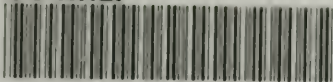


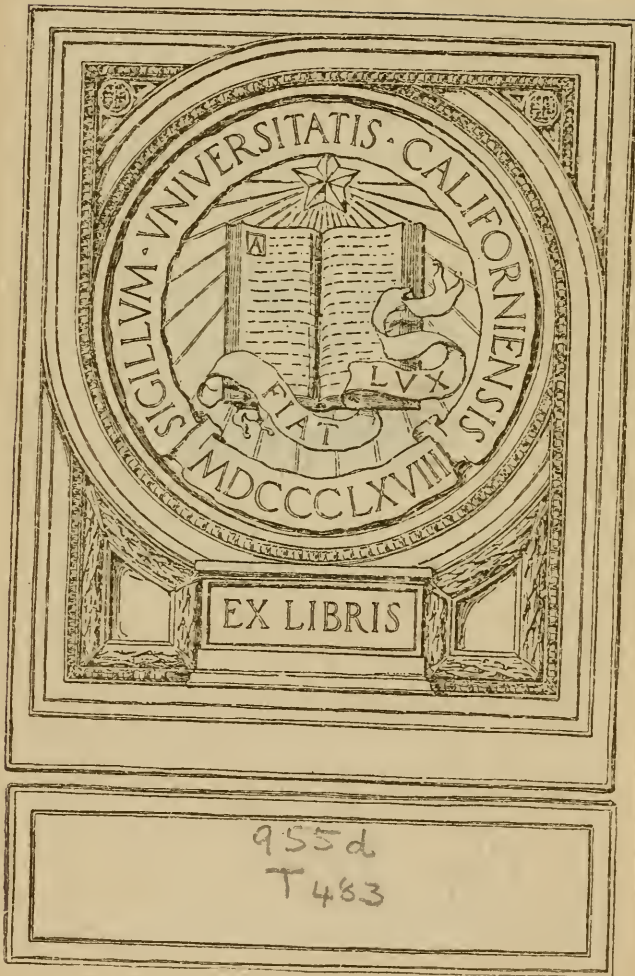
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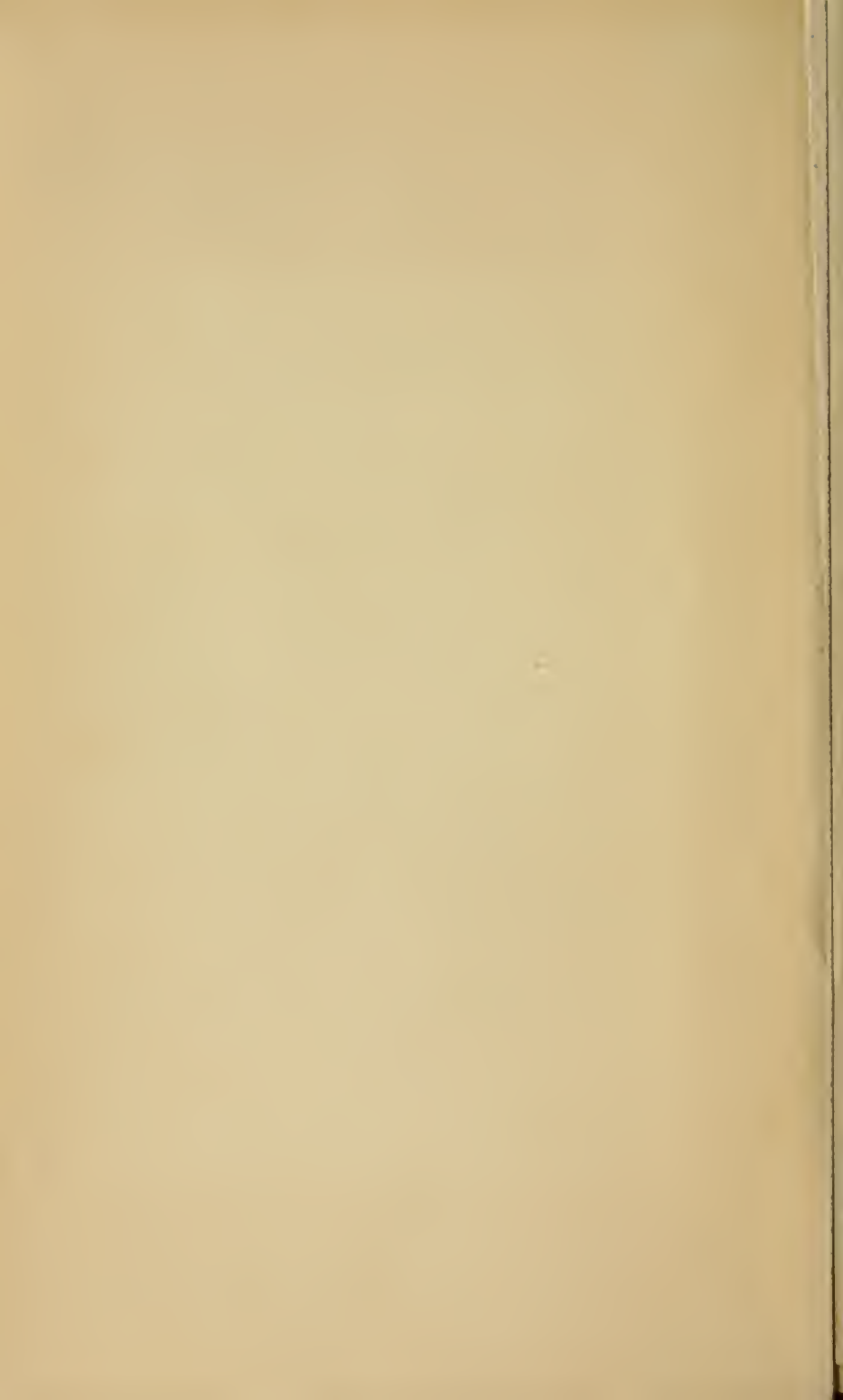


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BIBLIOGRAPHY OF THE WRITINGS

OF

CHARLES DICKENS

*Edited by J. C. THOMSON*

*Chronically when I have a book to write I give myself up to it.—CHARLES DICKENS to ED. YATES*

WARWICK

J. THOMSON, AVON GLEN

NEW YORK: G. E. STECHERT, 9, EAST 16 STREET

1904

THIS, the first issue of BIBLIOGRAPHY, makes no claim to originality. There have been many workers in the field. All that the Editor claims is that, by co-ordinating their labours, he is able to give a list of the writings of DICKENS to which with some reasonableness the term 'complete' may be applied. Mr. Kitton's writings have been freely drawn on, as also have the volumes of the admirable *Book Prices Current*. To the biography by Forster, and to the volume of Letters, every student of DICKENS is of necessity indebted.

READY SHORTLY UNIFORM, BIBLIOGRAPHY OF TENNYSON



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MAIN

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THE  
*BIBLIOGRAPHY OF THE WRITINGS*  
*OF CHARLES DICKENS*

1823-33

1 Writing to Mrs. Howitt, September, 1859, Dickens said : " Do you care to know that I was a great writer at eight years old or so ?—was an actor and a speaker from a baby ?" And again : " My first attempts at authorship were certain tragedies achieved at the mature age of eight or ten and represented to overflowing nurseries." No trace remains of Dickens' earliest attempt, ' Misnar, the Sultan of India '. The next, written in 1833 while he was reporting for his uncle's paper, the ' Mirror of Parliament,' was " O'Thello, (part of the Great Unpaid)," a parody of Shakespeare's tragedy, of which the original MS. was preserved by his father and afterwards given to friends of the family leaf by leaf, each leaf being endorsed by Mr. John Dickens. The first leaf, so endorsed, sold at Sotheby's in June, 1899, for 35/. There was a time of uncertainty about 1829, as to whether Dickens would adopt the stage or journalism as his profession. He applied to the manager of Covent Garden Theatre for an opening, but when the day appointed for the interview came, Dickens was too ill to attend. He wrote apologising, saying he would renew his application next season, but by that time he was reporting for the ' True Sun,' and his ambitions were turned in another direction.



There is in existence a playbill dated April 27, 1833, of some amateur theatricals, in which Dickens took part. It is quite probable that some of the items of the triple bill were from his pen : and in a letter to Forster from Montreal in May, 1842, he speaks of having acted in 'Love, Law and Physick' before his authorship days.

## 1833-35

2 THE MONTHLY MAGAZINE, *or* British Register of Politics, Literature, Art, Science, and the Belles Lettres. New Series, half a crown monthly. London : published by A. Robertson, Johnson's Court, Fleet Street ; afterwards by Cochrane & Macrone, and later by Jas. Cochrane & Co., Waterloo Place, S. W.

Dickens' contributions appeared irregularly from December, 1833, to February, 1835, as follows, the first five sketches being published anonymously :

- 1833 December. A Dinner at Poplar Walk. Original MS. was entitled 'A Sunday out of Town' ; when republished in 'Sketches by Boz' the name was again changed to 'Mr. Minns and his Cousin.' (Sketches by 'Boz,' series II)
- 1834 Jan. Mrs. Joseph Porter 'over the way.' (series I)  
 Feb. Horatio Sparkins. (series I)  
 April. The Bloomsbury Christening. (series I)  
 May. The Boarding House. (series I)  
 Aug. " " part II. (series I) *First published work signed 'Boz'*  
 Oct. The Steam Excursion. When republished in series I part of a paragraph near end was cancelled.
- 1835 Jan. Passage in the life of Mr. Watkins Tottle.  
 Feb. " " " " " (series I)

In the preface to the first cheap edition of the 'Pickwick Papers' Dickens describes how his initial attempt at author-

ship was 'dropped stealthily one evening at twilight, with tear and trembling, into a dark letter-box, in a dark office, up a dark court in Fleet Street,' and he tells how when it did appear in print he 'walked down to Westminster Hall, and turned into it for half-an-hour, because my eyes were so dimmed with joy and pride that they could not bear the street and were not fit to be seen there'. Dickens' brief legal apprenticeship, first as office-boy and then as junior clerk, was very distasteful to him; in 'David Copperfield' he tells the story of his struggle for the mastery of shorthand until he became parliamentary reporter on the *True Sun*, the *Mirror of Parliament*, and later on the *Morning Chronicle* enjoying all the varied experiences of a working journalist's life. Ultimately he became as he himself claimed the best shorthand writer in London; Charles Knight tells how he heard of the wonderful young journalist through hearing his praises sung by the proprietor of the *Mirror*, Dickens' uncle. As a member of the *Chronicle* staff Dickens enjoyed the excellent salary of five guineas weekly. But the wish for independent authorship was strong within him. His first sketch in the old *Monthly* was quickly followed up. Captain Holland, the proprietor and editor, could pay nothing for contributions to his moribund magazine; but when it changed hands and its new editor, Mr. James Grant, an old fellow-journalist, invited Dickens to continue his Sketches, Dickens suspected they were worth something to the magazine and proposed payment at the rate of half-a-guinea a page; as a reason for asking payment he told Grant he was about to be married, and was also arranging to edit a monthly periodical for Chapman & Hall. But payment was beyond the magazine, and six months later what Grant had refused at eight guineas was worth a hundred, so rapidly had the young Author's reputation appreciated by the success of 'Pickwick'. The famous sobriquet of 'Boz' signed by Dickens for the first time to the sketch published in August, 1834, was a contraction of 'Boses,' the facetious pronunciation through the nose of the name 'Moses' which Dickens had applied in joke to his younger brother Augustus. This humorous practice of inventing some absurd name for himself and his friends was a favorite amusement of Dickens.

VALUE. A set of the *Monthly* containing the 'Sketches'

has not occurred at auction for many years ; single numbers are worth about 15*s.* each and sets about 8*l.* or 10*l.*

1835-36

3 THE EVENING CHRONICLE, the evening edition of the *Morning Chronicle*, edited by John Black. First number issued Jan. 31, 1835.

To the first number of this paper Dickens contributed an article, which was succeeded by others at irregular intervals until August 20, when though '*To be continued*' was appended to the sketch then published, over a year elapsed before the series was resumed. The sketches were published in the following order, all signed 'Boz' under the general heading 'Sketches of London,' nos. 1 to 20.

- 1835 Jan. 31, Hackney Coach Stands.  
 Feb. 7, Gin Shops.  
 „ 19, Early Coaches.  
 „ 28, The Parish.  
 March 7, 'The House.' (series II)  
 „ 17, London Recreations.  
 April 7, Public Dinners.  
 „ 11, 'Bellamy's' [ Reprinted with no. 5 as  
 'A Parliamentary Sketch with a few Portraits'  
 in series II. ]  
 April 16, Greenwich Fair.  
 „ 23, Thoughts about People.  
 May 9, Astley's.  
 „ 19, Our Parish.  
 June 6, The River.  
 „ 18, Our Parish.  
 „ 30, The Pawnbroker's Shop.  
 July 14, Our Parish.  
 „ 21, The Streets—Morning. (series II)  
 „ 28, Our Parish—Mr. Bung's Narrative.



- 1835 Aug. 11, Private Theatres.  
 „ 20, Our Parish.  
*All the above, except the three marked 'series ii,' were republished in the first series of 'Sketches by Boz,' the four following in the second series :*
- 1836 Sept. 26, Meditations in Monmouth Street ; also printed in *Morning Chronicle* of Sept. 24.  
 Oct. 5, Scotland Yard; also in *Morning Chronicle* of Oct. 4.  
 Oct. 12, Doctors' Commons ; in *Morning Chronicle* of Oct. 11.  
 Oct. 26, Vauxhall Gardens by Day ; in *Morning Chronicle* of same date.

When the evening edition of the *Chronicle* was projected, it was found there would be room in it for something besides mere news, and Dickens was asked to write something. To this he readily agreed, proposing that his contributions should take the form of the sketches he was then writing in the old *Monthly Magazine*, and suggesting a small increase of salary for this extra work. This was at once granted, his salary being raised to seven guineas. Forthwith the gratuitous contributions to Capt. Holland's magazine ceased, and the young journalist, gaining confidence from success, was married in his twenty-third year, on April 2, 1836, to Miss Catharine Hogarth, daughter of Mr. George Hogarth, co-worker on the *Chronicle*, late Writer to the Signet in Edinburgh, friend of Sir Walter Scott and of Lockhart. For some reason a break of over a year occurred in the continuity of the *Chronicle* articles, and when they were resumed in September, 1836, Dickens was independent of journalism.

4 BELL'S LIFE IN LONDON AND SPORTING CHRONICLE, edited by Vincent Dowling. To this popular sporting journal Dickens contributed the following, signed 'Tibbs,' under the general title 'Scenes and Characters':

- 1835 Sept. 27, Seven Dials.  
 Oct. 4, Miss Evans and 'The Eagle.'

- 1835 Oct. 11, The Dancing Academy.  
 „ 18, Making a Night of it.  
 „ 25, Love and Oysters ; published in 'Sketches'  
 series II as 'Misplaced Attachment of Mr. John  
 Dounce.'  
 Nov. 1, Some Account of an Omnibus Cad ; many  
 changes were made at beginning and end of this  
 sketch when published in series II as 'The Last  
 Cab-driver and First Omnibus Cad'.  
 Nov. 22, The Vocal Dressmaker ; published in  
 series II as 'The Mistaken Milliner'.  
 Nov. 29, The Prisoners' Van ; two opening para-  
 graphs were omitted when published in series I.  
 Dec. 13, The Parlour ; published in series II as  
 'The Parlour Orator,' with opening paragraph  
 omitted.  
 Dec. 27, Christmas Festivities ; published in series  
 I as 'A Christmas Dinner,' with end paragraph  
 omitted.
- 1836 Jan. 3, The New Year.  
 „ 17, The Streets at Night.

*All the above, except otherwise indicated, were published  
 in series i of 'Sketches'.*

Why Dickens wrote for this paper while regularly engaged  
 on another is not quite clear. The editor, Vincent Dowling,  
 was an old fellow-worker and highly appreciative of Dickens'  
 descriptive powers. Probably the terms offered were tempting.  
 Certainly the arrangement was mutual, since Dickens contin-  
 ued his reportorial work until the close of the autumn Par-  
 liamentary session of 1836.

5 THE SELECT LIBRARY OF FICTION, *or* Family Story-  
 Teller ; consisting of Tales, Essays, and Sketches of Char-  
 acter. London : Chapman & Hall. 1836.

To this Dickens contributed two sketches, signed 'Boz':

The Tuggs's at Ramsgate, with two illustrations by Seymour ; published in the demy 8vo. edition of the Sketches issued by Chapman & Hall in 1839.

A Little Talk about Spring and the Sweeps, with an illustration by Buss ; published in series II as 'The First of May'.

The 'Library of Fiction' was edited by Charles Whitehead, an author of great repute at that time, whose acquaintance Dickens had made while both were writing for the *Monthly*. Whitehead induced Dickens to contribute to his 'Library' ; and shortly after gave him another lift to success, while he himself, after the publication of his 'Richard Savage,' was to sink lower and lower in the path of self-indulgence, and die at last in the streets of Melbourne in 1862.

VALUE. The Library was published in monthly parts, but only for a few months. On the wrapper of the first number is printed the prospectus of 'Pickwick,' announcing it as intended to be completed in about twenty parts. The first six parts complete with original wrappers and advertisements as published sold at Sotheby's in June, '99, for 6*l*. The first two vols. in original blue cloth, with 28 plates by Seymour, Buss, and 'Phiz,' 5*l*., at Sotheby's, June, '97 ; rebound in polished Levant morocco with original covers preserved 6*l*. 5*s*. at Christie's June, '98 ; in half-calf, 2*1*s**., Sotheby's, March, '96.

6 THE TUGGS'S AT RAMSGATE, and other Sketches by 'Boz,' author of 'Mr. Watkins Tottle' ; to which is added 'The Pantomime of Life' by the same author. Post 8vo. boards, Philadelphia, 1837. This is the first American edition of these Sketches.

7 SKETCHES BY 'Boz,' illustrative of every-day life and people. In two vols., with 16 etchings by Geo. Cruickshank. London : John Macrone, Saint James's Square. MDCCCXXXVI. Price one guinea.

The first vol. [ pp. viii. 348 ] contains : The Parish, in six chapters ; Miss Evans and 'The Eagle' ; Shops and their Tenants \* ; Thoughts about People ; A Visit to Newgate \* ; London Recreations ; The Boarding House, in two chapters ; Hackney-Coach Stands ; Brokers' and Marine-Store Shops \* ; The Bloomsbury Christening ; Gin Shops ; Public Dinners ; Astley's ; Greenwich Fair ; The Prisoners' Van ; A Christmas Dinner. The second vol. [ pp. iv. 342 ] contains : Passage in the Life of Mr. Watkins Tottle, in two chapters ; The Black Veil \* ; Shabby-Genteel people \* ; Horatio Sparkins ; 'The Pawn-broker's Shop ; The Dancing Academy ; Early Coaches ; The River ; Private Theatres ; The Great Winglebury Duel \* ; Omnibuses \* ; Mrs. Joseph Porter ; The Steam Excursion ; Sentiment \* . \* *Sketches specially written for this issue.*

The preface to the first edition is dated 'Furnival's Inn, February, 1836' ; to the second edition 'Furnival's Inn, 1st. August, 1836.' Third and fourth editions followed in 1837.

Introduced by Harrison Ainsworth to John Macrone, who had been publisher of the old *Monthly*, Dickens sold to him outright the copyright of the 'Sketches' for 100*l.* ; the receipt is dated January 5, 1837. So successful was the venture that, as noted below, a second series was immediately issued by Macrone.

8 SKETCHES BY 'Boz,' illustrative of every-day life and every-day people. The Second Series, with 10 etchings by Geo. Cruickshank. London : John Macrone, Saint James's Square. MDCCCXXXVI. [ published early in 1837 ] Price 15*s.*

Contains : [ pp. viii. 375 ] The Streets by Morning ; The Streets by Night ; Making a Night of It ; Criminal Courts \* ; Scotland Yard ; The New Year ; Meditations in Monmouth Street ; Our Next-Door Neighbours \* ; The Hospital Patient \* ; Seven Dials ; The Mistaken Milliner ; Doctors' Commons ; Misplaced Attachment of Mr. John Dounce ; Vauxhall Gardens by Day ; A Parliamentary Sketch with a few portraits ; Mr. Minns and his Cousin ; The Last Cab-driver and the First Omnibus Cad ; The Parlour Orator ; The First of May ;



The Drunkard's Death \* . \* *Specially written for this issue*

Mr. J. F. Dexter has pointed out that the original issue of the Second Series contains numerous Printer's errors. In several places the pagination is defective ; and in the List of Illustrations the plate 'Vauxhall Gardens by Day' is entered twice, as facing title and also p. 216 ; this latter entry should be 'Mr. Minns and his Cousin' which faces p. 263. These blunders are tests of the genuine first edition.

The preface is dated 'December 17, 1836,' from Furnival's Inn where the young couple were living, removing to Doughty Street in March, 1837. A second edition was issued within a few months with two new etchings by Cruickshank, 'The First of May' and 'The Last Cab-driver'. For the various editions of the 'Sketches' issued by Macrone Dickens acknowledges to have received about 400*l.*, Macrone's profit being about 4000*l.* The immense popularity of 'Pickwick' inspired Macrone with the idea of issuing the 'Sketches' in monthly parts, as he was legally and morally entitled to do, having purchased the copyright absolutely. But Dickens vehemently protested. At that time, 1837, 'Pickwick' was appearing monthly, and Dickens was editing *Bentley's*, in which 'Oliver Twist' was running ; he feared therefore that the simultaneous appearance of three works bearing his name would seriously affect his reputation. That this fear was only temporary is evidenced by the fact that within twelve months three works bearing Dickens' name were being published at one time : *Bentley's*, 'Nickleby,' and the reissued 'Sketches'. The truth seems to be that Dickens realised he had made a bad bargain and was eager to undo it. Negotiations were accordingly opened, and the copyright of the Sketches bought back at Macrone's own figure, 2250*l.*, Messrs. Chapman & Hall being partners in the venture. Along with the last part of 'Pickwick' in November 1837, was issued the first monthly part of the new edition, demy 8vo., of the 'Sketches' in a pink paper wrapper with a special design by G. Cruickshank, and completed in 20 parts in June, 1839. For this edition all the etchings by Cruickshank were re-etched to suit the larger page, one ('The Free and Easy') was cancelled, and 13 new etchings added. On the completion of serial issue, the work was published in one vol., cloth, pp. viii. 526, price

one guinea. London : Chapman & Hall, 1839. Preface is dated 'London, May 15, 1839.' In this edition 'The Tuggs's at Ramsgate' was added from 'The Library of Fiction' (*see ante*), and the complete 56 Sketches re-arranged under these headings : 'Our Parish,' 7 ; Scenes, 25 ; Characters, 12 ; and Tales, 12, with 40 etchings by Geo. Cruickshank. The first cheap edition was issued by Chapman & Hall with a preface dated 'London, October, 1850' in weekly and monthly parts, and in cloth at 3s. 6d.

Mr. Forster in the *Life* has used several harsh expressions regarding Macrone and the hard bargain he drove over the repurchase of the 'Sketches' : it is a fashionable and cheap amusement to decry publishers. But even hero-worship need not prevent us from respecting the courage and enterprise of the man who, in face of the autocratic sway then exercised over the London book trade by Murray and Colburn, had the discernment to publish the first books of Dickens and Thackeray (*The Paris Sketch Book*).

It may be noted that in the plate 'Public Dinners' the second and sixth figures counting from the left were intended by Cruickshank for author and artist respectively.

VALUE. The two volumes of the first Series were published in green cloth, the second Series uniform in pink or brown cloth. Recent prices for both series complete in original cloth as published (*at Sotheby's unless otherwise stated*) : 37*l.*, June, '97, with the two etchings appearing for the first time in the second edition of second Series inserted ; 29*l.* 10*s.*, March '97 ; 11*l.*, Feby., '99, *poor copy* ; 21*l.*, May, '00 ; 26*l.*, Puttick's, July, '02. First series only, in original green cloth, two vols. : 24*l.* 10*s.*, June, '97 ; 3*l.* 12*s.*, May, '99, in morocco extra by Worsford with original covers bound up ; 25*l.* 10*s.*, June, '99. Second series only, in one volume original cloth, 28*l.*, June, '99, enclosed in morocco cover with autograph inscription, 'J. P. Harley, Esq., from his very sincerely, Charles Dickens, January 15, 1837' ; 3*l.* 5*s.*, Feby., '00.

In the demy 8vo. reissue in pink wrappers of 1837-9, part 2 contains an Apology to the Public for the price, and part 5 a mock Proclamation of 3 pp., demy 8vo., signed 'Boz,' announcing publication of 'Nickleby'. A fine set complete

with wrappers, advts., and proclamation sold, June, '99, for 4*6l.* ; another, in half-morocco case by Riviere with Dickens crest on back, 5*6l.*, Christie's, May, '00. The vol. as issued in cloth : 6*l.* 10*s.*, May, '97 ; and 5*l.*, June, '99. In March of latter year a poor copy sold for 35*s.*, and in May, '00, a copy rebound in half-morocco, 2*6s.*

A set of 28 undivided proofs on India paper of plates to first and second series, signed '1*st.* proofs, Geo. Cruickshank,' with frontispiece to cheap edition and India proof of monthly wrapper sold at Sotheby's in '97 for 4*6l.* Inserted was autograph of Cruickshank opposite proof title-page (two men in a balloon) 'parties going up in balloon are intended for author and artist.'

9 SUNDAY UNDER THREE HEADS. As it is ; as Sabbath Bills would make it ; as it might be made. By Timothy Sparks. London : Chapman & Hall, 186 Strand, 1836. [post 8vo., pp. v. 49, with three full-page wood-engravings by Hablot K. Browne, and three typical heads on title-page reproduced on yellow paper wrapper.]

Originally announced in part 3 of the 'Library of Fiction' this pamphlet is a strong plea for free, reasonable use of the Sunday, and against a bill then recently rejected in Parliament which sought to enforce 'better observance of the Sabbath'. In his diary under date Jan. 7, 1838, Dickens writes : 'I began the "Sketches of Young Gentlemen" today. . This and the "Sunday" are the only two things I have not done as "Boz"'. Dickens never reprinted this pamphlet, but it is now included in vol. xix of the Biographical edition of the Works. There are at least two facsimile reprints, of which collectors should beware : one issued by Jarvis in 1884 omits the words 'Sunday under three Heads' at beginning of Chap. III on p. 35 ; and the other by Pearson of Manchester has on p. 7, line 15, 'air' instead of 'hair'.

VALUE. Good clean copies of the first edition are scarce. A fair copy sold in Decem., '96, for 6*l.* 15*s.* ; another 8*l.* at Dowell's, Feby., '98 ; 5*l.* 2*s.* 6*d.*, May, '00 ; 7*l.* 2*s.* 6*d.*, in

a morocco case by Riviere, June, '02 ; 5*l.* 15*s.*, in morocco cover, June, '99 ; 4*l.* 15*s.*, in morocco extra case, Puttick's, July, '02 ; bound in morocco with wrapper preserved, 2*l.* 10*s.* Nov., '98, and at same time a copy rebound in morocco 28*s.*

## 1836-38

10 THE STRANGE GENTLEMAN ; a comic Burletta. In two acts ; by 'Boz.' First performed at the St. James's Theatre on Thursday, Sept. 29, 1836. London : Chapman & Hall, 186 Strand, MDCCCXXXVII. [ pp. 46, printed pink paper wrapper, with etched frontispiece by 'Phiz.' ]

Throughout his life the Stage had very strong attractions for Dickens. At the beginning of his literary career he made several efforts as a dramatist, of which the first was 'The Strange Gentleman,' dramatised from 'The Great Winglebury Duel' in the 'Sketches,' and written specially for the opening of the new St. James's Theatre. Writing to Macready in December, 1838, Dickens said : 'I send you copy of a farce I wrote for Harley when he left Drury Lane and in which he acted for some seventy nights. It is the best thing he does.' And to R. H. Horne in 1843 : 'I did it as a sort of practical joke for Harley whom I have known a long time. It was funny . . . but done without the least consideration or regard for reputation.' The then newly-built St. James's Theatre was under the management of Braham, the famous tenor. It is said Dickens made his debut on the professional stage in this play, with indifferent success.

Printed copies of the play—perhaps advance proofs?—were in circulation at the theatre in 1836, but no copies of this issue remain. The first published issue is in pink printed paper wrapper, some with, many without, 'Phiz's' frontispiece etching. A very good facsimile was issued by Chapman & Hall in 1871, for which 'Phiz's' plate was re-etched by F. W. Pailthorpe. Collectors should beware of this reprint, and of another recently issued. A copy with frontispiece, unauthenticated, sold at Sotheby's in July, '95, for 10*l.* ; a genuine copy in original wrapper with frontispiece for 35*l.*, Dec., '94 ;



another in Aug., '92, 45*l.* ; a copy in original wrapper without frontispiece, 10*l.* 15*s.*, Dec., '96 ; and at Wright sale in June, '99, an original copy in wrapper with frontispiece, the original drawing by 'Phiz' with some remarks in Dickens' autograph, a playbill of the performance, and an illustration by Leech of Harley as the Strange Gentleman sold for 84*l.*

'The Strange Gentleman' is reprinted in the *Avon Booklet*.

II THE VILLAGE COQUETTES, a comic opera. In two acts. By Charles Dickens, the music by John Hullah. London : Richard Bentley, New Burlington Street. 1836. [in grey boards, pp. 71.]

This Opera, though not produced till December 6, 1836, was written in the previous year before 'The Strange Gentleman.' Early in 1835 Dickens had become acquainted with Hullah who was Government Inspector of musical education. Hullah had set to music part of an opera called 'The Gondoliers,' and suggested to Dickens to join forces in completing it. Dickens preferred an English subject ; 'I have a little story by me,' he wrote Hullah, 'which I have not yet published, which I think would dramatise well. If you approve of my idea, it is done in a twinkling ; if not, I will work out your original notion ; but I will frankly confess that, while I am at home in England, I am at Venice abroad indeed.' The opera was accordingly written and accepted by Mr. Braham of the new St. James's Theatre. On its first night it was received with applause, the audience calling 'Boz' before the curtain. It was played nineteen times that season, and also at Edinburgh. It was succeeded at the same theatre by Dickens' third dramatic attempt, 'Is she his wife ?'

In 1843 Dickens wrote to Horne regarding this opera ; 'Pr y tell the besotted — to let the opera sink into its native obscurity. I did it in a fit of d— good nature for Hullah who wrote some pretty music for it. . . I have been most sincerely repentant ever since and wouldn't reprint it for 1000*l.*, and devoutly wish it to be forgotten.'

The opera was published by Bentley a few days before Christmas, 1836, dedicated to J. P. Harley. An edition for use in

the theatre was printed by Bradbury & Evans in 1837, and sold for 10*l.*, and an edition with the musical score was sold in the theatre. The songs of the opera were also issued in music size, separately by Cramer. A facsimile reprint was issued by Bentley in 1878, with note on back of title that it is a reprint; forged title-pages have been substituted omitting this note, of which collectors should beware. Owing to the chance discovery in 1894 in a paper mill of 100 complete original copies in quires, values have fallen from 12*l.* to 3*l.*

Editions of 'The Village Coquettes' in English were issued at Leipzig in 1845 and at Amsterdam in 1868.

VALUE. Original issue as distinguished from sheets: 5*l.*, Christie's, May, '00; 36*l.* 10*s.*, June, '99, in original grey boards, with morocco cover enclosed in morocco box, with inscription from author to Hullah and playbill of first performance; 64*l.*, May, '01, presentation copies of both text and music, with letter, from Dickens to Harley; 4*l.*, Feby., '97, in morocco extra; in same, 5*l.* 15*s.*, June, '99, and 3*l.* 3*s.* Feby., '02; 3*l.*, Apl., '01, calf gilt, rough edges. Unbound in sheets: 2*l.* 16*s.*, June, '96; enclosed in morocco case and box, 3*l.* 11*s.*, May, '98; 2*l.* 5*s.*, Nov., '98. The musical score (Cramer, 1837, small folio) elaborately bound, 6*l.* 6*s.*, June, '99.

12 THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. Being a faithful record of the Perambulations, Perils, Travels, Adventures, and Sporting Transactions of the Corresponding Members. Edited by 'Boz.' With forty-three etchings by R. Seymour, R. W. Buss, and 'Phiz.' London: Chapman & Hall, 186 Strand, 1837. Price one guinea. [One vol., cloth, pp. xvi., 609; also issued in twenty shilling monthly parts, in green paper wrapper with design by Seymour, April, 1836 to Nov., 1837—no number being issued for June, 1837—parts 19 and 20 forming a double number. The dedication to Serjeant Talfourd is dated '48 Doughty Street, Sept. 27, 1837.']

After the Bible, Shakespeare, and the 'Pilgrim's Progress,' 'Pickwick' is the best-known work in the language. The story of its inception is well known. Dickens had acquired the germs of a reputation by his Sketches in the *Monthly*, *Bell's Life*, and the *Chronicle*. A slight connection had been formed with Chapman & Hall by the publication of his two stories in their *Library of Fiction*. When they were considering the project of a miscellany of stories to be written round four sketches by Seymour each month, they applied in the first instance to Whitehead to undertake the work. Whitehead however realised that his habits made the assumption of a regular task impossible, and referred them to his young journalist friend, Dickens, then in his twenty-third year. The junior partner in the firm, Mr. Hall, accordingly waited on Dickens; what followed is told in the Preface to the first cheap edition: 'When I opened my door in Furnival's Inn to the managing partner who represented the firm, I recognised in him the person from whose hands I had bought, two or three years previously, and whom I had never seen before or since, my first copy of the magazine in which my first effusion appeared in all the glory of print. . . . I told my visitor of the coincidence which we both hailed as a good omen; and so fell to business.' To the proposal that the narrative should be written round the plates, Dickens objected that it would be much better for the plates to arise naturally out of the text, that thus he would have a freer range, and that however he should bind himself down in the first instance, he would almost certainly take his own way ultimately. His objections were allowed and he wrote the first number, for which Seymour made four plates. Writing to his future wife about this time Dickens says: 'Chapman & Hall have made me an offer to write and edit a new publication they contemplate, entirely by myself, to be published monthly, and each number to contain four woodcuts. I am to make my estimate and calculation and to give them a decisive answer on Friday morning. The work will be no joke, but the emolument is too tempting to resist.'

Each number was to consist of one-and-a-half sheets (24 pp.) and the terms agreed on were Nine guineas a sheet; as the first number has 26 pp. the amount payable for it—15*l.* 7*s.* 2*d.*—

would be rather less than named by the late Mr. Chapman to Forster as the agreed amount—fifteen guineas. The first two numbers were paid for in advance as Dickens, true son of the original Micawber, required the money for his coming marriage. So he required money in advance all his life.

A claim has been made that Seymour the artist originated the 'Pickwick Papers'. This Dickens absolutely repudiated, and as far as actual authorship is meant it is baseless. But it is quite possible that the original idea was in the first instance suggested to Chapman & Hall by Seymour, who had published 'Maxims and Hints for an Angler' in 1833, with a character therein remarkably similar to Dickens' hero. In the same publishers' 'Squib Annual' (1835), Seymour's plates are of the style in their minds when they approached Dickens. For the first suggestion probably the publishers and Seymour divide the credit; but for the actual authorship Dickens alone is responsible. Seymour's 'authorship' was limited to Mr. Winkle who was introduced for his benefit.

The new venture was advertised in the 'Times' and elsewhere, March 26, 1836 :

THE PICKWICK PAPERS. On the 31st. of March will be published, to be continued monthly, price one shilling, the first number of THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB, containing a faithful record of the Perambulations, Perils, Travels, Adventures and Sporting Transactions of the Corresponding Members. Edited by 'Boz'. Each monthly part embellished with four illustrations by Seymour. Chapman & Hall, 136 Strand.

A 4 pp. prospectus was also issued in February; this is supposed to be the first announcement of the new venture and in its original form is a very rare bibliographical item.

No great hopes seem to have been entertained. Of the first four numbers only 1500 were printed and sent to the trade 'on sale or return'—and sold 50! Serious debate was held as to whether the enterprise should be persisted with, when with the introduction of Jingle and Sam Weller the tide turned and the parts rapidly attained a sale of over forty thousand. The happy publishers, as stipulated by the agreement that if



the work were successful the author would be further remunerated, paid Dickens sums aggregating 3000*l.* during serial issue. This they could well afford to do if, as Dickens claimed, they made a clear profit of 14000*l.* by the work in four years.

Of 'Pickwick' as of most other successful works, originals and parallels are found to be numerous. The claim of Seymour to the authorship was stated in a letter by his son to the *Athenæum*, of March 21, 1866, vigorously answered by Dickens the following week. The title 'Pickwick Papers' is supposed to have been suggested by a passage in the preface to Whitehead's *Jack Ketch*; Pickwick himself is called the English Don Quixote; many adventures similar to those in 'Pickwick' are to be found in Pierce Egan's novels; Sam Weller's famous muffin story will be found in Boswell; many of Micawber's most ponderous apothegms are taken almost verbatim from Dr. Johnson's conversations; in *Humphrey Clinker* is an incident directly suggestive of Sam's transference of himself to the Fleet; and Jingle's prison experiences are remarkably like those of Jenkinson in the *Vicar of Wakefield*. These 'plagiarisms' and many more are to be found in 'Pickwick' and its successors: Dickens like Shakespeare and his peers took his ore where he found it, changing it into gold in the crucible of his genius.

The green paper wrappers in which all Dickens' serial works were issued caused him to sometimes familiarly refer to them as his 'green leaves.'

Part 1 of 'Pickwick' contained 26 pp. and four plates by Seymour. This arrangement was not found quite satisfactory and was being reconsidered when Seymour's suicide on April 20 compelled a decision. With part 2 an Address to the Public was issued, apologising for the appearance of three plates instead of four owing to the artist's death, and promising that future numbers would be on an improved plan. Part 3 and succeeding numbers contained 32 pp. each and two plates. An Address in the third number announced that R. W. Buss, 'a very humourous and talented artist', had been engaged to succeed Seymour; but with unsatisfactory results. After a very few of part 3 with Buss's two etched plates had been sold, the plates were cancelled and given to the new artist

engaged, Hablot K. Browne, to re-etch. These two plates, as re-etched, were at first signed 'Nemo,' as also the two plates in part 4. Browne did not adopt the name 'Phiz' ('to harmonise I suppose with "Boz"', he said), until part 5. In later re-etchings the plates in parts 3 and 4 were signed 'Phiz'. Part 3 is therefor a test of a genuine first issue, containing as it does (a) the Address to the Public, and (b) two plates designed and *etched* by Buss,—'Phiz's' re-etched plates are of much less value. A noteworthy incident about this time was the application of Thackeray,—fresh from the loss of his fortune in the *Constitutional*,—for the vacancy created by Buss's failure. With part 10 another Address was issued in which the author said 'a few words for himself'; and with part 15 another, apologising for delay in issue owing to the death of Dickens' sister-in-law, Mary Hogarth, which greatly affected him. Parts 17, 18, and 20 also contain addresses by the publishers.

An edition of 'Pickwick' was issued in Calcutta by the Asiatic Lithographic Press, with lithographic reproductions of the plates and title-page, in two vols., for which the type was set-up in Calcutta. 'Pickwick' was extensively pirated in the States, one of the best-known issues being by J. Turney of New York, in 26 parts, royal 8vo., green pictorial wrapper with the original plates reproduced, besides eleven of Crowquill's series of extra illustrations. An edition was issued at Launceston, Van Diemen's Land, in 1838, demy 8vo., with all illustrations reproduced by lithography and a new title-page engraved dated 1836.

Imitations, continuations, and parodies of 'Pickwick' were published everywhere, encouraged by the tremendous success of the work as it progressed. These will be fully dealt with in a future issue of BIBLIOGRAPHY, to be entitled DICKENS: HIS ILLUSTRATORS AND IMITATORS.

*NOTE.* There are probably not twenty complete sets of the genuine first issue *in parts* in existence. As the circulation rapidly increased the parts were again and again reprinted to meet the demand, and for these the plates as they became worn were re-etched by 'Phiz' so that practically none of the sets now in the market contain Seymour's or Buss's plates, but

only the plates re-etched after their designs. In the hurry of reprinting, many minor errors crept into the text, but from the text alone it is impossible to decide a genuine first issue. The distinguishing marks of a genuine *first* issue are : (a) all parts are dated on cover 1836 ; (b) on cover of part 1 are the words '*With four illustrations by Seymour*—later reprints *With illustrations* ; (c) part 1 contains Seymour's four plates unsigned—not those re-etched ; (d) on cover of part 2 are the words *With illustrations by Seymour*—later reprints *With illustrations* ; (e) part 2 contains three plates by Seymour, signed, not 'Phiz's' re-etched plates ; (f) on cover of part 3 are the words *With illustrations by R. W. Buss*—later reprints *With illustrations* ; (g) there are three distinct early issues of part 3 : with Buss's original etchings, as re-etched by Browne signed 'Nemo,' and signed as 'Phiz' ; (h) the two plates in part 4 are signed 'Nemo'—later reprints 'Phiz' ; (i) parts 2, 3, 5, 10, and 15 contain Addresses to the Public from the author, and parts 17, 18, and 20 Addresses by the publishers ; (k) the plates in parts 1 to 12 have no titles, only numerical references to the pages containing the passages illustrated ; plates in parts 13 to 20 have neither titles nor numerical page references ; (l) the name 'Weller' in 'Marquis of Granby' plate is spelt 'Veller.' Parts containing plates with titles are not first issues, but reprints of later issue.

VALUE. In parts, first issue, ( *at Sotheby's unless otherwise stated* ) : 34*l.*, May, '94 ; 85*l.*, June, '99, *fine copy* ; a set which had changed hands in '89 for 50*l.* sold at same time for 105*l.*, ( this is the copy of which the first 14 parts were presented by Dickens to his sister-in-law, and bearing inscription 'Mary Hogarth, from her's affectionately'—first part signed 'Charles Dickens', another 'The Editor', all others 'C. D.'—after her death part 15 was presented to her father, and parts 15 to 20 are inscribed 'R. F. W.', Miss Walker, Mary Hogarth's school friend to whom they were given. ) ; set enclosed in two half-morocco cases with Dickens' crest on back, 34*l.*, Christie, May, '00, *poor price* ; a set with parts 1 and 3 only first issue, in half-morocco case, 24*l.* 10*s.*, May, '98 ; similar set, 22*l.*, March, '99 ; with two Buss plates and covers slightly repaired and Address in part 15, 8*l.* 15*s.*, Nov., '98 ; another slightly

better but similar set, in morocco case, 13*l.* 5*s.*, Feby., '96 ; in parts with wrappers and advts., 8*l.*, May, '00 ; with some wrappers wanting, 6*l.* 10*s.*, Decem., '00 ; clean fine set of parts 1 to 18 of an early issue, 15*l.* 10*s.*, Puttick, April, '01 ; a copy of the address extracted from part 2, 5*l.* 10*s.*, Feby., '02. Odd parts are worth about 6*s.* each, early issues of the earlier numbers being of course worth very much more. The earliest issue, bound, is worth about 8*l.*, but a copy of the ordinary first edition in original cloth uncut, sold at Sotheby's in July, '97, for 4*l.* 10*s.*

A Jubilee edition of 'Pickwick' was issued in 1887, edited by Charles Dickens the younger, in two vols. The ordinary issue is of small value, but 8 copies were printed throughout on vellum, of which a copy sold at Sotheby's in June, '99, for 9*l.* 12*s.*

A Reading edition from 'Pickwick' entitled 'Mr. Bob Sawyer's Party,' with a frontispiece by S. Eytinge, jr., was issued in 1867, f'cap 8vo., sewed in printed wrapper, by the Boston publishers, Ticknor & Fields, with a prefatory note signed 'Charles Dickens,' dated October, 1867, stating that it is the 'only correct and authorised edition.' It was also issued by the same firm the following year, bound up with Reading edition of 'David Copperfield' in special printed wrapper. Also by same firm in 1868, uniform, 'Bardell v. Pickwick.'

13 IS SHE HIS WIFE? *or* Something Singular! A comic Burletta. In one act. By 'Boz.' London, 1837.

The existence of this play by Dickens had been entirely forgotten. It was brought to light by the late R. H. Shepherd, who chanced upon mention of it in the *Era Almanac* of 1869. When produced at the St. James's Theatre on March 6, '37, no author had been named ; but when Harley took his benefit on March 13 the bill of the day announced the play by 'Boz.' Harley in the interlude appeared as Mr. Pickwick and sang a song in character specially written by Dickens, amusingly describing a whitebait dinner at Blackwall. Of this song no



trace remains. Nor is it known how long the piece ran, but Mr. Shepherd had in his possession a play-bill of the 19th. performance on April 25. Curiously enough, no mention is made of this burletta in Forster's *Life*. It was the last dramatic work Dickens produced on the regular stage.

VALUE. This, rarest of all Dickensiana, was printed early in 1837, but it is not known that any copy of the original issue is now in existence. The only known copy was bought for 6*l.* in 1876 by Mr. Osgood, the Boston publisher—a deiny 8vo., 32 pp. without wrapper. From this copy Mr. Osgood reprinted as a 12mo., cloth, 80 pp. ; a copy sold at Sotheby's in April, '95, for 1*l.* 15*s.* The unique original was destroyed in the fire at Messrs. Osgood's premises in Boston in 1879.

Mr. Spencer in '02 was offering for 35*l.* a copy of a hitherto unknown issue of 'Is she his wife?' supposed to have been printed prior to or about 1873 by Chapin & Hall, as the paper used is the same as in that firm's reprint of 'The Strange Gentleman'. This copy was post 8vo., 22 pp. of text and 2 pp. blank, with printed front wrapper and no back wrapper.

## 1838-39

14 OLIVER TWIST ; or The Parish Boy's Progress. By 'Boz.' In three vols. London : Richard Bentley, New Burlington Street, 1838. Price 25*s.* [ In brown cloth ; vol. I, pp. 331, nine illustrations : vol. II, pp. 307, seven illustrations : vol. III, pp. 315, eight illustrations. No preface or dedication. ]

Dickens' short-lived connection with Bentley began on August 22, 1836, on which date he entered into an agreement to edit the projected *Bentley's Miscellany*, originally intended to be called 'The Wits' Miscellany.' The terms arranged were 20*l.* per month ; it was further agreed that he should contribute a serial to the new magazine, and that Mr. Bentley should purchase two other stories for future publication. This agreement was signed just as 'Pickwick' was

beginning to make its way, before Dickens fully knew his value, and three years later it was cancelled by mutual consent. The first number of the *Miscellany* was issued in January. 1837 ; and the first instalment of 'Oliver Twist' appeared in the next number, continuing monthly—except June of that year—until its completion in March, 1839, with plates by Cruickshank.

Dickens wrote 'Oliver Twist' with whole-hearted fervor, intending it as an exposure of the poor-law system and of the miseries silently borne by the poor. During its entire course he was harassed with overwork : he was completing 'Pickwick,' beginning 'Nickleby,' writing 'Oliver,' editing and writing for the *Miscellany*, and writing the 'Lamplighter' almost simultaneously ; the 'Memoirs of Grimaldi' also were being licked into shape. Small wonder that he became restive under the pressure and shortly before the conclusion of 'Oliver' resigned the editorship to his friend Harrison Ainsworth,—lending his name however for another two years for an honorarium of 40*l.* monthly, exactly double his salary as editor.

'Oliver' was the first of the works submitted to Forster before publication. In many letters to his biographer Dickens speaks of the hold the story had on him : indeed, all through life, Dickens—a born actor—entered fully into the joys and sorrows of his creations. 'Don't let us ride till tomorrow,' he writes Forster, 'not having yet disposed of the Jew, who is such an out-and-outer that I don't know what to make of him' ; and again, 'sit here and read or work or do something, while I write the LAST chapter of 'Oliver,' which will be arter a lamb chop'. The complete story was issued in three vols. on Novem. 9, six months before completion in the *Miscellany*, and a remarkable fact stated by Mr. Kitton is that only 528 copies were subscribed for by the Trade, divided among thirty-five book sellers.

Towards the end of his life George Cruickshank made a curious claim to the authorship of 'Oliver Twist,' alleging that some sketches Dickens saw in his studio during a visit in 1836, suggested the chief incidents, such as Fagin in the Condemned Cell, etc. In *Artist and Author : a Statement of Fact* [ 1872 ] Cruickshank tried to prove his claim, but there seems to be no more in it than an old man's hazy memories

of the many interviews author and artist must have had during the progress of the work. Publication in book form was in fact delayed for some time through Dickens objecting to one of the plates, 'Rose Maylie and Oliver'—now designated the Fireside Plate—and requiring another to be drawn and etched in its place—not however before several copies with the cancelled plate had been sold.

The success of 'Oliver' was not immediately very great; a second issue of the first edition was made in 1838, a second edition following next year. The copyright was resold by Bentley to Dickens in June, 1840, for 2250*l.*, including 1000 copies unsold, and later on in the year another issue was made, followed in 1841 by the third edition with a long preface, dated 'Devonshire Terrace, April, 1841'. Chapman & Hall began in January, 1846, an issue in ten shilling monthly parts in a green paper wrapper, with all plates, and uniform with the other monthly issues. This was later the same year issued in one vol. in slate-coloured cloth, pp. XII., 311, at 11*s.* by Bradbury & Evans, Dickens' breach with Chapman & Hall owing to the comparative failure of 'Martin Chuzzlewit' being by then complete.

*NOTE.* The genuine *first* issue of 1838 in 3 vols. is in brown cloth, and should contain the cancelled Fireside plate; the title-page should read 'Oliver Twist, or The Parish Boy's Progress. By "Boz"'. The *second* issue of the first edition is also in brown cloth, but has substituted plate of Rose Maylie and Oliver by his mother's grave, and the title-page reads, 'Oliver Twist, by Charles Dickens'; the edition of 1839 has same title-page with 'Second Edition' added. The issue of 1840 has same title-page as first issue, with date changed; and the third edition has same title-page as second edition and date 1841. The edition of 1846 in parts is the most sought after and in volume form in slate-coloured cloth is rather scarce. For this edition the plates were 'touched up' by Findlay and changed in several details with sometimes new back-grounds added—considerably to the original artist's disgust. The first cheap edition was issued by Bradbury & Evans in 1850, also in parts, and in volume form at 3*s.* 6*d.*, with frontispiece; for this a new preface was written dated 'Devonshire Terrace,

March, 1850'.

VALUE. First issue of first edition, *all at Sotheby's* : 2*l.* 4*s.*, Feby., '97 ; with suppressed and substituted plates, 9*l.* 10*s.*, June, '97 ; 3*l.*, May, '98 ; 6*l.* 15*s.*, June, '99 ; with suppressed and substituted plates, 3*l.* 18*s.*, Nov., '99 ; 2*l.* 2*s.*, Nov., '99 ; 1*l.* 11*s.*, Feby., '00 ; 2*l.* 5*s.*, Nov., '01 ; 1*l.* 4*s.*, Decem., '01. Second issue of first edition : 1*l.* 8*s.*, Decem., '96 ; 23*s.*, Jan., '00. Presentation copy with author's autograph, of 1841 edition, 13*l.* 13*s.*, June, '99. Reissue of 1846 in ten parts : 7*l.* 5*s.*, June, '97 ; 11*l.* 11*s.*, June, '99 ; 7*l.* 2*s.* 6*d.*, Nov., '99 ; very fine set, 23*l.*, Christie's, May, '00 ; in cloth case, good copy, 13*l.* 10*s.*, June, '02 ; parts rebound in cloth, 8*l.* 12*s.* 6*d.*, Feb., '00 ; as issued in one vol., slate-coloured pictorial cloth, 3*l.*, March, '97 ; 2*l.* 7*s.* 6*d.*, Puttick's, July, '02 ; in calf extra by Tout, 1*l.* 11*s.*, Decem., '97 : and in calf extra by Riviere, with a cover bound up at end, 2*l.* 10*s.*, Feby., '98.

15 BENTLEY'S MISCELLANY. A monthly magazine, price 2*s.* 6*d.* London : Richard Bentley.

- 1837 Vol. I.  
 January, Public Life of Mr. Tulrumbly, once Mayor of Mudfog ; with an illustration by Geo. Cruickshank. pp. 49-63.  
 March, Stray Chapters by 'Boz.' Chap. I. The Pantomime of Life. pp. 291-7.  
 May, Stray Chapters by 'Boz.' Chap. II. Some particulars concerning a Lion. pp. 515-8.  
 June, Editor's Address on the completion of the first volume, dated 'London, June, 1837.'  
 Vol. II.  
 October, Full report of the first meeting of the Mudfog Association for the Advancement of Everything. pp. 397-413.  
 December, Address signed 'Boz' and dated 'November 30, 1837.'



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Vol. IV.

August, Mr. Robert Bolton, the 'Gentleman connected with the Press.' pp. 204-6.

September, Full Report of the Second Meeting of the Mudfog Association for the Advancement of Everything. pp. 209-227.

1839

Vol. V.

February, Familiar Epistle from a Parent to a Child aged two years and two months. Signed 'Boz.' The 'child' is the *Miscellany*, of which Dickens takes farewell, and announces Harrison Ainsworth as his successor.

The success of the 'Sketches' and 'Pickwick' inspired Bentley to offer the youthful 'Boz' the editorship of his projected *Miscellany*, and the newly-married Dickens, eager to increase his income, readily agreed. It is not surprising that the overwhelming success of 'Pickwick' and the large sums paid for it soon made Dickens dissatisfied with the paltry 20*l.* monthly from Bentley. In July, 1837, he accordingly wrote that unless Bentley agreed to pay 600*l.* for 3000 copies of 'Barnaby Rudge' and for the same number of 'Oliver Twist' 700*l.*, he would abide by the letter of his agreement regarding the *Miscellany*, which probably meant that he was under no obligation to write anything besides the serial in the *Miscellany* and the two stories contracted for, and could retire from the editorship at any time. The original fee of 500*l.* was increased to 750*l.* for 'Oliver' but Dickens remained dissatisfied and the contract was cancelled. Dickens contributed several other papers to the magazine most of which were reprinted in a vol. published by Bentley in 1830 (cloth, pp. iv., 198) entitled 'The Mudfog Papers'. All these papers are now included in vol. XIX of the Biographical edition of the works.

VALUE. Bentley's reprint is of no value and may be picked up for a few pence. The first 20 vols. of the *Miscellany*, in original cloth, sold for 7*l.* 2*s.* 6*d.* at Hodgson's, Feby., '01; first 40 vols. in half-calf uniform, 8*l.* 12*s.* 6*d.*, Sotheby's, April, '01; first 23 vols. in half-calf gilt, 4*l.* 7*s.* 6*d.*, Puttick's, Oct., '01. With the second number of the *Miscellany* was

issued a curious 3 pp. leaflet, written in the style of a royal proclamation, entitled 'Extraordinary Gazette: Speech of his Mightiness on opening the second number of Bentley's Miscellany, Edited by Boz,' with at the top a portrait of Dickens in a humorous design by 'Phiz'; a copy of this sold for 1*l.* at Puttick's in Feby., '96.

16 PUBLIC LIFE OF MR. TULRUMBLE, ONCE MAYOR OF MUDFOG. By 'Boz,' with other Tales and Sketches from *Bentley's Miscellany* and *The Library of Fiction*. Philadelphia: Carey, Lea & Blanchard. 1837.

A copy of this reprint sold at Sotheby's in June, '96, for 22*s.*

17 MORE HINTS ON ETIQUETTE, for the use of Society at large and Young Gentlemen in particular. With nine wood-cuts by Geo. Cruickshank. London: Charles Tilt, 1838. [12mo. pictorial cloth, gilt edges.]

Mr. Spencer, in his catalogue for June, 1892, says: Until now I think it was quite unknown that Charles Dickens and George Cruickshank were the joint authors of the above. I am indebted to W. Wright of Paris (in whose possession the MS. is) for this knowledge and with his permission I make it public.' Mr. Kitton, however, says that 'a careful examination justifies the opinion that the novelist had a very small share (if any) in this amusing 'skit' on a similar work issued two years previously by the firm of Longman'.

VALUE. 3*l.* 8*s.*, Sotheby's, June, '97.

18 THE LAMPLIGHTER, a Farce in one act. By Charles Dickens, reprinted from the MS. in the Forster collection in South Kensington Museum [by Mr. R. H. Shepherd]. London 1879. [12mo., pp. 45, blue paper wrapper, 250 copies only printed.]

In an undated letter, probably about May, 1837, Dickens writes to Harley that he has considered the terms on which he could afford to sell Mr. Braham the acting rights of a new piece for the St. James's Theatre, which he accordingly fixes at 100*l.* for a one-act piece about an hour long, or 250*l.* for a two-act piece. Nothing further came of the proposal, and Dickens' connection with the St. James's Theatre ceased. In the *Theatrical Observer* of November 15, 1837, it is stated that 'Mr. Charles Dickens, author of the 'Pickwick Papers,' has received most liberal offers from Mr. Macready to write for Covent Garden, but we are informed they have been declined'. In a letter to Macready, dated presumably October, 1838, Dickens says: 'I have not seen you for the past week because I hoped when we met to bring 'The Lamplighter.' It would have been finished by this time, but I found myself compelled to set to work first at 'Nickleby' at which I am at present engaged. . . I must finish it at latest by the 24<sup>th</sup>., and the instant I have done so I will apply myself to the farce.' He then suggests that Macready may care to look at 'The Strange Gentleman,' of which he sends a copy, and offers to alter it if desired. Shortly thereafter 'The Lamplighter' was finished and put into rehearsal, but seems to have found no favour with the Covent Garden company and was withdrawn. Writing to Macready on December 13, Dickens says: 'I can have but one opinion on the subject—withdraw the farce at once by all means. . . Believe me, I have no other feeling of disappointment connected with the matter but that arising from the not having been able to be of some use to you.' The play was never acted, and the only known copy is now in South Kensington, in MS. not in Dickens' writing. Dickens afterwards turned the farce into a story, published in the 'Picnic Papers'.

VALUE. 2*l.* 2*s.*, Sotheby's, June, '00, in morocco extra by Riviere with original wrappers preserved.

19 SKETCHES OF YOUNG GENTLEMEN, dedicated to the Young Ladies, with six wood engravings by 'Phiz.' London: Chapman & Hall, 1838. [12mo., pp. viii. 76, in

illustrated paper boards with design by 'Phiz'; price 3s.]

This little brochure, containing twelve sketches each devoted to the consideration of a different kind of young gentleman, was held in small estimation by Dickens, and was never reprinted by him. Under date January 3, 1833, he writes in his diary: 'I began the "Sketches of Young Gentlemen" to-day. One hundred and twenty-five pounds for such a little book, without my name to it, is pretty well'. The book was commissioned by Chapman & Hall to follow a similar work published by them the previous year, *Sketches of Young Ladies* by *Quin*, which dealt in humorous fashion with the young ladies of the period.

VALUE. A fine copy in original picture boards, 5*l.* 3*s.*, at Sotheby's, Feb'y., '97; rebound in Levant morocco with original covers preserved, 2*l.* 10*s.*, March, '00. Copies of 'Quin's' book sell for about 5*l.*, or rebound about 3*l.*, merely because of its association with Dickens. In itself it is worthless.

20 SKETCHES OF YOUNG COUPLES; with an urgent remonstrance to the Gentlemen of England (being Bachelors or Widowers) on the present alarming crisis. By the Author of 'Sketches of Young Gentlemen.' With six engravings by 'Phiz.' London: Chapman & Hall, 1840. [12mo., pp. 92, in illustrated blue paper boards, price 3s.]

Written on the same plan as the preceding, and containing eleven sketches. For this Dickens received 200*l.*, but he considered it 'a poor thing of little worth,' and never reprinted it. Both are now included in the Biographical edition.

VALUE. Copies of the original issue are rather scarce. One in original picture boards sold for 5*l.* 7*s.* 6*d.* at Sotheby's in Feb'y., '97. Rebound copies with covers preserved: calf extra by Riviere, 2*5*s.**, Feb'y., '98; morocco extra, 2*l.* 3*s.*, March, '00; morocco, 2*5*s.**, Christie's, May, '00.



The first American edition of both 'Young Ladies' and 'Young Gentlemen' was issued at Philadelphia in 1838.

An edition in one vol. of the three series of Sketches, with 18 etchings by 'Phiz' was issued by Chapman & Hall in 1843 in pictorial cloth, 12mo. It is hardly possible that Dickens approved of this reissue, even anonymously, of his two 'skits.'

21 'DURHAM ADVERTISER,' Feby. 10, 1838. Contains a letter dated 'Darlington, Saturday morning, Feby. 3, 1838,' signed 'Charles Dickens,' indignantly denying statements made regarding Dickens in a paragraph in same paper the preceding week, by the Dr. Mackenzie who wrote the *Life of Dickens* published in New York in 1870.

22 SERGEANT BELL AND HIS RAREE SHOW. Illustrated by Geo. Cruickshank. London: Thomas Tegg, 1839. [pp. viii. 47, square 16mo., cloth.]

There is grave doubt as to whether Dickens had anything to do with this. There is however no doubt that he agreed to write the book for Tegg for 12*sd.*, but there is no trace of his having done anything further in the matter. The publisher's son has stated that the negotiations ultimately fell through. (*Notes and Queries*, May 8, 1875)

VALUE. The little book is very rare and as a Cruickshank item, as well as for its Dickens interest, is valued by collectors. A fine copy in original cloth sold at Sotheby's in Decem., '00, for 1*sl.*; 4*l.* 12*s.* 6*d.*, Decem., '01; 3*l.* 16*s.*, Mch., '02; at Christie's, 3*l.*, May, '00.

23 THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY, containing a Faithful Account of the Fortunes, Misfortunes, Uprisings, Downfallings, and Complete Career

of the Nickleby Family. By Charles Dickens. With 39 etchings by 'Phiz' and portrait of the author by Mac-lise, engraved by Finden. London: Chapman & Hall, 186 Strand, 1839. Price one guinea cloth, 24s. 6d. half-morocco, 26s. 6d. whole morocco. [One vol., pp. xvi., 624. Issued also in shilling monthly parts, in green paper wrapper with design by 'Phiz,' April, 1838 to Oct., 1839, parts 19 and 20 forming a double number.]

On the conclusion of the serial issue of 'Pickwick,' Chapman & Hall were naturally anxious to have a successor to that very lucrative venture. On November 18, 1837, Dickens signed an agreement to deliver by March following the MS. of the initial number of a new story to be completed in twenty parts. The terms were 150*l.* a number, ten times the amount originally agreed on for 'Pickwick,' and on the conclusion of the story the gratified publishers paid an additional 150*l.* as some acknowledgment of the success achieved. It was also agreed that the copyright should revert to the author five years after first issue.

In this story Dickens exposed the iniquities of the cheap schools for which Yorkshire was then notorious. Public attention had been drawn to these establishments by some trials in the Courts. Dickens went down into Yorkshire, posing as the representative of a widow with an only son. Four days sufficed for gathering all the 'local colour' required; but it is rather unfortunate—to put it mildly—that the only master who received him with courtesy should have been made the prototype of Squeers, and should have been thereby ruined. How closely Dickens followed facts may be judged by comparing the following advertisement, which appeared in the *Times* on June 29, 1838, while 'Nickleby,' was being published, with that of Mr. Squeers:

At Mr. Simpson's Academy near Richmond, Yorkshire, youth are boarded and instructed by Mr. S. in whatever their future may require, at 20 or 23 guineas a year according to age. No extras and no vacations. Cards with references to be had from Mr. S. who attends daily from 12 to 2 o'clock at the Saracen's Head, Snow Hill. Con-

veyance by steam vessel weekly.

Dickens was in the first flush of fame, with high spirits and indomitable energy, when 'Nickleby' began. Writing to Forster on February 7, 1838, (his twenty-sixth birthday and writing his third long novel!) he says: 'I *have* begun! I wrote four slips last night, so you see the beginning is made. And what is more, I can go on'; and again, 'I have perpetrated a great amount of work yesterday, and have every day indeed since Monday. . . If this were to go on long I should bust the boiler!' And on Sept. 29, in his diary at Broadstairs: 'Finished "Nickleby" this day at two o'clock. Thank God that I have lived to get through it nappily.'

The first part, issued in April, 1838, was an instant success, forty-eight thousand being sold. So great was the interest in the story that before it ended several unauthorised dramatisations were staged, compelling the novelist to modify his intended ending. A version was later acted in Paris, of which a diverting account was given by Thackeray in *Fraser's* for March, 1842, republished as *Dickens in France*.

VALUE. 'Nickleby' possesses no peculiarities appealing to collectors and is fairly common in parts and as issued in cloth. In parts: 26s., Puttick's, May, '97; in half-morocco case, 3l. 18s., Sotheby's, Feb., '96; 2l. 10s., Nov., '01; with some wrappers wanting, 29s., Jan., '02; 2l. 6s., Mch., '02; fine copy in cloth case, 6l., June, '02, *excellent price*; in half-morocco case by Riviere with Dickens' crest on back, 3l. 7s. 6d., Christie's, May, '00. Copy as issued in original cloth, 2l., Sotheby's, Feby., '96.

A mock Proclamation dated February 28, 1838, 3 pp., demy 8vo., was issued advertising 'Nickleby'. It was distributed as an advertising leaflet in the magazines at that time; it is useful to complete a set in parts and adds to its value. A set in parts including it sold at Sotheby's for 7l. in May, '98.

A Reading edition entitled 'Nicholas Nickleby at the Yorkshire School' in four chapters, was published by Ticknor & Fields of Boston in 1868, with a prefatory note, dated October, 1867, that it is 'the only correct and authorised edition.'

It was also issued bound up with the Reading edition of 'Poets at the Holly Tree Inn' in special printed wrapper. Another edition—unauthorised?—was issued in Boston the same year, in three chapters.

An edition of 'Nickleby' was issued by Galignani in Paris in 1839.

24 MEMOIRS OF JOSEPH GRIMALDI. Edited by 'Boz.' With [ 12 ] illustrations by Geo. Cruickshank [ and a portrait of Grimaldi in vol. I ] London : Richard Bentley, 1838. In two vols., price one guinea. [ pp. xix. 288, ix. 263 ; preface is dated 'Doughty Street, Feby., 1838.' ]

Dickens edited the memoirs of the famous clown for Bentley as a piece of task work of which he made small account. The only parts he is known to have written are the Preface and the concluding chapter, but in a letter to *Notes and Queries*, July 23, 1870, the late Mr. Richard Bentley wrote : 'I know and I have Mr. Dickens' autograph letter to prove the fact, that he did write a good deal of the work, and he speaks of the labour this wearisome task imposed on him. I placed Mr. Egerton Wilks' memoir in the hands of Mr. Dickens, and whatever is good in it was the result of his corrections, alterations, and in many instances rewriting the narrative. He did everything that was possible to improve it, but it was not possible to make it a book on which he could look with pleasure.' (The Mr. Wilks referred to had put the memoirs into shape after Grimaldi's death and sold the MS. to Mr. Bentley.) Forster says : 'Except the preface, he did not write a line of this biography, such modifications and additions as he made having been dictated by him to his father whom I found often in the supreme enjoyment of the office of amanuensis.' In the preface Dickens says that he made 'such alterations as he conceived would improve the narrative of the facts, without any departure from the facts themselves'.

The 'Memoirs' were well received. 'Seventeen hundred "Grimaldi's" have been already sold,' he wrote to Forster, 'and the demand daily increases,' showing his astonishment at this result with a line of thirty notes of exclamation. The



critics doubted its claim to be a 'Life' of Grimaldi, and Dickens wrote, but did not publish, a reply to their strictures. Eight years later Bentley issued another edition 'with notes and additions, revised by Charles Whitehead,' to supply the *lacunæ* in Dickens' edition. This edition was issued in two vols. bound in one, in red cloth, 12mo., with ten of Cruickshank's etchings and a coloured frontispiece portrait.

There are two distinct issues of the first edition. The earliest is in pink cloth. and the plate of the Last Song has *no* border round it. In the second issue this plate has a fantastic border by Forrester representing Grimaldi in various characters, and is in brown cloth.

VALUE. First issue in pink cloth, plate without border : (at Sotheby's unless otherwise stated) 2*l.*, June, '98, soiled ; 3*l.* 10*s.*, Decem., '96 ; 4*l.*, June, '97 ; 8*l.* 17*s.* 6*d.*, July, '97, exceptionally fine copy in morocco drop case by Zaehnsdorf ; 3*l.* 3*s.*, Decem., '98 ; 4*l.* 2*s.* 6*d.*, Puttick's, Decem., '98 ; 2*l.* 12*s.* Feby., '00 ; 2*l.* 8*s.*, and 3*l.* 7*s.* 6*d.*, April, '00 ; 3*l.* 15*s.*, May, '00, Christie's ; 5*l.* 10*s.*, April, '02 ; 6*l.*, Puttick's, July, '02 ; half-calf gilt, 2 3*s.*, Feby., '97 ; polished Levant morocco extra, covers preserved, 8*l.*, Christie's, June, '98 ; morocco extra, covers preserved, 4*l.*, Feby., '00. Second issue in brown cloth, plate with border : 2*l.* 10*s.*, Feby., '96 ; 4*l.* 4*s.*, Decem., '97 ; 2*l.* 6*s.*, Nov., '01 ; calf gilt, 2*l.* 4*s.*, Puttick's, May, '97 ; half-calf by Bedford, covers and advts. preserved, 4*l.* 12*s.*, May, '01, Christie's. Whitehead's 1846 edition in original cloth : 1*l.* 12*s.*, March, '00.

Of the twelve etchings by Cruickshank a set of proofs before letters, each signed by Cruickshank as first proofs, bound in morocco extra by Riviere, sold at Sotheby's in June, '97, for 20*l.*

25 THE LOVING BALLAD OF LORD BATEMAN, illustrated by Geo. Cruickshank [ 11 plates and one of music ] London : Charles Tilt, Fleet Street ; and Mustapha Syried, Constantinople, MDCCCXXXIX. Price 2*s.* [ square post 8vo., pp. 40, in green cloth cover with pictorial design in gold by Cruickshank. ]



The authorship of this humorous version of the old ballad of 'Lord Bateman' is still unsettled. Dickens' brother-in-law, Mr. Henry Burnett, writes in the *Athenæum*, Feby. 25, 1888, 'I know "Lord Bateman" was not written by Dickens. I was at his house when Cruickshank first sang it after supper. Dickens was pleased at the effect produced by the singer and we laughed much. It was often sung after and one night Dickens said "Cruickshank, why don't you publish that and illustrate it, and let Burnett write out the tune as you sing it to him?" An arrangement was made, and at my house I put down the notes without any care, the G clef all on one side, and many notes falling over. When he sent me a book after publication I found he had copied exactly my carelessness into his book, at which we had many a laugh also. . . I think it may be by Cruickshank or made up from some former "Lord Bateman"; but certainly Dickens never wrote it, as it was at first new to him.' Dickens' sister-in-law, Miss Hogarth, thought that the notes were supplied to Cruickshank by Dickens. Mr. J. F. Dexter, the well-known Dickens authority, states that Cruickshank on three occasions assured him that notes and preface were written by Dickens. The late Mr. G. A. Sala thought the phraseology of the verses clearly pointed to Thackeray's authorship, and the discovery of a Scrap-book containing 'The Famous History of Lord Bateman' partly in print and partly in Thackeray's writing, and with coloured sketches by Thackeray (reproduced in *Harper's Magazine* for December, 1892, in an article by Mrs. Thackeray Ritchie) lends colour to the generally accepted opinion that the verses are by Thackeray, and the notes and preface by Dickens.

In the genuine first issue the pagination is in the middle of the page, later editions having it as usual at the corner.

VALUE. (*At Sotheby's unless otherwise stated*) 8*l.*, Feb., '97; 6*l.*, April, '97; 8*l.* 5*s.*, June, '97; 2*l.* 11*s.*, Nov., '98, with plates spotted; 5*l.*, March, '99; 7*l.*, June, '99, with the 11 plates in two states—plain and coloured, and enclosed in a morocco case; 6*l.* 10*s.*, Nov., '99, fine clean copy; 3*l.*, Apl., '00, fair copy; 2*l.* 4*s.*, Puttick's, May, '98, in morocco gilt,

with original cover preserved ; 5*l.* 5*s.*, Christie's, June, '98, in polished Levant morocco extra, with original covers preserved.

A presumably unique copy, in which the sheets and plates were folded loosely into the cloth cover so that the pages were quite half an inch wider and taller than in ordinary copies, was priced in Mr. Spencer's catalogue in 1902 at 22*l.* 10*s.*

## 26 'THE EXAMINER,' 1839-49.

Famous through its connection with Leigh Hunt, and as a favourite mouthpiece of Lamb, Landor, and other eminent writers, in the first half of last century the *Examiner* was a power. In its columns, especially during the editorship of his friend John Forster, Dickens delighted in airing his liberalism and in ridiculing Sir Robert Peel. He also wrote several critical papers, the more important being two vigorous defences of Lockhart against the strictures of the Ballantines, in the matter of the Scott-Ballantine connection as detailed in Lockhart's *Life of Scott* ; and appreciations of Cruickshank's etchings and Leech's drawings. But the extent of Dickens' contributions to the *Examiner* will probably never be known, and any effort to identify them is more or less guess-work. Thackeray, writing to the *Morning Chronicle* in Jany., 1850, refers to Dickens as a writer of the *Examiner*. As Thackeray was sub-editor of the *Examiner* for a few months in 1845, he must have had good reason for thus referring to Dickens. Following are Dickens' identified contributions :

- 1839 March 30, Review of Lockhart's pamphlet *The Ballantine Humbug Handled*.  
 Septem. 29, Review of the Ballantines' *Reply to Mr. Lockhart's Pamphlet : The Ballantine Humbug Handled*.  
 1840 ——— Review of Hood's *Up The Rhine*. ( Mentioned in Forster's *Life* as contributed, but not to be found in *Examiner* for 1839-40. )

- 1841 August 7, 'The Fine Old English Gentleman,' new version, ( to be said or sung at all Conservative dinners ). A political squib in 48 lines.  
 August 14, 'The Quack Doctor's Proclamation.' (Tune : 'A Cobler There Was') A political squib in 36 lines.  
 August 21 'Subjects for Painters, after Paul Pindar.' A political squib in 70 lines.
- 1843 March 4, Macready as 'Benedick.'  
 June 3, A burlesque report of the 'Commissioners appointed to enquire into the condition of the persons variously engaged in the University of Oxford.'
- 1848 June 4, Description of the Chinese junk 'Keying,' then being exhibited in the Thames.  
 July 8, Notice of Cruickshank's eight plates of *The Drunkard's Children*.  
 August 19, Review of the *Narrative of the Expedition sent by H. M. Government to the River Niger in 1841*.  
 December 9, Review of *Poetry of Science* by R. Hunt.  
 December 16, Notice of Banvard's 'Panorama of the Mississippi' then being exhibited at the Egyptian Hall, Piccadilly.  
 December 30, Notice of twelve lithographs by John Leech, *The Rising Generation*.
- 1849 January 20, The Paradise at Tooting.  
 „ 27, The Tooting Farm.  
 July 21, Review of Henry Colman's *European Life and Manners*.  
 December 15, 'Court Ceremonies.' A comment on the pomp of Queen Adelaide's funeral. In the same vein Dickens afterwards wrote the article 'Trading in Death' ('All the Year Round,' Nov. 27, 1852) protesting against the ostentation at the Duke of Wellington's state funeral.

The MSS. of the following are in the Forster collection at

South Kensington, but the dates of publication have not yet been ascertained: 'London Crime,' alluding to Sir Peter Laurie (the City magistrate who is pilloried in the preface to first cheap edition of 'Oliver Twist'; Thackeray also wrote a juvenile poem on the same gentleman); 'Judicial Special Pleading'; 'Edinburgh Apprentice School Association'; a notice of Macready as 'King Lear'; notice of Douglas Jerrold's 'Black Ey'd Susan' at Marylebone Theatre; and of the English version of M. Latour's 'Virginie'. The two articles on the Tooting Farm referred to a pauper children's farm where an epidemic had broken out. In Forster's *Life* an amusing story is told of a dinner given by Dickens in April, 1849, during which he spoke strongly of the scandals at Tooting. By some strange chance first Rogers the poet and then Benenict the musician fell ill; Rogers having fallen sick first monopolised attention, and the other was left to shift for himself. The consternation of the guests was not appeased until Fonblanque, in mock heroic fashion, accused Dickens of being no better than the Tooting farm master, in that he first poisoned his guests with bad food and then left them without attention! Drouet the manager of the Tooting farm was indicted for the manslaughter of a child who had died it was alleged through neglect and starvation. He was found Not Guilty; and in the *Examiner* for April 21, 1849, is an article—'The Verdict for Drouet'—undoubtedly by Dickens, bitterly commenting on the result of the trial.

27 THE PIC-NIC PAPERS by various hands, edited by Charles Dickens Esq. With [14] illustrations by Geo. Cruickshank, 'Phiz,' etc. London: Henry Colburn, 1841. [Three vols., post 8vo., green cloth: vol. I pp. vi., 323, with two etchings by Cruickshank and two by 'Phiz'; vol. II. pp. 298, with four etchings by 'Phiz'; vol. III. pp. 378, with six etchings by R. J. Hammerton. Price 25s. ]

John Macrone, first publisher of the 'Sketches,' had driven a hard bargain over the sale of the copyright. But Dickens



bore no grudge, and when Macrone died leaving his widow and family in great poverty Dickens edited 'The Pic-nic Papers'—gratuitously contributed by several then popular writers—as a benefit publication on their behalf, himself contributing 'The Lamplighter's Story,' from the old farce written for Macready (see above, No. 18). By this Macrone's family received 300*l.* Dickens' charitable labours were assumed when he was busy with 'Master Humphrey's Clock' Writing Forster on April 15, 1841, he says: 'I finished the number yesterday, and though I dined with Jeffrey, and was obliged to go to Lord Denman's afterwards (which made me late) have done eight slips of the 'Lamplighter' for Mrs. Macrone this morning. When I have got that off my mind I shall try to go on steadily, fetching up the 'Clock' leeway.' He was responsible only for the first and second volumes of the 'Papers,' the third being made up by Colburn to meet a trade convention, from an American publication, *Charcoal Sketches*, by J. C. Neal of Philadelphia.

VALUE. Three vols. in original green cloth: 4*l.* 14*s.*, at Sotheby's, March, '97; 3*l.* 17*s.* 6*d.*, Nov., '99; 2*l.* 17*s.* and 2*l.*, Feby., '00; 4*l.* 5*s.*, Christie's, May, '00; 3*l.*, Sotheby's, Nov., '01; 4*l.* 12*s.*, Feby., '97, calf extra by Bedford; with covers preserved, in Levant morocco extra, 7*l.*, at Christie's, June, '98; 3*l.*, Sotheby's, March, '99, calf extra by Bedford; 1*l.* 19*s.*, May, '99, morocco extra by Worsfold with covers preserved.

28 THE PATRICIAN'S DAUGHTER, a Tragedy in five acts. By J. Westland Marston. 1842. [8vo., paper covers]

Ready always with aid and sympathy, Dickens took great interest the young dramatist Westland Marston, from whom Macready had accepted 'The Patrician's Daughter,' which had a very successful run at Drury Lane in the winter of 1842-3. Dickens thought a prologue would add to its effectiveness, as it undoubtedly did to its success. 'The more I think of Marston's play,' he wrote Macready in November 'the more I feel sure that a prologue to the purpose would



help it materially.' A prologue of 48 lines was accordingly written, and recited nightly by Macready. It was published also in the *Sunday Times*, December 11, 1842; in the *Theatrical Journal*, December 17, 1842, and in the *Monthly Magazine* for January, 1843. With slight changes it is reprinted in the *Letters of Charles Dickens*, vol. I., pp. 77-8. Copies of 'The Patrician's Daughter' are worth about 15s.

29 CIRCULAR LETTER ON INTERNATIONAL COPYRIGHT with America, dated 'Devonshire Terrace, July 7, 1842.'

In the *Life* is told at some length the story of Dickens' efforts on behalf of international copyright. No writer lost more heavily than Dickens through American piracy, but it is only fair to add that he was generously dealt with by the Harpers and other leading firms. During his first visit to the States in 1842 he wrote and spoke much on the subject, and was instrumental in promoting a petition to Congress which was signed by all the leading American writers—but all without result. On his return to England Dickens wrote this letter and sent a copy to the chief English authors. It was published also in the *Morning Chronicle*, *Athenæum*, and *Examiner* of July 14, and other papers.

30 MASTER HUMPHREY'S CLOCK. [Published in 88 weekly numbers price threepence each, imperial 8vo., white wrapper, from April 4, 1840, to Novem. 27, 1841. And in monthly parts in green paper wrapper. and in three vols., pp. vi. 306; pp. vi. 306; pp. vi. 426, price eight shillings each; London: Chapman & Hall, 186 Strand, 1840-1. With wood engravings by Cattermole, 'Phiz,' Maclise and Williams.]

Notwithstanding the great success of 'Nickleby' Dickens feared readers might be getting tired of novels in monthly parts. Accordingly he began to consider some other method of publication that would be novel and would retain his great

popular public. He thought also that it might be possible to devise some means by which he might be assisted by others in producing the numbers. The scheme of the 'Clock' was slowly developed; long before 'Nickleby' ended he debated the subject with Forster. In July, 1839, he asks him to sound Chapman & Hall regarding their intentions consequent on the success of 'Nickleby'. Dickens was invited to put his proposals in writing, and in reply wrote: 'I should be willing to commence on March 31, 1840, a new publication consisting entirely of original matter of which a certain amount of numbers should form a volume to be published at regular intervals. The best general idea of the plan of the work might be given perhaps by reference to the *Tatler*, the *Spectator*, and Goldsmith's *Bee*; but it would be far more popular both in the subjects of which it treats and its mode of treating them. I should propose to start as the *Spectator* does with some pleasant fiction relative to the origin of the publication; 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, the latter of whom might furnish an occasional communication with great effect; to write amusing essays on the various foibles of the day as they arise; to take advantage of all passing events; and to vary the form of the papers by throwing them into sketches, essays, tales, adventures, letters from imaginary correspondents, and so forth, so as to diversify the contents as much as possible;' with much more to the same effect, detailing the many series of sketches begun and abandoned in the 'Clock'.

In the agreement drawn up no mention was made of any serial story to be written by Dickens, essays and sketches more or less connected alone being contemplated. Messrs. Chapman agreed to pay Dickens 50*l.* for each weekly number whether the project succeeded or not, each number to be considered independently and the profits divided. Dickens bound himself to continue for one year certain, and if the publishers so desired for another five years.

The fixing on a name was as always a matter of difficulty. Forster quotes a letter written in February, 1840: 'I have a list of titles too, but the final title I have determined on, or

—or something very near it. I have a notion of this old file in the queer house, opening the book by an account of himself, and among other peculiarities of his affection for an old quaint clock. . . Then I mean to tell how that he has kept old manuscripts in the old deep dark silent closet where the weights are, and taking them from thence to read (mixing up his enjoyments with some notion of the clock). . . And thus I shall call the book either 'Old Humphrey's Clock' or 'Master Humphrey's Clock'; beginning with a woodcut of old Humphrey and his clock and explaining the why and wherefore'; and a few days later: 'I incline rather more to 'Master Humphrey's Clock,' and two days later: 'I was thinking all day yesterday and have begun at Master Humphrey today'. But Forster has either misdated these letters or Dickens had made his choice long before, for in a letter to Mr. George Cattermole, dated January 13, 1840, he says clearly: 'The plan is a new one—I mean the plan of the fiction—and it will comprehend a great variety of tales. The title is 'Master Humphrey's Clock'.' An advertisement in the *Examiner* of March 29 announced that ' 'Master Humphrey's Clock' will strike one on April 4'.

Dickens' old public rallied to the new venture, of which 70,000 copies were sold. But the sales rapidly fell away—readers declined to accept short stories and essays in place of the serial they expected from their favourite. The 'Old Curiosity Shop' was therefor begun in the fourth number; its further history is given below. All the sketches, etc. in the 'Clock' are included in the collected Works.

VALUE. In original 88 weekly numbers, with all wrappers and advts., and six addresses by the author (*at Sotheby's unless otherwise stated*) 4*l.* 8*s.*, Feby., '96; 5*l.*, June, '98, in morocco draw case by Zaehnsdorf, very fine copy; 3*l.* 15*s.*, at Puttick's, Decem., '98, in cloth case; 6*l.*, June, '99, fine complete copy. In original 20 parts in green wrapper: 2*l.*, May, '97; 2*l.* 4*s.*, Jany., '96; 5*l.* 12*s.* 6*d.*, June, '99; in two half-morocco cases by Riviere with Dickens' crest on back, 2*l.* 10*s.*, Christie's, May, '00. In 3 vols., cloth, as issued: 23*s.*, Feby., '96; 24*s.*, May, '00; 22*s.*, Jany., '02; rebound in calf extra, 26*s.*, Dowell's, Feby., '98.

The first American edition was issued at Philadelphia in 1841 as 'The Old Curiosity Shop and other tales,' in one 8vo. vol. A reprint was issued weekly at Brussels in 1840, but does not seem to have lived very long.

31 THE OLD CURIOSITY SHOP. A Tale. By Charles Dickens. [With illustrations by George Cattermole and H. K. Browne] London : Chapman & Hall, 186 Strand. 1841. Price 13s. [One vol., cloth]

Writing to Forster regarding No. 3 of the 'Clock' Dickens wrote : 'I think of lengthening "Humphrey," finishing the description of the Society, and closing with the little child-story, which is SURE to be effective, especially after the old man's quiet way,' and later 'What do you think of the following double title for the beginning of that little tale "Personal Adventures of Master Humphrey : The Old Curiosity Shop"'. . .

'He had not written more than two or three chapters,' says Forster, 'when the capability of the story for more extended treatment than he had at first intended to give it pressed itself upon him, and he resolved to throw everything else aside, devoting himself to the one story only.' Thus began the most pathetic of all his stories, by which the bond between himself and his readers was drawn even closer.

But Dickens found the limitations of weekly publication exceedingly irksome : 'I was obliged to cramp most dreadfully what I thought a pretty idea in the last chapter. I hadn't room to turn.' Into its writing he entered very fully : letters discussing the fates of the characters were being continually sent to Forster : 'Tell me what you think of Nos. 36 and 37 ? The way is clear for Kit now and for a great effect at last with the Marchioness.' . . . 'I went to bed last night utterly dispirited and done up. All night I have been pursued by the child. . . I think the close of the story will be great.' 'I never knew him wind up any tale with such a sorrowful reluctance as this,' says Forster ; and as the end came with the death of Little Nell, 'this part of the story is not to be galloped over, I tell you. I think it will come famously, but I am the wretchedest of the wretched. . . I sha'n't recover it



for a long time. . . Nobody will miss her like I shall. It is such a very painful thing to me, that I really cannot express my sorrow. Old wounds bleed afresh when I only think of the way of doing it ; what the actual doing it will be, God knows.' On the night of January 16, or rather at four o'clock in the morning of the 17<sup>th</sup> it was finished.

In book form it was extraordinarily successful, more especially in America. Letters poured in on Dickens from every quarter, from those who had lost children of their own, and whose feelings were deeply moved by the old memories Little Nell aroused. Dickens never reached a higher level of pathos and kindly humour.

For collectors the original edition has small value. It is merely the sheets of the 'Clock' containing the story bound up, with all 'Clock' matter eliminated. Copies in original cloth are worth about 10s.

32 BARNABY RUDGE. A Tale of the Riots of 'Eighty. By Charles Dickens. [With illustrations by Cattermole and 'Phiz'] London: Chapman & Hall, 186 Strand, 1841. Price 13s. [One vol., cloth]

When Dickens in 1836 contracted with Bentley to edit his new monthly, Bentley at same time contracted to purchase two stories. One of these was 'Oliver Twist' and the other 'Barnaby Rudge'. This contract, made when 'Pickwick' was but five months old, was very favourable to a new author but absurd in view of the overwhelming success of 'Pickwick' and 'Nickleby.' Bentley so far realised this as to increase the sum originally agreed on for 'Barnaby Rudge' from 500*l.* to 2000*l.*, but Dickens could not forgive him the 'paltry sum'—750*l.*—paid for 'Oliver Twist,' and objected to his publishing 'Barnaby.' Considerable friction ensued. Bentley advertised 'Barnaby' as a forthcoming book, and Dickens' solicitors replied with another advertisement that no such book was being written by Dickens. Ultimately Bentley cancelled the contract and sold the copyright of 'Oliver' for 2250*l.*, advanced by Chapman & Hall against payments to become due for 'Barnaby'—or as it turned out from Dickens'



share of the profits of the 'Clock' in which 'Barnaby' in the end appeared.

'Barnaby' was begun in November, 1839, but dropped after a few chapters and not resumed till June, 1840, the opening chapters appearing in No. 46 of the 'Clock' for February 13, 1841, with an introductory chapter from Master Humphrey. The story moved slowly, hampered by the limits of weekly publication; 'Oh, if I only had "Barnaby" from this time to the end, in monthly numbers!'; and it was not till November 2—not a day too soon—that the last of the copy was sent to the printers; but a serious illness had befallen Dickens meantime. 'Barnaby' was Dickens' first attempt at describing a people and a period other than those he knew, and is remarkable chiefly for its masterly description of the Gordon Riots.

Dickens had carried the general idea of the story in his mind for years. In 1837 Macrone advertised at the end of the second series of the 'Sketches' and elsewhere,—A new novel by 'Boz' Gabriel Vardon, by Charles Dickens Esq. Three vols., post 8vo.—No mention is made by Forster of this projected book but there exists a letter from Dickens to Macrone agreeing to accept 200*l.* for the first edition of a work of fiction to be entitled 'Gabriel Vardon, the Locksmith of London,' of which not more than 1000 copies were to be printed.

With the closing chapter of 'Barnaby' in its 88½ number the 'Clock' was brought to an end on November 27, 1841, with a closing chapter from Master Humphrey.

The first edition is of small value, copies in original cloth are worth about 10*s.* It is merely the sheets of the 'Clock' containing the story bound up, with all purely 'Clock' matter cut out.

33 AMERICAN NOTES FOR GENERAL CIRCULATION. By Charles Dickens. London: Chapman & Hall, 186 Strand, 1842. Price one guinea. [Two vols., brown cloth, post 8vo., pp. xvi. 308, pp. vii. 306]

The idea of a visit to America was in Dickens' mind as early as 1839 when outlining the projected 'Clock' to Forster he

said he would be prepared to go to Ireland or America on its behalf. This intention simmered in his mind and no sooner had the 'Clock' ended than he seized the opportunity of a year's freedom from work, and he and his wife sailed from Liverpool on January 3, 1842, arriving after a terrible voyage of eighteen days, at Boston.

Very fully Forster has told the story of this tour by extracts from Dickens' voluminous correspondence, other than given in the 'Notes'. Of the 'Notes' 3000 were sold in the first week after publication, and four editions within the year. It gave great offense in the States by its outspoken criticism of American manners—an offense that was aggravated by the American chapters of 'Chuzzlewit'. The editions published after 1868—when Dickens paid his second visit—contain a postscript toning down the criticism. The first cheap edition was published in 1850 with a preface dated 'London, June 22, 1850,' and a frontispiece depicting the *Britannia* steamship in which the voyage of 1842 was made.

VALUE. The *first* issue of the first edition has this peculiarity: the preliminary pages are numbered ix. to xvi. This was caused by the cancellation of a preliminary chapter, pp. 1. to xvi., after the sheets were partly printed, and the substitution of another chapter occupying only half the space. The cancelled chapter is printed in the *Life*. A copy in Levant morocco with covers preserved sold at Christie's in June, '98 for 2*l.* 12*s.* 6*d.*; presentation copy in original cloth to the Countess of Blessington with her book-plate and inscription 'The Countess of Blessington from Charles Dickens,' 2*9l.*, Christie's, May, '00; presentation copy to Carlyle with autograph and book-plate of Carlyle and inscription 'Thomas Carlyle from Charles Dickens, Nineteenth October, 1842,' 45*l.*, Sotheby's, March, '02; another presentation copy with autograph inscription, in calf by Riviere, 10*l.*, Sotheby's, Feb. '97. *Second* issue of first edition: 1*l.*, Sotheby's, Feby., '96; 1*l.* 3*s.*, Novem., '01.

34 'THE TIMES,' Monday, January 16, 1843, contains a letter signed 'Charles Dickens,' dated 'Devonshire

Terrace, Sunday, January 15, 1843' contradicting a statement in the January number of the *Edinburgh Review* that Dickens had gone to America solely on a mission to promote international copyright. The *Edinburgh* article—a review of 'American Notes' was written by James Spedding.

1842-50

35 THE LIFE AND ADVENTURES OF MARTIN CHUZZLEWIT—His Relations, Friends, and Enemies. Comprising all his wills and his ways : with an Historical Record of what he did and what he didn't ; showing moreover who inherited the family plate, who came in for the silver spoons, and who for the wooden ladles : the whole forming a complete Key to the House of Chuzzlewit. Edited by 'Boz'. With 40 etchings by 'Phiz' including etched title-page. London : Chapman & Hall, 1844. [In 20 shilling monthly parts, January, 1843, to July, 1844, parts 19 and 20 forming a double number, in green paper wrapper designed by 'Phiz'. Also issued in one vol., cloth, with a dedication to Miss Burdett-Coutts. pp. xvi. 624 and page of errata ; price one guinea cloth, half-bound morocco 24*s.* 6*d.*, morocco gilt 26*s.* 6*d.* The preface is dated 'London, June 25, 1844.' ]

By the beginning of 1841 it had become evident to Dickens that weekly publication of a serial story was irksome and difficult of satisfactory accomplishment, and he had already entered into a tentative agreement with Chapman & Hall to begin a story on the old monthly plan in March, 1842. To this Forster objected, and as Dickens placed himself in his hands a new arrangement was made by which Chapman agreed to pay 200*l.* monthly for a new serial to begin at the end of 1842, and three-fourths of the profits. On account of

these profits the publishers further agreed to pay Dickens 150*l.* monthly until the new story began; there being a clause that in the event of the profits being insufficient to cover this amount it might be deducted from the 200*l.* paid monthly. With this assured income Dickens found himself with fifteen months leisure able to visit America.

Announcement was made on the wrapper of No. 80 of the 'Clock': 'On the first of November, Eighteen hundred and forty-two, I purpose, if it please God, to commence my book in monthly parts, under the old green cover, at the old price.'

After the 'Notes' were published Dickens and his wife with Maclise, Forster, and Stansfield went on tour into Cornwall, where it was intended the opening scene of the new story should be laid. But this intention was abandoned, and the opening scene of 'Chuzzlewit' laid in Wilts. From the beginning the story was planned to show the evils that flow from sanctimonious cant. As it progressed the anger aroused in the States by the 'Notes' increased, and Dickens replied with the biting sarcasm of the American chapters of 'Chuzzlewit.' So bitter was the feeling that he did not bid Macready farewell when that great actor was about to visit the States, lest his doing so should prejudice the success of the tour.

Although 'Chuzzlewit' contains two of the novelist's best characters in Pecksniff and Mrs. Gamp, it met with a very moderate success. The first four numbers sold only about twenty thousand each, which rose slightly on the announcement of Martin's visit to America, but the sales never exceeded twenty-three thousand.

In the original agreement it had been stipulated that in the event of failure the 200*l.* paid monthly for 'Chuzzlewit' was to be reduced to 150*l.* When part 7 was issued Mr. Hall hinted that this clause might be enforced. Remembering the huge sums Chapman & Hall had made by his writings it is no wonder Dickens was profoundly irritated. He poured out his feelings to Forster, urging him to wind up matters with Chapman and open negotiations with Bradbury & Evans to publish all future books. Forster preached patience in view of the forthcoming 'Carol,' and it was eventually arranged that for economy Dickens and his family should go abroad for a year, write nothing, and consider the situation calmly.



In July the party went to Marseilles ; before sailing, notice was given to Chapmae & Hall that with 'Chuzzlewit' all business relations would end ; and an agreement was signed with Bradbury & Evans by which they advanced 2800*l.* to Dickens for one-fourth share of whatever he might write in the following eight years, the limit of the agreement : but there was no obligation to write anything, and the only other stipulation was that in the event of a new periodical being issued Messrs. Bradbury were to have one-third share.

A Reading Edition from 'Chuzzlewit' entitled 'Mrs. Gamp, by Charles Dickens, as condensed by himself for his Readings' was issued by Ticknor & Fields of Boston in 1868.

In the earliest issue of the first edition the engraved title-page has in error the '£' mark *after* the figures on the sign-board.

VALUE. (*at Sotheby's unless otherwise stated*) : In 20 parts as issued, 3*l.* 18*s.*, Feby., '96 ; 2*l.* 14*s.*, Jan., '96 ; 2*l.* 10*s.*, Feby., '99 ; very fine copy, 9*l.* 15*s.*, June, '99. First issue in one vol., original cloth, 6*l.*, June, '99 ; Second issue in original cloth, 3*l.* 4*s.*, Feb., '97 ; 3*l.* 1*s.*, May, '00 ; 1*l.* 18*s.*, Oct., '00 ; 25*s.*, Puttick's, Oct., '01 ; rebound in calf extra, 32*s.*, Dowell's, Feb., '98 ; in polished calf with original covers preserved, 2*l.* 17*s.* 6*d.*, Christie's, June, '98.

36 A CHRISTMAS CAROL IN PROSE. Being a Ghost Story of Christmas. By Charles Dickens. With [8] illustrations by John Leech [four full-page coloured etchings and four wood-cuts]. London : Chapman & Hall, 1843. Price 5*s.* [Foolscap 8vo., brown cloth, gilt edges, with gilt design on back and front. Title, preface and contents, and pp. 166. Preface dated 'December, 1843' signed 'C. D.']

Of the actual writing of the 'Carol' little is recorded in either the *Life* or *Letters*. Dickens told Bulwer-Lytton how greatly the little story had seized his imagination, and how amid the vexations of 'Chuzzlewit' and his financial worries



with Chapman & Hall and Bradbury, he could not rest until he had written it out. Writing his American friend, Prof. Felton, on January 2, 1844, he speaks of having 'wept and laughed and wept again over the "Christmas Carol," and excited himself in a most extraordinary manner in the composition; and thinking whereof he walked about the black streets of London, fifteen or twenty miles many a night when all the sober folk had gone to bed. . . Its success is most prodigious.'

Issued only a few days before Christmas, six thousand copies were sold the first day and by January 3 'two thousand of three thousand printed for second and third editions' were already sold. In an article in *Fraser's Magazine* for January, 1844—*A Box of Novels*, included in his collected Works—Thackeray pays a warm tribute to the 'Carol': 'As for Tiny Tim, there is a certain passage in the book regarding that young gentleman about which a man should hardly venture to speak in print or in public, any more than he would of any other affections of his private heart. There is not a reader in England but that little creature will be a bond of union between the author and him.' With the financial result of the sales Dickens was greatly disappointed. Six thousand copies showed a profit of only 230*l.*, and for 15,000 he received only 726*l.* He had counted on at least 1000*l.*, and this poor result, caused by extravagance in production, aggravated the quarrel with Chapman.

The genuine first issue is bound in brown cloth, with title in red and blue, dated 1843, with 'Stave I' as title on first page of text—afterwards altered to 'Stave One'; the endpapers are green. Some copies have title-page in red and green and are dated 1844.

VALUE. Earliest issue of first edition (*at Sotheby's unless otherwise stated*) 2*l.* 18*s.*, Decem., '96; 2*l.* 19*s.*, Puttick's, May, '97; 2*l.* 7*s.*, March, '98; 2*l.* 1*s.*, Puttick's, May, '99; 2*l.* 6*s.*, March, '00; 2*l.* 2*s.*, Puttick's, Oct., '01, and 2*l.* 11*s.*, April, '02; re-bound with end papers and covers preserved, 1*l.* 8*s.*, Puttick's, April, '97; presentation copy in green morocco case with autograph inscription 'Mrs. Henry Austin from Charles Dickens, Friday, December 22*nd.*, 1843' sold

at Sotheby's in June, '99, for 71*l.* The Reading Edition published by Ticknor & Fields in 1868 and Bradbury & Evans, *n. d.*, is of no value.

37 'THE KEEPSAKE' for 1844. To Lady Blessington's Annual Dickens contributed a poem of 32 lines, 'A Word in Season' reprinted in the *Life*.

Copies of this issue of Lady Blessington's fashionable Annual are worth about 8*s.* Though the *Keepsake* of 1830-55 was supported by every prominent writer of the period, it is not in favour with collectors. Dickens contributed also in 1852.

38 'THE STUDENT AND YOUNG MAN'S ADVOCATE' A Magazine of Literature, Science and Art. No. I., New Series. January, 1845. London: Aylott & Jones.

In this magazine a letter dated 'Devonshire Terrace, 28*th.* March, 1844' addressed to the Committee of the Metropolitan Drapers' Association, is printed.

39 BIRMINGHAM POLYTECHNIC INSTITUTION: Report of the Proceedings at the Conversazione held in the Town Hall, February 28, 1844. Charles Dickens Esq., in the Chair. Birmingham: Printed by J. W. Showell, Upper Temple Street, 1844. [24 pp., post 8vo., blue paper wrapper.]

Dickens' interest in the welfare of the masses induced him early in 1844 to take the chair at a meeting in Liverpool of the Mechanics' Institution, and at a great Polytechnic meeting in Birmingham. Both meetings were crowded, and at each he spoke on the same theme 'telling his popular audience in Birmingham,' says Forster, 'that the principle of their Institute—education, comprehensive and unsectarian—was the only safe one, for that without danger no Society could go on punishing men for preferring vice to virtue without

giving them the means of knowing what virtue was.' The speech was reprinted in *Speeches Literary and Social*. By Charles Dickens. London, 1870.

A copy of the pamphlet sold at Sotheby's in '94 for 4*l.* 15*s.*

40 'HOOD'S MAGAZINE AND COMIC MISCELLANY' May, 1844, No. 5, pp. 409-414, contains an article by Dickens 'Threatening Letter to Thomas Hood, from an Ancient Gentleman. By favour of Charles Dickens.'

Hood's pathetic life-struggle was drawing to an end when in January, 1844, he started his magazine, with indifferent success. Dickens, Browning, and others came to his aid with voluntary contributions. Poor Hood was too ill to do much himself, and died of anxiety and overwork early next year. Copies of the magazine containing Dickens' contribution are worth about 15*s.*

41 EVENINGS OF A WORKING MAN, being the occupation of his scanty leisure. By John Overs. With a preface relative to the Author by Charles Dickens. London: T. C. Newby, 72 Mortimer Street, 1844. Price 5*s.* [12mo., pp. xiv. 205, brown cloth, gilt edges, title-page in blue and red.] •

John Overs was a working carpenter with literary ambitions who, aware that consumption fated him to a short life, hoped to gain a small independence for his wife by publishing the stories and poems written in his leisure. He appealed for help to Dickens who endeavored to dissuade him, but learning from Dr. Elliotson that Overs could not live, exerted himself to secure publication of the book, writing a preface of eight-and-a-half pages and title and dedication. The little volume quickly ran into a second edition, and by it a fair sum was cleared. Overs died a few months after publication of his book, his last conscious act being to address a copy to Dickens inscribed 'With his devotion'.

VALUE. A copy in original cloth with autograph letter from Dickens beginning 'My dear Overs' sold at Sotheby's in June, '99, for 17*l.* 10*s.*; in morocco extra by Riviere, 22*s.*, April, '93. Worth about 2*l.* 5*s.* in original cloth.

42 THE CHIMES : A Goblin Story of some Bells that rang an Old Year out and a New Year in. By Charles Dickens. London : Chapman & Hall, 1845. [With frontispiece and title on steel by Maclise and 11 woodcuts by Maclise, Doyle, Leech and Stanfield. Foolscap 8vo., crimson cloth, with gilt design on side and back, pp. 175, price 5*s.* Issued December 20, 1844.]

Inaction was always distasteful to Dickens. Arriving in Italy in July he immediately set about considering a successor to the 'Carol'. He had chosen his subject and was searching for a title when one morning, Forster relates, sitting down to work, a sudden change of wind brought to him the distracting sound of all the bells in Genoa. Two days later he wrote to Forster : 'We have heard THE CHIMES at midnight, Master Shallow,' and the title was found. 'In my mind's eye I like more and more my notion of making, in this little book, a great blow for the poor. Something powerful, I think, I can do, but I want to be tender too and cheerful. . . I am in regular ferocious excitement with the "Chimes"; get up at seven, have a cold bath before breakfast and blaze away wrathful and red-hot until three o'clock or so. . . I am fierce to finish in a spirit bearing some affinity to those of truth and mercy, and to shaine the cruel and the canting.' . . . 'Third of November, 1844. Half past two in the afternoon. Thank God ! I have finished the "Chimes".' Leaving his wife in Italy, Dickens hurriedly journeyed to London. There, in Forster's rooms in Lincoln's Inn on December 3, took place the memorable meeting immortalised by Maclise's pencil, to hear Dickens read the 'Chimes'. Published a few days before Christmas, its success was not as great as had been expected. The profits on sales amounted to 1500*l.* on the first 20,000. The genuine first issue has the publishers' imprint as part of the engraved title and in good condition is worth about 30*s.*



Later issues with the publishers' imprint in ordinary type *below* the plate are worth about 15s. Copies are sometimes found with uncut edges in yellow boards; these are part of a 'remainder' edition sold at Smith's bookstalls at a shilling: these are now worth about 6s. A Reading Edition was published by Bradbury & Evans in 1858, foolscap 8vo., in green paper wrapper.

43 THE CRICKET ON THE HEARTH. A Fairy Tale of Home. By Charles Dickens. Printed and published for the Author by Bradbury & Evans, 1846. [Published in December, 1845; foolscap 8vo., crimson cloth, gilt design on side and back, pp. iv. 174, price 5s. With 14 woodcuts by Doyle, Stanfield, Leech, Landseer and Maclise.]

Dickens' desire for a periodical of his own remained as strong as ever notwithstanding the failure of the 'Clock' as originally planned. Writing Forster in July, 1845, after the year in Italy, he revived the project suggesting as title 'The Cricket'. From this intention Forster dissuaded him for the time being, but it remained and was revived shortly after in more ambitious shape. Writing Forster in September he said: 'What do you think of a notion that has occurred to me in connection with our abandoned little weekly? It would be a delicate and beautiful little fancy for a Christmas book, making the Cricket a little household god—silent in the wrong and sorrow of the tale and loud again when all went well and happy.' And mid preparations for the venture of the next year the little story was written, and on publication doubled the success of the 'Carol'.

The 'Cricket' is fairly common and is usually priced about 12s. 6d. The 'Cricket' was Dickens' favourite for the Readings. A Reading Edition was issued in 1858, foolscap 8vo., green paper wrapper, by Bradbury & Evans. With Dickens' permission the 'Cricket' was dramatised and published by Albert Smith in 1846; a copy 'as performed at the Lyceum' sold at Puttick's in Feby., '98, for 25s.

44 'THE DAILY NEWS.' No. I, Wednesday, January 21, 1846. Price fivepence.

The old hankering for a journal of his own, satisfied for a time with the 'Clock' and revived and discarded with the 'Cricket,' grew strong after the return from Italy. Some political leaders Dickens had written for his old paper, the *Morning Chronicle*, and the debating with Forster as to the acceptance of an offer made by its proprietors for future contributions, suggested to him the project of a daily newspaper edited and controlled by himself. In vain Forster pointed out the heavy responsibilities such a venture meant. Dickens' enthusiasm was contagious and carried all before it in favour of the 'larger scheme, in its extent and its danger more suitable to the wild and hazardous enterprises of that prodigious year (1845) of excitement and disaster'. Plenty capital was found by Bradbury & Evans. Many prominent journalists were associated with Dickens who as editor had a salary of 2000*l.* yearly. The drudgery of editing proved too much for Dickens and with No. 17 he retired. For this fiasco his friends were not entirely unprepared.

Besides his acknowledged contributions detailed below, Dickens doubtless wrote many other articles during his brief reign. There is in existence a 'trial issue' of the paper, in which is some pleasant fooling by Dickens in the burlesque report of a trial of some members of the staff. All his contributions appeared in the first two months of the paper's life, excepting one letter fifteen years later.

1846

- January 21, Travelling Sketches, written on the Road. No. I. [From Paris to Chalons.]  
 „ 24, Travelling Sketches. No. II. Lyons, the Rhone and the Goblin of Avignon.  
 „ 24, The British Lion. A new song but an old story: signed 'Catnach'.  
 „ 31, Travelling Sketches. No. III. Avignon to Genoa.  
 February 4, Crime and Education. Long letter signed by Dickens, urging the claims of the Ragged Schools,

1846

and descriptive of the writer's visit to one on Saffron Hill. (Dickens had written Napier in 1843, offering to write for the *Edinburgh Review* an article on Ragged Schools, saying however that he would protest against the Church catechism and other formularies insisted on in the schools. The offer was not accepted.)

- February 9, Travelling Sketches. No. IV. A Retreat at Albaro.  
 „ 14, The Hymn of the Wiltshire Labourers. Five Stanzas, signed 'Charles Dickens'.  
 „ 16, Travelling Sketches. No. V. First Sketch of Genoa: the Streets, Shops and Houses.  
 „ 26, Travelling Sketches. No. VI. In Genoa.  
 March 2, Travelling Sketches. No. VII. In Genoa, and out of it.  
 „ 9, 13, and 16, Letters on Social Questions—Capital Punishment. Three long letters, signed 'Charles Dickens'.

1861

- November 23, Letter on 'The Election for Finsbury' signed 'Charles Dickens'.

The seven 'Travelling Sketches' were reprinted with slight alterations in 'Pictures from Italy'. Publishing articles of a general nature such as the 'Travelling Sketches,' was in those days thought a hazardous experiment for a daily newspaper.

45 PICTURES FROM ITALY. By Charles Dickens. London: published for the Author by Bradbury & Evans, 1846. [With vignette wood-cuts by Samuel Palmer. Foolscap 8vo., dark-blue cloth, pp. 270; price 6s.]

During his year in Italy in 1845 Dickens sent many letters to Forster relating his experiences, as was his usual custom. After their appearance in the *Daily News*, the articles were published under the above title, with new chapters added

from the Forster letters, from which the original articles were drawn. A copy of the first edition is worth about 12s.

A book entitled *Facts and Figures from Italy*. By *Dom Jeremy Savonarola*, addressed during the last two winters to *Charles Dickens, Esq.* Being an appendix to his *Pictures*, was written by Father Prout and published by Bentley in 1847. It has this notice: 'Having engaged the Father who signs himself 'D. J. Savonarola' to enter on this correspondence, it only remains for me to say that these *are* his letters. Charles Dickens. Broadstairs, Kent, July 1, 1847.'

46 THE BATTLE OF LIFE. A Love Story. By Charles Dickens. London: Bradbury & Evans, 1846. [With 13 wood-cuts from designs by Maclise, Doyle, Leech, and Stanfield. Post 8vo., pp. iv. 175, crimson cloth with gilt design by Maclise on back and front; price 5s. Dedication: 'This Christmas book is cordially inscribed to my English Friends in Switzerland'.]

Writing to Forster in July, 1846, Dickens said: 'What do you think as a name for the Christmas book of "The Battle of Life"? . . . If I can see my way I think I will take it next and clear it off. If you knew how it hangs about me I am sure you would say so too.' He was at the time working on the opening chapters of 'Dombey and Son,' and nothing further was done with the 'Battle' until September, when he wrote Forster: 'I really contemplated at times the abandonment of the Christmas book this year, and the limitation of my labour to "Dombey and Son". I cancelled the beginning of a first scene—which I have never done before—and with a notion in my head, ran wildly about it and about, and could not get the idea into any natural socket. At length, thank Heaven, I nailed it all at once; and after going on comfortably up to yesterday and working yesterday from half-past nine to six, I was last night in such a state of enthusiasm about it that I think I was an inch or two taller. . . I fancy I see a great domestic effect in the last part.' A few days later his mercurial temperament changed; he found



a difficulty in writing 'Dombey' in the Swiss village, away from the inspiration of the London streets. 'I fear there may be NO CHRISTMAS BOOK! It promises to be pretty, quite a new idea in the story, I hope, . . . yet to move it naturally within the required space . . . I find to be a difficulty so perplexing that I am fearful of wearing myself out if I go on. . . If I had nothing but the Christmas book to do I WOULD do it, but I get horrified and distressed beyond conception at the prospect of being jaded when I come back to the other, and making it a mere race against time.' He had fallen rather ill at Geneva, but kept steadily at work and by 10th. of November Forster had two-thirds of the MS. 'I am going to rush out as fast as I can: being a little used up and sick . . . but never say die!'; on November 15 it was finished. At Lausanne Dickens had witnessed a miniature revolution, resulting in the expulsion of the Jesuits: this he partly wove into the story—with small success. Leech made a curious mistake in the plate of Marian's Elopement, introducing in the picture Michael Warden quite against the course of the story. Dickens saw the error, as he says, 'with horror and agony not to be expressed,' but let the plate pass rather than hurt Leech's feelings by asking him to redraw it.

The 'Battle' was published on December 19, and sold twenty-three thousand within twenty-four hours; but on the whole it is the least successful of the Christmas books. The toil of writing showed that the old exuberance of composition was waning.

There are three issues of the first edition. The *first* has the words 'A Love Story' in a simple scroll on engraved title with publishers' imprint and date underneath; the *second* has these words on title supported by a cupid, and below is publishers' imprint without date; the *third* has *no* publishers' imprint.

VALUE. (*All at Sotheby's*) first issue: 2*l.* 4*s.*, Decem., '96; 2*l.* 2*s.*, April, '99; second issue, *the scarcest*: 4*l.* 8*s.*, June, '97; the *third* issue is fairly common and is priced usually about 1*0s.* The original MS. sold at the Wright sale in June, '99, for 40*0l.* Copies, in yellow boards with uncut edges, of the 'remainder' edition sold at Smith's bookstalls are of small value.

47 DEALINGS WITH THE FIRM OF DOMBEY AND SON, Wholesale, Retail, and for Exportation. By Charles Dickens. With [40] illustrations by H. K. Browne. London: Bradbury & Evans, 1848. [Demy 8vo., one vol., cloth, pp. xvi. 624, price one guinea. Also issued in 20 shilling monthly parts, in green paper wrapper designed by 'Phiz,' October, 1846, to April, 1848, parts 19 and 20 forming a double number. Preface dated 'Devonshire Terrace, March 24, 1848'.]

At Lausanne Dickens, being then thirty-four, began his seventh important book. Arriving on June 11, he was able to write Forster on 29<sup>th</sup>.: 'Next I cleared off the greater part of such correspondence as I had pledged myself to, and then BEGAN "DOMBEY"! I performed the feat yesterday,—only wrote the first slip—but there it is, and it is a plunge straight over head and ears into the story. . . By the way, as I was unpacking the big box I took hold of a book and said 'Now, whatever passage my thumb rests on, I shall take as having reference to my work.' It was *Tristram Shandy*, and opened at these words: "What a work it is likely to turn out! Let us begin it!"' By the end of August two numbers were written, though having both 'Dombey' and a Christmas story in the initial stages at the same time caused some trouble. In Lausanne and Paris the story slowly formed itself and in Brighton, Broadstairs, and London it was finished. But for 1847 there was to be no Christmas story. 'Have been at work all day and am seedy in consequence. "Dombey" takes so much time, and requires to be so carefully done, that I really begin to have serious doubts whether it is wise to go on with the Christmas book.' How different from 'Pickwick' days, when half-a-dozen books on hand at once could not exhaust his energy!

Dickens went to Leeds in December to preside over the annual meeting of the Mechanics' Institute; then to Glasgow to open the Athenæum, ending the year in a round of hospitality at Edinburgh. During this year the first experiment of the Strolling Players had been made, when the performances in Liverpool and Manchester in July realised over 400*l*.

for the Leigh Hunt fund which had been promoted chiefly by Dickens. He had expected 500*l.*, and proposed to make up the odd hundred by a little brochure purporting to be by Mrs. Gamp, entitled the 'Piljian's Projiss,' and illustrated by Maclise and others. The intention was however abandoned after he had written part of the copy, of which three-and-a-half quarto folios in Dickens' autograph sold at Sotheby's in June, '99, for 78*l.* 15*s.* So far as written the little work is reprinted in the *Life*. A facsimile on vellum of the original MS. was issued in New York in '99 at 2*l.* 10*s.* per copy.

In this year, 1847, was published the first cheap edition of the Works, in weekly numbers price three-halfpence, and in monthly parts price seven-pence, and in cloth volumes at about one-fourth the original price. There were no illustrations; the pages were in parallel columns; for each book a new preface was written. The success was very good, but not as good as had been expected.

The first number of 'Dombey' sold over thirty thousand—a great improvement on 'Chuzzlewit' but far below the sales of 'Pickwick' and 'Nickleby'. With the result Dickens was well satisfied: 'The "Dombey" sale is brilliant. I had put before me thirty thousand as the limit of the most extreme success, saying that if we should reach that, I should be more than satisfied and happy; you will judge how happy I am.' And to his sister: "'Dombey" is prodigiously triumphant, and I believe the end of that immortal history is tolerably good. I have taken great pains with it, and have been continually crying over the manuscript'. The agreement with Bradbury assigned Dickens three-fourths of the profits; this resulted in his receiving for the first six months of 'Dombey' 2200*l.* besides the 100*l.* paid monthly. Henceforth, says Forster, his financial worries ended and the period of saving began.

In 1858 a Reading Edition, 'The Story of Little Dombey, by Charles Dickens, as condensed by himself for his Readings' foolscap 8vo., green wrappers, was issued by Ticknor & Fields of Boston, and by Bradbury & Evans. A copy with Dickens' autograph sold at Sotheby's in June, '94, for 2*l.* But, as is the case with all the Reading editions, ordinary copies are of small value.

VALUE. (*At Sotheby's unless otherwise stated*) Complete in 20 original parts with wrappers : 2*l.* 8*s.*, Feby., '97 ; in half-morocco case, 1*l.* 16*s.*, Feby., '96 ; 1*l.* 10*s.*, May, '00 ; very fine copy, 5*l.*, June, '00 ; bound in full polished calf with all wrappers preserved, 3*l.*, Christie's, June, '98. A copy in half-morocco with autograph inscription by Dickens to Lady Normanby—to whom the book is dedicated—sold for 21*l.*, at Sotheby's, in June, '03.

48 THE HAUNTED MAN AND THE GHOST'S BARGAIN. A Fancy for Christmas Time. By Charles Dickens. London: Bradbury & Evans, 1848. [With frontispiece and title-page by Tenniel, and 14 wood-cuts by Tenniel, Leech, Stone, and Stanfield. Foolscap 8vo., crimson cloth, with gilt holly and mistletoe decoration on side and back, gilt edges, pp. 188, price 5*s.*]

Writing to Forster in August, 1846, Dickens said : 'I have been dimly conceiving a ghostly and wild idea, which I suppose I must now reserve for the *next* Christmas book. *Nous verrons*. It will mature in the streets of Paris by night as well as in London.' This was the beginning of the 'Haunted Man' of which no more was done until September, 1847, when he sent Forster the first few slips. 'Dombey' was progressing slowly through all that year, and as we have seen the Christmas book had to be abandoned. But with his book finished, the 'Haunted Man' was quickly written, and published a few days before Christmas very successfully. With it the series of Christmas books ended.

A very large first edition was published ; copies are quite common and are priced usually at about the published price.

The Christmas books have been reprinted many times. The first one-vol. edition of 1852 contained a frontispiece by Leech and a new preface ; in 1869 a demy 8vo. edition was issued ; and in 1878 the Household Edition with 26 wood-cuts by E. G. Dalziel.

A set of the first issues of the five Christmas books, bound in polished Levant morocco with original covers preserved,



sold at Christie's in June, '98, for 1*o*l. ; another set in the original cloth sold at Sotheby's at same time for 5*l.* 2*s.* 6*d.*

49 THE PUBLIC HEALTH A PUBLIC QUESTION. First Report of the Metropolitan Sanitary Association. Proceedings at the Public Meeting at Freemasons' Hall, February 6, 1850. Published by the Association, 1850. [8vo., sewed, 32 pp.]

In pages 24-26 of this pamphlet is the speech by Dickens to which Sir Peter Laurie replied at a meeting of the Marylebone Vestry, three days later, as sarcastically referred to in the preface to the first cheap edition of 'Oliver Twist.' The Metropolitan Sanitary Association had been formed to agitate for the extension of the Public Health Act to London. At this their first meeting the Bishop of London presided, and spoke of the Jacob's Island of 'Oliver Twist' as a typical insanitary district.

50 THE PERSONAL HISTORY, ADVENTURES, EXPERIENCE, AND OBSERVATION OF DAVID COPPERFIELD THE YOUNGER OF BLUNDERSTONE ROOKERY, which he never meant to be published on any account. With 40 illustrations by H. K. Browne. London: Bradbury & Evans, 1850. [One vol., cloth, pp. xvi. 624, price one guinea. Issued also in 20 shilling monthly parts in green paper wrapper designed by 'Phiz,' May, 1849, to November, 1850, parts 19 and 20 forming a double number. Preface dated 'London, October, 1850'.]

His Christmas book finished, Dickens began his new novel taking a hint from Forster that for a change it might be written in the first person; a visit to Yarmouth, 'the strangest place in the world,' gave him the scenery for his opening chapters. The choice of a name gave trouble, and at first the story moved with difficulty: 'My hand is out in the matter

of "Copperfield". . . Though I know what I want to do I am lumbering on like a stage waggon.' Once fairly begun, however, it bore him along triumphantly. He entered into it thoroughly, making it the truest to actuality of all his books. 'There seems to be a bright unanimity about "Copperfield". I am very much interested and pleased in it myself'; and to Lytton: 'I have kept and am keeping my mind very steadily upon it'; and as it drew near its end: 'Oh, my dear Forster, if I were to say half of what "Copperfield" makes me feel tonight, how strangely even to you I should be turned inside out!' Micawber, Peggotty, Dick, Uriah Heep: these immortals suffice for the inclusion of 'David Copperfield' among the masterpieces of English fiction. In it Dickens told of his early hardships: the child-wife enshrines an early memory, as well as being a study of Mary Hogarth, the sister-in-law whose early death so affected Dickens.

The sales of the early numbers were rather disappointing, never exceeding twenty-five thousand. The profits were correspondingly small, and again the vision of a periodical of his own became persistent with Dickens. This time it was not laid.

A Reading Edition was issued by Ticknor & Fields in 1868, foolscap 8vo., paper wrapper, with a prefatory note that it is the only correct and authorised edition. It was also issued at same time by same firm in special printed wrapper with the Reading Edition of 'Bob Sawyer's Party'.

VALUE. In parts as issued (*At Sotheby's unless otherwise stated*): in morocco case, 4*l.* 4*s.*, Feby., '96; 2*l.* 8*s.*, Feby., '97; 2*l.* 10*s.*, Decem., '97; with some covers awaiting, 2*1s.*, at Puttick's, Feby., '98; in half-morocco case, 2*l.* 6*s.*, May, '98; 2*l.* 2*s.*, July, '99, and Jany., '02; calf-extra by Riviere with wrapper bound up, 30*s.*, Feby., '98; polished calf with all wrappers preserved, 2*l.* 17*s.* 6*d.*, Christie's, June, '98; morocco extra by Riviere with wrapper bound up, 3*l.*, May, '00; half-calf gilt, 22*s.*, Feby., '97. In one vol., original cloth, 2*l.* 4*s.*, Christie's, Feby., '97; 30*s.*, Decem., '97; 35*s.*, May, '00. The *first* issue of first edition is dated 1850; succeeding issues of same year have no date.

51 'THE TIMES,' Wednesday, November 14, and Monday, November 19, 1849. Two letters signed 'Charles Dickens' dated 'Devonshire Terrace, Tuesday, November 13' and 'Saturday, November 17' respectively.

Dickens witnessed the public execution of the Mannings at Horsemonger Lane on November 13, and was horrified at the callous brutality of the mob. These two letters in the *Times* started the agitation which ultimately succeeded in having public executions abolished. The two letters were at the time reprinted and widely circulated as a leaflet in furtherance of the agitation; they are now included in the *Letters*.

52 HOUSEHOLD WORDS: A Weekly Journal conducted by Charles Dickens. Price twopence weekly. First no. issued Saturday, March 30, 1850: and the 479<sup>th</sup>. and last on Saturday, May 28, 1859. Published also by Bradbury & Evans in 19 half-yearly volumes of 620 pp. each, exclusive of title and contents..

The insufficient financial success of 'Copperfield' brought Dickens back again to his great desire for a periodical of his own. As early as 1845 he had written Forster: 'I really think I have an idea and not a bad one for a periodical . . . and think it positively good. I incline still to weekly, price three-halfpence if possible, partly original partly select. . . . 'Carol' philosophy, cheerful views, sharp anatomization of humbug, jolly good temper; papers always in season, put to the time of year; and a vein of glowing, hearty, generous, mirthful, beaming reference in everything to Home and Fireside. And I could call it, Sir,

THE CRICKET,

A cheerful Creature that chirrup on the Hearth.—*Natural History.*' The scheme however was put aside in favour of the larger project, the *Daily News*. But true journalist as he was, Dickens felt that a periodical entirely under his own control, and written in great part by others, would broaden his hold upon his readers, and give him an assured regular

income. As first planned, the new periodical was to embody a personality, a Shadow, which would identify itself with everything printed in its pages, and induce its readers to think that everything published arose from the Shadow's personal experiences. The Shadow was to expose abuses, denounce frauds, unmask hypocrisy, and be at the same time a genial personal shadow accompanying the readers everywhere, and becoming part of their lives. In this was a close resemblance to Master Humphrey as originally projected and Forster disapproving, the idea of the Shadow was dropped. At last the programme was definitely decided on, and an exceedingly happy choice made in the name chosen. The first announcement appeared in the *Examiner* on December 29, 1849 :

Messrs. Bradbury & Evans beg to announce that in March next will be published, price twopence, the first number of a new weekly miscellany of general literature, conducted by Mr. Charles Dickens, designed for the entertainment and instruction of all classes of Readers, and to help in the discussion of the most important social questions of the time.

For the early numbers Mrs. Gaskell wrote a serial; W. H. Wills became assistant editor and manager, and many of the popular writers of the time assisted. Several well-known writers made a beginning in the journal; 'Keep "Household Words" imaginative' was Dickens' standing instruction.

The proprietorship was divided: one-half to Dickens, one fourth to Bradbury & Evans, and one-eighth each to Wills and Forster, Dickens receiving 500*l.* yearly and payment for all his contributions. This arrangement continued satisfactorily until June, 1858, when Dickens resolved to dissolve partnership with Bradbury & Evans, owing to their failure to insert in *Punch* the 'personal statement' Dickens had prepared in explanation of the separation he and his wife had mutually agreed on. Against its publication Forster protested in vain; it is perhaps the only incident in Dickens' career on which his biographers would gladly keep silent. Dickens announced in 'Household Words' that it would shortly be discontinued; Bradbury & Evans applied to the Court of Chancery for an injunction to restrain him from so doing. The Court ordered the journal to be advertised for sale, and



it was bought by Dickens for 3500*l.*, and incorporated with 'All the Year Round'. Bradbury & Evans began a few months later an opposition periodical, the deservedly famous *Once a Week*, which ran with doubtful success for several years. In the separately issued prospectus they gave their version of the dispute.

The following list of identified contributions to 'Household Words' is reprinted with one or two minor alterations, from Mr. Kitton's exhaustive *Minor Writings of Dickens*. The two serials, 'A Child's History of England' and 'Hard Times for These Times' are referred to under their respective heads.

\* Indicates those contributions afterwards republished in 'Reprinted Pieces'.

‡ Indicates the articles written in collaboration with Mr. W. H. Wills.

1850

- March 30, A Preliminary Word.  
 „ 30, Amusements of the People. First Paper.  
 „ 30, Valentine's Day at the Post Office. ‡  
 April 6, A Child's Dream of a Star. \*  
 „ 6, Perfect Felicity in a Bird's Eye View.  
 „ 13, The Household Narrative.  
 „ 13, Amusements of the People. Second Paper.  
 „ 27, Pet Prisoners.  
 May 4, The Heart of Mid-London. ‡  
 „ 11, From the Raven in the Happy Family.—I.  
 „ 18, The Begging Letter Writer. \*  
 „ 25, A Walk in a Workhouse. \*  
 June 1, A Popular Delusion. ‡  
 „ 8, From the Raven in the Happy Family.—II.  
 „ 15, Old Lamps for New Ones.  
 „ 22, The Sunday Screw.  
 July 6, The Old Lady in Threadneedle Street. ‡  
 „ 20, The Ghost of Art. \*  
 „ 27, A Detective Police Party. First Paper. \*  
 August 10, „ „ Second Paper. \*  
 „ 24, From the Raven in the Happy Family.—III.  
 September 7, Two Chapters on Bank Note Forgeries.—I. ‡  
 „ 14, Three 'Detective' Anecdotes. \*  
 „ 21, Two Chapters on Bank Note Forgeries.—II.

1850

September 21, Foreign Portraits of Englishmen. (Many corrections on proof by Dickens.)

October 19, A Poor Man's Tale of a Patent. \*

„ 26, Lively Turtle.

November 16, Household Words and English Wills.

December 14, A December Vision.

1851

February 1, Plate Glass. †

„ 22, 'Births,—Mrs. Meek, of a Son.' \*

March 8, A Monument of French Folly. \*

„ 22, Bill-Sticking. \*

April 5, Spitalfields. †

„ 26, The Metropolitan Protectives. †

May 10, The Guild of Literature and Art.

June 7, Epsom.

„ 14, On Duty with Inspector Field. \*

„ 28, A Few Conventionalities.

August 2, Our Watering Place. \*

„ 23, Whole Hogs.

„ 30, A Flight. \*

September 6, One Man in a Dockyard. (With R. H. Horne.)

October 11, Our School. \*

December 6, My Uncle. †

1852

January 17, A Curious Dance round a Curious Tree. †

March 20, Post Office Money Orders. †

April 24, A Plated Article. \*

July 31, Our Honourable Friend. \*

August 28, Our Vestry. \*

October 9, Our Bore. \*

„ 30, Lying Awake. \*

November 27, Trading in Death.

1853

February 5, Down with the Tide. \*

March 19, Received—A Blank Child. †

June 4, Idiots. †

„ 11, The Noble Savage. \*

October 1, Frauds on the Fairies.

December 31, The Long Voyage. \*

1854

- January 21, Fire and Snow.  
 March 25, The Late Mr. Justice Talfourd.  
 October 7, To Working Men.  
 November 4, Our French Watering Place. \*

1855

- February 3, That Other Public.  
 " 10, Gaslight Fairies.  
 " 17, Prince Bull: a Fairy Tale. \*  
 April 21, The Thousand and One Humbugs.—I.  
 " 28, " " II.  
 May 5, " " III.  
 June 16, By Rail to Parnassus.  
 " 23, Smuggled Relations.  
 August 4, The Great Baby.  
 " 11, Our Commission.  
 " 25, The Worthy Magistrate.  
 September 29, Out of Town. \*

1856

- January 26, A Nightly Scene in London.  
 February 2, The Friend of the Lions.  
 May 3, Proposals for a National Jest Book.  
 June 14, The Demeanor of Murderers.  
 " 28, Out of the Season.

1857

- August 1, Curious Misprint in the *Edinburgh Review*.  
 October 3 to 31, The Lazy Tour of Two Idle Apprentices.  
 (With Wilkie Collins, reprinted in 'Christmas Stories.')

1858

- June 12, Personal.

1859

- February 5, Douglas Jerrold.  
 May 28, 'All the Year Round.'  
 " 28, A Last Household Word.

The stories in which Dickens and Wills collaborated were republished in 1860 by Mr. Wills in *Old Leaves: Gathered from 'Household Words'*. It is of no value. Several of Dickens' articles were pirated and issued separately in America. But collectors wisely ignore all American piracies.

53 HOUSEHOLD WORDS ALMANAC, pp. 28, price fourpence, uniform in size with 'Household Words' was issued for the years 1856 and 1857.

Contains the usual Almanac information, with a few illustrations. Copies are rather scarce as it seems to have had a very small sale, and of little value since it is almost certain Dickens had no active part in its production.

54 THE HOUSEHOLD NARRATIVE OF CURRENT EVENTS : Monthly Supplement to 'Household Words'. January, 1850, to December, 1855. Monthly, 24 pp., price twopence.

Edited by George Hogarth, Dickens' father-in-law, and never very successful. It was a sort of compendium of the preceding month's news. No doubt Dickens had a part in the compiling—at any rate at the beginning—but his work cannot now be identified. The MS. of the original prospectus, entirely in Dickens' autograph, was recently priced in Mr. Spencer's catalogue at 20*l*.

## 1850-58

The Christmas numbers of 'Household Words' took the place left vacant by the Christmas books, of which the last was issued in 1848. They contained about three times as much matter as an ordinary weekly number. Some reached large circulations exceeding 100,000 copies. In nearly every case the framework of the numbers was devised and written by Dickens, and he was often compelled at the last moment to make good the failures of others on whom he had relied to contribute.

## 1850

55 A CHRISTMAS TREE. To this Dickens contributed only one story.



1851

56 WHAT CHRISTMAS IS AS WE GROW OLDER. Only one chapter by Dickens.

1852

57 A ROUND OF STORIES BY THE CHRISTMAS FIRE. Two stories by Dickens, 'The Poor Relation's Story' and 'The Child's Story'. 'The Nurse's Story' is by Mrs. Gaskell.

1853

58 ANOTHER ROUND OF STORIES BY THE CHRISTMAS FIRE. 'The Schoolboy's Story' and 'Nobody's Story' by Dickens.

1854

59 THE SEVEN POOR TRAVELLERS. Two chapters only by Dickens, 'The First Poor Traveller' and 'The Road'. This number is the best known of the series. It purported to describe a Christmas Day festivity at the Charity at Rochester, founded by Richard Watts about 1570 for 'Six poor travellers who, not being Rogues or Proctors [*i. e.*, beggars possessing a license or procuration to beg for some hospital or lazar house] may receive gratis for one night Lodging, Entertainment, and Fourpence each.' It may be stated that the festivities described never did, and never do, take place at this ancient Charity.

1855

60 THE HOLLY TREE INN. Of the seven stories Dickens wrote three, 'The Guest,' 'The Boots,' and 'The Bill'; the other four stories were by Wilkie Collins.

1856

61 THE WRECK OF THE 'GOLDEN MARY'. Chapter I. and the beautiful 'Child's Hymn' in chapter III. by Dickens; rest by Wilkie Collins.

1857

62 THE PERILS OF CERTAIN ENGLISH PRISONERS AND THEIR TREASURE IN WOMEN, CHILDREN AND JEWELS. Was suggested by the atrocities of the Indian Mutiny. Chapters I. and III. by Dickens; remainder by Wilkie Collins, who also sketched the plot. The MS. of this number, with an autograph letter of Dickens, sold at Sotheby's in June, '90, for 200*l.*

1858

63 A HOUSE TO LET. Of the six stories only one, 'Going into Society,' was written by Dickens.

After Dickens' death the extra Christmas numbers of both 'Household Words' and 'All the Year Round' were issued in one volume in 1871 by Chapman & Hall, in the 'Charles Dickens' edition of the Works. In some editions some of the stories are included in 'Reprinted Pieces,' and in other editions in 'Christmas Stories.'

These Christmas Numbers were issued without wrappers. A complete set sold at Puttick's in December, '93, for 32s.

A Reading Edition of the 1855 number, 'Boots at the Holly Tree Inn' was issued in 1867 by Ticknor & Fields, foolscap 8vo., printed wrapper, with the usual prefatory note that it is the only authorised edition. It was also bound up with the Reading Edition of 'Nickleby' in special printed wrapper in 1868.

64 MR. NIGHTINGALE'S DIARY: A Farce in one Act. By [     ]. London: 1851. [8vo., pp. 26 and title, etc.] Bradbury & Evans, Printers, Whitefriars.

This play was originally written by Mark Lemon for the Company of Strolling Players which Dickens had organised on behalf of the Guild of Literature and Art. Dickens also had promised to write a farce for the Players, but through pressure of other work could not complete it in time. As stage-manager he had besides all the worries incident to such a task. 'Mr. Nightingale's Diary' was produced with great success at Devonshire House on May 27, 1851, with Lemon, Wilkie Collins, and Dickens in the cast. During rehearsal, so many changes and additions were made by Dickens that in the end the farce was very much more his than Lemon's. It was one of the pieces produced at the Tavistock House private theatricals of 1855.

The little pamphlet of 1851 is unique, the only known copy being in the Forster collection in South Kensington Museum. It was reprinted by J. R. Osgood & Co. of Boston in 1877, 12mo., cloth; a copy sold at Sotheby's in April, 1895, for 1*l.* 13*s.* It is included in a volume entitled *Plays of Charles Dickens*, issued from the publishing office of BIBLIOGRAPHY.

65 'THE KEEPSAKE' for 1852, edited by Miss Marguerite Power. London : David Bogue.

To this number of the *Keepsake* Dickens sent 'To be Read at Dusk'. Lady Blessington had resigned the editorship in favour of her niece Miss Power, on whose behalf the Gore House set, as it was called, beat up a strong list of contributors. Thackeray, Tennyson, Carlyle, and Lytton also wrote for this number. Copies are of little value.

Dickens' contribution seems to have been separately issued at same time, as copies in demy 8vo., 19 pp., 'To be Read at Dusk, by Charles Dickens. London : privately printed by G. Barclay, 1852,' are sometimes met with, a copy being sold at Sotheby's in December, '93, for 5*l.* 7*s.* 6*d.*, in morocco extra by Zaehnsdorf. An account of this pamphlet is given in a letter to the *Athenæum*, May 16, 1891, by Mr. Plumtre Johnson.

*The Irving Offering for 1851*, published in New York, contains a story, *Lizzie Leigh*, signed 'Charles Dickens'. On the strength of this supposed Dickens interest a fancy price is usually asked by dealers. It is however quite worthless; the story was written by Mrs. Gaskell. The book is merely an ignorant American piracy.

66 A CHILD'S HISTORY OF ENGLAND. By Charles Dickens. London : Bradbury & Evans, 1852-4. [ Three volumes, square 8vo., each with a frontispiece by F. W. Topham. Vol. I., England from ancient times to the death of King John, pp. xi. 210, 1852.—Vol. II., England from the reign of Henry III. to the reign of Richard III., pp. viii. 214, 1853.—Vol. III., England from the reign of Henry VII. to the Revolution of 1688, pp. viii. 321, 1854. ]

Writing in 1843 to Douglas Jerrold Dickens said : 'I am writing a little history of England for my boy which I will send you when it is printed for him, though your boys are too old to profit by it.' This intention never came to fruition,

until ten years later it was revived and appeared irregularly in 'Household Words' from January 25, 1851, to December 10, 1853, in forty-five chapters. It was re-divided into thirty-seven chapters when published in book form. It was dictated to Miss Georgina Hogarth—the only work, it is stated in the *Letters*, he ever dictated. No doubt he hoped to do for English history what Scott has done for Scots history in the *Tales of a Grandfather*.

A set in original cloth sold at Puttick's in December, '93, for 32s.

67 BLEAK HOUSE. By Charles Dickens. With 40 illustrations by H. K. Browne. London: Bradbury & Evans, 1853. [One vol., cloth, pp. xvi. 624, price one guinea. Also issued in 20 shilling monthly parts in green paper wrapper with design by 'Phiz,' March, 1852, to September, 1853, parts 19 and 20 forming a double number. Preface dated 'London, August, 1853'.

From Broadstairs in August, 1851, Dickens wrote Forster: 'I sit down between whiles to think of a new story and, as it begins to grow, such a torment of a desire to be anywhere but where I am, and to be going I don't know where I don't know why, takes hold of me that it is like being *driven* away.' This was the beginning of 'Bleak House'; by the end of the year two numbers were written. The story was originally to be called 'Tom All Alone's,' and 'Jo' was to occupy a much more prominent part in the plot. An article in 'Household Words,' *Martyrs in Chancery*, detailing some Chancery abuses, was flippantly answered in the *Times* by Sir Edward Sugden. This determined Dickens to make his new book the means of exposing the mockery of justice in Chancery. All the legal abuses particularised by Dickens were drawn from cases then in the Courts.

During the writing Dickens was ill several times: early in its course he wrote that 'hypochondriacal whisperings tell me that I am rather overworked'. In June he went to Boulogne and there in August the story 'got itself finished'.



'Bleak House' contains the famous delineation of Leigh Hunt as 'Skimpole,' against which supposed literal interpretation Dickens protested in the article 'Leigh Hunt: a Remonstrance,' in 'All the Year Round,' December 24, 1859. 'Boythorn' is Savage Landor, who is said to have enjoyed his vicarious immortality.

Of the first number thirty thousand were sold, later numbers rising to over forty thousand. This large sale for a rather artificial story Forster rightly attributes to the continuous appreciation of 'Copperfield,' which then as now is second only to 'Pickwick' in its total sales.

For advance proofs for the American edition Harper paid Dickens 400*l.*

VALUE. In 20 parts as published (*All at Sotheby's*): 2*l.* 4*s.*, Feby., '97; in half-calf by Riviere with wrapper preserved, 28*s.*, Feby., '98; morocco extra by Zaehnsdorf with wrapper preserved, 1*l.* 11*s.*, June, '98; morocco extra by Riviere with wrapper preserved, 3*l.* 17*s.* 6*d.*, *excellent price*. In one vol., original cloth: 3*l.* 10*s.*, June, '00.

68 HARD TIMES. FOR THESE TIMES. By Charles Dickens. London: Bradbury & Evans, 1854. [Post 8vo., cloth, pp. viii. 352, no illustrations, price 5*s.*]

Written as a serial for 'Household Words,' in which it appeared weekly from April 1 to August 12, 1854. Writing from Boulogne in January, Dickens sent a list of fourteen proposed titles, of which the only one on which both he and Forster agreed was 'Hard Times.' 'Simple Arithmetic,' 'Mr. Gradgrind's Facts,' 'The Gradgrind Philosophy,' were some of the titles proposed, and it was as an exposition of the worthlessness of the latter system that the book was written. 'My satire,' he said to Charles Kent, 'is against those who see figures and averages and nothing else—the representatives of the wickedest and most enormous vice of this time—the men who through long years to come, will do more to damage the really useful truths of political economy than I could do (if I tried) in my whole life.'

VALUE. In original cloth, one vol. : 25s., Feby., '96; very fine unopened copy, with inserted letter of Carlyle, to whom the story is dedicated, 3*l.*, Sotheby's, Feby., '97; rebound in Levant morocco, gilt top, with original covers preserved, 32., Christie's, June, '98.

69 SPEECH OF CHARLES DICKENS, ESQ., Delivered at the Meeting of the Administrative Reform Association, at Theatre Royal, Drury Lane, Wednesday, June 27, 1855. London : Effingham Wilson, 1855. [8vo., sewn, pp. 11.]

Dickens threw himself with ardor into the agitation that followed the exposure of War Office mismanagement during the Crimean War. Without doubt many leaders in the *Examiner* and elsewhere at this time are from his pen, and his energies found further vent in attending committees and speaking at public meetings. The great meeting at Drury Lane was supposed to herald a new era, but as usual nothing came of it. Dickens however was quite satisfied with his part. Writing Macready on June 30, 1855, he said: 'They are going to print my speech in tract form and send it all over the country. I corrected it for the purpose last night.'

The first edition of the pamphlet contains a misprint on the first page—'eighteen thundred'—which was corrected in subsequent editions.

VALUE. At Sotheby's, 8vo. sewn as issued : 2*l.*, April, '90; in calf-extra, 1*l.*, June, '94. The corrected proof of the speech with many additions in Dickens' autograph, sold at Sotheby's in May, '00, for 15*l.*

70 THE FROZEN DEEP. A Drama by Wilkie Collins and Charles Dickens. [Written in 1856. Unpublished.]

Collins' play, 'The Frozen Deep,' was produced by Dickens' company of Players in 1856 for the Douglas Jerrold fund, and again the next year at the Tavistock House private theatricals. As in the case of 'Mr. Nightingale's Diary,' the drama

during rehearsal was so greatly changed by Dickens that in the end it was much more his work than the original author's. The drama has never been published. The original MS. of the drama and the original prompt book were sold for 300*l.* at Sotheby's in June, '90. Mr. Kitton states that a printed copy, believed to be absolutely unique, was in the possession of the late W. R. Hughes. To Wilkie Collins' play 'The Lighthouse,' produced at the Tavistock House Theatricals of 1855, Dickens also wrote a prologue and the 'Song of the Wreck,' both reprinted in the *Letters*.

71 SPEECH OF CHARLES DICKENS, ESQ., AT THE ANNIVERSARY FESTIVAL OF THE HOSPITAL FOR SICK CHILDREN, February 9, 1858. [12 pp., printed paper wrapper, post 8vo., sewn.]

The Sick Children's Hospital in Great Ormonde Street, established in 1853, found its work seriously hampered for want of funds, and the idea of a public dinner being mooted, appealed to Dickens to take the chair. He agreed with great eagerness; exerted himself to secure success, and from the chair made a most moving appeal. Nearly 3500*l.* was subscribed at the dinner, and on April 15 Dickens gave a public Reading of the 'Carol' in St. Martin's Hall on behalf of the Hospital with overwhelming success. Thanks to Dickens, the Hospital was thus firmly established in its good work, and since that day has prospered. The *first* edition of the pamphlet contains an announcement of the forthcoming Reading on April 15. A fortnight later, on April 29, Dickens gave the first public Reading for his own benefit.

The little pamphlet is rare, and is priced usually about 3*l.*

72 'THE TIMES,' June 16, 1857.

Contains a paragraph of 35 lines reporting the funeral of Douglas Jerrold, who died June 8 and was buried on 15*th.*, Dickens and Thackeray attending. The report is followed by an outline of the various schemes proposed by the Committee

Dickens had organised to provide a fund for the family of Jerrold who, though in harness till the day of his death as editor of *Lloyd's Weekly News*, left his family in straitened circumstances. The Committee's arrangements included a lecture by Thackeray on *Weekday Preachers*, and productions of *Black Ey'd Susan* and 'The Frozen Deep' by Dickens' company of Players; over 2000*l.* was altogether realised.

The paragraph appeared in all the London morning papers of June 16 and was written by Dickens. (Edmund Yates' *Autobiography*, Vol. II.)

73 LITTLE DORRIT. By Charles Dickens. With 40 etchings by H. K. Browne. London: Bradbury & Evans, 1857. [One vol., cloth, pp. xiv. 625, price one guinea; half-morocco, 24*s.* 6*d.* Also issued in 20 shilling monthly parts, in green paper wrapper with design by 'Phiz,' December, 1855, to June, 1857, parts 19 and 20 form a double number. Preface dated 'London, May, 1857'.]

Dickens' arrangement with Bradbury & Evans came to an end in 1852 and was renewed on like terms, modified only in that publishers' commission was no longer charged in the partnership accounts and Dickens reserved the right to terminate the agreement at any time. During this period he began to give public Readings from his books for the benefit of Charities in various towns. In some instances payment of expenses was offered and always declined, but the very large sums invariably cleared brought vividly home to Dickens the easy method that lay to his hand of greatly increasing his income. The time was near at hand when the inducements could be resisted no longer.

'Nobody's Fault'—the title first chosen—was begun at Folkestone in September, 1855, and the month following Dickens presided at the great dinner to bid Thackeray 'God Speed' on his visit to America. Then to Paris for five months with 'Little Dorrit' on the stocks all the while, and after a month in London, back to Boulogne.

In 'Little Dorrit' Dickens again gave expression to his



impatience with social inequalities. 'I have almost finished no. 3 in which I have relieved my indignant soul with a scarfier,' he wrote to Wilkie Collins; and to Macready 'In no. 3 of my new book I have been blowing off a little of indignant steam which would otherwise blow me up, and with God's leave I shall walk in the same all the days of my life; but I have no present political faith or hope—not a grain'. . . 'I am just now getting to work on no. 3—sometimes enthusiastic, often dull enough.' . . . 'There are some things in *Flora* in no. 7 that seem to me extraordinarily droll, with something serious at the bottom of them after all. Ah well! was there *not* something very serious in it once?' (an allusion to his girl-love).

With the second part a circulation of thirty-five thousand was reached. The Circumlocution Office and the pictures of the Marshalsea prison—with which Dickens had such good cause to be acquainted—were inimitable and made of the story an immediate favourite. It was savagely cut up by some critics. *Blackwood* called it 'twaddle,' and the *Edinburgh Review* accused Dickens of making capital out of some cries of the day—it was immediately after the Crimean War, in which the incompetence of the War Office was even greater than during the Boer War, an almost incredible statement! The article in 'Household Words' on August 1, 1857, was in reply to the *Edinburgh*.

VALUE. (*At Sotheby's unless otherwise stated*) In 20 parts as published: 2*l.* 10*s.*, Feby., '97, with autograph letter of Clarkson Stanfield to whom 'Little Dorrit' is dedicated; 2*s.*, Feby., '96; in two half-morocco cases with Dickens' crest on back, 28*s.*, Christie's, May, '00; 23*s.*, Nov., '01; in half-calf extra by Riviere uncut, with covers preserved, 21*s.*, Feby., '98. Part 16 should contain a slip inserted: 'By an oversight of the Author's, which he did not observe until it was too late for correction in the first impression of the number for last month the name Rigaud is used in the seventeenth chapter of the second Book, instead of Blandois. The personage in the story who assumed the latter name, is habitually known to the Author by the former as his real one and hence the mistake. It is set right if the reader will have the goodness to

substitute the word *BLANDOIS* for *RIGAUD* in that chapter when it occurs. The chapter begins at page 467 and ends at page 474.'

About this time probably Dickens sent in his only contribution to *Punch*—and had it rejected by Mark Lemon, the editor! Mr. Spielman says the contribution was not exactly 'rejected' but rather 'not used,' because there was at the time much matter in type dealing with the same subject, a water famine in London. A page of MS., quarto, mounted in portfolio, entitled 'Dreadful Hardships endured by the shipwrecked crew of the *London* chiefly for want of water,' was sold at Sotheby's in June, '99, for 16*l.* It is one of the little ironies of things that the greatest humourist of last century was not considered humorous enough for our national museum of humour, *Punch*.

74 *VIE ET AVENTURES DE NICOLAS NICKLEBY*. Traduit avec l'autorisation de l'Auteur par P. Lorain. Paris: Hachette, 1857. [Contains an address by Dickens to his French readers dated 'Tavistock House, January 17, 1857'.]

75 *THE CASE OF THE REFORMERS OF THE LITERARY FUND* Stated by Charles W. Dilke, Charles Dickens, and John Forster. London: Bradbury & Evans, 1858. [8vo., pp. 16, sewed.]

76 *THE ROYAL LITERARY FUND. THE ANSWER TO THE COMMITTEE'S SUMMARY OF 'FACTS,'* by C. W. Dilke, Charles Dickens, and John Forster. London: Bradbury & Evans, 1858. [8vo., sewed.]

The story of this old literary duel is told in the *Athenæum* and *Examiner* of the time. Dickens was a member of the Committee of the Royal Literary Fund with Dilke and Forster, but all resigned in protest against the method of distributing

the funds. To the first pamphlet the Committee issued a pamphlet in reply, *Summary of Facts in answer to Allegations contained in 'The Case of the Reformers of the Royal Literary Fund'* and to this the Reformers replied with the second pamphlet. The pamphlets are usually priced about 15s.

77 REPRINTED PIECES. By Charles Dickens. London: Chapman & Hall, 1858. [pp. 435]

This volume, the eighth in the Library edition, contained thirty-one stories, etc., reprinted from 'Household Words' and its Christmas numbers. Under these headings the reprinted articles are indicated. The Library edition was the first outcome of the restored relations with Chapman & Hall after the breach with Bradbury & Evans.

78 MR. THACKERAY, MR. YATES, AND THE GARRICK CLUB. The Correspondence and Facts stated by Edmund Yates. Printed for private circulation, 1859. [8vo., pp. 13, sewn]

This unfortunate dispute was caused by an unconsidered article on Thackeray which Yates wrote and published in *Town Talk*, a paper he then edited. In it he spoke slightly of Thackeray's sense of honour, insinuating despicable reasons for the selecting of the *Four Georges* for his American lectures. Both were members of the Garrick Club, and Thackeray, somewhat hastily accepting the article as a personal insult, placed the matter in the hands of the Committee. Dickens also was a member of the Club and an old friend of Yates, whose cause he warmly espoused. A battle royal between the Giants ensued; Yates was called upon to apologise or resign: he would do neither and was expelled. Dickens never entered the Club again. In his paper, *Town Talk*, Yates published his version of the affair; reprinted in pamphlet form it is exceedingly scarce, a copy being sold at Sotheby's in December, '91, for 20*l.* Lovers of the two great writers will remember with satisfaction that by-and-bye the coolness between the two wore

off, and meeting by chance on the steps of the Athenæum a few weeks before Thackeray's death, they frankly and cordially clasped hands.

A facsimile reprint of the pamphlet was issued a few years ago; copies are priced usually about 2*l.*

## 1859-70

79 ALL THE YEAR ROUND: A Weekly Journal conducted by Charles Dickens. Price twopence weekly. First number issued April 30, 1859, from the Office, Wellington Street, Strand.

The neglect of Bradbury & Evans to insert in *Punch* the 'personal statement' Dickens had published in explanation of his separation from his wife, was the immediate cause of the rupture of relations. But it is probable that Dickens had tired of paying Bradbury a fourth of the profits of 'Household Words' for which they did nothing, and which besides was very profitable to them as printers. It may safely be affirmed that had Dickens started a publisher of his own, as he threatened in a letter to Forster in 1843, to sell his books on commission only, he would very greatly have increased his income.

The last number of 'Household Words' was issued on May 28, and with the next issue of 'All the Year Round' the words 'with which is incorporated "Household Words"' were added to the title. The new paper met with instant success, doubling the sale of its predecessor. At the end of its first quarter Dickens wrote exultingly: 'So well has 'All the Year Round' gone that it was yesterday able to repay me, with five per cent interest, all the money I advanced for its establishment (paper, print, etc., all paid down to the last number) and yet to leave a good 500*l.* balance at the bankers!'

The general scheme was the same as of its predecessor, but in 'All the Year Round' the more important contributions were signed. On December 5, 1868, a new series was begun, in which minor changes in the make-up were introduced, and the paper was set throughout in new type.



The following list of Dickens' contributions was compiled by Mr. Kitton from an office file of the journal, in which the name of the writer was marked to each article. The two serials, 'A Tale of Two Cities' and 'Great Expectations,' are referred to under their respective heads.

1859

- April 30, The Poor Man and his Beer.  
 „ 30, Occasional Register. Wanted—Found—Missing.  
 (First six paragraphs, and ninth, tenth and fifteenth by Dickens.)  
 May 7, Occasional Register. Wanted—Found—Missing.  
 (Paragraphs second, fifth, seventh, eighth and twelfth by Dickens.)  
 September 24, Five New Points of Criminal Law.  
 December 24, Leigh Hunt. A Remonstrance.  
 „ 31, The Tattlesnivele Bleater.

1860

- January 21, Without a Name. (Opening paragraph only.)  
 January 28, The Uncommercial Traveller. [First Series.]  
 I.—[His General Line of Business. The Shipwreck.]  
 (At first published under the general heading only, the distinctive title to each article not being added until issued in book form in 1861.)  
 February 18, II.—[Wapping Workhouse.]  
 „ 25, III.—[Two Views of a Cheap Theatre.]  
 March 10, IV.—[Poor Mercantile Jack.]  
 „ 24, V.—[Refreshments for Travellers.]  
 April 7, VI.—[Travelling Abroad.]  
 „ 21, VII.—[The Great Tasmania's Cargo.]  
 May 5, VIII.—[City of London Churches.]  
 „ 26, IX.—[Shy Neighbourhoods.]  
 June 16, X.—[Tramps.]  
 „ 30 XI.—[Dullborough Town.]  
 July 21, XII.—[Night Walks.]  
 August 18, XIII.—[Chambers.]  
 September 8, XIV.—[Nurses' Stories.]  
 „ 29, XV.—[Arcadian London.]  
 October 13, XVI.—[The Italian Prisoner.]  
 August 4 and 11, Hunted Down. A Story in two portions.

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| 182  | March 1. The Young Man from the Country.               |
| " 2. An Enlargement of the Same.                 |  |
| 183  | March 21. Mother's Young Day.                          |
| April 1. The Merry Wedding.                      |  |
| May 1. The Commercial Traveller (Second Series). |  |
| " 1.—The Glass Night Walk.                       |  |
| " 2.—The Little Girl in the Garden.              |  |
| " 3.—The Little Girl in the Garden.              |  |
| June 1. II.—The Little Girl in the Garden.       |  |
| " 2. III.—The Little Girl in the Garden.         |  |
| July 1. IV.—The Little Girl in the Garden.       |  |
| " 2. V.—The Little Girl in the Garden.           |  |
| August 1. VII.—The Little Girl in the Garden.    |  |
| " 2. VIII.—The Little Girl in the Garden.        |  |
| " 3. IX.—The Little Girl in the Garden.          |  |
| September 1. X.—The Little Girl in the Garden.   |  |
| " 2. XI.—The Little Girl in the Garden.          |  |
| October 1. XII.—The Little Girl in the Garden.   |  |
| November 1. XIII.—The Little Girl in the Garden. |  |
| 184  | December 1. The Little Girl in the Garden (continued). |
| 185  | May 1. The Little Girl in the Garden (continued).      |
| 186  | June 1. The Little Girl in the Garden.                 |
| 187  | January 1. The Little Girl in the Garden.              |
| February 1. " " " II.                            |  |
| March 1. " " " III.                              |  |
| April 1. " " " IV.                               |  |
| May 1. V. The Little Girl in the Garden.         |  |
| June 1. VI. The Little Girl in the Garden.       |  |
| July 1. VII. The Little Girl in the Garden.      |  |
| August 1. VIII. The Little Girl in the Garden.   |  |
| September 1. IX. The Little Girl in the Garden.  |  |
| October 1. X. The Little Girl in the Garden.     |  |
| November 1. XI. The Little Girl in the Garden.   |  |
| December 1. XII. The Little Girl in the Garden.  |  |

1858

December 5. Editorial notice To the Public signed  
 " " 5. New Uncommercial Chamber 1.—*Unseen* 1858  
 " " 5. " 2.—A Small Bar in the East.

1859

January 2. III.—A Little Dinner in at Four.

" " 11. IV.—Mr. Barrow.

February 22. V.—On an Amateur Bar.

May 22. VI.—A Fly-leaf in a Life.

June 5. VII.—A Plea for Total Abstinence.

February 15. A Single Question of Fact.

July 24. Lancet's Life.

With the Christmas numbers of "All the Year Round" Dickens reached his largest public, some of them attaining the then enormous sale of three hundred thousand. Quite a crowd of parodies and imitations was created by this success, and Dickens, fearing the public might have stopped the Christmas numbers at the height of their success, as was the case with the extra issues of "Household Words," Dickens relied on others to assist in the production of the numbers and was often compelled at the last moment to make good their deficiencies.

1860

82. THE HAWTHORN HOUSE. Of the eight chapters Dickens wrote two, "The Mortals in the House" and "The Ghost in Master E.'s Room," and several paragraphs in other chapters to bring them into harmony with the general design.

1861

83. A MESSAGE FROM THE SEA. Of the five chapters Dickens wrote three—the first, second, and fifth, and parts of other chapters. This number contained the only woman-*ent* published in "All the Year Round."

1862

84. TOM TIDDLER'S GROUND. First, sixth, and seventh chapters by Dickens. The strange character round whom the number was written was once a notorious individual named

James Lucas, who on his wife's death retired to Stevenage to live as a hermit. The notice attracted to his eccentricities by this Christmas number has gained him the immortality of mention in the *Dictionary of National Biography*.

1862

83 **SOMEBODY'S LUGGAGE.** Chapters I., II., VII., and X. by Dickens, and part of chapter III.

1863

84 **MRS. LIRRIPER'S LODGINGS.** (First Christmas number issued with a wrapper—dark blue paper.) Of the seven chapters only two are by Dickens, but the creation of the kindly, quick-witted, motherly old lodging-house keeper of the Strand was one of his distinct achievements. The idea was so popular that it was continued in the next Christmas number.

1864

85 **MRS. LIRRIPER'S LEGACY.** For this Dickens wrote only two chapters, the first and the last.

1865

86 **DR. MARIGOLD'S PRESCRIPTIONS.** First, sixth, and seventh chapters by Dickens. This number was very popular over quarter of a million being sold within a week. In 1868 a Reading edition was issued by Ticknor & Fields.

1866

87 **MUGBY JUNCTION.** The idea of this number was taken from an experience at Rugby Junction, when Dickens was so rudely treated by the young person in charge of the refreshment bar that the youth in attendance burst out laughing—he now figures as 'The Boy at Mugby'. The original of 'Lamps' is said to have been a lamp-foreman at Tilbury, named Chipperfield, who died in 1899. He used to boast that Dickens often had long conversations with him, and had given him a copy of the number. Dickens wrote four sections: 'Barbox Bros.', 'Barbox Bros. & Co.', 'The Boy at Mugby,' and 'The Signal Man'. Over three hundred thousand copies were sold in England and one hundred thousand in America.

1867

88 **NO THOROUGHFARE.** Written conjointly by Dickens and Wilkie Collins, in the chalet at Gad's Hill. Each wrote as near as possible half, Dickens being sole author only of



the 'Overture' and the 'Third Act'. Regarding the identification of the work of each Collins said: 'We purposely wrote so as to make discoveries of this difficult, if not impossible. I inserted passages in his chapters and he passages in mine.' The story was afterwards dramatised by Collins, in five acts, for production by Fechter, Dickens' friend: a copy dated '67, sold at Sotheby's in December, '01 for 5*l.* 12*s.* 6*d.*

With 'No Thoroughfare' the series of extra Christmas numbers ended. Writing Wills in June, Dickens spoke of the impossibility of getting a good idea for the next Christmas number, and in December he announced the series would end: 'The extra Christmas number has now been so extensively and regularly and often imitated that it is in danger of becoming tiresome. I have therefor resolved (though I cannot add, willingly) to abolish it at the highest tide of success.' After Dickens' death the extra Christmas numbers were resumed, and to them Besant and Rice contributed some of their best joint writings.

The sections of the above Christmas numbers written by Dickens were issued in a volume by Chapman & Hall in '71 and in '91 the numbers complete, illustrated, in one vol.

A set of the nine extra numbers, complete in wrappers in fine condition, sold at Sotheby's in December, '92, for 8*l.* 5*s.*

89 A TALE OF TWO CITIES. By Charles Dickens. With 16 etchings by H. K. Browne. London: Chapman & Hall, 193 Piccadilly, 1859. [One vol., red cloth, pp. viii. 254, price 9*s.* Also issued in 8 shilling monthly parts, June to December, 1859, parts 7 and 8 forming a double number. Preface dated 'Tavistock House, November, 1859'.]

The first idea of 'A Tale of Two Cities' came to Dickens while playing in 'The Frozen Deep' at the Tavistock House private theatricals of June, '57. But illness and domestic worries, culminating in the separation from his wife twelve

months later, made a beginning then impossible. In April, 1858, came the first of the public Readings in St. Martin's Hall, and by the end of October 125 Readings had been given in London and the provinces. It is no wonder his great brain began to grow weary and his imagination to fail him. For the first time he began to keep a note book in which to jot down suggestions for future books. Hitherto the trouble had been to keep his imagination within bounds; but even on him toil was telling. There was no cure but work; 'I have now no relief but in action. I am become quite incapable of rest. I am quite confident I should rust, break and die if I spared myself. Much better to die, doing.' And so it remained till the end.

A serial for 'All the Year Round' was a necessity, and in the beginning of 1859 it was put in hand. It began in the first number and was continued weekly until the thirty-first. Again as with the 'Clock' and 'Hard Times' Dickens was hampered with the limitations of weekly publication, but by issuing also in monthly parts he hoped to partly overcome this and to retain his old monthly public. In this he partly succeeded: the story began with a monthly sale of over thirty thousand. It is Dickens' second and most successful historical novel. The period of which it treats had long been his favourite historical study; Carlyle's *French Revolution* he knew almost by heart. He entered thoroughly into the writing of the story; 'It has greatly moved and excited me in the doing, and Heaven knows I have done my best and believed in it,' he wrote to Wilkie Collins. It was the last of his books illustrated by 'Phiz'—the end of a twenty-two years' partnership. It was published by Chapman & Hall on commission only; henceforth Dickens sold no part of his copyrights.

For American rights Harper paid 1000*l.*

A dramatic version by Tom Taylor, considerably assisted by Dickens, was produced at the Lyceum Theatre in 1860.

The House of Tellson the banker, which figures so largely in the story, is supposed to have had its prototype in the great banking House of Thelluson, who died in 1797, leaving a fortune of 600,000*l.* in the hands of trustees to accumulate during the lives of his sons and his grandsons. It was calculated that by that time, with compound interest, the

fortune would amount to nearly nineteen millions. But much litigation ensued, though in the end the House of Lords confirmed the will. When in 1856 the last grandson died, there was more litigation as to whether the fortune should go to Thellusson's eldest male descendant or to the eldest male descendant of his eldest son. Ultimately it was decided in the latter's favour, but the law-costs were so enormous that in result the fortune amounted to very little more than it was originally. As a consequence of the original litigation the Thellusson Act was passed in 1805, forbidding the accumulation of property by will for more than 21 years.

VALUE. (*At Sotheby's unless otherwise stated*) In parts as issued—complete sets are scarce, evidence that the large circulation at the beginning was not maintained: 1*ol.* 5*s.*, Feb., '96, in half-morocco case; 5*l.* 5*s.*, June, '98, with three covers slightly soiled; 7*l.* 15*s.*, June, '99; 8*l.* 5*s.*, Novem., '99; in half-morocco case by Riviere with Dickens' crest on back, 8*l.* 8*s.*, Christie's, May, '00; 13*l.*, June, '02. One volume in original red cloth: with inserted autograph letter of Lord John Russell to whom the book is dedicated, 3*l.* 8*s.*, Feby., '97; 1*l.* 15*s.*, March, '98, *poor copy*; 3*l.* 3*s.*, May, '00; 2*l.* 12*s.*, Oct., '00; 1*l.* 19*s.*, Oct., '01; 2*l.* 14*s.*, Jany., '02; bound in calf-extra, 1*l.* 18*s.*, Dowell's, Feby., '98; in half-morocco gilt, with inscription 'Charles Dickens to Kate Macready, December, 1859,' 25*l.* 10*s.*, Oct., '01.

90 HUNTED DOWN. A Story in two parts. By Charles Dickens. Published in the *New York Ledger*, August 20 and 27 and September 3, 1859, with seven wood-cuts; published also in 'All the Year Round,' April 4 and 11, 1860.

Mr. Robert Bonner, proprietor of the *New York Ledger*, asked Dickens for a story which, after some hesitation, was supplied, and 1000*l.* paid for it. These munificent terms for rather less than half an ordinary monthly part, are the only thing remarkable about a rather ordinary story. It is founded on the life of the notorious poisoner, Wainwright, who had

at one time been an acquaintance of Dickens. The story was reprinted by J. C. Hotten in his *Piccadilly Annual* for 1870, now worth about 4s.; Hotten reissued it the same year in pamphlet form, pp. 89, green paper wrapper, undated; a copy sold at Sotheby's in Feby., '96, for 23s.

91 THE UNCOMMERCIAL TRAVELLER. By Charles Dickens. London: Chapman & Hall, 1861. [One vol., crown 8vo., pp. 264, lilac-coloured cloth, price 6s. Preface dated 'December, 1860'.]

The seventeen papers published in 'All the Year Round' in 1860 under this general title, were issued in book form at the end of the year. Dickens had always been interested in the great charity of the Commercial Travellers' Schools, the treasurer of which was a very intimate friend. He looked upon himself as a sort of un-commercial traveller, representing as he said the firm of 'Human-interest Brothers'. In many of these papers his midnight London adventures are recorded. Insomnia troubled him greatly; the only cure he could find was to go to bed, get up and dress, and then go for a midnight walk through the London streets or fifteen or twenty miles into the country; then home to breakfast. During these midnight tramps he saw London in every conceivable condition—and it lives again, every stone of it, in his wonderful pages.

VALUE. (*At Sotheby's unless otherwise stated*) In one vol., original cloth: 2l. 6s., Dowell's, Feby., '98; 2l. 2s., Feby., '00; 3l., March, '00; 30s., Oct., '00; 3l. 5s., Hodgson's, Feby., '01; 1l. 11s., Puttick's, Oct., '01; 2l. 2s., Feby., '02; morocco extra by Zaehnsdorf, 34s., May, '97.

92 A CURIOUS DANCE ROUND A CURIOUS TREE, at St. Luke's Lunatic Asylum, 1852. [Post 8vo., 19 pp., pink paper wrapper, undated (*circa* 1860).]

Mr. Kitton states that this 'Household Words' article was written by W. H. Wills, but it was not reprinted by Wills



in his *Old Leaves* volume. It is generally accepted as written by Dickens, on rather inconclusive evidence. The pamphlet was repeatedly reprinted by the Committee of the Asylum; if the last paragraph on page 19 is in heavy type the copy does not belong to the first issue.

VALUE. In Feby., '96, a copy in morocco cover sold at Sotheby's for 1*l.* 19*s.*; 1*l.* 10*s.*, March, '97; 1*l.* 12*s.*, March, '99.

93 GREAT EXPECTATIONS. By Charles Dickens. In 3 volumes. London: Chapman & Hall, 1861. [Post 8vo., cloth, vol. I., pp. 344, vol. II., pp. 351, vol. III., pp. 344, no illustrations; price 3*l.* 6*d.* In 1862 a new edition in one volume, blue cloth, pp. 524, with frontispiece and vignette by Marcus Stone, was issued.]

While writing the 'Uncommercial' papers it was suggested to Dickens that he should write a story in his early manner. Just then he had been struck with an idea that, amplified, became 'Great Expectations'. At first the intention was to publish it in the usual 20 parts, but the state of 'All the Year Round' at the time had become so critical that Dickens as usual had to go to the rescue. A serial by Lever in his worst manner had been running a few weeks, and already an ominous fall in circulation had begun. Dickens knew what to expect if nothing was done. The direct and immediate loss in abandoning separate publication was very great, but there was no help for it; 'It was perfectly clear that the one thing to be done was for me to strike in. I have therefor decided to begin publishing on the first of December' The story appeared weekly until August 3, 1861. A Reading edition in the usual foolscap 8vo. form was issued in 1867.

VALUE. Copies in good condition in original cloth are very scarce as the first edition was almost entirely taken up by the libraries. A copy sold at Sotheby's in June, '99, for 13*l.*, and in April, '02, for 11*l.* 10*s.*; in half-morocco, 3*l.* 12*s.* 6*d.*, July, '97. At Dowell's, Feby., '98, calf-extra by Bedford, 48*s.*

## 94 'THE TIMES,' January 12, 1861.

Contains a letter signed 'Charles Dickens,' dated 'Gad's Hill, January 8,' protesting against a dramatised version of 'A Message from the Sea' announced at Britannia Theatre, Hoxton, without his authority.

## 95 'THE TIMES,' October 8, 1863.

In a letter dated 'Gad's Hill Place, Higham by Rochester, October 7,' Dickens relates his experience of the earthquake felt throughout the South of England on September 28: 'I was awakened by a violent swaying of my bedstead from side to side, accompanied by a singular heaving motion. It was exactly as if some great beast had been crouching asleep under the bedstead and were now shaking itself and trying to rise. The time by my watch was 20 minutes past 3, and I suppose the shock to have lasted nearly a minute. The bedstead, a large iron one, standing nearly North and South, appeared to me to be the only piece of furniture in the room that was heavily shaken.'

## 96 'CORNHILL MAGAZINE,' February, 1864. IN MEMORIAM, W. M. T., by Charles Dickens.

This beautiful tribute to Thackeray was written by Dickens rather reluctantly; he felt too keenly the suddenness of his great rival's death to be able to write as he wished. The coolness caused by the Yates dispute had passed away, and in this brief article Dickens expressed the feelings of his generous heart.

97 OUR MUTUAL FRIEND. By Charles Dickens. London: Chapman & Hall, 1865. [Two vols., cloth, with 40 wood-cuts by Marcus Stone, R. A. Vol. I., pp. xii. 320, vol. II., pp. viii. 309. 'Postscript in lieu of Preface' dated 'September 2nd., 1865'. Issued also in 20 shilling parts in green paper wrapper with design by

Marcus Stone, May, 1864, to November, 1865, parts 19 and 20 forming a double number.]

The three years that elapsed between the end of 'Great Expectations' and the beginning of 'Our Mutual Friend' showed how seriously the Readings were absorbing Dickens' attention and undermining his energy. Over 150 Readings had been given during the period, and 'All the Year Round' had his constant attention; work was still his only relief. He had had several attacks of illness—'not Gout,' he insisted—but he strove to ignore the warnings.

A tempting offer of 10,000*l.* for eight months' Readings in Australia was made at this time and almost accepted: 'I can force myself to go aboard a ship, and I can force myself to do at that reading desk what I have done a hundred times; but whether with all this unsettled fluctuating distress in my mind, I could force an original book out of it, is another question.'

The title 'Our Mutual Friend' had been chosen four years earlier and held against all objections. Its chief motive was suggested by the 'Found Drowned' bills along Thames-side. 'I think a man, young and perhaps eccentric, feigning to be dead, and being dead to all intents and purposes external to himself, and for years retaining the singular view of life and character so imparted, would be a good leading incident for a story.' Dickens' Manuscript book has a number of hints and notes for the novel, evidencing the extreme care he gave to its elaboration. He moved slowly, says Forster; and himself: 'I have grown hard to satisfy and write very slowly. And I have so much—not fiction—that *will* be thought of, when I don't want to think of it, that I am forced to take more care than I once took.' His second son, Walter, had died suddenly on the last day of 1863; his old friend John Leech died in October, 1864; with the New Year Dickens began to suffer so severely that he was compelled to take a holiday in France: 'Work and worry without exercise will soon make an end of me. If I were not going away now I should break down. No one knows as I know today how near to it I have been.' The day of his return from France he was in the railway accident at Staplehurst, escaping from

the debris of his carriage uninjured but considerably shaken. To his escape he feelingly refers in the Postscript.

Under the circumstances the wonder is, not that the story moves so artificially, but that it should contain such varied character-studies as the Veneerings, Eugene Wrayburn, and Betsy Higden. There is not in any of his books 'more eloquent or generous pleading for the poor and neglected,' says Forster, 'Betsy Higden finishes what *Oliver Twist* began.'

VALUE. Complete in 20 parts: 26*s.*, at Sotheby's, Feby., '97; 1*l.* 11*s.*, at Sotheby's, Novem., '01; rebound in two vols., polished calf, with all wrappers preserved, 2*l.* 5*s.*, Christie's, June, '98.

98 READINGS BY CHARLES DICKENS. With illustrations by S. Eytinge. Boston: Ticknor & Fields, 1868.

The authorised Reading editions published by Ticknor & Fields seem to have been bound up together and issued in one volume, cloth. A copy sold at Sotheby's, with an inscription by Dickens, for 13*l.* 5*s.*, in December, '91.

A curiosity of about this date is the broadside sold for 20*l.* at Sotheby's in June, '99. It was headed 'Great International Walking Match of Feby. 29, 1868' and went on: 'Articles of Agreement between George Dolby, British Subject, alias The Man of Ross, and James Ripley Osgood, alias The Boston Bantam,' with a description of the Match written by Dickens who was one of the umpires, and signed by George Dolby, J. R. Osgood, J. T. Fields, and Charles Dickens (the Gad's Hill Gasper).

99 LEGENDS AND LYRICS, by Adelaide Anne Proctor. With an introduction by Charles Dickens. London: Bell & Daldy, 1866.

To 'Household Words' there had come at intervals little lyrics signed 'Mary Berwick' which greatly took Dickens'



fancy, but he failed to discover the identity of the writer. At dinner one night at the house of his friend, 'Barry Cornwall,' he began speaking to the daughter of the house about his unknown correspondent as of a subject likely to interest her. To Dickens' amazement Miss Proctor confessed that she was 'Mary Berwick'.

A first edition of the *Lyrics*, issued in 1861, is of no value. The edition of 1866 was published while the authoress was on her deathbed; it contains a preface of 11 pp. by Dickens.

VALUE. In original cloth, 2*l.* 6*s.*, at Sotheby's, Decem., '92; and rebound in half-morocco, 32*s.*, June, '94.

100 'THE ATHENÆUM,' March 31 and April 7, 1866.

Two letters on the history of 'Pickwick,' rebutting claims put forward by Seymour's son that his father was responsible for the conception of the book and character of 'Pickwick.' Letter dated 'Gad's Hill Place, March 28, 1866,' and note dated 'April 3, 1866,' correcting misprint in letter.

101 'THE TIMES,' September 4, 1867.

Letter dated 'Gad's Hill Place, Sept. 2,' contradicting report current regarding Dickens' health. Writing Mr. Fields of Boston he said: 'The other day I received a letter from Mr. — of New York saying that he would much like to see me. I made an appointment in London and observed that when he *did* see me he was obviously astonished. . . . I angled for the cause of his surprise. He then told me that there was a paragraph going the round of the papers that I was "in a critical state of health". I asked him if he was sure it was n't "cricketing" state of health. . . . Yesterday's and today's post bring me this unaccountable paragraph from hosts of uneasy friends, with the enormous and wonderful addition that "eminent surgeons" are sending me to America for "cessation from literary labour"!! So I have written a quiet line to the *Times* certifying to my own health.'

102 NO THOROUGHFARE: A Drama in Five Acts and a Prologue. By Charles Dickens and Wilkie Collins. As first performed at the New Adelphi Theatre, London: December 26, 1867. London: Office of 'All the Year Round'. New York: Robert M. de Witt, Publisher, No. 33, Rose Street. [Foolscap 8vo., printed wrapper, pp. 40.]

This extra Christmas number of 'All the Year Round' was arranged for the stage, by Wilkie Collins for the dialogue, and by Dickens chiefly for the scenes and acts. Forster says this is the only one of Dickens' writings he himself helped to dramatise. As a play it had a very successful run, owing to the superb acting of Fechter. The dramatic version differs materially from the story, so much so that the *Times* said it might be considered an entirely new work.

A copy sold at Sotheby's in December, '01, for 5*l.* 12*s.* 6*d.*

103 CHILD PICTURES FROM DICKENS. With eight full-page illustrations on wood by S. Eytinge, Jr. Boston: Ticknor & Fields, 1868. [Square 8vo., pictorial cloth.]

An anthology of child-studies from Dickens' writings, with a preface by Dickens, written while he was in Boston in 1867, stating that 'this compilation is made for American children with my free consent'.

104 THE UNCOMMERCIAL TRAVELLER. By Charles Dickens. Illustrated. With eleven new papers added. London: Chapman & Hall, 1865.

This first cheap edition is a reprint of the 1861 edition with eleven papers added which had appeared in 'All the Year Round' on the following dates in 1863: May 2 and 16, June 6, July 4 and 18, August 1, 15, and 29, September 12 and 26, and October 24.

In the first issue of this edition the last paper is numbered 18 instead of 28. In 1875 a new edition was issued as a

volume of the Illustrated Library edition. In it were included eight papers which had appeared in 'All the Year Round' on June 20, 1863, and October 10, December 5 and 19, 1868, and January 2 and 16, February 27, and June 5, 1869. The paper, 'A Flyleaf in a Life' (May 22, 1869), was not included, but has appeared in all editions since 1900.

105 GEORGE SILVERMAN'S EXPLANATION. A Story in nine chapters. Published in the *Atlantic Monthly* (Boston: Ticknor & Fields) of January, February, and March, 1868; and in 'All the Year Round,' February, 1868.

One of the friendships resulting from Dickens' first visit to America was with Mr. Fields of Boston, the author and publisher, with whom and Mrs. Fields Dickens regularly corresponded. Before starting on his second visit to America Dickens wrote this story specially for Mr. Fields' magazine, the *Atlantic Monthly*, receiving for it 1000*l.*

A set of the three numbers of the magazine containing the story sold at Sotheby's in Feby., '97, for 22*s.*

'George Silverman's Explanation' was privately printed by a Brighton printer in 1878, pp. 54, pink wrapper, but this piracy is quite worthless.

106 HOLIDAY ROMANCE. A Story in Four parts. In *Our Young Folks: an illustrated Magazine for Boys and Girls*, (Boston: Ticknor & Fields), January, March, April, and May, 1868; and in 'All the Year Round,' January 25, February 8, March 14, and April 4, 1868.

For this story also Dickens received 1000*l.* 'I hope it is droll and very child-like; though the joke is a grown-up one besides. You must try to like the Pirate story, for I am very fond of it'; thus to Forster. In November, '99, the MS. of the 'Holiday Romance' sold at Sotheby's for 105*l.*

In May, '67, the third series of the Readings closed, with vague longings and temptations for an American winter tour.

Offers for this had poured in on him; the probable gains seemed so great that Dickens could not long resist. After a council with Forster and Dolby a decision to go was come to, and in November he sailed for Boston. The five months' tour was one long triumph, and he returned to England in May, 1868.

107 'ATLANTIC MONTHLY,' August, 1869.

Contains an article 'On Mr. Fechter's Acting' written by Dickens to introduce his friend to the American public. It was Dickens' last written and last published piece of casual writing. Fechter had presented to Dickens the famous chalet at Gad's Hill. The article was reprinted in 12mo., green printed wrapper, 24 pp., without date (? 1872), at Leeds, probably by Fechter.

108 GAD'S HILL GAZETTE, price twopence. [Small 8vo. in green printed wrapper, 4 pp., 1865-7.]

A friend of the family presented Dickens' younger son—now Mr. Henry Dickens, K. C.,—with a small printing press and type, and Dickens—eager to encourage budding literary proclivities—used to write amusing storyettes and burlesque correspondence for the 'Gazette'. In it were recorded events interesting to the Gad's Hill circle; records of comings and goings, etc. Very few copies were printed; they are very scarce and are priced usually about 4*l.*

A facsimile has been issued of the number for Aug. 5, 1865.

109 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 2nd., 1867, prior to his departure for the United States. With a report of the Speeches from special shorthand notes. With a preface by C[harles] K[ent]. Chapman & Hall, 1867. [8vo., sewn, wrappers]



Contains reports of the speeches of Dickens, Lord Lytton, Sir Charles Russell, Dilke, Trollope, Landseer, and others. The book of words of the glees, etc., sung at the dinner was also issued, 4to., 12 pp., sewed, containing names of dinner committee and stewards. The pamphlets are usually priced at 1*l.* each.

110 RELIGIOUS OPINIONS OF THE LATE CHAUNCEY HARE TOWNSHEND. Published as directed in his will by his Literary Executor. London: Chapman & Hall, 1869. [With two-page introduction by Dickens; pp. vii. 293.]

Mr. Townshend, at one time a clergyman, was one of the most enthusiastic of Dickens' admirers. To him Dickens dedicated 'Great Expectations,' presenting him also with the MS., now in the museum at Wisbech. Mr. Townshend died while Dickens was in America, leaving him 1000*l.* and appointing him literary executor. Dickens accepted the trust, and endeavored to make a cohesive book out of the jumble of papers left him.

Copies in original cloth are priced about 1*5s.*

111 ADDRESS DELIVERED AT THE BIRMINGHAM AND MIDLAND INSTITUTE, on the 27*th.* September, 1869, by Charles Dickens, Esquire, President. Birmingham, printed by Josiah Allen, Junr. [Demy 8vo., 16 pp., green paper wrapper]

Notwithstanding the breakdown of the third series of public Readings, Dickens quickly rallied and was able to attend a dinner given him in Liverpool on April 10, 1869. Five months later he delivered to the members of the Midland Institute in Birmingham an address on popular education, his favourite topic. He concluded with his profession of faith: 'My faith in the people governing is, on the whole, infinitesimal; my faith in The People governed is, on the whole, illimitable.' Copies are priced usually about 12*s.*

112 THE MYSTERY OF EDWIN DROOD. By Charles Dickens. London: Chapman & Hall, 1870. [One vol., cloth, pp. viii. 190, with 12 illustrations by Luke Fildes, R. A., and prefatory note by publishers dated '12th. August, 1870'. Issued also in 6 shilling parts, in green pictorial wrapper designed by Charles Collins.]

Before he sailed for America, Dickens contracted with Messrs. Chappel to give a course of a hundred Readings in London and the provinces during the winter of 1868-9, for which he was to receive 8000*l.* This added to the American gains, 20,000*l.*, and to the profits of the second course, 5000*l.*, made 33,000*l.* in two years, as he gleefully told Forster. He had returned from America in excellent health, 'brown as a berry,' he wrote Fields; 'my doctor was quite broken down in spirits on seeing me for the first time last Saturday. "*Good Lord! seven years younger!*" said the doctor, recoiling.'

The enforced idleness of the sea voyage had worked the miracle, but Dickens could not realise this. He had hardly returned ere he plunged into work. His younger son sailed for Australia in September to join an elder brother there; his brother Frederick died in October; towards the end of that month the Readings began. With them returned his old attacks of illness. 'I have nothing to complain of, nothing, nothing; though like Mariana I am weary,' he wrote Forster; and to Miss Hogarth in October he wrote of sickness and sleepless nights, and of having to lie all day resting on the days of the readings. At Preston in April, 1869, came the decided break-down, with great pain in the right foot—'not gout, what did Thompson mean by calling it gout?'—and a feeling of numbness in his left side and limbs. His surgeon, Mr. Frank Beard, carried him back to London and the Readings stopped.

Arrangements for the new—and last—book began to occupy him. It was to be in twelve numbers instead of twenty as hitherto. The price agreed on was 7,500*l.* for an edition of 25,000; 1000*l.* for advance proofs was received from America. The story was to turn on the murder of a nephew by an uncle and the murderer was to review his career as though some

other were the actor and not himself. Nothing of the plot, however, was told to anyone; Fildes knew no more than was needed to guide him in his drawings; and Collins, Dickens' son-in-law, who designed the cover and was first proposed as illustrator, was no better informed. In the cover design is the only clue to the intended plot; beyond that is nothing.

Begun in August, 1869, Dickens' wish was to have the story in greater part written before publication began. He wrote with difficulty; words were changed and sentences re-written. A comparison of the early and latest MSS. shows how much overwork and illness had undermined his mental powers.

Of the first number nearly fifty thousand were sold, recalling early triumphs. When the end came the third number had been published and three more written; on the last he was at work until late on the evening of June 8, until at six o'clock he was called from the chalet to dinner, there to confess to having been very ill for an hour before, and shortly thereafter to slip to the ground muttering incoherently. After twelve hours of insensibility he passed away, and the world was the poorer by all that was symbolised in the Empty Chair at Gad's Hill.

Both in parts and in cloth 'Edwin Drood' is quite common and is priced usually about 10s.

113 PROCEEDINGS AT THE ANNIVERSARY FESTIVALS OF THE THEATRICAL FUND for 1847-50-51-52-53-54-55-58 and 1866. Each containing report of a speech by Charles Dickens. London: printed by Edward Brewster, etc.

Dickens took the greatest interest in the Theatrical Fund, of which he was one of the originators and a trustee until his death. He presided at its first dinner in 1846, and never willingly omitted attendance at any of its functions.

Copies of the reports are priced sometimes as high as 2l.

114 SPEECH OF CHARLES DICKENS AS CHAIRMAN OF THE ANNIVERSARY FESTIVAL DINNER OF THE ROYAL FREE HOSPITAL, held at the Freemason's Tavern on May 6, 1863. [12mo., 8 pp., 1870]

115 'THE NEWSVENDORS' BENEVOLENT AND PROVIDENT INSTITUTION. Speeches in behalf of the Institution by the late Mr. Charles Dickens, President. London: printed by Buck & Wooten, 126 Westminster Bridge Road. [1871, 15 pp., 8vo., printed wrapper]

Issued after Dickens' death. Contains reports of speeches delivered in November, 1849, January, 1852, May, 1862, May, 1865, and April, 1870; also letter to Secretay, dated 'Tavistock House, April 13, 1854'.





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