicks to edges not affecting text.
 ¶ Bolton, *Oliver Twist*, 106, giving the venue as The *Old* Queen's Theatre, rather than *New*, as it is here printed. This was an important production, notable for initially being refused permission for performance by the Examiner of Plays, William Donne, on the grounds it would 'corrupt the youth of the nation by its display of criminality'. He eventually relented, and the play went ahead with Henry Irving in the role of Sikes.
 [1868] £1,200



122



123

Ticket

SIGNED TICKET:

‘PRIVATE TRIAL OF THE MURDER IN OLIVER TWIST’

121. Printed invitation ticket, SIGNED BY DICKENS, to the ‘Private Trial of the Murder in Oliver Twist’. Made out to ‘Mr Knox & friend’, and signed in blue ink with characteristic flourish by Charles Dickens, and further signed in black ink by Chappell & Co. Printed invitation ticket, completed in ms., on one side only of cream card, 122 x 91mm; recto clean & fresh, traces of adhesive paste on verso.

¶ In the autumn of 1868, already showing increasing signs of ill health, Dickens embarked on his celebrated ‘farewell’ reading tour. He decided to recreate a new reading for the tour, based on the murder of Nancy and Sikes’ death from *Oliver Twist*. He was confident of its dramatic merit, and declared ‘I have no doubt I could perfectly petrify an audience ...’. His son Charlie and John Forster both argued against performing such a demanding piece, while the Chappells (organisers and promoters of the Readings) suggested a ‘trial’ in front of a private audience at St James’s Hall on 14th November. Dickens wrote to Thomas Beard on 10th November: ‘I am going to do an odd thing on Saturday. I cannot make up my mind whether to read the murder from *Oliver Twist*, or no. So I am going to have a handfull of private friends in St James’s Hall, to try how it affects them, and so decide. Can you come? At half past 8? It will not occupy more than an hour. I will send you a card of admission’.

Around 100 people attended the reading, into which Dickens ‘threw all his genius as an actor’. It was ‘a most amazing and terrific thing’, William Harness wrote to Dickens afterwards; ‘I am bound to tell you that I have an almost irresistible impulse upon me to scream ...’. Dickens seemed pleased with the trial, writing to William Macready a few days after the performance, that of the 100 or so people in the audience, ‘the verdict of ninety of them was: “It must be done”’. The reading was duly added to the repertoire and had its first public airing on the 5th of January 1869. Dickens wrote triumphantly after the first performance, ‘I murdered the girl from *Oliver Twist* last night in a highly successful and bloodthirsty manner’. The Dickens biographer Edgar Johnson has since commented that Dickens’s decision to add the murder of Nancy to his repertoire was ‘sentencing himself to death’.

The fortunate recipient of this ticket, Mr Knox, was possibly the journalist and magistrate Alexander Andrew Knox, 1818-1891. While not a regular correspondent of Dickens, he was well-acquainted with others in the Dickens circle, and was known as ‘a man of wide culture, a good linguist, and a brilliant talker’ (DNB) making him a perfect ‘guinea pig’ for the trial performance.

1868

£3,250 †

Illustration

PAILTHORPE’S ILLUSTRATIONS WITH COVERING LETTER

122. **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 Gimbel 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

MEMOIRS OF JOSEPH GRIMALDI

WITH ORIGINAL CRUIKSHANK ILLUSTRATION

123. *Memoirs of Joseph Grimaldi*. Edited by “Boz”. With illustrations by George Cruikshank. FIRST EDITION, 1st issue. 2 vols. Richard Bentley. Half titles, fronts. & plates rather spotted in places. Later 19thC full scarlet crushed morocco by Riviere & Son, gilt spines, double-ruled borders & dentelles; leading hinge a little weak vol. I. With the orig. pink cloth

bound in at end of each vol. Bookplates of J.F. Hinckley. t.e.g.

¶ The plate 'The Last Song' appears without a border (1st issue). This copy has been bound with one of George Cruikshank's original designs for one of the plates. The pencil drawing is signed by Cruikshank, and bound in opposite the printed version between pages 238 and 239 in volume one. The plate is Mr Mackintosh's Covey, portraying a scene where Grimaldi went pigeon shooting with his friend Bologna.

1838

£2,800

124. *Memoirs of Joseph Grimaldi*. Edited by "Boz". With illustrations by George Cruikshank. FIRST EDITION, 1st issue. 2 vols. Richard Bentley. Half titles, fronts. & plates rather spotted in places. Sl. later half dark green morocco, spines with raised gilt bands, gilt devices & lettering, marbled board. Armorial bookplates of J.H. Bankes. v.g.

¶ The plate 'The Last Song' appears without a border (1st issue).

1838

£650

ORIGINAL BLACK CLOTH

125. *Memoirs of Joseph Grimaldi*. FIRST EDITION, 2nd issue. 2 vols. Richard Bentley. Half titles, front. port. vol. I, plates by George Cruikshank, 36pp undated cata. vol. II; some spotting & browning. Untrimmed in orig. vertical-grained black cloth, boards blocked in blind, spines pictorially blocked & lettered in black; expertly recased with some minor repairs to head & tail of spines. v.g.

¶ Cohn 237. Gimbel 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 Gimbel, 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 abridgement'.

1838

£1,250

126. *Memoirs of Joseph Grimaldi*. FIRST EDITION, 2nd issue. 2 vols. Richard Bentley. Half titles, front. port. vol. I, plates by George Cruikshank, 36pp cata. vol. II. Later full scarlet morocco for Hatchards, gilt spines & double-ruled borders. With the orig. pink cloth spine strips bound in at the end of each vol. Armorial bookplate of William H.R. Saunders. t.e.g. v.g.

1838

£420

FIRST ONE-VOLUME EDITION IN CLOTH

127. *Memoirs of Joseph Grimaldi*. Edited by "Boz". With illustrations by George Cruikshank. New edn, with notes and additions, revised by Charles Whitehead. Richard Bentley. Front. port., plates sl. spotted or browned. Orig. olive green cloth, blocked in blind, gilt spine; front board with a few light damp marks, spine faded. Blind stamp of Burge & Perrin, booksellers, Manchester. Later booklabel of David Morris.

¶ The first one-volume edition, in two parts, both separately paginated (in 230 & 211pp).

1846

£85

128. *Memoirs of Joseph Grimaldi*. Edited by "Boz". With illustrations by George Cruikshank. George Routledge & Sons. (Half-Forgotten Books.) Half title, front., plates; prelims a little browned. Orig. blue cloth, blocked & lettered in black, gilt & yellow; a little dulled. Later booklabel, 'J.F.K.'

[c.1880]

£30

129. *Memoirs of Joseph Grimaldi*. Edited by Richard Findlater, with new notes and introduction. MacGibbon & Kee. Half title, col. front. on plate paper, plates. Orig. paper covered boards. v.g. in d.w.

¶ 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

£10

THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY

ORIGINAL PARTS

130. *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:

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

1838-39

£2,800

ORIGINAL CLOTH

131. *Nicholas Nickleby*. With illustrations by Phiz. FIRST EDITION. Chapman and Hall. Half title, front. port., plates, only v. sl. foxed. Orig. pale blue 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. Presentation inscription on half title, 'De Cressy to Henry de Barthe, 1840'. A very nice clean copy of one of the more difficult Dickens titles to find in cloth. In custom-made cloth box.

¶ Smith I, 5; the primary binding. Sadleir 695; Wolff 1806, neither with detail of binding. This copy is not bound from the parts.

1839

£7,500

132. *Nicholas Nickleby*. FIRST EDITION. Chapman & Hall. Front. port., 39 plates by Phiz. Handsomely bound in 20thC half maroon crushed morocco, pink cloth boards, spine directly lettered & with devices in gilt. A v.g. clean copy.

1839

£450

133. *Nicholas Nickleby*. FIRST EDITION, b.f.t.p. Chapman & Hall. Front. port., plates by H.K. Browne; occasional spotting or browning to plates. Contemp. half tan calf, spine gilt in compartments, maroon & olive green morocco labels; v. light rubbing. Bookseller's ticket: H.M. Gilbert, Southampton. Armorial bookplate with the monogram 'Gardez Bien'. An attractive copy.

1839

£425

134. *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

135. *Nicholas Nickleby*. By Charles Dickens, (Boz). With numerous illustrations by Phiz. FIRST AMERICAN EDITION. Philadelphia: Lea & Blanchard. Half title, 39 plates by Phiz, text in two columns; plates sl. browned. Contemp. half dark brown roan, continental style marbled boards; a little rubbed, corners worn.

¶ Smith (USA) I, 4. Reproduces all 39 of Phiz's plates from the first UK edition, but without the portrait, as issued. The portrait was intended to be used, but a fault in the printing process meant it was unobtainable until two months after publication. It was present in the later editions.

1839

£250

136. Nicholas Nickleby. First Cheap Edition. Chapman & Hall. Front. after T. Webster engr. by T. Williams rather spotted, text in 2 columns. Contemp. half calf, marbled boards, spine with raised gilt bands & black leather label; a little rubbed, but still a nice tight copy.
¶ With a new preface for this edition by Dickens.
1848 £85
137. 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 small closed tear at head, otherwise v.g.
¶ A nice copy in the original tall 8vo format.
1891 £110

Extracts

138. Nicholas Nickleby at the Yorkshire School. A reading. In four chapters. Privately printed. (Menston: Scholar Press.) Orig. yellow printed wrappers. 71pp. v.g.
¶ Inscribed on the verso of front wrapper, 'Specially printed for the Dickens evening on April 25th by the Ilkley Literature Festival. To Kathleen Tillotson, with warmest regards, Robin Ash.' There is also a note to her, loosely inserted, regretting that she could not be at the reading in person. The facsimile is made from the Suzannet copy, reproducing Dickens's ms. amendments. The original edition was printed by William Clowes & Son in 1861; Dickens's amendments were made in 1866 to fit in with his reading of Dr Marigold.
[1861] [1973] £35
139. **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

Playbills

140. **UPPINGHAM, Theatre.** Playbill. On Monday evening, June 29, 1840, will be performed the much admired and highly popular drama, (dramatised from Boz's work) as performed in the London theatres, of Nicholas Nickleby. ... To conclude with a laughable farce, called the Specte Bridegroom, or, A Ghost in spite of Himself. ... Days of playing, Monday, Wednesday, and Friday. Daniell, printer, Uppingham. Single sheet playbill, 21.5 x 14cms, printed in black; one or two small creases in margins, one small marginal tear repaired on verso with archival tape.
¶ This production not mentioned in Bolton. A very nice small format playbill, showing Dickens's reach into the provincial theatres of Britain. The part of Nicholas is taken by Mr. Rice.
1840 £480
141. **LONDON. Adelphi Theatre.** Programme. ... 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, *Nicholas Nickleby*, 141. 'The 175th ... 180th' representations.'
[1875] £45

Illustrations

NICKLEBY, BY CRUIKSHANK THE YOUNGER

142. **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 †

SCENES FROM THE LIFE
OF
NICKLEBY
MARRIED.

CONTAINING
CERTAIN REMARKABLE PASSAGES,
Strange Adventures, and Extraordinary Occurrences,
THAT BEFEL
THE NICKLEBY FAMILY
IN THEIR FURTHER CAREER ;

BEING
A SEQUEL TO THE
"LIFE AND ADVENTURES OF NICHOLAS NICKLEBY,"
AS EDITED BY "BOZ."

WITH ILLUSTRATIONS BY "QUIZ."

LONDON:
JOHN WILLIAMS, 44. PATERNOSTER ROW,
AND 43. ALDERSGATE STREET.
1840.

Illustrations continued

143. **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 †

Sequel

NICKLEBY MARRIED

144. **GUESS.** Scenes from the Life of Nickleby Married. Containing certain remarkable passages, strange adventures, and extraordinary occurrences, that befel the Nickleby Family in their further career; being a sequel to the "Life and Adventures of Nicholas Nickleby", as edited by "Boz". With illus. by "Quiz". John Williams. (Printed by A. Spottiswoode.) Plates a little browned. Leading f.e.p. loose. Contemp. half calf, spine ruled & with devices in gilt, maroon morocco label; a little rubbed.

¶ Gimbel H222. Published in 22 weekly parts each with a plate; in this volume, all the plates have been bound in after the contents leaf and preceding the text. The anonymous author's Preface, in which he claims to have 'carefully avoided a servile imitation', is signed 'Guess'. Several characters reappear and the main plot features the downfall of Sir Mulberry Hawk. Although we have located several institutional copies, this *Nickleby* sequel is scarce and seldom seen in commerce.

1840 £1,200

THE LOVING BALLAD OF LORD BATEMAN

DICKENS & CRUIKSHANK, George

LORD BATEMAN, FIRST ISSUE

145. The Loving Ballad of Lord Bateman. Illustrated by George Cruikshank. FIRST EDITION, first issue. 12mo. Charles Tilt. Half title, 11 plates & 1p engr. music, 6pp ads. Handsomely bound into early 20thC half maroon morocco by Root & Son, maroon cloth boards, spine up-lettered in gilt, front board dec. with Cruikshank's signature in gilt; extremities v.sl. rubbed, but overall a very nice copy retaining the orig. green cloth wrapper preceding half title.

¶ Cohn 243. With the word 'wine' in the fifth stanza, and pages numbered at the top centre (except in the preliminaries and notes). The fullest account of *Lord Bateman* and Cruikshank, Dickens, and Thackeray's participation in it remains that provided by Anne Lyon Haight, *Charles Dickens Tries to Remain Anonymous: Notes on 'The Loving Ballad of Lord Bateman'*.

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

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

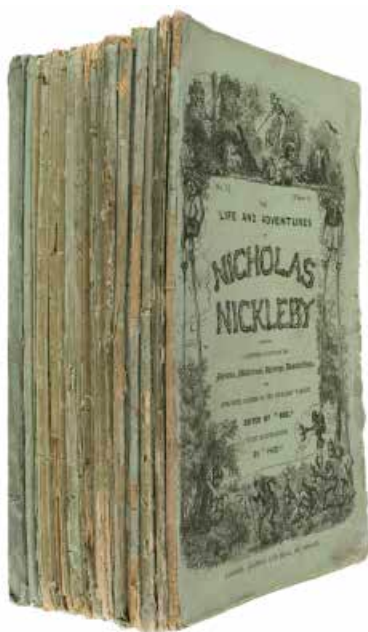
Despite his admiration for *Lord Bateman*, Dickens never publicly acknowledged his contributions to it. Disconcerted when the *Morning Post* mentioned him as the author, he begged Cruikshank to remain silent. 'Pray be strict in not putting this about as I am particularly - most particularly - anxious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

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

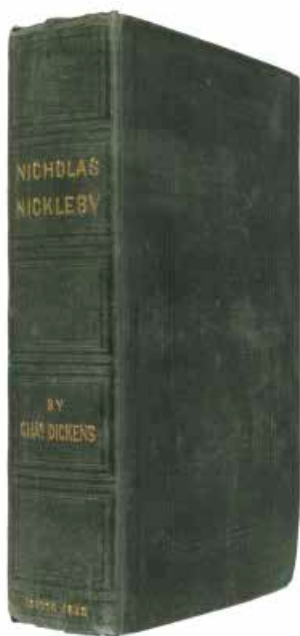
1839 £650



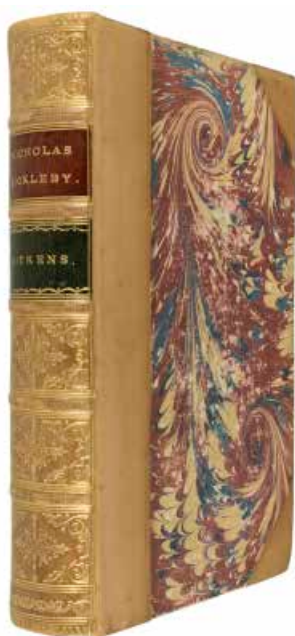
124



130



131



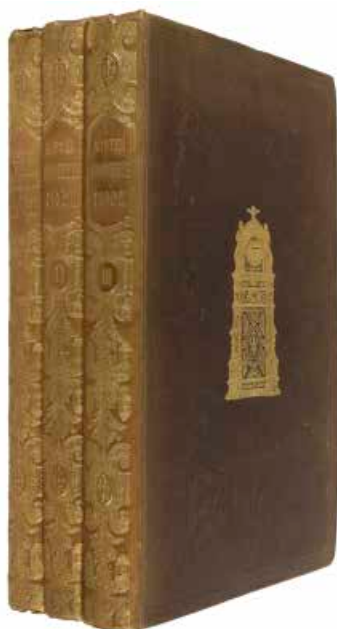
133



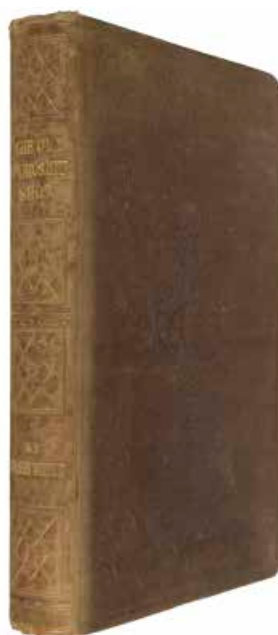
151



152



153



157

146. *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. 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
147. *The Loving Ballad of Lord Bateman*. Illustrated by George Cruikshank. Bell & Daldy. 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
148. *The Loving Ballad of Lord Bateman*. With illustrations & notes by George Cruikshank. New York: G.W. Carleton & Co. Illus. Orig. buff printed wrappers, at some point disbound from a volume. A little dusted. Renier signature. 16pp.
 ¶ In a larger 8vo format printed on thick paper throughout with blue printed borders. Price 25 cents.
 1871 £30
- LARGE FORMAT.
149. *The Loving Ballad of Lord Bateman*. George Bell & Sons. Half title, front. & plates sl. spotted, music. Uncut in contemp. half olive green cloth, turquoise cloth boards, spine lettered in gilt. A nice copy.
 ¶ One of 250 copies. Printed on thick paper with wide margins.
 1883 £35
- LORD BATEMAN, EARLY MANUSCRIPT COPY
150. *The Loving Ballad of Lord Bateman*. n.p. Small 12mo. Eleven hand-drawn plates & 12 pages of text; inner margin strengthened with archival tape in one place. Bound in format of orig. printed edition in maroon cloth; a little faded.
 ¶ Undated, but evidently transcribed from the earliest issue of the original published version, with the word 'wine' (rather than 'vine') in the fifth stanza. Cruikshank's eleven charming drawings are beautifully replicated in black ink, with the text copied in the original format to occupy 12 numbered pages. The musical score is not present.
 [c.1840?] £300

MASTER HUMPHREY'S CLOCK.

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

ORIGINAL WEEKLY PARTS

151. *Master Humphrey's Clock*. In the 88 weekly parts: Saturday April 4th, 1840 - (Saturday Nov. 27, 1841). Chapman & Hall. Illus. by George Cattermole & H.K. Browne. Sewn as issued in orig. white decorated wrappers.
 ¶ This is a generally well-preserved set of the weekly parts, but lacks the very last number, 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 (see following item).
 After withdrawing from the editorship of *Bentley's Miscellany*, Dickens embarked on his own weekly periodical, *Master Humphrey's Clock*, published by Chapman & Hall. Dickens felt that his readers had become weary of stories in monthly parts, and outlined his plans for a weekly publication in a letter to John Forster in July 1839. His

intention was to introduce 'a little club or knot of characters and to carry their personal histories and proceedings through the work; to introduce fresh characters constantly; to reintroduce Mr Pickwick and Sam Weller; to write amusing essays on the various foibles of the day as they arise; to take advantage of passing events; and to vary the form of the papers by throwing them into sketches, letters from imaginary correspondents, and so forth, so as to diversify the content as much as possible'. From the outset there was no intention for the work to contain a full-scale prose narrative, but rather the idea was that it would be, in the words of G.K. Chesterton, 'a kind of Dickens Miscellany'.

An advertisement printed in *The Examiner* of 29th March, 1840, stated that *Master Humphrey's Clock* would 'strike one' on the following 4th April, and the new venture began on that date with a circulation of 70,000. But much to Dickens's chagrin, initial enthusiasm fell away so rapidly that the original project was abandoned and a novel, *The Old Curiosity Shop*, was begun in the fourth number. This was followed by *Barnaby Rudge*. After eighteen months Dickens felt he had not solved the 'problems of editorship' and closed the periodical which 'became one of the lost books of the earth'.

1840-41

£1,200

ORIGINAL MONTHLY PARTS

152. *Master Humphrey's Clock*. XX parts. Chapman & Hall. Illus. by Cattermole & H.K. Browne. Sewn as issued in orig. blue-green printed wrappers; font wrapper to Part 11 loose, some spines a little fragile, occasional marginal creasing, but overall a very well-preserved set without discernible repairs, bound into two custom made scarlet morocco boxes in the form of bound volumes.

¶ Collated with Hatton & Cleaver. A remarkable copy, retaining all advertisements, slips, and preliminary material, including the 8pp ad. for *Virtue* in part 20 (the most difficult to find, according to H&C). Parts 7 and 8 each have an additional ad. for W. Strange, not called for by H&C, preceding the text. The monthly parts were each made up of four or five of the weekly issues, bound in a decorative wrapper designed by George Cattermole; they are considerably more unusual than the weekly issues. Publication commenced on April 1840, with the final number appearing in November 1841.

1840-41

£2,800

ORIGINAL CLOTH

153. *Master Humphrey's Clock*. With illustrations by George Cattermole & Hablot Browne. FIRST EDITION. 3 vols. Chapman & Hall. Fronts, illus., Dedication & Preface in vol. I. Orig. vertical-grained brown cloth, boards blocked in blind with gilt clock centrepieces, gilt spines; one gathering sl. proud in vol. II. Contemp. signatures of James Machill on leading pastedown in all 3 vols. A v.g. bright copy.

¶ Smith I, 6; primary binding.

1840-41

£750

154. *Master Humphrey's Clock*. FIRST EDITION. 3 vols. Chapman & Hall. Fronts & illus. by George Cattermole & Hablot Browne; one or two leaves sl. proud with edges a little dusted as a result. 3 vols in 2 in contemp. half black calf, marbled boards, spines with raised gilt bands, tan morocco labels; marbled boards a little rubbed, corners worn. Early ownership labels of E. Potts.

1840-41

£225

155. *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

Play

156. **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



158





THE OLD CURIOSITY SHOP

FIRST SEPARATE EDITION: PRIMARY CLOTH

157. The Old Curiosity Shop. A Tale. With illus. by George Cattermole and Hablot K. Browne. Complete in one volume. Chapman & Hall. Illus. Orig. maroon cloth, blocked in blind, spine lettered in gilt; spine faded to tan. Contemp. signature of J. Burton Philips on verso of initial blank. A lovely clean copy.

¶ Smith I, 6A; the first separate edition in the primary binding. Retains the pagination of *Master Humphrey's Clock*, beginning on p.(37). 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 appears in several different formats, depending on the fastidiousness of the binder; here the prelims. are in 6pp, with the titlepage dated MCMCCCXLI and with 'A Tale' in bold, the dedication to Samuel Rogers (verso blank), and Advertisement (verso blank).

1841

£1,200

EXTRA-ILLUSTRATED, WITH ORIGINAL DRAWINGS

158. The Old Curiosity Shop. First cheap edition, EXTRA-ILLUSTRATED WITH ORIGINAL INK DRAWINGS BY JAMES CAMPBELL Chapman & Hall. Engr. front. after Cattermole, text in two columns. Contemp. half calf, spine gilt in compartments, maroon calf label; marbled boards a little rubbed. Presentation inscription on initial blank, to Robert Bennett, 'in testimony of a long and continued friendship, and his appreciation of the peculiar artistic pen and ink illustrations. W. Morris. 1883'

¶ A remarkable copy of the first Cheap Edition, extra illustrated with a total of 34 fine pen-and-ink drawings interleaved into the volume. The drawings are all by James Campbell, 1825-1893, a member of the Liverpool School of Painters 'who possess[ed] more than a provincial reputation'. A loosely inserted advertisement slip, produced by Thomas Hatton, shows that he intended to publish these hitherto unseen plates 'in a size suitable for extra-illustrating almost any edition of The Old Curiosity Shop'. He pronounces Campbell's drawings, 'executed in the style of Phiz', to be 'in a true Dickensian spirit', and their discovery 'a veritable find'. But it seems his plans never saw fruition as we can locate no printed copy of the work. This unique copy is offered with a single unopened part (No. IV) from the cheap edition of the work, in original blue wrappers, Sept. 1848. Provenance: from the library of W.H. Collis of Liverpool.

1848

£3,500

159. The Old Curiosity Shop; edited by Elizabeth M. Brennan. Oxford: Clarendon Press. (Clarendon Dickens.) Half title, illus. Orig. dark blue cloth, spine lettered in gilt. v.g. in d.w.

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

1997

£110

Adaptation

160. **DICKENS, Mary Angela, &c.** Little Nell and Trotty Veck. Retold for the children by Mary Angela Dickens. Illustrated by Harold Copping. Raphael Tuck & Sons. 4to. Col. front., b&w vignettes in text. Stapled as issued in orig. pictorial buff card wrappers, front wrapper illus. with col. onlay; text block detached from wrappers, edges & spine neatly reinforced with archival tape. Gift inscription on front inner wrapper, 1918. An attractive if slightly fragile copy.

¶ Not in BL or listed on Copac. Cardiff University lists a similar title, in 104 pages, c.1890. Our copy is in 16 pages, with a colour frontispiece and black and white text illustrations.

[c.1915?]

£25

Programme

161. **LONDON. Opera Comique Theatre.** Programme. Mr. Harry Jackson has much pleasure in announcing that he has arranged with Mr. Charles Dickens for an entirely New Adaptation of his Father's novel, **The Old Curiosity Shop**, in which Miss Lotta will appear in the

Programme continued

characters of “Little Nell” and the “Marchioness”. Entirely New Scenery by Bruce Smith.
n.p. Sl. spotting. 4pp. v.g.

¶ Bolton, *The Old Curiosity Shop*, 73. Although a new production of *The Old Curiosity Shop* is advertised on the first page, this programme is actually for a benefit performance of Alfred Maltby’s farce *Old Flames*, with full particulars of the performance presented on pages two and three. Maltby himself was among the actors, taking the part of Mr. Balham Rigg. With stamps of the O.P. Club, presented by Mrs E.L. Blanchard.

[1884]

£25

Illustrations

LITTLE NELL - ORIGINAL ILLUSTRATION BY PHIZ

162. **BROWNE, Hablot Knight (Phiz).** Little Nell. Original portrait, pencil on artist’s board, signed ‘Phiz’. Sketch approx. 12 x 16cm, within oval mount, glazed, within attractive gilt oval frame.

¶ A very attractive and delicate sketch in pencil of Little Nell (titled on the back in a later hand), with the signature ‘Phiz’. She is depicted leaning casually over the arm of a sofa or armchair, her hair loose, gazing with an air of wide-eyed confidence directly at the viewer. H.K. Browne was one of the main illustrators of *The Old Curiosity Shop*, along with George Cattermole. This sketch did not appear in the novel, and as far as we’re aware was never published. As Valerie Browne Lester points out in her 2004 biography of Phiz, he was largely engaged with depicting the ‘evil’ characters in the novel (receiving particular praise for his depiction of the lecherous Quilp), while responsibility for the ‘good’ characters lay with Cattermole. However, as this unused study clearly shows, Phiz was equally skilled in depicting the subtleties of Nell’s character, showing not just her vulnerability and innocence, but in her pursed lips and challenging gaze, also a sense of determination and defiance.

[c.1840]

£3,000 †

EXTRA ILLUSTRATIONS

163. **BROWNE, Hablot Knight (Phiz).** Four plates engraved under the superintendence of Hablot K. Browne and Robert Young to illustrate the Cheap Edition of *The Old Curiosity Shop*. Published with the approbation of Mr. Charles Dickens. Chapman & Hall. Four plates, loose in orig. pale green printed wrappers; spine defective. Booklabel of David Graham.

¶ Little Nell and her Grandfather, the Marchioness, Barbara and The Death of Little Nell.

1848

£45

ORIGINAL WATERCOLOUR

164. **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 †

165. **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]

£120 †

BARNABY RUDGE; a Tale of the Riots of ‘Eighty

166. Barnaby Rudge. Complete in one volume. FIRST SEPARATE EDITION, later issue. Chapman & Hall. Illus. by George Cattermole and Hablot K. Browne. Orig. purple-brown cloth, borders blocked in blind, spine with blind compartments & lettered in gilt, marbled c.ps; spine a little faded & sl. chipped at head.

¶ See Smith I, 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

ADVERTISEMENT, 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]

£450

167. *Barnaby Rudge*. With illus. by H.K. Browne, G. Cattermole, etc. Chapman & Hall. Half title, plates, illus; inner margin damp stain in e.ps & first few leaves, but not affecting text block. Uncut in orig. olive green cloth, blocked in blind, spine lettered in gilt; spine & inner margin of boards a little dulled, neat repairs to hinges. A decent copy in the standard novel format.
[c.1870]

£75

Play

168. **SELBY, Charles & MELVILLE, Charles.** *Barnaby Rudge*. A domestic drama, in three acts. John Dicks. (Dicks' Standard Plays, no. 393.) Illus., final ad. leaf. Orig. pale pink printed wrappers; front wrapper becoming detached, sl. faded.
[c.1883]

£40

Programme

'PERFUMED' BY RIMMELL

169. **LONDON. Royal Princess's Theatre, Oxford Street.** Programme. On Monday, November 19th, 1866, and until further notice, will be produced (first time), a drama, in four acts, founded on the popular title by Chas. Dickens, Esq., entitled, *Barnaby Rudge*, adapted to the stage, and expressly for this theatre by Messrs. Watts Phillips & Vining. ... n.p. A small format 4pp theatre programme, 18 x 11 cms, embossed borders; some light folds, three small holes in borders of p.3/4.

¶ Bolton, *Barnaby Rudge*, 23. In the role of Miss Miggs is Mrs John Wood, the 'first appearance in London' of the 'celebrated comic actress from America'. *Barnaby* was played by Miss Katherine Rodgers. P.4 is entirely occupied by an advertisement for the perfumer Eugene Rimmell, who has scented (sadly no longer discernible) the programme.

1866

£150

Illustrations

EXTRA ILLUSTRATIONS

170. **BROWNE, Hablot Knight (Phiz).** Four plates engraved under the superintendence of Hablot K. Browne and Robert Young, to illustrate the Cheap edition of "*Barnaby Rudge*". Published with the approbation of Mr. Charles Dickens. Chapman & Hall. Four plates, loose in orig. pale green printed wrappers; spine defective. Booklabel of David Graham.

¶ Emma Haredale, Dolly Varden, *Barnaby* and Hugh, Mrs Varden and Miggs.

1849

£45

ORIGINAL WATERCOLOUR

171. **GROVER, G. Louis.** Original Watercolour Drawing. *Barnaby & Grip*, with a quotation, signed 'G. Louis Grover 1917' in red ink. A well executed watercolour depicting an animated *Barnaby Rudge* waving a banner, with Grip on his shoulder; corner detached (but present) in upper left corner, not affecting image. Image approx. 19 x 25cm, on artist's board 22 x 28cm.

¶ We can find no information on the artist.

1917

£65 †

THE PIC NIC PAPERS

FOR THE BENEFIT OF MRS. MACRONE, TWO-THIRDS EDITED BY DICKENS

172. *The Pic Nic Papers*. By various hands. Edited by Charles Dickens, Esq. with illustrations by George Cruikshank, Phiz, &c. FIRST EDITION, 1st issue. 3 vols. Henry Colburn. Fronts. & plates by George Cruikshank, Phiz &c. with some browning. Sl. later 19thC half calf (vol. III in sl. heavier but matching leather), spines ruled in gilt, red morocco labels; sl. rubbed.

¶ Cohn 236. The first issue, with 'publisher young' in the preface (later corrected to 'young publisher'). John Macrone was Dickens's first publisher; when he died he left a widow and several children in comparatively destitute circumstances. Dickens was in the midst of *Master Humphrey's Clock* but undertook the management of the *Pic Nic Papers*, the proceeds of which were to alleviate the family's hardship. Dickens wrote the Introduction, rewrote his un-acted farce *The Lamplighter*, altering the name to *The Lamplighter's Story*, edited the first two volumes and raised £300 for Mrs Macrone. Dickens was not involved with the third volume; writing to his friend Edmund Yates in 1859, Dickens explained that Henry Colburn required a third volume: 'Of that volume I didn't know and don't know anything'. This soured relations between Dickens and the publisher.

1841 £500

173. The Pic Nic Papers. ... Edited by Charles Dickens, Esq. with illustrations by George Cruikshank, Phiz, &c. FIRST EDITION, 2nd issue. 3 vols. Henry Colburn. Fronts. & plates by George Cruikshank, Phiz, &c. Handsomely bound in early 20thC full crushed maroon morocco by Sangorski and Sutcliffe, gilt spines, borders & dentelles; hinges sl. rubbed. t.e.g. A v.g. attractive copy.

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

1841 £750

PARIS EDITION

174. The Pic Nic Papers. ... 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.

1841 £85

AMERICAN NOTES for General Circulation

ORIGINAL CLOTH

175. American Notes for General Circulation. FIRST EDITION, 1st issue. 2 vols. Chapman & Hall. Half titles, initial ad. leaf vol. I, 6pp ads vol. II. Orig. purple-brown cloth, boards dec. in blind, spine dec. in blind & lettered in gilt; spines a little faded & with sl. wear to head & tail. A good-plus copy as originally issued.

¶ Smith II, 3; the variant binding. Dickens's musings on America and its people, 'Dedicated to 'those friends of mine in America ... who ... can bear the truth, when it is told good humouredly, and in a kind spirit'. The first issue, with the second page of Contents misnumbered 'xvi'.

1842 £1,200

176. American Notes. Leipzig: Bernh. Tauchnitz Jun. (Collection of British Authors, vol. XXXII.) Half title. Contemp. half red morocco, red patterned cloth sides, gilt spine; sl. rubbed. v.g.

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

1842 £90

177. American Notes. Cheap edn. Chapman & Hall. Half title, front. by C. Stanfield, initial ad. leaf. Orig. uniform dark green cloth by Virtue & Co., boards blocked in blind, spine blocked & lettered in gilt; sl. damp-mottling in lower outer corner of front board, but still a nice bright copy.

¶ The first Cheap Edition.

1863 £45

WITH A BIOGRAPHY BY DICKENS'S SON

178. American Notes and Pictures from Italy. A reprint of the first editions, with the illustrations, and an introduction, biographical and bibliographical, by Charles Dickens the Younger. Chapman & Hall. Half title, plate, illus., 4pp ads & 47pp cata. (Jan. 1893). Orig. green cloth, lettered in gilt. Bookplate of D.W. Wickham. v.g.

¶ This copy appears to date from 1880, the year Chapman & Hall moved premises from Piccadilly to Henrietta Street. The imprint shows the address of the old offices, while the binding is that of the new editions without '193 Piccadilly' on the front board.

1893 £25

W E L C O M E
TO
CHARLES DICKENS.

THE BOZ BALL.

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

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

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

Ephemera

DICKENS IN NEW YORK: THE BOZ BALL

179. 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

Responses

180. (WOOD, Henry) Change for the American Notes: in letters from London to New York. By an American Lady. FIRST EDITION. Wiley & Putnam, Stationers; Edinburgh: A. & C. Black; Dublin: W. Curry. Contemp. full tan calf, gilt spine, borders & dentelles, red leather label; hinges expertly repaired. Cortlandt Field Bishop bookplate. a.e.g. A good-plus copy.

¶ 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

181. 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; back wrapper missing, spine partially defective, hinges splitting.

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

1844

£100

THE CHRISTMAS BOOKS

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

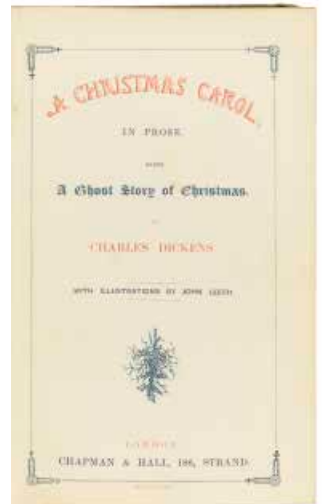
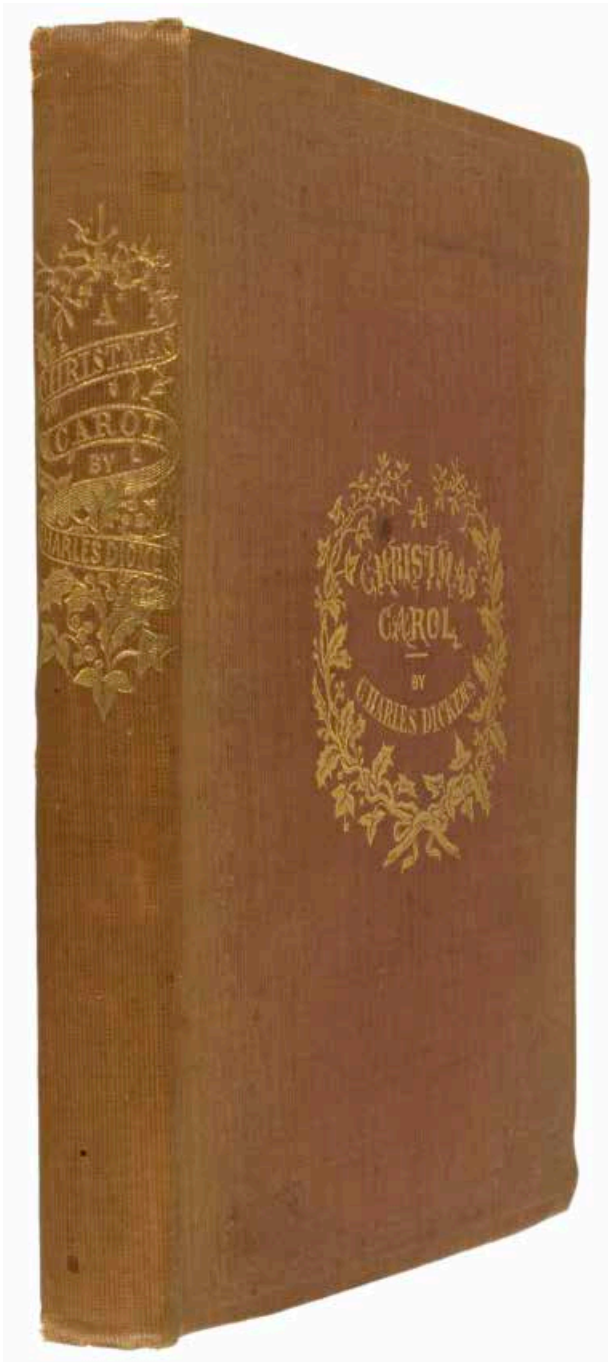
FIRST ISSUE

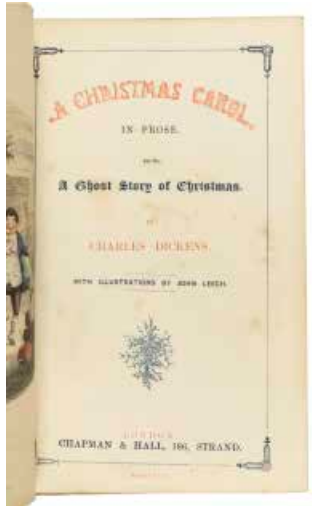
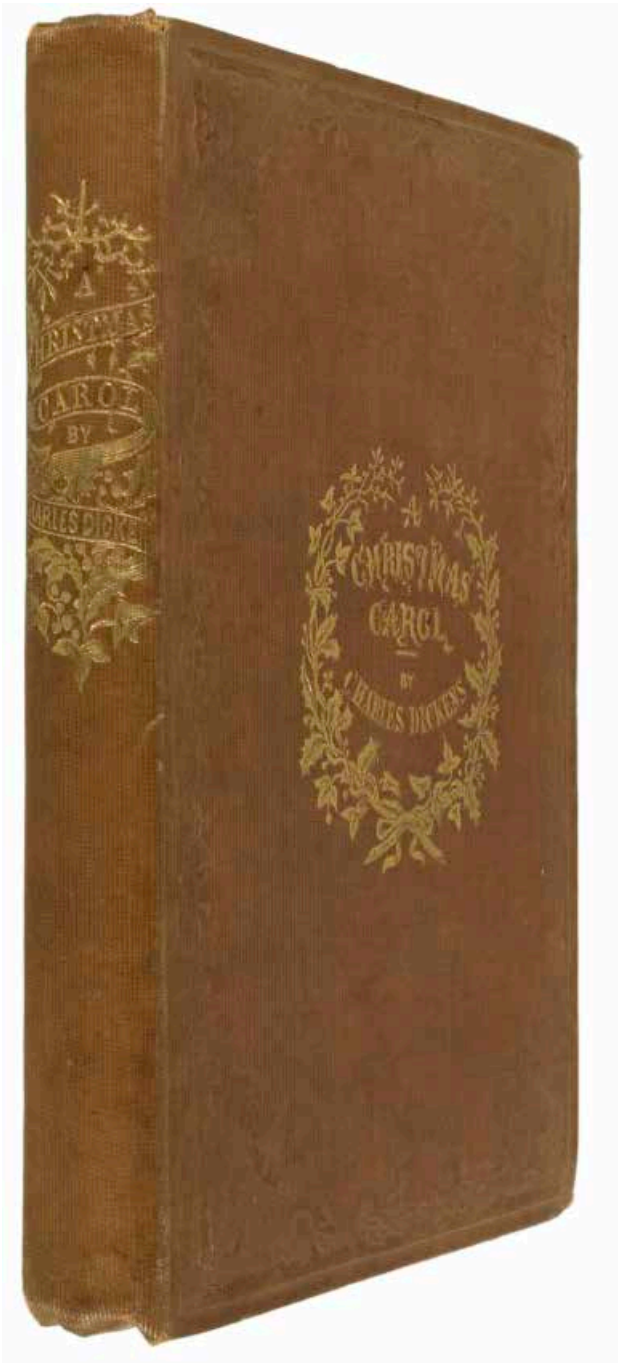
182. A Christmas Carol. FIRST EDITION, 1st issue. Chapman & Hall. Half title, col. front. & 3 other plates by John Leech, text illus., final ad. leaf. Pale yellow e.ps as issued. Orig. salmon-pink vertical-ribbed cloth, blocked in blind & gilt, lettered in gilt; one tiny nick at head of following hinge, binding a little cocked. Armorial bookplate of Stephen Williams, & later initials of MLW, 1926. Overall a v.g. bright & exceptionally well-preserved copy in custom made folding cloth box.

¶ Smith II, 4. Uncorrected text, 'Stave I' as first chapter heading.

1843

£15,000





SECOND ISSUE

183. *A Christmas Carol*. FIRST EDITION, 2nd issue. Chapman & Hall. Half title, col. front. & 3 other plates by John Leech, text illus., final ad. leaf; one gathering sl. proud. Leading f.e.p. neatly replaced & with v. sl. worming in inner margin. Orig. salmon-pink vertical-ribbed cloth, blocked in blind & gilt, lettered in gilt; v. sl. rubbing to extremities of hinges, one small spot on following board. a.e.g. Overall a very clean & attractive copy, as originally published.
 ¶ Smith II, 4. The second issue with 'Stave One' as first chapter heading.

1843

£12,500

THIRD EDITION

184. *A Christmas Carol*. 3rd edn. Chapman & Hall. Half title, col. front. & 3 other plates by John Leech, text illus., final ad. leaf; one plate, Marley's Ghost, with two closed tears in outer margin, neatly repaired with archival tape; two gatherings sl. proud. Orig. vertical fine-ribbed pink cloth, blocked & lettered in gilt; spine sl. faded & with one small chip at tail. Bookplate of Frank Graham, Newcastle. a.e.g. A very nice copy as originally published.

1843

£3,800

FIRST TAUCHNITZ EDITION

185. *A Christmas Carol*. With a coloured etching. Edition sanctioned by the Author. Leipzig: Bernh. Tauchnitz jun. Col. front. White glazed e.ps. Orig. publisher's purple-brown cloth, boards blocked in blind & lettered in gilt, spine ruled in gilt; tiny nick at head of spine. Contemp. signature of Sophie Elfrida Rosendahl on leading f.e.p., & later gift inscription; bookplate on leading pastedown of Jennie Treschow. A v.g. bright copy as originally issued.
 ¶ Todd A1Aa. The first Tauchnitz edition, bound without the half title, but retaining the orig. pink tissue guard protecting frontispiece. This is in a state not mentioned by Todd, with the end lettering on the final leaf misprinted 'THE EN.' (rather than 'THE E.').

1843

£1,200

FIFTH

186. *A Christmas Carol*. 5th Chapman & Hall. Half title, col. front. & 3 other plates by John Leech, text illus., final ad. leaf. Orig. vertical fine-ribbed pink cloth, blocked & lettered in gilt; a couple of tiny ink marks on boards, spine v. sl. dulled & with sl. rubbing to extremities. Gift inscription on leading f.e.p., March 1844. a.e.g. A very nice copy as originally published.

1844

£2,500

SEVENTH

187. *A Christmas Carol*. 7th Chapman & Hall. Half title, col. front. & 3 other plates by John Leech, text illus., final ad. leaf; one gathering sl. proud. Orig. vertical fine-ribbed pink cloth, blocked & lettered in gilt; v. sl. faded. Lending library rules pasted on to leading pastedown. a.e.g. A lovely copy.

1844

£2,500

NINTH

188. *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; sl. splitting in following inner hinge. a.e.g. A v.g. bright copy.

1844

£2,250

TENTH EDITION - RED CLOTH

189. *A Christmas Carol*. 10th edn. Chapman & Hall. Half title, col. front. & 3 other plates by John Leech, text illus., final ad. leaf. Orig. vertical-grained red cloth, blocked & lettered in gilt; recent well-executed repairs to hinges & head & tail of spine. Contemp. signature of M.A. Stollerfoth on titlepage. a.e.g. A nice bright copy.

 ¶ The first edition to be published in red cloth, bringing the work into accordance with Dickens's other Christmas books.

1844

£1,500

TWELFTH

190. *A Christmas Carol*. 12th edn. Chapman & Hall. Half title, col. front. & 3 other plates by John Leech, text illus., final ad. leaf; one gathering sl. proud. Orig. vertical-grained red cloth, blocked & lettered in gilt; one tiny ink spot on spine. a.e.g. A v.g. bright copy as originally issued.
1844 £2,800

191. *A Christmas Carol*. FIRST AMERICAN EDITION. New York: Harper & Brothers. Ad. leaf preceding title ('Popular Literature / just ready', verso blank), text in two columns; sl. spotted. Attractively bound in later half dark blue morocco, spine up-lettered in gilt, marbled boards. v.g. 31pp.
¶ Smith (USA) II, 3; the first impression. Smith notes, following detailed analysis of advertisements and notices in contemporary newspapers, that the Harper Brothers edition of *A Christmas Carol* was first offered for sale on January 24th 1844. This preceded by several months the Carey & Hart finely produced illustrated edition, which evidence suggests first appeared in April 1844. Thus, Smith concludes, (and in concordance with similar research conducted by Sumner & Stillman), 'until evidence to the contrary is uncovered, Harper's edition should be considered the first American edition.'
1844 £1,500

THIRTEENTH

192. *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; boards a little marked, spine sl. rubbed at head & tail. Booklabel of Bernard Warrington. a.e.g. A good-plus copy.
1855 £1,200

THE 'READING EDITION'

193. *A Christmas Carol*. Bradbury & Evans. (Cheap and Uniform Editions of Mr. Dickens' Christmas Books.) Half title. Orig. green printed pictorial wrappers. A v.g. bright copy.
¶ Gimbel A84. A very nice copy of the first Reading Edition. Advertisement on the back wrapper lists the Cheap and Uniform Edition of Mr. Dickens's Christmas Books.
1858 £425

ORIGINAL PICTORIAL WRAPPERS

194. *A Christmas Carol*. Copyright edition. With illustrations by John Leech and Barnard. Chapman & Hall. Illus. Sewn as issued in orig. burnt orange pictorial wrappers. A v.g. bright copy. 64pp.
¶ Not on Copac. OCLC locates a copy in the National Library of Slovenia. A very scarce and beautifully preserved edition of *A Christmas Carol*, issued by Chapman & Hall in 1885 using four of Leech's original illustrations to the first edition, and a further four designs by Frederick Barnard first used in the Household edition.
1885 £375
195. *A Christmas Carol*. With illustrations by John Leech. Chapman & Hall. Half title, front., illus., final ad. leaf. Untrimmed in orig. red cloth, spine & front board blocked & lettered in gilt; a little dulled & marked. A good sound copy.
¶ The stereotype edition, reproducing the original plates, but in black and white.
1886 £35
196. *A Christmas Carol*; illustrated by Harold Copping. 4to. Raphael Tuck & Sons. Black & white plates & illus. Orig. light brown boards with pict. onlay; cloth spine dulled, corners worn, lacking leading f.e.p.
¶ The BL edition is dated 1921.
[c.1921] £45

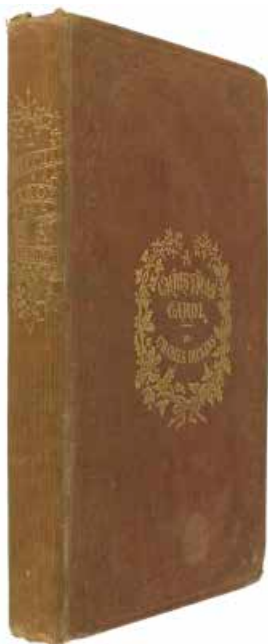
197. *A Christmas Carol*. A facsimile of the original edition, with an introduction by G.K. Chesterton and a preface by B.W. Matz. With four illustrations in colour and four woodcuts by John Leech. Cecil Palmer. Half title, ms. facsim., col. plates, illus., final ad. leaf. Orig.



184



186



187



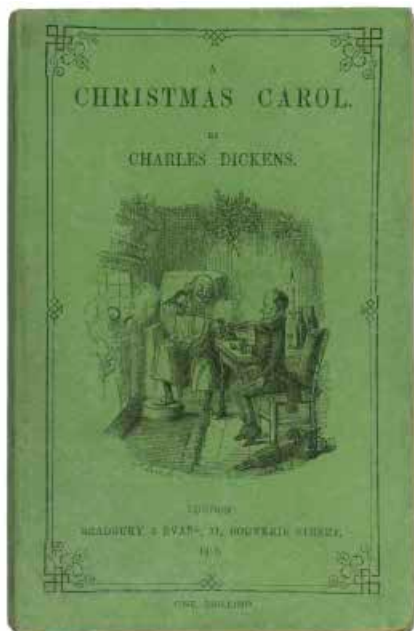
188



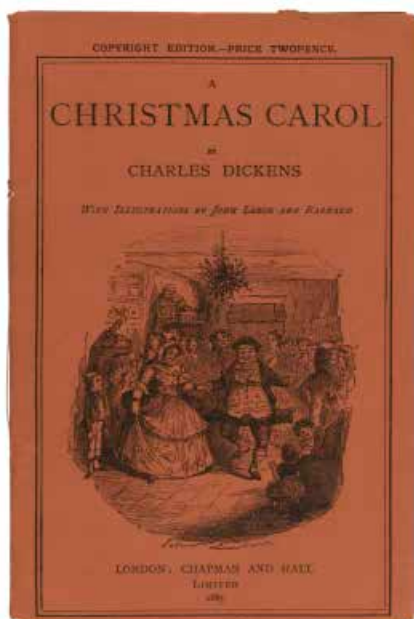
189



190



193



194

vertical-grained salmon cloth, blocked & lettered in blind & gilt. a.e.g. A v.g. bright copy in orig. sl. darkened d.w.

¶ Published in aid of the National Book Trade Provident Society.

1922

£150

198. *A Christmas Carol*. Illustrated by Emil Weiss. P.R. Gawthorne Ltd. 4to. Half title, col. front. & 16 b&w plates on plate paper. Orig. red cloth, lettered in dark green; edges v. sl. dusted. Contemp. gift inscription on verso of half title. v.g. without d.w.

¶ Emil Weiss, 1896-1965, was a Czech illustrator and commercial artist, who emigrated to the USA in 1948, where he specialised in illustrating children's books.

1944

£30

199. *A Christmas Carol*. Pan Books Ltd. Half title, col. front. & plates, illus. Orig. paper covered boards imitating pink ribbed cloth; the odd tiny mark. Bookplate of Frank Graham, Newcastle. A nice bright copy in orig. col. printed d.w.

¶ Not a facsimile, but faithful to the style of the original. With the original illustrations printed in colour.

1946

£45

200. *A Christmas Carol*. A facsimile of the original edition, with an introduction by G.K. Chesterton and a preface by B.W. Matz. With four illustrations in colour and four woodcuts by John Leech. Arcturus. Half title, ms. facsim., col. plates, 2pp ads. Orig. red cloth, blocked in gilt. a.e.g. v.g.

¶ A reproduction of the 1922 facsimile.

1922 [2018]

£20

Plays

201. **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

202. **PARROTT, J. Edward.** *A Christmas Carol*. ... Arranged for dramatic representation by J. Edward Parrott. 4to. J. Curwen & Sons. Illus., text with printed music. Sewn as issued in orig. pink pictorial wrappers, printed in red. v.g. 27pp.

¶ 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

THE CHIMES.

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

203. *The Chimes*. FIRST EDITION, 2nd issue. Chapman & Hall. Half title, front., engr. title & illus., initial ad. leaf. Orig. red horizontal-grained cloth, blocked & lettered in gilt; spine a little dulled & v. sl. chipped at head. Evidence of label removal from leading pastedown. a.e.g. Overall a nice bright copy.

¶ Smith II, 5. With engraved titlepage imprint in the second state, the imprint beneath the border of the image.

1845 [1844]

£350

204. *The Chimes*. 3rd edn. Chapman & Hall. Half title, front., engr. title & illus., initial ad. leaf. Orig. red vertical-grained cloth, blocked in blind & gilt; spine v. sl. dulled & with minor rubbing to tail signature 'Beckford, 1845' on leading pastedown, & bookseller's ticket: Catherall of Chester. a.e.g. A very nice copy.

1845

£275

THE 'READING EDITION'

205. *The Chimes*. Cheap and Uniform edn. Bradbury & Evans. (Cheap and Uniform Editions of Mr. Dickens' Christmas Books.) Half title, final ad. leaf. Orig. green printed pictorial wrappers. A v.g. bright copy.

¶ Gimbel A91. An early re-issue of the first Reading Edition, dated 1858 on the titlepage, but not on the front wrapper. With advertisement on the following wrapper listing four titles in the Cheap and Uniform Edition. All Reading Editions of *The Chimes* are scarce.

1858

£300

Imitation

206. **(MACKARNESS, Matilda Anne)** *Old Jolliffe: not a Goblin story*. By the Spirit of a Little Bell, awakened by "The Chimes". 6th edn. W.N. Wright. Half title. Orig. purple-grey cloth, lettered in gilt; sl. faded but v.g. a.e.g.

¶ By the daughter of J.R. Planché.

1850

£45

THE CRICKET ON THE HEARTH. A Fairy Tale of Home

FIRST EDITION, FIRST ISSUE

207. *The Cricket on the Hearth*. FIRST EDITION, 1st issue. Printed & published for the Author, by Bradbury & Evans. Half title, front., engr. title & illus. by Maclise, Doyle, Stanfield & Leech, final ad. leaf. Orig. red vertical-grained cloth, pictorially blocked & lettered in gilt. Contemp. signature of Harriet Simpson, & booklabel of Rev. Charles Upwood Manning; bookseller's ticket: J. Robinson, Market Hill. a.e.g. A v.g. bright copy.

¶ Smith II, 6; with the first state of the advertisement leaf showing the italic heading over two lines rather than three. This first state is much scarcer than the second; Smith comments, 'I have found the second state of the advertisement in all but a few copies of the first edition that I reviewed'. First published on 20th December 1845.

1846

£1,500

FIRST EDITION, FIRST ISSUE - MARTINEAU FAMILY COPY

208. *The Cricket on the Hearth*. FIRST EDITION, 1st issue. Printed & published for the Author, by Bradbury & Evans. Half title, front., engr. title & illus. by Maclise, Doyle, Stanfield & Leech, final ad. leaf. Orig. red vertical-grained cloth, pictorially blocked & lettered in gilt; spine dulled & a little chipped at head & tail. Contemp. ownership inscription, 'Martineau, Highfield Road' on leading f.ep. a.e.g.

¶ From the Martineau family library, Highfield Road, Birmingham.

1846

£1,250

209. *The Cricket on the Hearth*. FIRST EDITION, 2nd issue. Bradbury & Evans. Half title, front., engr. title, illus., final ad. leaf in second state. Orig. red vertical-grained cloth, pictorially blocked & lettered in gilt. a.e.g. v.g.

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

1846

£750

210. *The Cricket on the Hearth*. FIRST EDITION, 2nd issue. Bradbury & Evans. Half title, front., engr. title, illus., final ad. leaf in second state. Orig. red vertical-grained cloth, pictorially blocked & lettered in gilt; sl. cocked, spine dulled & a little chipped at head & tail. a.e.g. Contemp. signature of Mrs Danby on leading f.ep.

1846

£350

THE 'READING EDITION'

211. *The Cricket on the Hearth*. Bradbury & Evans. (Cheap and Uniform Editions of Mr. Dickens' Christmas Books.) Final ad. leaf. Orig. green printed pictorial wrappers. A v.g. bright copy.

¶ Gimbel A97. Advertisement on the following wrapper listing the Cheap and Uniform Edition of Mr. Dickens's Christmas Books, listing two titles.

1858

£300

THE ENTIRELY
NEW AND ORIGINAL DRAMA

In Three Parts,

ENTITLED,

THE CRICKET ON THE HEARTH,

A Fairy Tale of Home,

DRAMATIZED BY

ALBERT SMITH, Esq.

(Member of the Dramatic Authors' Society),

From early proofs of the Work, by the Express
Permission of the Author,

CHARLES DICKENS, Esq.

AS PERFORMED AT THE

THEATRE ROYAL LYCEUM.

PRICE ONE SHILLING.

LONDON :

PRINTED AND PUBLISHED BY W. S. JOHNSON, "NASSAU STEAM PRESS,"
60, ST. MARTIN'S LANE.

Entered at Stationers' Hall.

MDCCCXLV.

FULL VELLUM WITH BROCK ILLUSTRATIONS

212. *The Cricket on the Hearth* With illustrations by C.E. Brock. J.M. Dent & Co. Half title, col. front & plates, titles printed in red & black, illus. in b&w; some light browning in e.ps. Untrimmed in orig. full vellum, front boards & spines lettered & attractively dec. in gilt; boards a little dulled & sl. bowed. t.e.g. An attractive copy.

¶ The first printing of this newly illustrated and attractive edition.

1905

£75

Plays

SANCTIONED BY DICKENS

213. **SMITH, Albert Richard.** *The Cricket on the Hearth*. The entirely new and original drama, in three parts, entitled the *Cricket on the Hearth*, a fairy tale of home. From early proofs of the work, by the express permission of the author ... As performed at the Theatre Royal, Lyceum. Printed and published by W.S. Johnson, "Nassau Steam Press". Sewn as issued in orig. printed buff wrappers; v. sl. dusted. 39pp v.g.

¶ Bolton, *Cricket on the Hearth*, 1. With a full-page advertisement on the following inside wrapper for W.S. Johnson's Nassau Steam Press: 'every description of printing executed with neatness and expedition'.

1845

£350

214. **SMITH, Albert Richard.** *The Cricket on the Hearth*; or, *A Fairy tale of home*. A drama, in three acts. John Dicks. (Dicks' Standard Plays, no. 394.) Illus., ad. on verso of final leaf. Orig. orange-pink printed wrappers; spine split & neatly repaired, sl. dusted.

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

[1883?]

£35

215. **(TOWNSEND, William Thompson)** *The Cricket on the Hearth*, a fairy tale of home in three chirps, adapted from Charles Dickens's popular story. Samuel French. (Lacy's Acting Edition, no. 649.) Ad. slip on purple paper for 'Bits of Burlesques ... by Henry J. Byron' preceding front. by T.H. Jones. Orig. pale green printed wrappers. v.g.

¶ Bolton, *Cricket on the Hearth*, 9. A reissue of Lacy's printing. First performed at the City of London Theatre, January 7th, 1846.

[c.1873]

£75

Playbill

216. **LONDON. Queen's Theatre, Long Acre.** Playbill. Monday, Jan. 11th, 1869, and every evening, at seven, a Christmas drama entitled *Dot*; the story by Charles Dickens, Esq., the drama by Dion Bouicault. 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, *The Cricket on the Hearth*, 64; he describes this adaptation as one of the 'best plays' of the 'most eminent popular playwright of the era'. Bouicault's adaptation of *A Cricket on the Hearth* was first performed in New York in 1859 (Bolton 42).

1869

£350

THE BATTLE OF LIFE. A Love Story

217. *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 II, 8; the primary binding.

1846

£250

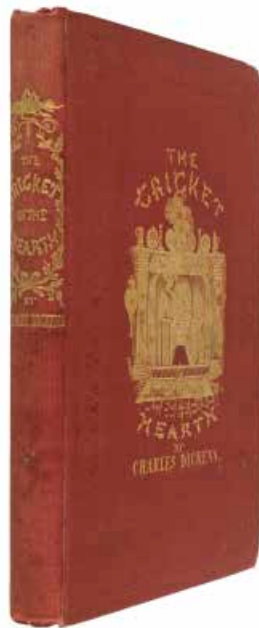
218. *The Battle of Life*. FIRST EDITION, 4th issue. Bradbury & Evans. Half title, front., engr. title, illus., final ad. leaf. Orig. red vertical-grained cloth, blocked & lettered in gilt; neatly recased retaining orig. rather worn spine strip, a little dulled. Contemp. signature of Mary Rose Grove, Lymington, on recto of front. a.e.g. A decent tight copy.

1846

£65



204



207



217



221

After which, an *Agropon-Bagatella*, in one Act, entitled

POLKAMANIA.

Mr. Dorrington, (a retired Gentleman of the old School,) Mr. FRANK MATTHEWS,
Laura Dorrington, (his daughter, Sentimental and Sportive,) Miss WOOLGAR,
Susan, (his attendant,) Mrs. KEELEY,
Jimmy, (A Tiger,—stage and) Mr. KEELEY,
Adolphus Martin, (A Medical Student, given to the yapper of the day,) Mr. A. WIGAN.

To conclude with, on **THURSDAY & SATURDAY**, an Original Domestic Drama, in Two Acts, by E. FITZBALL, Esq., founded on one of CHABRE's popular "TALES OF THE HALL," called The

MOMENTOUS QUESTION.

In the course of the Drama, an attempt will be made to realize the subject of the popular Engraving from Miss S. Seitzel's celebrated Picture of "THE MOMENTOUS QUESTION," (published by Mr. Bove, Golden-square, especially dedicated by Royal Command, to

HER MOST GRACIOUS MAJESTY, THE QUEEN.

"She saw him follow'd, full of grief, alone
Will as the dead—and he embraced a woman
At her appearance. Now she pray'd for strength,
And the sad couple could converse at length."

"I ask thee, Robert, ever, one of these parts,
With this poor hand when master of the heart?"

"Willst thou die, Robert, or preserve thy life?
Shall I be thine own maid, or James's wife?"

James Greenfield, (a Gentleman)
Robert Shelly, (a Poacher)
Chalk, (Landlord of the Lucky Horsham)
Union Jack, (the Sonny of the Village)
Moletrap, Mr. SANDERS Gamekeepers, Poachers, Bunglers, &c.
Rochat Ryland, Miss FORTESCUE
Fanny Dancer, Mrs. A. WIGAN.
(Served at the Ho's)

ON FRIDAY EVENING,

EXPRESS DESIRE

Their Royal Highnesses The
DUKE & DUCHESS OF CAMBRIDGE

AND
**THE HEREDITARY GRAND
DUKE & DUCHESS OF MECKLENBURGH STRELITZ,**

Who will honour the Theatre with their presence,

The performance will conclude with The

THREE FRA DIAVOLOS.

The Hon. Edward Fitzmaurice, Mr. F. VINING,
Sir Thomas Mungering, Captain Tonnere, (of the Chassiers) Mr. A. WIGAN,
Fra Diavolo, Mr. DIDDEAR,
Lady Emily Fairlairs, Miss WOOLGAR,
Mrs. Toppleton, Mrs. WOOLLIDGE, Fanny, Miss S. TURNER.

A New Grand Operatic, Romantic, Baroque Extravaganza, founded on the celebrated Eastern Tale of

ALADDIN!

OR, THE WONDERFUL LAMP,

NEW LAMPS FOR OLD ONES

Is in preparation, and will be produced as early as possible.

Acting Manager, Mr. KEELEY. Stage Manager, Mr. WILLMOTT.
Musical Director and Leader, Mr. J. F. LODGE. Treasurer, Mr. C. JONES.

First Price—Balcony Boxes, 3s. Upper Boxes, 3s. Pit 2s. Gallery, 6d.
Second Price—Balcony Boxes, 2s. Upper Boxes, 1s. 6d. Pit 1s.

Private Boxes on the Balcony Tier holding eight persons, Two Guineas.

Private Boxes on the Second Tier holding six persons, One Guinea.

Private Boxes on the Pit Tier holding six persons, One Guinea.

Box Office, 11 and 12, New Bond Street. Doors open at Half past Six. Performances begin at Seven o'clock—Half Price at Nine o'clock.
All admissions subject to the following conditions, viz:—No admission to the Theatre after 10 o'clock, unless by special permission of the Manager.

Box Office, 11 and 12, New Bond Street. Doors open at Half past Six. Performances begin at Seven o'clock—Half Price at Nine o'clock.
All admissions subject to the following conditions, viz:—No admission to the Theatre after 10 o'clock, unless by special permission of the Manager.

Box Office, 11 and 12, New Bond Street. Doors open at Half past Six. Performances begin at Seven o'clock—Half Price at Nine o'clock.

219. *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

Adaptation

'LUDICROUS TRAVESTY OF DICKENS'

220. (SALA, George Augustus) (O'KEEFE, Thomas M.) *The Battle of London Life*; or, Boz and his secretary. By Morna. With six designs on stone by George Sala. George Peirce. Front. port. & five full page plates, 4pp ads. Contemp. full royal blue polished calf by Tout, gilt spine, borders & dentelles; spine a little rubbed. With the orig. pink glazed wrappers, featuring a design by Sala, bound in as pastedowns. An attractive copy of a scarce work.

¶ Wolff 6122. Sala had first met Dickens in 1836 when his mother 'Madame' Sala was understudy for one of the characters in *The Village Coquettes*, when it played at the St. James's Theatre. Sala's first article for *Household Words*, *The Key to the Street*, appeared in September 1851. The first mention of Sala in Dickens's letters is in 1852. The present work, which lampoons Dickens's *The Battle of Life*, published in 1846, has been declared by Straus as 'entirely without literary merit'. But he adds, it 'has an interest for its ludicrous travesty of Dickens and, more especially, for Sala's etching of Boz in his study'.

1849

£480

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

221. *The Haunted Man*. FIRST EDITION. Bradbury & Evans. Front., engr. title & illus., initial ad. leaf. Orig. vertical-grained red cloth, blocked & lettered in gilt; v. sl. fading to spine. Ownership signature on leading f.e.p., G.C. Murray, 1911. a.e.g. A nice bright copy.

¶ Smith II, 9. A superior copy of Dickens's last Christmas Book, with illustrations by the ever-present Leech, as well as Stanfield and two newcomers: Frank Stone and Lewis Carroll's illustrator, John Tenniel.

1848

£750

222. *The Haunted Man*. FIRST EDITION. Bradbury & Evans. Front., engr. title & illus., initial ad. leaf. Lacks leading f.e.p. Orig. vertical-grained red cloth, blocked & lettered in gilt; one gathering a little proud, spine sl. dulled & v. sl. rubbed at head & tail. a.e.g.

1848

£380

223. *The Haunted Man*. FIRST AMERICAN EDITION. New York: Harper & Brothers. Text in two columns, final ad. leaf; rather spotted. Sewn as issued in orig. brown printed wrappers; sl. split at head of spine, one corner chipped, old stab holes in inner margin. Contemp. signature of E.P. Philleas on front wrapper. 34pp.

¶ Smith (USA) II, 8. Advertisement variants 'b' (Sterling Work for Libraries) and 'g' (Harper's New Catalogue).

[1849]

£350

CHRISTMAS BOOKS - Sets & Collections

224. A Collection of the Five Christmas Books, in nineteenth-century full crushed morocco.
1. A Christmas Carol. FIRST EDITION, 2nd issue (Stave One). Chapman & Hall. Half title. Hand-coloured frontispiece and three plates by John Leech. 1843.
 2. The Chimes. FIRST EDITION, 2nd issue. Chapman & Hall. Half title, front., engr. title & illus. by Maclise, Doyle, Leech and Stanfield. 1845.
 3. The Cricket on the Hearth. FIRST EDITION, Printed and published for the Author, by Bradbury & Evans. Front., engr. title, illus. by Maclise, Doyle, Stanfield and Leech. 1846.
 4. The Battle of Life. FIRST EDITION, 4th issue. Bradbury & Evans. Illus. by Maclise, Doyle, Stanfield and Leech.
 5. The Haunted Man and the Ghost's Bargain. FIRST EDITION. Bradbury & Evans. Front., engr. title & illus. by Tenniel, Stanfield, Stone and Leech.

Sets & Collections continued

Uniform full red crushed morocco by Morrell of London, spines gilt in compartments, gilt borders & dentelles; front hinge of *A Christmas Carol* rubbed & a little tender. 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

225. Christmas Books. FIRST ENGLISH COLLECTED EDITION. Chapman & Hall. Front. after Leech sl. spotted, text in two columns, final ad. leaf. Plain pale yellow e.ps. Orig. olive green cloth, blocked in blind, spine blocked & lettered in gilt; spine faded & sl. rubbed at head & tail. Signature on verso of titlepage of Mrs Raphaell Browne, 1859.

¶ 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

PEARS CENTENARY EDITION

226. Christmas Books. Pears Centenary edn. With an introduction to each by Clement Shorter. An attractive set of the five Christmas books A. & F. Pears. Series titles, fronts, engr. titles, plates; one plate in *The Chimes* with neat repair to inner margin. Each vol. is bound in a different coloured cloth, uniformly blocked in gilt & black, colour onlays on front boards; sl. dulled, sl. splitting to following hinge of *A Haunted Man*. Overall a nice bright set.

¶ All the volumes contain 'about thirty illustrations from original drawings by Charles Green', apart from *The Cricket on the Hearth*, which contains 22 illustrations from original drawings by L. Rossi.

[1912] £150

Imitations of Christmas Books

227. 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

228. (PARDON, George Frederick) *The Faces in the Fire; a story for the season*. By Redgap. With illustrations by T.H. Nicholson. FIRST EDITION. Willoughby & Co. Half title, col. front., engr. title & 2 plates, woodcut vignettes. Later 19thC half maroon morocco, spine directly lettered in gilt. Small armorial roundal of Alexander McGrigor & armorial bookplate of William Bartlett. v.g.

¶ Wolff 5406. Four copies on Copac: BL, Oxford, Cambridge, Birmingham. A close imitation of a Dickens Christmas book in style and format, dedicated to the Earl of Carlisle. G.F. Pardon, 1824-1884, was a journalist and editor, who often wrote on sports under the pseudonym Captain Crawley.

[1849?] £120

"IT IS BOZ WHO HAS TAKEN A HINT FROM MY WRITINGS"

229. SOANE, George. *January Eve. A Tale of the Times*. New edn. E. Churton. Front., & engr. title sl. foxed, additional printed title; bound without half title. Contemp. half maroon sheep, gilt spine, violet cloth boards; extremities a little rubbed. A nice copy.

¶ 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 LIFE AND ADVENTURES OF MARTIN CHUZZLEWIT

ORIGINAL CLOTH

230. Martin Chuzzlewit. FIRST EDITION. Chapman & Hall. Half title, front., engr. title & plates by Phiz, errata leaf (14 lines as usual); a few spots. Untrimmed in orig. blue-green diagonal ribbed cloth, blocked in blind, spine lettered in gilt; expertly executed minor repair to head of following hinge, but overall a v.g. bright copy.
 ¶ Smith I, 7; the primary binding, with 'London 1844' at tail of spine. '100£' on engraved title. A very nice copy of Dickens's sixth full-length novel, dedicated 'with the true and earnest regard of the author', to Miss Burdett Coutts.
 1844 £1,650
231. Martin Chuzzlewit. FIRST EDITION. Chapman & Hall. Half title, front. & engr. title, plates by Phiz each bound with a protective interleaved blank. Handsomely bound in sl. later full scarlet crushed morocco, gilt spine, borders & dentelles, spine directly lettered in gilt, with the date '1864' at tail. With the front wrapper & some ads bound in at end. A very attractive copy.
 ¶ '100£' on engraved title; errata leaf arranged over 14 lines.
 1844 £950
232. Martin Chuzzlewit. FIRST EDITION. Chapman & Hall. Front. & engr. title sl. browned, plates by Phiz a little browned in margins. Later 19thC maroon morocco by Andrews of Durham, spine directly lettered & gilt in compartments; sl. rubbed. Front. wrapper to part IX bound in at end. Modern booklabel of Frank Graham. t.e.g.
 ¶ '100£' on engraved title; errata leaf arranged over 15 lines.
 1844 £400
233. Martin Chuzzlewit. FIRST EDITION. Chapman & Hall. Half title, front. & engr. title rather spotted, plates by Phiz; plates with occasional browning & one or two small repairs. Contemp. half calf neatly rebaced by S.J. Briscoe (label to following pastedown), black morocco label. A decent copy.
 1844 £280
234. Martin Chuzzlewit. Chapman & Hall & Routledge. Vignette title. Ads on e.ps a little browned. 'Yellowback', orig. printed boards; rather rubbed. A good sound copy.
 ¶ See Topp, vol. I, p.317.
 [1878] £75
235. Martin Chuzzlewit; edited by Margaret Cardwell. Oxford: Clarendon Press. (Clarendon Dickens.) Half title front. & illus. Orig. dark blue cloth, spine lettered in gilt. Armorial bookplate of Keble College. MINT in d.w.
 ¶ The definitive edition: 'In this edition, the first edition of 1844, which is the basis for the present text, has been thoroughly collated with manuscript, surviving proofs, and later editions from Dickens's lifetime, and the variants recorded in the critical apparatus. Errors in the 1844 edition, clearly revealed by collation with the manuscript, are emended'.
 1982 £120

Playbill

STIRLING'S PLAY AT THE LYCEUM

236. **LONDON. Theatre Royal, Lyceum (Late English Opera House).** Playbill. 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 interest - 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, *Martin Chuzzlewit*, 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 †

Illustration

ORIGINAL WATERCOLOUR

237. **GROVER, G. Louis.** Original Watercolour Drawing. Sarah Gamp from Martin Chuzzlewit, with a quotation, signed 'G. Louis Grover 1917' in red ink. A very well executed watercolour depicting a smiling Sarah Gamp, umbrella, bag & glass in hand. Image approx. 15 x 23cm, on artist's board 22 x 27.5cm.

¶ We can find no information on the artist.

1917

£65 †

PICTURES FROM ITALY

FINE CLOTH

238. 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. Bookseller's ticket: David Bryce, Glasgow. A v.g. bright copy in custom-made dark blue cloth box

¶ 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

£850

239. Pictures from Italy. FIRST EDITION, 2nd issue. Published for the Author, by Bradbury & Evans. Half title, vignette title, initial & final ad. leaves; v. sl. damp mark affecting first few leaves. Orig. blue fine diaper cloth, blocked in blind, spine lettered in gilt. Prize inscription on leading f.e.p., 1856.

1846

£500

240. 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

1846

£180

241. 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; outer edges of boards damp-stained. Dickens centenary stamp on leading f.e.p. A fair copy only.

1846

£120

Response

FACTS & FIGURES

242. **(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. Contemp. full scarlet crushed morocco by Zaehnsdorf, spine directly lettered in gilt, gilt dentelles. Orig. faded cloth bound in. t.e.g. v.g.

¶ Dickens declined an invitation to edit Mahony's work (see *Pilgrim Letters*, vol. V), but agreed to endorse it with a brief Notice. The author was an Irish priest who enjoyed a second career as a humorist, writing under the pen name Father Prout.

1847

£325

DEALINGS WITH THE FIRM OF DOMBEY AND SON, wholesale, retail, and for exportation

ORIGINAL PARTS

243. Dombey and Son. With illustrations by H.K. Browne. XX original parts in XIX. Bradbury & Evans. Plates. Orig. pale blue printed wrappers. Overall a v.g. well-preserved set in a handsome red morocco & gilt slipcase.

¶ Collated with Hatton & Cleaver. A very attractive set, retaining all wrappers, plates

and preliminary material, and most of the original advertisements & slips. Nine of the nineteen parts are complete as issued; the omissions in the other parts are as follows:

- I. No Dombey and Son Advertiser preceding text.
- II. No slip facing the D&S Advertiser.
- V. No errata slip preceding plates; one leaf removed from following ads. With an additional 4pp ads at beginning for the 'National Cyclopaedia'.
- VI. No slip preceding the D&S Advertiser; no 1p. following ad. for a Portrait of a Horse. The 8pp following ad. for Educational Works is, unusually, printed on green paper.
- X. Additional slip at front: Every Man His Own Gardener. No following ad. for Gilbert's Dictionary.
- XII. No following ads. Small neat repair in following wrapper.
- XIV. No D&S Advertiser preceding text.
- XVI. No slip to follow plates or 4pp following ads. Outer margin of front wrapper neatly reinforced.
- XVII. Slip at front is for Punch, not the Life of Goldsmith.
- XIX/XX. No Jarrold ads; Lea & Perrins ad. in 4pp not 8pp; first leaf of D&S Advertiser sl. torn in outer margin.

1846-48

£2,800

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 copy, retaining most of the original 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; other parts complete as issued.

- 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 Advertiser 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 Twiddlethumb 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; with sl. differing following ads: Lea & Perrins is in 6pp; Chapman & Hall is in 4pp.

1846-48

£1,500

PRECEDING THE FIRST LONDON EDITION

245. Dombey and Son. Copyright edn for continental circulation. 3 vols. Leipzig: Bernh. Tauchnitz Jun. (Collection of British Authors, vols CXIX-CXXI.) Half titles. Contemp. half red morocco, red floral cloth sides, gilt spines; sl. rubbed. v.g.

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

1847-48

£200

ORIGINAL CLOTH

246. Dombey and Son. With illustrations by H.K. Browne. FIRST EDITION. Bradbury and Evans. Half title, front., engr. title ('Dealings with the firm of Dombey and Son, wholesale, retail and for exportation.'), & 38 plates, sl. foxed, errata leaf & errata slip at end. Original green fine-diaper cloth, borders and spine elaborately decorated in blind, spine lettered: DOMBEY / AND SON; C. DICKENS at tail: LONDON 1848; sl. rubbing. Small bookseller's ticket of E Bowker, Accrington.

¶ Smith I, 8; the variant binding. This copy is bound from the parts.

1848

£2,800

247. Dombey and Son. FIRST EDITION. Bradbury & Evans. Attractively bound in two volumes. Front., engr. title & 8-line errata leaf vol. I, printed title vol. II, plates by H.K. Browne. Contemp. half red morocco, green moiré cloth boards, spines dec. & lettered in gilt; sl. rubbed. Bookplates of the British historian Lord Elton of Headington. t.e.g.
1848 £380

EXTRA-ILLUSTRATED

248. Dombey and Son. FIRST EDITION, b.f.t.p. Bradbury & Evans. Front. & engr. title with sl. browning to edges, plates by H.K. Browne. Sl. later half red morocco on heavy marbled boards, spine directly lettered gilt & with raised gilt bands; spine a little rubbed.
¶ Bound in after the List of Plates are four additional plates by H.K. Browne, published separately by Chapman & Hall in 1848. The four portraits are of Edith, Florence, Alice, and Little Paul.
1848 £325
249. Dombey and Son. FIRST EDITION, b.f.t.p. Bradbury & Evans. Front. & engr. title browned, plates by H.K. Browne. Contemp. half calf, spine gilt in compartments, maroon leather label; sl. rubbing to boards but overall an attractive copy.
1848 £280

AMERICAN EDITION

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 (USA) I, 7. Gimbel A112. This early American edition not recorded on Copac. OCLC lists several copies in American institutions.
1848 £200
251. Dombey and Son. 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. Early edn. Chapman & Hall. Half title, front., engr. title, plates by H.K. Browne sl. spotted. Orig. light green cloth, blocked in blind, lettered in gilt; some fading but a v.g. copy.
¶ In the original format, spine-lettering all in serif type.
[c.1870] £85
253. 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

Adaptations

LITTLE DOMBEY - THE 'READING EDITION'

254. The Story of Little Dombey. FIRST EDITION. Bradbury & Evans. (Cheap and Uniform Editions of Mr. Dickens' Christmas Books.) Half title, final ad. leaf. Orig. green printed pictorial wrappers; spine with small neat repair at spine, otherwise v.g.
¶ Gimbel B171. Advertisement on the following wrapper listing the Cheap and Uniform Edition of Mr. Dickens's Christmas Books, listing three titles.
1858 £150





Adaptations continued

255. **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

Plays

256. **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] £20
257. **BROUGHAM, John.** Dombey and Son. In three acts. Dramatized from Dickens' novel. John Dicks. (Dicks' Standard Plays, no. 375.) Illus. Orig. orange printed wrappers; v. sl. dusted. v.g.
 ¶ First performed at Burton's Theatre, 1850.
 [1884] £45

Programme

258. **LONDON. Globe Theatre.** Programme. ... 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.
 ¶ Bolton, *Dombey & Son*, 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

Illustration

259. **BROWNE, Hablot Knight.** Dombey and Son. The Four Portraits of Edith, Florence, Alice and Little Paul. Engraved ... from designs by Hablot K. Browne. And published with the sanction of Mr. Charles Dickens. Chapman & Hall. Orig. pale green printed wrappers; wrappers detached.
 1848 £60

THE PERSONAL HISTORY OF DAVID COPPERFIELD

ORIGINAL PARTS

260. David Copperfield. With illustrations by H.K. Browne. XX original parts in XIX. Bradbury & Evans. Plates with occasional browning to edges. Orig. pale blue pictorial wrappers; sl. wear in upper margin of Part II, perhaps as a result of dropped candle wax, not affecting text; Parts XVIII & XIX/XX with neat repairs to wrappers.
 ¶ Collated with Hatton & Cleaver. A very good set of one of the more difficult to find parts publications by Dickens, preserving nearly all the advertisements; the only ones missing are the 4pp following ads for The Working Man's Friend in Part XV (although there is no evidence they were ever bound in), and the following ads from Part XVIII. The remaining 17 parts are complete as issued, with all plates, prelims, catalogues, advertisements & slips.
 Provenance: from the library of Edward Sacheverell Chandos-Pole, known as 'The Squire', 1792-1863, soldier in the Peninsular Wars and from 1827 High Sheriff of Derbyshire. His ink ownership inscription on the upper wrapper of fifteen of the nineteen parts, with some dated '49 or '50 in MS; by descent through the Chandos-Pole family and removed from the Library of Radbourne Hall, Derbyshire.
 1849-50 £6,500

261. David Copperfield. FIRST EDITION. Bradbury & Evans. Half title, front. & engr. title, plates by H.K. Browne; some browning to plates. Contemp. half tan calf, spine gilt in compartments, maroon & olive green morocco labels; v. light rubbing. Bookseller's ticket: H.M. Gilbert, Southampton. Armorial bookplate with the monogram 'Gardez Bien'. A v.g. attractive copy.
¶ The six-line errata follows the list of plates.
1850 £750
262. David Copperfield. FIRST EDITION. Bradbury & Evans. Half title, front. & engr. title sl. spotted, printed title, plates by H.K. Browne. Sl. later half tan calf by G. Dunford of Newport, I.O.W., spine with raised gilt bands, maroon morocco label, marbled boards & edges. Early bookplate with signature of E.Y. Cowey. An attractive copy with nice clean plates.
1850 £650
263. David Copperfield. FIRST EDITION. Bradbury & Evans. Front. & engr. title sl. browned at edges, printed title, plates by H.K. Browne. Contemp. half maroon calf, spine with raised gilt bands, black leather label; spine faded to tan & with small old ink stain at head, boards & corners a little rubbed. A nice clean copy.
1850 £500
264. David Copperfield. Chapman & Hall. Engr. title & plates by H.K. Browne. Contemp. half black calf, dark blue pattered cloth boards, spine with raised gilt bands & maroon leather label. Gift inscription, 1902, on leading pastedown. v.g.
¶ A nice copy, in the same format as the first book edition.
1863 £120
265. David Copperfield; edited by Nina Burgis. Oxford: Clarendon Press. (Clarendon Dickens.) Half title, front. & plates. Orig. royal blue cloth, spine lettered in gilt. v.g. in d.w.
¶ The definitive edition: 'The text is based ... on a detailed comparison of the first edition with the manuscript, proofs, and later editions in the author's lifetime, and established the author's intentions more accurately than any that has hitherto appeared'.
1981 £120

Adaptations

'TAMPERING WITH A REPUTED CLASSIC'

266. **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
267. David Copperfield. Adapted by Michael West. Illustrations by John Nicholson. (New impression.) Longmans, Green & Co. (New Method Readers.) Half title, front., plates. Orig. pale blue pictorial wrappers, printed in dark blue.
¶ The supplementary reader, no. 5. With comprehension questions.
1947 £25

Playbill & Programme

268. **LONDON. Olympic Theatre.** Playbill. 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, *David Copperfield*, 43. The production opened in 1869, but minor changes in

Playbill & Programme continued

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]

£650

269. **LONDON. Adelphi Theatre.** Programme. On Saturday, August 1st, 1903, and every evening ... an adaptation of Charles Dickens' novel "David Copperfield", in four acts, entitled "Em'ly", by T. Giedon Warren & Ben Landeck. Haycock & Son, printers. A 12-page theatre programme, incorporating 9 pages of blanks. Stapled as issued in orig. white wrappers, printed in blue; sl. dusted.

¶ Bolton, *David Copperfield*, 118, indicating a 'brief run' of 29 performances.

1903

£30

Illustrations

270. **ANONYMOUS.** Original Watercolour. n.p. A well-executed small study on canvas, pen and ink with delicate watercolour finish, image 19 x 7.5cm within card mount, 24 x 13cm; mount a little spotted & creased.

¶ An original unsigned watercolour illustration, depicting a scene from *David Copperfield*. The illustration shows the Peggotys' parlour. Ham comforts Emily to the left of the image, while Peggoty and others, seated by the fire, look on from the right.

[c.1890]

£65 †

DANISH PLATES

271. **(BROWNE, Habot Knight, i.e. Phiz)** 40 Billeder til David Copperfield af Charles Dickens. Lithographerede efter engelske Originalraderinger. Kjöbenhavn: Otto Schwartz Efterfølger & Jul. Hoffensberg. Engr. titlepage & 39 additional plates, captioned in Danish, for an early Danish edition of David Copperfield. Loosely housed in orig. buff envelope, yellow printed label on front. v.g.

¶ A nice clean suite of plates, reprinting Phiz's plates for the first English edition, but re-captioned for the Danish market. In a slightly smaller format than the originals; each plate is 13 x 17cm.

1861

£250

MR. NIGHTINGALE'S DIARY

272. Mr. Nightingale's Diary: a farce in one act. FIRST AMERICAN EDITION. Boston: James R. Osgood & Co. (Vest-Pocket Series.) Orig. brick brown cloth, spine lettered in black, front board lettered in gilt & blocked in black, ads on e.ps; sl. wear to head & tail of spine. Contemp. signature 'Plumb' on titlepage & leading f.e.p. A v.g. copy of a scarce item.

¶ Gimbel 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

Playbill

[DEFINITELY] THE LAST NIGHT OF PERFORMANCE

273. **MANCHESTER. Free Trade Hall.** Playbill. On Wednesday evening, September 1, 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 R. 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; the odd sl. smudge. 25 x 50cm. Framed & Glazed.

¶ 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

£1,750 †

A CHILD'S HISTORY OF ENGLAND

274. *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* are retained.
 1851-1853 £120
275. *A Child's History of England*. SECOND / FIRST / FIRST EDITION. 3 vols. Bradbury & Evans. Half titles, fronts, final ad. leaves. Orig. pink vertical-grained cloth, spines lettered in gilt, boards blocked in gilt & blind, marbled e.ps & edges. Bookseller's ticket in each vol.: R. Peat, Thirsk. v.g.
 ¶ Smith II, 10.
 1853/53/54 £650
276. *A Child's History of England*. Early editions. 3 vols. Bradbury & Evans. Half titles, fronts by F.W. Topham, final ad. leaves; some light damp marking in prelims & outer margins. Orig. pink vertical-grained cloth, spines lettered in gilt, boards blocked in gilt & blind, marbled e.ps & edges; carefully rebacked & with some expertly executed minor repairs, a little dulled.
 1854/55/55 £480

BLEAK HOUSE

277. *Bleak House*. FIRST EDITION. Bradbury & Evans. Front., engr. title, plates by H.K. Browne; occasional spotting or browning to plates. Contemp. half dark purple calf, spine elaborately blocked in gilt & with maroon morocco label, marbled boards. Ownership inscription on titlepage, 1854. v.g.
 1853 £950
278. *Bleak House*. FIRST EDITION. Bradbury & Evans. Half title, front., engr. title, plates by H.K. Browne; occasional spotting or browning to plates. Contemp. half tan calf, spine gilt in compartments, maroon & olive green morocco labels; v. light rubbing. Bookseller's ticket: H.M. Gilbert, Southampton. Armorial bookplate with the monogram 'Gardez Bien'. An attractive copy.
 1853 £750

HANDSOMELY BOUND INTO TWO VOLUMES

279. *Bleak House*. FIRST EDITION, b.f.t.p. Bradbury & Evans. Front., engr. title, plates by H.K. Browne; some spotting. One vol. bound into two, in contemp. full scarlet morocco, gilt spines, borders & dentelles; extremities sl. rubbed. Contemp. ownership inscription of Rev. Dix, Badger Rectory. v.g.
 ¶ A very handsome copy, bound into two volumes, and with the early bookseller's ticket of Lower of Lewes.
 1853 £950
280. *Bleak House*. FIRST EDITION. Bradbury & Evans. Half title, front., engr. title, plates by H.K. Browne; occasional spotting or browning to plates. Contemp. half black calf, spine with raised gilt bands, maroon morocco label, marbled boards; a little rubbed. Contemp. rhyming inscription on leading pastedown, urging borrowers of the book to ensure its safe return.
 ¶ With an intriguing note added in pencil at head of engraved title: 'Stolen and subsequently received 3/8/39 from police Preston (Lancs)'.
 1853 £450
281. *Bleak House*. FIRST EDITION, b.f.t.p. Bradbury & Evans. Front. & engr. title rather spotted, printed title, plates by H.K. Browne; small paper flaw on p.31 affecting 6 words of text but not overall sense, occasional browning plates. Contemp. half maroon morocco, spine gilt in compartments, cloth covered boards sl. faded; sl. rubbing, but an attractive copy.
 1853 £425

ORIGINAL CLOTH: SECONDARY BINDING

282. **Bleak House.** Illus. by H.K. Browne. Later issue. Bradbury & Evans. Half title, front. & engr. title spotted, printed title, plates largely clean & fresh. Orig. olive green fine diaper cloth, blocked in blind, spine lettered in gilt; carefully recased, spine faded & with some well-executed minor repairs, corners sl. bumped.
 ¶ Smith I, 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

Play

283. **LANDER, George.** *Bleak House*; or, *Poor "Jo"*. A drama, in four acts. Adapted from Charles Dickens' celebrated novel ... John Dicks. (Dicks' Standard Plays, no. 388.) Text in two columns, illus., final ad. leaf. Sewn as issued in orig. green printed wrappers; edges sl. rubbed. 22pp.
 ¶ The titular Jo, a crossing sweeper, was played by J.B. Howe when the play debuted at the Pavilion Theatre in March 1876.
 [c.1883] £35

Programmes

284. **LONDON. Globe Theatre.** Programme. ... 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*'. ... n.p. 4pp, embossed borders. Evidence of removal from album on final page. v.g.
 ¶ Bolton, *Bleak House*, 30, describing 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
285. **WESTMINSTER. Aquarium Theatre.** Programme. ... After which at 8.15, will be presented the new drama, in three acts by Mr. J.P. Burnett, entitled "*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, *Bleak House*, 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
286. **LONDON. Theatre Royal Olympic.** Programme. Saturday, April 30th, last night in London of Miss Jennie Lee as "*Jo*". n.p. 4pp programme with embossed borders; p.1 sl. spotted.
 ¶ Bolton, *Bleak House*, 61. Neither Dickens's name, nor the title *Bleak House*, are mentioned on this programme. Ad. on p.4 for the perfumer Eugene Rimmel.
 [1881] £40

'Jarndyce v. Jarndyce'

287. **JENNENS, William.** *The Great Jennens Case: being an Epitome of the History of the Jennens Family.* Compiled on behalf of the Jennens Family by Messrs. Harrison & Willis. Sheffield: printed by Pawson & Brailsford. Front. & plates, fold-out genealogy table. Orig. red cloth, blocked & lettered in gilt; a little dulled. Newspaper clippings laid into prelims; several unobtrusive annotations in text. A good-plus copy of a scarce item.
 ¶ 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 this book there was still litigation. The preface claims that these events gave Dickens the idea for *Jarndyce v. Jarndyce* in 1853. Ownership signature of John C. Daniell, who claims (in one of the cuttings) that his ancestor sold Acton Place to the Jennens family.
 1879 £80

HARD TIMES. For These Times

ORIGINAL CLOTH

288. Hard Times. FIRST EDITION, first issue. Bradbury & Evans. Half title; name cut from head of titlepage with later repair, some light spotting in places. Orig. olive green moiré cloth, blocked in blind, spine lettered in gilt; spine & edges sl. faded, but overall a very nice copy as originally issued.
 ¶ Smith I, 11; the primary binding. The first issue, with page 244 misnumbered '44'. Dedicated to Thomas Carlyle.
 1854 £1,250
289. Hard Times. FIRST EDITION, first issue. Bradbury & Evans. Half title; one gathering sl. proud. Orig. olive green moiré cloth, blocked in blind, spine lettered in gilt; neatly rebacked retaining orig. spine strip, a little faded & rubbed. Bookseller's ticket: G. Phillips, Southampton; ownership inscription of J.H. Hurdis, Southampton, 1854.
 ¶ The former owner of this copy, James Henry Hurdis, was a respected amateur artist who was at one time apprenticed to the engraver Charles Heath, and was always known to have collaborated on several occasions with George Cruikshank.
 1854 £650
290. Hard Times and Pictures from Italy. [Cheap edition.] Frontispiece by A.B. Houghton. Chapman & Hall. Front., text in two columns. Orig. uniform green sand-grained cloth, boards blocked & lettered in blind, spine blocked & lettered in gilt. A v.g. bright example.
 ¶ The first 'cheap' edition, produced in small numbers, and relatively scarce. Despite the date on the titlepage, this actually came out late in 1865; a contemp. owner has added the date '23rd Novr 1865' on the leading f.e.p.
 1866 £85
291. Hard Times. Household edn. 4to. Chapman & Hall. Front., vignette title, illus. by H. French; a little spotted. Orig. green cloth, blocked & lettered in black and gilt. Round booklabel of Archibald Reeves, Taunton. v.g.
 [1876] £60

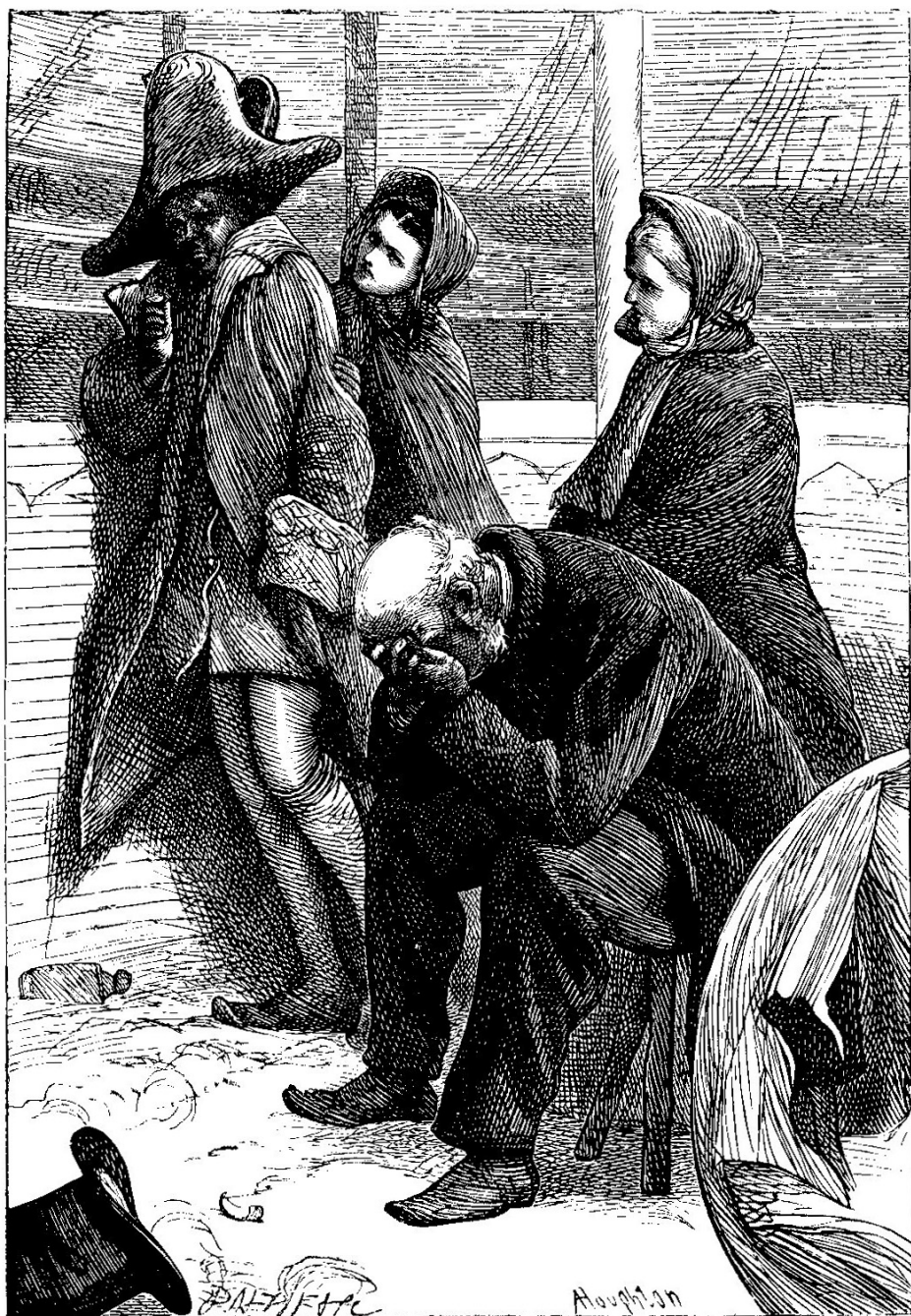
Play

292. **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 tape, edges sl. browned. Still a v.g. copy.
 [c.1884] £45

LITTLE DORRIT

ORIGINAL PARTS

293. Little Dorrit. With illustrations by H.K. Browne. XX original parts in XIX. Bradbury & Evans. Original pale blue paper wrappers. Sewn as issued in orig. pale blue printed wrappers. Vol. I spine a little chipped, but overall a v.g. set in custom-made dark blue cloth fold-over box.
 ¶ Collated with Hatton & Cleaver. A very well-preserved set of the parts, with few signs of repair work, retaining all plates, prelims, catalogues, ads & slips, with only sl. variation of ads in Part XIX/XX. With the slip in part XVI, regarding the error in printing 'Rigaud' for 'Blandois'.
 1855-57 £3,200
294. Little Dorrit. With illustrations by H.K. Browne. XX original parts in XIX, bound into two volumes. Bradbury & Evans. Orig. pale blue paper wrappers, neatly bound with all preliminary material in modern pale blue binder's cloth, spines lettered in gilt; the front wrapper to Part XIX/XX has been substituted with one from Part IX, one or two tears, with occasional loss, from ads.
 ¶ Collated with Hatton & Cleaver. A decent set of the parts, bound with most of the original advertisements, into plain blue cloth. With the slip in part 16, alerting the reader to the error in printing 'Rigaud' for 'Blandois' in the previous issue.
 1855-57 £1,250



BUMPUS BINDING

295. *Little Dorrit*. FIRST EDITION. Bradbury & Evans. Front., engr. title & plates by H.K. Browne. Uncut in early 20thC full tan calf by Bumpus, gilt spine, borders & dentelles. a.e.g. A v.g. handsome copy.
 ¶ With the earlier reading, Rigaud for Blandois.
 1857 £850
296. *Little Dorrit*. FIRST EDITION. Bradbury & Evans. Front. & engr. title, plates by H.K. Browne; earlier plates rather browned. Contemp. half tan calf, spine gilt in compartments, maroon & olive green morocco labels; v. light rubbing. Bookseller's ticket: H.M. Gilbert, Southampton. Armorial bookplate with the monogram 'Gardez Bien'. An attractive copy.
 1857 £350

BOUND INTO TWO VOLUMES

297. *Little Dorrit*. FIRST EDITION, b.f.t.p. Bradbury & Evans. Front., engr. title, additional printed title, plates by H.K. Browne; the odd spot. Bound into 2 vols in contemp. half maroon calf, spines gilt in compartments, dark green morocco labels; edges v. sl. rubbed. An attractive copy.
 ¶ The 'Book the Second' leaf forms the titlepage of the second volume.
 1857 £350
298. *Little Dorrit*. FIRST EDITION, b.f.t.p. Bradbury & Evans. Front., engr. title, & plates by H.K. Browne; edges of plates a little browned in places. Recent half maroon morocco on heavy boards, spine ruled & directly lettered in gilt, marbled boards. Modern booklabel of Frank Graham, Newcastle on Tyne.
 1857 £180

Play

PENNY PICTORIAL PLAY

299. **(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. v.g.
 ¶ Bolton, *Little Dorrit*, 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

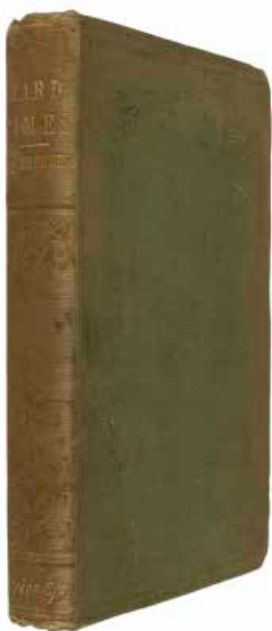
REPRINTED PIECES

300. Reprinted Pieces. Also, *The Lamplighter*, *To Be Read at Dusk*, *Sunday Under Three Heads*. J.M. Dent & Sons. Half title, front. Orig. blue cloth, spine lettered in gilt. v.g.
 ¶ A volume of Dickens's secondary writing, first collected in 1858 in the Library Edition of the Works as 'Reprinted Pieces'.
 1931 £20

A TALE OF TWO CITIES

ORIGINAL CLOTH

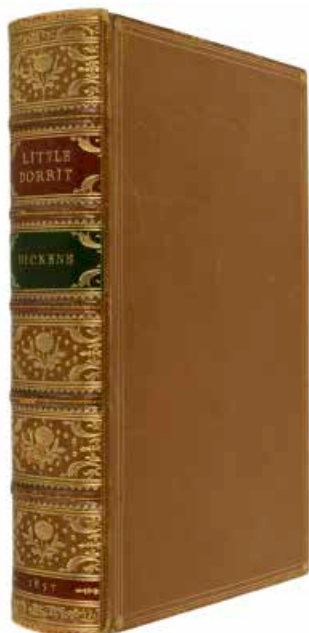
301. *A Tale of Two Cities* FIRST EDITION, 1st issue. Chapman and Hall and at The Office of All the Year Round Front., engr. title & 14 plates by H.K. Browne; sl. browned. Bound from the parts in original red morocco-grained cloth, blocked in blind, spine lettering in reversed out of gilt. Endpapers early replaced with similar pale yellow paper. Armorial bookplate of William Edward Kelly. A very well-preserved copy in custom-made cloth box.
 ¶ Smith I, 13; with all the issue points attributed by him to the first issue, including the uncorrected pagination '113' on p213, and signature 'b' on the list of plates ('omitted ...



288



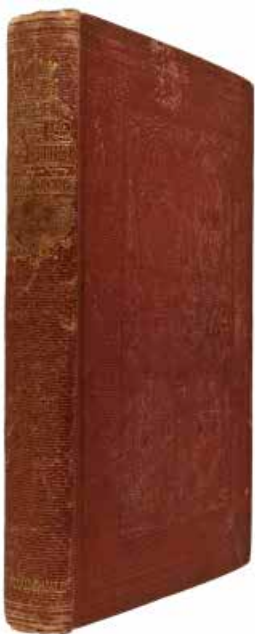
293



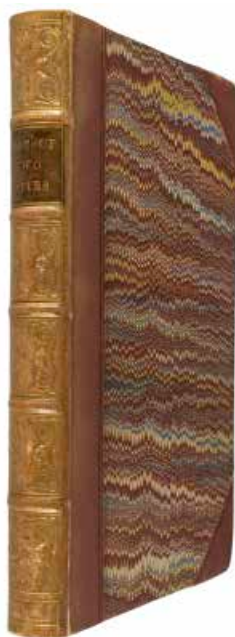
295



296



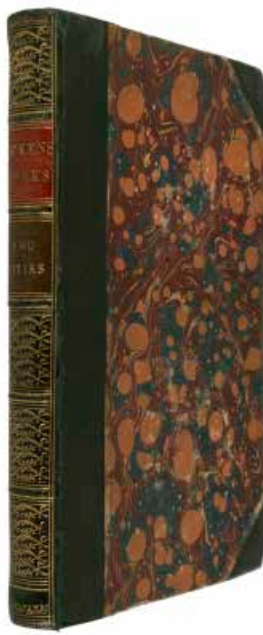
301



302



303



306

in later copies'). This copy is 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

302. *A Tale of Two Cities*. FIRST EDITION, 1st issue, b.f.t.p. Chapman & Hall. Front., engr. title & plates by H.K. Browne. Attractively bound in contemp. half maroon calf, spine gilt in compartments, brown leather label, marbled boards & e.ps; spine faded to tan, v. sl. rubbing to extremities. A v.g. exceptionally clean copy.

1859 £3,000

303. *A Tale of Two Cities*. FIRST EDITION, 1st issue. Chapman & Hall. Front. & engr. title, additional printed title, plates by H.K. Browne; occasional browning & spotting. Contemp. half maroon morocco, spine directly lettered in gilt & with raised gilt bands, marbled boards; board edges a little rubbed. Armorial bookplate of Edward Golding, & Dickens centenary stamp.

¶ Retaining an old bookseller's receipt, showing the volume was sold in 1963 by Maurice Inman of New York to a customer in New South Wales, Australia, for \$67.60.

1859 £1,500

HANDSOME COPY IN FULL TAN CALF

304. *A Tale of Two Cities*. FIRST EDITION, 2nd issue. Chapman & Hall. Front., engr. title, plates by H.K. Browne, with the orig. front wrapper to Part I bound in preceding front.; prelims & titlepage v. sl. browned. Handsomely bound in contemp. full tan calf by Bickers & Son, London, gilt spine, triple-ruled borders & dentelles, red & blue-green morocco labels; v. sl. uneven fading on front board. Armorial roundel of R.D. Jackson. a.e.g. A very attractive copy.

¶ The second issue of the first edition, with the corrected pagination on p.213 and no signature on the list of plates.

1859 £2,250

305. *A Tale of Two Cities*. FIRST EDITION, 3rd issue. Chapman & Hall. Front., engr. title & plates by H.K. Browne. E.ps neatly replaced. Orig. secondary green cloth, spine lettered in gilt; rebaked retaining most of orig. rather dulled & chipped spine strip, corners a little knocked. Modern bookplate of Andrew Brown. A good sound internally clean copy.

¶ Smith I, 13; the variant binding with 'chain-like' borders. The date on printed title is altered to MDCCCLX.

1860 £450

306. *A Tale of Two Cities*. FIRST EDITION, 3rd issue. Chapman & Hall. Front., engr. title & plates by H.K. Browne; prelims a little spotted. Contemp. half dark green calf, spine dec. in gilt, maroon & brown morocco labels; a little rubbed. a.e.g.

1860 £600

307. *A Tale of Two Cities*. Chapman & Hall. Contemp. half maroon morocco, spine directly lettered in gilt & with raised gilt bands; leading hinge weak.

¶ This appears to be a volume from the Library Edition. It precedes the first Cheap Edition by a year.

1863 £65

308. *A Tale of Two Cities*. Household edn. Chapman & Hall. With 25 illus. by F. Barnard. Half title browned, front., vignette title. Orig. green cloth, blocked in black and gilt; inner hinges sl. cracking. v.g.

[1874] £110

309. *A Tale of Two Cities*. Illustrated edn. Chicago, Ill.: Royce Publishers. (Quick Readers, 119.) Illus.; small crease in top corner of titlepage, not touching text. Stapled as issued in orig. colour pictorial wrappers. 128pp.

¶ A small-format, 8 x 12cm, abridgement: "The seething story of 'little people' who wanted freedom more than anything else in the world!"

1944 £25

Play

310. **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] £35

HUNTED DOWN: a story

311. *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 removed), ads on e.ps. Orig. pale green printed wrappers; spine chipped at head & tail. A good-plus copy.
 ¶ A short 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 instalments 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'. 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

A CURIOUS DANCE ROUND A CURIOUS TREE

312. *A Curious Dance Round a Curious Tree*. FIRST EDITION, 2nd issue. St. Luke's Hospital. Single vertical fold. Orig. pale pink wrappers. v.g.
 ¶ 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
313. *A Curious Dance Round a Curious Tree*. St. Luke's Hospital. Sewn as issued in orig. pale pink wrappers; edges sl. dusted. v.g.
 ¶ 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

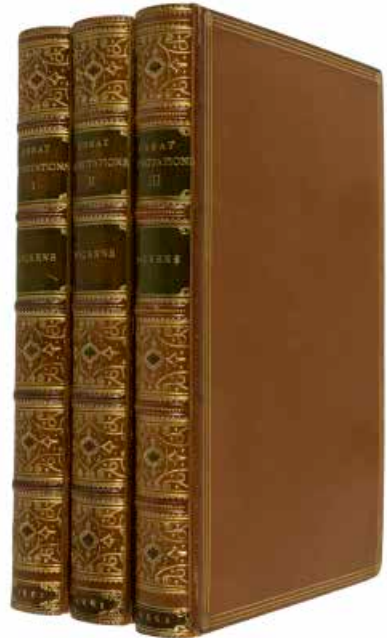
GREAT EXPECTATIONS

PERIODICAL SERIALISATION

314. *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. Orig. blue-green publisher's cloth, blocked in blind, spines lettered in gilt. Contemp. signatures of Mr. & Mrs. Wigzell. v.g.
 ¶ The first appearance of *Great Expectations*, complete in the weekly issues. With the



314



316



317



319



328

[illegible]

335

48pp extra number for Christmas for 1859, *A Message from the Sea* bound in at the end of the first volume, and the extra Christmas number for 1860, Dickens's *The Haunted House* bound at the end of the second.

1860-61

£650

315. *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. Attractively bound in contemp. half maroon roan, gilt spine, maroon morocco label, marbled boards; some expertly executed, almost imperceptible repairs to hinges. v.g.

¶ Spines lettered 'Great/Expectations/I[II]'.

1860-61

£650

FOURTH IMPRESSION - FINE ZAEHNSDORF BINDING

316. *Great Expectations*. FIRST EDITION, fourth impression ('edition'). 3 vols. Chapman & Hall. Beautifully bound in later 19thC full tan polished calf by Zaehnsdorf, elaborate gilt spine & dentelles, boards with triple-ruled gilt borders, olive green morocco labels. Orig. purple cloth bound in at end of vols I & II. t.e.g. A splendid copy.

¶ Collated with the Clarendon Edition, Appendix D; the fourth impression, with 'Fourth Edition' printed on each titlepage.

1861

£6,500

FIFTH IMPRESSION - ORIGINAL CLOTH

317. *Great Expectations*. FIRST EDITION, fifth impression ('edition'). 3 vols. Chapman & Hall. Orig. purple vertical wavy-grained cloth, blocked in blind, spines lettered & dec. in gilt; expertly recased retaining orig. e.ps, spines a little darkened, sl. rubbing. Label in vol. I for W.H. Smith & Son's subscription library, 186, Strand, London; neatly removed from vols II & III. A good-plus clean set.

¶ Collated with the Clarendon Edition, Appendix D; the fifth impression, with 'Fifth Edition' printed on each titlepage. With the same minor textual amendments in Vol. III as identified in the Bodleian copy.

1861

£2,800

PHILADELPHIA EDITION

318. *Great Expectations*. With 34 illustrations, from original designs by John McLenan. Printed from the manuscript and early proof-sheets purchased from the author, for which Charles Dickens has been paid in cash, the sum of one thousand pounds sterling. Philadelphia: T.B. Peterson & Brothers. Front. & vignette title, printed title, plates, 6pp cata. Very nicely bound in recent black calf, marbled boards, spine dec. in blind & with raised gilt bands, maroon morocco label.

¶ Smith (USA) I, 13, noting that the text commences on p.21, and the irregular pagination of the following ads. He describes this as the 'illustrated octavo' edition, and gives date of publication as August 5th 1861 - making it the first illustrated edition of *Great Expectations* to appear in America. Peterson had published an unillustrated edition, in paper wrappers, just a few days earlier. This formed part of Petersons' 'Uniform Edition' of the works; 21 titles are listed on the titlepage.

[1861]

£1,200

FIRST ONE-VOLUME EDITION

319. *Great Expectations*. A new edition in one volume. (FIRST ONE-VOLUME EDITION.) Chapman & Hall. Front. & vignette title v. sl. spotted. Handsomely bound in contemp. half green calf, marbled boards & edges, spine gilt in compartments, maroon morocco label; corners of following board sl. bumped, but overall a very attractive copy.

¶ The true second edition, in 524pp, following the five impressions of the three-volume edition. This was the first British edition to appear with illustrations, in the form of a frontispiece & vignette title designed by Marcus Stone and etched by Dalziel. It is now extremely scarce; only a handful of copies have appeared in auction over the last twenty years.

1862

£3,800

FIRST 'CHEAP' EDITION

320. *Great Expectations*. With a frontispiece, from a painting by Marcus Stone. Chapman and Hall. Front., text in two columns, 32pp cata. (Nov. 1863). Recently replaced plain e.ps. Untrimmed in orig. olive green pebble-grained cloth, blocked in blind on boards & with gilt ornaments & lettering on spine; neatly rebacked retaining orig. sl. rubbed spine strip, following board a little damp-marked. A decent clean copy of a scarce edition.
 ¶ The First Cheap Edition, following the five impressions of the three-volume edition 1861, and one-volume edition of 1862. It remains one of the less-common works in the 'Cheap' edition.

1864 £400

321. *Great Expectations*. Household edn. 4to. Chapman & Hall. Half title, front. & illus. by F.A. Fraser. Orig. green sand-grained cloth, blocked & lettered in black & gilt. head & tail of spine v. sl. rubbed. v.g.
 ¶ The publisher's address is 193 Piccadilly.
 [1876] £150

'CHARLES DICKENS' EDITION

322. *Great Expectations*. With eight illustrations. Charles Dickens edn. Chapman & Hall. Series title, front., plates by Marcus Stone; one gathering loose. Orig. red pebble-grained cloth, blocked in black, lettered in gilt; a little dulled & rubbed. Early ink inscription, 1890.
 [c.1880] £85

CLARENDON EDITION: APPENDIX D

323. *Great Expectations*; ed. by Margaret Cardwell. Oxford: Clarendon Press. (Clarendon Dickens.) Half title, illus., bibliog. Orig. dark blue cloth, spine lettered in gilt. v.g. in sl. faded & marked d.w.
 ¶ To this definitive critical edition of the text is added Appendix D which for the first time distinguishes the first five impressions of 1861.

1993 £85

THE UNCOMMERCIAL TRAVELLER

324. *The Uncommercial Traveller*. 2nd edn. Chapman & Hall. Half title. Orig. mauve wavy-grained cloth, blocked in blind, spine with lettering reversed out of gilt; spine faded, two small marks on following board. Faint ownership inscription, 1861, on leading f.e.p. A good-plus copy as originally issued.
 ¶ 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*, between January and October 1860. This second edition is bound identically to the first. Additional essays were added to subsequent editions.

1861 £300

325. *The Uncommercial Traveller*. 2nd edn. Chapman & Hall. Half title. Orig. mauve wavy-grained cloth, blocked in blind; spine faded, a little dulled with marks on back board, sm. split at head of leading hinge. Pencil signature 'Sam Barker 61' on half title. A good sound copy.
 1861 £250

326. *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

327. *The Uncommercial Traveller*, and *A Child's History of England*. With illustrations by Marcus Stone. A reprint of the edition corrected by the author in 1867-68, with an introduction and notes by Charles Dickens the Younger. Macmillan & Co. Half title, plates, final ad. leaf. Orig. fine-diaper green cloth, spine lettered in gilt. A v.g. bright copy.
 ¶ 37 papers, followed by the full text of *A Child's History*, continuously paginated.

1925 £20

GREAT EXPECTATIONS.

BY

CHARLES DICKENS.



A NEW EDITION IN ONE VOLUME.

LONDON:
CHAPMAN AND HALL, 193 PICCADILLY.

MDCCLXII.

OUR MUTUAL FRIEND

ORIGINAL PARTS

328. *Our Mutual Friend*. FIRST EDITION. With illustrations by Marcus Stone. XX original parts in XIX. Chapman & Hall. Orig. green pictorial wrappers; part one with sl. wear to outer margin of front wrapper, part nineteen neatly re-spined & with lateral tear to following wrapper. Overall a well-preserved & clean set, with only minimal expert repair work, in custom-made green cloth slip-case with booklabels of F.E. Heppell & Frank Graham.
 ¶ Collated with Hatton & Cleaver. An excellent set, preserving all but one of the many advertisements; the only ad. missing is the 4pp slip for Economic Life Assurance to follow the plates in Part XIV (often lacking). All other plates, prelims, catalogues, advertisements & slips are present, including the slip for Foreign Bank Notes in Part XIX/XX, 'often found wanting'. There are several additional ads bound in, not called for.

1864-65

£1,850

ORIGINAL CLOTH

329. *Our Mutual Friend*. FIRST EDITION, b.f.t.p. 2 vols. Chapman & Hall. Half title vol. II only, fronts, plates by Marcus Stone. Orig. purple sand-grained cloth, boards blocked in blind, spines blocked & lettered in gilt; cloth on front boards damp-mottled. Each vol. signed John Frank Rider, 1865, on leading f.e.p.

¶ Smith I, 15; the primary binding.

1865

£380

330. *Our Mutual Friend*. FIRST EDITION, b.f.t.p. 2 vols. Chapman & Hall. Fronts, plates by Marcus Stone; bound without half titles. 2 vols in 1 in contemp. full dark maroon morocco, spine directly lettered in gilt, boards with borders ruled in black; board edges sl. rubbed in places. Armorial bookplate of George Faudel Phillips. a.e.g. v.g.

¶ An attractive copy, reminiscent of a publisher's binding. Sir George Faudel Phillips, 1840-1922, served variously as Sheriff of London & Middlesex, High Sheriff of the County of London, and Lord Mayor of London, during the last two decades of the 19th century.

1865

£450

331. *Our Mutual Friend*. FIRST EDITION, b.f.t.p. 2 vols. Chapman & Hall. Half title vol. II only, fronts, plates by Marcus Stone; prelims a little spotted. 2 vols in 1 in contemp. half dark maroon morocco, spine directly lettered in gilt & with dec. gilt bands, brown cloth boards; sl. rubbing to extremities, but an attractive copy.

¶ With bookseller's ticket: E.G. Glaisher, 25 Highgate Hill, London.

1865

£250

332. *Our Mutual Friend*. FIRST EDITION, b.f.t.p. 2 vols. Chapman & Hall. Fronts, plates by Marcus Stone; bound without half titles. 2 vols in 1 in contemp. half green calf, green cloth boards, spine gilt in compartments & with sl. cracked maroon leather label. Armorial bookplate of Archibald Keightley on following pastedown, laid in upside down. v.g.

¶ The previous owner, Archibald Keightley, 1859-1930, was a noted British physician and follower of Theosophy.

1865

£300

333. *Our Mutual Friend*. FIRST EDITION. 2 vols in 1. Chapman & Hall. Fronts, engr. title to vol. 1, plates by Marcus Stone. 2 vols in 1 in later half calf, tan cloth boards, spine with raised gilt bands, olive green & red morocco labels; extremities a little rubbed, but overall a v.g. clean copy.

1865

£250

334. *Our Mutual Friend*. FIRST AMERICAN ONE-VOLUME EDITION. New York: Harper & Brothers. Front. port., engr. title, illus., final ad. leaf. Orig. purple pebble-grained cloth, double-ruled border in blind, spine lettered in gilt; head of leading hinge splitting, spine faded & sl. chipped at tail. A decent copy.

¶ Smith (USA) I, 14. 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

Playbill

‘WITH POWERFUL SITUATIONS’

335. **LONDON. Theatre Royal, Sadler’s Wells.** Playbill. ... On Saturday next, June 16th, will be produced, a dramatic adaptation of Charles Dickens’ latest work, “Our Mutual Friend”, entitled *The Golden Dustman*. With new scenery and powerful situations. Nassau Steam Press. Double-width playbill, uplettered along central margin ‘Any charge made for this bill is fraudulent’. Two short closed tears in upper margin, expertly repaired with archival tape, but overall an exceptionally well-preserved clean example.

¶ Bolton, *Our Mutual Friend*, no. 2. Theatrical adaptations of *Our Mutual Friend* were relatively few and far between, with none appearing during its initial serial run, and only eight reaching the stage before the decade was out. This version, written by the librettist Henry Brougham Farnie, concentrates primarily on the dust heap. Bolton notes that ‘early performances lasted four and a half hours’, but these were later curtailed. The main feature of the playbill is Watts Phillips’ drama *The Poor Strollers*, concluding each night with W. Brough’s ‘brilliant burlesque’ *Papillonetta*. The announcement for the forthcoming production of *The Golden Dustman*, with Nye Chart as acting manager, occupies the lower portion of the right-hand column.

1866

£850

Adaptation

336. **JOHNSTON, Sir Henry.** *The Veneerings*. A novel. FIRST EDITION. Chatto & Windus. Half title, 3pp ads. Orig. pink cloth, lettered in black; spine faded & with one small ink mark.

¶ 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-Dombey*s 1919), and George Bernard Shaw’s play *Mrs. Warren’s Profession*, (*Mrs. Warren’s Daughter*, 1920).

1922

£20

HOLIDAY ROMANCE

ORIGINAL ORANGE WRAPPERS

337. *Holiday Romance*. IN: *Our Young Folks*. An Illustrated Magazine for Boys and Girls. Vol. IV, nos I, III-V (numbered on front wrapper 37, 39, 40 & 41), January, March - May 1868. Boston: Ticknor & Fields. Fronts, illus., ads. Four parts in total, sewn as issued in orig. orange printed wrappers; spines sl. chipped at head & tail, corners a little creased, but overall a nice bright set.

¶ 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

£750

338. (*Holiday Romance*. Part I.) *The Trial of William Tinkling*. Written by himself at the age of 8 years. Constable & Co. 4to. Illus. in colour throughout. Orig. col. pictorial boards.

[1920]

£35

339. (*Holiday Romance*. Part II.) *The Magic Fishbone*. Romance from the pen of Miss Alice Rainbird aged 7. Illustrated by F.D. Bedford. Frederick Warne & Co. Oblong 4to. Half title, col. titlepage & plates, illus. throughout in b&w. Orig. white printed pictorial boards, green cloth spine lettered in black.

¶ This is a charming separate edition of the second instalment, illustrated by the Royal Academician Francis Donkin Bedford, 1864-1954, best known for providing the illustrations for the first edition of J.M. Barrie’s *Peter and Wendy*. Dated from the BL copy.

[1921]

£45

340. (Holiday Romance. Part III.) Captain Boldheart. (... from the pen of Col. Robert Redforth, aged nine.) Illustrated by Philippe Dumas. 4to. J.M. Dent & Sons. Illus. in colour throughout. Orig. col. pictorial boards.
1980 £12
341. Holiday Romance. Part IV. From the pen of Miss Nettie Ashford. Aged half past six. IN: Our Young Folks. An illustrated magazine for boys and girls. Vol. IV, no. V, May 1868. Boston: Ticknor & Fields. Pp258-263. Front., illus. music, 4pp ads. Uncut in orig. orange printed wrappers; spine sl. chipped at head & tail.
¶ Although 'no. V' appears on the first page, the wrapper describes this as 'Number 41'.
1868 £250

GEORGE SILVERMAN'S EXPLANATION

342. George Silverman's Explanation. IN: The Atlantic Monthly, vol. 21, nos 123-125, January-March 1868. [Three parts.] FIRST EDITION. [Boston: Ticknor & Reeves.] Text in two columns. Three consecutive parts together disbound from a volume, without wrappers.
¶ 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 £250

THE MYSTERY OF EDWIN DROOD

ORIGINAL PARTS

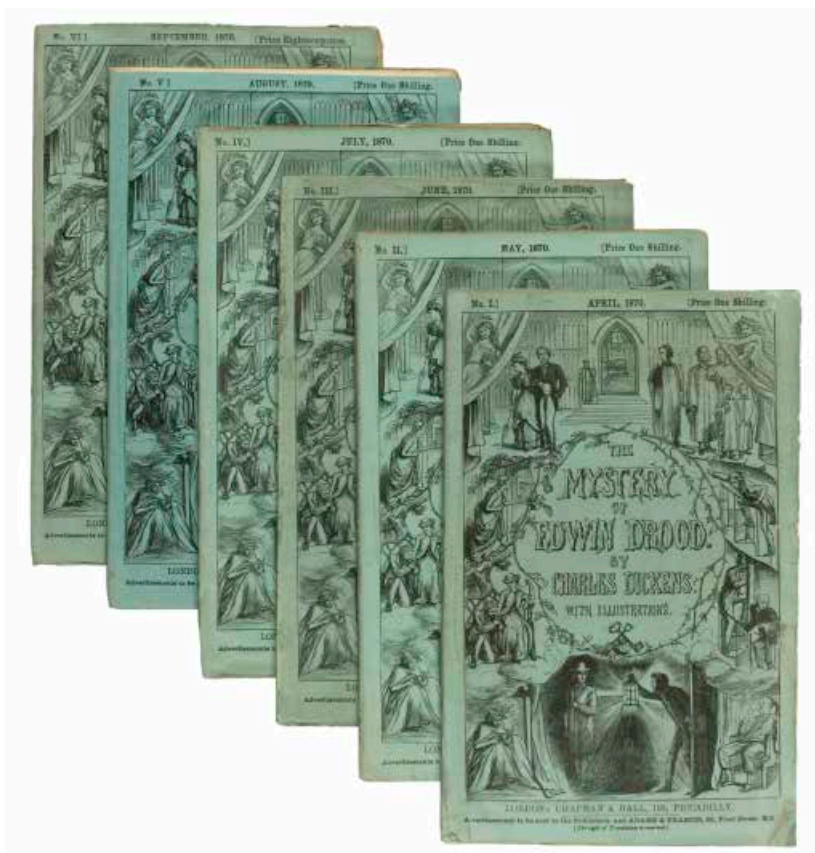
343. Edwin Drood. With illustrations by Luke Fildes. The six original parts, all published. Chapman & Hall. Plates. Orig. pale blue printed wrappers; minimal wear.
¶ Collated with Hatton & Cleaver. A very nice clean set, with four parts complete as issued, and only the odd minor repair to spines.
I. Complete as issued. The De Jongh's ad. has been bound in twice.
II. No following ads.
III. Complete as issued.
IV. Complete as issued.
V. Without 8pp following ads for Chapman & Hall or C&H slip
VI. Complete as issued.
1870 £600

ORIGINAL PARTS

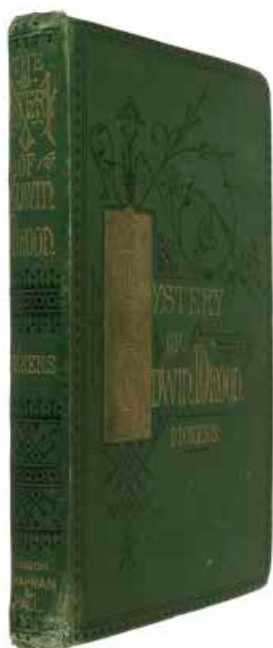
344. Edwin Drood. With illustrations by Luke Fildes. The six original parts, all published. Chapman & Hall. Plates. Orig. pale blue printed wrappers; spines neatly repaired.
¶ Collated with Hatton & Cleaver. A very nice set. Five parts are complete as issued, with only the following ads from Part V lacking.
I. Complete as issued. Wrappers neatly repaired.
II. Complete as issued. With the 'Cork Hat' ad., though, as often the case when still present, it is chipped & rather fragile.
III. Complete as issued.
IV. Complete as issued.
V. Without 8pp following ads for Chapman & Hall.
VI. Complete as issued. Wrappers neatly repaired.
1870 £425

CATHERINE DICKENS'S COPY OF EDWIN DROOD

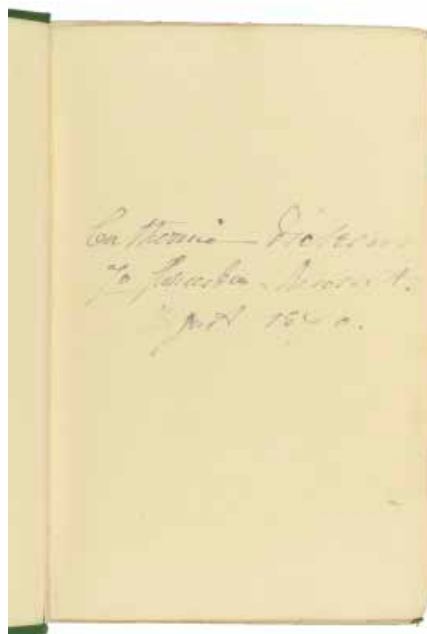
345. Edwin Drood. With twelve illustrations by S.L. Fildes. FIRST EDITION. Chapman & Hall. Frontispiece portrait, additional engraved title, plates, 2pp ads, 32pp cata. (Aug. 31, 1870). Bound mainly from the parts in original green cloth, blocked & lettered in black & gilt; a little rubbed & dulled,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



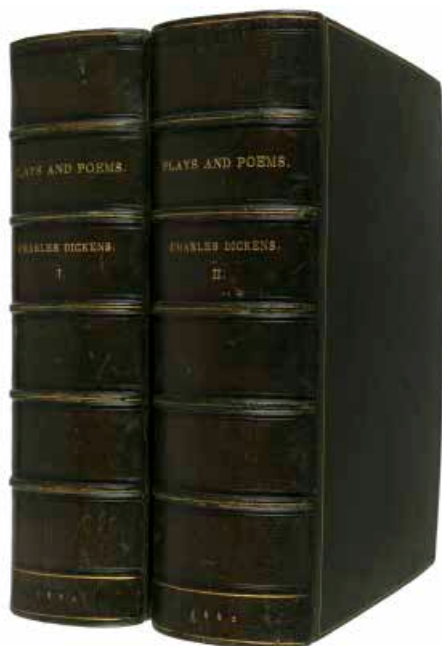
343



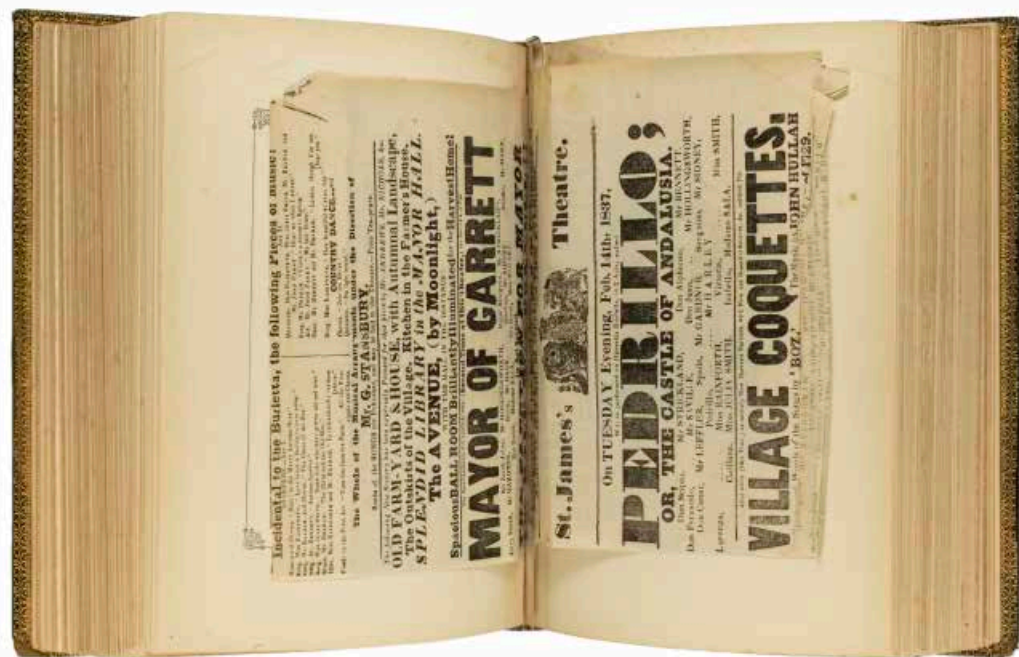
345



345



366



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

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

1870

£7,500

PRIMARY CLOTH

346. Edwin Drood. FIRST EDITION, partially b.f.t.p. Chapman & Hall. Front. port. with rather browned tissue guard, engr. title & plates by S.L. Fildes, final ad. leaf + 32pp cata. (Nov., 1871); some foxing in prelims & ads. Orig. sand-grained green cloth, blocked in black, lettered in gilt; sl. dulled. Early gift inscription to C.M. Garland on leading f.e.p. A v.g. bright copy.

¶ Smith I, 16; the primary binding, with the dog-tooth borders.

1870

£580

SECONDARY CLOTH

347. Edwin Drood. FIRST EDITION, partially b.f.t.p. Chapman & Hall. Front., engr. title & plates by S.L. Fildes, 2pp ads & 32pp cata. (May 1872) & additional 8pp ads; name cut from leading f.e.p., a little spotted. Orig. green cloth, blocked in black, lettered in gilt; sl. rubbed, remains of label on leading pastedown. A good-plus copy.

¶ Smith I, 16; the secondary binding, with simple double-ruled borders.

1870

£250

348. Edwin Drood. FIRST EDITION, partially b.f.t.p. Chapman & Hall. Front., engr. title & plates by S.L. Fildes. Contemp. half dark green morocco, spine gilt in compartments & directly lettered in gilt, marbled boards. A v.g. attractive copy.

1870

£350

349. Edwin Drood. FIRST EDITION, b.f.t.p. Chapman & Hall. Front. & engr. title, additional printed title, plates by S.L. Fildes, final ad. leaf. Contemp. half calf, marbled boards, spine with raised bands, black leather label; small neat repair to head of spine, v. short split to tail of leading hinge. Contemp. signature of Heywood Smith on leading f.e.p. An attractive copy.

1870

£200

350. Edwin Drood. FIRST EDITION, b.f.t.p. Chapman & Hall. Front. & engr. title, additional printed title, plates by S.L. Fildes; some light spotting. Contemp. half maroon calf by T.M. Smith of Middlesbrough, maroon cloth boards, spine with raised gilt bands, black morocco label; spine & hinges a little rubbed. A good sound copy.

1870

£175

VARIANT CLOTH

351. Edwin Drood. FIRST EDITION. Chapman & Hall. Front. & engr. title, plates, final ad. leaf. Orig. olive green fine diaper cloth, boards blocked in blind with triple-ruled borders & large central ornament; expertly recased, spine faded & with v. neat minor repairs at head & tail. Armorial booplate of John Martineau. Good-plus.

¶ Smith I, 16. The second binding variant, which he indicates he has never seen. See also 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 small type in the bottom panel. It appears that the secondary binding was used at least until June 1872, suggesting this later variant cloth is c.1873. Loosely inserted at the front are a letter and notes by William Bullock pertaining to Fildes' illustrations.

1870 [1873?]

£325

352. Edwin Drood. FIRST EDITION. Chapman & Hall. Front. & engr. title with sl. damp staining in lower corners, plates, final ad. leaf. Orig. olive green fine diaper cloth, boards blocked in blind with triple-ruled borders & large central ornament; sm. repair to tail of spine, expertly executed minor repairs to inner hinges. Round booklabel of Henry T. Stainton.

¶ Smith I, 16. The second binding variant.

1870 [1873?]

£200

353. Edwin Drood; edited by Margaret Cardwell. Oxford: Clarendon Press. (Clarendon Dickens.) Half title, front. & plates. Orig. dark blue cloth, spine lettered in gilt. v.g.

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

1972

£60

Sequels

354. **GARFIELD, Leon.** 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, giving Dickens's death date on the dust wrapper as 1869.

[1980]

£25

COMPLETION BY SPIRIT PEN

355. **(JAMES, Thomas P.)** Edwin Drood. Complete. Tall 8vo. Brattleboro, VT: T.P. James. In later plain dark green cloth, retaining orig. worn printed back wrapper; corners of last few leaves fragile & chipped, not affecting text.

¶ 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

THE CLOVEN FOOT

356. **KERR, Orpheus C.** The Cloven Foot: being an adaptation of the English novel "The Mystery of Edwin Drood" ... to American scenes, characters, customs, and nomenclature. FIRST EDITION. New York: Carleton. 6pp ads. Orig. green sand-grained cloth, spine lettered in gilt, lilac e.p.; 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

357. **MADDEN, David.** The Mystery of Edwin Drood. Completed by David Madden. Unthank Books. Paperback. v.g.

¶ 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 SECRET & EDWIN DROOD - BOUND WITH ORIGINAL WRAPPERS

358. **(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. BOUND TO FOLLOW: Edwin Drood. FIRST EDITION. Publishing Offices: No. 342, Strand. Front. & plates. 2 vols in 1 in sl. later full dark green crushed morocco by Zaehnsdorf, spine with floral devices in gilt & directly lettered in gilt; spine v. sl. faded. The orig. blue part wrappers to both publications bound in at end, along with the orig. ads. t.e.g. A v.g. copy in brown cloth slipcase.

¶ A very handsome volume, containing the first edition of *Edwin Drood*, alongside one of the best (and earliest) sequels. The latter was originally published in *Frank Leslie's Illustrated Newspaper*, New York, August - September 1871.

1870/1872

£850

Sequels continued

359. **(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. Orig. green pebble-cloth, borders blocked in blind, spine lettered in gilt; spine a little rubbed.
 ¶ Originally published in *Frank Leslie's Illustrated Newspaper*, New York, August - September 1871. One of the earliest sequels. 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

Droodiana

ANGELINA FROOD

360. **FREEMAN, Richard Austin.** The Mystery of Angelina Frood. FIRST EDITION. Hodder and Stoughton. Half title. Contemp. full scarlet calf by Sangorski & Sutcliffe, gilt spine, borders & dentelles; the odd small mark, spine a little dulled. t.e.g.
 ¶ Part of the Dr Thorndyke series, a pastiche of *The Mystery of Edwin Drood*. The characters of Old Cobbledick, Mr Noah and Mr Bundy leave little doubt as to the inspiration for the novel.
- [1924] £150

361. **PROCTOR, Richard A.** Watched by the Dead: a loving study of Dickens' half-told tale. FIRST EDITION. W.H. Allen & Co. Engr. title & additional printed title. Orig. lilac-brown cloth, lettered in gilt. v.g.
 ¶ The engraved title design is adapted from the original *Drood* parts wrapper.
- 1887 £65

THE MUDFOG PAPERS

362. The Mudfog Papers, etc. Now first collected. FIRST EDITION. Richard Bentley & Son. 6pp ads. Orig. red cloth, lettered in black & gilt; spine faded & sl. rubbed at head & tail, inner hinge sl. splitting. Contemp. signature of George Fowler on verso of leading f.e.p. A good-plus copy.
 ¶ The first book edition of Dickens's early contributions to *Bentley's Miscellany*, with the preface by George Bentley.
- 1880 £75

TAUCHNITZ EDITION

363. The Mudfog Papers, etc. Now first collected. In one volume. Copyright Edn. Leipzig: Bernhard Tauchnitz. Half title with ad. on verso listing 26 titles, 16pp cata. (Nov. 1880). Untrimmed in orig. buff printed wrappers; one or two tiny nicks. Front wrapper label for The Galignani Library. v.g.
 ¶ Topp 1935.
- 1880 £35

THE LIFE OF OUR LORD

364. The Life of Our Lord. Written expressly for his children. FIRST EDITION. 4to. Associated Newspapers. Half title, front. port., illus., printed on cream paper. Orig. dark blue lambskin, lettered in gilt; edges a little worn. t.e.g.
 ¶ *The Life of Our Lord* was written by Dickens for his children between 1846 and 1849. He read it aloud every Christmas but forbade publication. The tradition of the Christmas reading continued in the Dickens family until the last of Dickens's children had died. The rights to publish were purchased by Associated Newspapers in 1933 for £210,000 and serialised in *The Daily Mail*, then published in book form as a limited edition & in blue roan or maroon cloth
- 1934 £35

365. The Life of Our Lord. ... FIRST EDITION. 4to. Associated Newspapers. Half title, front. port., illus. Orig. maroon cloth, lettered in gilt. v.g.
- 1934 £35

COLLECTED PLAYS

WITH FOUR EARLY ORIGINAL PLAYBILLS

366. 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.

¶ Gimbel 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

367. The Plays and Poems ... with a few miscellanies in prose, now first collected, edited, prefaced and annotated by Richard Herne Shepherd. FIRST EDITION, 2nd issue. 2 vols. W.H. Allen. Half titles sl. browned. Orig. royal blue cloth, spines lettered in gilt; front board sl. marked vol. II, spines sl. darkened. Armorial bookplates of W.H.B. Fletcher. v.g.

¶ The second issue, omitting *No Thoroughfare*, which had appeared in the first issue without copyright clearance. With an 'introductory monograph' by Shepherd, 'Charles Dickens as a dramatist, actor and poet'.

1885

£250

SPEECHES, arranged chronologically

ADDRESS AT THE MANCHESTER ATHENÆUM, 1843

368. 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.

¶ Gimbel 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

£350

GLASGOW ATHENÆUM, 1847

369. The Glasgow Athenæum. A report of the soirée at the Glasgow Athenæum to 'celebrate the establishment of the Institution', with illustration, extracted from *The Illustrated London News*, January 8, 1848. Illus. 2pp.

¶ The gathering, which took place on December 28th 1847, was chaired by Charles Dickens, who also delivered 'a felicitous speech of considerable length'. With a half-page illustration of the Grand Soirée on the front page.

1848

£10

The Charles Dickens Dinner.

AN AUTHENTIC RECORD

OF

THE PUBLIC BANQUET

GIVEN TO

MR. CHARLES DICKENS,

AT THE

Freemasons' Hall, London,

On SATURDAY, NOVEMBER 2, 1867,

PRIOR TO HIS DEPARTURE FOR THE UNITED STATES.

WITH A REPORT OF THE SPEECHES FROM SPECIAL SHORTHAND NOTES.

L O N D O N :

CHAPMAN AND HALL, 193, PICCADILLY ;
TICKNOR AND FIELD, BOSTON.

1867.

‘FAREWELL BANQUET’

370. The Charles Dickens Dinner. An authentic record of the public banquet given to Mr. Charles Dickens, at the Freemason’s Hall, London, on Saturday, November 2, 1867, prior to his departure for the United States. With a report of the speeches from special shorthand notes. FIRST EDITION. Chapman & Hall. Sewn as issued in orig. buff wrappers; spine a little fragile, a little dusted. Booklabel of the Dickensian B.W. Matz.

¶ Gimbel B296. BL only on Copac. ‘A great author certainly never had any more magnificent demonstration than that which was accorded to Charles Dickens through the farewell banquet given in his honour at Freemason’s Hall on ... the 2nd of November, 1867 ... The mere catalogue of the names of the stewards was in itself a noble tribute to the fame, the genius, and the popularity of Charles Dickens.’ Among the 120 or so distinguished guests were Anthony Trollope, Wilkie Collins, John Forster, Charles Landseer, William Gladstone, Alfred Tennyson, and the Duke of Argyll.

1867

£500

ORIGINAL WRAPPERS

371. Address delivered at the Birmingham and Midland Institute, on the 27th September, 1869. By Charles Dickens, Esquire, President. FIRST EDITION. (Birmingham: printed by Josiah Allen, jun.) Orig. pale green printed wrappers; sl. spotted.

¶ A warm address on the Institute and its work: ‘My faith in the people governing is, on the whole, infinitesimal; my faith in The People governed is, on the whole, illimitable’.

1869

£300

Collected Speeches

372. Speeches Literary and Social. Now first collected. With chapters on “Charles Dickens as a letter writer, poet, and public reader”. FIRST EDITION. John Camden Hotten. Orig. green sand-grained cloth, lettering reversed out of black; sl. dulled, hinges rubbed but firm. Blind stamp of W.H. Smith & Son.

¶ Edited by R.H. Shepherd; 56 speeches.

[1870]

£75

373. The Speeches of Charles Dickens; with an introduction by Bernard Darwin; edited & prefaced by R.H. Shepherd. Michael Joseph. (The Rosemary Library.) Half title. Orig. light blue cloth, spine lettered in black. v.g. in sl. worn d.w.

¶ 56 speeches, delivered in the UK and USA, between June 1841 and May 1870.

[1937]

£25

374. The Speeches of Charles Dickens. Edited by K.J. Fielding. Oxford: The Clarendon Press. Half title. Orig. blue cloth, spine lettered in gilt; front board sl. faded at head. v.g. without d.w.

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

1960

£65

JOURNALISM

The Dent Uniform Edition of Dickens’ Journalism

VOLUME I

375. Vol. 1. Sketches by Boz and other early papers: 1833-39. Edited by Michael Slater. J.M. Dent. Half title, illus. Orig. black cloth, spine lettered in gilt. v.g. in d.w.

¶ ‘For the first time in annotated form, all the journalism that Dickens published in collected form during his lifetime ...’ With Cruikshank’s original illustrations.

1994

£75

VOLUME II

376. Vol. II: ‘The Amusements of the People’ and other papers: reports, essays and reviews 1834-51. Edited by Michael Slater. J.M. Dent. Half title, illus. Orig. black cloth. v.g. in d.w.

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

1996

£60

BENTLEY'S
MISCELLANY.

VOL. I.

LONDON:
RICHARD BENTLEY,
NEW BURLINGTON STREET.

1837.

"Familiar in their Mouths as HOUSEHOLD WORDS." —SHAKESPEARE.

HOUSEHOLD WORDS.

A Weekly Journal.

CONDUCTED BY

CHARLES DICKENS.

VOLUME I.

FROM MARCH 30 TO SEPTEMBER 21.

LONDON :

OFFICE, 16, WELLINGTON STREET, NORTH.

1850.

The Dent Uniform Edition of Dickens' Journalism continued

377. Vol. II: 'The Amusements of the People' and other papers: reports, essays and reviews 1834-51. Edited by Michael Slater. J.M. Dent. 2pp biog. preceding titlepage. Paperback. v.g. 1996 £20

VOLUME III

378. Vol. III: 'Gone Astray' and other papers from Household words 1851-59. Edited by Michael Slater. J.M. Dent. Half title, index & glossary. Orig. black cloth. v.g. in d.w.
¶ A collection of 65 essays, articles, reviews, &c. 1998 £60

VOLUME IV

379. Vol. IV: The Uncommercial Traveller and other papers, 1859-70. Edited by Michael Slater and John Drew. J.M. Dent. Half title, illus. Orig. black cloth. v.g. in d.w.
¶ 46 newspaper articles, reviews, &c. 2000 £60

PERIODICALS EDITED BY CHARLES DICKENS

BENTLEY'S MISCELLANY

380. Bentley's Miscellany. Vols. I-VII. January 1837- June 1840. 7 vols. Richard Bentley. Front. & plates after Cruikshank, Phiz & Joshua Reynolds. Contemp. half black calf, spines ruled in gilt, maroon morocco labels, marbled boards; a little rubbed, but a good-plus clean copy.
¶ The first five volumes of *Bentley's Miscellany* were edited by Dickens; included in these volumes are the first publications of *Oliver Twist*, which commenced in the second number, February 1837, *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 in 1840, and would later buy the publication. 1837-40 £950
381. 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

HOUSEHOLD WORDS: COMPLETE RUN IN ORIGINAL CLOTH

382. Household Words. A weekly journal. Conducted by Charles Dickens. 19 vols. Office, 16 Wellington Street, North. Orig. green cloth; some variable fading, two spine ends worn.
¶ Containing approximately 180 contributions by Dickens including: *Hard Times*, *A Child's History of England*, *A Child's Dream of a Star*, *The Begging Letter Writer*, *The Guild of Literature & Art*, *A Plated Article*, *Gone Astray*, *The Lazy Tour of Two Idle Apprentices*. A complete run in decent condition as originally issued.
Household Words was five years in gestation. Once the title was decided, the editorial admonition to 'Keep Household Words Imaginative' was never forgotten. The first number appeared on Saturday 30th March, 1850, and four months later Dickens wrote that '*Household Words* goes on thoroughly well. It is expensive, of course, and demands a large circulation; but it is taking a great and steady stand and I have no doubt already yields a good round profit'.
The journal was the joint property of Dickens, Bradbury & Evans, W.H. Wills and John Forster. Dickens owned one half, the printers one fourth and Wills and Forster each one eighth.
In the first number, Dickens announced his uplifting intentions and broad editorial policy: 'We aspire to live in the Household affections, and to be numbered among the Household thoughts, of our readers. We hope to be the comrade and friend of many thousands of people, of both sexes, and of all ages and conditions, on whose faces we may never look. We seek to bring into innumerable homes, from the stirring world

around us, the knowledge of many social wonders, good and evil, that are not calculated to render any of us less ardently persevering in ourselves, less tolerant of one another, less faithful in the progress of mankind, less thankful for the privilege of living in the summer-dawn of time’.

1850-59

£1,500

COMPLETE RUN IN FINE CONTEMPORARY BINDING

383. *Household Words*. 1850-1859. Complete run in 19 half-year volumes. Bradbury & Evans. Contemp. half calf, marbled boards, spines gilt in compartments, maroon morocco labels. Early booklabels of F.J.F., Westbourne, Reading. A v.g. attractive set.
1850-59

£2,250

INDIVIDUAL TITLES

Household Words Christmas Numbers

384. Another Round of Stories by the Christmas Fire. The Schoolboy’s Story, The Old Lady’s Story, &c. Extra Christmas Number of *Household Words*. Published at the Office, No. 16, Wellington Street North. Disbound; sl. browned, small tear at foot of the first page without loss of text. 36pp.

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

1853

£20

385. The Holly-Tree Inn. Extra Christmas Number of *Household Words*. Published at the Office, No. 16, Wellington Street North. Disbound. v.g. 36pp.

¶ *The Guest, The Boots & The Bill* by Dickens; other contributions by Wilkie Collins, William Howitt, Adelaide Procter & Harriet Parr.

1855

£25

386. The Holly-Tree Inn: being the Christmas Number of “*Household Words*”, 1855. With a front. by Audley Gunston. Chapman & Hall. 16mo. Half title & title printed in red & black, col. front & pictorial title. Orig. pale green cloth, blocked in dark green, lettered in gilt; sl. dulled. Later ownership details on leading pastedown. t.e.g.

¶ From a series of 16mo reprints, ‘Christmas Stories from “*Household Words*” and “*All the Year Round*”’.

1903

£25

THE HOLLY-TREE INN DRAMATISED

387. **WEBSTER, Benjamin.** Holly Tree Inn. A drama, in one act. Adapted from Dickens. As performed at the Adelphi Theatre. FIRST EDITION. John Dicks. (Dicks’ Standard Plays, no. 1,063.) Illus., text in two columns. Orig. red printed wrappers. v.g.
[1907?]

£30

BOOTS AT THE HOLLY-TREE INN

388. **LONDON. Terry’s Theatre.** Programme. ... 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. Yarnsworth & Co., printer. 4pp. Printed in brown & violet on cream card; light horizontal fold.

¶ See Bolton, *Holly Tree Inn*, 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

SEWN AS ISSUED

389. The Wreck of the Golden Mary. Being the captain’s account of the loss of the ship, and the mate’s account of the great deliverance of her people in an open boat on the sea. Extra

Household Words Christmas Numbers continued

Christmas Number of Household Words. Published at the Office, No. 16, Wellington Street North. Sewn as issued; spine a little fragile but holding. 36pp. v.g.

¶ The Captain's Account by Dickens; other contributors include Percy Fitzgerald, Harriet Parr & Adelaide Procter. The Deliverance is by Wilkie Collins.

1856 £40

390. The Wreck of the Golden Mary. ... Published at the Office, No. 16, Wellington Street North. Disbound. 36pp. v.g.

1856 £30

391. 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.

¶ Two chapters by Dickens; other contributors include Wilkie Collins & Harriet Parr.

1857 £25

392. The Perils of Certain English Prisoners. ... (Reprint.) [Ward, Lock & Tyler.] Disbound & sl. cut down. 36pp.

1857 [c.1870] £10

SEWN AS ISSUED

393. A House to Let. Extra Christmas Number of Household Words. Published at the Office, No. 16, Wellington Street North. Sewn as issued; some splitting to spine. 36pp.

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

1858 £35

394. A House to Let. ... Published at the Office, No. 16, Wellington Street North. Disbound; first leaf torn in lower margin & repaired. 36pp.

1858 £20

READING EDITION

395. 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.) Final ad. leaf. Orig. green printed wrappers; sl. mottling to wrappers, but overall v.g.

¶ Gimbel D31. The 'Reading edition'.

1858 £180

THE LAZY TOUR

396. **(DICKENS & COLLINS Wilkie)** The Lazy Tour of Two Idle Apprentices. No Thoroughfare. The Perils of Certain English Prisoners. With illustrations. FIRST EDITION. Chapman & Hall. Half title, front. & plates. Uncut in orig. blue-green cloth, spine lettered in gilt; small nick in upper margin of front board.

¶ 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 £200

397. Pearl-Fishing. Choice stories. From Dickens' Household Words. First Series. Auburn: Alden, Beardsley & Co.; Rochester: Wanzer, Beardsley & Co. Front. port. Orig. purple cloth, gilt spine faded & chipped at head & tail; a little rubbed. A good sound copy of a scarce work.

¶ Four copies on Copac.

1854 £65



Selections

398. 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

COLLECTED CHRISTMAS STORIES

399. *Household Words Christmas Stories*. 1851-1858. Ward, Lock, & Tyler. Ad. on verso of title, 18pp cata. Orig. royal blue cloth, bevelled boards, blocked & lettered in gilt, black & maroon; some light marking or rubbing, but overall a nice bright copy.
 ¶ Contains: *What Christmas is as We Grow Older* (1851); *A Round of Stories by the Christmas Fire* (1852); *Another Round of Stories by the Christmas Fire* (1853); *The Seven Poor Travellers* (1854); *The Holly-Tree Inn* (1855); *The Wreck of the Golden Mary* (1856); *The Perils of Certain English Prisoners* (1857); *A House to Let* (1858).
 [1870] £225

IN WRAPPERS

400. *The Christmas Stories*. *Household Words*. Conducted by Charles Dickens. Ward, Lock & Tyler. Preliminary and final ad. leaves. Orig. printed wrappers, neatly rebacked; wear to corners, covers a little dusted.
 ¶ 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

A CHILD'S DREAM

401. *A Child's Dream of a Star*. IN: *Household Words*, Vol. I, No. 2, April 6, 1850. Published at the Office, No. 16, Wellington Street North. Single issue of *Household Words*. Disbound. 22pp.
 ¶ 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.
 1850 £45
402. *A Child's Dream of a Star*. FIRST ENGLISH EDITION. Privately printed. Half title, printed throughout in maroon ink. Sewn as issued in orig. pale blue card wrappers. A v.g. well-preserved copy.
 ¶ Inscribed on the half title by the Dickensian scholar Bertram Waldrom Matz: 'With best wishes from B.W. Matz Jan 26 1903'.
 1899 £380
403. **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. v.g. in 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 £75

Household Narrative of Current Events

HOUSEHOLD NARRATIVE

404. *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, red label; spine & corners 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 as a monthly supplement from April 1850 - December 1855.
 1850-54 £150

Household Narrative of Current Events continued

405. 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
406. The Household Narrative of Current Events, (for the year 1851,) ... Office, 16 Wellington Street North. Orig. green cloth, blocked in blind, lettered in gilt. v.g.
 ¶ Loosely inserted is a 4pp typed letter to 'Bob', i.e. Robert Pinker, from an otherwise unidentified 'R'. 'R' is clearly a close friend of Pinker's, and the style is light and chatty. Several references are made to articles within the volume, in particular on the government's plans for emigration depots in Plymouth and Deptford. 'R' also outlines the plot of a play ('or ballet?') involving a castle with a deaf mute guardian, a great library of books, and a 'very rare species of rat that is destroying the books'. Robert Pinker, 1931-2021, was a British sociologist and for a brief period chair of the Press Complaints Commission. 1851 £50
407. 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. 1852 £45
408. The Household Narrative of Current Events, (for the year 1855,) ... Office, 16 Wellington Street North. Orig. green cloth, blocked in blind, lettered in gilt; a little rubbed. 1855 £45

The Household Words Almanac

409. The Household Words Almanac, for the year One Thousand Eight Hundred and Fifty-Seven. Household Words Office, 16, Wellington Street North. Sewn as issued. 28pp including wrappers. v.g.
 ¶ The short-lived *Household Words Almanac* was 'a fourpenny calendar and factual guide to annual, seasonal, domestic, and national affairs ... devised and first compiled by Henry Morley for the year 1856. It was intended to join the parent publication and its monthly supplement, The Household Narrative of Currents Events, to complete a suite of publications that would form a comprehensive, cheap, and widely-available compendium to the life of the times'. (BL.) Dickens had very little to do with the publication, which was discontinued after the issue for 1857. After its demise he noted 'It is a pity (I observe now) that my name is nowhere upon it'. 1857 £40

HOUSEHOLD WORDS - NEW SERIES

410. (DICKENS, Charles, jun.) Advertising Slip. On Saturday, the 30th of April, will be published A New Family Journal edited by Charles Dickens. Household Words. Office: 24, Great New Street, Fetter Lane. Ad. slip printed on both sides on white paper. 23 x 14cm.
 ¶ A revival, by Charles Dickens junior, of the journal first published by Charles Dickens between 1850 and 1858. [1881] £10 †

ALL THE YEAR ROUND

COMPLETE RUN UNDER THE EDITORSHIP OF DICKENS

411. DICKENS, Charles, ed. All The Year Round. A weekly journal. 20 vols. WITH: All The Year Round, New Series. Dec. 1868 - Nov. 1870. 4 vols. Wellington Street, No. 26. 24 vols in orig. olive green cloth, blocked in blind, lettered in blind & gilt; sl. variation in cloth colour. Vol. XVIII is not in cloth, but in contemp. half black rubbed calf. Overall a very good set as originally published.
 ¶ 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

THE FIRST FIVE VOLUMES:
WITH *A TALE OF TWO CITIES* & *GREAT EXPECTATIONS*

412. All The Year Round. The first five volumes. Containing the original serialised publication of *A Tale of Two Cities* in vols I & II, nos 1-31, and of *Great Expectations* in vols IV & V, nos 84-119. Great Expectations. Chapman & Hall. Orig. green publisher's cloth, blocked in blind, spines lettered in gilt; a little rubbed, inner hinges split in places. Vol. I lacks leading f.e.p.
1859-61 £480

INDIVIDUAL TITLES

All The Year Round Christmas Numbers

413. The Haunted House. Extra Christmas Number of All the Year Round. Published at the Office, No. 11, Wellington Street. Disbound; first leaf a little spotted. 48pp.
¶ Contributors include Dickens, Wilkie Collins, Elizabeth Gaskell, Hesba Stretton, Sala & Procter.
1859 £30
414. A Message from the Sea. Extra Christmas Number. Published at the Office, No. 26, Wellington Street. Disbound. v.g. 48pp.
¶ Contributors are Dickens, Wilkie & Charles Allston Collins.
1860 £30

DRAMATISATION

415. **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
416. Tom Tiddler's Ground. Extra Christmas Number ... Published at the Office, No. 26, Wellington Street. Disbound. v.g. 48pp.
¶ Contributors include Dickens, Wilkie & Charles Allston Collins, Amelia Edwards.
1861 £30

SEWN AS ISSUED

417. Somebody's Luggage. Extra Christmas Number ... Published at the Office, No. 26, Wellington Street. Sewn as issued. 48pp.
¶ Dickens made four contributions to this Extra Christmas Number: His Leaving it Till Called For; His Boots; His Brown-Paper Parcel, and His Wonderful End. Among the other contributors were Charles Allston Collins, John Oxenford, and Julia Stretton.
1862 £25
418. Somebody's Luggage. Extra Christmas Number ... Published at the Office, No. 11, Wellington Street. Disbound. 48pp.
1862 £20

TAUCHNITZ EDITION

419. Somebody's Luggage; Mrs. Lirriper's Lodgings; Mrs. Lirriper's Legacy. By Charles Dickens, and the authors named at the head of the stories. Copyright Edn. Leipzig: Bernhard Tauchnitz. Bound without half title. Contemp. continental red morocco-grained cloth, spine lettered in gilt; spine a little darkened, hinges sl. rubbed.
¶ Topp 888. Three extra Christmas numbers from All the Year Round.
1867 £30

All The Year Round Christmas Numbers continued

SEWN AS ISSUED

420. Mrs Lirriper's Lodgings. Extra Christmas Number ... Published at the Office, No. 26, Wellington Street. Sewn as issued in orig. blue printed wrappers; front wrapper sl. marked. 48pp.
¶ Contributors include Dickens, Gaskell, Andrew Halliday, Edmund Yates, Amelia Edwards & Charles Allston Collins.
1863 £45
421. Mrs Lirriper's Lodgings. Extra Christmas Number ... Published at the Office, No. 26, Wellington Street. Disbound. v.g. 48pp.
1863 £25
-
422. Mrs Lirriper's Legacy. Extra Christmas Number ... Published at the Office, No. 26, Wellington Street. 4pp additional ads on blue paper tipped in at beginning, as well as advertising slip for *Our Mutual Friend*. Sewn as issued in orig. blue printed wrappers. 48pp. v.g.
¶ Contributions by Dickens, Charles Allston Collins, Amelia Edwards, Hesba Stretton.
1864 £50
-
423. Doctor Marigold's Prescriptions. Extra Christmas Number ... Office, 26, Wellington Street. Ad. slip for *Our Mutual Friend* on blue paper. Sewn as issued in orig. blue printed wrappers; v. sl. creased. 48pp.
¶ Contributors include Dickens, Rosa Mulholland, Charles Allston Collins, Hesba Stretton.
1865 £40
424. Doctor Marigold's Prescriptions. Extra Christmas Number ... Office, 26, Wellington Street. Disbound. v.g. 48pp.
1865 £25
-
425. Mugby Junction. Extra Christmas Number ... Published at the Office, No. 26, Wellington Street. Sewn as issued in orig. blue printed wrappers. A v.g. bright example. 48pp
¶ Barbox Brothers, Barbox Brothers & Co, Main Line and The Signalman by Dickens; the other contributors are Andrew Halliday, Charles Allston Collins, Hesba Stretton & Amelia Edwards.
1866 £50
426. Mugby Junction. Extra Christmas Number ... Published at the Office, No. 26, Wellington Street. Disbound; sl. spotted. 48pp.
1866 £15
-
427. No Thoroughfare. By Charles Dickens and Wilkie Collins. Extra Christmas Number ... Published at the Office, No. 26, Wellington Street. Sewn as issued in orig. blue printed wrappers. 48pp.
1867 £45
428. No Thoroughfare. By Charles Dickens and Wilkie Collins. Extra Christmas Number ... Published at the Office, No. 26, Wellington Street. Disbound. v.g. 48pp.
¶ The final Extra Number written entirely by Dickens & Wilkie Collins.
1867 £20

TAUCHNITZ EDITION

429. 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

MISCELLANEOUS PIECES

EXTRACTED FROM

“HOUSEHOLD WORDS”

AND

“ALL THE YEAR ROUND,”

1850—1869,

THE AUTHORSHIP OF WHICH, IN WHOLE OR PART, HAS
BEEN ATTRIBUTED TO

CHARLES DICKENS.

Collected Editions

COLLECTED CHRISTMAS STORIES IN ORIGINAL CLOTH

430. The Christmas Numbers of All the Year Round. Conducted by Charles Dickens. 26 Wellington Street. Orig. green sand-grained cloth, blocked & lettered in blind & gilt, with holly frame to front board roundel. Signature of Richard Eccles, The Elms, 1870, on leading f.e.p.; small bookseller's blind stamp of Kelly, Manchester. a.e.g. A v.g. bright copy in custom-made green cloth slipcase.

¶ A superior copy of the first collected edition of the nine Christmas Numbers which were written collaboratively and edited by Dickens.

1859. *The Haunted House*. Dickens wrote The Mortals in the House, The Ghost in Master B's Room, and The Ghost in The Corner Room, as well as the opening paragraphs of the other chapters (exception The Ghost In The Picture Room).
1860. *A Message From The Sea*. Chapters I, II & V, and passages in other chapters were by Dickens, the rest by Wilkie Collins. A woodcut was used in this number.
1861. *Tom Tiddler's Ground*. Dickens wrote chapters I, VI & VII.
1862. *Somebody's Luggage*. Dickens wrote His Leaving It Till Called For, His Boots, His Brown-Paper Parcel, and His Wonderful End; also a part of chapter III.
1863. *Mrs. Lirriper's Lodgings*. Chapters I & VII are by Dickens.
1864. *Mrs. Lirriper's Legacy*. Chapters I & VII are by Dickens.
1865. *Dr. Marigold's Prescription*. Chapters I, VI & VIII are by Dickens.
1866. *Mugby Junction*. Dickens wrote Barbox Brothers, Barbox Brothers & Co., Main Line (The Boy at Rugby), and No. 1 Branch Line (The Signal Man).
1867. *No Thoroughfare*. Dickens wrote The Overture, portions of the First and Fourth Acts, and the entire Act III. Wilkie Collins wrote the rest of the Number.

[1868]

£850

431. The Christmas Numbers of All the Year Round. Conducted by Charles Dickens. 26, Wellington Street. Sl. spotting. Orig. green sand-grained cloth, blocked & lettered in blind & gilt, with holly frame to front board roundel; small ink mark on following board. Expertly recased retaining orig. spine strip. Signed on titlepage with initials, Dec. 1870. a.e.g. A nice bright copy.

¶ The first collected edition, containing the nine extra Christmas numbers, published in *All the Year Round* between 1859 and 1867.

[1868]

£300

VARIANT CLOTH & TITLEPAGE

432. The Nine Christmas Numbers of All the Year Round. 26, Wellington Street. Orig. green pebble-grained cloth, spine & front board lettered in gilt, borders blocked in blind. Ownership inscription on Contents leaf of Thomas Fronsedale, Harrogate, 1871. Red tinted edges. v.g.

¶ A very nice copy in a variant slightly lighter green cloth binding, without the fancy holly wreath frame on the front board, nor the fancy blind cornerpieces. The front board lettering is the same, but is within a far simpler single-ruled frame, blocked in blind rather than gilt. The spine has an additional gilt ornament beneath the title. The titlepage is also a variant: the word 'nine' has been added to the title. The content remains the same.

[1868]

£650

HOUSEHOLD WORDS AND ALL THE YEAR ROUND

A UNIQUE COMPILATION

433. Miscellaneous Pieces, extracted from "Household Words" and "All the Year Round", 1850-1869, the authorship of which, in whole or part, has been attributed to Charles Dickens. [Privately printed for Mr. Thos. Wilson at the Dryden Press, by J. Davy & Sons.] Eight preliminary leaves, & numerous extracted parts, bound into a single volume in full red crushed morocco by Zaehnsdorf, spine directly lettered in gilt, gilt dentelles. Armorial bookplate of Huntley Clarke. t.e.g. A v. handsome volume.

¶ Not on Copac; Chapel Hill only on OCLC. A painstakingly compiled volume of all of Dickens's contributions to his two most successful periodical publications, with a 5-page contents showing where and when each contribution appeared. The volume is made up of every relevant Dickens contribution, extracted from the part issues, and bound with later printed preliminary leaves. The volume is hand-numbered up to page 696.

[c.1899]

£1,200

MISCELLANEOUS PAPERS

434. Miscellaneous Contributions, to "Household Words", "All the Year Round" &c. The Gresham Publishing Co. (Standard Edition of Dickens' Works, vol. XIX.) Half title, col. front. & b/w plates by A. Talbot Smith. Orig. blue cloth, gilt spine. Withdrawn from Eastbourne Public Library v.g. 1911 £20

SELECTIONS & ADAPTATIONS

SCARCE EARLY COLLECTION OF QUOTATIONS

435. 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.
¶ Gimbel 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

MRS JARLEY

436. **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 featured in *The Old Curiosity Shop*. 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

HOLLY BERRIES

437. Holly Berries from Dickens. Small 4to. Boston: De Wolfe, Fiske & Co. Half title, illus. throughout in full colour. Padded faux silk boards, lettered in gilt & blocked in colour with holly leaves & berries; spine a little worn. Gift inscription in initial blank, Christmas 1904. An attractive gift book.
¶ Not in BL; Copac records a digital version only. Quotations from Dickens, selected from across his works, for each day in December.
1898 £30
438. The Poems and Verses; collected and edited, with bibliographical notes, by F.G. Kitton. FIRST EDITION. Chapman & Hall. Half title, front. after Maclise. Untrimmed in orig. dark green cloth, lettered in black. Contemp. signatures of David Sargant and A. Rowan. v.g.
¶ Dedicated to Georgina Hogarth. Includes all the songs and choruses from *The Village Coquettes*.
1903 £45
439. The Poems and Verses; collected and edited, with bibliographical notes, by F.G. Kitton. FIRST EDITION. Chapman & Hall. Half title, front. after Maclise. Untrimmed in orig. dark green cloth, lettered in black; sl. dulled.
1903 £40
440. Collected Papers. Chapman & Hall. (Biographical Edition, vol. XIX.) Half title, front., plates by Phiz and George Cruikshank. Orig. red cloth, lettered in gilt; spine faded & rubbed. t.e.g.
¶ *Sketches of Young Gentlemen, Couples, Mudfog, Sunday Under Three Heads, &c.* with Prefaces and Addresses.
[1903] £10

BIRTHDAY BOOK

441. The Dickens Birthday Book; with 6 illus. in colour by Harold Copping. Raphael Tuck. Col. front. & plates, 4pp ads. Orig. dark green padded morocco, lettered in gilt; spine faded to brown & a little chipped at head & tail. a.e.g.
¶ None of the dates have been filled in, although there are some loosely inserted slips.
[c.1910] £45

CHILDREN'S STORIES

442. Children's Stories from Dickens; re-told by his grand-daughter Mary Angela Dickens and others. With an introduction by Percy Fitzgerald; illustrated by Harold Copping; edited by Edric Vrederburg. 4to. Raphael Tuck & Sons. Half title, col. front. & 11 col. plates, illus. Orig. col. paper-covered pictorial boards, blue cloth spine; spine a little dulled, sl. rubbed. Gift inscription on leading f.e.p., 1911.

¶ Fifteen stories. An 'ordinary' edition.

[1911]

£50

FOR ACTING

443. Scenes from Dickens, for Drawing-Room and Platform Acting. Adapted by Guy Pertwee, edited by Ernest Pertwee. With 48 costume-plates by Edward Handley-Read. FIRST EDITION. George Routledge & Sons. Half title, front. & plates. E.ps sl. spotted. Orig. dark green cloth, pictorially blocked & lettered in gilt. A v.g. bright copy.

¶ 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. Gimbel D181 gives the first edition as [1912], but the inscription dates this to 1911.

[1911]

£65

444. Scenes from Dickens for Drawing-Room and Platform Acting; adapted by Guy Pertwee. Edited by Ernest Pertwee. 2nd edn. George Routledge. Half title, plates. Orig. dark green cloth, lettered in blind & gilt. Contemp. signature of D.H. Brooksbank, Leigh. v.g.

[1912]

£30

FOR LADIES

445. Character Sketches from Dickens For Ladies. Arranged by Grace Alvey. Samuel French. 94pp. Half title. Orig. purple printed wrappers largely faded to brown; sl. wear to head & tail of spine.

¶ 28 monologues, with hints for appropriate costumes.

[1913]

£30

SHORT PLAYS

446. 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

READINGS

447. **WILLIAMS, Emlyn.** Readings from Dickens. FIRST EDITION. Folio Society. Front. Orig. dark green cloth, spine lettered in gilt. Booklabel of D.W. Wickham. v.g. in rather worn d.w.

¶ Twelve shorter readings, and an 'ambitious ... full-length adaptation for a two and a half hours' solo performance of Bleak House'.

1954

£20

DUBLIN PROGRAMME

448. **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

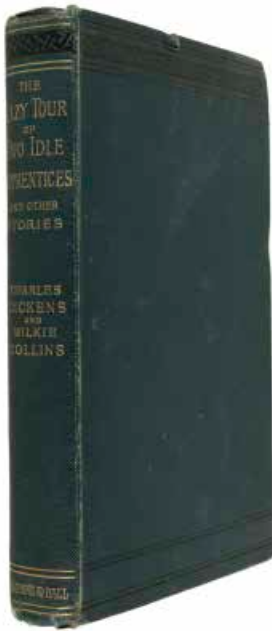
DICKENS ON THEATRE

449. **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.

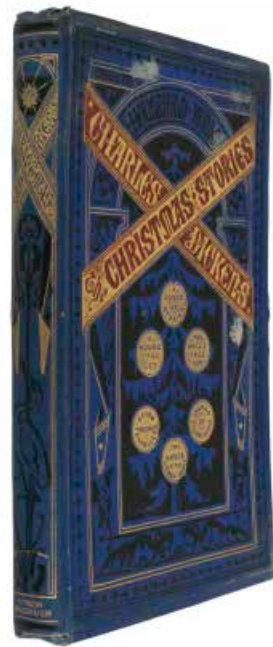
¶ '... all Dickens's writing about the theatre, ranging from some of the great scenes of the novels by way of serious essays (on, e.g. *King Lear*) and spoof reviews and playbills to the most entertaining opinion and gossip in his letters, with the original Cruikshank and Phiz illustrations.'

1964

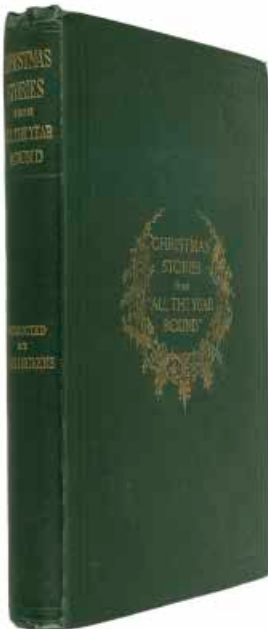
£20



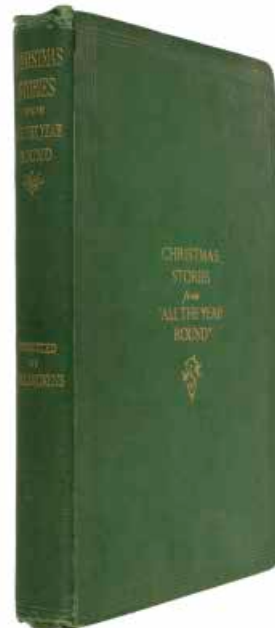
396



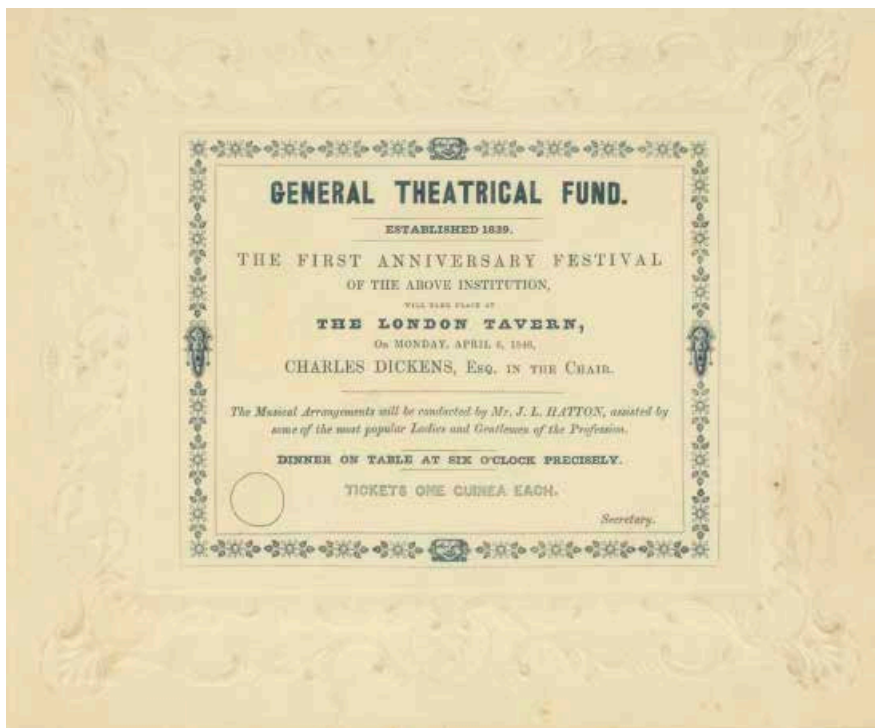
399



430



432



452



459

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

¶ 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*; Bardevill v. Pickwick, from *The Pickwick Papers*.

1970

£10

WORKING NOTES

451. **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., facsimis. Orig. red cloth, lettered in silver. A v.g. copy in sl. rubbed & marked d.w.

¶ Actual size photographic reproductions of Dickens's original manuscript notes, with printed transcripts.

1987

£120

DICKENS AS PATRON & BENEFACTOR

General Theatrical Fund

RARE INVITATION TICKET

452. Ticket. The first anniversary festival of the above institution, will take place at the London Tavern, on Monday, April 6, 1846, Charles Dickens, Esq. in the chair. The musical arrangements will be conducted by Mr. J.L. Hatton, assisted by some of the most popular ladies and gentlemen of the profession. ... Tickets one guinea each. n.p. Large format invitation, 23 x 20cm, printed in blue on white card, within fancy heavily-embossed borders. A v.g. clean example, framed & glazed.

¶ A very well-preserved large format ticket, advertising the General Theatrical Fund's anniversary dinner. Dickens served as the first Chairman of the association, founded in 1839 to provide support for actors down on their luck.

1846

£2,800 †

Guild of Literature and Art

MEMORANDUM SIGNED BY DICKENS, JOHN FORSTER
AND WILLIAM HENRY WILLS

453. Memorandum of Agreement, made this twelfth day of May one thousand eight hundred and fifty one, between Thomas Goodall of Brighton Esquire of the one part and Charles Dickens of Dorchester Terrace Regents Park Esquire and William Henry Wills of No. 16 Wellington Street North Strand Esquire of the other part. 4pp foolscap, written in secretarial hand and signed by Dickens and Wills, each signature endorsed by John Forster, docket title. Stamped 'London 6.6.51', and blind-stamped 'Five shillings'. Neatly housed, with a later portrait of each of the signees, in a green cloth portfolio, lettered in gilt.

¶ A superb manuscript document, forming the contract signed by Dickens and Wills, and the property owner Thomas Goodall, for tenancy rights to 10 Lancaster Place, the intended offices for the newly established Guild of Literature and Art. Titled on the docket title, 'Thomas Goodall Esqre to Mess.rs Dickens & Wills. Agreement for chambers at 10 Lancaster Place'.

The Guild of Literature and Art had been established the previous year to raise funds for artists who might need financial assistance, and 'to encourage life assurance, and other provident habits among authors and artists ...'. Although founded 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 legal document shows Dickens had far more than just an emotional investment with the Guild, but was an active and vital component in its day to day running.

1851

£8,500

BULWER'S NOT SO BAD AS WE SEEM

454. **LONDON. Devonshire House.** Playbill. On Tuesday evening, May 27th, 1851, the amateur company of The Guild of Literature & Art, will have the honor of performing, for the second

Guild of Literature and Art continued

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 Thorside, with other parts shared between Augustus Egg, Charles Knight, Richard Horne, Douglas Jerrold, Wilkie Collins, and others.

1851

£1,450

THIRD PERFORMANCE

455. **LONDON. Hanover Square Rooms.** Playbill. Fourth Night. On Wednesday, July 2nd, 1851, the amateur company of The Guild of Literature and Art, ... for the fourth time, ... *Not So Bad As We Seem: or, Many Sides to a Character*. ... The performance to conclude with (for the third time) ... *Mr. Nightingale's Diary*. ... 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. 6, p.421.)

1851

£1,500

TENTH PERFORMANCE

456. **LIVERPOOL. Philharmonic Hall.** Playbill. On Friday evening, February 13th, 1852, the amateur company of The Guild of Literature & Art, ... for the thirteenth time, ... *Not So Bad As We Seem: or, Many Sides to a Character*. ... The performance to conclude with (for the tenth time) ... *Mr. Nightingale's Diary*. ... 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. 6, p.599.)

1852

£1,450

SEVENTEENTH PERFORMANCE

457. **BIRMINGHAM. Town Hall.** Playbill. On Thursday evening, May 13th, 1852, the amateur company of The Guild of Literature and Art, ... for the seventeenth time, ... *Not So Bad As We Seem: or, Many Sides to a Character*. ... The performance to conclude with (for the sixteenth time) ... *Mr. Nightingale's Diary*. ... 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

TWENTIETH PERFORMANCE

458. **NEWCASTLE. Assembly Rooms.** Playbill. On Friday evening, August 27th, 1852, the amateur company of The Guild of Literature and Art, ... for the twentieth time, ... *Not So Bad As We Seem: or, Many Sides to a Character*. ... After which (for the nineteenth time) ... *Mr. Nightingale's Diary*. ... The whole to conclude with a comic scene, (from the French)

Guild of Literature and Art continued

called Two O'Clock in the Morning. ... W.S. Johnson, "Nassau Steam Press". Single sheet folio playbill, printed in red & black; three light folds. v.g. 25 x 51cm.

¶ 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. 6, p.748.) Forster was replaced, on this occasion, by the illustrator John Tenniel.

1852

£1,450

ORIGINAL TICKET

459. 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 23.5cm including 1.5cm margins, printed on cream card; a little browned.

¶ A large-format ticket etched by T.O. Barlow from a design by E.M. Ward A.R.A. for productions convened by the Guild of Literature and Arts. It depicts the artist Richard Wilson in one corner, and the writer Daniel Defoe in the opposite corner, both men reduced to poverty. The ticket is not filled in.

1852

£425 †

Newspaper Press Benevolent Association

460. Report of the Second Anniversary Meeting of the Newspaper Press Benevolent Association, held at Freemason's Tavern, on Saturday, 13th July, 1839. Office of the Association, Adelphi Chambers. Sewn as issued without wrappers. 32pp.

¶ Three copies on Copac. A scarce pamphlet, reporting on proceedings at an event convened for the Newspaper Press Benevolent Association. Dickens, whose career had begun as a journalist, was a notable supporter. His name is listed among the donors, along with his contribution of 10 guineas. His name has been added in a neat contemp. hand (but apparently not his) to the titlepage, and his printed name is highlighted in the list of donors. Other contributors include Henry Colburn (10 guineas), William A'Beckett (two guineas), the actor Charles Kean (five pounds), William Macready (five pounds), Benjamin Disraeli (five guineas), Charles Knight (five guineas), Serjeant Talfourd (ten guineas), and numerous others from the worlds of politics and the arts.

1839

£750

Newspaper Press Fund

461. Handbill. The Annual Dinner For 1866, will take place at Willis's Rooms, Ling Street, St. James's, on Saturday, June 9. The Right Hon. Earl Granville, K.G., in the chair. n.p. A single sheet handbill, 18 x 28cm, printed on verso only; one small closed tear in upper right corner, several light folds. A v.g. example.

¶ A well preserved handbill, advertising a forthcoming charity dinner, held for the Newspaper Press Fund. 94 names are listed as the 'First List of Stewards', among them politicians, journalists, and a large number of well-known writers. These include Anthony Trollope, Shirley Brooks, Laurence Oliphant, S.C. Hall, and Charles Dickens, described in brackets as 'Chairman at the last dinner'. The Fund had been founded two years previously by Dickens himself, with the aim of offering financial assistance to journalists who found themselves on hard times.

1846

£250 †

Royal General Theatrical Fund

BROADSIDE ANNOUNCING ANNIVERSARY DINNER

462. **LONDON. Royal General Theatrical Fund.** Theatrical Fund Dinner. Broadside. 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). Large

Royal General Theatrical Fund continued

single sheet playbill, 72 x 29cm; lightly folded, sl. dusting in margins. v.g.

¶ A very well-preserved large broadside, 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

Royal Literary Fund

463. Report of the General Committee to the Annual General Meeting, March 8, 1848. n.p. Sewn as issued. 8pp.

¶ 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

RESPONDING TO DICKENS

464. A Summary of Facts, drawn from the Records of the Society, and issued by the Committee in answer to Allegations contained in a pamphlet entitled 'The Case of the Reformers of the Literary Fund ...' Together with A Report of the Proceedings of the last Annual Meeting, March 12, 1858, ... n.p. Sewn, without wrappers, as issued. v.g. 35pp.

¶ The Committee attacks the financial statements made in the Reformers' case and other supposed inaccuracies and are forced to make full historical statements of their procedures. There is a full account of the discussion at the AGM in which Dickens took a full part, and motions proposing reforms were voted down.

1858

£380

DICKENS REPLIES

465. The Case of the Reformers in the Literary Fund; stated by Charles W. Dilke, Charles Dickens, and John Forster. (Bradbury & Evans, printers.) Stabbed as issued; very sl. creased. 16pp.

¶ Not in BL. Published in March 1858, this scarce pamphlet was wholly written by Dickens. Following the defeat by four votes of a reform proposal at the Annual Meeting in March 1855, the Special Committee was set up to amend the Charter to prevent 40% of the income going in costs. Following unsatisfactory responses at the Annual General Meeting in 1857 the Reformers continued to press their case.

1858

£1,200

466. **(FORSTER, John)** Extract from a Letter addressed to Mr. Dickens and Mr. Elwin, dated 22nd March, 1859. n.p. Drophead title. Folded as issued. 4pp.

¶ An anonymously written pamphlet, headed 'Private'. Forster offers to leave his books and manuscripts to the Fund with an endowment to provide an alternative Public Library, provided that the Society is reformed along the lines suggested by the 1855 Committee with a new Charter. The offer was refused and Forster's celebrated Library went to what is now the Victoria and Albert Museum.

[1859]

£350

AUTOGRAPH LETTER:

"WE HAVE TRIUMPHED OVER LYTTON & DICKENS"

467. **TROLLOPE, Anthony.** ALS from Anthony Trollope to 'My Dear Mr Blewitt', on the headed paper of Waltham House, Feb 25, [18]70. '... they have failed and owned their failure ...' n.p. 40 lines, in black ink, on first three sides of folded 8vo leaf, laid down. v.g.

¶ Not published in *The Letters*, 1983. A strong letter from Trollope to the author Octavian Blewitt, Secretary of the Royal Literary Fund, discussing an article Blewitt has written for *Saint Paul's Magazine* which concerns both Bulwer Lytton and Charles Dickens. Trollope informs Blewitt, 'I have read your paper, and I like it so well (with one exception), that I will endeavour to publish it myself.' Explaining his misgivings, he continues, 'I do not like the first two pages. I think, considering that we have triumphed over Lytton & Dickens, that they have failed and owned their failure, that you are a little

THE CASE
OF
THE REFORMERS
IN
THE LITERARY FUND;

STATED BY

CHARLES W. DILKE, CHARLES DICKENS, AND
JOHN FORSTER.

Royal Literary Fund continued

hard on them - or something perhaps too triumphant. The effort was well meant, though we did not agree with them. Both Dickens and my Lord tried their best; and though I think it may be fair (and I think is judicious) to mention the fact that the property is to be sold, I would do it with some little acceptance of their good intentions'. Trollope further explains, 'Dickens is privately my friend, and of course knows that I edit the magazine. I should hardly like to put in a paper that seemed to be hard on his failure. And I should like it the less as Lord Lytton, some time since owned to me at Knebworth the failure in a very frank manner.' Signed with initials, 'Yours always, A.T.'

Blewitt, under Trollope's direction, evidently softened the hard edges, and the seven-page article was published in *Saint Paul's Magazine* in May 1870, under the title 'Bricks and Mortar Charities'. It focused on the decision of the committee of the Guild of Literature and Art, 'to sell the three houses which they erected a few years ago on the Knebworth estate, and to apply the proceeds in small pensions to decayed artists and men of letters'. In the article Blewitt applauded the decision to sell, observing that 'artists and literary men ... have been disinclined to accept a residence rent free at such a distance from their work, without an allowance for furnishing and keeping it up'. Blewitt, along with Trollope, had clearly been opposed to the Guild's honourably intended but flawed experiment in property ownership, and was pleased to see that Dickens and Lytton had come to accept its inadequacies. There is no specific reference to the matter in *Pilgrim Letters*, suggesting the decision to give up the Guild's properties was not too much of a blow to Dickens. If he did take issue with Blewitt's article, Dickens had little time to respond; he took ill shortly after its publication, and died the following month.

1870

£6,500 †

LETTERS -

reprinting correspondence with individuals arranged alphabetically by recipient

TO BARONESS BURDETT COUTTS

468. Charles Dickens and the Begging Letter Writer with publication of Dickens' original letter. Edited by Cumberland Clark. (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 WILKIE COLLINS:

INSCRIBED TO GEORGE MACDONALD FROM A.P. WATT

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

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

1892

£280

TO CORNELIUS FELTON

470. Our Whispering Gallery, no. VII. IN: The Atlantic Monthly, vol. XXVIII, no. 165, July 1871. Boston, Mass.: Ticknor & Fields. Pp 106-114. Article extracted from The Atlantic Monthly, July 1871; sl. marking from paperclip. Recent marbled wrappers. v.g.

¶ Letters written by Dickens 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 ANGUS FLETCHER

471. Typescript Letter to Angus Fletcher, reproduced from one written from Devonshire Terrace, Monday Thirteenth May 1844. 'You have (unconsciously) covered me with shame; and degraded me to an ignominious and deplorable level ...' A long letter, printed on 2pp folio, lightly folded. Without imprint, but stamped 'With George Gregory's Compliments, 4 Daniel Street, Bath'.

462

¶ See *Pilgrim Letters* Vol. IV, p.80, for the original ALS, now part of the Berg collection. A lovely playful letter to the Scottish sculptor Angus Fletcher, 1799-1862, firstly (mock) admonishing him from failing to honour a dinner date at Devonshire Terrace, and seventhly ('I think it was seventhly I left off at') informing Fletcher that he is planning a trip to Italy with, 'bag and baggage, children and servants ... for twelve months'. He requests that Fletcher, his 'modern Canova', and now resident of Carrara in Tuscany, advise on several details of planning: 'Tell me your opinion about the best way of coming ... whether we shall meet, and where, together with all other matters and things that occur to you.' Dickens travelled to Italy, via Paris and Marseilles, in July 1844, returning to London briefly in November to facilitate a reading tour of *The Chimes*. The whole family returned in England in June 1845. Dickens's experiences on the continent were described in *Pictures from Italy*, published in 1846.

The original autograph letter was evidently once in the hands of the Bath bookseller George Gregory, 1852-1930, as identified by the compliments stamp on the front. It was perhaps once a constituent part of his heavily graingerised 10-volume copy of Forster's *Life of Dickens* that is now in New York's Morgan library. Gregory produced an index for this 'unique copy' of Forster's *Life* in 1925, which included references to an ALS from Dickens to Fletcher. It is not clear why this letter was printed, or how many copies were made, but it forms a delightful example of Dickens's innate playfulness. We can find no other examples.

1844 [c.1925]

£85

TO JOHN FORSTER

472. Dickens v. Barabbas: Forster intervening; a study based upon some hitherto unpublished letters. Edited by C.J. Sawyer & F.J.H. Darton. Charles J. Sawyer. Half title, facsimis. Uncut in orig. olive green buckram, spine and front board lettered in gilt, bevelled boards. t.e.g. v.g in orig. glassine wrappers.

¶ No. 16 of 90 copies on hand-made paper.

1930

£35

TO HENRY KOLLE

473. 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.

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

474. Letters to Mark Lemon. Edited by Walter Dexter. Printed for Private Circulation 13pp. Half title. Orig. purple printed wrappers, bound into comtemp. half dark blue calf. With Clement K. Shorter's booklabel and stamped 'C' on initial blank. v.g.

¶ Printed for Thomas J Wise. Edition limited to thirty copies. The letters all date from 1847, and concern the arrangements for a charity production of *Every Man in His Humour*.

1927

£250

TO ADAH MENKEN - INSCRIBED

475. **MENKEN, Adah Isaacs.** Infelicia. FIRST EDITION, 1st issue. Sm. 4to. London, Paris, New York. (Privately printed.) Half title, front., facsim., illus. Orig. green cloth, bevelled boards by W. Bone & Son, a.e.g. A nice copy.

¶ 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

476. **MENKEN, Adah Isaacs.** Infelicia. FIRST EDITION, 2nd issue. Sm. 4to. London, Paris, New York. (Privately printed.) Half title, front., port., facsim, illus. Orig. green cloth, bevelled boards by W. Bone; a bit rubbed. a.e.g.

¶ With the facsimile of Dickens' letter of 21st October 1867 on verso of Dedication leaf.

1868

£100

Collected Letters

THE FIRST COLLECTION

477. The Letters; Edited by his sister-in-law (Georgina Hogarth) and his eldest daughter (Mamie Dickens). 2nd edn. - 5th thousand. 2 vols. Chapman & Hall. Half titles. Orig. maroon cloth, blocked & lettered in gilt & black; spines faded, inner hinges splitting. A good sound copy.
 ¶ The first two volumes as published, 1833-1856 & 1857-1870; a third was added in 1882. A well-read copy, with some loosely inserted notes by the literary historian Kathleen Tillotson.

1880

£75

TAUCHNITZ EDITION

478. The Letters of Charles Dickens. Edited by his sister-in-law [Georgina Hogarth] and his eldest daughter [Mamie Dickens]. Copyright edn. 3 vols. Leipzig: Bernhard Tauchnitz. Bound without half titles. Contemp. half maroon roan, green cloth boards, spines ruled & directly lettered in gilt; sl. rubbing to heads & tails of spines, but overall a nice bright copy.
 ¶ Todd 1868, 1869 & 1870. Although this Tauchnitz edition is arranged over three volumes, it does not include the third volume of Additions, which was not published by Chapman & Hall until 1882.

1880

£75

Pilgrim Edition of Dickens's Letters

PILGRIM EDITION OF THE LETTERS

479. The Letters of Charles Dickens. The Pilgrim Edition. 12 vols. Oxford: The Clarendon Press. Illus, facsimis. Orig. red cloth, gilt spines. A v.g. exceptionally well-preserved set in spotless d.w.s.
 ¶ 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

£1,250

VOL. I

480. The Letters. Vol. I. 1820-1839. Orig. red cloth; sl. rubbed in sl. worn d.w.
1965 £75
481. The Letters. Vol. I. 1820-1839. Reprinted with corrections. Orig. red cloth. In sl. creased d.w.
 ¶ Kathleen Tillotson was one of the associate editors.

1989

£85

VOL. II

482. 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

VOL. III

483. The Letters. Vol. III. 1842-1843. Orig. red cloth. v.g. in price-clipped d.w.
1974 £55

VOL. IV

484. The Letters. Vol. IV. 1844-1846. Orig. red cloth. v.g. in sl. creased d.w.
1977 £70

450 LETTERS

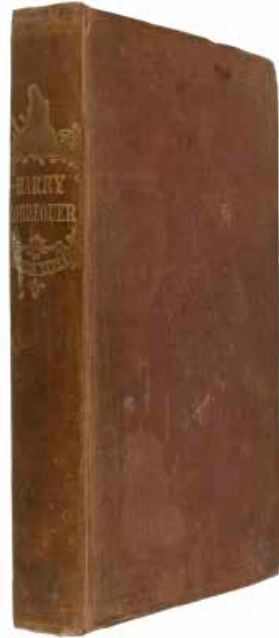
485. The Selected Letters ... Edited by Jenny Hartley. Oxford: O.U.P. Half title, facsim. leaf with Dickens's signatures. Orig. scarlet cloth. FINE in maroon & white pictorial d.w.
 ¶ 'The first selection to be made from the magisterial twelve-volume British Academy Pilgrim Edition ... 450 letters cherry-picked to give readers the best essence of the 'Sparkler of Albion'.

2012

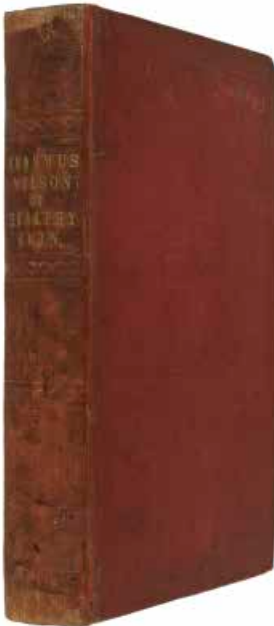
£35



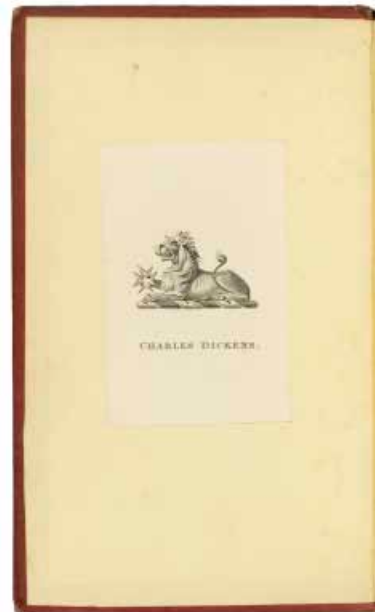
487



487



488



488

Theatre Royal, Tabstock House.

RE-ENGAGEMENT OF THAT IRRESISTIBLE COMEDIAN, MR. AINGER!
 RE-APPEARANCE OF MR. H. WHO CREATED SO POWERFUL AN IMPRESSION LAST YEAR!
 RETURN OF MR. CHARLES DICKENS, JUNIOR, FROM HIS GERMAN ENGAGEMENTS!
 ENGAGEMENT OF MISS KATE, WHO DECLINED THE MUNIFICENT OFFERS OF THE MANAGEMENT
 LAST SEASON!

MR. PASSE, MR. MUDPERIOD, MR. MEASLEY SERVILE, AND MR. WILKINI COLLINI!

FIRST APPEARANCE ON ANY STAGE OF MR. PLORNISHMAROONTIGOONTER!

(*Who has been kept out of bed at a vast expense.*)

ON MONDAY EVENING, JANUARY 8th, 1855,

WILL BE PRESENTED

MR. PLANCHÉ'S FAIRY EXTRAVAGANZA, IN TWO ACTS, WITH ALTERATIONS BY THE DRAMATIC PORT
 OF THIS ESTABLISHMENT, CALLED

FORTUNIO AND HIS SEVEN GIFTED SERVANTS

DRAMATIS PERSONÆ.

THE PROCLAMATION.

BARON DUNOVER (*a Nobleman in Distress*)
 HONORABLE MISS PERTINA (*his eldest Daughter*)
 HONORABLE MISS FLIRTINA (*his second Daughter*)
 HONORABLE MISS MYRTINA (*his youngest Daughter, assuming the
 name and title of FORTUNIO*)
 HERALD OF KING ALFOURITE
 THE FAIRY QUEEN
 PAGE
 STANDARD-BEARERS
 COMRADE (*a Learned Horse*)

MR. PARR.
 MISS KATE.
 MISS LALLY.
 MR. H.
 MR. WALTER.
 MISS BETTY LEMON.
 MR. SYDNEY SMITH.
 MISS NELLY AND MR. DAVID.
 MR. COMET.

THE SEVEN GIFTED SERVANTS.

STRONGBACK, with the gift of Strength.
 LIGHTFOOT, with the gift of Swift-foot.
 MARKSMAN, with the gift of Far-Sight.
 FINE-EAR, with the gift of Quick Hearing.
 BOOSTERER, with the gift of Mighty Lunge.
 GORMAND, with the gift of Appetite.
 TIPPLER, with the gift of Thirst.

MR. MARK LEMON, JUN.
 MR. PLORNISHMAROONTIGOONTER.
 MR. FRANK.
 MR. HARRY.
 MR. AILEY.
 MR. WILKINI COLLINI.
 MR. MARGHAM NENTFIELD.

THE PRESENTATION.

KING ALFOURITE
 PRINCESS VINDICTA (*his Half-sister*)
 FLORIDA (*her Lady in Waiting*)
 THE DRAGON

MR. CHARLES DICKENS, JUN.
 MISS DICKENS.
 MISS EDITH BRADBURY.
 MR. MUDPERIOD.

THE EMBASSY.

THE EMPEROR MATAPA (*Cameo by the Great Bear*)
 PRINCESS VOLANTE (*his Daughter, a high-mettled Rover*)
 THE GRAND CHAMBERLAIN.
 THE CAPTAIN OF THE GUARD.
 THE EXPECTANT COUSIN OF THE NOBILITY IN GENERAL.

MR. AINGER.
 MISS BETTYA STONE.
 MR. EDWARD ROBERTS.
 MR. MARCUS.
 MR. MEASLEY SERVILE.

Messrs. KATHAN, of Titchmarsh Street, are the Costumiers; Mr. WILSON, of the Strand, is the Furrurier; and
 Mr. THOMAS DEVLAND, of the Adelphi Theatre, is the Master of the Properties in this vast Establishment.

ADULTS 50c. CHILDREN 25c.

PERSONAL: DICKENS & HIS FAMILY

See also items 37 & 345.

DICKENS'S PERSONAL THEATRE PASS

486. **LONDON. Her Majesty's Theatre.** THEATRE TOKEN. n.p. Ivory, 3mm deep. 3.3 x 3.6cm, with squared off corners and a small drilled hole at the top, presumably so the token could be hung on a hook or on a fob.

¶ A very nice theatre pass, in the form of a square ivory token, lettered 'HER MAJESTY'S/THEATRE/1850' on the front, and with the name 'Charles Dickens Esq.' etched on to the reverse. Dickens was a devotee of the theatre, and regularly attended performances across London. This pass would have allowed him entry to the theatre for the entire season. Her Majesty's Theatre (now *His Majesty's* theatre) was established in London's Haymarket in 1705, and although the building is now in its fourth iteration (the current theatre was constructed in 1897), it is one of London's oldest continually used theatre spaces. Dickens's pass dates from a period when the venue, under the proprietorship of Benjamin Lumley, was primarily used for staging opera and ballet. The highlight of the 1850 season was the premier of Fromental Halévy's *La Tempesta*, based on Shakespeare's tragedy. The Charles Dickens Museum holds a similar token, also for Her Majesty's Theatre, for the year 1846.

Sold under licence regarding the sale of ivory.

1850

£2,250 †

CHARLES DICKENS'S COPY

487. **LEVER, Charles.** The Confessions of Harry Lorrequer. FIRST ENGLISH EDITION. Tall 8vo. Chapman & Hall. Front., engr. title (with the imprint of Wm. Curry, Dublin) & plates by Phiz; some foxing. Untrimmed in orig. dark pink cloth, boards blocked in blind, spine pictorially blocked & lettered in gilt; very neatly recased. With Dickens's booklabel, & the later signature of the Irish novelist Joyce Cary. A very nice association copy in custom-made box.

¶ With Dickens's bookplate, and the Sotheran's label from the sale of Dickens's books, June 1870. Listed in Stonehouse, with the date (1839); similarly dated by four institutions on Copac, including Oxford and the National Library of Wales. This would appear to be the first English edition, published shortly after the work first appeared in Dublin, published by William Curry. Although Dickens and Lever were not particularly close, they admired one another's works, and Dickens had several works by Lever in his library.

The two authors corresponded in 1841, when Dickens objected to an unsanctioned comparison of the authors' works in a publisher's catalogue. Lever was quick to apologise, regretting the errors of his publishers. Luckily it did not place the two men permanently at odds. Dickens would go on to publish Lever's works *A Day's Ride* in *All the Year Round* (appearing concurrently with *Great Expectations*), and Lever later dedicated his novel *Barrington* to Dickens: 'you have not one who more warmly admires your genius than myself'.

[1839?]

£6,500

CHARLES DICKENS'S COPY

488. **WILSON, Erasmus.** On the Management of the Skin, as a means of promoting and preserving health. 2nd edn. John Churchill. Half title, 6pp cata. Orig. red morocco-grained cloth, blocked in blind, spine lettered in gilt; neatly rebacked retaining orig. spine strip, a little dulled.

¶ From Charles Dickens's library, with his armorial bookplate on leading pastedown. Not mentioned in Stonehouse, and without the Sotheran's label for the sale of Dickens's library in June 1870. With a dedication from the author on the leading pastedown, 'Charles Dickens Esqre with Erasmus Wilson's compliments'. Wilson, 1809-1884, was a physician and dermatologist who achieved much acclaim in the Victorian era for his popular and accessible treatise on skin complaints and their remedies. He was possibly moved to send his work to Dickens, on account of Dickens's descriptions of the dermatologically challenged Mrs Skewton in *Dombey and Son*, which was being serialised at the time. Dickens wrote to Wilson in May 1847, thanking him for the book (See *Pilgrim Letters*, vol. XII, p.606), indicating he had read it 'with the greatest interest and pleasure'.

1847

£3,000

CHARLES DICKENS'S COPY

489. **YATES, Edmund Hodgson.** *Black Sheep*. A novel. FIRST EDITION. [One vol. only (of three).] Tinsley Bros. Half title. Orig. wavy-grained purple cloth, spine lettered in gilt; spine sl. dulled, the odd small mark. A good-plus copy.

¶ The first volume only of Edmund Yates's scarce three-volume novel, from the library of Charles Dickens. Not listed in Stonehouse, but with the small auctioneers label on leading pastedown, 'From the Library of Charles Dickens, Gadshill Place, June, 1870.' The work first appeared in *All the Year Round* between August 1866 and March 1867, as alluded to in *Pilgrim Letters* vol. XI, but this three-volume edition is not mentioned.

1867

£1,250

PRIVATE THEATRICALS: DICKENS AT KNEBWORTH

490. **KNEBWORTH HOUSE.** Knebworth Private Theatricals. Sir Edward Bulwer Lytton requests the honour of --- company on Tuesday evening, November 19th, at seven o'clock precisely. The favour of an early answer is particularly desired. n.p. 4pp. Single folded sheet, printed on first and third side. A v.g. clean example.

¶ This printed invitation, dated October 18th, 1850, has not been filled in. Inside is the list of the players for Ben Jonson's comedy *Every Man in His Humour*, and the concluding farce by John Poole, *Turning the Tables*. Dickens appeared in both plays; in the former as Captain Bobadil, one of his most celebrated acting roles, and in the latter as Jeremiah Bumps. He is also credited as stage manager. The other parts were taken by a familiar ensemble of friends and family, including Mark Lemon, Douglas Jerrold, John Leech, Mrs Charles Dickens, and Miss Hogarth. Miss Mary Boyle is listed among the players, but following an unexpected bereavement, her parts were played by Mrs Mark Lemon's cousin, Anne Romer. This was the second of three nights of the run.

1850

£750

FAMILY THEATRICALS:
THEATRE ROYAL, TAVISTOCK HOUSE.

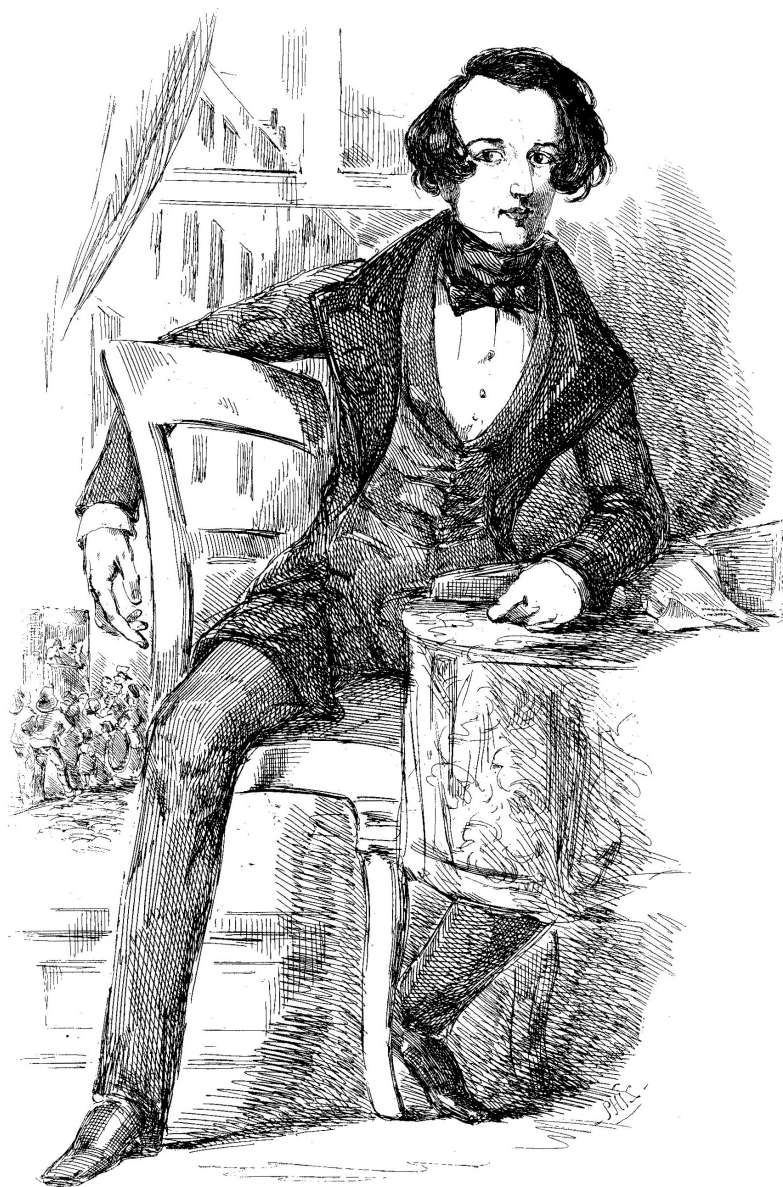
491. **LONDON. Tavistock House.** Playbill. Fortunio, and His Seven Gifted Servants. On Monday evening, January 8th, 1855, will be presented Mr. Planché's fairy extravaganza, in two acts, with alterations by the dramatic poet of this establishment, called Fortunio, and his seven gifted servants. n.p. Single sheet 4to playbill, 18 x 26cm, printed in red & black, with royal blue & gilt decorative borders; red text a little faded, sl. wear along old folds, but not affecting text. A nice if sl. fragile example of a very scarce playbill, tipped on to simple card mount.

¶ Not in BL. V&A only on Copac & OCLC, an annotated example, used as the frontispiece in *Pilgrim Letters*, vol. VII. A delightful and very rare playbill for a festive performance at Dickens's home, humorously described at the head of the bill as the 'Theatre Royal, Tavistock House'. The play was an adaptation of James Robinson Planché's whimsical extravaganza *Fortunio*, first performed at the Theatre Royal, Drury Lane, in 1843. The cast was made up of Dickens's children, with other roles taken by Dickens's friends, and some of their children. Dickens took his role as production manager seriously, writing to Samuel Phelps as early as December 11th, requesting 'a kindness' for his children's 'little Christmas play', in the form of sending a prompt book of *Fortunio* and 'piano-copy of its music'. (See *Pilgrim Letters*, vol. VII, p.480.) Dickens then reduced the play into a more child-friendly form (the main part was to be taken by Henry Dickens, who was only five at the time!), while others were engaged to provide costumes, wigs, music and scenery. Dickens played three roles in the piece: Comrade, a 'learned horse', Baron Dunover, 'a nobleman in difficulties', and an Expectant Cousin, (with Dickens presented in the cast list under the pseudonym Mr. Measley Servile). The part of Lightfoot, one of the servants, was taken by Mr. Plornishmaroontigoonter, 'first appearance on any stage', who was actually young Edward Dickens, still not three years old, and 'kept out of a bed at a vast expense'. The character Gormand, 'with the gift of appetite', was played by 'Mr. Wilkini Collini', while the dragon was portrayed by Mr. Mudperiod (i.e. Mark Lemon). Miss Hogarth presided at the piano. Planché himself was invited to the performance (See *Pilgrim Letters*, vol. VII, p.501), and surmised the children did credit to the paternal directions.

Overall this forms a wonderful insight into the warmth and intimacy of the Dickens household, and the great efforts that he went to in providing fun and entertainment for his friends and family.

1855

£4,500



Boyl

Dickens's Death

492. **STANLEY, Arthur Penrhyn.** Sermon Preached by Arthur Penryh Stanley, D.D. Dean of Westminster, ... Macmillan & Co. Sewn as issued in orig. pale blue printed wrappers; very lightly spotted. Contemp. signature of H.M. Lawrence on front wrapper.
 ¶ Price one shilling. The sermon was delivered on June 19th, 1870, the Sunday following the funeral.
 1870 £280
- ‘SUGGESTED BY DEAN STANLEY’S SERMON’
493. **(WALFORD, Edward)** MANUSCRIPT POEM. A Prophet Indeed. n.p. 46-line manuscript poem, written in black ink in a sloping hand on a 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 duly 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 miscellaneous writer, best known for his six-volume history, *Old and New London*, and his numerous contributions to the DNB.
 1870 £350 †
- MRS. DICKENS IN MOURNING
494. **DICKENS, Catherine.** Printed Acknowledgement Note, from Mrs. Charles Dickens, returning ‘thanks for [Mr. and Mrs H. Cummins] kind enquiries’. (The names completed in ms.) From 70, Gloucester Crescent, Regents Park. n.p. 11.5 x 8cm, printed with a thick mourning borders, verso blank. With a blank conjugate leaf, now detached.
 ¶ A very rare piece of Dickens ephemera, in the form of a printed note, with a space for a name to be filled in by the bearer. This example has been filled in for Mr. and Mrs. H. Cummins, in all likelihood by Catherine Dickens herself following the receipt of their condolences. By the time of Dickens’s death, in June 1870, he and Catherine had been separated for 12 years, and maintained civil, albeit minimal, contact. Dickens had privately made withering assessments of his estranged wife’s mental health and maternal capabilities, intimating in letters to friends and confidants that not only was she an unfit mother, but that their children shared his relief when Catherine was compelled to quit the family home. Despite this, Catherine was said to have been shocked when news broke of Dickens’s death, and regardless of their differences and his unjust treatment of her, she grieved profoundly.
 [1870] £850 †
- PLAY TRANSLATED BY CHARLES DICKENS JUNIOR
495. **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 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 Neffe als Onkel* in German, is not in fact by Schiller, but is his translation from the French of Louis B. Picard's *Encore des Ménéchmes*.

1854

£150

PORTRAITS

Early Engraving

BOZ BY PHIZ

496. **BROWNE, Hablot Knight (Phiz).** "Boz". Engraved full-length portrait of a young Charles Dickens. E. Churton. Engraved from a pen & ink drawing. Image 25 x 15cm, mounted on plain paper 28 x 18cm. Edges sl. dusted, but overall a nice clean example.

¶ A nice early portrait of Dickens, one arm resting on a table, the other draped across the back of his chair. He is smartly dressed, in dinner jacket and bow-tie, and confidently gazing directly at the viewer he displays an air of casual self-assuredness. Through the window behind him a crowd can be seen watching a Punch-and-Judy show.

[c.1840?]

£150 †

Carte de visite portrait photographs

497. **MASON & CO.** Dickens seated at his ornate writing desk, quill in hand and paper at the ready, gazing into the middle distance in deep contemplation. Mason & Co. Approx. 10 x 7cm.

[c.1860]

£90 †

498. Head & shoulders facing left. Poulton, 6 Paragon, New Kent Road. Approx. 10 x 7cm. A

¶ The photographer is not identified on this carte de visite, but it is the image taken by John and Charles Watkins in 1863, and issued by The London Stereoscopic & Photographic Co. Samuel Poulton was a London-based portrait photographer and publisher.

[c.1862?]

£125 †

499. **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 †

500. **(WATKINS, John)** Head & shoulders facing left, Dickens leaning pensively on right hand. Berlin: Désiré & Cie. Image approx. 10 x 7cm.

¶ Désiré & Cie were active in Berlin from 1860 to 1880. This is John Watkins' well-known image, though the photographer is not credited.

[c.1865?]

£75 †

501. Full-length standing, in waistcoat and jacket, facing left with hands in pockets. John & Chas. Watkins. Approx. 10 x 6.3cm.

¶ A very nice clean example, Dickens looking relaxed and brimming with self-confidence.

[c.1865?]

£120 †

502. **GURNEY, Jeremiah.** Threequarter-length standing, in waistcoat and overcoat, facing sl. right with left hand in pocket. New York: Gurney & Son. Image approx. 9.5 x 6cm. Carte de visite with sl. rounded corners. Sl. faded.

¶ See Gimbel H1180-H1187. The following three *cartes* are of a uniform design; the photographs were taken at the same sitting, and show Dickens in three similar poses. Taken in December 1867, during the last American reading tour.

[1867]

£85 †

Carte de visite portrait photographs continued

503. **GURNEY, Jeremiah.** Head & upper body, in profile, facing right. New York: Gurney & Son. Image approx. 9 x 5.5cm. 'Charles Dickens' and publication details printed in lower margin. Carte de visite with squared corners. v.g.
 ¶ A very nice example, taken on the last American Reading tour of 1867.
 [1867] £120 †
504. **GURNEY, Jeremiah.** Head & upper body, in profile, facing left. New York: Gurney & Son. Image approx. 9 x 5.5cm. 'Charles Dickens' and publication details printed in lower margin. Carte de visite with squared corners. v.g.
 ¶ A very nice example, taken on the last American Reading tour of 1867.
 [1867] £120 †

DICKENS AND HIS CIRCLE

505. Cabinet Photograph. A composite image, Dickens and eight of his most illustrious peers. Hughes & Edmonds, 120 Cheapside. Black & white image 14 x 10cm on card 16 v 11cm.
 ¶ A highly unusual image of Dickens, seated in a library, accompanied by eight of the most well-known writers of the day. Lord Bulwer Lytton, Thomas Carlyle, W. Makepiece Thackeray, Lord Macaulay, George Macdonald, A.J. Froude, Wilkie Collins, and Anthony Trollope. Thackeray, Macaulay, Bulwer and Carlyle are seated at the front, while the others stand behind. Dickens is to the right of the image, set slightly apart from his peers and facing towards them, suggesting that even in such learned company, he is a little above the others.
 [c.1866] £380 †

ORIGINAL WATERCOLOUR

506. **HARROWING, Walter.** Charles Dickens. Watercolour portrait; right profile, middle age, faintly signed and dated 1873. Approx. 28 x 23cm. Framed & 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 †
507. **TABER, Charles.** Carte de visite photograph of a 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 †

DICKENS BY PEN & PENCIL - ORIGINAL PARTS

508. **KITTON, Frederic G.** 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.
 ¶ Gimbel H279. A monumental collection of scarce portraits with a complete listing.
 1889-90 £1,250
509. **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 †
510. **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 †



497



498



499



500



503



505



ORIGINAL WATERCOLOUR

511. **KNOWLES, George Sheridan.** Charles Dickens. Signed in lower margin, G. Sheridan Knowles. Pencil & watercolour portrait, approx. 26 x 21cm within oval mount, attractively framed & glazed.

¶ George Sheridan Knowles, 1863-1931, was a British painter best-known for his portraits and his nostalgic scenes of bygone Britain. He studied at the Manchester School of Art and the Royal Academy Schools in London, gaining a stellar stellar reputation as a genre painter, and becoming a member of the Royal Society of British Artists and the Royal Institute of Painters in Watercolours. This splendid head-and-shoulders portrait of Dickens probably dates from the late-19th of early-20th century, and depicts a weary looking Dickens, in profile facing left.

[c.1900?]

£1,250 †

ILLUSTRATIONS

See also items 103 & 123.

512. **BARNARD, Frederick.** Favourite Characters from Charles Dickens. (First Series.) Cassell & Co. Nine black-and-white character portraits, each with a quotation, printed on card 8.5 x 13cm, laid on to thick grey paper. Sewn as issued in orig. grey printed wrappers, port. onlay of Dickens on front wrapper from a photo. by Emery Walker. v.g. 20pp.

¶ Cambridge only on Copac. Bill Sikes, Sydney Carton, Mr. Peggotty, Mrs. Gamp, Betsy Trotwood, Alfred Jingle, Captain Cuttle, Mr. Pickwick, and The Two Wellers. Title and imprint from front wrapper.

[c.1905]

£40

513. **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 colour cigarette cards.

¶ The artist is not identified.

[1919]

£75 †

UNTRACED BROADSIDE

514. **CARTER.** Carter's New Christmass [*sic*] Characters. S. Marks & Sons, 72, Houndsditch. A large folio sheet, 44.5 x 57cm, printed in black with hand colouring. Lightly folded, but overall a v.g. example of an extremely scarce item.

¶ No copy traced on Copac or OCLC. A charming hand-coloured broadside, printed to provide festive entertainment in the mid-Victorian period. The sheet consists of 24 numbered panels, each featuring a well-known character from popular culture. Dickens is represented by the figures of Mr. Pickwick, Mr. Bumble the Parish Beadle, Dame Trot, and The Fat Boy. Some of the other figures are archetypes, i.e. Ladies Man, Belle of the Ball, Young England, and The Pet of the Party, while others are specific figures, such as Lord Scamperdale from Surtees's from *Mr. Sponge's Sporting Tour*, the batty Lord Dundreary from Tom Taylor's play *Our American Cousin*, and Arthur Sketchley's indomitable Mrs Brown. Each figure poses a riddle or conundrum, akin to those found in a Christmas Cracker, with the answers provided at the bottom of the sheet. The unsigned drawings are rather crude, but one can only imagine this cheaply produced sheet would have provided much amusement.

[c.1870]

£750 †

KYD'S CHARACTERS

515. **CLARK, Joseph Clayton, "Kyd".** The Characters of Charles Dickens, portrayed in a series of original water colour sketches by "Kyd". Raphael Tuck & Sons. Engr. title, 24 chromolithographs. Orig. buff pictorial boards, brown cloth spine. a.e.g. A v.g. bright copy.

¶ 'The characters of Charles Dickens are something more than mere fictional creations, mere creatures of the imagination: they breathe and live in real flesh and blood, they exist in our very midst ... They will cease to charm us only when the English language is forgotten, or human nature ceases to exist.' (titlepage.)

[1889]

£125

516. **KITTON, Frederic George.** 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

BIBLIOGRAPHY, BIOGRAPHY, CRITICISM, EPHEMERA

517. **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] £50

OBSERVATIONS OF A 97-YEAR-OLD

518. **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

519. **BROOK, George Leslie.** The Language of Dickens. FIRST EDITION. André Deutsch. (Language library.) Half title. Orig. dark blue cloth. v.g. in orig. d.w.
¶ Deaccessioned from Rochester Public Library, with stamps and labels. 'No lover of Dickens can fail to enjoy this study of the language of the greatest of all Victorian novelists.'
1970 £20

EXTRA ILLUSTRATED

520. **(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 Plumtre Johnson, one of the earlier biographers of Dickens.
1883 £125

THE CHARLES DICKENS SALE

521. **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 £150

COLLINS, Philip

522. Dickens and Crime. 2nd edn, reprinted. Macmillan. (Cambridge Studies in Criminology.) Half title, bibliography. Paperback. v.g.
¶ Collins explores Dickens's attitudes towards justice and redemption, and considers his sometimes ambiguous standpoint on Capital Punishment.
1965 £15

COLLINS, Philip continued

523. Dickens and Education. FIRST EDITION. Macmillan & Co. Half title, chronology. Orig. blue cloth. v.g. in d.w.
 ¶ An important and scholarly work, considering Dickens' central role in the era of great educational reform.
 1963 £30
524. Dickens and Education. Reprinted with alterations. Macmillan. Half title, chronology. Paperback; a little faded.
 1965 £15
-
525. **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
526. **CROOM-JOHNSON, Norman.** The Life-Story of Charles Dickens. Fully illustrated by Brinsley Le Fanu. Stead's Publishing House. (Stead's Great Men Series.) Illus. Stapled as issued in orig. grey pictorial wrappers; up-lettering on spine a little rubbed, otherwise v.g.
 ¶ Three copies only on Copac, inc. BL, dating this [1921]. Stead's Great Men Series, 'for the homes and schools of the Empire': 'These brief biographies are written by competent authorities, are well printed and illustrated, and strongly appeal to young people, for whom they are prepared.'
 [1921?] £20
527. **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

DEAR OLD GEORGE

528. **(CRUIKSHANK, George) JERROLD, W. Blanchard.** The Life of George Cruikshank, in Two Epochs. FIRST EDITION. 2 vols. Chatto & Windus. Half title, fronts, vignette titles, plates & illus., 32pp cata. (Feb. 1882) vol. II. Orig. brown cloth, pictorially blocked & lettered in black & gilt; spines sl. bubbled, otherwise v.g.
 ¶ 'I am indebted to George Cruikshank's friends for many personal anecdotes, and to my own recollections of him, ranging from my boyhood to his death, for the general outline of the "dear old George", whose humour and eccentricity delighted Dickens, Douglas Jerrold, Thackeray, and their friends for many years.' (Preface.)
 1882 £110

ADVERTISEMENTS

529. **DARWIN, Bernard, ed.** The Dickens Advertiser: a collection of the advertisements in the original parts of the novels by Charles Dickens. FIRST EDITION. Elkin Mathews & Marrot. Half title, plates, facsimis. Orig. pale blue pictorial cloth, printed & lettered in black; spine a little faded.
 ¶ 'The object of this book is to reproduce some of the more entertaining advertisements that appeared in various of Dickens's novels.' (Prefatory note.)
 1930 £30
530. **DEXTER, Walter.** Dickens: the story of the life of the world's favourite author. Dickens Fellowship. Illus. throughout with photos, facsimis & drawings from the novels, ads. Sewn as issued in orig. orange pictorial wrappers; spine sl. dusted.
 ¶ With a useful chronology of Dickens's works, and a 'selected list of books on Dickens'.
 1927 £10

THE READING TOURS

531. **DOLBY, George.** Charles Dickens as I Knew Him: the story of the reading tours in Great Britain and America (1866-1870). Popular edn. T. Fisher Unwin. 32pp cata. (Christmas 1886); sl. brown in prelims. Orig. red cloth, lettered in black & gilt; spine a little faded, otherwise v.g.
 ¶ 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 £50

THE FIRST BIBLIOGRAPHY - SIGNED BY THE AUTHOR

532. **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. 4to. Half title, front. port., facsim.; sl. spotting to e.ps & edges. Untrimmed in orig. half polished vellum, spine directly lettered in gilt, grey cloth boards; front board v. sl. marked. t.e.g. v.g.
 ¶ No. 17 of 250 large paper copies, inscribed on limitation leaf by Eckel, and Arthur Waugh, the managing director of Chapman & Hall. One of the best early bibliographies, several times reprinted.
 1913 £225

'NEITHER DULL NOR DEVOID OF CHARACTER ...'

533. **ELSNA, Hebe.** Unwanted Wife: a defence of Mrs Charles Dickens. FIRST EDITION. Jarrolds. Half title, double-leaf title, plates. Orig. maroon cloth, spine lettered in gilt. v.g. in d.w.
 ¶ A passionate defence of Dickens's beleaguered wife ('intelligent, sensitive ... unpretentiously good'), unfairly cast as 'stupid and unimaginative', and as a 'weak and moronic personality'.
 1963 £20
534. **FAMILY TREE.** A Dickens Chronology and Family Tree. Dickens House. 10pp Illus. Stapled as issued in orig. yellow printed wrappers. v.g.
 1984 £20

535. **FITZGERALD, Percy.** Recreations of a Literary Man; or, Does writing pay? New edn. Chatto & Windus. 32pp cata. (Oct. 1882). Untrimmed in orig. grey cloth, blocked in maroon & gilt, spine lettered in gilt; spine a little rubbed at head & tail. Circular blind stamp of St. Mary's College, Strawberry Hilly, on front & back board.
 ¶ First published in 1882. With two chapters specifically pertaining to Dickens: Charles Dickens as 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

536. **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

FORSTER, John

FORSTER'S LIFE

537. The Life of Charles Dickens. 3 vols. Vol. I, 7th edn; vol. II, 10th thousand; vol. III, FIRST EDITION. Chapman & Hall. Half titles, fronts & plates, illus., 6pp ads vol. I, final ad. leaf vol. II. E.ps replaced. Orig. maroon cloth, spines & front boards lettered in gilt & blocked in black; at some point neatly recased, spines rubbed & uniformly faded to brown. A good sound copy.
 1872-74 £125

FORSTER, John continued

SUPERB EXTRA-ILLUSTRATED COPY,
WITH THREE AUTOGRAPH LETTERS

538. The Life of Charles Dickens. FIRST EDITION. 3 vols. Chapman & Hall. Half titles, fronts & plates, illus. Handsomely bound in full dark green crushed morocco by Zaehnsdorf, spines directly lettered & with devices in gilt, triple-ruled gilt borders & dentelles; spines uniformly faded to brown. With the orig. cloth spines bound into prelims. Bookplates of Charles Plumtre Johnson and Ethel & George Booth. t.e.g. A v.g. attractive set.

¶ A sumptuously bound extra-illustrated copy, with numerous inserted portraits, plates, and ephemeral items. Bound into Volume I, preceding the half title, are three autograph letters to the actor and theatre manager Benjamin Webster. The first is from Dickens's eldest son, Charles Dickens junior, and is dated May 10th 1856. In the brief (six-line) note, Dickens jun. informs Webster he has 'great pleasure in accepting [his] kind invitation for tomorrow'. The second letter is longer, 31 lines over 3 sides 8vo, and is from Dickens's wife, Catherine. She requests a box at the St. James's theatre, explaining it is not for her own use, but for her husband's sister, Mrs H. (i.e. Laetitia) Austin. There is a certain poignancy to this letter, as it is written on mourning paper, and dated 29th February 1864. This was only days after Charles Dickens and Catherine had received notice from India that their second son, Walter Landor Dickens, had succumbed to an aortic aneurysm in Calcutta, aged just 22. The third letter, written in maroon ink, is from Dickens's daughter Mamie, and is another request for a theatre box. She explains 'my sister and I want so much to see *Masks and Faces*'. The letter is undated, but is probably from the early 1860s when *Masks and Faces* an 1852 farce by Tom Taylor and Charles Reade, was revived at the Adelphi.

1872-74

£2,500

MEMORIAL EDITION

539. The Life of Charles Dickens. With 500 portraits, facsimiles and other illustrations. Collected, arranged, and annotated by B. W. Matz. 2 vols. Chapman & Hall. Half titles, fronts, illus. & plates; sl. browning in prelims. Uncut in orig. blue cloth, spines lettered & elaborately blocked in gilt, boards with borders in blind & 'JF' monograms in blind; spines a little dulled. Contemp. gift inscription on leading f.e.p. vol. I. t.e.g. A good-plus copy.

1911

£120

540. **GISSING, George.** 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

541. **GISSING, George.** Collected Works of George Gissing on Charles Dickens. (Paperback edition.) 3 vols. Grayswood Press. Half titles, fronts. Paperbacks. MINT.

¶ Vol. I: Essays, introductions and reviews. Edited and introduced by Pierre Coustillas. Afterword by Alan S. Watts; vol. II: A critical study. Edited and introduced by Simon J. James. Afterword by David Parker; vol. III: Forster's Life of Dickens. Edited and introduced by Christine DeVine. Afterword by James A. Davies.

2004-2005

£55

542. **GUILDHALL ART GALLERY.** Charles Dickens and His London. An Exhibition of Pictures, Prints, Drawings and Relics arranged by the Guildhall Art Gallery in collaboration with the Dickens Fellowship. 16 May to 31 May 1962. (Guildhall Art Gallery.) Illus. Orig. green printed wrappers; sl. spotted. v.g. 32pp.

¶ With an introduction by Leslie C. Staples. Initials on front wrapper of Geoffrey and Kathleen Tillotson, and their occasional pencil annotations within.

1962

£20

GAD'S HILL & DICKENS

543. **HARRIS, Edwin.** Gad's Hill Place and Charles Dickens. Illustrated. FIRST EDITION. Rochester: Edwin Harris & Sons. 4to. Half title, front. port., illus. with photographs by G.A. Morris printed on plate paper. Contemp. full maroon morocco, front board lettered in gilt; at

some point neatly rebaked with appropriate maroon leather spine.

¶ A review of Dickens's most beloved residence, produced 'so that all may have the enjoyment in reviewing the home-scenes of the great novelist'. Dedicate to Miss M.C. O'Neill, foundress of the American Dickens' Fellowship.

1910

£110

BIBLIOGRAPHY OF THE PARTS

544. **HATTON, Thomas & CLEAVER, Arthur H.** A Bibliography of the Periodical Works of Charles Dickens, bibliographical, analytical and statistical. FIRST EDITION. 4to. Chapman & Hall. Half title, front., plates, facsimis. Uncut in orig. green cloth, bevelled boards, lettered in gilt. t.e.g. v.g.

¶ With 31 illustrations & facsimiles. The definitive bibliography on the parts issues of Dickens's works.

1933

£180

545. **HUMPHREYS, Arthur.** Charles Dickens and His First Schoolmaster. FIRST EDITION. Manchester: (The Hotspur Press). 23pp. Illus. & facsimis on plate paper; some light foxing. Sewn as issued in orig. grey printed wrappers.

¶ On the Rev. William Giles of Chatham, 'a man of some note in his denomination', and in all probability Dickens's first schoolmaster.

1926

£30

546. **JOHNSON, Edgar.** Charles Dickens: his tragedy and triumph. FIRST ENGLISH EDITION. 2 vols. Victor Gollancz. Half titles, fronts, plates, illus. Orig. dark blue cloth, lettered in gilt. Prize labels issued by University College of Swansea to David E. Painting. v.g. in sl. rubbed d.ws

¶ The most comprehensive biography since Forster.

1953

£50

547. **(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 Plumtre Johnson, one of the earlier biographers of Dickens.

1883

£150

RELIGIOUS SENTIMENTS

548. **MCKENZIE, Charles.** The Religious Sentiments of Charles Dickens, collected from his writings by Charles H. McKenzie. FIRST EDITION. Walter Scott. 16pp cata. (Sept. 1884). Orig. maroon cloth, lettered in gilt, pictorially blocked in black, bevelled boards; spine faded. Contemp. signature of Andrew M. Porteous, 1891, on leading f.e.p.

¶ Scarce early analysis of religion in the novels.

1884

£85

... DISEMBODIED SPIRIT OF CHARLES DICKENS

549. **'MELBOURNE MEDIUM'.** Spiritual Communications and the Comfort they bring; by the disembodied spirit of Charles Dickens, through a Melbourne Medium. (No. 1.) Melbourne: Chas. Troedel. Orig. green wrappers; sl. split along spine otherwise v.g.

¶ With a preface by Charles Dickens: '... then I wrote as a man of the world ... now I write in the spirit ...' All published, unfortunately. No. 2 is advertised as 'Christmas Stories by the Spirit of Charles Dickens'.

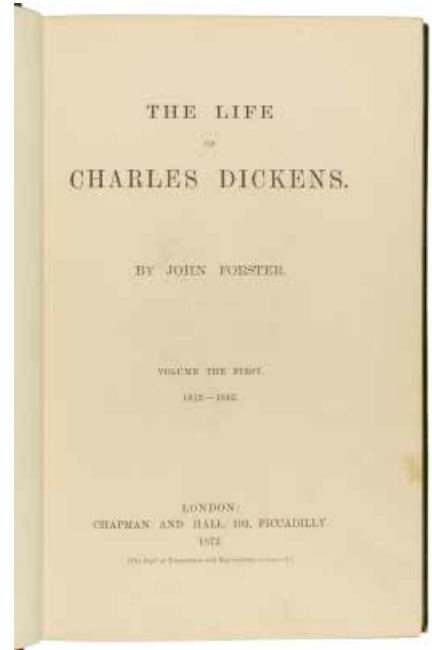
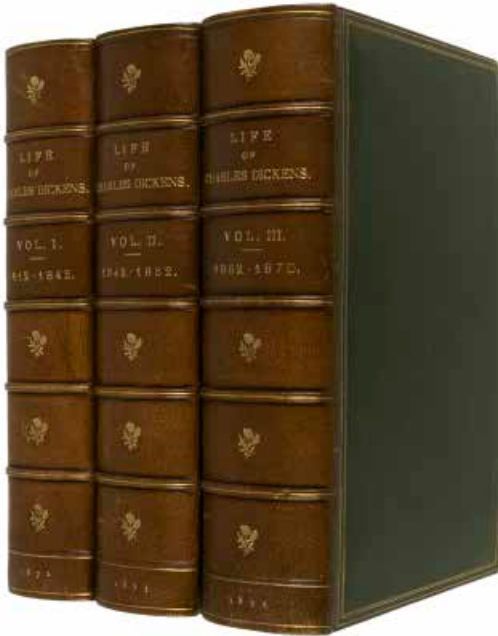
1873

£75

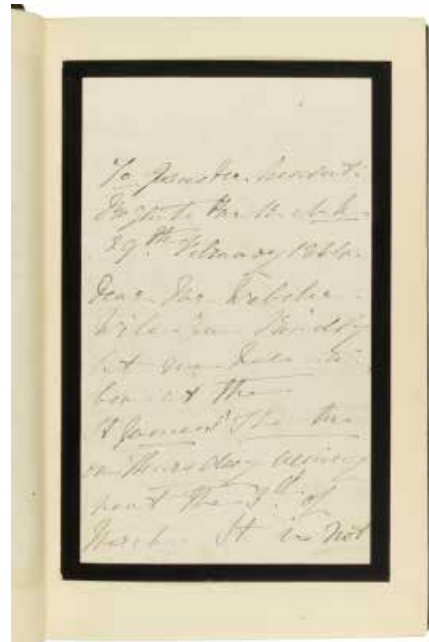
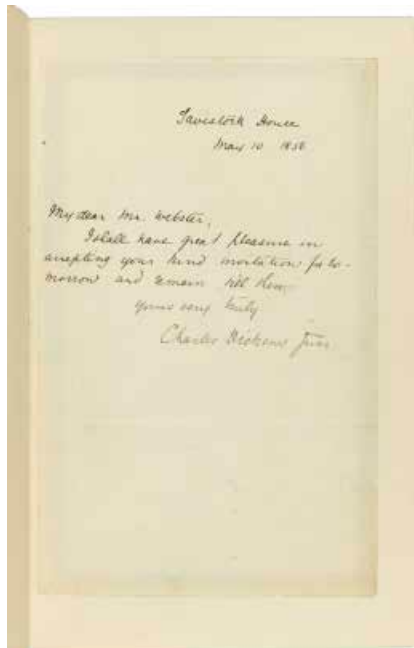
550. **(MEYNELL, Alice)** Dickens Memento. With introduction by Francis Phillimore and "Hints to Dickens Collectors" by John F. Dexter. Catalogue with purchasers' names & prices realised of the pictures, drawings and objects of art of the late Charles Dickens sold by Auction in London by Messrs. Christie, Manson & Woods on July 9th, 1870. FIRST EDITION. 4to.

CARTER'S NEW CHRISTMASS CHARACTERS

					
KATE HAMWAY. N°1	LORD SCAMPERDALE. N°2	QUEEN OF THE HUNT. N°3	WIND OF THE FEAST. N°4	BELLE OF THE BALL. N°5	LATKE MAN. N°6
					
LADY TREZELL. N°7	LORD POPPINGTON. N°8	LITTLE TIDY. N°9	THE HUMAN FALL. N°10	GEORGIAN HERO. N°11	FAT ROY. N°12
					
MR. PICKWICK. N°13	MAY BROWN. N°14	LORD LANGBARY. N°15	LADY CHERSON. N°16	SIR GEORGE MIRTH. N°17	MISS SARAH BAGGINS. N°18
					
DAME TROT. N°19	LORD AND LADY RATTLE. N°20	MRS. PASTY. N°21	FANNY EMERALD. N°22	MR. MADMAN GABLE. N°23	MR. GOSHAWM DIMES. N°24
					
THE ENGLISHMAN. N°25	THE FRENCHMAN. N°26	THE ITALIAN. N°27	THE SPANIARD. N°28	THE PORTUGUESE. N°29	THE DUTCHMAN. N°30



538



Field & Tuer, Leadenhall Press. Half title, titlepage printed in red & black. Orig. grey-brown cloth, blocked in blind, spine lettered in gilt; spine sl. dulled, otherwise v.g.

¶ Francis Phillimore is the pseudonym of the well-known poet, critic, essayist and suffragist Alice Meynell, 1847-1922. In his *Hints to Collectors*, John F. Dexter offers some sage advice: 'Beginners are apt to imagine that every copy of a book is of the same value; but it must be distinctly understood that the prices mentioned refer to uncut and scrupulously clean copies only ... Copies cut down in the binding, rubbed, or soiled, do not as a rule realize a tithe of the price quoted.'

[1884]

£50

FRAMED ADVERTISEMENT FOR *DICKENS MEMENTO*

551. **(MEYNELL, Alice)** [Dickens Memento.] A framed & glazed advertisement for Dickens Memento, a commemorative publication first published by Field & Tuer in 1884. Field & Tuer, Leadenhall Press. Single sheet advertisement, 20 x 28cm, printed in red & black on yellow paper; a little spotted. In a simple gilt frame by Highgate Framers.

¶ Reprinting the titlepage text from the published volume: 'Dickens Memento, with introduction by Francis Phillimore [i.e. Alice Meynell] and "Hints to Dickens Collectors" by John F. Dexter. Catalogue with purchasers' names & prices realised of the pictures, drawings and objects of art of the late Charles Dickens sold by Auction in London by Messrs. Christie, Manson & Woods on July 9th, 1870'.

[1884]

£25 †

552. **NICKLIN, John Arnold.** Dickens-Land; described by J.A. Nicklin, pictured by E.W. Haslehurst. Blackie & Son. (Beautiful England.) Col. front. & plates. Lacks leading f.e.p. Orig. drab boards, lettered in green; edges sl. spotted. 64pp.

¶ Kent pictured in watercolours at the turn of the century. Probably the 1939 reprint.

[1939]

£20

553. **PARTLOW, Robert B.** Dickens the Craftsman: strategies of presentation; ed. with a foreword by Robert J. Partlow, jr. FIRST EDITION. Carbondale: Southern Illinois Univ. Press. Orig. black cloth spine, grey patterned paper boards. v.g. in sl. rubbed d.w.

¶ With contributions by Harry Stone, Philip Collins, Robert L. Patten, &c. Kenneth Fielding's copy.

[1970]

£20

554. **QUIRK, Randolph.** Charles Dickens and Appropriate Language: inaugural lecture ... 26 May 1959. Durham: Univ. of Durham. Sewn as issued in orig. grey printed wrappers; wrappers and first leaf of text damp-stained. Inscribed by the author to Kathleen Tillotson. 1959

£12

555. **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

DICKENS & WOMEN

556. **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

IN ORIGINAL CLOTH

557. **SMITH, Walter E.** Charles Dickens in the Original Cloth: a bibliographical catalogue of the first appearance of his writings in book form in England with facsimiles of the bindings and titlepages. FIRST EDITION. 2 vols. 4to. Los Angeles: Heritage Book Shop. Half titles, illus. Orig. green cloth. FINE in d.w.s and custom-made maroon cloth slipcase. 1982-83

£120

558. **THOMSON, Joseph Charles.** Bibliography of the Writings of Charles Dickens; edited by J.C. Thomson. FIRST EDITION. Warwick: J. Thomson. Uncut in orig. pale blue paper-covered boards, white paper label on spine. Signature of Edmund C. Yates, October 1904, on leading f.e.p. A v.g. bright copy.
1904 £25

DICKENS AND PRISONS

559. **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
560. **VICTORIA AND ALBERT MUSEUM.** Charles Dickens: an exhibition to commemorate the centenary of his death, June - September 1970. 4to. The Museum. Front. & plates. Orig. red laminated wrappers. v.g.
1970 £20
561. **WARREN, Robert.** ADVERTISEMENT. The Wager. Warren's Paste Blacking. Single-sided advertisement slip, 9.5 x 22cm. v.g.
¶ 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 †



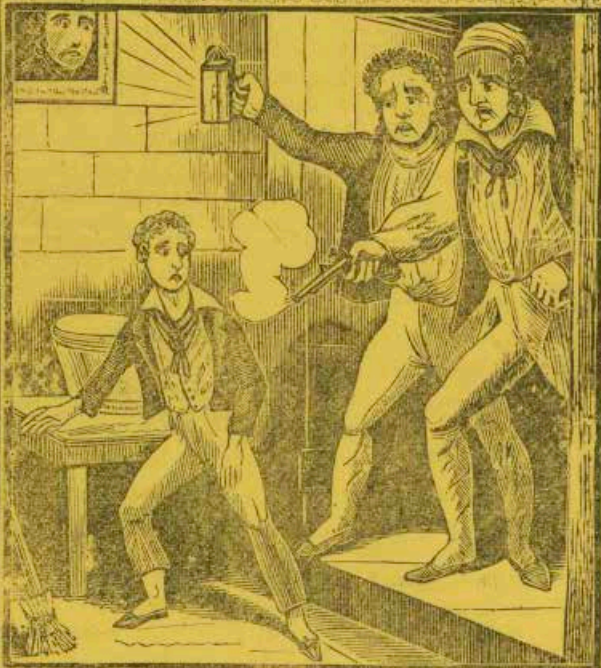


OLIVER TWIST;



OR,

THE PARISH BOY'S PROGRESS.



LONDON AND OTLEY:
WILLIAM WALKER AND SONS.

