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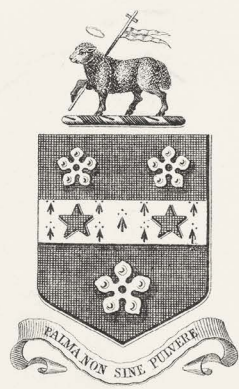
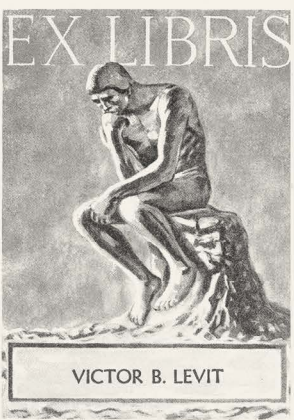
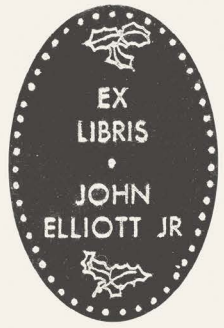
CHARLES DICKENS

THE LAWRENCE DRIZEN COLLECTION

LONDON | 24 SEPTEMBER 2019



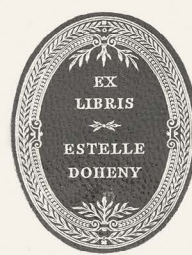
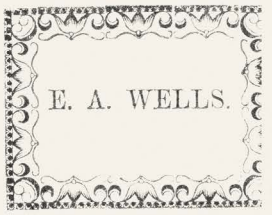
George Frederick



ROBERT ORMISTON LAMB.



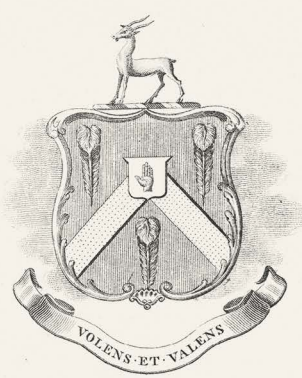
John Platt



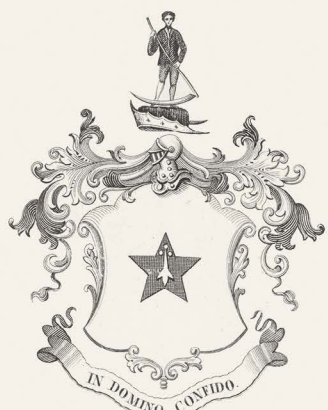
John Clowes.



J. J. Jermyn.



Sir George Ralph Tetherston Bart



John Ashton.



John B...

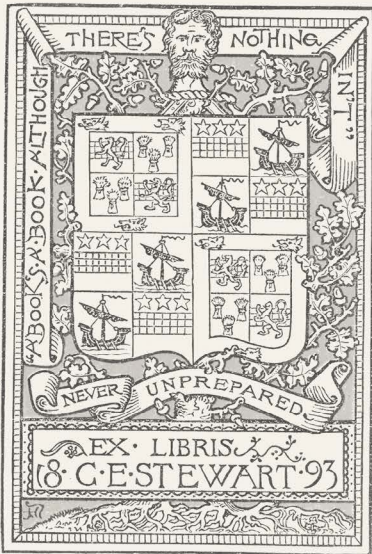
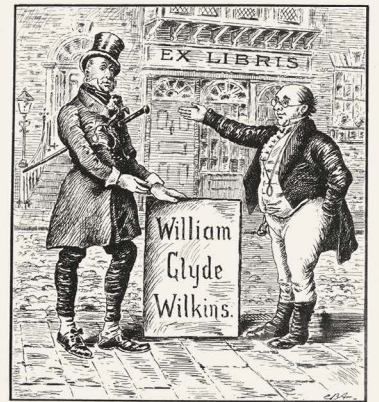




James Kolt.



Leonard James Williams.



CHARLES DICKENS
THE LAWRENCE DRIZEN COLLECTION

THOMAS HATTON



: HIS BOOK :



Ex Libris
Alain de Suzannet.



Le Comte Alfred D'Orsay.



CHARLES DICKENS.



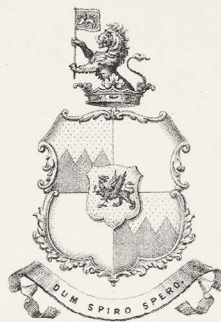
From the Library of
CHARLES DICKENS,
Gadshill Place, June, 1870.



Rock Wood



From the Library of
ANNE RENIER
and
F. G. RENIER



Thomas Glacbrook Rylands.



*W. C. Mearns
From his affectionate friend
Christmas 1871.
H. B. Little News*

**OLIVER
OR,
TWIST;**

THE PARISH BOY'S PROGRESS.

**BY
CHARLES DICKENS.**

IN THREE VOLUMES.

THE THIRD EDITION,

INTRODUCTION BY THE AUTHOR

VOL. I.

CHARLES DICKENS

THE LAWRENCE DRIZEN COLLECTION

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PERAMBULATIONS, PERILS,
AND
SPORTING TRANSACTIONS
OF THE CORRESPONDING MEMBERS.
EDITED BY "BOZ."
WITH ILLUSTRATIONS.

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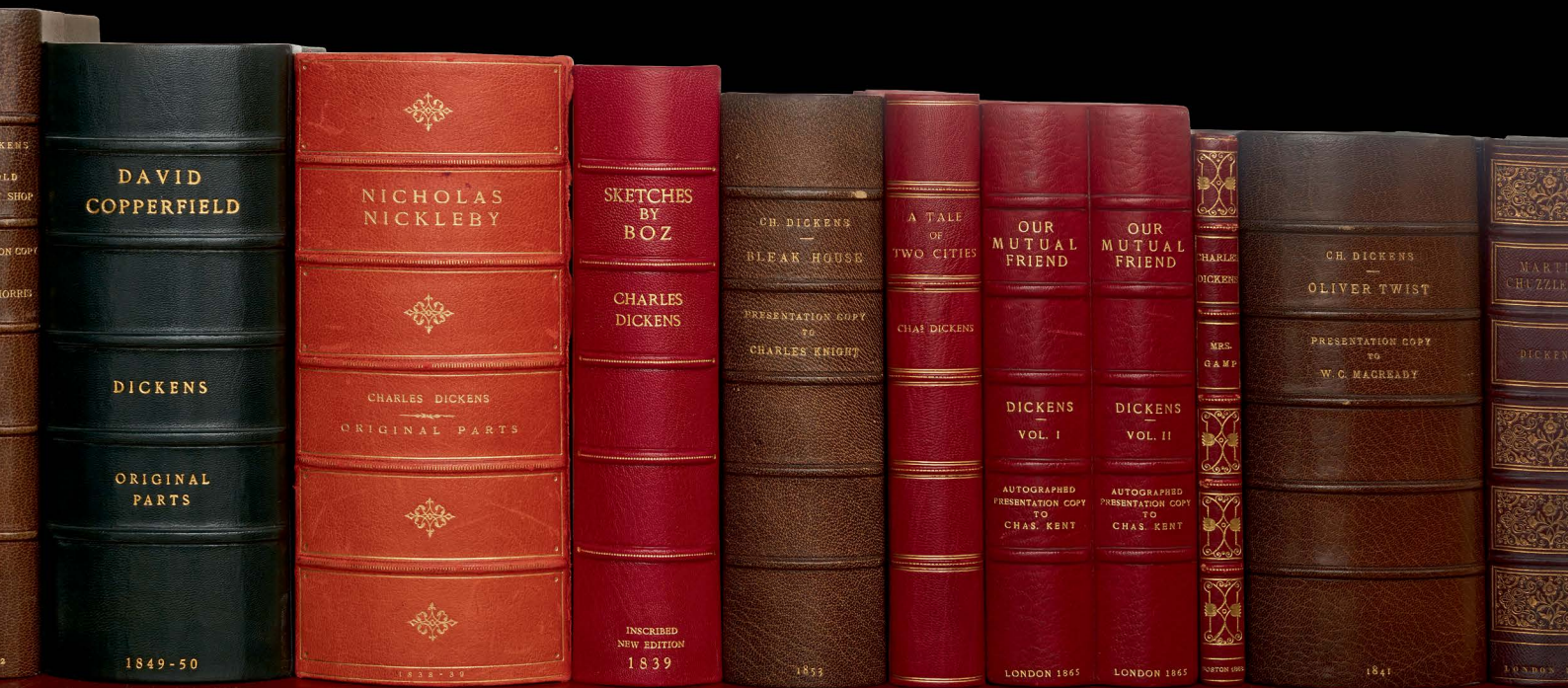
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MY LAST AUCTION SALE: CHARLES DICKENS

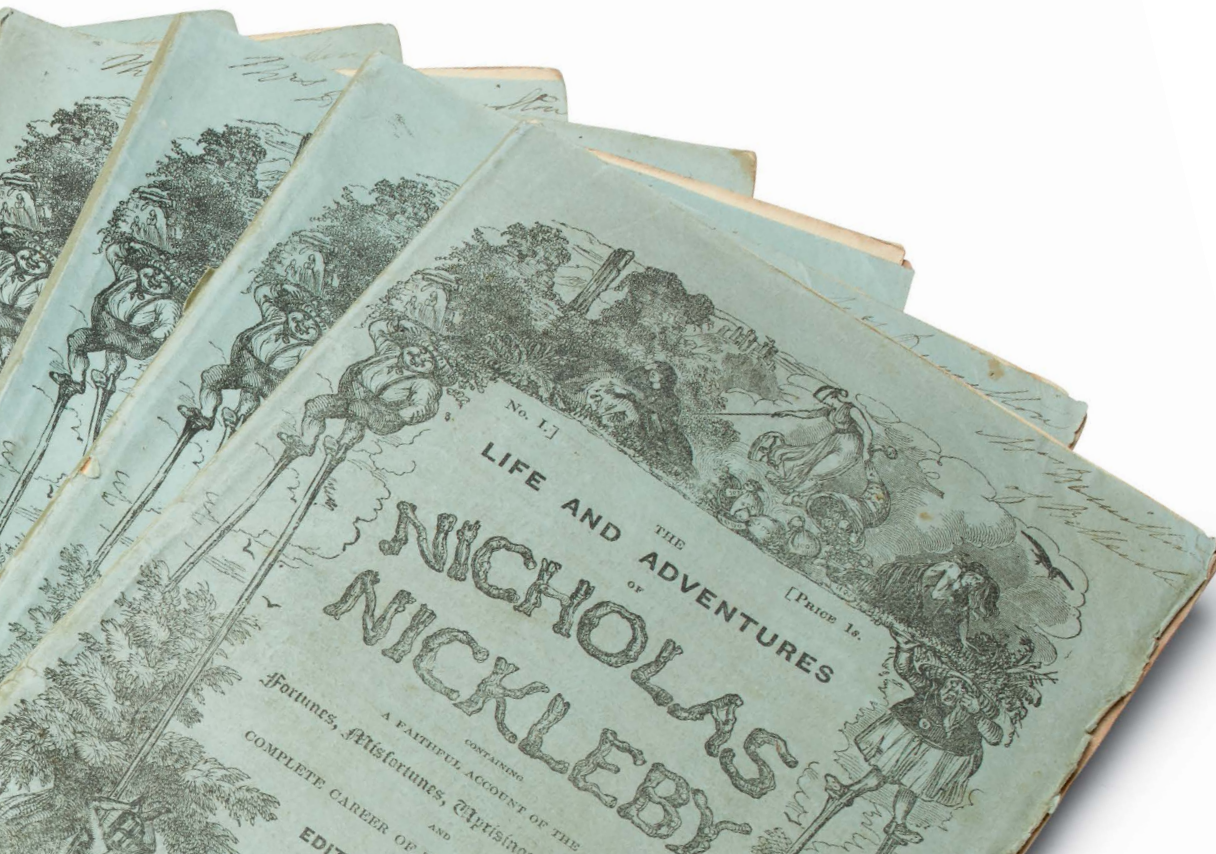
Having reached the age of 84 and after 55 years of vigorous collecting, I have decided to sell my Charles Dickens collection through Sotheby's London.

I have enjoyed the last 55 years immensely. The dealers, auctioneers and fellow collectors have all become great friends of mine and I wish to thank them for their scholarship, help and devotion of the years. My thanks also to my wife and family who have encouraged me in my pursuit of more and more elusive editions.

But I have reached the age when the works need to be dispersed to other collectors, old and young, who will welcome the opportunity to acquire such fine books. The sale will be a very sad occasion for me.

Good luck and good wishes to you all.

Lawrence Drizen



"And so, as Ting Tim observed, God
bless us every one!"

In which he expressed himself,
less theological but perhaps on the
whole more acceptable to Heaven,
than Miss (Mrs) Riggs, of Mr Vardon's
household when she hoped that "she
hated and despised her husband and all
his fellow creatures, as every practicable
Christian should."

Marboireken

at Leeds.

Thursday Night 7th October, 1854.

For Miss Alice Taylor.

INTRODUCTION

by Professor John Mullan



Great literature lives in the imaginations of its readers. The earliest editions of the work of a great author therefore usually have a special voltage: *this* is how the first readers encountered a work that might now be a classic, endlessly reprinted and reinterpreted, but was then unexplored, untested, unprecedented. There can be no author of whom this is more true than Dickens. Formally experimental, yet unashamedly populist, Dickens used every resource of print to win as wide a readership as possible. Important collections of Dickens are not mere assemblages of antiquarian delights, they are the still humming evidence of the novelist's unparalleled creative energies.

One of the great private Dickens collections, that formed by Lawrence Drizen, is now coming up for sale. The books and manuscripts of which it consists, assembled over decades, span the whole of the novelist's extraordinary 35-year career.

Dickens came from nowhere. In accounts of his fortunes, he loved to emphasise his self-sufficiency. He owed

nothing to education or patronage or useful literary friends. The pride of the self-made man was essential to Dickens. In his mid-fifties, in a speech at a dinner in his honour before he left for a reading tour of America in October 1867, he spoke of treading the path of a writing career as a young man 'without influence, without money, without companion, introducer, or adviser'. It tells us something important about his fiction. His writing was so innovative and so daring because he had to invent its shapes and voices for himself.

It all started, suitably enough, in the low, exciting trade of journalism. While working, in his early twenties, as a reporter for the *Morning Chronicle*, Dickens began writing sketches for various London newspapers and periodicals, under the pen name 'Boz'. Even the disguise has a kind of bravado about it. These pieces were eventually collected together as *Sketches by Boz*, 'illustrative of every-day life, and every-day people', as the subtitle put it. With their author's flair for the absurd and his extraordinary eye for the oddities of

urban life, they announced a precocious new talent. There are first editions of both the first and second series of his *Sketches by Boz* in this sale. These include one of the first series that is inscribed 'from his sincere friend The Author' to his close friend Thomas Beard, another young journalist on the *Morning Chronicle*. The inscribing of presentation copies would be one of the main ways in which Dickens signalled special affection or gratitude throughout his life.

True literary celebrity was soon his. The twenty-four-year old Dickens created a publishing sensation with his first sustained work of fiction, *The Posthumous Papers of the Pickwick Club*, which began appearing in the same year that *Sketches by Boz* was published. Between April 1836 and November 1837, this episodic novel, full of inset tales - some hilarious and some frightening - appeared monthly in the illustrated green wrappers that were to become Dickens's trademark. The key moment was the entrance in the fourth monthly number of the worldly-wise Sam

Weller, fount of wittily bizarre sayings, and the loyal servant alone equipped to save the accident-prone Pickwick from every scrape. With his appearance, sales soared, so Dickens kept him at the centre of the narrative. The serialised form allowed the author, anxious monitor of sales figures, to keep his finger on the pulse of public responsiveness. Yet the novel was a critical triumph too. Dickens had defeated his friends' warnings that publishing in serial form would lower the literary prestige of his fiction

The Lawrence Drizen Collection includes a complete run of the original monthly parts of *Pickwick Papers*. Eight further Dickens novels would first appear in such monthly instalments, a form of serial publication that Dickens made his own. Included in this sale are complete runs of the original monthly instalments of several later Dickens novels (*Nicholas Nickleby*, *Dombey and Son*, *David Copperfield*, *Bleak House*, *Little Dorrit*). Looking at these again you can sense the experience that the first reader had of these great novels. They would have seen very clearly what commercial products they were. The serial parts of such complex unfolding narratives were wrapped in advertisements. The first reader of the first monthly instalment of *David Copperfield* would have had to turn through some 33 pages of advertisements before he or she reached the novel's first chapter. While it is true that many of these were advertisements for books (including the novels of Dickens's leading rivals), a good number were not. Once past the illustrated front page, the purchaser would have encountered, on its inside, a full-page

advertisement for the wares of Heal's furniture store on the Tottenham Court Road. (The intensity of advertisements diminished slightly for later numbers.)

Writing for this serial form, Dickens never had the whole novel before him – until it was finished and beyond revision. He had to commit himself to each part with the knowledge that it could not later be adjusted. Yet we know from the number plans that he left behind him – bequeathed to his dearest friend, John Forster, who then left them to the Victoria and Albert Museum – that, from *Dombey and Son*, his sixth novel, onwards, they were meticulously planned and plotted. Every month the reader was left in the air, but by an author who knew from the first where that reader was being led.

The illustrated wrapper was a partly obscured announcement of the plan. Dickens gave careful instructions for the design of the wrappers of his monthly novels, especially to the illustrator who worked most often with him, Hablot Browne, or 'Phiz' as he was usually known. Sometimes, as with *David Copperfield*,

LONDON: HUGHES, by ROCHESTER, KENT,
Tenth October, 1857.
Messrs. TICKNOR AND FIELDS in
my READINGS.
CHARLES DICKENS.

MRS. GAMP.

MR. PECKSNIFF was in a hackney-cabriolet, for Jonas Chuzzlewit had said, "Spare no expense." It should never be charged upon his father's son that he had grudged the money for his father's funeral.

Mr. Pecksniff had been to the undertaker, and was now on his way to another officer in the train of mourning, — a female functionary, a nurse, and watcher, and performer of nameless offices about the persons of the dead, — whom the undertaker had recommended. Her name ~~was Mr. Pecksniff~~ ~~had been scribbled in his hand~~ was Gamp; her residence, in Kingsgate Street, High Holborn. So Mr. Pecksniff, in a hackney-cab, rattling over Holborn's stones, in one Gamp.

This lady lodged
but

Thomas Beard Esq
From his sincere friend
The Author.

SKETCHES BY "BOZ,"

ILLUSTRATIVE OF
EVERY-DAY LIFE,
AND
EVERY-DAY PEOPLE.

IN TWO VOLUMES.

VOL. I.

ILLUSTRATIONS BY GEORGE CRUIKSHANK.

LONDON:

JOHN MACRONE, ST. JAMES'S SQUARE.

MDCCCXXXVI.

the cover was designed before Browne had any advance information about the contents of the forthcoming novel. For other novels, like *Bleak House*, Browne was given more precise details, so that his wrapper design could exploit (and foreshadow for the reader) a knowledge of the plot. From the first, illustration was important to Dickens. All his monthly serialised narratives, and some of his others were illustrated. This sale includes five wonderful original pencil and wash drawings made by Hablot Browne for *Martin Chuzzlewit*.

Given Dickens's fame in his lifetime and the large print runs of many of his novels, the rarity of some editions of his novels might seem surprising. One such

is a miraculously well-preserved first edition in book form of *Great Expectations*, in the original publisher's striking violet cloth, still bright after all those years. Unusually, Dickens wrote the novel, which first appeared as a serial in his weekly journal *All the Year Round*, with a mind to its eventual publication in three volumes. The novel is internally divided into three 'stages' of 'Pip's Expectations'. At the end of the first, Pip leaves the Kent marshes for London. At the end of the second, Magwitch returns to him, announcing that he is his true benefactor. Dickens had the circulating library trade in mind: Mudie's, the dominant such business, specialised in 'triple deckers' (subscribers often borrowing one volume at a time). This first

edition is so rare a survival because Mudie bought up almost all the copies, dooming them to multiple borrowing and hastened destruction.

Dickens is a collector's delight for the sheer variety of publishing formats that he used as he restlessly experimented with ways of reaching ever more readers. As well as monthly there were weekly serials such as *Hard Times* and *A Tale of Two Cities*, both published in periodicals that Dickens 'conducted', as he rather grandly put it. There were expensive editions for the gentleman's library and cheap one-volume editions for story-loving clerk or shop-keeper. He believed in the mass production of his fiction, yet he also liked his books to be beautiful. The Lawrence Drizen Collection includes several early editions of *A Christmas Carol*, with its hand coloured plates, fine coloured binding and gilt lettering, all featured at the author's insistence. Combining fable and ghost story, it daringly exploited popular narrative forms. Yet it was to be a thing of beauty. The costs of its design features devoured most of Dickens's earnings, so although it was a huge best-seller, he made very little money from it.

Dickens was ever the author. He had special presentation copies of his novels elaborately and expensively bound ready to be given to particular friends. The Lawrence Drizen Collection is remarkable most of all, perhaps, for the large number of its superb inscribed presentation copies. These include the beautiful copy of *Pickwick Papers* in black morocco, inscribed to Dr. John Elliotson, physician and proponent of mesmerism, who became the Dickens family doctor. (It might say something for the author's priorities that the copy was originally given to his wife, Kate, but was then repurposed.) There are presentation copies of both *Oliver Twist* and *The Old Curiosity Shop*, inscribed to the actor and theatre manager William Charles Macready, the author's bosom friend. Dickens was addicted to the stage; as a young man he had thought seriously of becoming an actor.

He carried on with amateur dramatics, with himself as a leading actor. The sale includes a very rare first edition of *The Frozen Deep*, the play that he co-wrote with Wilkie Collins, initially for performance

at his own London home. When the play was later staged in Manchester, with Dickens still starring, he hired some professional actors for some of the roles. They included the young Ellen Ternan, who would eventually become the smitten author's mistress. Dickens's love of amateur dramatics is caught by other lots in this auction. There is a signed invitation card in his hand for his own amateur production of Ben Jonson's *Every Man in his Humour*. Or there is the presentation copy of *A Tale of Two Cities* that is inscribed to Mary Cowden Clarke, who played Mistress Quickly in Dickens's own production of *The Merry Wives of Windsor* (he played Shallow).

Other signed copies reflect Dickens sometimes dizzy social life as he became London's most prized literary celebrity. A copy of *Nicholas Nickleby* which was sent to the society hostess Lady Holland is not only inscribed by the author, it also still contains the autograph letter that originally accompanied the gift. Fine presentation copies of *The Cricket on the Hearth* and *Pictures from Italy*, both inscribed to Count D'Orsay, memorialise his warm friendship with this dandy and compulsive gambler, who, with his mistress, the Countess of Blessington, presided over glittering salons that included the young Dickens. Whatever the narrowed sexual morality of some of his novels, Dickens was happy enough to mix in bohemian company if charming or amusing enough. His sociability is signalled by these surviving gifts. These were the means by which he established his special circle of friends and intimates. So, for instance, there is the signed copy of *Bleak House* presented to his lifelong friend Charles Knight, publisher of literature aimed at the literate working classes and contributor to Dickens's *Household Words*. (Though his wine merchant, Josef Valckenberg, was also important enough to receive an inscribed presentation copy of *A Christmas Carol*.)

He would read his new work to many of these friends. Dickens always composed for the voice. At the age of 86, in 1938, George Wooley recalled in an interview how he had worked for Dickens as a junior gardener aged thirteen.



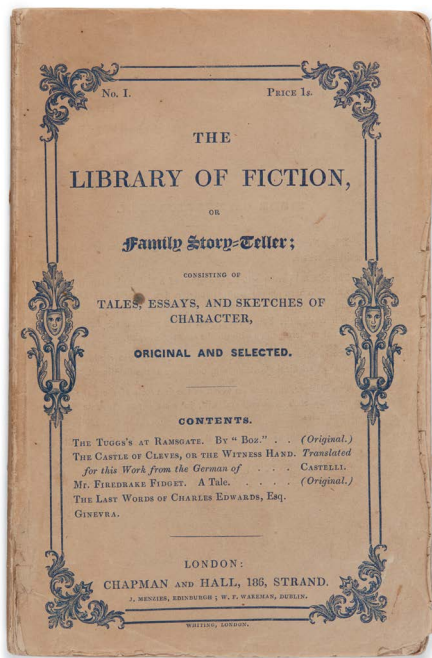
Opposite the house was a sort of wood the master called the Wilderness. He used to go over there to write ... I used to hear what sounded like someone making a speech. I wondered what it was at first, and then I found out it was Mr. Dickens composing his writing out loud. He was working on *The Mystery of Edwin Drood* then.

Dickens's own public readings of selected highlights from his *oeuvre* were hugely successful and highly remunerative. He was indeed like a pop star. One item here consists of a piece of paper on which he wrote quotations from *A Christmas Carol* and *Barnaby Rudge* for a young admirer who had come to hear him read at the Leeds Music Hall. This sale also includes his own 'reading copy' of his sketch of Mrs Gamp from *Martin Chuzzlewit*, which he used for his public readings on an American tour of 1867-68 and inscribed to his American publisher, Howard Ticknor, on the night of his final reading in New York. It is marked-up in his own hand, showing him not only cutting down the passage from the novel, but also reserving underlinings for the best lines or climactic sentences.

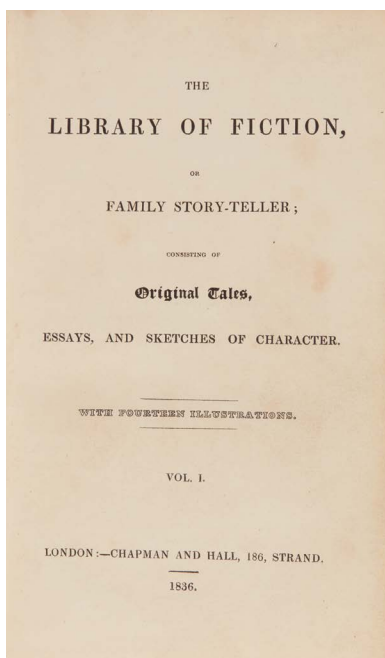
Next year is the 150th anniversary of the author's death. It is absolutely characteristic that Dickens died in harness. He was working on the sixth

instalment of his latest novel, *The Mystery of Edwin Drood*, when he collapsed from a stroke in January 1870, dying soon afterwards. His new book showed his powers of invention undimmed. Like *Bleak House* and *Our Mutual Friend*, it is strangely divided between chapters in the past tense and chapters in the present tense. It has a new kind of darkness, which shadows the lanes and gardens of what should be the quaint English cathedral city of Cloisterham. It has drug addiction and sexual obsession at its centre. And it is teasing indeed. Dickens left it exactly half-completed and a mystery still. Has Edwin Drood been murdered? Might John Jasper's opium addiction mislead him to believe himself a murderer? Who is Datchery, the odd new detective-like character who appears at it the novel's premature end? The sale naturally includes both the first edition in six parts and a copy of the first book edition, final examples of Dickens's unparalleled ability to seize and possess his readers – then, and now.

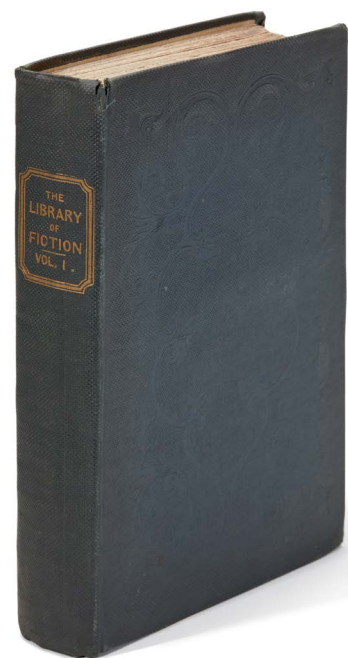
PROFESSOR JOHN MULLAN
 Dean of the Faculty of Arts and Humanities
 Lord Northcliffe Professor of Modern English Literature
 University College London
 Author of the forthcoming *Dickens's Tricks*
 (to be published by Bloomsbury in September 2020)



1



2



3

1

[DICKENS, CHARLES]

The Library of Fiction, or Family Story-Teller; consisting of Original Tales, Essays, and Sketches of Character... Numbers I – IV, VI and VIII. London: Chapman and Hall, [1836-37]

8vo (208 x 134mm.). SIX OF THE ORIGINAL PARTS, 12 plates by Hablot K. Browne ("Phiz"), R. Seymour, R.W. Buss and others, 8pp. advertisements in number I and 4pp. advertisements in number III, original printed grey wrappers, collector's black cloth chemise and black morocco-backed folding box, some spotting and browning, upper wrapper, adverts and two plates becoming loose in number III, holes to final five leaves and lower wrapper of number VI, wrappers worn with some minor loss and tears

THE VERY RARE FIRST APPEARANCE OF TWO OF DICKENS'S EARLIEST "SKETCHES". IN THEIR ORIGINAL PERIODICAL PUBLICATION.

Eckel noted the "complete and perfect sets of the fourteen parts are very, very scarce". So too are incomplete sets. The current six parts include all of Dickens's contributions and also the illustration by Phiz in number VI for Edward Mayhew's 'John Smith'. With a character dressed in a striped waistcoat, this plate has been identified as a visual prototype of Tony Weller (see Kitton, *Dickens and His Illustrators*, p. 62).

The lower wrapper of each number carries an advertisement for the serial publication of *The Pickwick Papers*.

REFERENCES

Gimbel E121; E122

£ 2,500-3,000 € 2,850-3,400

2

[DICKENS, CHARLES]

The Library of Fiction, or Family Story-Teller; consisting of Original Tales, Essays, and Sketches of Character. London: Chapman and Hall, 1836-37

2 volumes, 8vo (205 x 125mm.), FIRST EDITION IN BOOK FORM, half-titles, 28 plates by Hablot K. Browne ("Phiz"), R. Seymour, R.W. Buss and others, later publisher's dark green cloth, covers with swirling device at centre and devices at each corner all in blind, spine lettered in gilt, collector's chemises and full red morocco pull-off box, some spotting and browning, occasional staining, both volumes rebaked with professional restoration to bindings, reinforced hinges

As Eckel notes, "...the popularity of *The Library of Fiction* has been due to the publication in its pages of two very early efforts of Dickens as well as illustrations by Robert Seymour and R.W. Buss... 'The Tuggs at Ramsgate' had two pictures by the first illustrator of *Pickwick*, and 'A Little Talk about Spring and Sweeps' carried a plate by Seymour's short-termed successor in that famous book... The first story was reprinted in the first octavo edition of *Sketches by Boz*, (1839); the title of the second was shortened to 'The First of May' and became a part of the second series of the *Sketches*, (1836).

It appears that this set is presented in a later binding. The first issue of volume one appeared in a black diced cloth and the first issue of volume two appeared in a blue diced cloth. The designs on the covers are also different between the first issues and the present set.

REFERENCES

Eckel, pp. 137-39; Gimbel E122

£ 700-900 € 800-1,050

[DICKENS, CHARLES]

The Library of Fiction, or Family Story-Teller; consisting of Original Tales, Essays, and Sketches of Character... Vol. I. *London: Chapman and Hall, 1836*

8vo (205 x 125mm.), FIRST EDITION IN BOOK FORM, half-title, 14 plates by Hablot K. Browne ("Phiz"), R. Seymour, R.W. Buss and others, original publisher's black diced cloth, covers with swirling device at centre all in blind, spine lettered in gilt, some spotting and browning, binding worn, hinges split

Although the first volume of *The Library of Fiction* (published in 1836) was followed by a second volume (published in 1837), all of Dickens's contributions were present in the first volume.

REFERENCES

Eckel, pp. 137-39; Gimbel E122

PROVENANCE

Anne Renier and F.G. Renier, bookplate

£ 500-700 € 600-800

[DICKENS, CHARLES]

Sunday Under Three Heads As It Is; As Sabbath Bills Would Make It; As It Might be Made. By Timothy Sparks. *London: Chapman and Hall, 1836*

8vo (160 x 105mm.), first edition, three vignettes of heads on title-page, frontispiece, and 2 plates, all wood-engraved after Hablot K. Browne, half-title, original grey printed wrappers, advertisements for *Pickwick* and *The Library of Fiction* on lower wrapper, preserved in blue cloth chemise and matching crushed blue morocco slipcase, rebacked, further slight repairs to wrappers

First edition of the young Dickens' pseudonymous political pamphlet defending the right of the poor man to a free Sabbath, in opposition to a proposed law (put forward by Andrew Agnew, 7th Baronet Agnew of Lochnaw) prohibiting all work and all recreation on a Sunday.

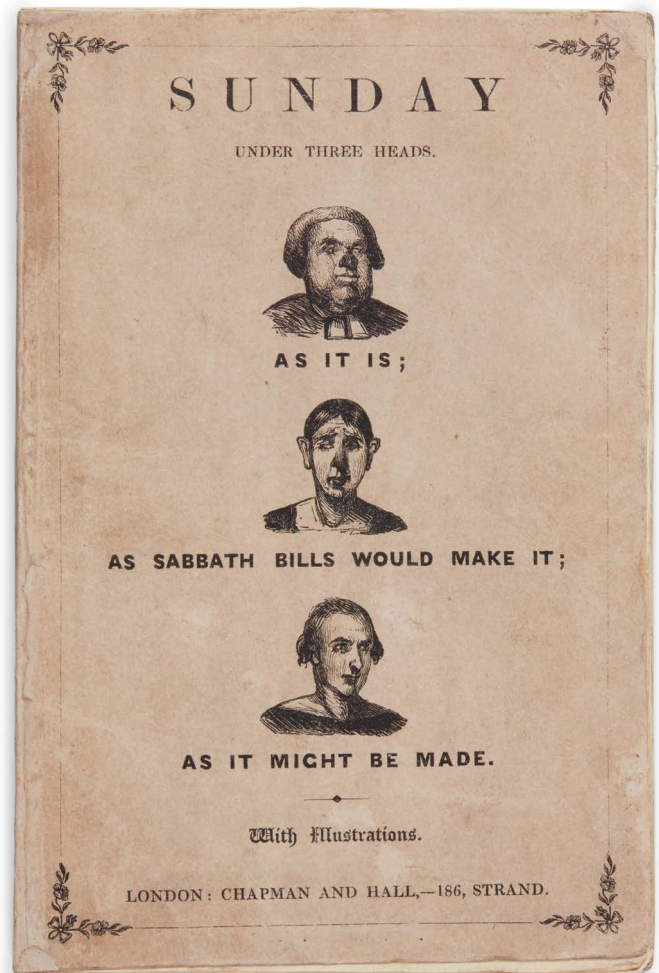
REFERENCES

Eckel p.102; Gimbel B30

PROVENANCE

Richard Manney, book-label, sale of his library at Sotheby's New York, 11 October 1991, lot 77

£ 1,200-1,500 € 1,400-1,700



DICKENS, CHARLES

The Village Coquettes: a Comic Opera. In Two Acts....the Music by John Hullah. *London: Richard Bentley, 1836*

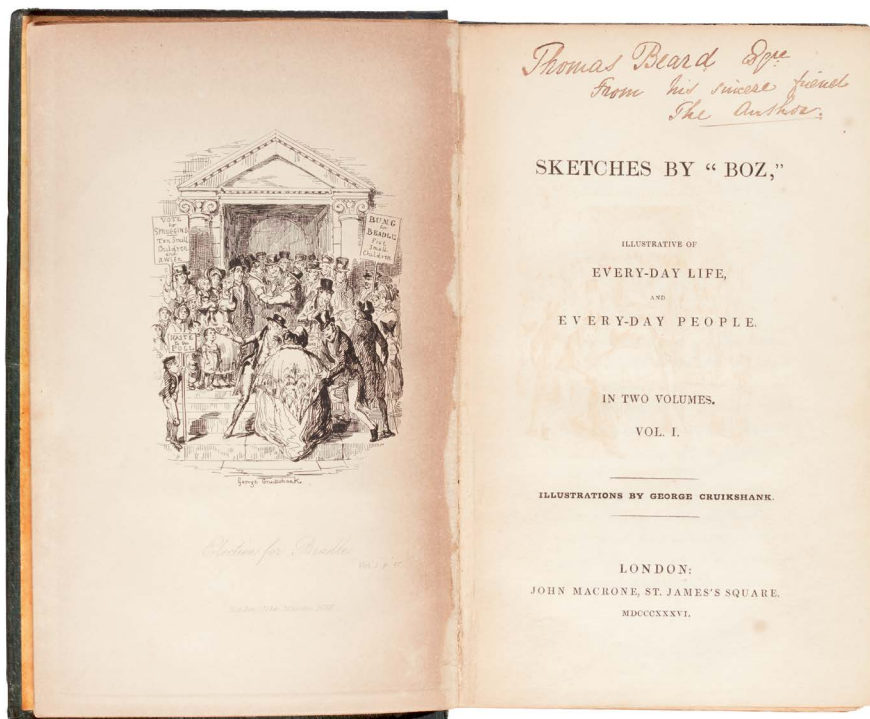
8vo (230 x 141mm.), first edition, original unbound sheets, preserved in card folder inside green velvet-lined red morocco gilt box, upper lid of box detached

SCARCE FIRST EDITION OF DICKENS' COMIC OPERA, the writing of which is thought to have pre-dated *The Strange Gentleman* (see lots 39-41). *The Village Coquettes* opened on 6 December 1836, and there were cheers for Dickens at the curtain, although a certain young critic named John Forster thought that the libretto by Hullah "totally unworthy of Boz" (see Claire Tomalin, *Dickens: a Life*, p.72).

REFERENCES

Eckel p 158; Gimbel A25

£ 700-900 € 800-1,050



6

DICKENS, CHARLES

Sketches by "Boz", Illustrative of Every-day Life, and Every-day People [First Series] and Second Series. London: John Macrone, 1836-1837, comprising

Sketches by "Boz". Illustrative of Every-day Life and Every-day People. [First Series]. London: John Macrone, 1836, 12mo (199 x 122mm.), 2 volumes, FIRST EDITION OF THE AUTHOR'S FIRST PUBLISHED BOOK, PRESENTATION COPY INSCRIBED BY DICKENS TO HIS OLDEST FRIEND THOMAS BEARD ("Thomas Beard Esq | from his sincere friend | The Author"), etched frontispieces and 14 plates by George Cruikshank, original publisher's dark olive-green embossed leaf-patterned cloth, spines gilt with decorative shield enclosing lettering, yellow endpapers, some slight offsetting of plates, occasional spotting, endpapers slightly damp stained, front free endpaper and frontispieces partly loose, recased with backstrips expertly restored, slight wear to boards; together with

Sketches by Boz. Illustrative of Every-day Life and Every-day People. Second Series. London: John Macrone, 1837 [1836], 12mo (197 x 120mm.), FIRST EDITION, FIRST ISSUE without list of plates at Contents, half-title, etched frontispiece 'Seven Dials' with tissue guard, pictorial title and 8 plates by George Cruikshank, each with 'Vol. III', 20pp. publisher's advertisements dated December 1836 at end, original publisher's speckled pink cloth, covers with central wreath and linear border in blind, spine lettered in gilt within with black frame, blind-stamped decorative panels and borders, yellow endpapers, plates offset, some occasional browning, cloth faded, recased with part of original backstrip laid down, lacking publisher's imprint at foot. 3 volumes preserved within collector's green cloth folding chemise and morocco-backed slipcase.

Thomas Beard, a fellow reporter on the *Morning Chronicle*, was Charles Dickens' oldest friend and best man at his wedding. Dickens first met him in his early twenties and Beard acted

in the theatricals the aspiring author put on in his family's upstairs lodgings at 18 Bentinck Street. Five years older than Dickens Beard was a quiet, steady and reliable Sussex man, always ready to help when asked, and formed part of a group of friends the young author took with him on long tramps, rides, river trips and evening parties in the 1830s, with much companionable smoking and drinking. Dickens chose Beard as godfather for his first child Charley, born in January 1837. Beard's brother, Francis, was Dickens' physician and was present at his death.

Although Charles Dickens' first published book proved extremely popular, with four issues of the First Series being printed in rapid succession, Dickens' share of the profits was only £400, with Macrone receiving ten times as much. With the publication of *Pickwick Papers* also proving a great success, and *Oliver Twist* starting to appear in *Bentley's Miscellany*, Dickens realised he could fare better with another publisher. Backed by Chapman Hall, he negotiated purchase of the copyright of *Sketches by Boz*, leading to its publication in parts from November 1837.

"It is an irrefutable fact that the book first published by an author who subsequently attained great eminence is the most difficult of acquirement in good condition. This is acutely true of Dickens' first book" (Eckel, p.11). This is one of a few copies with no list of illustrations at the Contents and with 'Vol. III' unerased from the plates, representing certainly the earliest, and possibly suppressed, issue.

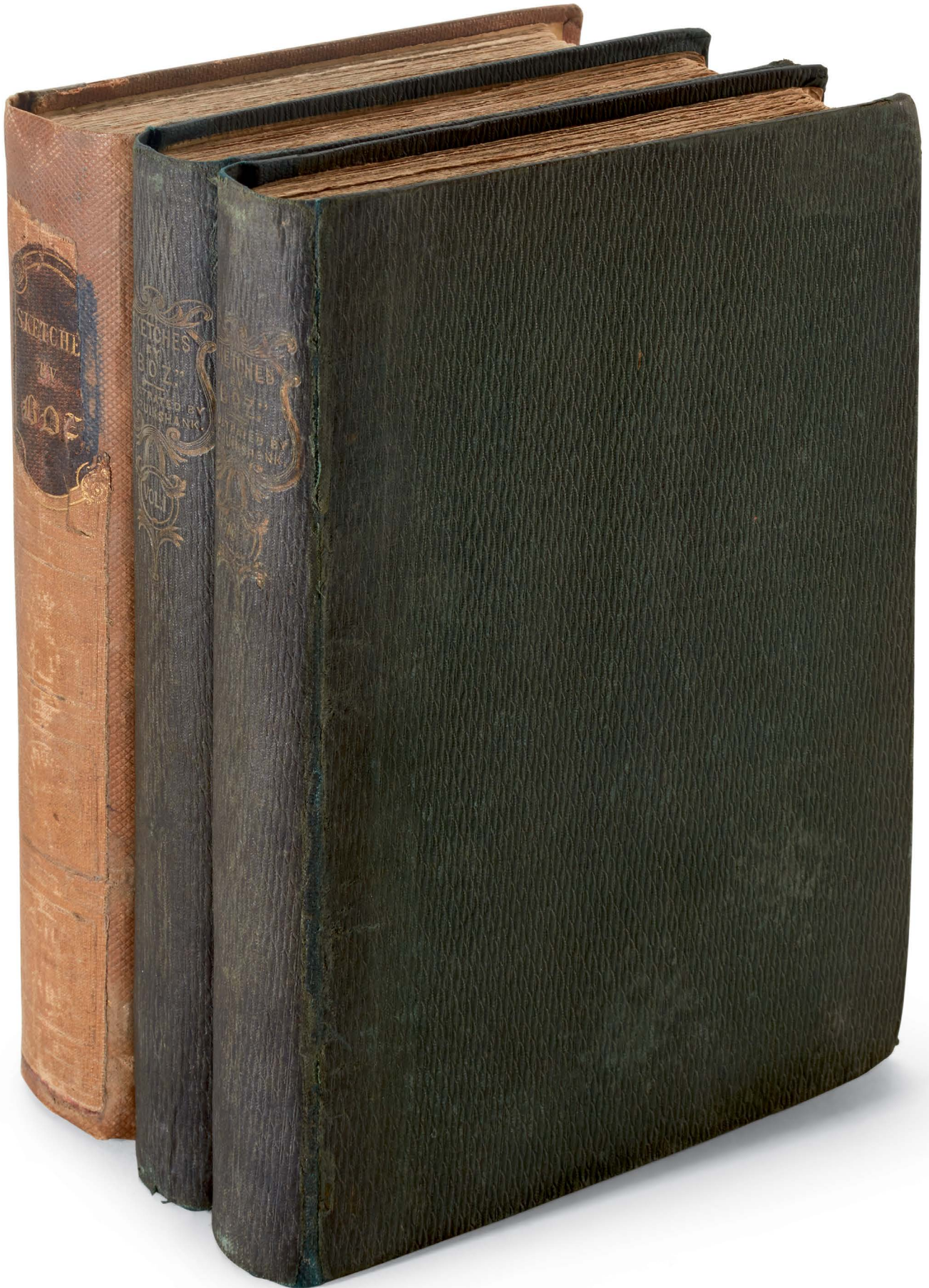
REFERENCES

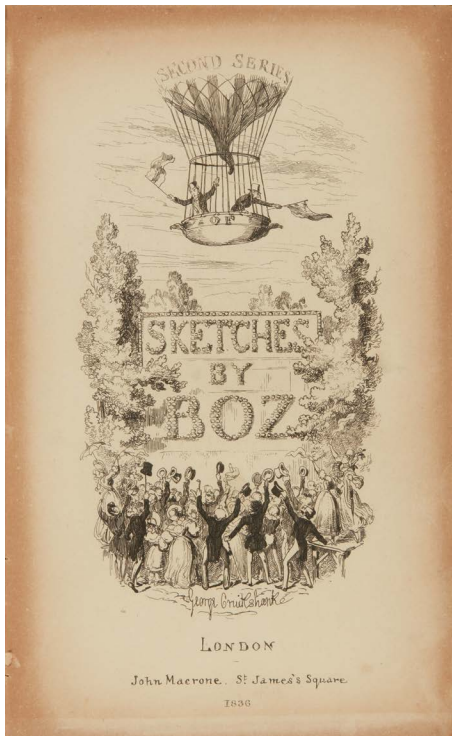
Smith I: 1, 2; Eckel pp. 11-13; Sadleir 699, 700

PROVENANCE

Thomas Beard, presentation inscription from the author; acquired in April 1930 by Comte Alain de Suzannet (autograph note recording purchase in his annotated 1934 Lausanne catalogue), bookplate, sale of his collection at Sotheby's, 22 November 1971, lot 4.

£ 30,000-50,000 € 34,000-57,000





7

7

DICKENS, CHARLES

Sketches by "Boz", Illustrative of Every-day Life, and Every-day People [First Series] and Second Series. *London: John Macrone, 1836-1837*, comprising

Sketches by "Boz", Illustrative of Every-day Life. [First Series]. *London: John Macrone, 1836*, 12mo (200 x 124mm), 2 volumes, FIRST EDITION, etched frontispieces and 14 plates by George Cruikshank, original publisher's dark olive-green embossed leaf-patterned cloth, spines gilt with decorative shield enclosing lettering, yellow endpapers, *very occasional slight spotting to text or offsetting from plates, endpapers damp-stained, rear endpapers to both volumes neatly repaired at hinge, expertly recased; [together with:]*

Sketches by Boz: illustrative of Every-day Life, and Every-day People. Second Series. *London: John Macrone, 1837 [1836]*, 12mo (197 x 122mm.), FIRST EDITION, FIRST ISSUE without list of plates at Contents, half-title, etched pictorial title-page and 9 plates by George Cruikshank without 'Vol. III' (that for the frontispiece bound in body of text), 20pp. publisher's advertisements dated December 1836 at end, original publisher's speckled pink cloth, covers with central wreath and linear borders in blind, spine lettered in gilt within black frames at head and foot, blind-stamped decorative panels and borders, pale yellow endpapers, *small hole at lower edge of M6, hinges slightly split, small ink mark to upper cover, backstrip slightly faded, slight wear to title label and slight loss to imprint label at foot*
3 volumes preserved in collector's folding case

REFERENCES

Smith I: 1, 2; Eckel pp.11-13; Sadleir I, 699, 700.

PROVENANCE

John Platt, bookplates (engraved by Sherborn, 1904).

£ 5,000-7,000 € 5,700-8,000

18

8

[DICKENS, CHARLES]

Watkins Tottle, and Other Sketches, Illustrative of Every-Day Life and Every-Day People by Boz. *Philadelphia: Carey, Lea & Blanchard, 1836*

12mo (190 x 110mm.), 2 volumes, FIRST AMERICAN EDITION, original light green boards with red-brown cloth backstrips and paper labels, collector's folding cloth case, calf gilt spine label, *spotted, front free endpapers to each volume with some loss due to adhesion to paste-down, boards slightly soiled and rubbed at extremities, backstrips faded, labels rubbed with some slight loss to edges*

Watkins Tottle and Other Sketches is the FIRST OF DICKENS' BOOKS TO BE PUBLISHED IN AMERICA, issued in England as *Sketches by Boz*. This and the story *The Tuggs at Ramsgate* both pre-date the first American edition of *Pickwick Papers*. 1250 copies were issued in May 1836, three months after the London Chapman and Hall edition.

REFERENCES

Smith *First American Editions* 1; Gimbel A8

PROVENANCE

Sumner and Stillman, Catalogue 142, First American Editions of Charles Dickens. The Calinescu Collection, Part I, item 2 (March 2010)

£ 1,000-1,500 € 1,150-1,700

9

DICKENS, CHARLES

Sketches by Boz: Illustrative of Every-day Life and Every-day People. [First Series]. *London: John Macrone, 1836*

12mo (198 x 120mm.), 2 volumes, second edition, etched frontispieces and 14 plates by George Cruikshank, original publisher's dark olive-green speckled cloth, covers with large embossed arabesque, spines gilt with decorative shield enclosing lettering, pale yellow endpapers, *occasional light spotting, previous owner's inscription on title-page, endpapers slightly ink-stained, binding slightly bumped at extremities*

An extremely good copy of the second edition with the additional Preface, dated 1st August 1836.

REFERENCES

Smith I:4; Eckel p.13.

PROVENANCE

A.A.Scott, ownership inscription on title-page.

£ 1,500-2,000 € 1,700-2,300

DICKENS, CHARLES

Sketches by Boz: Illustrative of Every-day Life and Every-day People. Second Series. London: John Macrone 1837 [1836]

12mo (195x 122mm.), FIRST EDITION, FIRST ISSUE without list of plates at Contents, half-title, etched frontispiece, pictorial title-page and 8 plates by George Cruikshank, each lettered 'Vol. III', 20pp. publisher's advertisements dated December 1836 at end, original publisher's speckled pink cloth, covers with central wreath and linear borders in blind, spine lettered in gilt within black frames at head and foot, blind-stamped decorative panels and borders, pale yellow endpapers, *plates spotted, some offsetting, covers marked, recased with some loss of imprint label at foot of spine, spine faded, notably the black ink, corners rubbed*

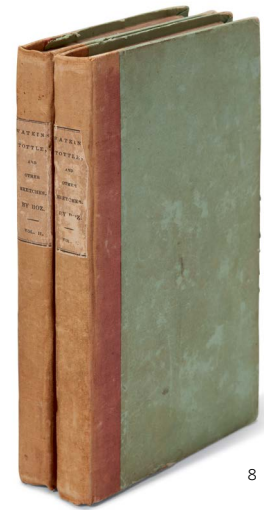
REFERENCES

Smith I: 2; Eckel pp. 12-13; Sadleir 700

PROVENANCE

Sir George John Armytage, bookplate

£ 300-500 € 350-600



8

CRUIKSHANK, GEORGE

Sketches by Boz [First and Second Series]. London: John Macrone [1836-1837]

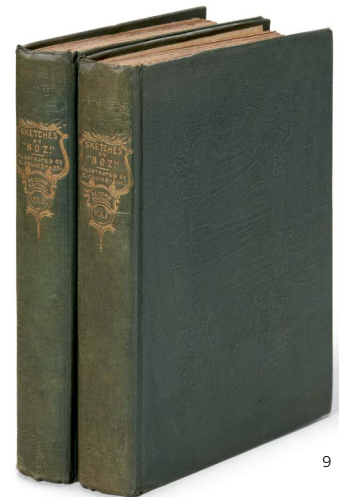
4to (282 x 204mm.), PROOF IMPRESSIONS ON INDIA PAPER, etched pictorial title-page and 27 plates by George Cruikshank, each mounted on a larger leaf, nineteenth-century straight-grain dark green morocco gilt, gilt edges, *one leaf torn at lower edge*

Charles Dickens first met George Cruikshank, who went on to become the most respected of all his illustrators, at a literary gathering hosted by William Harrison Ainsworth. Ainsworth "saw how good Boz's work was, set out to discover his true identity, introduced himself and urged Dickens to publish a collection of his sketches. Nothing could be easier: here was his own publisher John Macrone, and here was another friend, George Cruikshank, the most admired artist in the country, to provide the illustrations..." (Tomalin, pp.59-60).

PROVENANCE

AWF, bookplate.

£ 2,000-3,000 € 2,300-3,400



9



11



12

DICKENS, CHARLES

Sketches by Boz. London: Chapman and Hall, November 1837-June 1839

8vo (224 x 143mm.), IN THE ORIGINAL 20 PARTS, THE BIBLIOGRAPHER'S OWN ANNOTATED COPY, 40 etched plates by George Cruikshank, publisher's imprint appears on plate 11 in part VI onwards, pagination correct on p. 83 part XIV and on p. 515 part XX, p. 526 with 'reeledbefore', with blank leaf [p. 527-528] part XX, with preliminary leaves at end part XX, with 4pp. inset announcement in part V, advertisement pages as called for by Hatton and Cleaver [part I: 8; part II: 8; part III: 4 at front, 8 at rear in variant order, on green paper, unopened, also 20pp Mechi catalogue printed in green and blue on upper cover; part IX: 4pp], additional advertisement pages not in Hatton and Cleaver [part XII: 2pp. inset advertisement; part XV inset advertisement leaf on grey paper, original pink pictorial wrappers as called for by Hatton and Cleaver [part XVI, XVIII and XIX inside back wrapper each with additional items listed], each part preserved within later paper wrappers annotated in pencil [by Thomas Hatton], part XII signed with initials 'TH', red cloth collector's folding box lettered on spine in gilt, *plates generally offset and browned in margins, majority of wrappers expertly restored at backstrip and along fore-edge, those not restored with backstrip chipped, some loss at foot, wrappers generally slightly soiled or discoloured, occasionally browned at edges*

ONE OF THE SCARCEST OF DICKENS' WORKS IN THE ORIGINAL PARTS, ANNOTATED BY THOMAS HATTON WHILE WORKING ON HIS BIBLIOGRAPHY. The Sketches had initially appeared in magazines and daily journals, a few being gathered into book form and published in 1836, with the remainder appearing in 1837 (see lot 7 onwards). The copyright was purchased outright by Chapman and Hall and issued in original parts, a format which had become popular, to coincide with the final part of *The Posthumous Papers of the Pickwick Club*. The standard green wrappers were replaced in this instance with pink ones; this change was not well-received by advertisers, resulting in few inset advertisements. Twenty-seven of the etchings had first appeared in the earlier book form, enlarged here to match the additional thirteen supplied for the monthly parts

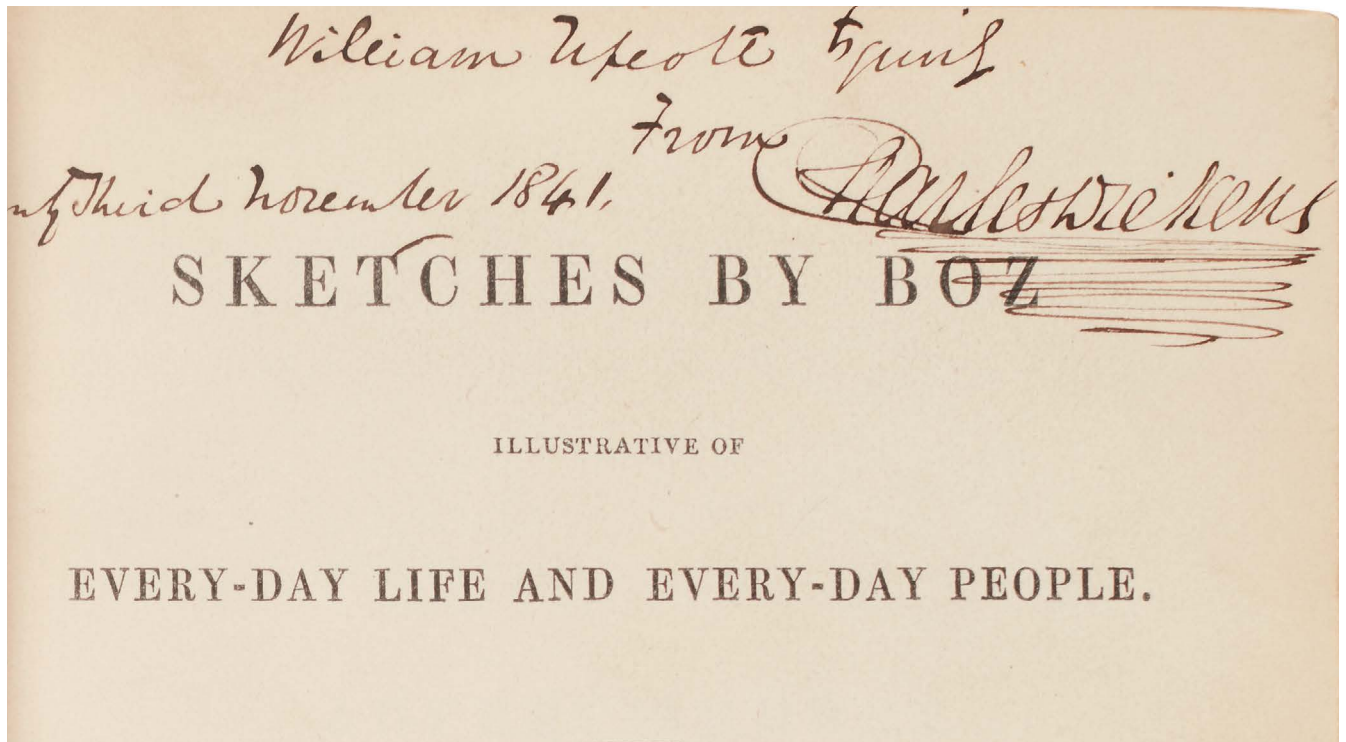
REFERENCES

Hatton and Cleaver p. 89-128; Eckel p. 15

PROVENANCE

Thomas Hatton, protective wrappers to each part annotated, that to part XII signed with initials TH, folding box annotated 'Hatton Zeitlin 3-7-35 CSAA; Estelle Doheny, bookplate, the sale of her collection at Christie's New York, Part IV, 17 October 1988, lot 1234

£ 20,000-30,000 € 22,700-34,000



13

13

DICKENS, CHARLES

Sketches by Boz Illustrative of Every-day Life and Every-day People. *London: Chapman and Hall, 1839*

8vo (212 x 129mm.), FIRST OCTAVO ONE VOLUME EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO WILLIAM UPCOTT (William Upcott Esquire | from | Charles Dickens | Twentythird November 1841), half-title, etched frontispiece, pictorial title-page and 38 plates by George Cruikshank, those before p.120 without publisher's imprint, advertisement leaf dated May 15, 1839, red morroco gilt by Riviere and Son, all edges gilt, collector's chemise and red morocco-backed folding case, etched title creased at top corner, *B8 creased and chipped along fore-edge, a few other leaves lightly spotted*

William Upcott (1779-1845) was a distinguished, author, antiquary and Librarian of the London Institution. Charles Dickens records meeting Upcott in January 1840. Shortly after Upcott's death, his library was sold at Sotheby's in 1846 and realised over £4000.

REFERENCES

Eckel, pp.14-15

PROVENANCE

William Upcott, presentation inscription

£ 20,000-25,000 € 22,700-28,400

14

DICKENS, CHARLES

Sketches by Boz Illustrative of Every-day Life and Every-day People. *London: Chapman and Hall, 1839*

8vo (222 x 140mm.), FIRST OCTAVO ONE VOLUME EDITION, half-title, etched frontispiece, pictorial title-page and 38 plates by George Cruikshank, those before p.120 without publisher's imprint, advertisement leaf dated May 15, 1839, original publisher's brown grained cloth, covers with large central design within linear border embossed in blind, spine lettered in gilt, blind panels, pale yellow endpapers, *plates spotted, some offsetting, hinges cracked at frontispiece and title-page, collector's cloth folding case*

REFERENCES

Eckel pp. 14-15

PROVENANCE

John Hay, bookplate and ownership inscription

£ 1,000-1,500 € 1,150-1,700

21

DICKENS, CHARLES

The Posthumous Papers of the Pickwick Club. *London: Chapman and Hall, April 1836 - November 1837*

8vo (224 x 140mm.), FIRST EDITION IN THE ORIGINAL 19/20 PARTS, EARLY ISSUES, half-title, engraved and printed titles, 2pp. dedication, 4pp. preface, errata leaf, 4pp. contents, 42 engraved plates including frontispiece, by R. Seymour, R.W. Buss and Hablot K. Browne ["Phiz"], original green printed wrappers, collector's green cloth folding case, spine lettered in gilt, *a few plates with slight offsetting, a few corners of text pages lightly creased, a few wrappers with some slight browning or ink marks, 3 parts with neat repairs to edges of wrappers, most with backstrips neatly restored, remainder slightly chipped*

FIRST EDITION IN PARTS OF THE AUTHOR'S FIRST NOVEL. "The appearance of a fresh number of *Pickwick* soon became news, an event, something much more than literature. 'Boz has got the town by the ear', a critic said, and he spoke the truth. Each number sold for a shilling and they were passed from hand to hand, and butchers' boys were seen reading them in the streets. Judges and politicians, the middle classes and the rich, bought them, read them and applauded; and the ordinary people saw that he was on their side, and they loved him for it..." (Tomalin, pp.67-68)

The Posthumous Papers of the Pickwick Club was initially conceived of as a series of comic sketches written to accompany monthly sporting plates by Robert Seymour. Dickens had had the idea of a comic character, Mr Pickwick, a rich retired businessman with a taste for good food and drink, an innocent and playful character, well described later by W.H. Auden as "a pagan god wandering through the world imperviously". For the first month the work met with little success, but then, following the suicide of the illustrator Seymour, Dickens took over the project, altered the concept and introduced the character of Sam Weller, Pickwick's cockney servant, in Part 4 - to immediate public approval. Searching for a replacement illustrator, Dickens commissioned the young "Phiz" who worked on the remainder of the work and became his most sympathetic and consistent of illustrators. From this moment on sales of the monthly numbers rose steadily and then spectacularly, the names and characters in Dickens' novel becoming common currency, and the enormous public success of the novel accompanied by great critical acclaim.

Only about 400 sets of Part 1 were issued on the day of publication from a print-run of 1000, with subsequently only 500 sets of part 2 being printed. Both eventually sold out, necessitating reprints of both parts before publication of Part 3. Hence a perfect Part 2 becomes the keystone. The text to Parts 1 - 8 was reprinted many times at very early dates leading to textual variations; with reprinting, older plates had to be re-etched; with the increase in popularity advertisements changed, were cancelled and added - all leading to a complex series of issue points for text, plates and advertisements.

The points in this copy are as listed below:

Text

Parts 1 and 2 later issues; Part 3 early issue, p.53; Part 4 first issue, pp.91, 93, 96, 103, 112; Part 5 first issue, pp. 121, 133; Part 6 early issue, pp. 148, 154, 157, later p. 161; Part 7 first issue, pp. 194, 202; Part 8 first issue, pp. 225, 233; Part 9 first issue, pp. 260, 261, 267; Part 10 first issue, pp. 296, 301; Part 12 first issue, pp.341, 342; Part 13, first issue, pp. 389, 397, 400; Part 14 first issue, p. 432

Plates

Part 1, all 4 first state second plate; Part 2, first state plates; Part 3, 2 early state 'suppressed' plates by Buss signed and paginated; Part 4, second state of the original plates; Part 5, first state; Part 6, later issues, plate 14 with the birdcage but correctly paginated, plate 15 with the bell on door but correctly paginated; Part 7, first state; Part 8, first state; Part 9, first state, with tissue guards; Part 10, first state; Part 11, first state, with tissue guards; Part 12, first plates, first states; Part 13, first state; Part 14, first state, with tissue guards; Part 15 first state; Part 16, first state, with tissue guards; Part 17, plate [504] first state, with tissue guard, plate [523] mixed state, bundle is corded but signature in small letters; Part 18, first state, with tissue guards; Part 19/20, first states, tissue guards

Advertisements

Parts 1, 3, 4 without advertisements; Part 5, 4pp. The Pickwick Advertiser, without back advertisements; Part 6, 8pp. The Pickwick Advertiser, unopened; Part 7, 8pp. The Pickwick Advertiser, without leaf at back; Part 8, without advertisements; Part 9, 10 (of 12)pp. The Pickwick Advertiser, at back 12 (of 16)pp. advertisements, without 4pp. Effingham Wilson; Part 10, 16pp. The Pickwick Advertiser but with variant p.10, 4pp. advertisements at back; Part 11, 8pp. The Pickwick Advertiser; Part 12, 8pp. The Pickwick Advertiser, at back 22pp. Mechi catalogue; Part 13, 16pp. The Pickwick Advertiser, uncut, unopened, without 4pp. Pigot; at back 6pp. advertisements; Part 14, 24pp. The Pickwick Advertiser; at back 8pp. advertisements; Part 15, 16pp. The Pickwick Advertiser, at back 24pp. advertisements; Part 16, 12pp. The Pickwick Advertiser, duplicate p. [5], with additional leaf Saunders' Portraits June 7; Part 17, 8pp. The Pickwick Advertiser, at back 22pp. advertisements; Part 18, 16pp. The Pickwick Advertiser, at back 14pp. advertisements; Part 19/20, 24pp. The Pickwick Advertiser, early issue with with date 1838 on p. 7, at back 24pp. advertisements, 3rd state, 'The New Tea Warehouse'

Address

without Author's address, Parts 2 and 3; with Author's Address, Parts 10 and 15; with Publisher's Address Parts 17, 18, 19/20

Wrappers

Wrappers dated 1836; wrappers for Parts 1 - 3 later issues, without name of illustrator on upper cover, with later advertisements; first issue wrappers Parts 4 - 7, 9 - 19/20; second issue wrappers Part 8 with later advertisements

REFERENCES

Eckel pp. 17-578; Hatton and Cleaver pp. 3-88;

PROVENANCE

James F. Drake, bookseller's slip

£ 5,000-7,000 € 5,700-8,000



No 1.]

[PRICE 1s.

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."

WITH ILLUSTRATIONS.



LONDON: CHAPMAN & HALL, 186, STRAND.

MDCCCXXXVI.

DICKENS, CHARLES

The Posthumous Papers of the Pickwick Club.
Philadelphia: Carey, Lea & Blanchard, 1836-1837

12mo (188 x 109mm.), 5 volumes, FIRST AMERICAN EDITION, parts 1 and 2 first state, Part 1 with indication thus on title or spine, Watkins Tottle only listed in preliminary advertisements, Dickinson & Ward printers, Part 2 with 'Sport-/ing' split on title-page, advertisements as called for, Part 1, 2pp. preliminary, 1pp., 8pp. and 4pp. at end, Part 3, 4pp. preliminary, 4pp. at end, Part 4, 4pp. preliminary, volume 5, 4pp. preliminary, 2pp. and 12pp. at end, original rose cloth-backed natural boards, spines with printed labels, collector's cloth chemises and folding case, spine lettered in gilt, *browned, previous owners' inscriptions, Part 2 flaw at fore-edge p.101, pp.139-146 loose, Part 3 lacking pp.105-108, Part 4 lacking pp.201-204, hinges slightly weak or cracked, boards slightly discoloured, backstrips faded and slightly chipped at head and foot, labels slightly rubbed and chipped with some loss of text*

THE RARE FIRST AMERICAN EDITION OF "PICKWICK". Parts 1 - 4 (appearing between 5 November 1836 and 20 September 1837) precede the first book edition in London, which was published by Chapman and Hall on 17 November 1837. The fifth part of the American edition appeared on 29 December. PART 1 IS PARTICULARLY RARE IN FIRST STATE, being issued in only 1500 copies as the author was entirely unknown, and reissued as sales increased of the later parts.

The absence of proper international copyright arrangements was a huge bone of contention for Dickens for his entire life, and became a very public issue during his first American tour. Henry Charles Carey did offer the author £25 for the parts of *Pickwick* they had *already printed* in a letter to him of 14 June 1837. The firm had already published several other of his earlier works. It was the first offer of any sort made to him, but Dickens declined, simply requesting a copy of the work.

REFERENCES

Smith *First American Editions* 2; Gimbel A19

PROVENANCE

Part 1: Israel Post, New York, bookseller label; Alice Littlejohn, inscription

Part 2, John K. Godfrey; A.H. Johnson, inscriptions

Part 3, A.H. Johnson, inscription

Part 4, John K. Godfrey; A.H. Johnson, inscriptions

£ 3,000-5,000 € 3,400-5,700

DICKENS, CHARLES

The Posthumous Papers of the Pickwick Club.
London: Chapman and Hall, 1837

8vo (224 x 138mm.), FIRST EDITION IN BOOK FORM, EARLY ISSUE, with 6 of 7 Smith priority first issue text points, 21 of 28 Hatton and Cleaver first issue text points, half-title, printed title dated 1837, 2pp. Address by the Author, 4pp. Preface, 4pp. Contents, 2pp. Directions to Binder/Errata, engraved frontispiece, pictorial title-page and 41 plates by R. Seymour, R.W. Buss and H.K. Brown ["Phiz"], 23 in first issue state, original purplish-black fine-diaper cloth, covers stamped in blind with linear border enclosing central triple-line panel, spine lettered in gilt, with 5 linear rectangular panels, pale yellow endpapers, collector's brick-red cloth folding case, spine lettered in gilt, *short tear to fore-edge of half title, short tears in margin and fore-edge leaf E1, plates slightly browned, some offset onto text leaves, cloth slightly rubbed at extremities, spine lightly faded*

The Posthumous Papers of the Pickwick Club is extremely rare with the majority of first issue points. Smith claims there are seven true first issue points, of which this present copy has all except the correct page 25 (known by only a very small number of copies). Issue points are as below:

Text

Smith: first issue p.260, line 29 'hodling'; p.267, '7' in pagination raised; p.341, line 1/2 'inde-licate', line 5, 'inscription'; p.342, line 5 'Veller'; p.400, line 21, 'this friends'; p.432 headline 'F' imperfect. Hatton and Cleaver: Later issue pp.1- 120, pp.121-end first issue except for p.233 and 261

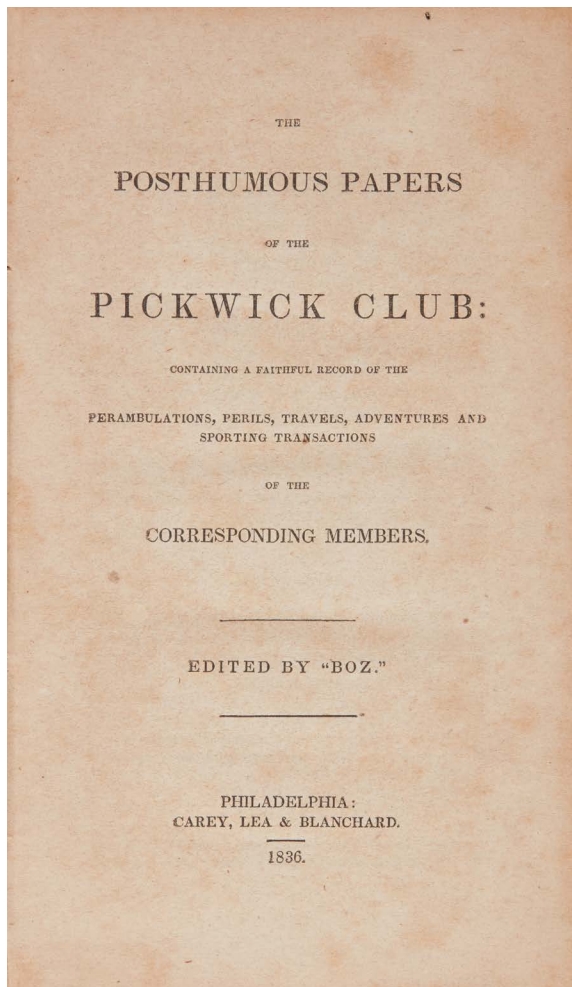
Plates

Seymour Plates 1-4 first state, second plates; plates 5-7 first state. Buss plates 8-9 first "suppressed" plates. Remaining plates H.K. Browne ["Phiz"], first state plates 12, 13, 16-21, 23, 25, 26 (first state), 30 - 35, 39; second state frontispiece and pictorial title-page, plates 10-11 (original plate), 22, 24, 27 (first plate), 28, 29, 36, 37; third state plates 40, 41; plates 14-15, 38 later issues

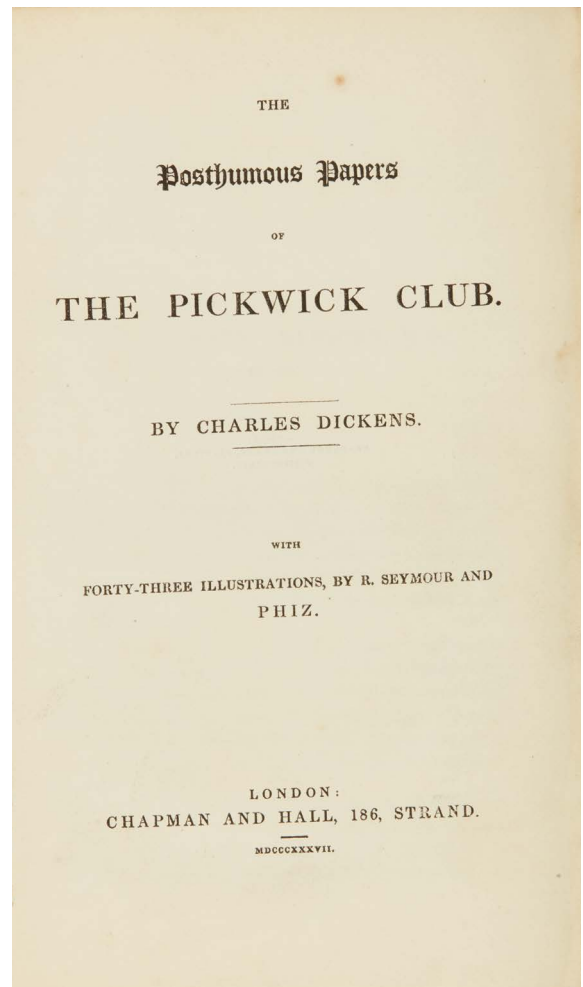
REFERENCES

Smith I:3; Eckel pp.17-78; Hatton and Cleaver pp. 1-88

£ 8,000-12,000 € 9,100-13,600



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17

18

DICKENS, CHARLES

The Posthumous Papers of the Pickwick Club, London: Chapman and Hall, 1837

8vo (210 x 126mm.), FIRST EDITION IN BOOK FORM WITH VARIANT MULTIPLE STATES OF THE PLATES, mixed issue, 6 of 7 Smith priority first issue points, some Hatton and Cleaver first issue points, half-title, printed title dated 1837, 2pp. Address by the Author, 4pp. Preface, 4pp. Contents, 2pp. Directions to the Binder/Errata, engraved frontispiece, pictorial title-page and 41 plates by R. Seymour, R. W. Buss and H. K Browne ["Phiz"], full niger morocco gilt, covers with linear border, spine with raised bands and linear panels, title author and date in gilt, inside edges gilt, marbled endpapers, gilt edges, by Sangorski and Sutcliffe, *occasional slight spotting or soiling*

A FAMILY ASSOCIATION COPY. This copy was formerly in the family of Charles Dickens' grandson, Philip Dickens. A fine copy with the plates in multiple states which makes for a fascinating examination of the variant states.

Text

Smith first issue points p. 260 'hodling', p.267 pagination misaligned, p.341 'indelicate', 'inscription', p.342 'Veller', p.400 'this', p.342 headline imperfect. Hatton and Cleaver first issue points p. 3 'ardour' and 'honourable' perfect, p.14 'heavily' and

'we' perfect, p.17 '7' slightly raised, p.148 verse misaligned, p.194 'agginets', p.202 September, upside down 'r', p.225 'reg'larly', p.389 'wi shl', p.397 'lthink'.

Plates

Frontispiece and title-page in first and second states; plates 1-4 in three states, each second state first plate, first state second plate, and later plate with imprint, caption and pagination; plates 5-7 in two states, first state and later with imprint, caption and pagination; plates 8-9 in two states, the "suppressed" Buss plates and later Phiz plate; plates 10-11 in three states, first and second states original plate, late state with imprint, caption and pagination; plates 12-15 in two states, 12-13 first state, 14-15 second state, all with later state with imprint, caption and pagination; plate 16 in three states, first and second state, later state with imprint, caption and pagination; plates 17 - 25, 30-39 in two states, first state and later state with imprint, caption and pagination; plate 26 in four states, first plate in both states, second plate in both states; plates 28-29 and 40-41 in two states, first and second plate

REFERENCES

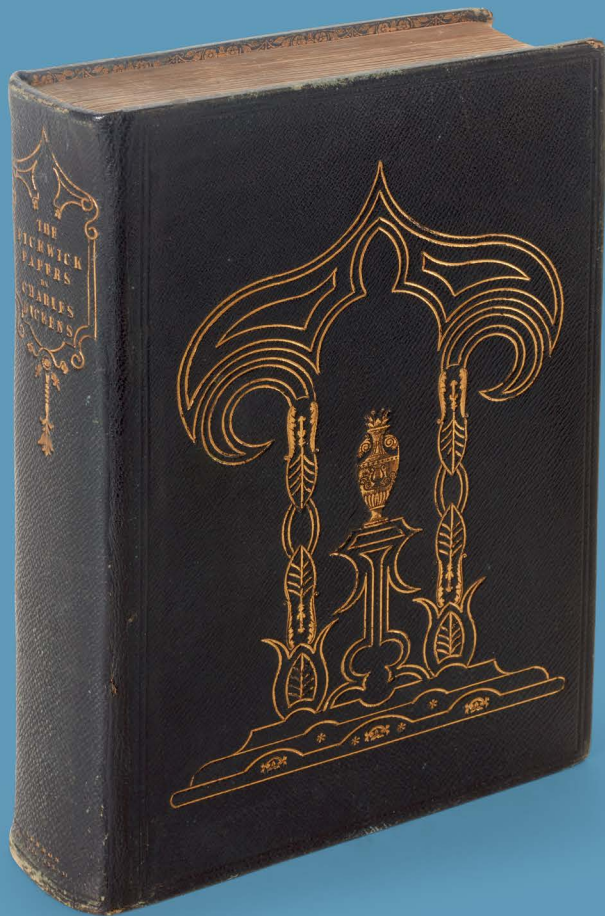
Eckel pp.17-78; Hatton and Cleaver pp.1-88; Smith I:3

PROVENANCE

Philip Dickens, previous owner's annotation on endpaper

£ 1,500-2,000 € 1,700-2,300

25



19

DICKENS, CHARLES

The Posthumous Papers of the Pickwick Club. *London: Chapman and Hall, 1837*

8vo (210 x 133mm.), FIRST BOOK EDITION, text in corrected state, 43 illustrations by Seymour, Buss, and Hablot K. Browne including engraved frontispiece (in second state) and additional engraved title (second state), other illustrations in later state with Chapman and Hall imprints, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON THE TITLE PAGE TO HIS FRIEND AND DOCTOR JOHN ELLIOTSON ("Dr. Elliotson | With the Author's best regards. "), further inscription beneath in the recipient's hand ("and from Dr. Elliotson to his beloved Godson | John Elliotson Symes Dec.30: 1863"), contemporary publisher's binding of contemporary black morocco by James Hayday (stamp on upper paste-down), covers with gilt cathedral design with pedestal surmounted by a vase beneath a canopy, spine lettered and decorated in gilt, elaborate gilt turn-ins and dentelles, all edges gilt, pale yellow endpapers, preserved in green cloth case and full green morocco pull-off box, *plates slightly darkened, some spotting and browning to text leaves, joints expertly repaired, some slight edge-wear to binding, lacking top of pull-off box*

AN EXCEPTIONAL ASSOCIATION COPY OF THE AUTHOR'S FIRST NOVEL, IN ONE OF ONLY THREE KNOWN COPIES IN SUCH AN ELABORATE PRESENTATION BINDING.

This copy seems to be similar to that received by John Forster from Dickens on 11 December 1837, which he recorded as "in the most luxurious of Hayday's bindings, with a note [by Dickens]: 'Chapman and Hall have just sent me... these "extra-super" bound copies of Pickwick, as per specimen enclosed. The first I forward to you, the second I have presented to our good friend Ainsworth, and the third Kate has retained for herself. Accept your copy with one sincere and most comprehensive expression of my warmest friendship'" (Forster, volume 1, pp.143-4). It seems therefore that Dickens subsequently presented his wife's copy to his new friend Elliotson. There are a few other presentation copies of *Pickwick* bound in a plainer format of pebble-grain green morocco (e.g. those given to Maclise and Landor). Similar "extra-super" bindings were made for some of the early novels: see, for instance, the copy of *Oliver Twist* presented to William Harrison Ainsworth (the Self copy, sold at Christie's New York, 2 April 2008, lot 47).

John Elliotson (1791-1868), one of the founders of University College Hospital in London, was introduced to Dickens at the end of 1837 by William Macready, whose doctor he had been since November 1836. Considered a remarkable innovator in his methods, he was the first to use iodine in the treatment of goitre, the first to prove that glanders is communicable to humans, and the first to link atmospheric conditions with hay fever. Of more relevance and interest to Dickens Elliotson was a strong proponent of mesmerism (or magnetising), using trance methods to treat patients in 1837 and following up with public displays of the method, one of which (at UCH in January 1838) Dickens attended, together with Macready, Cruikshank and Ainsworth. Elliotson was subsequently denounced when it transpired some of the girls he was treating were exposed to be faking, and, though Elliotson denied the charge, he was forced to resign from the hospital. Dickens, however, stood by him, continued to employ him as his family doctor, became a firm friend, and was inspired to take up mesmerism himself three years later, when he mesmerised his wife Kate in Pittsburgh in March 1842 (see Tomalin, p.99, and other sources). The author also supported him financially when the doctor subsequently ran into difficulties. Elliotson retired from his Conduit Street practice in 1865, and settled in the Davies Street home of Dr Edmund Sheppard Symes, a former pupil, dying three years later. His godson John Elliotson Symes (1847-1921, the recipient of the second inscription) was a staunch Christian socialist who became professor of language and literature, and later principal, at the new Nottingham University College. There is a copy of *Nicholas Nickleby* similarly inscribed by Dickens to Elliotson and then by him to his godson in Princeton University Library.

REFERENCES

Smith I:3; Eckel p.17; Sadleir 698

PROVENANCE

Dickens' doctor John Elliotson, authorial presentation inscription; Warren Howell (California), catalogue, 1970

£ 80,000-120,000 € 91,000-136,000

Dr. Elliott

With the author's best regards,

And from Dr. Maitson to his beloved God

THE

Dr. Maitson James Dec. 30. 1863.

Posthumous Papers

OF

THE PICKWICK CLUB.

BY CHARLES DICKENS.

WITH

FORTY-THREE ILLUSTRATIONS, BY R. SEYMOUR AND
PHIZ.

DICKENS, CHARLES

The Posthumous Papers of the Pickwick Club. London: Chapman and Hall, 1837

8vo (225 x 140mm.), FIRST BOOK EDITION, engraved frontispiece (stool with six stripes and signature undivided to left of shield), vignette title page (with "Weller", signed "Phizfect") and 41 engraved plates by Robert Seymour and Hablot K. Browne ("Nemo" and "Phiz"; corrected states, as usual for book edition, with Chapman and Hall imprints), ASSOCIATION COPY, PREVIOUSLY OWNED BY ONE OF THE LAWYERS INVOLVED IN DICKENS' PUBLISHER'S LEGAL CASE SEEKING RELIEF AGAINST THE PIRATE PUBLISHER EDWARD LLOYD, autograph letter signed by Chancery court official loosely inserted, together with unrelated family postcard, original slate fine-diaper cloth, covers stamped in blind, spine stamped in blind and lettered in gilt, pale yellow endpapers, *spine very faded and somewhat torn at joints, further wear to cloth on binding, spotting to plates*

A FASCINATING ASSOCIATION COPY, ACQUIRED ON DAY OF PUBLICATION BY ONE OF THE LAWYERS INVOLVED IN DICKENS' PUBLISHER'S LEGAL PROCEEDINGS SEEKING RELIEF IN CHANCERY AGAINST PIRATE IMITATIONS OF "THE PICKWICK PAPERS".

Dickens's enormous success was an immediate target for copyright infringements of every kind, as Edgar Johnson in *Charles Dickens: His Tragedy and Triumph* (1952) relates: "There were Pickwick chintzes, Pickwick cigars, Pickwick hats, Pickwick canes with tassels, Pickwick coats of a peculiar cut and color; and there were Weller corduroys and Boz cabs. There was a Pickwick Comic Almanac, a Pickwick Treasury of Wit, a Sam Weller's Pickwick Jest Book, and a Pickwickian Songster. There were innumerable plagiarisms, parodies, and sequels—a *Pickwick Abroad*, by G. W. M. Reynolds; a *Posthumous Papers of the Cadger Club*; a *Posthumous Notes of the Pickwickian Club*, by a hack who impudently called himself Bos; and a *Penny Pickwick*—not to mention all the stage piracies and adaptations."

On 8 June 1837 Chapman and Hall's plaint against the *Penny Pickwick* was brought before the presiding judge, the Vice-Chancellor of England, Sir Lancelot Shadwell. Their counsel, Mr Knight, did not argue on the grounds of copyright infringement, as "re-originations" were too easily defensible under existing copyright law, but claimed that the *Penny Pickwick* was a "fraudulent imitation of a work calculated to deceive a portion of mankind". Lord Shadwell felt, however, that no intelligent person could be deceived: "the two works were so exceedingly dissimilar, that nothing but the grossest ignorance and unobservance on the part of persons intending to purchase a work which had delighted the world for nearly a year could allow them to purchase the other."

Loosely inserted is an autograph letter signed, dated 8 June, the day of the case, from the Chancery court official Robert Eden to his brother Rev. the Hon. William Eden: "... I have little interesting to relate except that in the course of my official duties I had to take some Affidavits in support of an Injunction to restrain a Piracy of the Copyright of the Pickwick Papers & I had to write my name on several of the Pseudo Pickwicks as Exhibits. It is impossible to say where this will end..."

The lawyer Robert Henley Eden, Baron Henley (1789-1841), of 19 Whitehall Place, Middlesex, held the role of Master in Chancery and was also a Member of Parliament. In 1830 he succeeded his father in the Irish peerage as second Baron Henley, and subsequently married the sister of the Prime

Minister Sir Robert Peel, becoming Master in Chancery in March 1826. His chief professional focus was the reform of the bankruptcy laws (something very much shared with Dickens). At the time of the case in Chancery, serial publication of *Pickwick* was not yet complete, but Henley acquired this copy on publication day, 17 November 1837, and gave it to his brother William. A manuscript note in ink on the front pastedown states "Memorandum, My Brother as Master in Chancery was called upon to certify the Copyright of this Work and having perused it gave me this Book." The front free endpaper has the presentation ink inscription in Henley's hand, "W.E. d.d. H., Nov 17, 1837".

Dickens dedicated *Pickwick Papers* to the dramatist and politician Thomas Noon Talfourd (see presentation copy of *Barnaby Rudge*, lot 74), primarily because Talfourd as a Member of Parliament had introduced a copyright bill in the House of Commons in 1836. Talfourd was later the driving force behind the 1842 Copyright Amendment Act, and acted for Dickens when he successfully sued Richard Egan Lee and John Haddock for plagiarism of *A Christmas Carol*.

William Eden's oldest surviving child was Arthur Eden (1825-1908), Vicar of St Mary's, Ticehurst, East Sussex, from 1851, and an unrelated postcard addressed to Arthur from the Revd G. W. Pennethorne, of Heathfield, East Sussex, post-marked 8 April 1889, is also loosely inserted.

REFERENCES

Smith I:3; Joseph J. Beard, *Everything Old is New Again: Dickens to Digital*, 2004

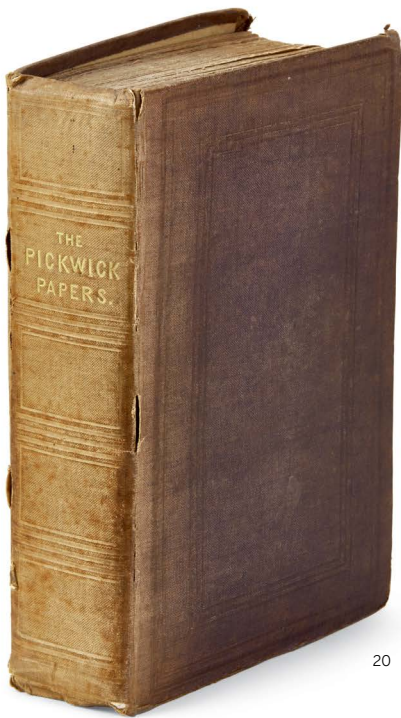
PROVENANCE

Robert Henley Eden, Baron Henley (1789-1841), acquired on date of publication, 17 November 1837 and given to his brother William Eden, inscription in Robert's hand on front endpaper and note in William's hand on upper paste-down; his son Arthur Eden, postcard addressed to him loosely inserted

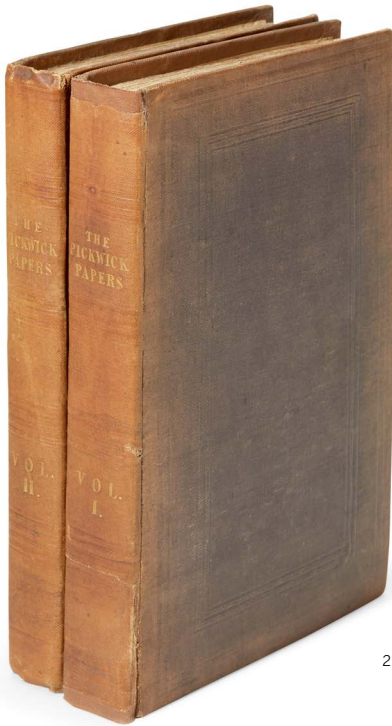
£ 8,000-10,000 € 9,100-11,400

in support of an Injunction that it may throw
to restrain a Piracy of the the big Season so late
Copyright of the Pickwick that you may escape
Papers & had to write my name in your visit to
name on several of the town - which - But
Pseudo Pickwicks as Eski Lane to Lady Grey
state - it is impossible to say
where this will end -
Or are going for two nights
to the General's at home.
The Spring has returned
to its usual Indolence
I hope if it continues

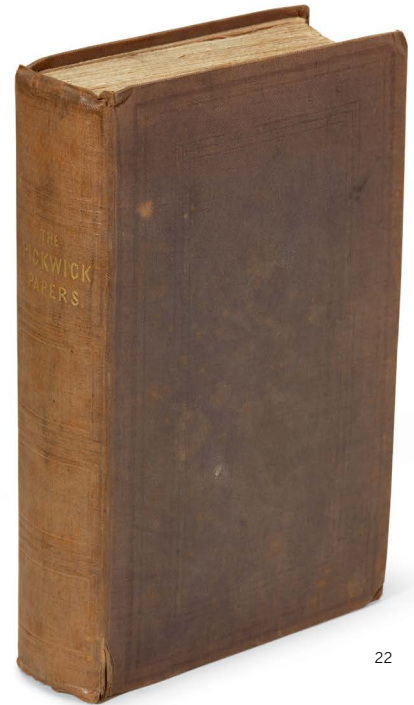
20



20



21



22

21

DICKENS, CHARLES

The Posthumous Papers of the Pickwick Club.
London: Chapman and Hall, 1837

8vo (224 x 138mm.), 2 volumes, FIRST EDITION IN BOOK FORM, later issue, half-title, printed title-pages dated 1837 each with volume number, 2pp. Address by the Author, 4pp. Preface, 4pp. Contents, 2pp. Directions to the Binder/Errata, engraved frontispiece, pictorial title-page and 41 plates by R. Seymour and H.K. Browne ["Phiz"], plates all later issues with publisher imprint, caption and signature, later issue text throughout, original purplish-black fine diaper cloth, covers stamped in blind with linear border enclosing central triple-line panel, spines lettered in gilt, with 5 linear rectangular panels, pale yellow endpapers, collector's maroon cloth folders and folding case, spine lettered in gilt, *plates browned, upper hinges cracked, covers slightly faded, volume one neatly restored with loss at head and foot, volume two slightly chipped at head*

THE RARE TWO-VOLUME EDITION IN THE ORIGINAL CLOTH. Smith notes the existence of a few two-volume copies with suggestions it was an early abandoned format. The presence of later issue plates, including the Phiz replacement plates for Buss, and late issue text in this copy might suggest otherwise. Two-volume issues in original cloth remain uncommon however.

REFERENCES

Smith I:3; Eckel pp. 17-78; Hatton and Cleaver pp. 1-88

PROVENANCE

John Brock Wood, bookplates

£ 7,000-10,000 € 8,000-11,400

22

DICKENS, CHARLES

The Posthumous Papers of the Pickwick Club,
London: Chapman and Hall, 1837

8vo (223 x 137mm.), FIRST EDITION IN BOOK FORM, later issue, half-title, printed title-page, 2pp. address by the author, 4pp. preface, 4pp. contents, 2pp. Directions to the Binder/Errata, engraved frontispiece, pictorial title-page and 41 plates by R. Seymour and H.K. Browne ["Phiz"], plates all later issues with publisher's imprint, caption and signature, later issue text throughout, ORIGINAL PURPLISH-BLACK FINE DIAPER CLOTH, covers stamped in blind with linear border enclosing central triple-line panel, spine lettered in gilt, with 5 linear rectangular panels, uncut, pale yellow endpapers, collector's cloth chemise and morocco-backed slipcase, lettered in gilt, *plates browned and offset, upper hinge rather cracked, covers and spine slightly faded, corners and spine slightly bumped*

First book edition of *The Pickwick Papers* in the original publisher's binding.

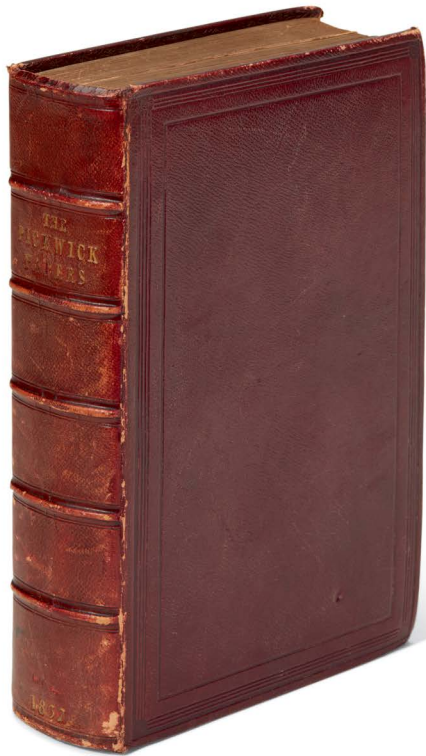
REFERENCES

Smith I:3; Eckel pp. 17-78; Hatton and Cleaver pp.1-88

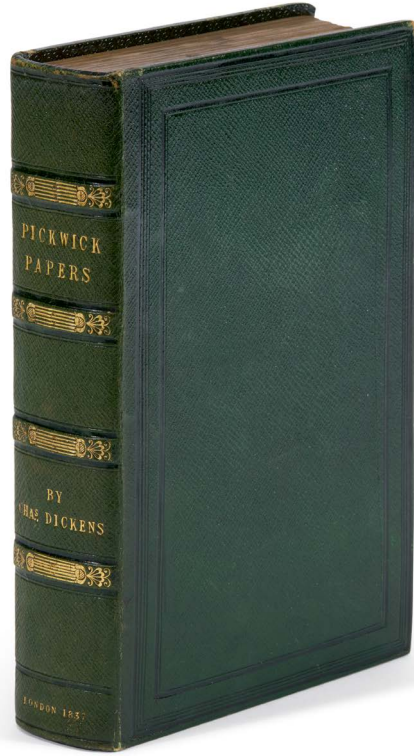
PROVENANCE

Roucase-Blanc, booklabel; Richard Manney, book-label, the sale of his library at Sotheby's New York, 11 October 1991, lot 80

£ 3,000-5,000 € 3,400-5,700



23



24

23

DICKENS, CHARLES

The Posthumous Papers of the Pickwick Club.
London: Chapman and Hall, 1837

8vo (208 x 128mm.), FIRST EDITION IN BOOK FORM, mixed issue, 4 of 7 of Smith's priority first issue text points, half-title, printed title dated 1837, 2pp. Address by the Author, 4pp. Preface, 4pp. Contents, 2pp. Directions to the Binder/Errata, engraved frontispiece and pictorial title-page in first state, and 41 other plates by R.Seymour and H.K. Browne ["Phiz"], full maroon morroco, covers stamped in blind with linear border with floral cornerpieces, spine with title and date in gilt, inside edges tooled with repeated foliate motif, pale yellow endpapers, all edges gilt, collector's chemise morocco-backed cloth folding case, lettered and dated (incorrectly) on spine, *plates browned and offset, some occasional browning to text throughout, first signature loose, small dent in upper cover, joints rubbed or slightly split, neat repair to spine*

RARE IN PUBLISHER'S DELUXE BINDING. Chapman and Hall offered *The Posthumous Papers of the Pickwick Club* in three bindings: full leather, half leather and cloth. They also prepared a few "Super-Bound" copies for Dickens to present as gifts, however these were in special bindings by Hayday and others. It is probable this copy is one of the rare original publisher's full leather copies.

Text

Smith first issue p.341 'indelicate' and inscription, p.342 'Veller', p.400 'this', p.432 broken headline

Plates

Seymour plates 1, 2, and 4: first state of the second plate; plate 3: second state of the first plate; plates 5-7: first state; remaining plates by H.K. Browne ["Phiz"]: plates 12,13, 17-21 in first state; plates, 10,11, 14 and 15 in second state; plates 23, 24 and 28, 29 second plates; the remainder first plates.

REFERENCES

Smith I:3; Eckel pp. 17-78; Hatton and Cleaver pp. 1-88

PROVENANCE

John Clowes, bookplate.

£ 2,500-3,000 € 2,850-3,400

24

DICKENS, CHARLES

The Posthumous Papers of the Pickwick Club.
London: Chapman and Hall, 1837

8vo (212 x 133 mm.), FIRST BOOK EDITION, engraved frontispiece (stool with six stripes and signature undivided to left of shield), vignette title page (with "Weller", signed "Phizfect") and 41 engraved plates by Robert Seymour and Hablot K. Browne ("Nemo" and "Phiz"; corrected states, as usual for book edition, with Chapman and Hall imprints), contemporary pebbled green morocco, covers with fillets in black, spine in five compartments with raised bands and lettering in gilt, all edges gilt, pale yellow endpapers, *some spotting and oxidisation to plates, upper hinge repaired, slight edge-wear to binding*

This binding is possibly one of the special publisher's bindings advertised in the parts issue of *Pickwick*, prepared for a number of Dickens' works around this period (see copy of *Pickwick*, sold in these rooms, 16 December 2010, lot 114; and also copy of *Nicholas Nickleby*, lot 115; also lots 132, 147 and 161 in the present sale)

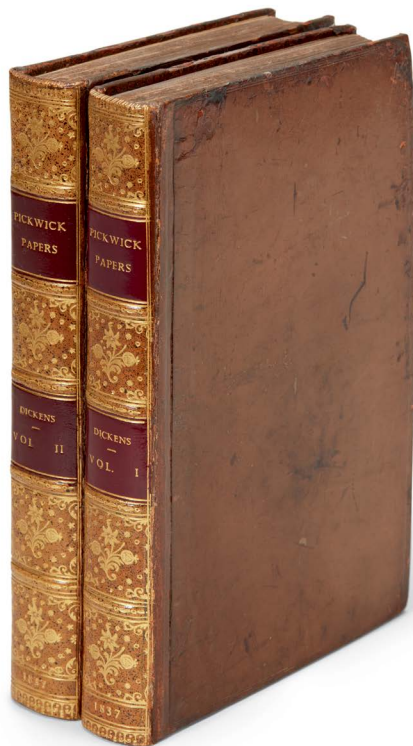
REFERENCES

Smith I:3

PROVENANCE

Henry Gillett, armorial bookplate

£ 4,000-6,000 € 4,550-6,800



25

25

DICKENS, CHARLES

The Posthumous Papers of the Pickwick Club.
London: Chapman and Hall, 1837

8vo (212 x 132mm.), 2 volumes, FIRST EDITION IN BOOK FORM, later issue with 4 of 7 Smith's priority points, p.341 'indelicat' and 'inscription, p.342 'Veller', p.400 'this friends', p.432 headline imperfect, half-title, printed titles, 2pp. Address by the Author, 4pp. Preface, 4pp. Contents, 2pp. Directions to the Binder/Errata, engraved frontispiece, pictorial title-page and 41 plates by R.Seymour and H.K. Browne ["Phiz"], pale yellow endpapers, contemporary calf, spines elaborately gilt, red labels, some browning throughout, a few ink marks, neatly recased, slightly scuffed, boards slightly restored

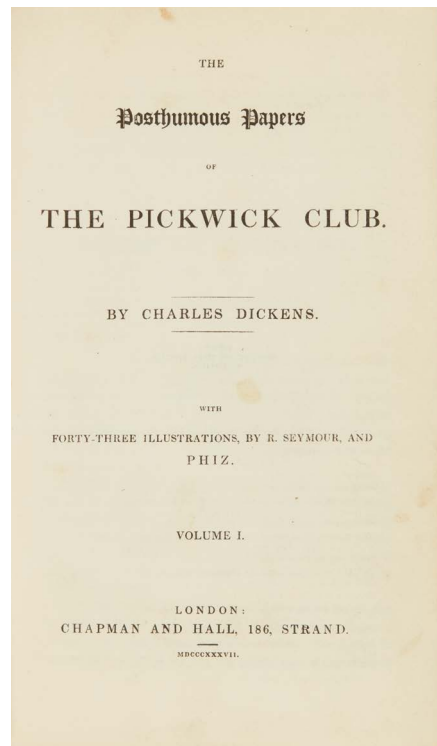
Plates

Mixed issues: frontispiece and pictorial title first plate; plates 1-4 first state second plate; plates 5-7, 12-13, 16-23, 28-30, 32-36, 38-39 first plate; plates 10-11 first plate, second state; plates 14-15, 24-25, 31, 37 second plate; plates 26-27 first plate second state; plates 40-41 third plate.

REFERENCES

Eckel pp. 17-78; Hatton and Cleaver pp.1-88; Smith I:3

£ 800-1,200 € 950-1,400



26

26

DICKENS, CHARLES

The Posthumous Papers of the Pickwick Club.
London: Chapman and Hall, 1837

8vo (214 x 130mm.), 2 volumes, FIRST EDITION IN BOOK FORM, late issue with one of Smith's priority first issue points, p. 342 'Veller', half title, printed titles dated 1837, 2pp. Address by the Author, 4pp. Preface, 4pp. Contents, 2pp. Directions to the Binder/Errata, engraved frontispiece, pictorial title-page and 41 plates by R. Seymour and H.K. Browne ["Phiz"], contemporary half calf, spine tooled in gilt, with black labels, marbled edges, plates browned, some heavily, a few ink marks, covers rubbed, spines faded, neatly recased

Plates

Mixed issues, with: frontispiece and pictorial title first plate; plates 1 - 4, first state, second plate; plates 5-7, 12-13, 18-25, 28-31, 34, 36-37, 40-41 first plate; plates 8-7 by Phiz; plates 10-11 second state original plate; plates 14-17 later state; plates 26-27 first plate second state; plates 32-33, 35, 38-39 second plate

REFERENCES

Eckel pp.17-78; Hatton and Cleaver pp.1-88; Smith I:3

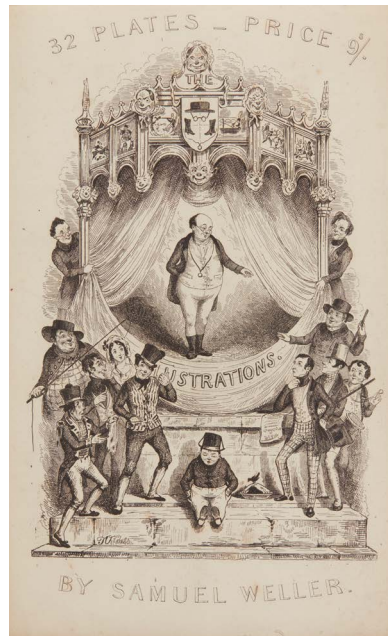
PROVENANCE

J.J. Preston, ownership inscription dated January 14 1838; J.J. Jermy, booklabel.

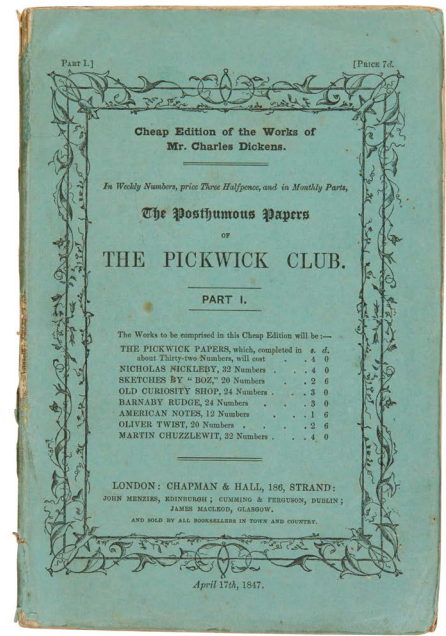
£ 700-900 € 800-1,050



27



28



30

27

HEATH, WILLIAM

Pickwickian Illustrations. London: McLean, 1837

8vo (220 x 132mm.), FIRST EDITION, 20 engraved plates by William Heath, original decorative wrappers. dark blue label lettered in gilt on upper cover, collector's cloth folding case, *backstrip and corners slightly rubbed, upper hinge split at head*

This is the first edition with the publisher's imprint at the foot of the first four plates.

£ 250-350 € 300-400

28

ONWHYN, THOMAS

Thirty-Two Illustrations to the Posthumous Papers of the Pickwick Club: by Mr Samuel Weller. London: Gratton and Gilbert [1837]

8vo (218 x 132mm.), 32 etched plates by Thomas Onwhyn, unbound as issued in original brown pictorial wrappers, advertisements on the back outer wrapper, collector's folding chemise and calf slipcase, *plates occasionally slightly soiled, wrappers chipped and creased at extremities, slightly soiled*

REFERENCES

Gimbel H1120

PROVENANCE

Sir David Lionel Goldsmid-Stern-Salomons, bookplate; Lewis Bird, bookplate

£ 750-1,000 € 850-1,150

29

DICKENS, CHARLES

The Posthumous Papers of the Pickwick Club. London: Chapman and Hall, 1838

8vo (211 x 133 mm.), FIRST BOOK EDITION, later issue with title page dated 1838, engraved frontispiece (stool with six stripes and signature undivided to left of shield), vignette title page (with "Weller", signed "Phiz fecit") and 41 engraved plates by Robert Seymour and Hablot K. Browne ("Nemo" and "Phiz"); corrected states, as usual for book edition, with Chapman and Hall imprints), PRESENTATION COPY INSCRIBED BY THE AUTHOR TO THE PAINTER EDWARD PRENTIS ON THE HALF-TITLE ("Edward Prentis Esquire | From his very sincerely | Charles Dickens"), contemporary maroon morocco, covers with fillets in blind, spine in six compartments lettered in gilt, green endpapers, all edges gilt, *some slight spotting to text and plates, minor offsetting and browning, binding rubbed at edges and worn on the spine*

The painter Edward Prentis (*bap.* 1797, *d.* 1854), brother of the poet Stephen Prentis, first exhibited at the Royal Academy in 1823, and exhibited at the Royal Society from 1826 until 1850. He painted genre scenes of domestic life, often with allegorical meaning, and his works were accompanied in the exhibition catalogues with quotations from literature. Among the pictures he exhibited at the Society of British Artists were *The Nervous Miser* (1826), *The Wife and The Daughter* (1836) and *The Folly of Extravagance* (1850). His painting *The Sick Bed* is in the Glasgow Art Gallery. His highly finished drawings of the ivory objects found at Nimrud, Turkish Mosul, were engraved on wood by J. Thompson and published in A. H. Layard's *Monuments of Nineveh* (1849).

REFERENCES

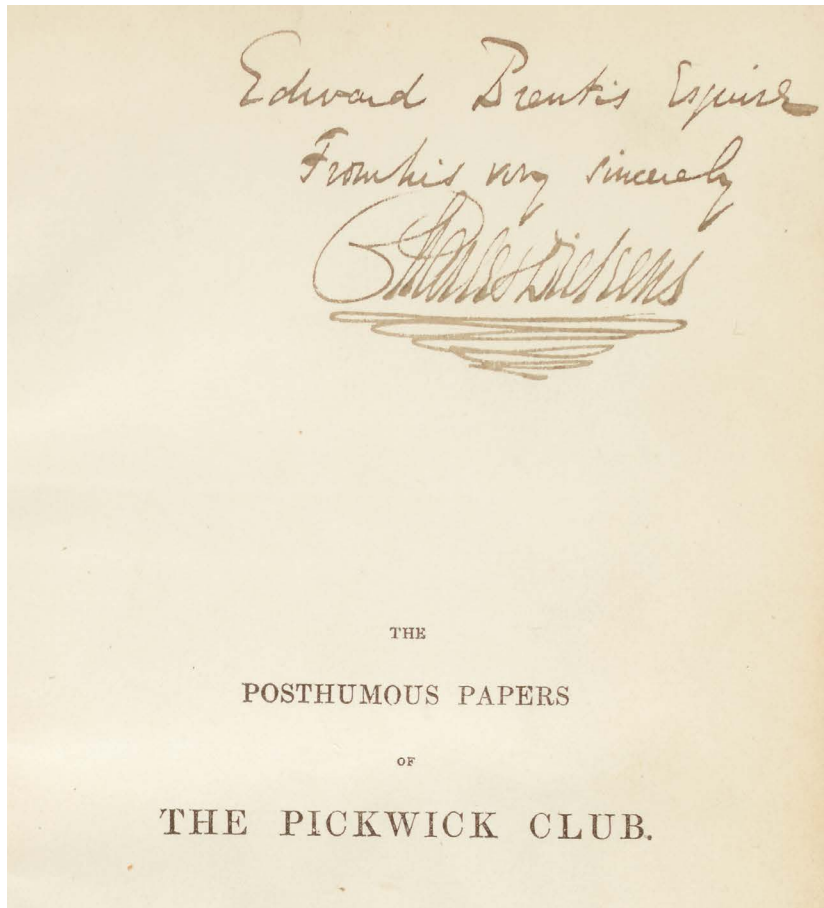
Smith I:3

PROVENANCE

Prentis, E., authorial presentation inscription

£ 12,000-16,000 € 13,600-18,200

32



29

30

DICKENS, CHARLES

The Posthumous Papers of the Pickwick Club. London: Chapman and Hall, April 17 - September 30 1847

8vo (190 x 127mm.), cheap edition in 8 original parts, Part 1 10pp, advertisements; Part 2 16pp. Pickwick Advertiser 2, 4pp. advertisements; Part 3 8pp. Pickwick Advertiser 3, with loose slip announcing earlier publication Part 3; part 5 8pp, Pickwick Advertiser 5, yellow paper slip inserted advertising publication of 'Six Illustrations to bind with the Cheap Edition'; part 6 4pp. Pickwick Advertiser 6; part 8 6pp. Pickwick Advertiser 8, 4pp. advertisements, yellow slip for the Cheap Edition Illustrations loosely inserted, 16pp signature from 'Life and Adventures of Nicholas Nickleby', half title, wood-engraved frontispiece by J. Thompson after C.R. Leslie, title-page, dedication leaf, 6pp. preface, and 4pp. contents, original blue-green printed wrappers, foliate border on upper covers, advertisements on wrappers, collector's cloth chemise and slipcase, *slightly soiled or browned, wrappers discoloured, backstrips with loss at head and foot, those for part 1 and 8 cracked with covers almost detached, corners creased, contemporary ownership inscriptions or embossed stamp on upper cover of four parts*

Cheap Editions of all the major works by Charles Dickens were published by Chapman and Hall and by their very nature are uncommon. This edition of *Pickwick* is important textually in that Dickens made revisions to the text and penned a new preface.

£ 600-800 € 700-950

31

ONWHYN, THOMAS

Thirty-Two Plates to Illustrate the Cheap Edition of Pickwick. London: J. Newman, [1848]

8vo (194 x 128mm.), 8 monthly parts, each with 4 lithographic plates after T. Onwhyn, 4pp. advertisements in parts 4-8, original printed green wrappers, decorative border on upper cover, collector's cloth folding case, *occasional browning, wrappers of parts 1 and 2 slightly chipped, ink part number at top edge, small hole to upper inner corner of part 1*

The lithographed version of the etched plates originally issued in 1837, as seen in lot 28. See also lot 30 for the 1848 Cheap Edition of *Pickwick*.

£ 500-700 € 600-800

ONWHYN, THOMAS

12 Illustrations to the Pickwick Club, *London: Albert Jackson, 1894*, 2 copies in variant states

small folio (270 x 190mm.), etched pictorial title-page and 12 plates by Thomas Onwhyn, coloured by hand, loose as issued in folder with advertisement from publisher, and original green printed wrappers; [together with:]

small folio (270 x 190mm.), etched pictorial title-page and 12 plates by Thomas Onwhyn, proof impressions on India paper mounted on card, loose as issued in folder with advertisement from publisher, and original green printed wrappers; both within cloth collector's chemise and slipcase

Thomas Onwhyn had designed 32 illustrations for *Pickwick* which were published in 1837 (see lots 28 and 31). In 1847 the cheap edition of *Pickwick* was published accompanied solely by a frontispiece by Leslie. Onwhyn designed a set of 12 etchings to accompany this edition to be sold separately. However before he could do so, his 1837 illustrations were reissued as lithographs and he abandoned the project. The family sold the etchings to Albert Jackson who reissued them in various formats in 1894. It is possible F.W. Pailthorpe hand-coloured the etchings in the first copy.

REFERENCES

Gimbel H1130

£ 400-600 € 500-700

33

GREGO, JOSEPH

Pictorial Pickwickiana. Charles Dickens and his Illustrations. *London: Chapman and Hall, 1899*

8vo (198 x 130mm.), 2 volumes, FIRST EDITION, 350 illustrations by Robert Buss, George Cruikshank, H. K. Browne ["Phiz"], Alfred Crowquill and others, original dark green ribbed cloth, upper covers with large pictorial border and title stamped in gilt, spines lettered in gilt, top edge gilt

£ 200-300 € 250-350

34

CLARKE, JOSEPH CLAYTON ("KYD")

Set of 55 Pickwick Playing Card designs [together with two packs of printed cards], comprising:

standard pack of 52 cards together with title card, Joker card and design of Mr Pickwick for card backs, each 90 by 64mm., ink or ink and watercolour drawings, collector's chemise and green morocco folding box

[together with:]

Set of 55 Pickwick Playing Cards, [*London: Navarre Society Ltd., c. 1980s*], comprising standard pack of 52 cards together with title card, Joker card and variant Ace of Spades, 10 pp. folded description of the history of the pack, *unsealed pack*

[together with:]

Duplicate set, sealed; both in collector's green morocco folding box



34

There appear to be at least two sets of original drawings by "Kyd" for his Pickwick Playing Cards.

One set was apparently made in 1931 and offered by Chas. J. Sawyer (catalogue 103). Apparently bought by Marjorie Wiggin Prescott they were sold in her sale at Christie's New York, 6 February 1981, lot 88. The Prescott set included a variant of the Ace of Spades for Charles J. Sawyer had objected to Kyd's depiction of Dickens as an old man (based on the Frith portrait). Kyd therefore provided a replacement (based on the Maclise portrait). The Prescott set was published as a set of Playing-Cards in the 1980s and two sets are included in the present lot.

A different set was offered for sale from the A. Edward Newton Collection in his sale at Parke-Bernet Galleries, 18 April 1941. This set originally included a letter, dated 20 May 1931, from an apparently forgetful Kyd in which he noted "...the 55 drawings which I submitted to you... are... the only set of 'Dickens' Playing Cards' in existence... I am now in my 75th year... the odds against my ever doing a similar set... must be several millions to one."

The present set is, presumably, the Newton set or, with increased odds, a further set.

PROVENANCE

?A. Edward Newton, his sale, Parke-Bernet Galleries, 18 April 1941, lot 557

£ 1,000-1,500 € 1,150-1,700

CLARKE, JOSEPH CLAYTON ("KYD")

Two pamphlets by or relating to "Kyd", comprising:

Clark, J.C. Afterwards. Being a somewhat unexpected sequel to A Christmas Carol by "Kyd". *London: Jarndyce, [1993]*, FIRST EDITION, number 249 of 250 copies, facsimile of original manuscript, 2 plates, integral blank at end, original illustrated wrappers

[together with:]

Sawyer, Richard. "Kyd"... a preliminary study of his life and work. *London: Chas J. Sawyer, 1980*, FIRST EDITION, several plates, original illustrated wrappers, some minor soiling

£ 50-70 € 100-100

[DICKENS, CHARLES]

"The Extraordinary Gazette. Speech of his Mightiness on Opening the Second Number of Bentley's Miscellany, edited by "Boz". " [at the end of:] Bentley's Miscellany, edited by Boz. Illustrated by George Cruikshank... *March 1837*

8vo (230 x 138mm.), 16pp. further publisher's advertisements at the end, original printed wrappers, housed in brown cloth chemise and matching quarter morocco slipcase, *minor browning, spotting to wrappers, wrappers slightly stained and torn on spine*

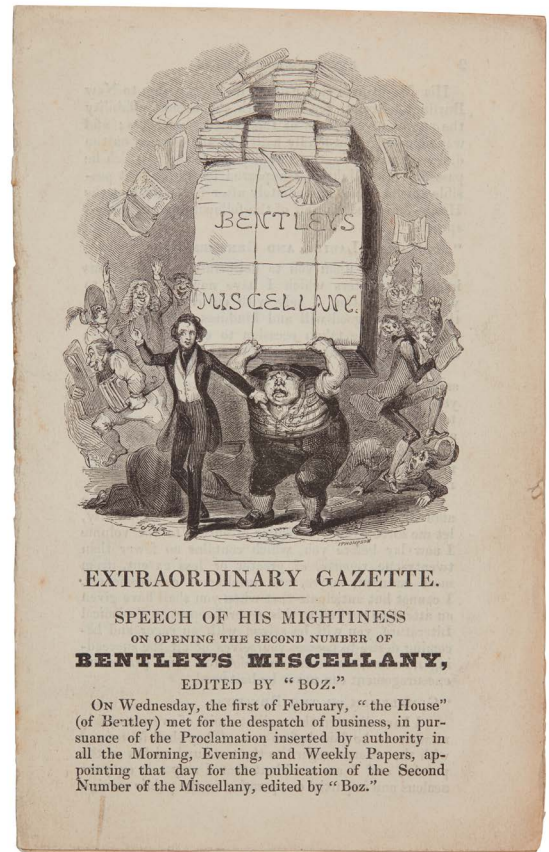
RARE IN THE ORIGINAL STATE, AS ISSUED. Most copies of "The Extraordinary Gazette" which appear on the market are found in disbound form.

This is the larger size version of the supplement, which does not contain the list of contents of the *Miscellany* or the press reviews. (See lot 37 for the smaller format; also Gimbel, p303, recording both formats). Bentley had started the monthly magazine in January 1837, appointing Dickens as first editor. This third issue contains the second installment of *Oliver Twist* but also this self-promotional supplement written in the style of a royal proclamation in which Dickens affirms his aim to "promote merriment in your hearts; to set before you, the scenes and characters of real life in all their endless diversity; occasionally (I hope) to instruct, always to amuse, and never to offend". Dickens refers to *The Pickwick Papers* (which he was writing simultaneously) but also to a new work "still in progress" (in fact *Oliver Twist* had already appeared in the second issue of the *Miscellany*, and publication continued until April 1839).

REFERENCES

Eckel p.173; Gimbel E33 (copy excised from *Bentley's Miscellany*)

£ 1,500-2,000 € 1,700-2,300



[DICKENS, CHARLES]

Extraordinary Gazette: Speech of his Mightiness on opening the Second Number of Bentley's Miscellany, edited by "Boz". [*London: Richard Bentley, March 1837*]

8vo (168 x 106mm.), 8pp. sewn pamphlet, wood-engraved headpiece after Hablot K. Browne, *very minor browning*; [together with:] "The Extraordinary Gazette" [extracted from:] *The Dickensian*. *1 December 1937*, disbound; the two items preserved in specially made green cloth folding box with black morocco label

SCARCE. THE SEPARATELY ISSUED, SMALLER SIZE FORMAT, OF "THE EXTRAORDINARY GAZETTE", together with an account of the publication and a reprint of the text which appeared in *The Dickensian* in December 1937. For the other format see lot 36.

REFERENCES

Gimbel E33 (second copy)

£ 500-700 € 600-800

[DICKENS, CHARLES]

Extraordinary Gazette: Speech of his Mightiness on opening the Second Number of Bentley's Miscellany, edited by "Boz". [London: Richard Bentley, March 1837]

8vo (168 x 106mm.), 8pp. sewn pamphlet, wood-engraved headpiece after Hablot K. Browne, preserved in green cloth chemise and half green morocco slipcase with red morocco labels, lettered in gilt

SCARCE. THE SEPARATELY ISSUED, SMALLER SIZE FORMAT, OF "THE EXTRAORDINARY GAZETTE".

This is one of two different formats of Dickens' supplement to *Bentley's Miscellany*, portraying the author as editor and announcing *Oliver Twist*. (For the larger format see lot 36). In addition to the text this smaller 8 page 8vo version contains a list of contents of nos.1-3 of *Bentley's Miscellany* and press reviews. The Richard Gimbel Collection at Yale contains both formats (see Gimbel, p.303)

REFERENCES

Gimbel E33 (second copy)

£ 500-700 € 600-800

DICKENS, CHARLES

The Strange Gentleman; a Comic Burletta, in two acts...first performed at the St. James's Theatre on Thursday, September 29, 1836. London: Chapman and Hall, 1837

8vo (195 x 126mm.), first edition, without the rare frontispiece as usual in most copies, LARGE COPY, UNCUT AND UNOPENED IN THE ORIGINAL TAN WRAPPERS, early owner's ink inscription on upper wrapper ("1st Edition Uncut Scarce | original wrappers."), preserved in red cloth chemise and quarter red morocco slipcase, spine previously nearly repaired, slight tear along spine, some small nicks, creases and soiling to wrappers

VERY RARE IN THE ORIGINAL WRAPPERS.

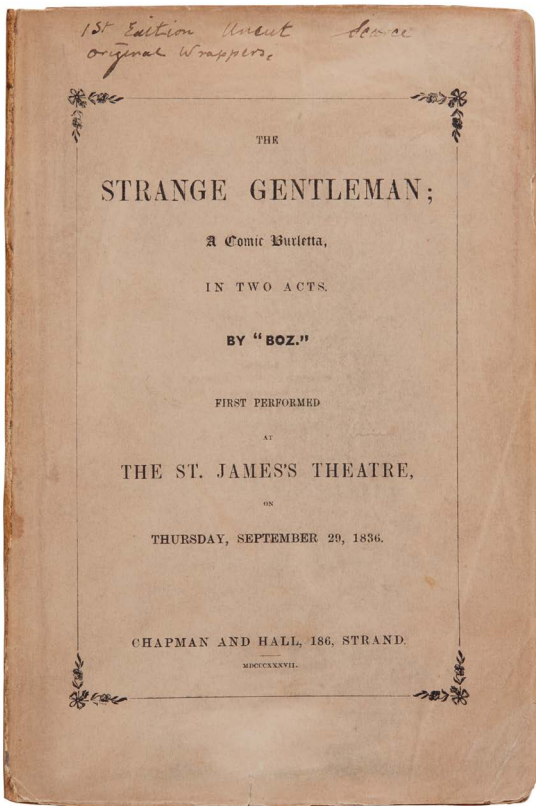
REFERENCES

Eckel p.154; Gimbel A26

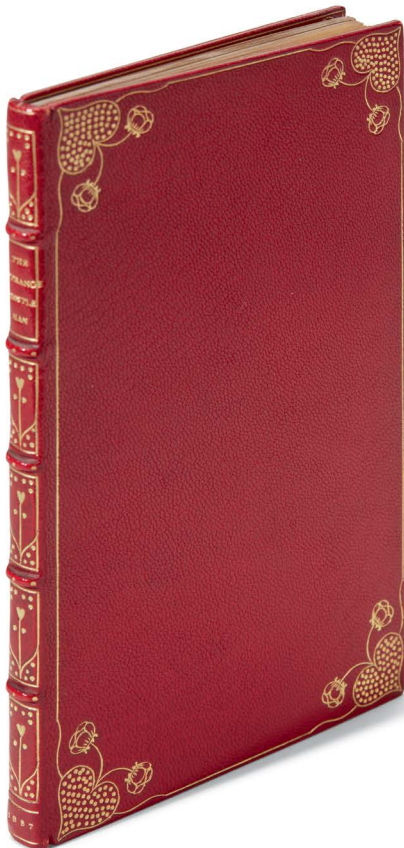
PROVENANCE

Christie's New York, 18 December 2003, lot 93

£ 3,500-5,000 € 4,000-5,700

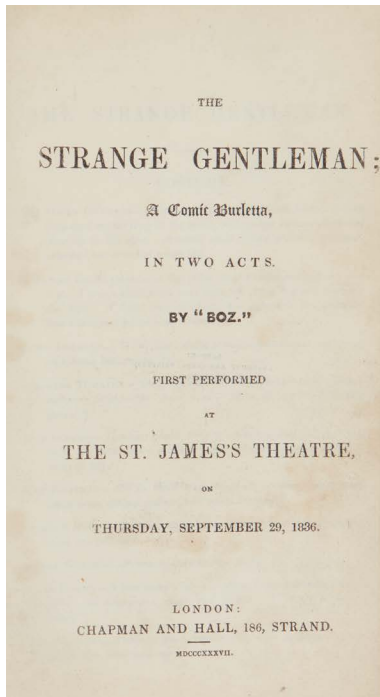


39



40

36



40

40

[DICKENS, CHARLES]

The Strange Gentleman; a Comic Burletta, in Two Acts. By "Boz." First Performed at the St. James's Theatre, on Thursday, September 29, 1836. London: Chapman and Hall, 1837

8vo (170 x 100mm.), first edition, engraved frontispiece illustration by Hablot K. Browne ("Phiz"), rebound in crushed red morocco gilt by Wood, covers with floral cornerpieces, very light spotting

FIRST EDITION, WITH THE RARE FRONTISPIECE, OF THE "SCARCEST AND THE COSTLIEST OF ALL DICKENS PAMPHLETS" (Eckel). *The Strange Gentleman*, the first of the author's plays to be performed publicly, was based on "The Winglebury Duel" in *Sketches by Boz*, and was a vehicle for the author's friend, the comic actor John Pritt Harley (see lot 118 for a presentation copy to Harley). The author's text was heavily revised during rehearsals and songs added to properly transform it into a "burletta". Opening on 29 September at St. James's Theatre, the play was very well received and reviewed, running for sixty nights.

REFERENCES

Eckel p.154; Gimbel A26

PROVENANCE

The American lawyer and statesman Frederick W. Lehmann, founder of the St. Louis Art Museum (1853–1931), sale at the American Art Association, 2 December 1930; [sold for \$2310 to:] Comte Alain de Suzannet (acquisition recorded in Suzannet's annotated catalogue of his 1934 Lausanne catalogue), bookplate; sale of his collection at Sotheby's, 22 November 1971, lot 37

£ 3,000-5,000 € 3,400-5,700

41

DICKENS, CHARLES

The Strange Gentleman; a Comic Burletta, in two acts...first performed at the St. James's Theatre on Thursday, September 29, 1836. London: Chapman and Hall, 1837 [1871]

8vo (190 x 126mm.), facsimile of the 1837 edition, new frontispiece drawn and engraved by Pailthorpe (present in duplicate in this copy, one hand-coloured), three-quarter brown morocco gilt by Tout, top edge gilt, marbled boards and endpapers, slight wear to binding

REFERENCES

Eckel p.154 (mentioning this facsimile edition)

PROVENANCE

Christie's New York, 18 December 2003, lot 93

£ 150-200 € 200-250

42

[DICKENS, CHARLES]

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 and Blanchard, 1837

12mo (182 x 108mm.), original red cloth backed grayish reddish brown boards with printed lettering piece on spine, binder's blank at end, some light browning, some damp-staining, signature K2 becoming loose, binding slightly worn, rubbed at extremities, tear to front free endpaper

ONE OF THE EARLIEST PRINTINGS OF DICKENS IN BOOK FORM IN THE UNITED STATES.

Podeschi notes, of the Gimbel copy, "2000 copies were printed in April 1837". The volume contains eleven pieces of which 'Public Life of Mr. Tulrumble' is the only contribution by Dickens. Given the reception of *The Pickwick Papers*, the publishers featured the contribution by Boz on the title-page. Carey, Lea and Blanchard would publish the first two chapters of *Oliver Twist* in the same format on 15 April 1837.

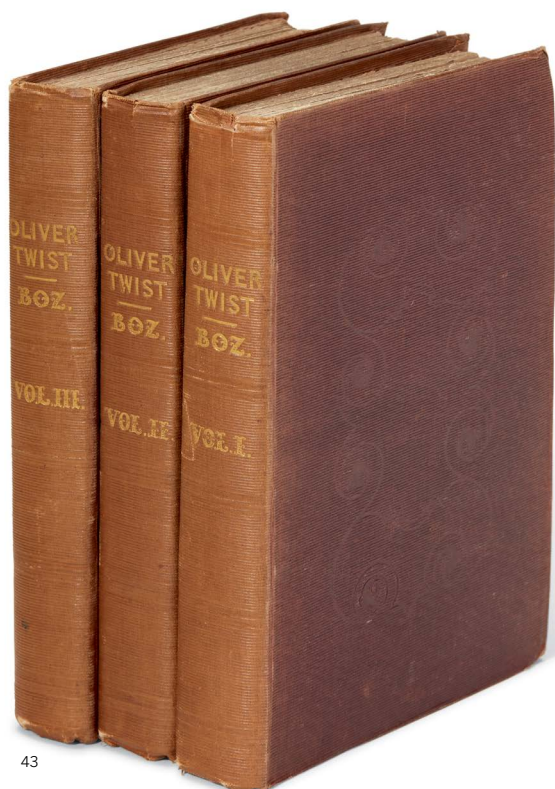
REFERENCES

Smith, *American Editions* pp. 9-10; Eckel p. 175; Gimbel B44

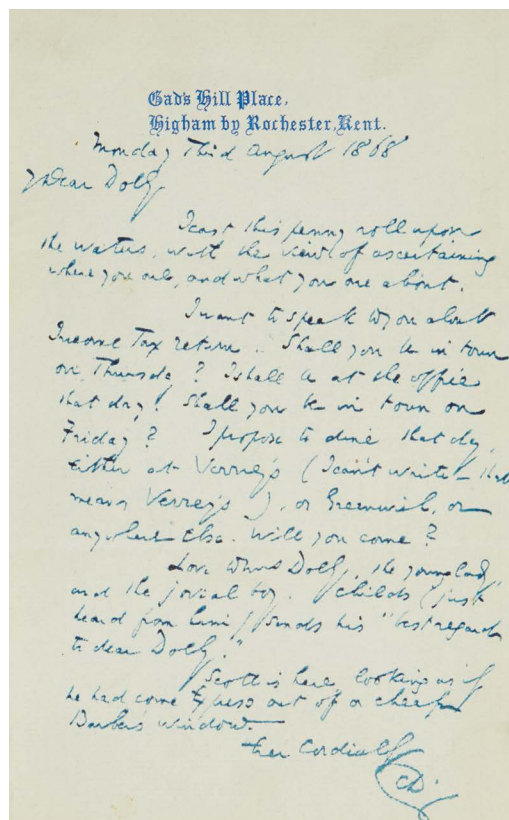
PROVENANCE

Swann, 17 May 2007, lot 334; James Cummins Bookseller

£ 300-500 € 350-600



43



43

43

DICKENS, CHARLES

Oliver Twist; or, the Parish Boy's Progress. By "Boz". London: Richard Bentley, 1838

8vo (203 x 124mm.), FIRST EDITION, 3 volumes, etched frontispieces and 21 other plates by George Cruikshank, FIRST ISSUE with 'Fireside' plate in volume 3, half-titles to volumes 1 and 2 only (as called for), 4pp. publisher's advertisements at end of volume 1, 2pp. publisher's advertisements at beginning of volume 3, original publisher's reddish brown fine-diaper cloth, upper and lower covers with arabesque design in blind, lettered in gilt on spine (without imprint), light yellow endpapers, collector's brown cloth chemises and folding case, occasional spotting and browning, bindings slightly faded on spines, head and foot of spines slightly frayed, minor splitting to hinges in volume 1

An exceptionally clean copy of the first issue of the first edition. Eckel notes that copies with the imprint lacking on the spine "must have been of the very earliest form of the binding". This copy also includes the "fireside" plate in volume 3 (replaced by the "church" plate "in later copies).

This copy includes an AUTOGRAPH LETTER SIGNED with initials ("CD") to George Dolby (1831-1900), the manager of Dickens' readings from 1866 (including his exhausting American tour), desiring a meeting about his Income Tax return, proposing dining venues and noting "Scott is here

looking as if he had come express out of a cheerful Barber's window", 1 page, 8vo, headed stationery of Gads Hill Place, 3 August 1868, tipped-in to volume 1; together with addressed envelope, tipped-in to volume 2. Dolby, "a big man, full of energy, optimism, and know-how, and talkative, with a stammer he bravely disregarded" (Tomalin, p.353) did much to cheer the author in his later years, and they became close friends: "Dolby's Dickens is the boys' Dickens, the Pickwickian Dickens, at ease with his male companions and masculine pleasures. They laughed and joked together like boys..." (op.cit.). Appropriately enough, it was Dickens' compulsive reading of the murder scene from *Oliver Twist* (when Sikes kills Nancy), which the author read 28 times between January 1869 and March 1870, electrifying and horrifying his audience in equal measure, which prompted Dolby to intervene, trying to persuade his "Chief" to drop it in favour of quieter readings, to save his health. Scott is presumably Henry Scott, Dickens' valet. Both Dickens and Scott stayed at Dolby's house near Ross in Herefordshire in January 1869.

REFERENCES

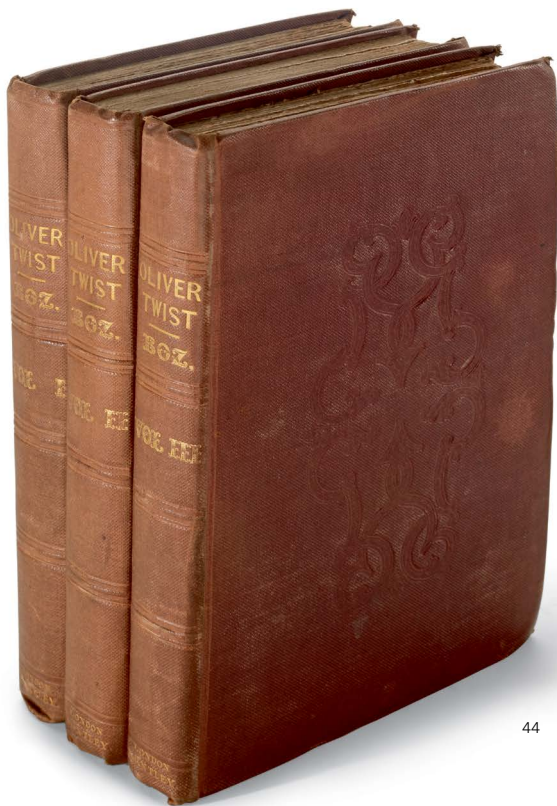
Smith I:4; Eckel pp. 59-62; cf Sadleir 696; Carter *Binding Variants* pp. 107-108

PROVENANCE

Vivian L. Henderson, bookplate

£ 8,000-12,000 € 9,100-13,600

38



44

44

DICKENS, CHARLES

Oliver Twist; or, the Parish Boy's Progress. By "Boz". London: Richard Bentley, 1838

8vo (203 x 124mm.), FIRST EDITION, 3 volumes, etched frontispieces and 21 other plates by George Cruikshank, FIRST ISSUE with 'Fireside' plate in volume 3, half-titles to volumes 1 and 2 only (as called for), list of illustrations present in volume 1, 4pp. publisher's advertisements at end of volume 1, 2pp. publisher's advertisements at beginning of volume 3, original publisher's reddish brown fine-diaper cloth, upper and lower covers with arabesque design in blind, lettered in gilt on spine (with imprint), light yellow endpapers, collector's green cloth chemises and green morocco-backed slipcase, *some spotting and browning especially to plates, some occasional crudely cut leaves with tears or minor loss, bindings slightly soiled and bumped at extremities, minor split to upper hinge of volume 3*

The first issue of the first edition with the "fireside" plate, with the imprint present on the spines.

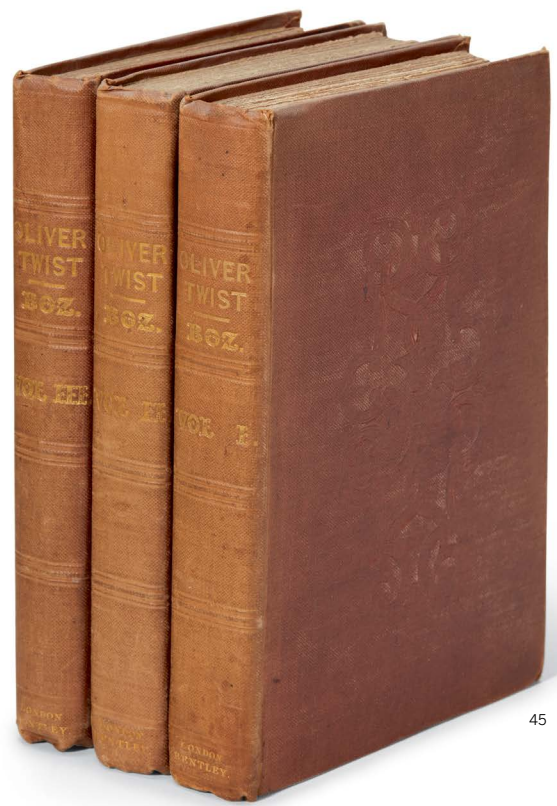
REFERENCES

Smith I:4; Eckel pp. 59-62; Sadleir 696; Carter *Binding Variants* pp. 107-108

PROVENANCE

John Scott, ownership signature dated December 1838

£ 6,000-8,000 € 6,800-9,100



45

45

DICKENS, CHARLES

Oliver Twist. London: Richard Bentley, 1838

8vo (200 x 120mm.), FIRST EDITION, 3 volumes, etched frontispieces and 21 other plates by George Cruikshank, second issue with 'Church' plate in volume 3, half-titles to volumes 1 and 2 only (as called for), cancel title-pages in later state ("by Charles Dickens"), volume 3 in first state ("pilaster" twice on page 164), 4pp. publisher's advertisements at end of volume 1, 2pp. publisher's advertisements at beginning of volume 3, original publisher's reddish brown fine-diaper cloth, upper and lower covers with arabesque design in blind, lettered in gilt on spine (with imprint), light yellow endpapers, *some spotting and browning especially to plates, bindings faded on spine with extremities bumped, new front endpapers to volumes 1 and 3*

The later issue of the first edition with the "church" plate, imprint present on the spines and "Charles Dickens" noted on the title-page. Smith notes that the plate and title-page "were changed between November 9 and 16".

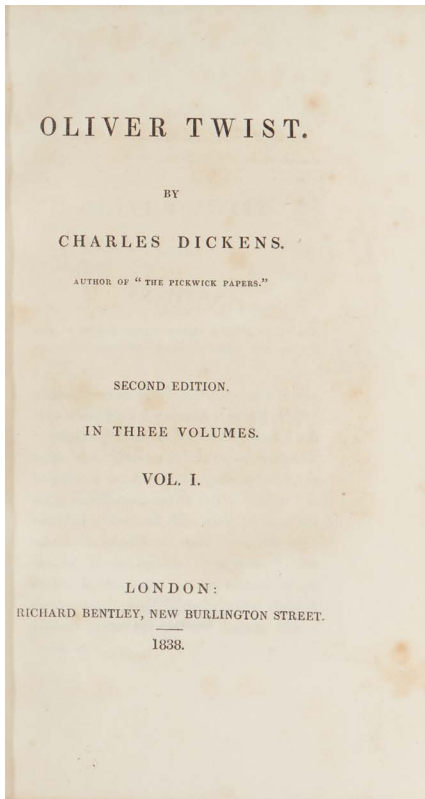
REFERENCES

Smith I:4; Eckel pp. 59-62; Sadleir 696; Carter *Binding Variants* pp. 107-108

PROVENANCE

J. and N. Fountaine, ownership signature dated 1 December 1838 in volume 2 only

£ 1,500-2,000 € 1,700-2,300



46

46

DICKENS, CHARLES

Oliver Twist. London: Richard Bentley, 1838

8vo (202 x 120mm.), second edition, first issue, 3 volumes, etched frontispieces and 21 other plates by George Cruikshank, half-titles, original publisher's reddish brown fine-diaper cloth, upper and lower covers with arabesque design in blind, lettered in gilt on spine, light yellow endpapers, *some spotting and browning especially to plates, bindings faded on spine with extremities bumped, one plate skilfully reinserted in volume I, book-labels removed from endpapers*

Smith notes that the second edition was published on 17 December 1838: 'early copies' have the date of 1838 on the title-page '...and "9" substituted for "8" in the date in later copies'.

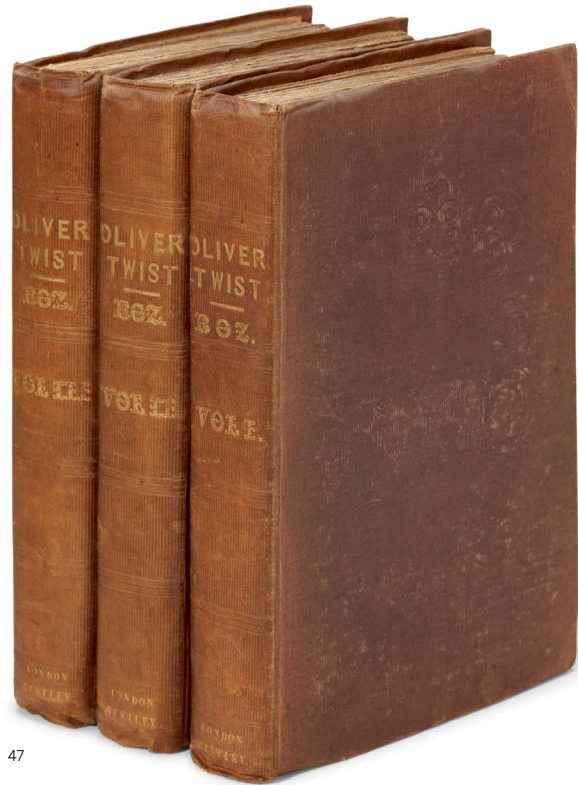
REFERENCES

Smith p. 36

PROVENANCE

Chillingham Castle, booklabels

£ 500-600 € 600-700



47

47

DICKENS, CHARLES

Oliver Twist. London: Richard Bentley, 1839

8vo (202 x 120mm.), second edition, later issue, 3 volumes, etched frontispieces and 21 other plates by George Cruikshank, half-titles, cancel title-pages, original publisher's reddish brown fine-diaper cloth, upper and lower covers with ornate design in blind, lettered in gilt on spine, light yellow endpapers, *some spotting and browning especially to plates, bindings faded on spine with extremities bumped and worn, gatherings slightly shaken with one gathering in volume I becoming loose*

REFERENCES

Smith p. 36

PROVENANCE

G. & J. Robinson Booksellers Liverpool, booklabel; E.J.C. Kensall, ownership signature dated 1940

£ 400-600 € 500-700



48

48

DICKENS, CHARLES

Oliver Twist. London: Richard Bentley, 1839

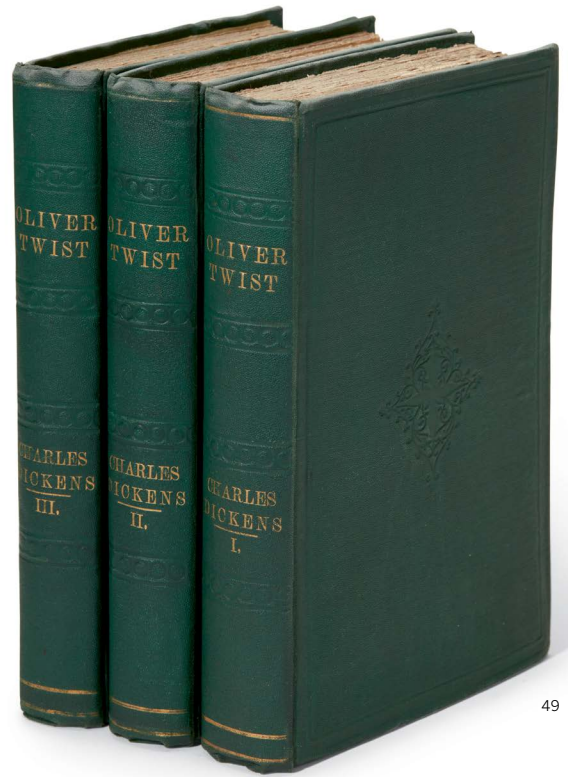
8vo (196 x 118mm.), "new edition" [second edition, later issue], 3 volumes, etched frontispieces and 21 other plates by George Cruikshank, later full tan calf by F. Bedford, spines gilt in compartments with lettering pieces, gilt edges, *some browning to plates, some minor abrasions to bindings*

A clean and attractive set of the "new edition", which Smith notes as "very rare". Smith suggests that this "new edition" comprises "a reimpression or reissue of the sheets of the second edition" and that it was published in early October 1839.

REFERENCES

Smith, p. 36

£ 500-700 € 600-800



49

49

DICKENS, CHARLES

Oliver Twist; or, the Parish Boy's Progress...The Third Edition. With an Introduction by the author. London: Chapman and Hall, 1841

8vo (200 x 115mm.), 3 volumes, etched frontispieces and 21 other plates by George Cruikshank, original publisher's green cloth, upper and lower covers with motif in blind, lettered in gilt on spine, light yellow endpapers, *title-page to volume 1 becoming loose, occasional small tears, some browning and spotting especially to plates, plates misbound but present in volume 1, bindings very slightly skewed, some splitting to hinges, embossed "R" ownership mark to volume 1, bookplate removed from front fixed endpaper to volume 2*

The third edition of *Oliver Twist* was the first to include an introduction by the author. Smith notes that the set was published on 15 May 1841.

REFERENCES

Smith p. 37

£ 400-600 € 500-700



George Cruikshank

Oliver's reception by Fagin and the boys.

London: W. & A. Groombridge, 1851.

W. C. Mearns
 From his affectionate friend
 Christmas 1851. *W. C. Mearns*

OLIVER TWIST;

OR,

THE PARISH BOY'S PROGRESS.

BY

CHARLES DICKENS.

IN THREE VOLUMES.

THE THIRD EDITION,

WITH AN INTRODUCTION BY THE AUTHOR.

VOL. I.

LONDON:
 CHAPMAN AND HALL, 136, STRAND.

MDCCLXLI.



DICKENS, CHARLES

The Adventures of Oliver Twist; or, The Parish Boy's Progress. *London: Chapman and Hall, January-October, 1846*

8vo (224 x 144mm.), IN THE ORIGINAL 10 PARTS ("New Edition, Revised and Corrected"), THE BIBLIOGRAPHER'S OWN COPY, 24 etched plates by George Cruikshank, with preliminary leaves at end of part 10, with 8pp. advertisements in parts 1 and 2, 1p. advertisement on yellow paper in part 10, original green pictorial wrappers as called for by Hatton and Cleaver, each part preserved within later paper wrappers, collector's red cloth folding box lettered on spine in gilt, *plates generally offset and heavily browned, occasional creases, tears and chips to wrappers with occasional loss to spines, tears to some joints, tiny stain to upper wrapper of part 1 [together with:]*

proof impression, before letters, of the original front wrapper, 297 x 229mm., *creased, frayed at extremities*

As noted by Hatton and Cleaver, "complete sets of the ten parts can, without exaggeration, be described as of the utmost rarity... The very scarcity alone, of the book in parts, gives added zest to the tracking down of copies, but many would-be owners are doomed to disappointment in their efforts to effect a capture, in face of the very limited supply available."

Eckel notes "Many collectors prize this issue very highly and consequently it is the more valuable of the Oliver Twists".

REFERENCES

Hatton and Cleaver pp. 215-224; Eckel pp. 62-63

PROVENANCE

Thomas Hatton, folding box annotated 'Hatton Zeitlin 3-15-35 CHHH'; Estelle Doheny, bookplate, sale of her collection at Christie's New York, Part V, lot 1821, 21/22 February 1989

£ 10,000-12,000 € 11,400-13,600

DICKENS, CHARLES

The Adventures of Oliver Twist; or, The Parish Boy's Progress. *London: Chapman and Hall, 1846*

8vo (222 x 138mm.). "New Edition, Revised and Corrected", half-title, 24 etched plates by George Cruikshank, publisher's brown cloth with garland in gilt on upper cover and in blind on lower cover, spine pictorial gilt, collector's chemise and blue morocco backed slipcase, *plates generally offset with browning to edges, contents recased, edges slightly bumped, upper joint weak at head, joints cracked, spine faded*

As noted by Smith, the first single volume edition of *Oliver Twist* was published - whilst the ten monthly parts were still being issued - on 26 September 1846. Eckel notes that the price of the monthly parts was 10 shillings, but "that of the bound volume 11 shillings".

REFERENCES

Smith, p. 37; Eckel, p. 63

£ 1,000-1,500 € 1,150-1,700

DICKENS, CHARLES

The Adventures of Oliver Twist. *London: Chapman and Hall, 1877*

8vo (180 x 115mm.), 2pp. publisher's advertisements ("Charles Dickens's Works") and 8pp. publisher's catalogue ("Select Library of Fiction") at end, original publisher's pictorial boards printed in black, red and green, advertisement for "Mr Streeter, Goldsmith, Jeweller, and Merchant in Precious Stones..." on lower board, publisher's advertisements on endpapers, *some light spotting, binding slightly skewed and frayed at extremities, some splitting to joints, some abrasions, browning to free endpapers*

Given the price of two shillings, noted on the spine, and the absence of any internal illustrations (with the exception of a vignette on the title-page), this volume may be from the publisher's "Select Library of Fiction".

PROVENANCE

W.H. Smith & Son, bookseller's embossed stamp to front free endpaper

£ 50-70 € 100-100

[DICKENS, CHARLES]

Sketches of Young Gentlemen. Dedicated to the Young Ladies. With Six illustrations by "Phiz.". *London: Chapman and Hall, 1838*

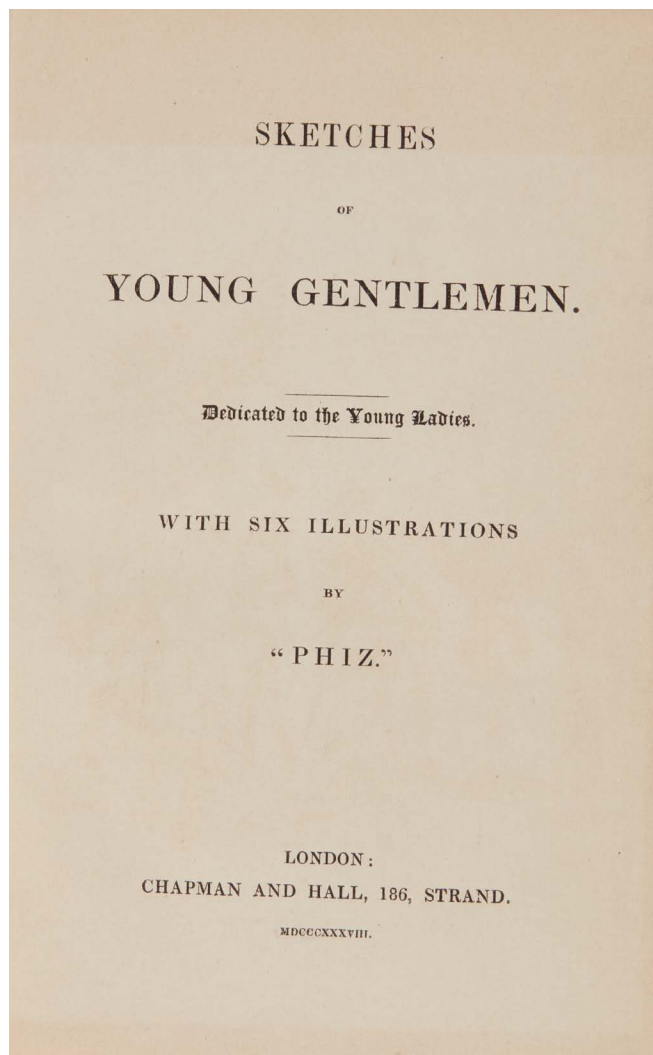
8vo (157 x 101mm.), first edition, illustrations by Hablot K. Browne, advertisements at the end, original pictorial blue-green boards, yellow-coated endpapers, preserved in green cloth folding box, *rebacked preserving most of the original spine, minor staining to covers*

Dickens wrote *Sketches of Young Gentlemen* as a protest against an attack on the fair sex in a like series of sketches entitled "Sketches of Young Ladies" issued by Chapman & Hall the previous year.

REFERENCES

Eckel p.104

£ 800-1,000 € 950-1,150

**[DICKENS, CHARLES]**

Sketches of Young Gentlemen. Dedicated to the Young Ladies. With Six illustrations by "Phiz.". *London: Chapman and Hall, 1838*

8vo (155 x 98mm.), first edition, illustrations by Hablot K. Browne, advertisements at the end, rebound in red morocco gilt by Tout, new endpapers, top edge gilt, inner dentelles, patterned endpapers, *very slight soiling to text*

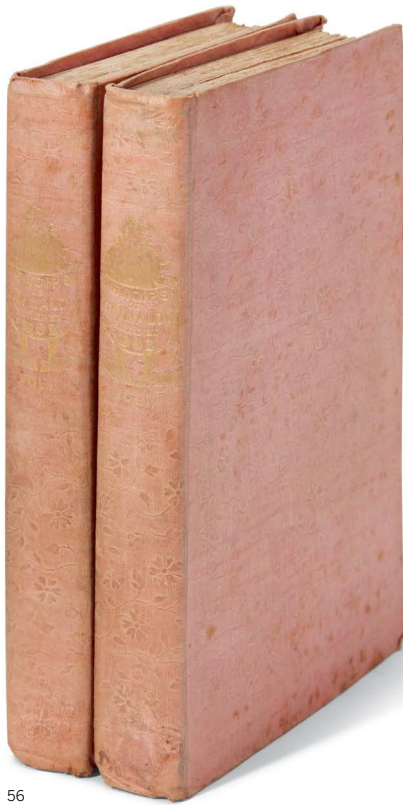
REFERENCES

Eckel p.104

PROVENANCE

The Carl H. Pforzheimer Library, stamp on rear endpaper

£ 400-600 € 500-700



56

[DICKENS, CHARLES]

Memoirs of Joseph Grimaldi. Edited by "Boz."
London: Richard Bentley, 1838

12mo (201 x 125mm.), 2 volumes, FIRST EDITION, engraved frontispiece portrait after J. Raven in volume 1, and 12 etched plates by and after George Cruikshank (including frontispiece in volume 2, first issue without border to final plate ("The Last Song")), 36pp. publisher's advertisements at the end of volume 1, original pink floral embossed cloth (Carter's 'A' Binding), spines decorated and lettered in gilt, cream endpapers, ownership signature on upper paste-downs, quarter morocco cloth cases and matching slipcuses, *some minor spotting to text and plates, some slight staining to covers, some edge-wear* BUT STILL AN EXCEPTIONAL COPY

A lovely copy in cloth of the great actor and clown Joey Grimaldi's *Memoirs*, originally edited by Thomas Egerton Wilks, who sold it to the publisher Bentley before Dickens agreed to re-edit it for publication, adding his own introductory and concluding chapters (Dickens had to fit the work in between finishing *The Pickwick Papers* in October 1837 and starting *Nicholas Nickleby* in the new year). The novelist had vivid memories of seeing Grimaldi perform as a child aged 7 and 8 in 1819 and 1820 during the London pantomime season (see Tomalin, p.12). The edition is particularly noteworthy for the very fine illustrations by Cruikshank.

There were also copies in black/dark green/ dark brown cloth (Carter's 'B' binding) and copies in purplish-brown cloth (Carter's 'C' binding; see next lot).

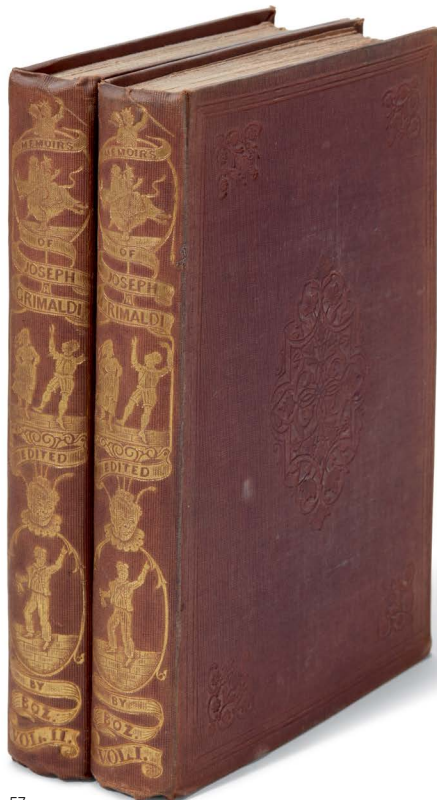
REFERENCES

Eckel pp.140-142

PROVENANCE

Michael Scott, bookplates

£ 700-1,000 € 800-1,150



57

[DICKENS, CHARLES]

Memoirs of Joseph Grimaldi. Edited by "Boz."
London: Richard Bentley, 1838

12mo (200 x 125mm.), 2 volumes, FIRST EDITION, engraved frontispiece portrait after J. Raven in volume 1, and 12 etched plates by and after George Cruikshank (including frontispiece in volume 2, without border to final plate ("The Last Song")), 36pp. publisher's advertisements at the end of volume 1, original purple vertically-ribbed cloth decorated in blind on the covers with large arabesque centre-piece (Carter's 'C' Binding), spines decorated and lettered in gilt, yellow-coated endpapers, *hinges of volume 2 cracked or starting, some foxing, edge-wear to cloth bindings*

REFERENCES

Eckel pp.140-142

PROVENANCE

Michael Scott, bookplates

£ 400-600 € 500-700



58

[DICKENS, CHARLES]

The Loving Ballad of Lord Bateman.
London: Charles Tilt ('and Mustapha Syried, Constantinople'), 1839

16mo (129 x 100mm.), FIRST EDITION, FIRST ISSUE ("wine" for "vine" on page 13), half-title, engraved plate of music, 11 etched plates by George Cruikshank, 8pp. publisher's advertisements at end, original green pictorial cloth, collector's tan clot folding box, *some spotting and browning*

Eckel neatly summarises *The Loving Ballad of Lord Bateman* in his section entitled 'Wrongly Ascribed Writings' noting that "...a rather potent argument attached itself to the 'Lord Bateman,' though strict proof is not at hand..." It is, apparently, "a fair compromise to state that Thackeray wrote the ballad and Dickens the preface and notes..."

REFERENCES

Eckel, pp. 206-208

PROVENANCE

Oliver Brett (Lord Esher), bookplate, his sale, Sotheby's, 26 March 1946, lot 540

£ 200-300 € 250-350

59

[DICKENS, CHARLES]

The Loving Ballad of Lord Bateman.
London: Charles Tilt ('and Mustapha Syried, Constantinople'), 1839

16mo (129 x 100mm.), FIRST EDITION, FIRST ISSUE ("wine" for "vine" on page 13), half-title, engraved plate of music, 11 etched plates by George Cruickshank, 8pp. publisher's advertisements at end, original green pictorial cloth, collector's chemise and purple morocco-backed slipcase, *some spotting and browning, occasional damp-staining, disbound*

REFERENCES

Eckel, pp. 206-208

PROVENANCE

James Nash, ownership signature; Maggs Bros. (October 1921); Comte Alain de Suzannet, the sale of his collection at Sotheby's, 22 November 1971, lot 51

£ 150-200 € 200-250

60

[MOGRIDGE, GEORGE]—[DICKENS, CHARLES]

Sergeant Bell, and his Raree-Show. *London: Thomas Tegg, 1839*

16mo (135 x 104mm.), FIRST EDITION, frontispiece and other illustrations within text by Cruikshank and others, 1p. publisher's adverts at end, full crimson morocco by C.J. Sawyer, spine gilt in compartments, top edge gilt, original upper cover, spine and lower cover bound at end, *some very minor occasional creases and tears*

Dickens had originally agreed to write this book at the request of the publisher. Negotiations were, however, cancelled. As Eckel notes "This is the third of the books illustrated by George Cruikshank with which Dickens' name has been associated. There appears to be absolutely no reason for this connection. It was written by a man of the name of Mogridge."

REFERENCES

Eckel, pp. 208-209

£ 300-500 € 350-600



61

61

DICKENS, CHARLES

The Life and Adventures of Nicholas Nickleby...
 Edited by "Boz". London: Chapman and Hall,
 April 1838 – October 1839

8vo (225 by 140mm.), FIRST EDITION IN THE ORIGINAL 19/20 PARTS, part IV in FIRST ISSUE (misprint "visiter" for "sister" on page 123) and part V in FIRST ISSUE (misprint "latter" for "letter" on page 160); 40 etched plates by "Phiz" (Hablot K. Browne) with part I plates with publisher's imprint, part II plates with publisher's imprint, part VIII plate 16 from third steel ("in" omitted), part XII plate 23 with "Mr" present and part XV plate 29 in first impression, front advertisements (comprising "The Nickleby Advertiser") present (part XI without "New books for Children" slip on yellow paper); back advertisements present (part VIII without "This day is published" advertisement, part XII without "Norton's

Camomile Pills" advertisement, part X "Steel Pens" on green paper, part XVI without "The Medical Casket" advertisement and part XIX/XX with all five seal wafers present); original blue-green blue-green wrappers, collector's red morocco-backed folding box, plates occasionally offset and browned in margins, extremities of wrappers frayed with creases and small tears, minor loss to spine of part II, preliminary leaves in part XIX/XX unopened, collector's box splitting at upper joint, spine faded

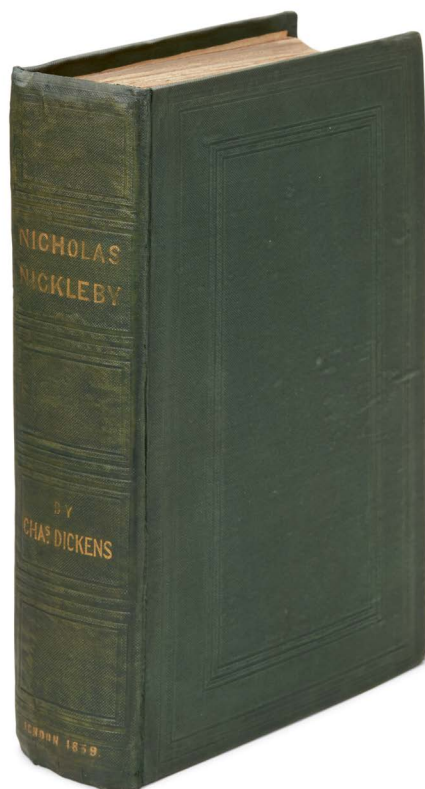
REFERENCES

Hatton and Cleaver, pp. 131-160

PROVENANCE

"Mrs Hamilton", ownership signatures (parts I-XVIII) and "Miss Hurst", ownership signature (part XIX/XX)

£ 1,500-2,000 € 1,700-2,300



62

62

DICKENS, CHARLES

The Life and Adventures of Nicholas Nickleby.
London: Chapman and Hall, 1839

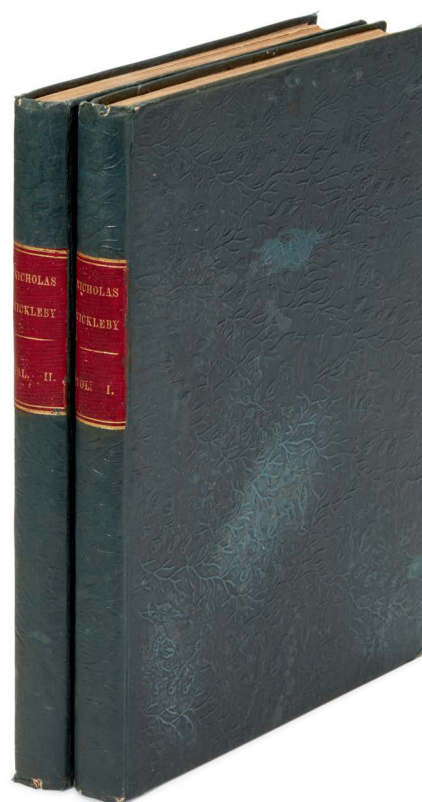
8vo (222 x 135mm.), FIRST EDITION IN BOOK FORM, half-title, engraved portrait frontispiece by Daniel Maclise in first state (Chapman and Hall imprint present), 39 engraved plates by 'Phiz' (Hablot K. Browne) in earlier issue (Chapman and Hall imprint present for first four illustrations), original dark olive green fine-diaper cloth, covers with blind-stamped border, spine in blind stamped panels with lettering in gilt, light yellow endpapers, occasional browning, plates occasionally offset and browned in margins, front free endpaper and half-title very slightly frayed at fore-edge, frontispiece tissue guard slightly torn, cloth slightly cockled on upper cover, some minor professional restoration to head and foot of spine, professional repairs to hinges

First edition in book form, in the primary binding with plates in the earlier issue. Page 123 has corrected reading "sister" and page 160 has uncorrected "latter".

REFERENCES

Smith I:5

£ 1,500-2,000 € 1,700-2,300



63

63

DICKENS, CHARLES

The Life and Adventures of Nicholas Nickleby.
Philadelphia: Lea & Blanchard, 1839

8vo (240 x 152mm.), FIRST AMERICAN EDITION BOUND UP FROM THE PARTS, 2 volumes, double column, portrait frontispiece after Samuel Laurence, 39 engraved plates by 'Phiz' (Hablot K. Browne) re-engraved by J. Yeager, contemporary green cloth embossed with floral pattern, morocco lettering pieces on spine, collector's blue cloth folding box, some spotting and browning, plates occasionally offset and browned, occasional repairs to plates, stains to covers, extremities frayed, patterned browning to free endpapers

A VERY ATTRACTIVE COPY OF THE AMERICAN EDITION IN A PRETTY CONTEMPORARY BINDING. The publishers issued the novel in 19/20 parts between May 1838 and mid-November 1839, each bound in bright yellow wrappers. Given the stab-holes along the inner margins, it is assumed this copy is bound from these original American parts. The first book edition appeared on 15 November 1839. Dickens received no payment from Lea and Blanchard for the work.

REFERENCES

cf Gimbel A42, A43; Smith *First American Editions* p.123 (see also p.121)

PROVENANCE

John A. King, Jr, ownership signatures dated 1839

£ 2,000-3,000 € 2,300-3,400

In begging you, my Lady Holland, to accept from me a copy of *Nickleby* in a dress which will wear better than his every-day clothes, I am not influenced by any feeling of vanity or any supposition that you will find in the book, a solitary charm to which you have not already done more than justice. I must not scruple to say that I am actuated by a most selfish feeling, though, for I wish to have the gratification of acknowledging your great kindness, and I do not

DICKENS, CHARLES

The Life and Adventures of Nicholas Nickleby. London: Chapman and Hall, 1839

8vo (208 x 132mm.), FIRST EDITION IN BOOK FORM, PRESENTED BY DICKENS TO LADY HOLLAND IN THE MONTH AFTER PUBLICATION, HIS AUTOGRAPH LETTER SIGNED PRESENTING THIS COPY TO HER AFFIXED TO FRONT ENDPAPER, without half-title, engraved portrait frontispiece by Daniel Maclise in first state (Chapman and Hall imprint present), 39 engraved plates by 'Phiz' (Hablot K. Browne) (Chapman and Hall imprint not present for first four illustrations), p. 123 with corrected reading "sister", p. 160 with corrected "letter", PUBLISHER'S PRESENTATION BINDING in contemporary hard-grained morocco gilt, covers with blind fillets enclosing central urn design on plinth surrounded by spirals ending with floral patterns, spines similarly decorated and lettered in gilt, gilt edges and turn-ins, upper paste-down stamped "Chapman & Hall. 186 Strand", preserved in matching quarter red morocco folding box, *minor edge-wear, traces of neat repairs to spine, occasional slight spotting to plates*

A FINE PRESENTATION COPY TO ONE OF THE GREAT HOSTESSES OF THE PERIOD.

In his letter to Lady Holland (2 pages, 8vo, no place, Saturday 9th November 1839) Dickens begs her "to accept from me a copy of *Nickleby* in a dress which will wear better than his every-day clothes", though he claims not to be influenced by "any feeling of vanity or any supposition that you will find in the book, a solitary charm to which you have not already done more than justice. I must not scruple to say that I am actuated by a most selfish feeling, though, for I wish to have the gratification of acknowledging your great kindness, and I

do not know how I can better do so than by this poor token; which I venture to send you —not for its own sake (for that would be presumptuous indeed) but simply and solely for the reason I have just mentioned. I beg to be remembered to Lord Holland, and am always, Lady Holland, Faithfully Yours, Charles Dickens."

Dickens first met the celebrated and autocratic hostess Elizabeth Vassall Fox (1770-1845), wife of the 3rd Baron Holland, after being invited to Holland House with Talfourd on 12th August 1838. She famously asked Edward Bulwer, 1st Lord Lytton, beforehand if "Boz was presentable, and became the man of genius..." (see *Letters*, volume 1, p.412). Upon meeting him she wrote to Talfourd's sister that "we have had the author of *Oliver Twist* here. He is a young man, very unobtrusive, yet not shy, intelligent in countenance, and altogether prepossessing..." (*op.cit.*, p.415). Lord and Lady Holland were huge admirers of Napoleon Bonaparte, commissioning a bronze bust of him from Antonio Canova and sending supplies of food and books to him on St Helena after his exile there in 1815. Napoleon bequeathed a gold snuffbox to Lady Holland in his will, which she subsequently bequeathed to the British Museum. Lady Holland is also well known for permanently introducing the dahlia to the United Kingdom.

Nicholas Nickleby was published on 23 October 1839.

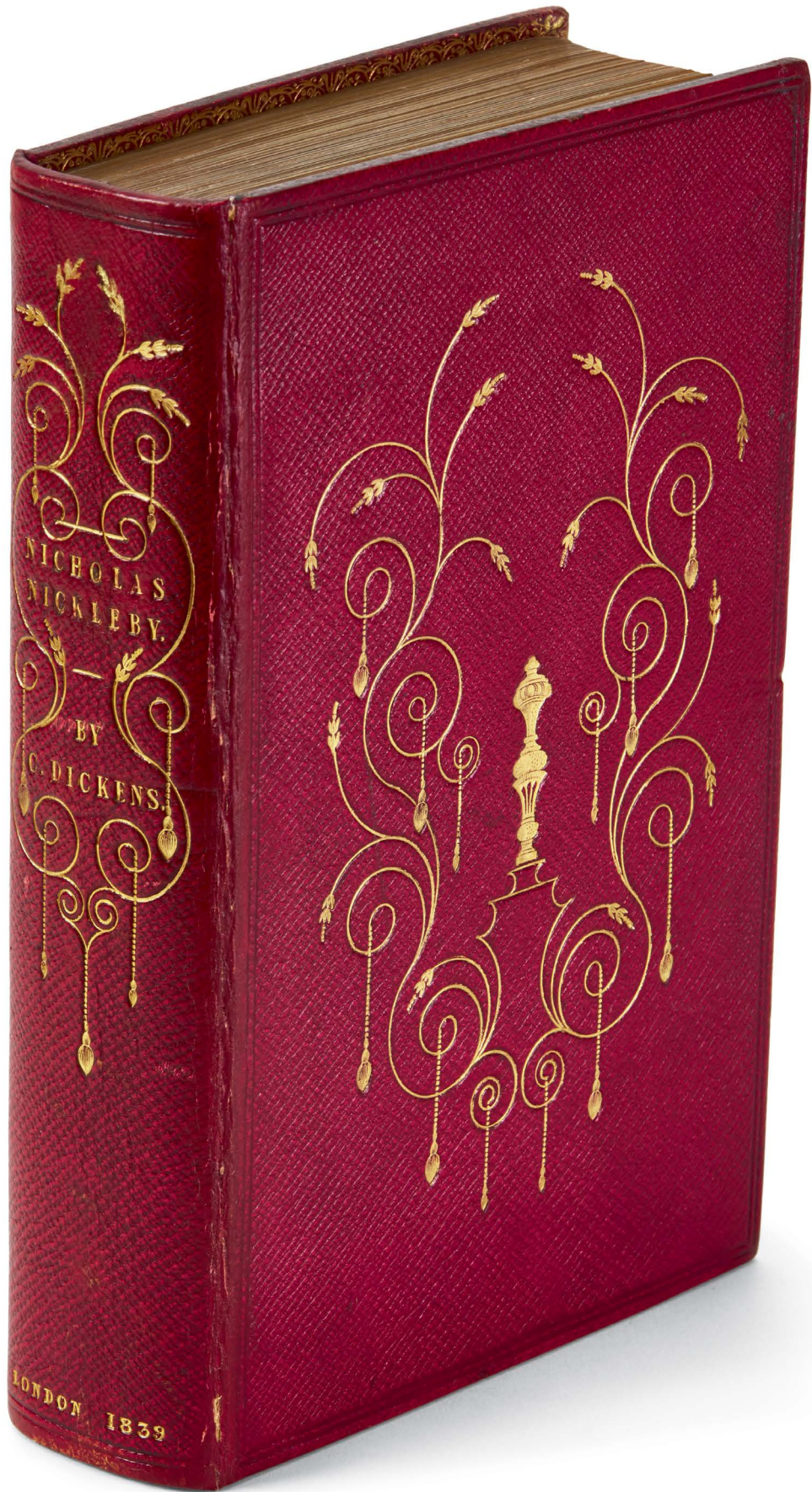
REFERENCES

Smith I:5

PROVENANCE

Lady Holland, presentation letter affixed to endpaper, armorial Holland House bookplate; Christie's, 17 December 1983, lot 411

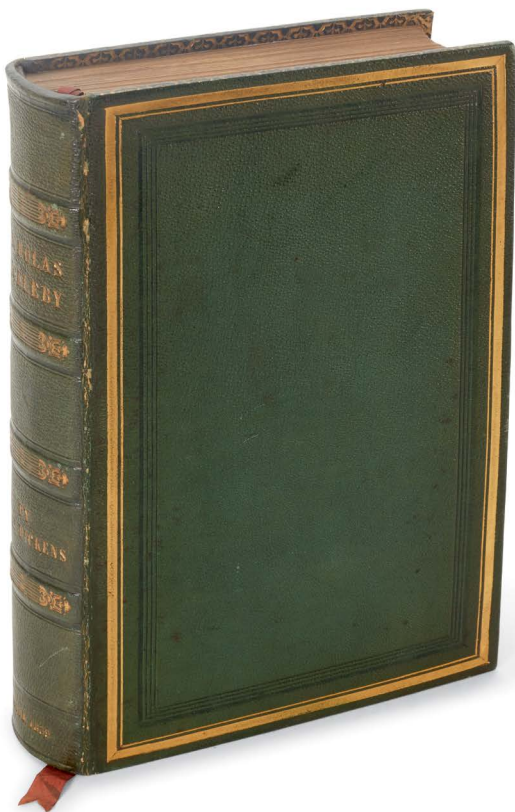
£ 60,000-70,000 € 68,000-79,500



NICHOLAS
NICKLEBY.

BY
C. DICKENS.

LONDON 1839



65

65

DICKENS, CHARLES

The Life and Adventures of Nicholas Nickleby.
London: Chapman and Hall, 1839

8vo (210 x 130mm.), FIRST EDITION IN BOOK FORM, half-title, engraved portrait frontispiece by Daniel Maclise in first state (Chapman and Hall imprint present), 39 engraved plates by 'Phiz' (Hablot K. Browne) (Chapman and Hall imprint not present for first four illustrations), original light green morocco, covers with blind-stamped borders with outer borders in gilt, spine in compartments with lettering in gilt, gilt dentelles, gilt edges, marker ribbon, collector's slipcase, *occasional browning, plates occasionally offset and browned in margins, upper joint weak, upper hinge split*

APPARENTLY A PUBLISHER'S PRESENTATION BINDING. There is a blank leaf before the half-title with the inscription "To their trusty + faithful | Frederick Griffiths | from Chapman + Hall | Feby. 1. 1840". Griffiths has added an ownership ink stamp to the front fixed endpaper. Page 123 has corrected reading "sister" and page 160 has corrected "letter".

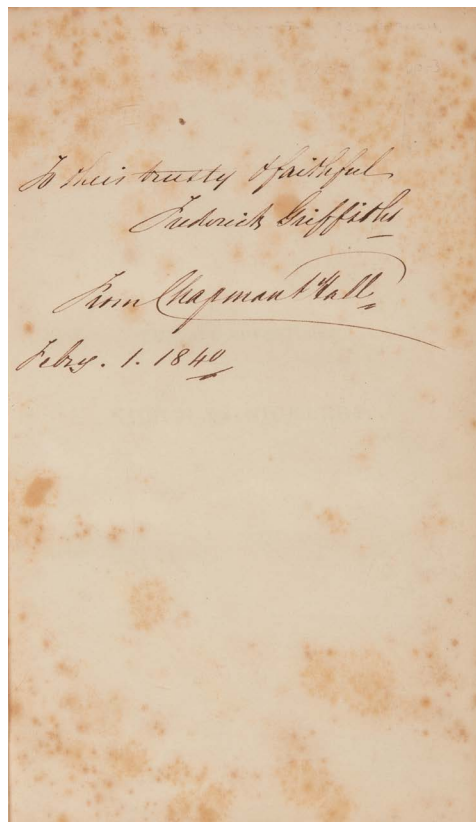
REFERENCES

Smith I:5

PROVENANCE

Frederick Griffiths, presentation inscription from publisher on preliminary blank

£ 7,000-10,000 € 8,000-11,400



65

66

DICKENS, CHARLES

The Life and Adventures of Nicholas Nickleby.
London: Chapman and Hall, 1839

8vo (220 x 135mm.), FIRST EDITION IN BOOK FORM, half-title, engraved portrait frontispiece by Daniel Maclise in first state (Chapman and Hall imprint present), 39 engraved plates by 'Phiz' (Hablot K. Browne) in earlier issue (Chapman and Hall imprint present for first four illustrations), original dark olive green fine-diaper cloth, covers with blind-stamped border, spine in blind stamped panels with lettering in gilt, light orange endpapers, collector's chemise and green morocco-backed slipcase, *occasional browning, plates occasionally offset and browned in margins, minor chip to fore-edge of plate "Nicholas Recognizes the Young Lady Unknown", some staining to binding including ink stain to spine, head and foot of spine bumped, upper joint splitting*

First edition in book form, in the primary binding with plates in the earlier issue. Page 123 has corrected reading "sister" and page 160 has corrected "letter".

REFERENCES

Smith I:5

PROVENANCE

Richard Manney, booklabel, his sale, Sotheby's New York, 11 October 1991, lot 83

£ 3,000-5,000 € 3,400-5,700

DICKENS, CHARLES

The Life and Adventures of Nicholas Nickleby.
London: Chapman and Hall, 1839

8vo (225 x 135mm.), FIRST EDITION IN BOOK FORM, half-title, engraved portrait frontispiece by Daniel Maclise in first state (Chapman and Hall imprint present), 39 engraved plates by 'Phiz' (Hablot K. Browne) (Chapman and Hall imprint not present for first four illustrations), original dark olive green fine-diaper cloth, covers with blind-stamped border embellished at inner corners, spine in blind stamped panels with lettering in gilt, *occasional browning, plates occasionally offset and browned in margins, spine slightly faded and with small hole, upper hinge splitting*

First edition in book form, in a later binding (seemingly later than Smith's "secondary binding"). Page 123 has corrected reading "sister" and page 160 has corrected "letter".

REFERENCES

Smith I:5

PROVENANCE

Jane Eliza Stevens, ownership signature on title-page; later presentation inscription on front free endpaper

£ 1,000-1,500 € 1,150-1,700

[DICKENS, CHARLES]

Sketches of Young Couples; with an Urgent Remonstrance to the Gentlemen of England...on the present alarming crisis... *London: Chapman and Hall, 1840*

8vo (158 x 101 mm.), first edition, frontispiece and five engraved plates by Hablot K. Browne ("Phiz"), 4pp. of advertisements at the end, original pictorial blue-green paper boards, preserved in green cloth case and quarter green morocco slipcase, *minor spotting, backstrip defective, upper hinge partially split, some wear and slight staining to covers*

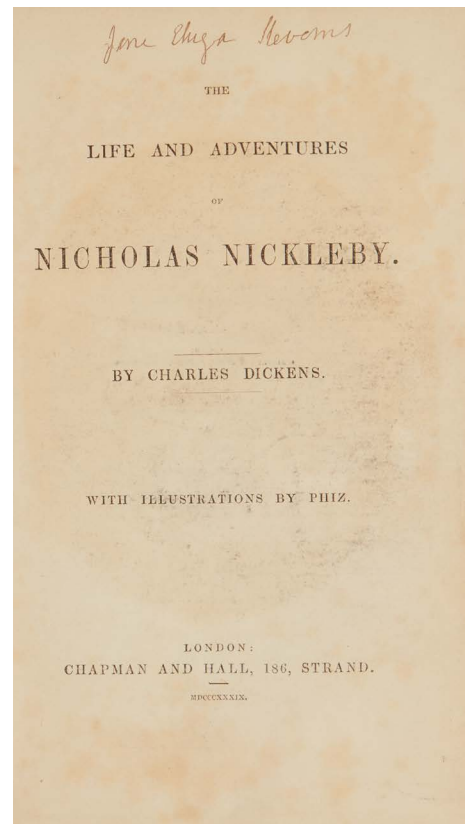
REFERENCES

Eckel p.106

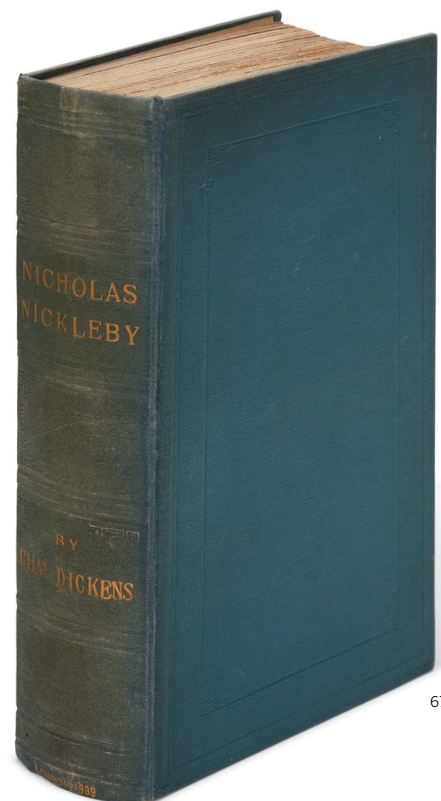
PROVENANCE

George Prideaux, armorial stamp; the American book collector and publisher Herschel V. Jones (1861-1928), green morocco book-label

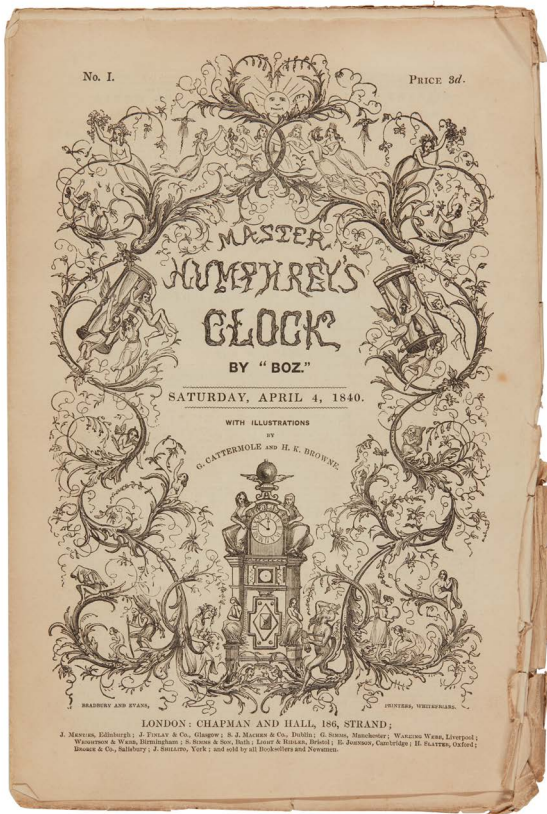
£ 400-600 € 500-700



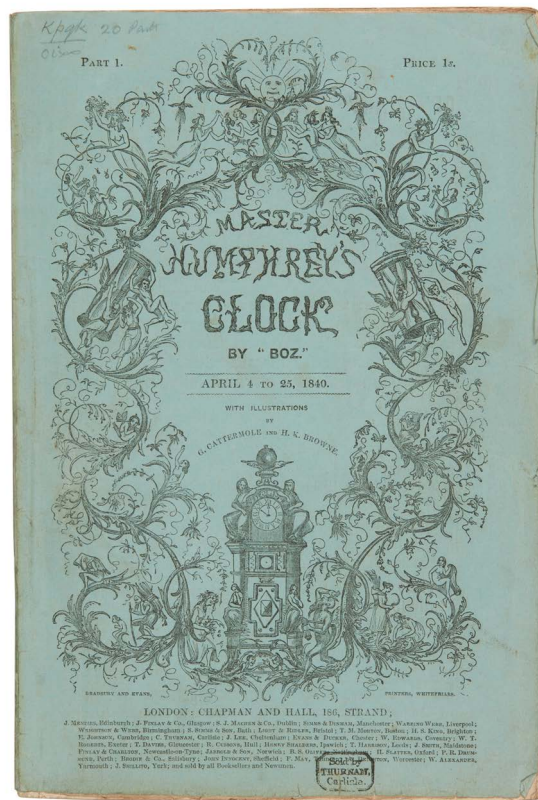
67



67



69



70

69

DICKENS, CHARLES

Master Humphrey's Clock. London: Chapman and Hall, April 1840-December 1841

8vo (265 x 175mm.), FIRST EDITION, FIRST ISSUE, IN ORIGINAL WEEKLY 88 PARTS, wood-engraved illustrations by G. Cattermole and H.K. Browne, with front matter (title, preface and frontispieces) to parts 26, 52 and 88, the "Address to the Readers ..." in Parts 9, 80-83, and 87; the latter number includes postscript, original white pictorial wrappers, green cloth collector's folding box lettered on spine in gilt, *minor browning and spotting, creasing, some with wrappers expertly restored, with neat restoration at backstrip, those not restored often with wrappers detached, chipping to fore-edge, some soiling to wrappers (particularly parts 7 and 32), parts 51, 60, 66, 69, 80, with three small pinholes through inner margins, parts 51 and 69 with loss to inner margin of one leaf, part 51 with more concentrated chipping including minor loss to leaves and lower wrapper*

"Of the four issues the weekly one is difficult to obtain in a clean condition, and is therefore the costliest" (Eckel). *Master Humphrey's Clock* was one of the first works in which Dickens introduced weekly issues. In a letter he outlined his plans "to write amusing essays on the various foibles of the day as they arise; to take advantage of passing events; and to vary the form of the papers by throwing them into sketches, letters from imaginary correspondents, and so forth, so as to diversify the contents as much as possible." The publication was announced via advertisement in the *Examiner* which read that "Master Humphrey's Clock" would strike one on April 4th. *Master Humphrey's Clock* includes the two novels *The Old Curiosity Shop* and *Barnaby Rudge*.

REFERENCES

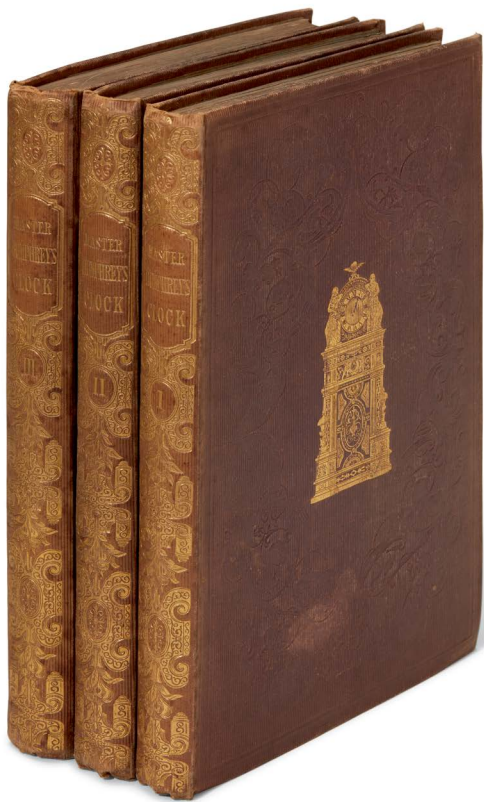
Eckel, pp. 61-65; Hatton & Cleaver, p. 163-182.

PROVENANCE

Miss Hamlet, Denham Court, ownership signature on upper wrapper parts 2-12, 14-47; J.C. Hamilton, ownership signature on upper wrapper on parts 84, 85, 87

£ 2,000-3,000 € 2,300-3,400

54



71

70

DICKENS, CHARLES

Master Humphrey's Clock. London: Chapman and Hall, April 1840-November 1841

8vo (267 x 172mm.), FIRST EDITION, IN THE ORIGINAL 20 MONTHLY PARTS, wood-engraved illustrations by G. Cattermole and H.K. Browne, with front matter (title, preface and frontispieces) to parts 6, 12 and 20, advertisements conform to Hatton & Cleaver except lacking final 8pp, publisher's catalogue at back of part 20, the majority of parts with additional advertisements tipped-in at front, original green pictorial printed wrappers, red cloth collector's folding box lettered on spine in gilt, *many of the wrappers expertly restored, some at back strip and along fore-edge, some minor chipping to part 7 with small neat tear to bottom right corner apparent on first 35pp., some minor browning throughout, some minor soiling to wrappers particularly parts 11, 15, 17, minor creasing and discoloration, some soiling to box*

REFERENCES

Hatton and Cleaver p 162; Eckel p 61.

£ 1,500-2,000 € 1,700-2,300

71

DICKENS, CHARLES

Master Humphrey's Clock. London: Chapman and Hall, 1840-41

8vo (257 x 169mm.), FIRST BOOK EDITION, BOUND FROM THE WEEKLY PARTS, 3 volumes, illustrations by George Cattermole and Hablot K. Browne, frontispieces and prefaces as called for, volume 1 with dedication to Samuel Rogers, original publisher's dark grayish brown bold-ribbed cloth stamped in blind with border and elaborate floral-leaf design, upper board with clock stamped in gold, spine elaborately gilt, later powder blue endpapers, collector's folding box, *minor browning and spotting throughout, concentrated at edges, some discoloration and soiling to boards, volume 2 with small scratch to lower board, sunned, bumped*

The clock design stamped in gilt on the upper cover of each volume features hands that represent the volume number.

REFERENCES

Smith I:6; Eckel pp. 69-70

£ 1,000-1,500 € 1,150-1,700

72

DICKENS, CHARLES

Master Humphrey's Clock. London: Chapman and Hall, 1840-41

8vo (252 x 166mm.), FIRST BOOK EDITION, BOUND FROM THE WEEKLY PARTS, 3 volumes, illustrations by George Cattermole and Hablot Browne, frontispieces and prefaces as called for, volume 1 with dedication to Samuel Rogers, original publisher's dark grayish brown bold-ribbed cloth stamped in blind with border and curtain-like rococo design, clock design stamped in gilt on upper covers (Smith's binding variant), spine elaborately gilt, marbled endpapers, all edges marbled, collector's brown cloth slipcase, *volume 2 with small loss to margin of one page (Bb6), minor soiling and discoloration to cloth, sunned, bumped*

REFERENCES

Smith I:6; Eckel pp. 69-70

£ 800-1,200 € 950-1,400

73

DICKENS, CHARLES

The Old Curiosity Shop. London: Chapman and Hall, 1841

8vo (260 x 166mm.), FIRST SEPARATE EDITION, BOUND FROM THE WEEKLY PARTS, illustrations by George Cattermole and Hablot K. Browne, advertisement as called for, pp. 271 and 269 bound out of order, moderate olive green fine-diaper cloth with blind stamping (Smith's secondary binding variant), spine gilt, *minor spotting, tear to margin of p. 245, spine sunned, bumped*

The Old Curiosity Shop was first published in this separate volume on December 15, 1841, bound from portions of *Master Humphrey's Clock*.

REFERENCES

Smith I:6A

£ 500-700 € 600-800

DICKENS, CHARLES

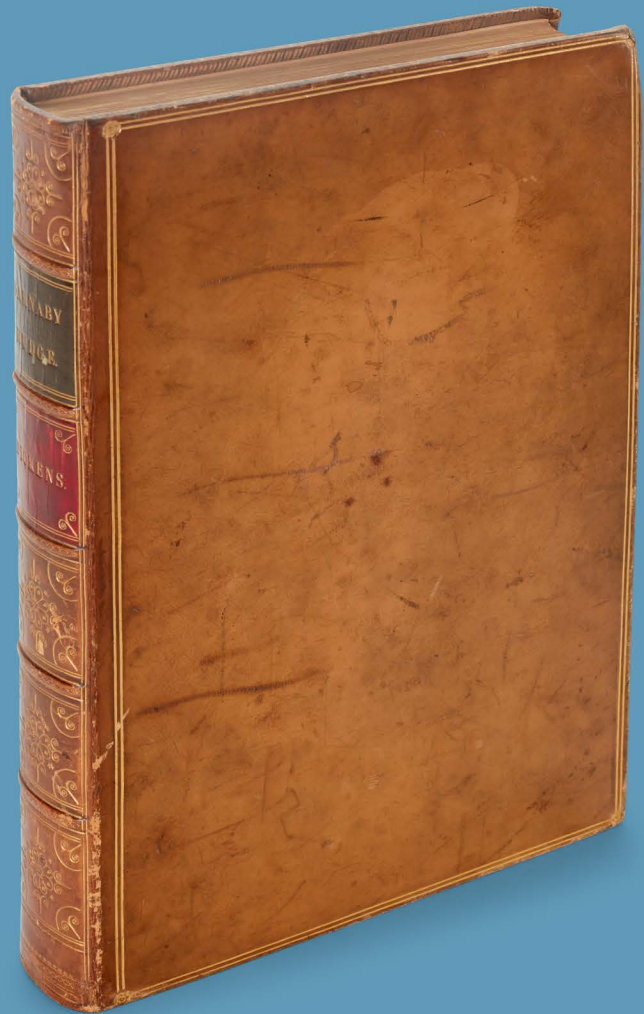
Barnaby Rudge; A Tale of the Riots of 'Eighty.
London: Chapman and Hall, 1841

8vo (252 x 161mm.), FIRST SEPARATE ISSUE, PRESENTATION COPY, INSCRIBED BY DICKENS TO SIR THOMAS NOON TALFOURD on the title ("M. Serjeant Talfourd | From his friend | Charles Dickens | Twenty-Ninth December 1841"), advertisement and preface as called for, illustrations by George Cattermole and Hablot K. Browne, PUBLISHER'S PRESENTATION BINDING BY HAYDAY, full polished calf ruled in gilt, spine gilt with red and green morocco lettering pieces, ink stamp of Chapman and Hall on front free endpaper and binder Hayday on rear free endpaper, marbled endpapers, all edges gilt, collector's red cloth chemise and slipcase, *small ink stain on p. 302, minimal spotting, boards with minor soiling and scuffing, bumped*

AN EXCEPTIONAL ASSOCIATION COPY inscribed by Dickens to his friend, the writer, judge and politician Sir Thomas Noon Talfourd (1795-1854). Dickens had first seen Talfourd as a barrister in court while reporting on the celebrated Norton v Melbourne case. Although hardly remembered now Talfourd was "an outstanding figure in his day, idealistic, hard-working and effective. The son of a brewer too poor to send him to university, he made his own way and by the late 1830s was MP for Reading, standing as a Liberal on the radical side of the party. He had protested against the Peterloo massacre in 1819, supported universal male suffrage and the total abolition of slavery, steered through the bill giving divorced women custody of their young children, and [saw] through the 1842 Copyright Act that for the first time protected authors' earnings in England" (Claire Tomalin, *Charles Dickens: A Life*, p.91). It is hardly surprising that he became such a good friend of Dickens, and to top it off, he was also a playwright, with his republican blank-verse drama *Ion* performed many times in 1836 and 1837 with Macready in the lead (it was later hailed as a masterpiece in America). Dickens dedicated *The Pickwick Papers* to Talfourd in 1837 in appreciation of his work on copyright, which remained a strong cause for the author, both in Britain and in America, for the rest of his life. Talfourd was the model for the idealistic Tommy Traddles in *David Copperfield*, and his children Frank and Kate provided the names for two youngsters in *Nicholas Nickleby*.

Talfourd and his wife were known for hosting regular dinners attended by the London society elite. Dickens wrote of the sarjeant-at-law, "If there ever was a house ... where every art was honoured for its own sake, and where every visitor was received for his own claims and merits, that house was his ... Rendering all legitimate deference to rank and riches, there never was a man more composedly, unaffectedly, quietly, immovable by such considerations ... On the other hand, nothing would have astonished him so much as the suggestion that he was anyone's patron..." (Dickens, "The late Mr Justice Talfourd," *Household Words*, 25 March 1854, p.117). Thackerary, Macready, Maclise, Mitford, and Wordsworth were all frequent guests.

This separate first edition of *Barnaby Rudge* was first published on 15 December, 1841, only two weeks before Dickens's presented this copy.

**REFERENCES**

Smith I:6B

PROVENANCE

Sir Thomas Noon Talfourd (1795-1854), presentation inscription from the author; William Wright, celebrated collector of Dickens, his sale at Sotheby's 12 June 1899; De Witt Miller, Forest Glen, Maryland, inscription on rear endpaper; Paul Lemperly (1858-1939), of Cleveland, Ohio, bookplate, inscribed "Merry Christmas, Dear Jake, from Yours, 1902."; Frank Hogan (1877-1944), bookplate, his sale at Parke-Bernet, 24 April 1945, lot 217; The Rosenbach Collection, slip laid-in; Lewis A. Hird, his sale at Parke-Bernet, 17 November 1953, lot 7; Kenyon Starling, bookplate; William E. Self, bookplate, the sale of the family collection at Christie's New York 2 April, 2008

£ 40,000-60,000 € 45,400-68,000

W. Sijraant Talfourch

From his friend

London the December 1841.

W. Sijraant Talfourch

BARNABY RUDGE;

A TALE OF THE RIOTS OF 'EIGHTY.

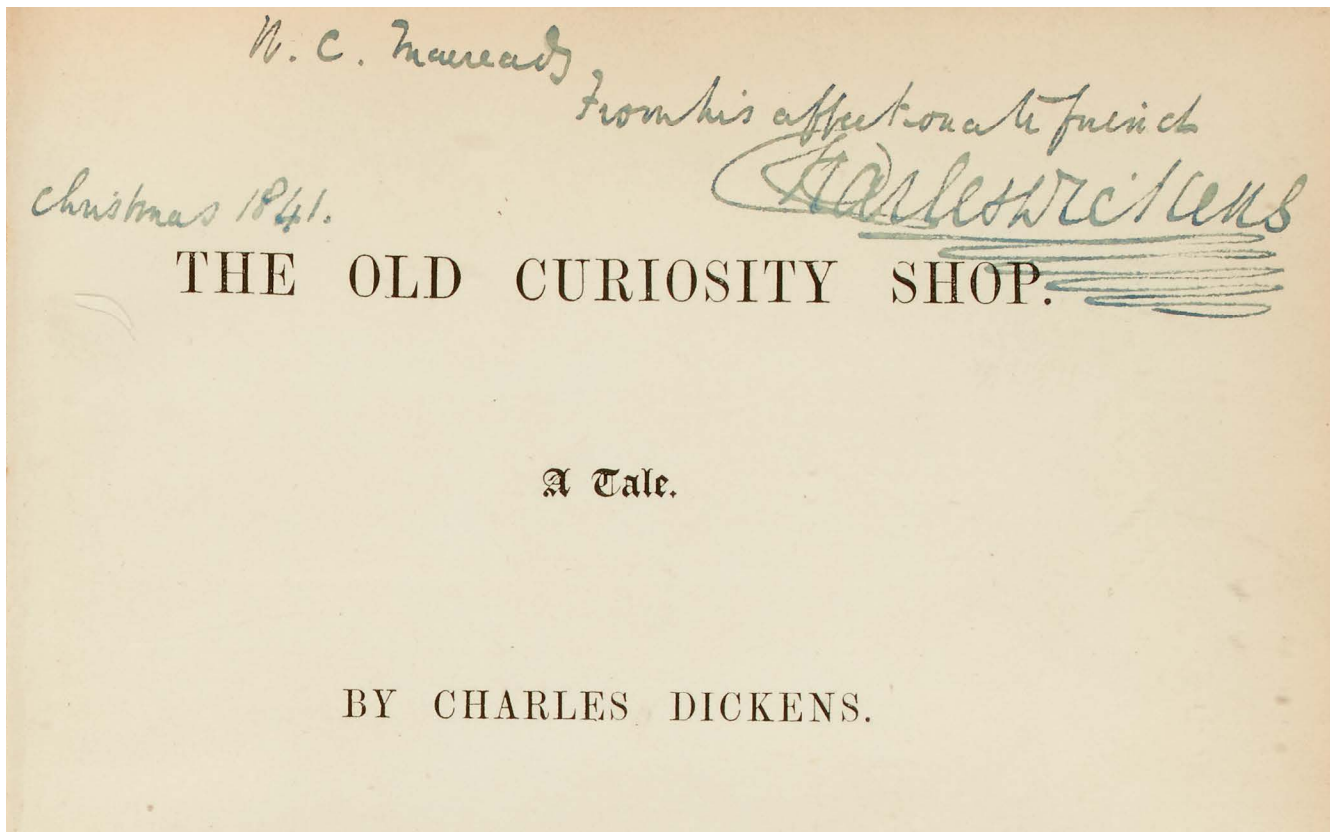
BY CHARLES DICKENS.

WITH ILLUSTRATIONS

BY

GEORGE CATTERMOLLE AND HABLOT K. BROWNE.

COMPLETE IN ONE VOLUME.



75

75

DICKENS, CHARLES

The Old Curiosity Shop. London: Chapman and Hall, 1841

8vo (251 x 167mm.), FIRST SEPARATE EDITION, A CHRISTMAS PRESENTATION COPY, INSCRIBED BY DICKENS TO WILLIAM CHARLES MACREADY on the title ("W.C. Macready | from his affectionate friend | Charles Dickens | Christmas 1841"), dedication leaf to Samuel Rogers (not called for by Smith, but that in volume 1 of *Master Humphrey's Clock* from which this is separately issued), illustrations by George Cattermole and Hablot K. Browne, PUBLISHER'S PRESENTATION BINDING, full polished calf gilt rule, spine gilt with green and red morocco lettering pieces, edges gilt, ink stamp of Chapman and Hall on front free endpaper and binder Hayday on rear free endpaper, marbled endpapers, all edges gilt, collector's red cloth chemise and slipcase, *some minor occasional spotting, light soiling to boards, some slight scuffing and wear at hinges, rubbed*

A REMARKABLE ASSOCIATION COPY inscribed by Dickens to his close friend, the actor William Charles Macready on Christmas 1841, prior to Dickens's departure for America. *The Old Curiosity Shop* had only been published 10 days earlier. For a fuller note on Macready see lot 50. This separate issue of *The Old Curiosity Shop* was created from portions of *Master Humphrey's Clock*, accounting for the irregularities of its bibliographic composition.

REFERENCES

Smith I:6A

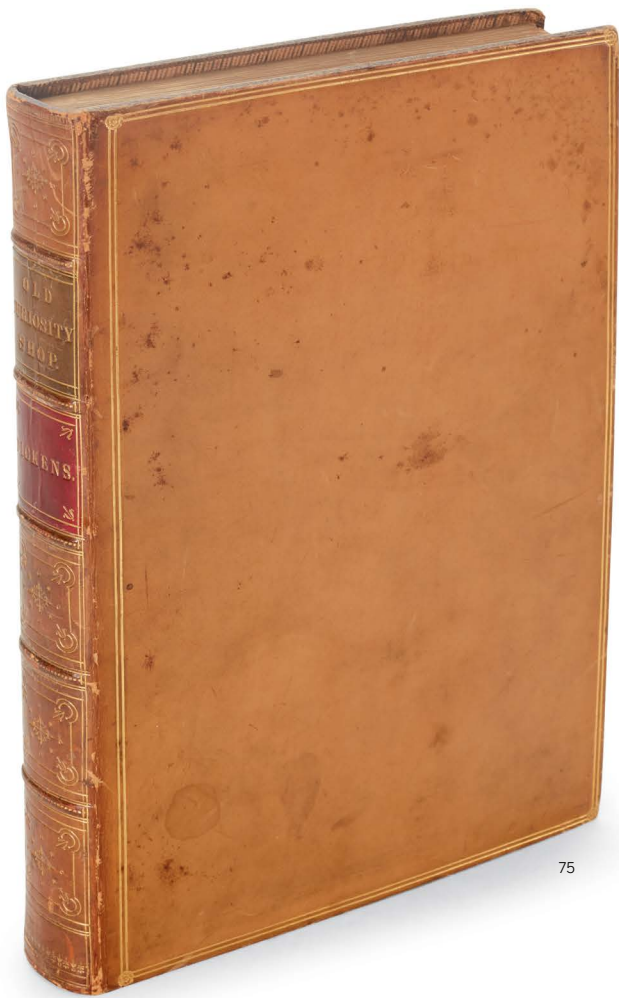
PROVENANCE

William Charles Macready (1793-1873), presentation inscription from the author; A. Edward Newton, bookplate, his sale at Parke Bernet, 18 April 1941, lot 508; Col. John Bancker Gribbel, his sale at Parke-Bernet, 8 December 1947, lot 146; Lewis A. Hird, bookplate, his sale at Parke-Bernet, 17 November 1953, lot 90; The Rosenbach Collection, slip laid-in; Kenyon Starling, bookplate; William E. Self, bookplate, the sale of the family collection at Christie's New York 4 February, 2009, Lot 77

£ 40,000-60,000 € 45,400-68,000

58

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



75

76

DICKENS, CHARLES

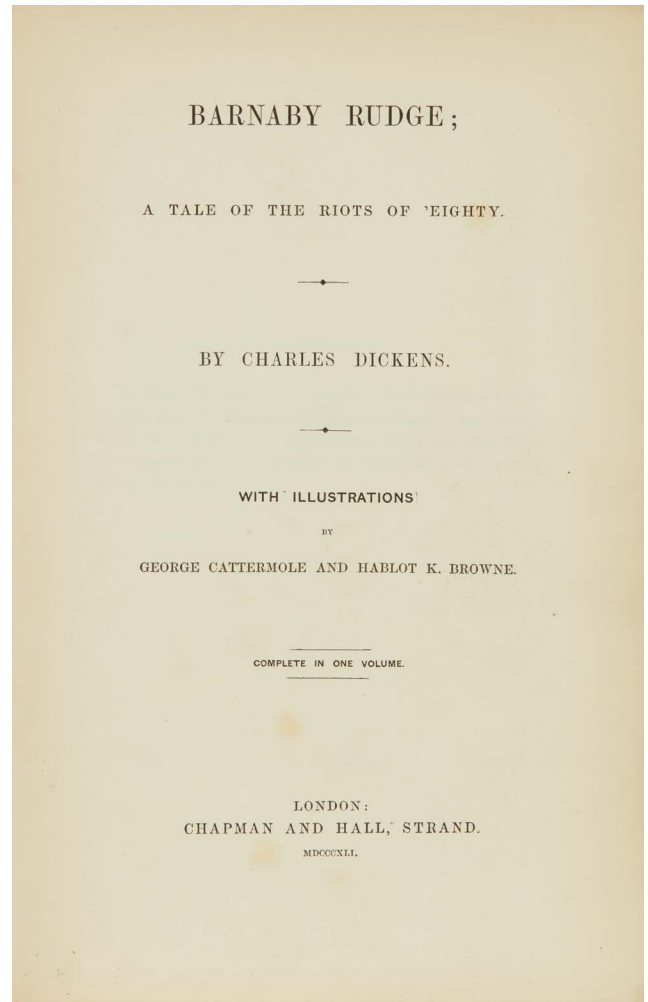
Barnaby Rudge; A Tale of the Riots of 'Eighty.
London: Chapman and Hall, 1841

8vo (253 x 170mm.), FIRST SEPARATE EDITION, BOUND FROM THE WEEKLY PARTS, illustrations by George Cattermole and Hablot K. Browne, advertisement and 2pp. preface as called for, dark grayish red fine-diaper cloth with blind stamping design, spine gilt, marbled endpapers, all edges marbled, collector's red cloth folding box, *browning and spotting, gatherings slightly starting, slightly bumped*

REFERENCES

Smith I:6B

£ 1,000-1,500 € 1,150-1,700



76

77

DICKENS, CHARLES

Barnaby Rudge; A Tale of Riots of 'Eighty.
London: Chapman and Hall, 1841

8vo (260 x 165mm.), FIRST SEPARATE EDITION, BOUND FROM THE WEEKLY PARTS, illustrations by George Cattermole and Hablot K. Browne, advertisement as called for (lacking preface), moderate olive green fine-diaper cloth with blind stamping (Smith's secondary binding variant), spine gilt, previous ownership signature in ink on title-page, *minor browning, p. 12-13 ("Chapter the Fifteenth") with very minor ink annotation, some later gatherings starting, minimal soiling to boards*

Smith suspected this binding variation existed, as there were similar examples of *The Old Curiosity Shop* with it, but at the time of the bibliography's publication, had "not seen any as of yet".

REFERENCES

Smith I:6B

£ 500-700 € 600-800

George Morris
New York.
First June 1842.

from *Charles Dickens*

THE

OLD CURIOSITY SHOP,

AND

OTHER TALES.

BY CHARLES DICKENS.

78

DICKENS, CHARLES

The Old Curiosity Shop and Other Tales.
Philadelphia: Lea and Blanchard, 1842

8vo (244 x 154mm.), second American edition, PRESENTATION COPY, INSCRIBED BY THE AUTHOR TO GEORGE MORRIS ("George Morris | from Charles Dickens | New York | First June 1842"), additional title-page for *Master Humphrey's clock*, double-column, engraved frontispiece, title (dated 1841) and 8 plates after George Cattermole, Hablot K. Browne and Thomas Sibson, numerous woodcut illustrations throughout text, original brown ribbed cloth, large foliate blocked in blind on covers, spine with title and design gilt, collector's green cloth chemise and morocco-backed slipcase, some off-setting, occasional minor spotting and browning, hinges starting, some wear to covers, rubbed

A PRESENTATION COPY OF "THE OLD CURIOSITY SHOP" INSCRIBED DURING THE AUTHOR'S FIRST AMERICAN TOUR. George Pope Morris (1802-1864) was an American journalist, poet and founder of *The New York Mirror*. Usually known as "General Morris", Dickens met him in his 1842 New York trip.

He inscribed two presentation copies to him on 1 June that year: the present copy and a copy of *Barnaby Rudge* (see next lot). In a letter to Forster on 17 February, 1842 Dickens commented on a grand ball he attended the previous Monday when he and his wife were "waited upon" by Morris "in the full dress uniform of Heaven knows what regiment of militia" and personally escorted to the theatre-ballroom packed with three thousand people. (Pilgrim Edition of *The Letters*, III, 71)

REFERENCES

Smith *First American Editions* p.166

PROVENANCE

George P. Morris (1802-1864), presentation inscription from the author; Sotheby's, 24 November 1927, £156; [acquired by:] Comte Alain de Suzannet (purchase recorded by autograph addition to printed entry in his 1934 Lausanne catalogue), bookplate, the sale of his collection at Sotheby's, 22 November 1971, lot 59; Kenyon Starling, bookplate; William E. Self, bookplate, the sale of the family collection at Christie's New York, 4 February 2008, Lot 78

£ 30,000-50,000 € 34,000-57,000



79

DICKENS, CHARLES

Barnaby Rudge. Philadelphia: Lea and Blanchard, 1842 [1841]

8vo (247 x 152mm.), FIRST AMERICAN BOOK EDITION, PRESENTATION COPY, INSCRIBED BY DICKENS TO GEORGE MORRIS on vignette title ("George Morris from Charles Dickens New York. First June 1842"), engraved title, frontispiece and 14 engravings after Cattermole, H.K. Browne and Sibson by J. Yaeger, numerous other illustrations throughout the text, double-columns, original dark-brown cloth, decorated in blind on upper and lower covers, spine with title and vignette illustration in gilt, collector's green cloth case and quarter green morocco slipcase, *offsetting to frontispiece and engraved vignette title, browning, first gatherings slightly loose, bumped*

INSCRIBED BY DICKENS ON HIS FIRST VISIT TO AMERICA. For a note on George Morris see previous lot. The first American book edition of *Barnaby Rudge* was published on 20 December 1841, with the title page postdated 1842. It had been serialized in 19 parts by Lea and Blanchard between 12 March and 18 December 1841.

REFERENCES

Smith *First American editions* p.184

PROVENANCE

Sotheby's 24 November 1927, sold for £157; [purchased by:] Comte Alain de Suzannet (acquisition recorded by autograph addition in margin of his 1934 Lausanne catalogue), bookplate, the sale of his collection at Sotheby's, 22 November 1971, lot 62

£ 30,000-50,000 € 34,000-57,000

DICKENS, CHARLES

The Pic Nic Papers, by various hands, edited by Charles Dickens. *London: Henry Colburn, 1841*

8vo (200 x 124mm.), 3 volumes, FIRST EDITION, FIRST ISSUE with 'publisher young' on p.3 of the introduction and Cox's imprint as publisher of volume 1, engraved frontispiece to each volume, and 11 plates by George Cruikshank, H. K. Browne ["Phiz"] and R.J. Hammerton, 2pp. advertisements at the beginning of volume 1, 8pp. publisher's advertisements dated May 1841 at the end of volume 2 and 4pp. publisher's advertisements at the end of volume 3, pale yellow endpapers, original pea-green fine-ribbed cloth tooled in blind with linear border enclosing large design of acanthus leaves, spines with raised bands and lettered in gilt, uncut, some leaves unopened, *plates browned, hinge of volume 2 weak, spines lightly faded, ink marks on covers of volumes 1 and 2, extremities lightly bumped*

THE FIRST ISSUE, with the incorrect 'publisher young' on page 3 of the introduction, and volume 1 with printer's imprint of Cox and Son.

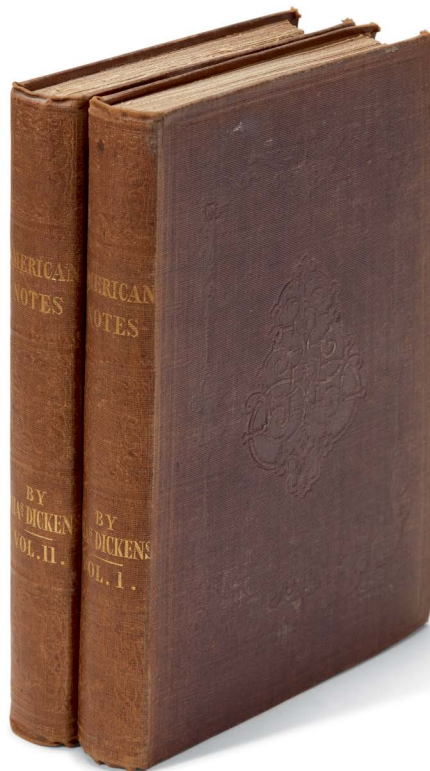
REFERENCES

Eckel, 143ff; Sadleir 703;

PROVENANCE

Sir George Ralph Fetherston, bookplates

£ 800-1,200 € 950-1,400



82

DICKENS, CHARLES

The Pic Nic Papers, by various hands, edited by Charles Dickens. *London: Henry Colburn, 1841*

8vo (200 x 124mm.), 3 volumes, FIRST EDITION, THE AUTHOR'S BIBLIOGRAPHER THOMAS HATTON'S COPY, engraved frontispiece to each volume, and 11 plates by George Cruikshank, H. K. Browne ["Phiz"] and R.J. Hammerton, 8pp. publisher's advertisements dated May 1841 at the end of volume 2 and 4pp. publisher's advertisements at the end of volume 3, pale yellow endpapers, original pea-green fine-ribbed cloth tooled in blind with linear border enclosing large design of acanthus leaves, spines with raised bands and lettered in gilt, uncut, some leaves unopened, *plates browned, hinges to volume 1 weak, covers of volume 2 faded unevenly, corners slightly bumped, spines slightly faded and chipped*

ASSOCIATION COPY HAVING BELONGED TO THOMAS HATTON, BIBLIOGRAPHER OF CHARLES DICKENS. This is a later issue without the incorrect 'publisher young' on p.3 of the 'Introduction' and with Palmer as the printer of both volumes. Charles Dickens edited the first two volumes of the work and wrote the introduction as well as *The Lamplighter's Story*. Proceeds from the sale of the work went to the widow of Dickens' first publisher, John Macrone, who had died penniless.

REFERENCES

Eckel, p.1433ff; Sadleir 703; Gimbel B109

PROVENANCE

Thomas Hatton, bookplates

£ 600-800 € 700-950

DICKENS, CHARLES

American Notes for General Circulation. Chapman and Hall, 1842

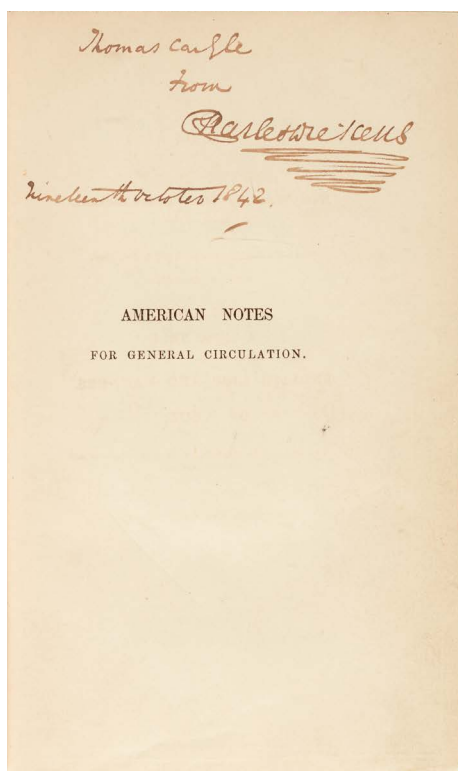
8vo (198 x 123mm.), 2 volumes, FIRST EDITION, half-titles, first state with second Contents page in volume 1 misnumbered xvi and 6pp. of advertisements at the end of volume 2, original dark greyish-brown horizontally-ribbed cloth with floral frame in blind on covers (variant binding), pale yellow endpapers, contemporary ownership signature on title page, slipcase, *very slight cracking to upper hinge of hinge of volume two, spines slightly faded, minor edge-wear*

First edition in cloth of Dickens' promised travel book for Chapman and Hall following his first visit to America in 1842. The author praised many institutions but condemned the prevalent worship of "smartness" (sharp practice) which he felt he experienced, criticised aspects of American social life (including the habit of spitting in public) and attacked the hypocrisy and venality of the American press (there had been a long-running battle between the author and newspapers concerning the abuse of copyright during his visit). Most significantly, he denounced at length the continuing practice of slavery. Predictably the book, which appeared on 19 October 1842, was met with a highly critical reception in the United States. The preface for *American Notes* was suppressed because John Forster and other friends advised him that it might be misunderstood in America. However, it had already been printed and when deleted from the preliminaries the original pagination was not altered — as here, in the first state, with x wrongly numbered xvi.

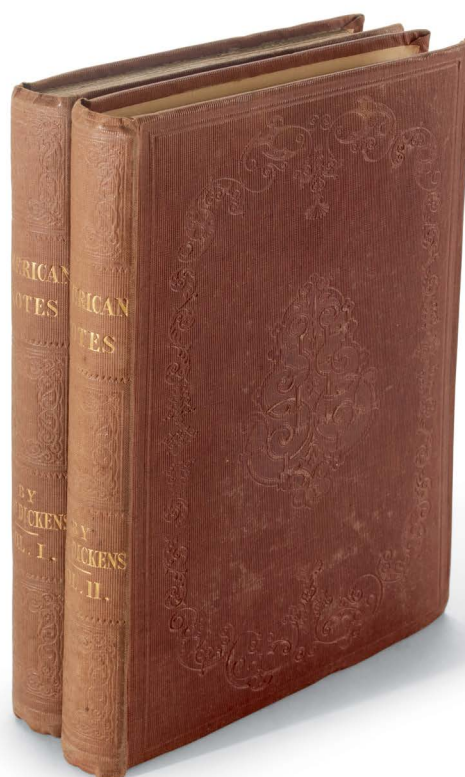
REFERENCES

Smith II:3

£ 600-900 € 700-1,050



83



83

83

DICKENS, CHARLES

American Notes for General Circulation. London: Chapman and Hall, 1842

8vo (199 x 124mm.), 2 volumes, FIRST EDITION, AUTHOR'S PRESENTATION COPY INSCRIBED TO THOMAS CARLYLE THE DAY AFTER PUBLICATION ("Thomas Carlyle | From Charles Dickens. | Nineteenth October, 1842"), half-titles, advertisement leaf at front of volume 1, 6pp. advertisements at end of volume 2, original dark greyish-brown horizontally-ribbed cloth with floral frame in blind on covers, spines lettered in gilt, pale yellow endpapers, preserved in green morocco pull-off box, covers of volume 2 nearly detached, hinges to volume 1 starting, spines slightly faded, some slight edge-wear to cloth

The philosopher and historian Thomas Carlyle (1795–1881) was one of Dickens' lifelong friends. They first met in the early 1840s at a dinner with the politician Edward Stanley, after which Carlyle produced a vivid description of his first impressions of the novelist: "clear blue intelligent eyes, eyebrows that he arches amazingly, large protrusive rather loose mouth - a face of the most extreme *mobility*..." (quoted by Tomalin, p.112). Dickens came to revere him greatly, and was heavily influenced by his historian friend's thinking on social matters, once remarking, "I would go at all times farther to see Carlyle than any man alive" (Forster, 839). Dickens'

biting social satire *Hard Times*, set in the northern industrial city of Coketown (probably modelled on Preston, see lot 166) and focussing on the obsessively factual and unimaginative educational system developed by Mr Gradgrind, was dedicated to the historian. Later he was inspired by Carlyle's study of the French Revolution to compose his highly popular historical adventure novel, *A Tale of Two Cities*.

This first edition of *American Notes*, Dickens controversial travel book for Chapman and Hall following his first visit there in 1842 (see note, previous lot) was published on 18 October (the day before the author inscribed this copy to Carlyle), and no doubt Dickens was immediately keen for his new eminent social commentator friend to receive a copy of his own piece of social commentary on the United States.

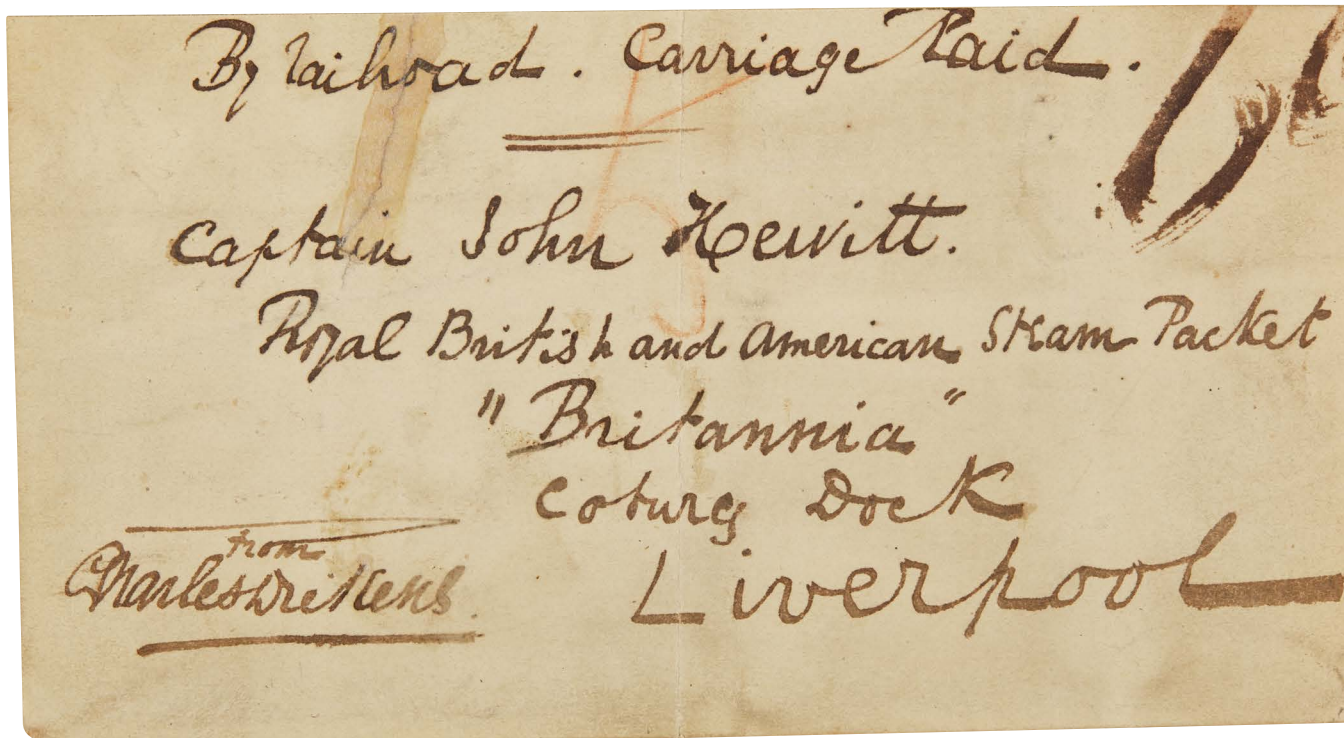
REFERENCES

Smith II:3

PROVENANCE

Thomas Carlyle, authorial inscription; William W. Allis of Milwaukee, the sale of his library at the Anderson Auction Company, 25/26 March 1912, lot 250; Edwin W. Coggeshaw, sale of his library at Anderson Galleries, 25-27 April 1916, lot 111

£ 35,000-50,000 € 39,700-57,000



84

84

DICKENS, CHARLES

American Notes for General Circulation. London: Chapman and Hall, 1842

8vo (199 x 124mm.), 2 volumes, first edition, first state with second Contents page in volume 1 misnumbered xvi and 6pp. advertisements at end of volume 2, AUTOGRAPH LUGGAGE TAG FROM DICKENS' VOYAGE TO AMERICA TIPPED-IN AT THE BEGINNING OF VOLUME 1, half-titles, advertisement leaf at front of volume 1, 6pp. advertisements at end of volume 2, original dark greyish-brown horizontally-ribbed cloth with floral frame in blind on covers enclosing central design, spines lettered in gilt, pale yellow endpapers, preserved in maroon cloth folding box, *rebacked preserving spines, wear to cloth, some very occasional spotting, staining to endpapers (residues of previous bookplates)*

FIRST EDITION OF THE NOVELIST'S CONTROVERSIAL ACCOUNT OF HIS FIRST TOUR OF THE UNITED STATES, WITH AN EVOCATIVE MEMENTO TIPPED-IN. The luggage tag, in Dickens' hand reads: "By railroad. Carriage paid. | Captain John Hewitt. | Royal British and American Steam Packet | 'Britannia' | Coburg Dock | Liverpool. | From | Charles Dickens." Dickens and his wife had travelled to America in January 1842 aboard the *Britannia*, commanded by John Hewitt. The weather was bad, they were seasick for most of the voyage and they subsequently returned home on a sailing ship. Among the cities Dickens visited during his trip were Boston, New York, Sandusky and Cincinnati.

REFERENCES

Smith II:3

PROVENANCE

Charles George Milnes Gaskell, bookplates

£ 1,500-2,500 € 1,700-2,850

85

DICKENS, CHARLES

American Notes for General Circulation. Chapman and Hall, 1842

8vo (198 x 123mm.), 2 volumes, FIRST EDITION, half-titles, first state with second Contents page in volume 1 misnumbered xvi and 6pp. of advertisements at the end of volume 2, original greyish-brown vertically-ribbed cloth with floral frame in blind on covers (variant binding), pale yellow endpapers, *hinges of volume 1 repaired, spines very slightly faded, minor bumping to corners*

REFERENCES

Smith II:3

PROVENANCE

Rt. Hon. Viscount Esher of Watlington Park, Oxfordshire, bookplate; sale of his library at Sotheby's, first portion, 25 March 1946, lot 508, to Marks; Sotheby's, 9 December 2004, lot 62

£ 700-1,000 € 800-1,150

64

CLARKE, JOSEPH CLAYTON ("KYD")

Original illustrations to *American Notes for General Circulation*, [c. 1920s], comprising:

24 ink and watercolour drawings, 180 x 115mm., each captioned and signed "Kyd", together with title-page ('24 | Original Character | Illustrations to | "AMERICAN | NOTES | for General Circulation" | Drawn in Colors by | "Kyd"'), 25 leaves, collector's cloth chemise and slipcase, *some occasional browning, some minor tears, loss to foot of one leaf (twelfth drawing) not affecting image*

PROVENANCE

Clarke was the most prolific of all the prolific extra-illustrators of Dickens. There are numerous sets or collections which have appeared at auction from significant collectors ("a collection of character drawings" was offered, for example, as part of Richard Manney's sale at Sotheby's New York in 1991). The following provenance is conjectural only and may refer to different series: J. Herbert Foster, his sale, Anderson Galleries, 14 March 1922, lot 57 [part lot]; Newbury Frost Read, his sale, Anderson Galleries, 13 November 1925; James Wilson Bullock, his sale, Parke-Bernet Galleries, 4-5 November 1942, lot 261 [part lot]; Seth E. Thomas, Jr, his sale, Parke-Bernet Galleries, 11-12 January 1949, lot 394 [part lot]

£ 700-900 € 800-1,050



86

GILL, THOMAS AND WILLIAM ENGLISH

Report of the Dinner given to Charles Dickens, in Boston, February 1, 1842... most of the speeches revised by their authors... *Boston: William Crosby and Company, 1842*

8vo (171 x 109mm.), FIRST EDITION, original printed pink-brown wrappers, collector's chemise and black morocco-backed slipcase, *some light spotting to edges, light soiling to wrappers*

"It is not easy for a man to speak of his own books. I dare say that few persons have been more interested in mine than I..."

A FINE COPY providing an account of this dinner by two reporters from *The Morning Post*. Dickens's speech on the occasion is given on pp. 10-15.

REFERENCES

Gimbel B112

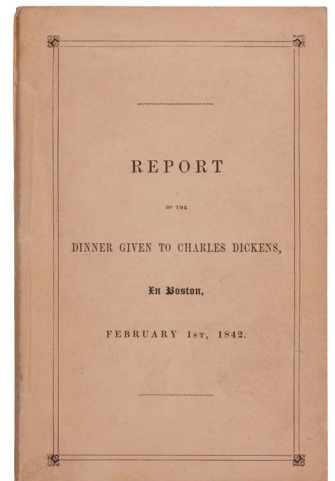
PROVENANCE

Frederick Spiegelberg, booklabel, ?his sale, American Art Association, Anderson Galleries, 3-4 November 1937

£ 400-600 € 500-700



86



87

[DICKENS, CHARLES]

The Life and Adventures of Martin Chuzzlewit...
 Edited by Boz. London: Chapman and Hall,
 January 1843—July 1844

8vo (222 x 140mm.), FIRST EDITION IN THE ORIGINAL 19/20 PARTS, 40 plates by Hablot K. Browne ("Phiz"), final double number with etched title page with "£100" on the sign post and five studs in lid of the trunk (third state, no priority), 14-line errata as usual (second setting), with the four small booklets of advertisements by E. Moses and Son in parts 9, 10, 11, and 16 (often missing), all other advertisements present with the exception of the rare slip sometimes found at the beginning of part 7, original wrappers, preserved in collector's cloth folding box, some foxing and spotting throughout as usual, some skilful repairs to covers of some parts

REFERENCES

Hatton & Cleaver pp.185-212

£ 1,200-1,800 € 1,400-2,050

DICKENS, CHARLES

The Life and Adventures of Martin Chuzzlewit.
 London: Chapman and Hall, 1844

8vo (215 x 134mm.), FIRST BOOK EDITION, engraved frontispiece, extra engraved title and 38 other illustrations by H.K. Browne ("Phiz"), vignette title (signed "Phiz fecit", with reversed "100£" on signpost and seven studs in the trunk (Smith's state 1, no priority), 14-line errata on p.xv as usual (Smith's second setting), THE PUBLISHER'S OWN COPY, FINELY BOUND FOR HIM BY HAYDAY IN PEBBLED BURGUNDY MOROCCO (with Chapman and Hall stamp on front endpaper), covers ornately gilt with gilt fillets enclosing inner panels with various floral, pointillé and other recurring tools, spine in six compartments ornately gilt, plain endpapers, all edges gilt, inner dentelles, some oxidisation and spotting to plates as usual, a touch of edge-wear to binding

THE PRESENTATION COPY OF "CHUZZLEWIT" FOR HIS PUBLISHER.

By the time *Martin Chuzzlewit* was published on 16 July 1844 Dickens had moved his entire family and household to Genoa, and as result he did not inscribe presentation copies of this title at the time of publication (even the dedicatee Angela Bourdett-Coutts' copy, similarly bound for presentation by Hayday, was not inscribed by the author).

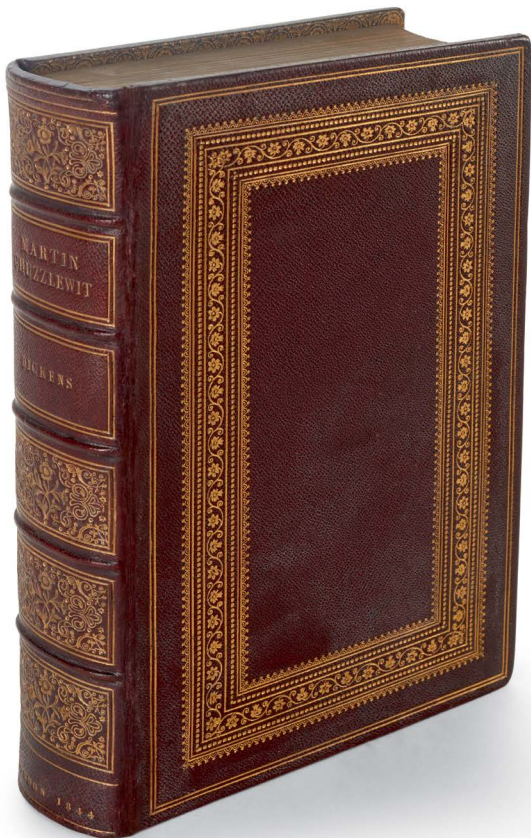
REFERENCES

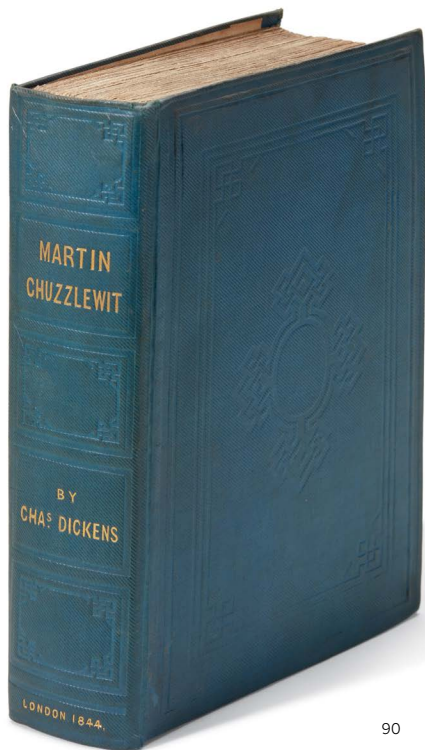
Smith I:7

PROVENANCE

Edward Chapman (1804-1880), Dickens' publisher, bound for him by Hayday, his bookplate on upper paste-down

£ 7,000-10,000 € 8,000-11,400





90

90

DICKENS, CHARLES

The Life and Adventures of Martin Chuzzlewit.
London: Chapman and Hall, 1844

8vo (224 x 142mm.), FIRST BOOK EDITION, frontispiece, vignette title and 38 other illustrations by H.K. Browne ("Phiz"), vignette title signed "Phiz fecit" with reversed "100£" on signpost (Smith's state 1, no priority), 14-line errata on p.xv as usual (Smith's second setting), original blue diagonally-ribbed cloth, upper and lower covers stamped in blind with central oval with sawtooth, maze-like projections, spine stamped in blind and lettered in gilt, pale yellow endpapers, *upper hinge previously repaired and starting, offsetting to frontispiece and vignette title, some further occasional spotting, minor wear to corners of binding, slight scuff to lower cover*

FIRST BOOK EDITION OF THE NOVEL WHICH DICKENS THOUGHT "IN A HUNDRED POINTS IMMEASURABLY THE BEST OF MY STORIES" (J. Forster, *The Life of Charles Dickens*, 1928, p.305).

Martin Chuzzlewit was published in monthly parts from 31 December 1842 to 30 June 1844, and this first book edition appeared on 16 July 1844. This is the great transitional novel that "leads from the dazzling farce and comedy of humours ... and the picaresque pleasures of the early fiction to the complex, resonant, carefully planned and structured masterpieces of Dickens's later years." (Michael Slater, *Oxford DNB*).

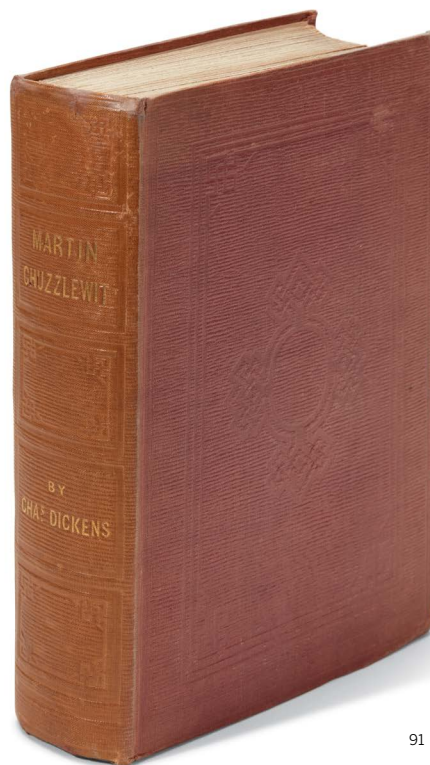
REFERENCES

Smith I: 7; Eckel, pp. 71-73

PROVENANCE

Robert Ormston Lamb (b.1836, Chairman of the Cramlington and Seaton Delval coal companies in Northumberland from 1859 until his death in 1912), of Temon, Cumberland, armorial bookplate

£ 1,500-2,000 € 1,700-2,300



91

91

DICKENS, CHARLES

The Life and Adventures of Martin Chuzzlewit.
London: Chapman and Hall, 1844

8vo (222 x 140mm.), FIRST BOOK EDITION, frontispiece, vignette title and 38 other illustrations by H.K. Browne ("Phiz"), vignette title signed "Phiz fecit" with "£100" on signpost (Smith's state 2, no priority), 14-line errata leaf on p.xv as usual (second setting), original reddish-brown horizontally straight-grained cloth, upper and lower covers stamped in blind with central oval with sawtooth, maze-like projections, spine stamped in blind and lettered in gilt, pale yellow endpapers, *spine slightly faded, minor wear to edges of binding*

AN UNUSUALLY CLEAN AND FRESH COPY OF THE FIRST BOOK EDITION OF "CHUZZLEWIT" IN A RARE VARIANT BINDING. The design in this copy conforms to the regular binding, but issued in horizontally-grained reddish-brown cloth; additionally the place and date of publication ("LONDON 1844.") is absent from the foot of the spine. Eckel does refer to some copies seen in "brown cloth" but states (without further comment or amplification) that "the contents were not of the earliest issue".

REFERENCES

Smith I:7; Eckel pp. 71-73

PROVENANCE

George Frothingham, armorial bookplate

£ 1,500-2,000 € 1,700-2,300

DICKENS, CHARLES

The Life and Adventures of Martin Chuzzlewit.
London: Chapman and Hall, 1844

8vo (212 x 128mm.), FIRST BOOK EDITION, SIGNED BY DICKENS ON FRONT ENDPAPER FOR SPENCER HALL, THE ATHENAEUM LIBRARIAN ("Charles Dickens | Fourth May 1848"), frontispiece, vignette title and 38 other illustrations by H.K. Browne ("Phiz"), vignette title with "£100" on signpost, first figure "1" blurred and six studs in the trunk (Smith's state 2, no priority), 14-line errata on p.xv as usual (Smith's second setting), nineteenth-century half calf, brown cloth boards, marbled endpapers and edges, preserved in quarter brown morocco folding box, *rebacked preserving most of spine, hinges strengthened, worn on spine and at edges, covers slightly stained, some plates slightly spotted, occasional foxing*

AN EXCEEDINGLY RARE AND QUITE POSSIBLY UNIQUE COPY OF "MARTIN CHUZZLEWIT" SIGNED AND DATED BY DICKENS.

Loosely inserted is a letter by William Hall's widow Lydia (12 Clifton Terrace, Margate, 22nd November 1893), to Mr. Edward Strand, sending this signed copy ("...As my nephew is away just now and I know he is more than busy I send the book not to cause longer delay in fulfilling a promise that you should have it..."). The expert bibliographer Spencer Hall (1805–1875) was younger brother of Dickens' publisher William Hall (of Chapman & Hall) and was librarian of the the Athenaeum Club in from 1833 onwards (shortly after its move to its new house in Pall Mall), reorganising the library and making it one of the best collections of reference books in London. Well-known to Dickens Hall proposed the young novelist for membership in 1838, and Dickens was duly elected on 21 June that year under the Club's rule 1, allowing entry for men of significant literary or scientific attainment. Charles Darwin was elected at the same time. Dickens was writing letters from the Athenaeum on 4th May 1848 (e.g. see *The Letters*, Pilgrim Edition, vol. 5, p.296, letter to Rev. James White) and it therefore seems likely he signed this copy for Hall whilst at the club.

After attending William Hall's funeral at Highgate cemetery "to pay that last mark of respect" Dickens wrote to H.K. Browne that Hall "had a good little wife, if ever a man had ... accounts of her tending of him at the last, are deeply affecting" (*The Letters*, vol.5, p.36). Lydia Hall's nephew was Thomas Andrews, an architect and surveyor in Margate, with whom she shared the house at Clifton Terrace in later years. Thomas would have inherited this signed and dated copy from his uncle, who it seems died childless.

By the time *Chuzzlewit* was published on 16 July 1844 Dickens had moved his family to Genoa for a year, and the author therefore seems not to have inscribed any copies around the time of publication. The dedicatee Angela Burdett-Coutt's copy, for instance, was bound by Hayday for presentation, but was not inscribed by the author. Celebrated Dickens collectors such as Suzannet, Starling and Self were not able to acquire the novel in any signed or inscribed form. WE ARE NOT AWARE OF ANY OTHER SIGNED OR INSCRIBED PRESENTATION COPY.

REFERENCES

Smith I: 7; Eckel, pp. 71-73

PROVENANCE

Spencer Hall, inscribed for him by Dickens; [inherited by:] the architect Thomas Andrews

£ 25,000-35,000 € 28,400-39,700



92

93

[BROWNE, HABLLOT K. ("PHIZ")]

Five original pencil and wash drawings for *Martin Chuzzlewit*, comprising:

1. 'Mr Jonas exhibits his presence of mind', 140 x 116mm.
2. 'Truth prevails and Virtue is triumphant', 134 x 108mm.
3. 'Mr Moddle is both particular and peculiar in his attentions', 115 x 92mm.
4. 'Balm for the wounded orphan', 125 x 101mm.
5. 'Mr Jefferson Brick proposes an appropriate sentiment', 142 x 112mm.

all pencil and wash drawings, unsigned, each mounted with a copy of the printed plate next to the original drawing, early twentieth century full levant morocco lettered in gilt, spine gilt in compartments, double gilt dentelle borders, brown moire silk doublures and lining, *occasional browning, extremities of binding slightly rubbed*

FIVE FINE EXAMPLES OF BROWNE'S ORIGINAL DRAWINGS FOR *MARTIN CHUZZLEWIT*. The plates are reproduced in the first edition on pages 485, 120, 384, 296 and 199 respectively.

Hablot K. Browne ("Phiz") illustrated a significant number of Dickens' books, having succeeded Robert Seymour and then Robert William Buss for *The Pickwick Papers*. One letter from Dickens to Browne, conjecturally dated during June 1844, reveals Dickens giving detailed suggestions to his illustrator for *Martin Chuzzlewit* (see *Letters*, IV, Oxford, 1977, pp. 140-41).

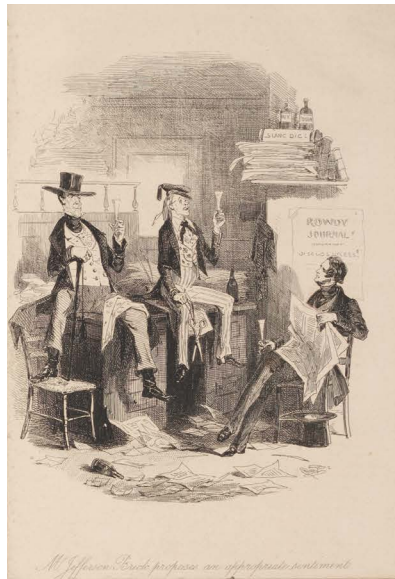
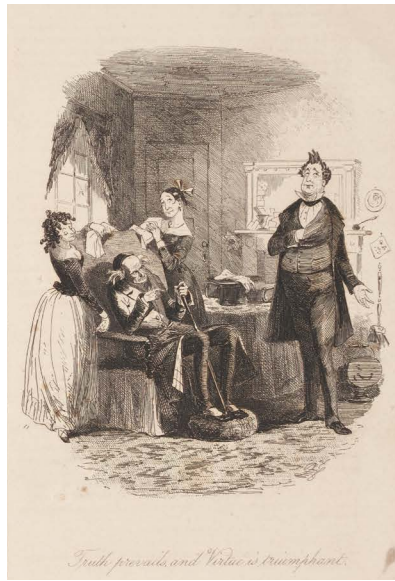
Frederick Kitton notes in *Dickens and his Illustrators* that "Browne's versatile pencil was again actively employed in embellishing the story begun by Dickens soon after his return from America in 1842, and to this he contributed forty etchings. Here the figures are drawn on a larger scale than usual, thus affording more scope for the delineation of character... In the majority of the Chuzzlewit etchings there is a vigour and precision of touch indicating the artist's riper experience..."

Kitton additionally notes that the complete set of drawings for the novel were sold in these rooms in 1889 (for £433 13s.)

PROVENANCE

Sotheby's, 1889 (part lot); Ogden Goelet, his sale, American Art Association Anderson Galleries, 24/25 January 1935, lot 139; Alain de Suzannet, bookplate, his sale, Sotheby's, 22 November 1971, lot 185; Kenyon Starling, bookplate; William Self, bookplate, the sale of the family collection at Christie's New York, 2 April 2008, lot 94; David Brass Rare Books

£ 25,000-30,000 € 28,400-34,000



Mrs. George Hogg

From

Harlequin

Christmas 1843.

A CHRISTMAS CAROL.

IN PROSE.

BEING

A Ghost Story of Christmas.



94

DICKENS, CHARLES

A Christmas Carol. In Prose. Being a Ghost Story of Christmas. London: Chapman & Hall, 1843

12mo (167 x 102 mm.), FIRST EDITION, PRESENTATION COPY, INSCRIBED BY DICKENS IN THE MONTH OF PUBLICATION ("Mrs George Hogg | from Charles Dickens | Christmas 1843"). Todd's first impression, first issue, with 14-15mm. between closest points of blind-stamping and gold wreath of upper cover, the "D" of Dickens unbroken, the text uncorrected, engraved frontispiece and 3 plates hand-coloured, and 4 woodcuts in the text by John Leech, half-title printed in blue, title-page printed in red and blue, "Stave I" on p.[1], 2pp. of publisher's advertisements at end, publisher's cinnamon vertically-waved cloth, stamped in blind and gilt, green endpapers, all edges gilt, collector's quarter green morocco folding box, first leaves including half-title lightly browned, spine and inner hinges skilfully renewed retaining original backstrip, endpapers rubbed and slightly fading, front endpaper with neat tear at inner margin, slightly bumped

INSCRIBED PRESENTATION COPY OF THE AUTHOR'S MOST WIDELY READ NOVEL, published on 19 December 1843, and selling 6,000 copies in the few days before Christmas; it went on to sell over 2 million copies in America in the next one hundred years. Despite its enormous success at the time and

ever since the publication at the same was a financial disaster for Dickens. It was a separate commission requested by him of his publishers Chapman and Hall, with Dickens insisting on a fine coloured binding and endpapers with gilt lettering. Although it went into seven editions by May 1844 almost all the profits were absorbed in the expenses of binding, special papers, coloured plates and advertising, and Dickens found himself overdrawn on his Couatts account, and had to ask his friend Mitton for another loan.

"The book went straight to the heart of the public and has remained lodged there ever since, with its mixture of horror, despair, hope and warmth, its message — a Christian message — that even the worst of sinners may repent and become a good man; and its insistence that good cheer, food and drink shared, gifts and even dancing are not merely frivolous pleasures but basic expressions of love and mutual support among all human beings" (Tomalin)

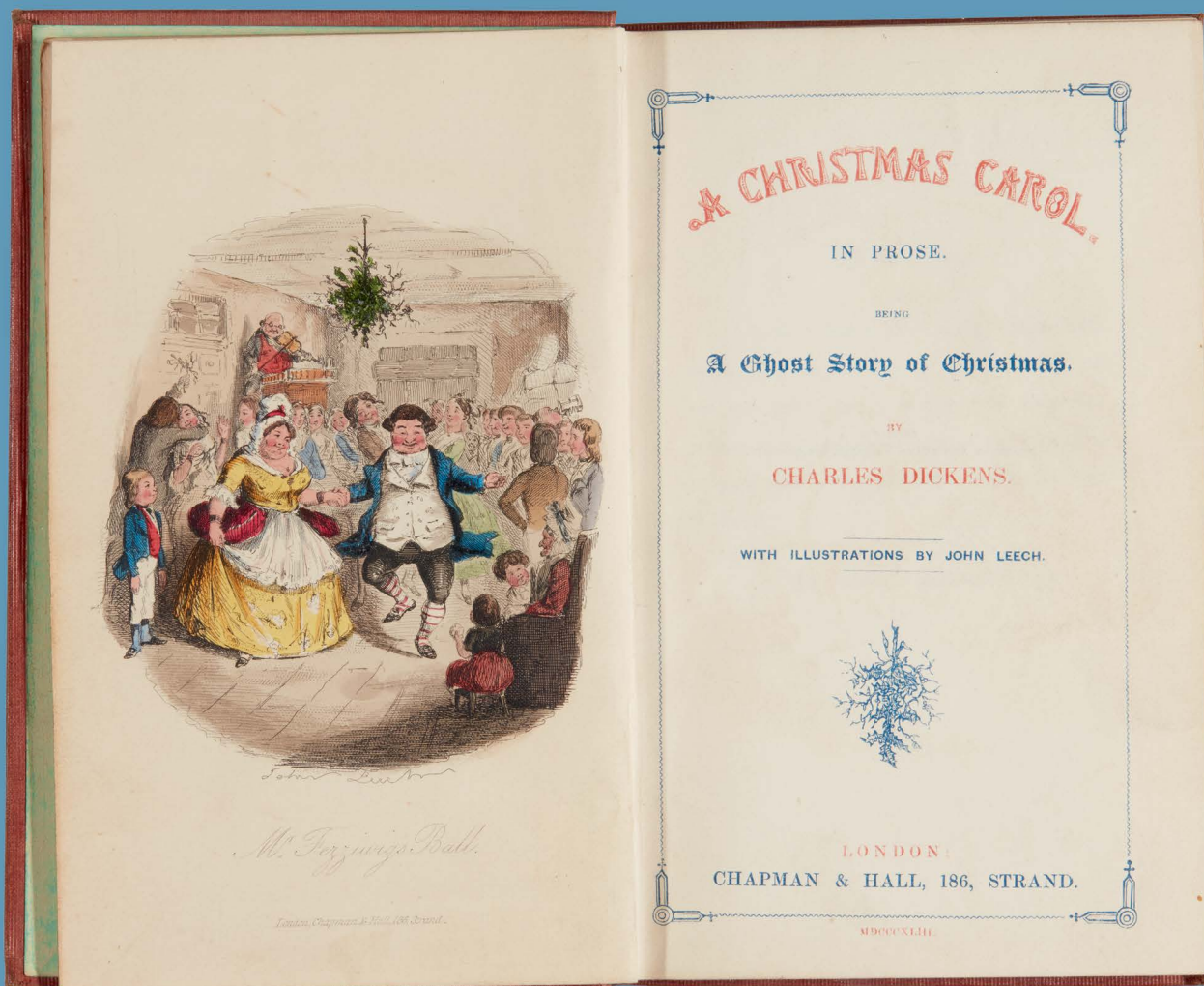
REFERENCES

Smith II:4A

PROVENANCE

Mrs. George Hogg (presentation inscription)

£ 60,000-80,000 € 68,000-91,000



95

DICKENS, CHARLES

A Christmas Carol. In Prose. Being a Ghost Story of Christmas. London: Chapman & Hall, 1843

12mo (164 x 100mm.), FIRST EDITION, Todd's first impression, first issue, with 14-15mm. between closest points of blind-stamping and gold wreath of upper cover, the "D" of "Dickens" unbroken and the text uncorrected, "Stave I" on p.[1], engraved frontispiece, 3 hand-coloured plates and 4 woodcuts in the text by John Leech, red and blue title-page, half-title and verso of title printed in blue, 2pp. of advertisements at the end, original cinnamon vertically-waved cloth, stamped in blind and gilt, green endpapers, all edges gilt, collector's green cloth chemise and morocco-backed slipcase, wear to boards, leaning

Dickens first had his conception of *A Christmas Carol* in October 1843, and by the end of the month had John Leech, a fine artist introduced to him by Cruickshank, working on illustrations. By 10 November he was discussing the cover and advertising with Forster. As he told his Boston friend Felton he composed the story in his head while walking around "the back streets of London, fifteen and twenty miles, many a night when all the sober folks had gone to bed" (see Tomalin, p.148), frequently weeping and laughing and weeping again as

he worked and strode about. Like Carlyle and Engels Dickens was fired up with anger at the indifference of the rich to the fate of the poor, who had almost no access to education, no care in sickness, saw their young children set to work for ruthless factory-owners and could consider themselves lucky if they were only half-starved. But it was Dickens' special genius to express this anger in a completely compelling narrative, putting into it all his vivid childhood memories of Camden Town and his own labour as a child together with the great insight that a grown man may pity the child he had been, resulting in an artistic creation which has captivated readers and audiences throughout the world ever since, and which simultaneously invented the modern idea of the joyous Christmas festival.

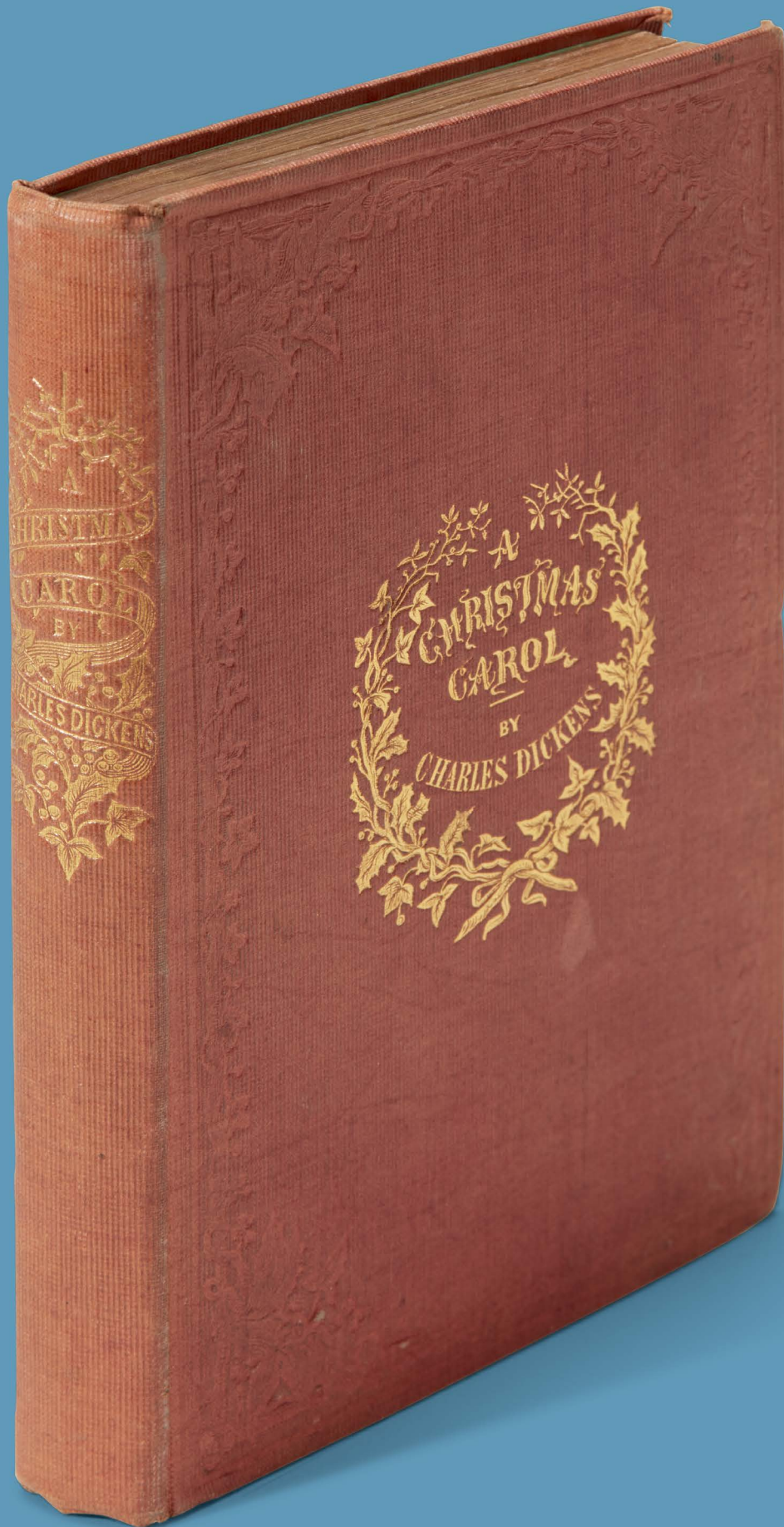
REFERENCES

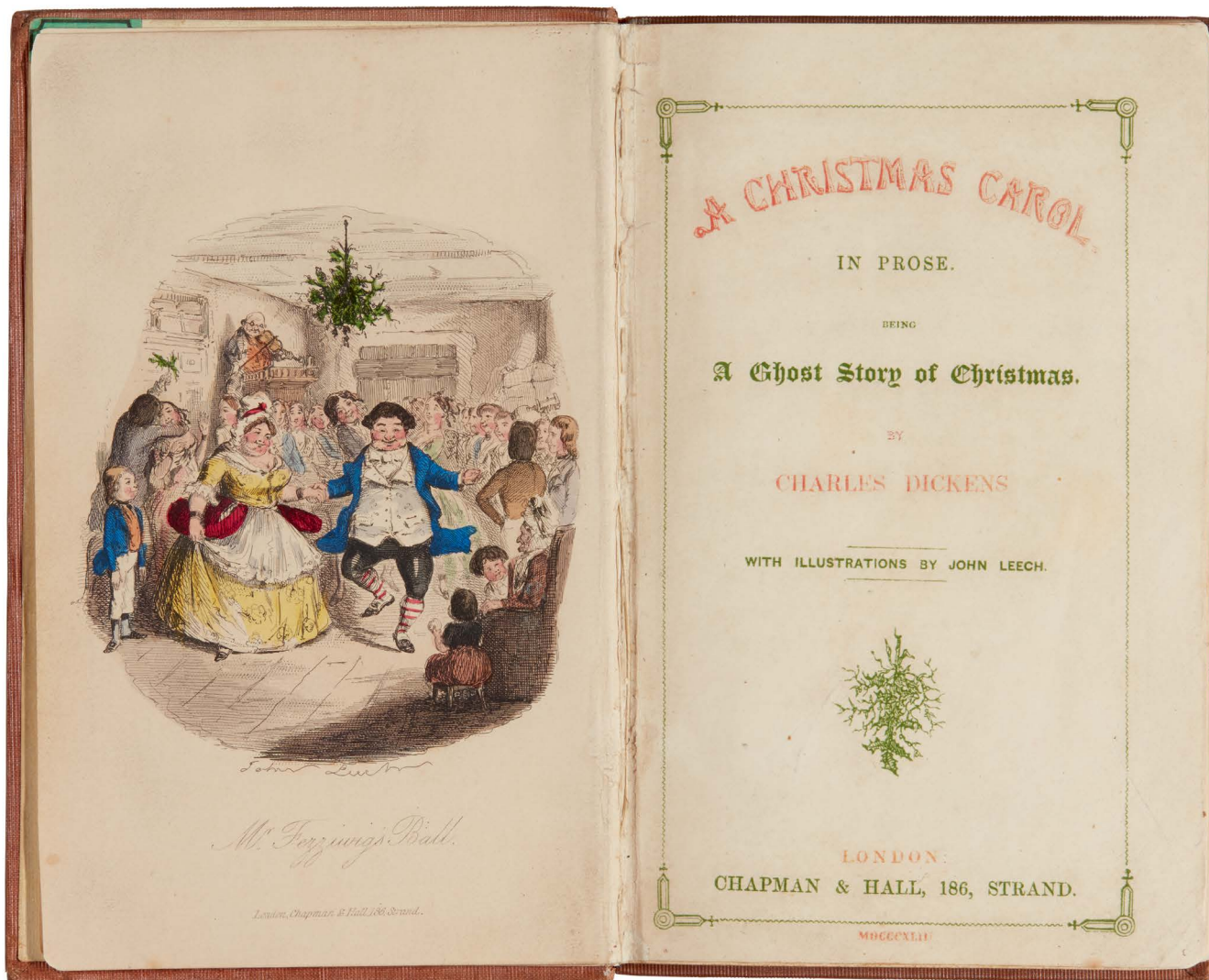
Smith II:4A

PROVENANCE

Doris Louise Benz, bookplate, her sale at Christie's New York, 16 November 1984, lot 92

£ 12,000-18,000 € 13,600-20,400





96

DICKENS, CHARLES

A Christmas Carol. In Prose. Being a Ghost Story of Christmas. London: Chapman & Hall, 1843

12mo (162 x 99mm.), FIRST EDITION, Todd's first impression, first issue, with 14-15mm. between closest points of blind-stamping and gold wreath of upper cover, the "D" of "Dickens" unbroken and the text uncorrected, engraved frontispiece and 3 hand-coloured plates and 4 woodcuts in the text by John Leech, half-title printed in green, title-page printed in red and green, "Stave One" on p.[1], 2pp. of publisher's advertisements at end, original cinnamon vertically-waved cloth, stamped in blind and gilt, cream endpapers, all edges gilt, collector's brown cloth chemise and red morocco slipcase, occasional minor spotting, joints mended with some restoration to upper board, slipcase with small scratch marks to top corner

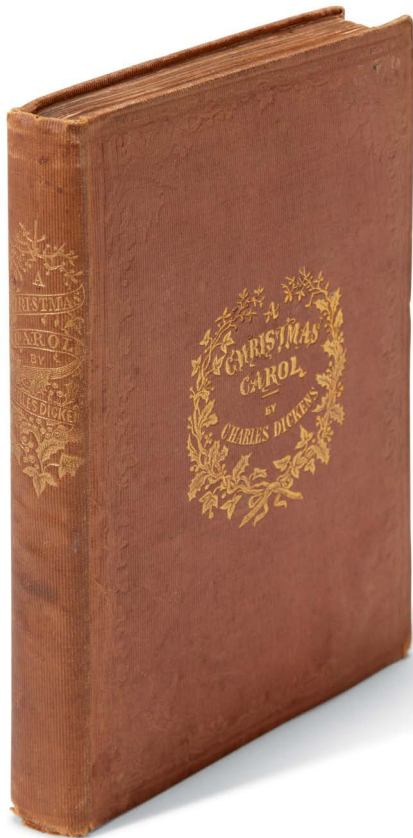
POSSIBLY A UNIQUE COPY IN THIS STATE.

This is the only known copy of *A Christmas Carol* with the title-page printed in green and red inks and dated 1843. All other known copies of the green/red title-pages (acknowledged to be a pre-publication state) are dated 1844. In this copy the binding is also in the earliest form and with yellow-coated endpapers. Along with "Stave One" as the first chapter heading with the balance of text uncorrected, the points suggest this was probably issued within one week of production and comprised a scrapped trial proof of a hitherto unrecorded title-page, perhaps prepared for Dickens to select which green/red setting he preferred.

REFERENCES

Smith II.4A

£ 7,000-10,000 € 8,000-11,400



97

97

DICKENS, CHARLES

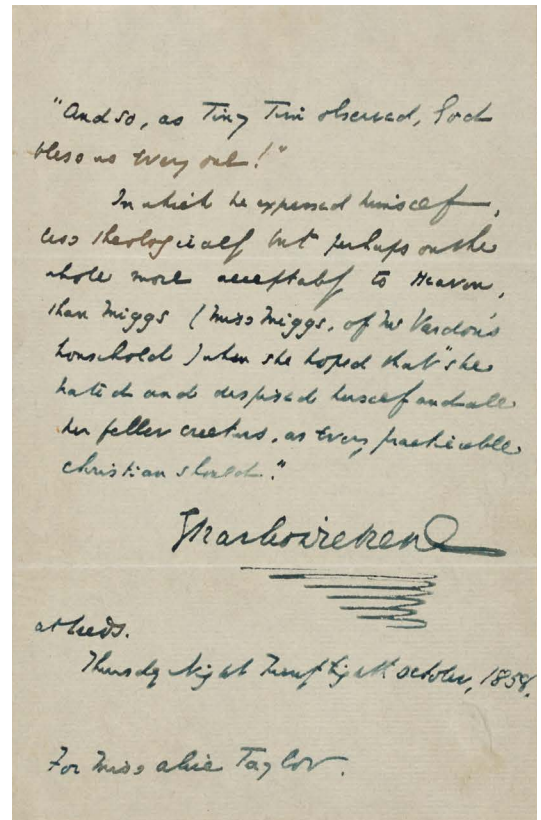
A Christmas Carol. In Prose. Being A Ghost Story of Christmas. London: Chapman and Hall, 1844 [but 1843]

12mo (164 x 102mm.), FIRST EDITION, Todd's first impression, first issue, with 14-15mm. between closest points of blind-stamping and gold wreath of upper cover, the "D" of "Dickens" unbroken and the text uncorrected, engraved frontispiece and 3 plated hand-coloured and 4 woodcuts in the text by John Leech, half-title printed in green, title-page printed in red and green, "Stave I" on p.[1], 2pp. of publisher's advertisements at end, original cinnamon vertically-waved cloth, stamped in blind and gilt, cream endpapers, all edges gilt, previous ownership inscription on front pastedown endpaper, collector's red morocco and cloth folding box, *spotting to verso of plates, restoration to hinges of plates, very minor tear to bottom margin of one plate, bumped, minor soiling to boards*

REFERENCES

Smitt II:4

£ 5,000-7,000 € 5,700-8,000



98

98

DICKENS, CHARLES

Autograph quotation signed

the concluding line of *A Christmas Carol*, ("And so, as Tiny Tim observed, God bless us every one!...") followed by a quotation from *Barnaby Rudge* ("...In which he expressed himself, less theologically but perhaps on the whole more acceptably to Heaven, than Miggs (Miss Miggs, of Mr Vardon's household) when she hoped that 'she hated and despised herself and all her feller creature, as every practicable Christian should.'"), signed and dated, 1 page, 8vo. Leeds, 28 October 1858, "For Miss Alice Taylor"; edge-mounted in an album, with a carte-de-visite photographic portrait, full-length, Case & Getchell, Boston [from a photograph by John and Charles Watkins, 1861], 100 x 60mm; also with a calligraphic transcription, in a folio album (340 x 290mm), red morocco gilt

Dickens gave this transcription during a reading tour; that evening he read *The Poor Traveller*, *Boots*, and *Mrs Gamp* at Leeds Music Hall. The recipient, Alice Taylor, was the daughter of Bridge Taylor, British Consul at Copenhagen.

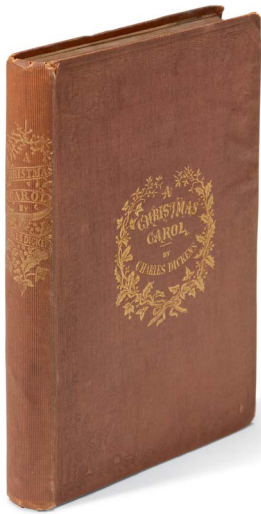
REFERENCES

The Letters of Charles Dickens: Volume 8, 1856-58, p.691

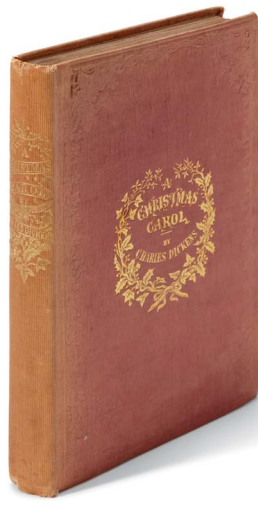
PROVENANCE

Constance McCann Betts and Wyllys Rosseter Betts, armorial bookplate

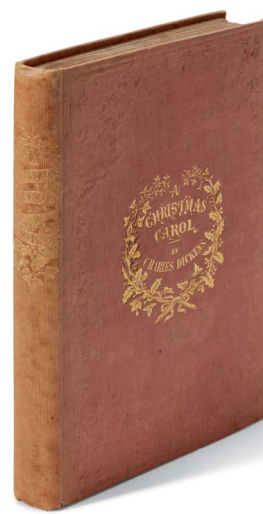
£ 3,000-5,000 € 3,400-5,700



99



100



101

99

DICKENS, CHARLES

A Christmas Carol. In Prose. Being a Ghost Story of Christmas. London: Chapman and Hall, 1843

12mo (163 x 101mm.), second edition, corrected text, engraved frontispiece and 3 plates hand-coloured and 4 woodcuts in the text by John Leech, half-title printed in blue, title-page printed in red and blue, "Stave One" on p.[1], 2pp. of publisher's advertisements at end, original cinnamon vertically-waved cloth, stamped in blind and gilt, cream endpapers, all edges gilt, collector's red cloth chemise and morocco-backed slipcase, *small ink spot on title-page, first gathering slightly loose, slightly leaning, rubbed*

REFERENCES

Smith II:4A

PROVENANCE

John Elliot Jr (his bookplate)

£ 800-1,200 € 950-1,400

100

DICKENS, CHARLES

A Christmas Carol. In Prose. Being a Ghost Story of Christmas. London: Chapman and Hall, 1843

12mo (163 x 101mm.), second edition, corrected text, engraved frontispiece and 2 plates hand-coloured, 4 woodcuts in the text by John Leech, half-title printed in blue, title-page printed in red and blue, "Stave One" on p.[1], 2pp. of publisher's advertisements at end, original cinnamon vertically-waved cloth, stamped in blind and gilt, cream endpapers, all edges gilt, previous ownership signature in ink on front pastedown endpaper, *some offsetting, minor spotting, spine sunned, rubbed*

REFERENCES

Smith II:4A

PROVENANCE

Comte Alain de Suzannet, bookplate

£ 800-1,200 € 950-1,400

101

DICKENS, CHARLES

A Christmas Carol. In Prose. Being a Ghost Story of Christmas. London: Chapman and Hall, 1843

12mo (163 x 100mm.), third edition, engraved frontispiece and 3 plates hand-coloured, and 4 woodcuts in the text by John Leech, half-title printed in blue, title-page printed in red and blue, 2pp. of publisher's advertisements at end, original cinnamon vertically-waved cloth, stamped in blind and gilt, cream endpapers, all edges gilt, previous ownership inscription in ink on half-title, *minor spotting, some gatherings starting, spine sunned, minor soiling to lower board*

REFERENCES

Smith II:4A

£ 500-700 € 600-800

102

DICKENS, CHARLES

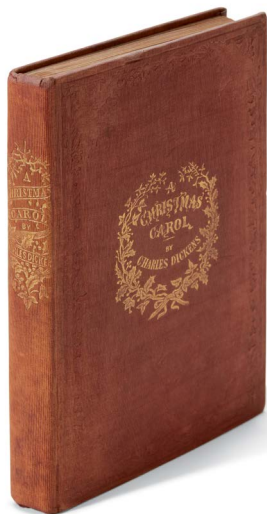
A Christmas Carol. In Prose. Being a Ghost Story of Christmas. London: Chapman and Hall, 1844

12mo (162 x 100mm.), fifth edition, engraved frontispiece and 3 plates hand-coloured, and 4 woodcuts in the text by John Leech, half-title printed in blue, title-page printed in red and blue, 2pp. of publisher's advertisements at end, original cinnamon vertically-waved cloth, stamped in blind and gilt, *some spotting, small stain with residue to final leaves, some gatherings starting, leaning*

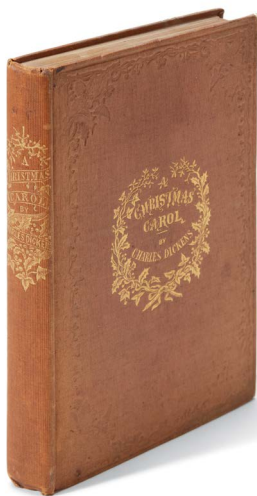
REFERENCES

Smith II:4A

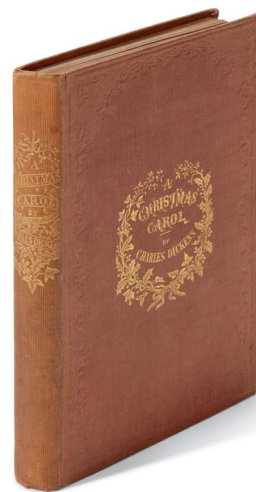
£ 600-800 € 700-950



103



104



105

103

DICKENS, CHARLES

A Christmas Carol. In Prose. Being a Ghost Story of Christmas. *London: Chapman and Hall, 1844*

12mo (162 x 101mm.), sixth edition, engraved frontispiece and 3 plates hand-coloured, and 4 woodcuts in the text by John Leech, half-title printed in blue, title-page printed in red and blue, 2pp. of publisher's advertisements at end, original cinnamon vertically-waved cloth, stamped in blind and gilt, cream endpapers, all edges gilt, Jarrold & Sons Booksellers label, *minor offsetting and spotting, bumped*

REFERENCES

Smith II:4

£ 500-700 € 600-800

104

DICKENS, CHARLES

A Christmas Carol. In Prose. Being a Ghost Story of Christmas. *London: Chapman and Hall, 1845*

12mo (162 x 100mm.), seventh edition, engraved frontispiece and 3 plates hand-coloured, and 4 woodcuts in the text by John Leech, half-title printed in blue, title-page printed in red and blue, 2pp. of publisher's advertisements at end, original cinnamon vertically-waved cloth, stamped in blind and gilt, cream endpapers, all edges gilt, previous ownership inscription on half-title, *minor spotting, minimal spotting to boards, slightly rubbed*

REFERENCES

Smith II:4A

£ 500-700 € 600-800

105

DICKENS, CHARLES

A Christmas Carol. In Prose. Being a Ghost Story of Christmas. *London: Chapman and Hall, 1844*

12mo (162 x 101mm.), ninth edition, engraved frontispiece and 3 plates hand-coloured, and 4 woodcuts in the text by John Leech, half-title printed in blue, title-page printed in red and blue, 2pp. of publisher's advertisements at end, original cinnamon vertically-waved cloth, stamped in blind and gilt, cream endpapers, all edges gilt, *some offsetting, some gatherings starting, sunned, slightly leaning*

REFERENCES

Smith II:4A

£ 500-700 € 600-800

106

DICKENS, CHARLES

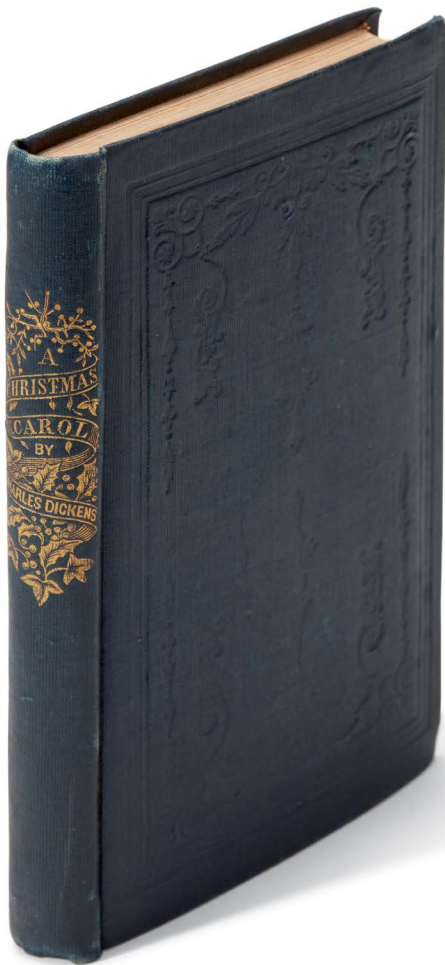
A Christmas Carol. In Prose. Being a Ghost Story of Christmas. *London: Chapman and Hall, 1844*

12mo (161 x 101mm.), tenth edition, engraved frontispiece and 3 plates hand-coloured, and 4 woodcuts in the text by John Leech, half-title printed in blue, title-page printed in red and blue, 2pp. of publisher's advertisements at end, original cinnamon vertically-waved cloth, stamped in blind and gilt, cream endpapers, all edges gilt, T. Sowler bookseller's stamp on front pastedown, *frontispiece starting at top, minor spotting, light offsetting from plates, bumped*

REFERENCES

Smith II:4A

£ 500-700 € 600-800



107

107

DICKENS, CHARLES

A Christmas Carol. In Prose. Being a Ghost Story of Christmas. Philadelphia: Carey & Hart, 1844

12mo (156 x 97mm.), frontispiece ("Mr. Fezzwig's Ball") and 3 plates hand-coloured by P.S. Duval after John Leech, and 4 woodcut plates after Leech, half-title printed in blue, title-page printed in red and blue, publisher's rib-grain purple cloth, stamped in blind, spine gilt, cream endpapers, collector's blue morocco folding box, *minor browning, boards slightly scuffed, leaning*

This has often been described as the first American edition, but Walter Smith's recent bibliography of the first American editions of the Christmas Books now assigns that to the New York Harper and Brothers edition which was published on 24th January 1844. According to Smith the Carey & Hart edition did not appear until 19th April.

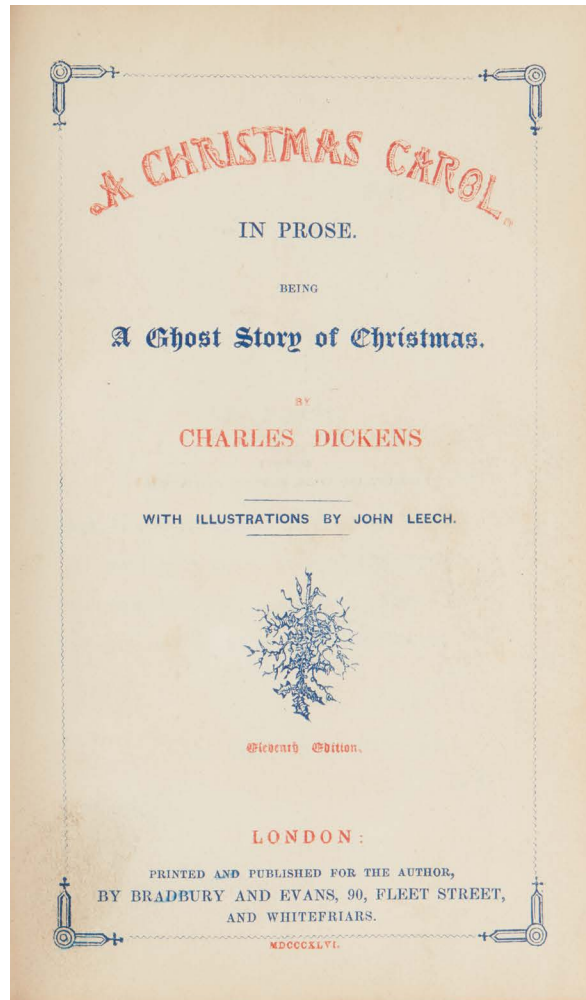
REFERENCES

Gimbel A80

PROVENANCE

Smith *First American Editions: The Christmas Books* p.32

£ 5,000-7,000 € 5,700-8,000



108

108

DICKENS, CHARLES

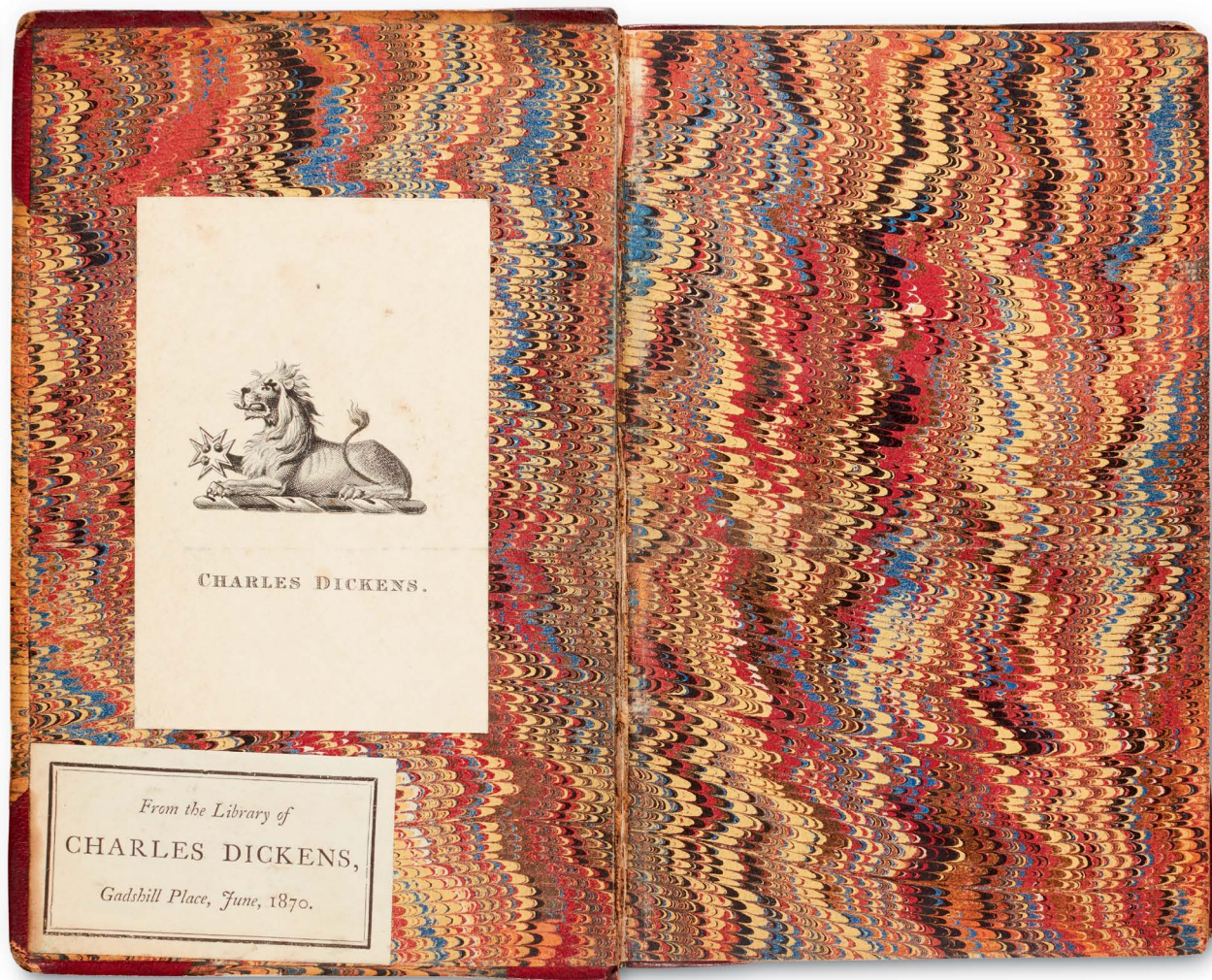
A Christmas Carol. In Prose. Being a Ghost Story of Christmas. London: Printed and Published for the Author by Bradbury and Evans, 1846

12mo (161 x 101mm.), eleventh edition, FIRST BRADBURY AND EVANS ISSUE, frontispiece and 3 plates hand-coloured, and 4 woodcuts in the text by John Leech, half-title printed in blue, title-page printed in red and blue, 2pp. of publisher's advertisements printed at end, original red vertically-waved cloth, stamped in blind and gilt, cream endpapers, all edges gilt, previous ownership inscription to front paste-down, *minor browning, hinges starting, small scratch to upper board, bumped*

REFERENCES

Smith II:4A

£ 1,000-1,500 € 1,150-1,700



109

DICKENS, CHARLES

A Christmas Carol. In Prose. Being a Ghost Story of Christmas. London: Printed and Published for the Author by Bradbury and Evans, 1846

12mo (169 x 106mm.), AUTHOR'S OWN COPY WITH HIS BOOKPLATE, eleventh edition, first Bradbury and Evans issue, frontispiece and 3 plates hand-coloured, and 4 woodcuts in the text by John Leech, half-title printed in blue, title-page printed in red and blue, Dickens' bookplate with lion and star and additional plate reading "From the Library of Charles Dickens, Gadshill Place, June, 1870", contemporary half morocco over marbled boards, marbled endpapers, all edges marbled, lower paste down endpaper chipping, boards beginning to detach, rubbed

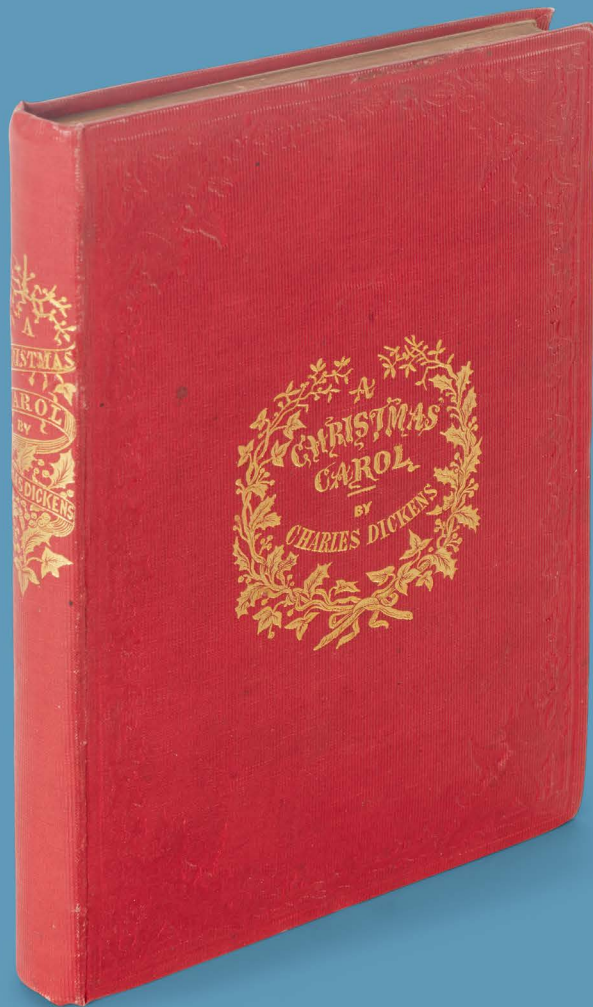
REFERENCES

Smith II:4A

PROVENANCE

J. Ingersoll Bowdich (ownership inscription dated Dec 25th, 1880)

£ 9,000-12,000 € 10,200-13,600



110

DICKENS, CHARLES

A Christmas Carol. In Prose. Being a Ghost Story of Christmas. London: Printed and Published for the Author by Bradbury and Evans, 1846

12mo (165 x 102 mm), PRESENTATION COPY, INSCRIBED BY DICKENS TO HIS WINE MERCHANT, JOSEF VALCKENBERG ("Josef Valckenberg | from his friend | Charles Dickens | Twenty First January 1847"), eleventh edition, FIRST BRADBURY AND EVANS ISSUE, frontispiece and 3 plates hand-coloured, and 4 woodcuts in the text by John Leech, half-title printed in blue, title-page printed in red and blue, 2pp. of publisher's advertisements at end, original red vertically-waved cloth, stamped in blind and gilt, cream endpapers, all edges gilt, collector's green cloth chemise and morocco-backed slipcase, some light bowing and offsetting, some wear to boards, bumped

AN OUTSTANDING PRESENTATION COPY inscribed by Dickens to his wine-merchant Josef Valckenberg. The House of Valckenberg was founded in Worms on the banks of the Rhines in 1786. Throughout the next century they bottled and exported wine, supplying the royal families of Europe.

The Dickens family met Josef (or Joseph) Valckenberg by chance during a holiday spent travelling down the Rhine aboard a steamboat in 1846: "The sunny Rhine journey by

river steamboat was picturesque but uneventful. At Mainz there came aboard a German wine merchant, one Josef Valckenberg, a native of Worms, who spoke to Kate. 'Your countryman Mr. Dickens is traveling this way just now, your papers say. Do you know him, or have you passed him anywhere?' Introductions took place, and Dickens apologized for his ignorance of German. 'Oh dear! That needn't trouble you,' Herr Valckenberg replied; even in so small a town as Worms there were at least forty who spoke English and many more who read Dickens's works in the original" (Johnson).

Later that year Dickens praised the house's speciality Liebfraumilch in a letter to Valckenberg, writing: "All I have to say on the subject of the Liebfraumilch, is, that if it should come here, I will drink in it, the health of everybody, great and small, in that large family-house at Worms" (25 June, 1846)

PROVENANCE

Josef Valckenberg, wine-merchant, presentation inscription from the author; Wilhelm Valckenberg, inscription dated April 1864; Comte Alain de Suzannet (acquired from "Ascher. 4. 1926 RM1000", autograph addition to his 1934 Lausanne catalogue), bookplates, the sale of his collection at Sotheby's, 22 November 1971, lot 80; Kenyon Starling, bookplate; William E. Self, the sale of the family collection at Christie's New York, Part I, 4 February 2008, lot 102

£ 50,000-70,000 € 57,000-79,500

Joseph Valkenberg
from his friend

Charles Dickens

Jan First January 1847

A CHRISTMAS CAROL.

IN PROSE.

BEING

A Ghost Story of Christmas.

DICKENS, CHARLES

A Christmas Carol. In Prose. Being a Ghost Story of Christmas. *London: Printed and Published for the Author by Bradbury and Evans, 1846*

12mo (161 x 101mm.), eleventh edition, FIRST BRADBURY AND EVANS ISSUE, frontispiece and 3 plates hand-coloured, and 4 woodcuts in the text by John Leech, half-title printed in blue, title-page printed in red and blue, 2pp. of publisher's advertisements printed at end, original red vertically-waved cloth, stamped in blind and gilt, cream endpapers, all edges gilt, previous ownership inscription to front free endpaper, collector's red cloth folding box, *tear to front free endpaper, hinges slightly starting, minor soiling to boards*

REFERENCES

Smith II:4A

£ 1,000-1,500 € 1,150-1,700

112

DICKENS, CHARLES

A Christmas Carol. In Prose. Being a Ghost Story of Christmas. *London: Bradbury & Evans, 1849*

12mo (165 x 101mm.), twelfth edition, frontispiece and 3 plates hand-coloured, and 4 woodcuts in the text by John Leech, half-title printed in blue, title-page printed in red and blue, 1p. of publisher's advertisements printed at end, original red vertically-waved cloth, stamped in blind and gilt, cream endpapers, all edges gilt, previous ownership inscription to front free endpaper, *minor soiling to boards*

REFERENCES

Smith II:4A

PROVENANCE

James Rolt (his armorial bookplate)

£ 400-600 € 500-700

113

DICKENS, CHARLES

A Christmas Carol. In Prose. Being a Ghost Story of Christmas. *London: Bradbury & Evans, 1855*

12mo (164 x 101mm.), thirteenth edition, frontispiece and 3 plates hand-coloured, and 4 woodcuts in the text by John Leech, half-title printed in blue, title-page printed in red and blue, 1p. of publisher's advertisements printed at end, original red vertically-waved cloth, stamped in blind and gilt, cream endpapers, all edges gilt, *minor spotting, wear to boards*

REFERENCES

Smith II:4A

£ 400-600 € 500-700

DICKENS, CHARLES

The Chimes: A Goblin story. *London: Chapman and Hall, 1845 [1844]*

8vo (166 x 104mm.), first edition, 13 illustrations (including frontispiece and vignette title) by Maclise, Doyle, Leech and Stanfield, second state of the vignette title, advertisement for tenth edition of *A Christmas Carol* at the beginning, pale yellow endpapers, original deep red horizontally-ribbed cloth, uppers decorated in blind, upper cover pictorially gilt with design of seven goblins above six chimes, spine and upper cover lettered in gilt, all edges gilt, slipcase

A VERY FINE COPY OF DICKENS' SECOND "CHRISTMAS" BOOK. As Clare Tomalin comments it "was written with red-hot feeling and meant to shame the cruel and canting rich of the 1840s. Like the *Carol*, it looked at the condition of the poor in England, but with a directly political message, attacking the complacency of political economists with Malthusian ideas, magistrates who sentenced suicidal young women to prison or transportation, and landowners who enforced the Game Laws and toasted 'The Health of the Labourer' at their agricultural dinners while allowing the labourers to starve..." (*Charles Dickens: A Life*, p. 157). Although the title page is dated 1845 *The Chimes* was published on 16 December 1844.

REFERENCES

Smith II:5

PROVENANCE

Reginald Huth, bookplate and ownership signature ("18 June 1901")

Reginald Huth (1853–1926) was the brother-in-law of the great bibliophile Alfred Henry Huth.

£ 900-1,200 € 1,050-1,400

115

DICKENS, CHARLES

The Chimes: A Goblin story. *London: Chapman and Hall, 1845 [1844]*

8vo (166 x 104mm.), first edition, 13 illustrations (including frontispiece and vignette title) by Maclise, Doyle, Leech and Stanfield, second state of the vignette title, advertisement for tenth edition of *A Christmas Carol* at the beginning, pale yellow endpapers, original deep red vertically-ribbed cloth, uppers decorated in blind, upper cover pictorially gilt with design of seven goblins above six chimes, spine and upper cover lettered in gilt, all edges gilt, preserved in matching cloth folding box

A FINE FINE COPY OF DICKENS' SECOND "CHRISTMAS" BOOK.

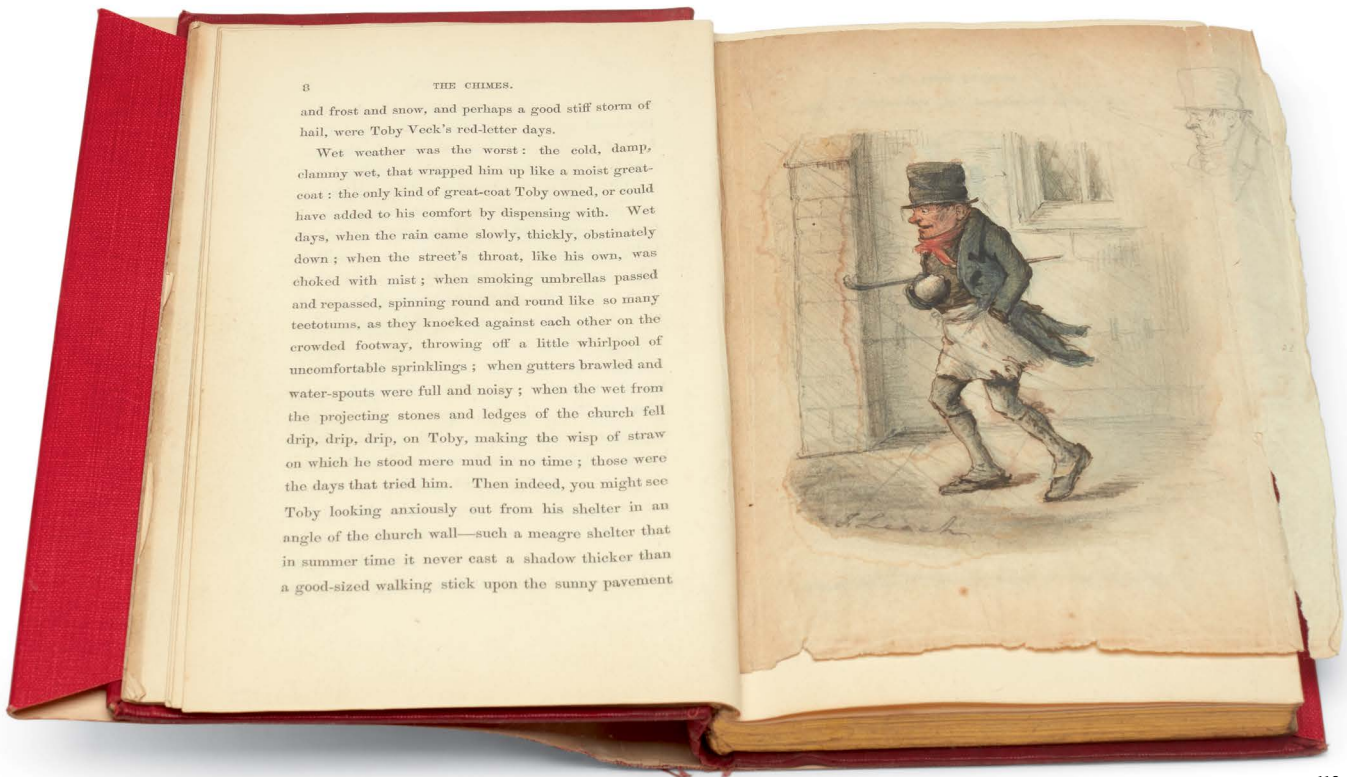
REFERENCES

Smith II:5

PROVENANCE

Victor B. Levit, book-label

£ 900-1,200 € 1,050-1,400



116

116

DICKENS, CHARLES

The Chimes: A Goblin story. London: *Chapman and Hall*, 1845 [1844]

8vo (166 x 104mm.), first edition, 13 illustrations (including frontispiece and vignette title) by Maclise, Doyle, Leech and Stanfield, first state of the vignette title, advertisement for tenth edition of *A Christmas Carol* at the beginning, ORIGINAL WATERCOLOUR DRAWING BY JOHN LEECH OF TROTTY VECK TIPPED-IN TO P.9 ASIDE THE ILLUSTRATION IN THE TEXT, AUTOGRAPH LETTER BY DANIEL MACLISE TIPPED-IN AT THE BEGINNING (3 pages, "Saturday", no place, to an unnamed recipient, on the subject of varnishing pictures), pale yellow endpapers, original deep red vertically-ribbed cloth, uppers decorated in blind, upper cover pictorially gilt with design of seven goblins above six chimes, spine and upper cover lettered in gilt, all edges gilt, cloth case

DICKENS' SECOND "CHRISTMAS" BOOK WITH AN ORIGINAL ILLUSTRATION BY LEECH AND A LETTER BY MACLISE. The watercolour also includes an extra sketch for a head in the top right hand corner.

In his letter Maclise declares that "I dread all sorts of varnishing. The longer you keep the picture without varnish the better. I am quite sure it cannot want it, nor will it, I think for a very long time. . . . I cannot say when the illustrated edition of Moore's *Melodies* will be ready, for my attention is diverted at present to other matters..."

REFERENCES

Smith II:5

PROVENANCE

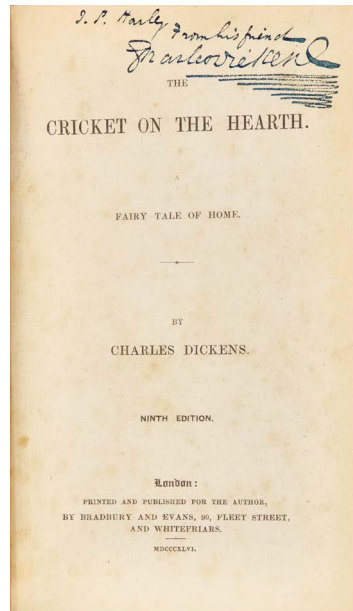
George Barr McCutcheon, bookplate, sale of his library at the American Art Association, New York, 21/22 April 1926, lot 75; Herbert L. Carlebach, morocco book-label, sale of his library Parke Bernet, New York, 20 January 1948, lot 33; later bookplate

The collector George Barr McCutcheon (1866–1928) is more popularly known as a novelist and a playwright. His work includes the series of novels set in Graustark, a fictional East European country, and the novel *Brewster's Millions*, which was adapted into a play and several films.

£ 2,500-3,500 € 2,850-4,000

83

Deschies
 Saturday Evening
 Twelfth April 1845.
 My Dear Mrs. Curry.
 Do me the favor to accept
 the accompanying little book. It
 is a very poor mark of my sincere
 and cordial regards; but I would
 like in your recollection sometimes
 after leaving here: and it may
 serve perhaps as a help to your
 remembrance, for want of a
 letter.
 Believe me
 Your faithful servant
 Charles Dickens



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DICKENS, CHARLES

The Chimes: A Goblin story. London: Chapman and Hall, 1845

8vo (166 x 104mm.), eleventh edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON THE HALF-TITLE ("Mrs: Curry | From | Charles Dickens | Genoa. Twelfth April 1845"), AUTOGRAPH LETTER BY DICKENS (APPARENTLY UNPUBLISHED) TO MRS CURRY LOOSELY INSERTED PRESENTING THE BOOK ("My dear Mrs: Curry. Do me the favor to accept the accompanying little book. It is a very poor mark of my sincere and cordial regards..."; 1 page, small 8vo, Peschiere, Genoa, 12 April 1845, with autograph envelope), 13 illustrations (including frontispiece and vignette title) by Maclise, Doyle, Leech and Stanfield, pale endpapers, original deep red vertically-ribbed cloth, uppers decorated in blind, upper cover pictorially gilt with design of seven goblins above six chimes, spine and upper cover lettered in gilt, all edges gilt, preserved in full red morocco pull-off box

AN INSCRIBED PRESENTATION COPY OF DICKENS' SECOND "CHRISTMAS" BOOK.

Mr and Mrs Thomas C. Curry were among the English residents in Genoa whom Dickens and his family befriended during their sojourn there in 1844/5, and whose "untiring kindness" the author "long remembered" (Forster, IV, iii, 336). Thomas Curry was a merchant and probable agent for a steamship company. Dickens sent messages to his wife and children in June 1847, and revisited the family in October 1853 (see *The Letters*, volume 4, p.172).

The Chimes was published on 16 December 1844 (despite the 1845 title page); its popularity is attested by this eleventh edition already appearing by the time Dickens presented this copy in April 1845

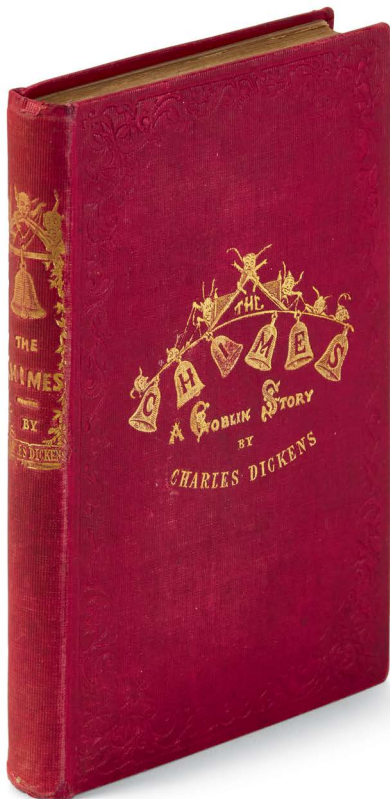
REFERENCES

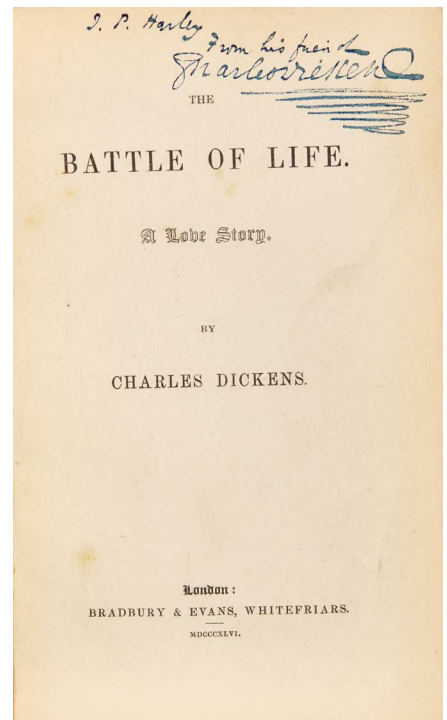
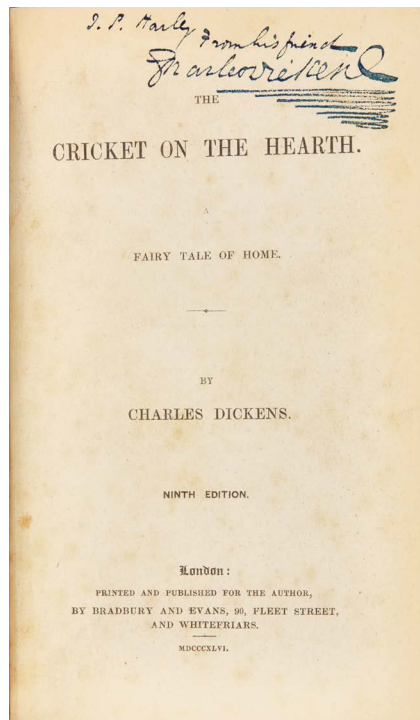
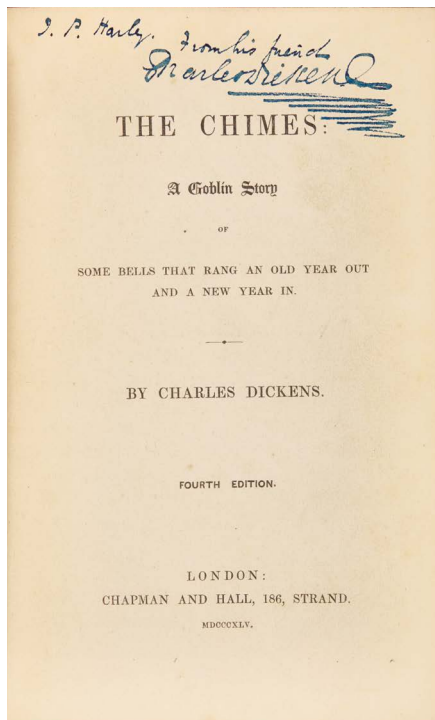
cf Smith II: 5

PROVENANCE

Mr and Mrs Thomas Curry, authorial presentation inscription

£ 10,000-15,000 € 11,400-17,000





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DICKENS, CHARLES

Three Christmas Books, inscribed by Dickens, comprising:

The Chimes. London: Chapman and Hall, 1845. 12mo (165 x 102mm.), fourth edition, PRESENTATION COPY INSCRIBED BY DICKENS TO J.P. HARLEY on title page ("J.P. Harley | from his friend | Charles Dickens"), half-title, engraved frontispiece and title-page vignette after Maclise, illustrations throughout text, original red cloth stamped in blind and gilt, yellow endpapers, all edges gilt, *spotting to frontispiece and title-page, spine soiled*;

The Cricket on the Hearth. London: Printed and published for the author by Bradbury and Evans, 1846. 12mo (165 x 101mm.), ninth edition, PRESENTATION COPY INSCRIBED BY DICKENS TO J.P. HARLEY on title page ("J.P. Harley | from his friend | Charles Dickens"), half-title, engraved frontispiece and title-page vignette after Maclise, illustrations throughout text, 2pp. of advertisements at end, original red cloth stamped in blind and gilt, yellow endpapers, all edges gilt, *spotting to frontispiece and title-page, spine soiled*;

The Battle of Life. A Love Story. London: Bradbury and Evans, 1846. 12mo (165 x 102mm.), FIRST EDITION, PRESENTATION COPY INSCRIBED BY DICKENS TO J.P. HARLEY on title page ("J.P. Harley | from his friend | Charles Dickens"), half-title, engraved frontispiece and title-page vignette after Maclise (Todd's E1, Eckel's fourth state), illustrations throughout, 2pp. of advertisements at end, original red cloth stamped in blind and gilt, yellow endpapers, all edges gilt, *light browning, spine soiled* all housed in collector's folding red box, spine gilt (3)

A SUPERB SET OF PRESENTATION CHRISTMAS BOOKS, INSCRIBED TO DICKENS' FRIEND J.P. HARLEY, THE DEDICATEE OF "THE VILLAGE COQUETTES".

"My Dear Harley. I am more sorry than I can tell you, that I did not receive your invitation within a more convenient distance than Brighton— especially as I am truly anxious to see more of you, and not to perpetuate our present angel interviews. Can you take a family dinner with me, next Sunday at four? Forster dines with us, and a man named Thackeray whom perhaps you know; no one else. It will afford me very great pleasure to hear from you that we may hope to see you. In haste Believe me | Ever Faithfully Yours" (Dickens, ?8 November 1837, *Letters*)

Dickens' friend John Pritt Harley (1786 – 1858) was a comedic actor and singer. When the St. James's Theatre was opened in 1835 by John Braham, a year later Harley joined the company as his leading comedian and stage-manager. Harley played numerous comedic roles in Dickens's plays, including the titular role in *The Strange Gentlemen* and the specially created non-singing role of Martin Stokes in *The Village Coquettes*, which Dickens dedicated to him.

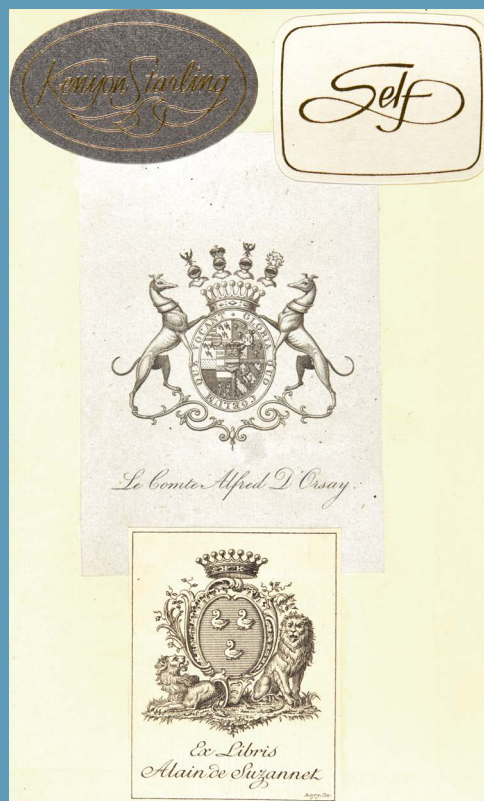
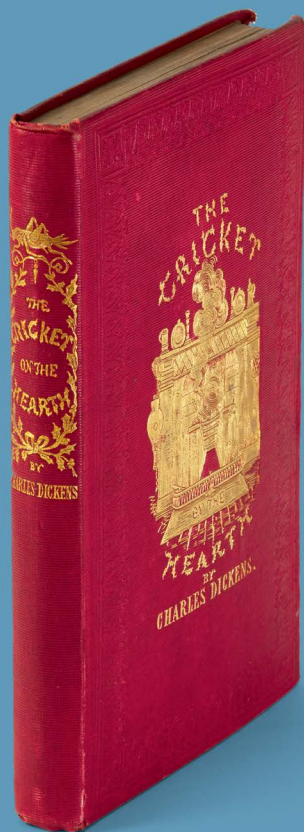
REFERENCES

Smith II:5.6.8

PROVENANCE

J.P. Harley, inscription; Miss Rigden, her bookplate in each volume

£ 60,000-80,000 € 68,000-91,000



DICKENS, CHARLES

The Cricket on the Hearth. A Fairy Tale of Home.
London: Bradbury and Evans for the author,
1846 [1845]

8vo (166 x 103mm.), first edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR AT THE TIME OF PUBLICATION TO HIS FRIEND COUNT D'ORSAY ("Count d'Orsay | from his Friend | Charles Dickens | Christmas 1845"), 14 illustrations by Leech, Doyle, Stanfield, Maclise and Landseer, advertisement leaf for *Oliver Twist* at the end (second state), original deep red horizontally-ribbed cloth, covers decorated in blind, upper cover pictorially gilt with fireplace design, spine lettered and decorated in gilt, pale yellow-coated endpapers, all edges gilt, preserved in matching red morocco slipcase with folding flap, AN UNUSUALLY FINE COPY

A SUPERB PRESENTATION COPY OF ONE OF THE AUTHOR'S CHRISTMAS BOOKS INSCRIBED TO ONE OF HIS MOST INTIMATE FRIENDS, THE ARTIST, DANDY AND MAN OF LETTERS COUNT D'ORSAY (see also note to lot 127)

The handsome and extravagant Frenchman Alfred Guillaume Gabriel, Count D'Orsay (1801-1852), an accomplished portrait artist (Dickens sat for him at least once) as well as a compulsive gambler, was one of the most fashionable men of Victorian London, who, together with his mistress Marguerite Gardiner, Countess of Blessington, maintained one of the most desirable salons of the period, gathering together literary and other luminaries including Disraeli, Bulwer Lytton and Walter Savage Landor. Dickens was introduced to them in May 1836

through an invitation via Serjeant Talfourd (see lot 74). D'Orsay became one of his closest and most intimate friends. When the novelist's sixth child Alfred D'Orsay Tennyson was born in 1845 he became (together with Lord Alfred Tennyson) the child's joint godfather and namesake. D'Orsay By 1849 D'Orsay could no longer avoid his creditors and fled to France, where he died in 1852. Despite the Count's unsustainable extravagance and inability to repay his debts (or perhaps partly because of it) Dickens was highly attracted to D'Orsay's colourful personality and confided in him. A number of commentators have seen D'Orsay as the part-inspiration of a number of characters in the novelist's fiction.

The Cricket on the Hearth was published on 20 December 1845. It sold out before the new year and no fewer than 17 subsequent dramatizations of the story were staged.

REFERENCES

Smith II:6

PROVENANCE

Le Comte Alfred D'Orsay, contemporary presentation inscription from the author, armorial bookplate; J.E.S. Sawyer; sold to: Comte Alain de Suzannet on 23 July 1936 for £400 (purchase recorded in autograph marginal addition to p.40 of Suzannet's annotated copy of his 1934 Lausanne catalogue of his collection held in Sotheby's reference library), bookplate, the sale of his collection at Sotheby's London, 22 November 1971, lot 85; Kenyon Starling, bookplate; The William E. Self Family Collection Part I, Christie's New York, 2 April 2008, lot 109

£ 70,000-90,000 € 79,500-102,000

Count D'Orsay
from his friend

London as 1845.

THE

Parlor
Heads

CRICKET ON THE HEARTH.

A

FAIRY TALE OF HOME.

BY

CHARLES DICKENS.

London:

PRINTED AND PUBLISHED FOR THE AUTHOR,
BY BRADBURY AND EVANS, 90, FLEET STREET,
AND WHITEFRIARS.

MDCCCXLVI.

DICKENS, CHARLES

The Cricket on the Hearth. A Fairy Tale of Home.
London: Bradbury and Evans for the author,
1846 [1845]

8vo (166 x 103mm.), first edition, 14 illustrations by Leech, Doyle, Stanfield, Maclise and Landseer, advertisement leaf for *Oliver Twist* at the end (second state), original deep red vertically-ribbed cloth, covers decorated in blind, upper cover pictorially gilt with fireplace design, spine lettered and decorated in gilt, pale yellow-coated endpapers, all edges gilt

The Cricket on the Hearth was published on 20 December 1845. It sold out before the new year and no fewer than 17 subsequent dramatizations of the story were staged.

REFERENCES

Smith II:6

PROVENANCE

"Emma Sutton", contemporary ownership signature dated Christmas Eve 1845

£ 400-600 € 500-700

DICKENS, CHARLES

The Cricket on the Hearth. A Fairy Tale of Home.
London: Bradbury and Evans for the author,
1846 [1845]

8vo (166 x 103mm.), first edition, 14 illustrations by Leech, Doyle, Stanfield, Maclise and Landseer, advertisement leaf for *Oliver Twist* at the end (first state), original deep red vertically-ribbed cloth, covers decorated in blind, upper cover pictorially gilt with fireplace design, spine lettered and decorated in gilt, pale yellow-coated endpapers, all edges gilt, contemporary pencil inscription on front endpaper, some slight spotting and browning, minor staining to covers, first gathering slightly loose

REFERENCES

Smith II:6

£ 250-400 € 300-500

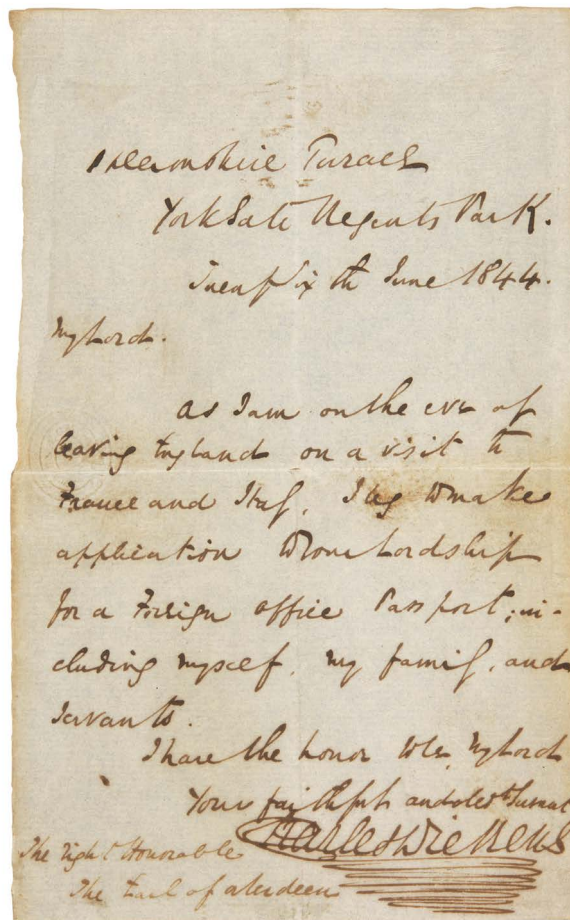
DICKENS, CHARLES

The Entirely New and Original Drama in three parts, entitled, *The Cricket on the Hearth*, A Fairy Tale of Home, Dramatized by Albert Smith.
London: W.S. Johnson, 1845

small 8vo (173 x 106mm.), first edition, 40 pp. sewn, as issued, lower wrapper and endpapers, with publisher's advertisements, original cream printed wrappers, collector's brown cloth chemise and slipcase, very minor spotting, minimal soiling to lower edge of upper wrapper

A FINE COPY

Smith's adaptation opened at London's Lyceum simultaneously with the publication of the book, on the 20th



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December 1845. Sixteen other, unauthorised, productions of the play were also produced. For years *The Cricket* was more popular on the stage than *A Christmas Carol*.

REFERENCES

Yale/Gimbel C96

£ 200-300 € 250-350

DICKENS, CHARLES

Autograph letter signed, to the Foreign Secretary, Lord Aberdeen

requesting a passport for himself and his household as he is "on the eve of leaving England on a visit to France and Italy", 1 page, 8vo, Devonshire Terrace, York Gate, Regent's Park, [London], 26 June 1844, framed and glazed, slight browning, lacking integral blank

Dickens departed for the Continent just days after the appearance of the final instalment of *Martin Chuzzlewit* on 30 June 1844. The household remained abroad for a year, chiefly in Genoa. Dickens's wrote a series of articles on his travels which were gathered together in *Pictures from Italy* (1846).

£ 1,000-1,500 € 1,150-1,700

OVERS, JOHN—[DICKENS, CHARLES]

Evenings of a Working Man, being the occupation of his scanty Leisure... with a preface... by Charles Dickens. *London: T.C. Newby, 1844*

8vo (170 x 104mm), FIRST EDITION, title-page printed in red and blue, 3pp. publisher's advertisements at end, UNRECORDED PUBLISHER'S VARIANT BINDING in green cloth, design of arches and floral motifs in blind on upper and lower covers, spine lettered in gilt, uncut, pale yellow endpapers, *without half-title, some light spotting, binding slightly stained, spine slightly discoloured, slightly skewed, slightly rubbed, upper hinge split, lower hinge splitting*

Eckel notes that the author was "a worthy mortal who was evidently in distress. He was John Overs, a carpenter who had shown some literary ability. Becoming a victim of tuberculosis he decided with the advice of Dickens to collect what he had written into a little volume..." Dickens contributed a preface.

A previous owner of this copy has noted on the title-page "Probably unique". The standard edition was issued in brown cloth with gilt edges (see next lot).

REFERENCES

Eckel, pp. 146 – 47; Gimbel B151 (copies in brown cloth)

PROVENANCE

John Ashton, bookplate; C.E. Stewart, bookplate; Maggs Bros., (recorded in Suzannet's annotated 1934 catalogue); Alain de Suzannet, bookplate, the sale of his collection, Sotheby's, 22 November 1971, part lot 57; Kenyon Starling, bookplate, William E. Self, bookplate, the sale of the family collection, Christie's New York, 2 April 2008, lot 122

£ 250-300 € 300-350

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OVERS, JOHN—[DICKENS, CHARLES]

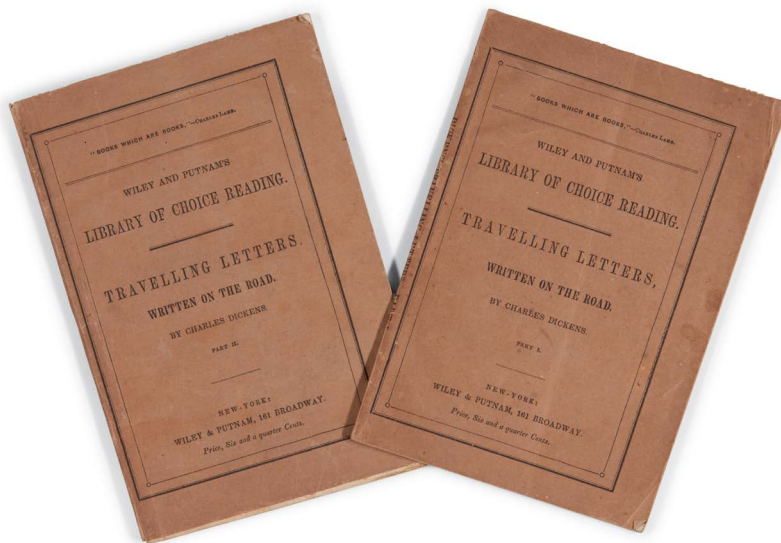
Evenings of a Working Man, being the occupation of his scanty Leisure... with a preface... by Charles Dickens. *London: T.C. Newby, 1844*

8vo (160 x 100mm), FIRST EDITION, half-title, title-page printed in red and blue, 3pp. publisher's advertisements at end, original publisher's original light brown cloth, floral design in blind on upper and lower covers, spine and upper cover lettered in gilt, gilt edges, pale yellow endpapers, *some spotting and browning, binding slightly soiled and worn, hinges splitting, minor repair to foot of spine*

REFERENCES

Eckel, pp. 146 – 47; Gimbel B151

£ 150-200 € 200-250



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DICKENS, CHARLES

Travelling Letters. Written on the Road. *New York: Wiley and Putnam, 1846*

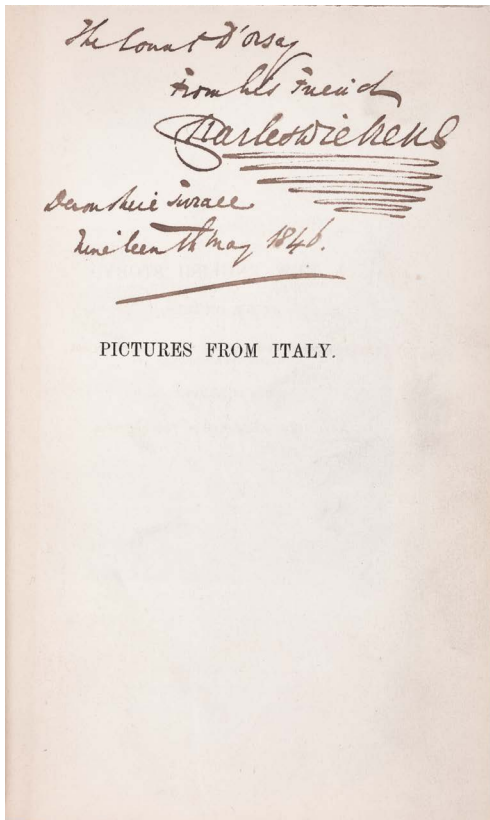
12mo (187 x 129mm.), 2 volumes, FIRST AMERICAN BOOK EDITION, original brown printed wrappers, advertisements on endpapers and lower wrappers, advertisements at the end of the second volume, preserved in brown cloth case and matching slipcase, *lacking pp.viii - xviii of advertisements (two supplied in photofacsimile), text and wrappers stained*

These sketches of Dickens' travels originally appeared in the London *Daily News* between 21 January and 11 March 1846 under the same title, before being included in *Pictures from Italy*, published by Bradbury & Evans for the author with woodcut illustrations by Samuel Palmer (see next three lots). THIS AMERICAN EDITION APPEARS TO BE VERY RARE.

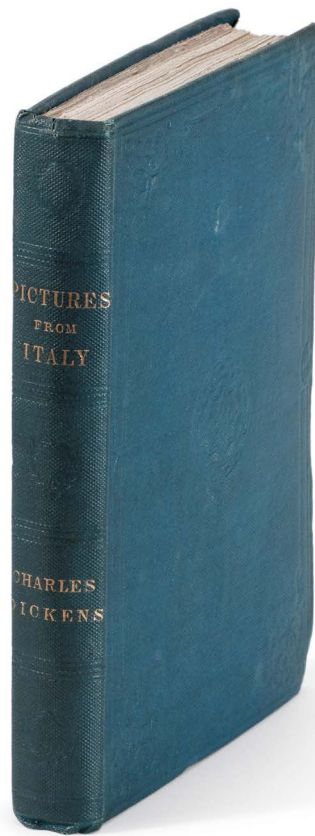
REFERENCES

Gimbel A99

£ 2,000-3,000 € 2,300-3,400



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DICKENS, CHARLES

Pictures from Italy. London: Bradbury and Evans for the author, 1846

8vo (174 x 112mm.), first edition, PRESENTATION COPY INSCRIBED BY DICKENS TO COUNT D'ORSAY ("The Count d'Orsay | From his Friend | Charles Dickens | Devonshire Terrace | Nineteenth May 1846"), autograph address leaf signed to the Countess of Blessington loosely inserted, advertisement leaves at the beginning and end, original blue fine-diaper cloth, covers decorated in blind with arabesque designs in corners and central circular designs, spine lettered in gilt, pale yellow endpapers, preserved in full red morocco gilt slipcase with integral flap, *very slight bubbling near one corner on upper cover, outer corners of covers very slightly bumped*, OTHERWISE A VERY FRESH COPY

A SUPERB PRESENTATION COPY INSCRIBED BY DICKENS ON THE DAY AFTER PUBLICATION TO HIS CLOSE FRIEND COUNT D'ORSAY.

The simultaneous sending of this presentation copy, together with that for the Count's lover Lady Blessington, is recorded in the author's letter to Lady Blessington of the same date ("...I have been every day expecting to be able to send you the enclosed little Volume, and could get no copies until last night...Count d'Orsay's copy of the 'Pictures'. with my cordial remembrance and regard..."; see *The Letters*, volume 4,

p.548). Bradbury and Evans' accounts record 25 presentation copies in all. Other recipients included Macready, Beard and Talfourd, recipients of inscribed copies of other Dickens works in the present collection (see lots 6, 50, 74 and 75).

For a fuller note on the French amateur artist, dandy and man of letters and fashion Alfred Guillaume Gabriel, Count D'Orsay (1801-1852), see lot 119. "D'Orsay's total disregard of convention, the fact that he was separated from his wife and seemingly the lover of his step-mother-in-law, his perpetually unpaid debts — all this had been brushed aside by Dickens, captivated by his chic, his brilliance as a portraitist, his wit and charm in society, his French *savoir-faire*. D'Orsay and his fellow French looked at life differently from the English, and Dickens saw that there was something to be said for their point of view...." (Claire Tomalin, *Dickens: a Life*, p.272).

Eight of these sketches originally appeared in *The Daily News* from 21 January to 11 March 1846; Dickens amended and added to them for this book publication.

REFERENCES

Smith II: 7; Eckel p.126

PROVENANCE

Count Alfred D'Orsay, authorial inscription on half-title, armorial bookplate on upper paste-down; A. Edward Newton, bookplate

£ 30,000-50,000 € 34,000-57,000

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DICKENS, CHARLES

Pictures from Italy. London: Bradbury and Evans for the author, 1846

8vo (173 x 111mm.), first edition, woodcut illustrations by Samuel Palmer, advertisement leaves at the beginning and end, original blue vertically grained cloth decorated in blind, spine lettered in gilt, preserved in red cloth folding box, very minor spotting, minor edge wear to binding

Dickens had agreed to edit Bradbury and Evans's new national newspaper the *Daily News* at the beginning of 1846, but despite the author's phenomenal energy he was unable to combine it with his other commitments and he resigned on 9 February, less than two weeks after the first issue appeared. But he continued to write for the paper, notably a series of "Travelling Letters" (21 January – 11 March), describing his recent journey through France and sojourn in Italy, and five letters (23 February – 16 March) powerfully arguing against capital punishment. The "Travelling Letters" formed the basis for this, his second travel book.

REFERENCES

Eckel p.126

£ 500-700 € 600-800

DICKENS, CHARLES

Autograph letter signed, to his publishers Bradbury and Evans

requesting 12 copies of *Pictures from Italy*, 1 page, 8vo, Devonshire Terrace, 18 May 1846, in a red morocco-backed cloth folder, adhesive residue on verso where removed from an album

Dickens received in total 25 copies of *Pictures from Italy*, his second travel book, and the earliest recorded presentation copies were sent out on 19 May, the day after this letter.

REFERENCES

The Letters of Charles Dickens: Volume Four 1844-46, p.547

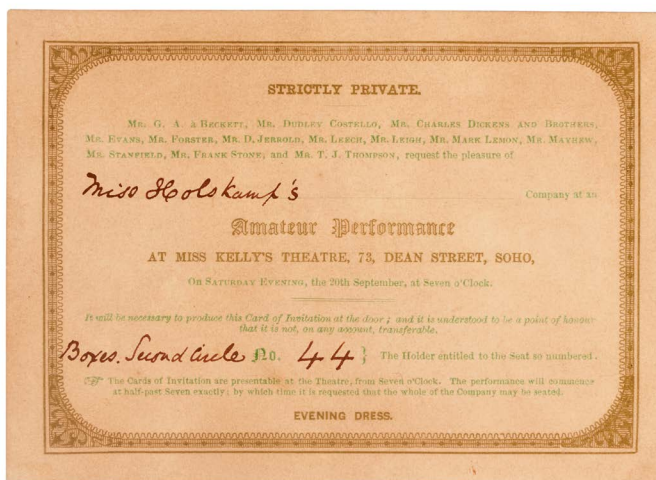
£ 500-700 € 600-800

DICKENS, CHARLES

Signed invitation card with AUTOGRAPH ENTRY IN THE AUTHOR'S HAND, SIGNED ON THE VERSO, together with annotated playbill for the production of Ben Jonson's "Every Man in his Humour", performed by Dickens' company, the Amateur players

playbill 265 x 215mm, printed in red, green and gold, the invitation card 98 x 136 mm., printed in green and gold, playbill slightly creased at folds

A VERY RARE EXAMPLE OF A TICKET AND PLAYBILL FROM ONE OF DICKENS' THEATRICAL PERFORMANCES, AND POSSIBLY UNIQUE IN APPROXIMATING A COMPLETE CAST LIST.



Dickens' performance as Captain Bobadil in his private production of Jonson's comedy is widely regarded as his highest theatrical achievement. The invitation card, which is also in effect a ticket to the performance, carries his characteristic signature on the verso, and an autograph entry requesting the pleasure of "Miss Holskamp's" company on the first night, seating her in "Boxes, Second Circle", number "44". The success of the author's performance is attested by a portrait of him in the role, painted by C.R. Leslie in 1846, and lithographed by Thomas Maguire. The playbill is annotated (in a separate hand) with an almost complete cast list, providing a fascinating record of the roles taken by members of Dickens' family and his friends, such as Fred Dickens, Mark Lemon, Douglas Jerrold, John Leech, Augustus Dickens, Marcus Stone, Frederic Evans and others. The first night, at Miss Kelly's Theatre, was a lavish affair, preceded by the overture to Rossini's *William Tell* (Dickens had recently returned from Italy, which may have influenced the choice) and silver-fork novelist Catherine Gore's one act farce *A Good Night's Rest; or, Two O'Clock in the Morning*.

Miss Holskamp was one of four sisters born in Somers Town near Camden Town in north London. The most likely invitee is Margaret Holskamp (1827-1908), who is cited as a correspondent of Kate Dickens by Liian Nayder, in her biography of Dickens' wife (*The Other Dickens: A Life of Catherine Hogarth*, p.139), and who is recorded as having discouraged the advances of William de la Rue, brother of Augusta de la Rue, whom Dickens met in Genoa in 1845 and on whom he practiced the power of mesmeric healing.

A photocopy of an autograph note by the Dickens collector William E. Self is included in the lot, where he suggests that the names of the actors are in the hand of Dickens' wife Catherine. This is possible, since it is well known that Catherine contributed to the production. A copy of Bell's Edition of the Garrick version of *Every Man in his Humour* (8vo, 1777), wrappers, is also included in the lot.

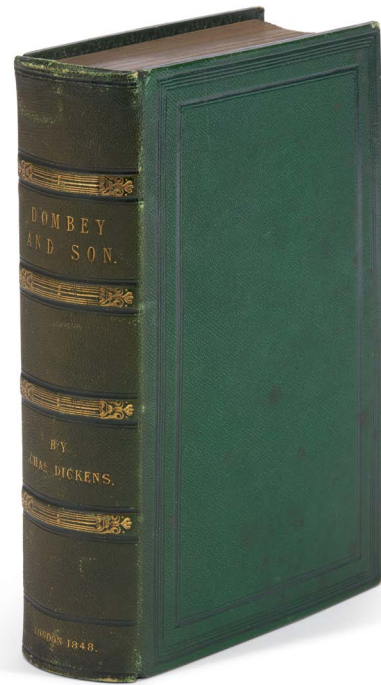
PROVENANCE

William E. Self, copy of autograph note included in the lot

£ 6,000-9,000 € 6,800-10,200



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DICKENS, CHARLES

Dealings with the Firm of Dombey and Son. London: Bradbury and Evans, October 1846 – April 1848

8vo (223 x 144mm.), FIRST EDITION IN THE ORIGINAL 19/20 PARTS, early issue of part 11 ("Capatin" for "Captain" on p. 324, final line), both early and late issue points in part 14 ("431" present on p. 431 but "if" omitted on p. 426, line 9), earlier state of errata page (two line rather than eight line), 40 engraved or lithographic plates by 'Phiz' (Hablot K. Browne), all advertisements and slips called for by Hatton and Cleaver present, early issue of Dombey and Son Advertiser No 13 ("October, 1847" unbroken on p. 1, first line), original printed blue-green pictorial wrappers, collector's red cloth folding box, ownership signatures in ink to upper covers of parts 1 and 14, ownership initials in ink to upper cover of part 3, occasional discreet repairs to spines

A REMARKABLY FRESH AND CLEAN SET OF THE ORIGINAL PARTS. The set is accompanied by Hablot K. Browne's *The Four Portraits...* and *Full-Length Portraits* (both Chapman and Hall, 1848) together with an AUTOGRAPH LETTER SIGNED ("HK Browne") to "Hy Edwards, Esqre" noting that "a set of eight etchings of full length figures representing some of the remaining principal character in 'Dombey' will be published in a day or two...", 1 page, 4to, 3 Furnivals Inn, Holborn, 5 March 1848

Hatton and Cleaver note that copies of Dombey and Son include both etchings and lithographs ("...it is not suggested that copies containing lithographs are of later printing or later issue than those with etchings – they were all in use at the same time...") One plate in part 18 is of particular note as the first published example of a 'dark plate'.

REFERENCES

Hatton and Cleaver pp. 227-250; Eckel, pp. 74-76

£ 2,000-3,000 € 2,300-3,400

132

DICKENS, CHARLES

Dombey and Son. London: Chapman and Hall, 1848

8vo (211 x 132 mm.), FIRST EDITION IN BOOK FORM, 8-line errata leaf, engraved frontispiece and title-page with 38 plates (including the first ever example of a 'dark plate') after 'Phiz' (Hablot K. Browne), without half-title, contemporary pebbled green morocco, covers with fillets in black, spine in five compartments with raised bands and lettering in gilt, all edges gilt, pale yellow endpapers, bookseller's stamp on front endpaper ("Hale & Roworth King St Manchester"), some spotting and oxidation to plates, upper hinge starting, slight wear to edges of binding

This binding is possibly one of the special publisher's bindings advertised in the parts issue of *Pickwick*, prepared for a number of Dickens' works around this period (see copy of *Pickwick*, sold in these rooms, 16 December 2010, lot 114; and also copy of *Nicholas Nickleby*, lot 115; also lots 24, 147 and 161 in present sale)

REFERENCES

Smith I:8

PROVENANCE

Henry Gillett, armorial bookplate

£ 4,000-6,000 € 4,550-6,800

DICKENS, CHARLES

Dombey and Son. London: Bradbury and Evans, 1848

8vo (220 x 135mm.), FIRST EDITION IN BOOK FORM, 8-line errata leaf, half-title, engraved frontispiece and title-page with 38 plates after 'Phiz' (Hablot K. Browne), original moderate olive green fine-diaper cloth, covers with three line blind-stamped border with inner ornamental pattern of leaves and stems with chain-like design, spine in blind stamped panels with lettering in gilt, pale orange yellow endpapers, plates occasionally offset and browned in margins, occasional damp-staining to edges of some plates, spine faded and cockled, slightly bumped at head and foot of spine, hinges split or splitting, owner's bookplate on front fixed endpaper with crest in gilt on spine

The previous owner, Thomas Glazebrook Rylands (1818-1900), was a wire-manufacturer in Warrington. His collection of medieval manuscripts and books printed before 1536 was the first major bequest to the University of Liverpool Library.

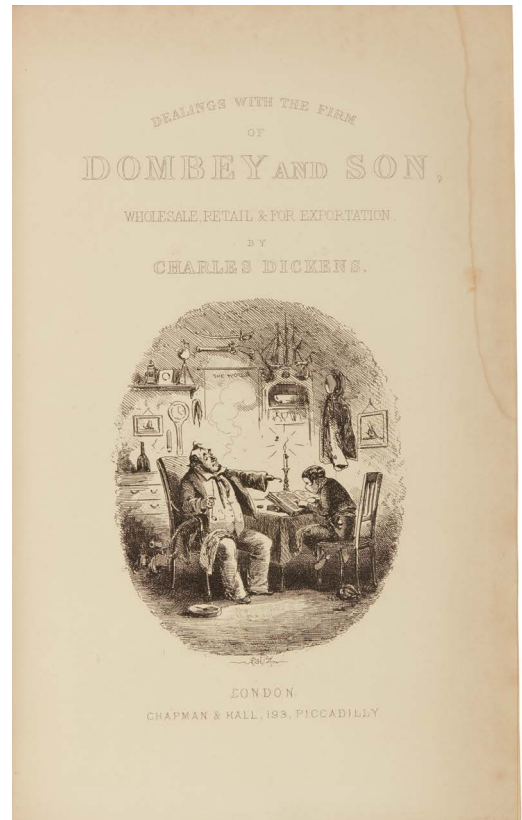
REFERENCES

Smith I:8

PROVENANCE

Thomas Glazebrook Rylands, bookplate

£ 1,500-2,000 € 1,700-2,300



133

DICKENS, CHARLES

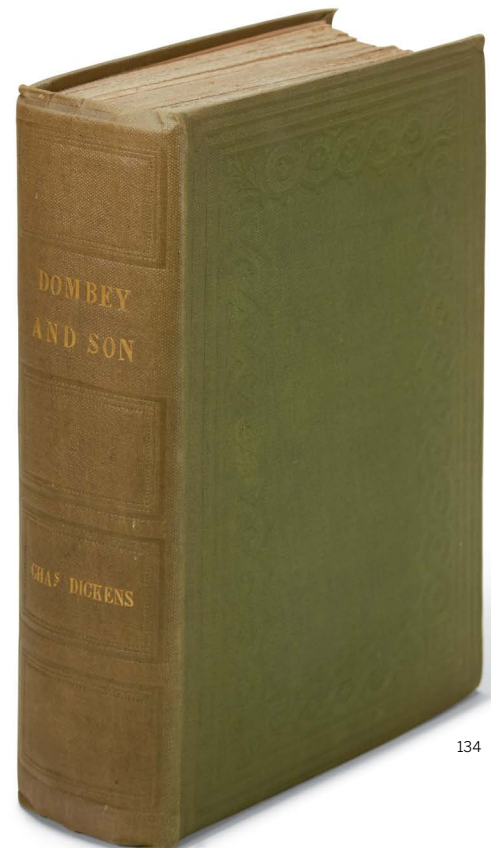
Dombey and Son. London: Bradbury and Evans, 1848

8vo (219 x 135mm.), FIRST EDITION IN BOOK FORM, 8-line errata leaf, half-title, engraved frontispiece and title-page with 38 plates after 'Phiz' (Hablot K. Browne), publisher's original moderate olive green fine-diaper cloth (BURN binder's label on lower fixed endpaper), covers with three line blind-stamped border with inner ornamental pattern of leaves and stems with chain-like design, spine in blind stamped panels with lettering in gilt, pale orange yellow endpapers, plates occasionally offset and browned in margins, spine slightly faded and cockled, slightly bumped at head and foot of spine, upper hinge slightly split

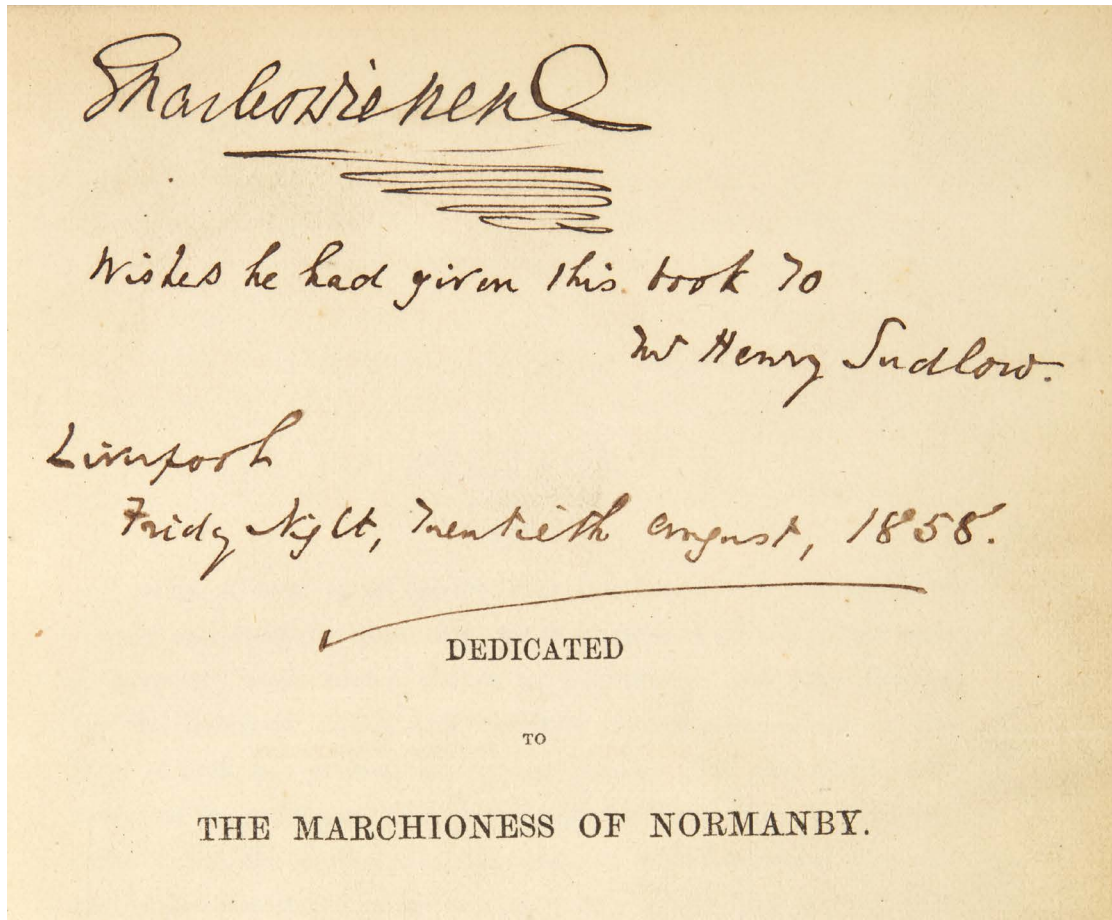
REFERENCES

Smith I:8

£ 1,200-1,600 € 1,400-1,850



134



135

135

DICKENS, CHARLES

Dombey and Son. London: Bradbury and Evans, 1858

8vo (181 x 118mm.), later edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Charles Dickens | wishes he had given this book to | Mr Henry Sudlow | Liverpool | Friday Night, Twentieth August, 1858." on dedication page, frontispiece by H.K. Browne, double column, later purple morocco gilt, spine gilt in compartments, gilt edges, collector's chemise and purple cloth folding box, occasional staining, binding rubbed at extremities

IT IS RARE FOR DICKENS TO SIGN A COPY OF THIS NOVEL. American Book Prices Current records no inscribed copies of this title in any edition sold at auction.

Henry Sudlow (c.1816-1884) was Secretary of the Liverpool Philharmonic Society from 1855 until his death. He was responsible for Dickens' readings in Liverpool in 1858.

The Liverpool Philharmonic Society had been established in 1840 under the leadership of William Sudlow (who was a stockbroker and organist). The first principal conductor of the orchestra was appointed in 1843 and the Society built the Liverpool Philharmonic Hall which opened in 1849. By 1852, however, financial problems were exposed and led to a widening of the Society's productions, including a visit by Dickens' amateur theatrical troupe in September 1852. Three years later it was discovered that William Sudlow,

then Honorary Secretary, had been embezzling funds. After Sudlow's resignation the post of paid secretary was created and Henry Sudlow was elected. It appears that Henry was not related to William, but had been a former clerk in William's office.

Dickens appeared at the Philharmonic Hall in 1858 with the following programme: *A Christmas Carol* (18 August), *The Story of Little Dombey* (19 August), *The Poor Traveller*, *Boots at the Holly Tree Inn* and *Mrs Gamp* (20 August) and *A Christmas Carol* (21 August).

The *Liverpool Mail* reported on 21 August 1858: "Those who have not attended the readings should certainly not omit doing so - for what more pleasant, interesting, and natural way of spending two hours could be devised than hearing the greatest litterateur of the age embodying, with wonderful success, the most brilliant emanations of his matchless genius? We ought not to omit mentioning that the unexceptionable arrangements for the comfort of the audience were due to Mr Sudlow, the Secretary of the Philharmonic Society, and to Mr Arthur Smith, who is Mr Dickens' 'business' man..."

This edition includes Dickens' new preface (dated April 1858). The double column text and single illustration plate suggests this volume formed part of the "cheap" edition - the first systematic reissuance of Dickens' works that began in 1847.

PROVENANCE

Henry Sudlow, presentation inscription

£ 10,000-15,000 € 11,400-17,000

136

DICKENS, CHARLES

Dombey and Son. London: Bradbury and Evans, 1848

8vo (223 x 138mm.), FIRST EDITION IN BOOK FORM, half-title, 8-line errata leaf, engraved frontispiece and title-page with 38 plates after 'Phiz' (Hablot K. Browne), original moderate olive green fine-diaper cloth, covers with double line blind-stamped border with additional line patterns at corners and sides with floral designs in each corner, spine in blind with elaborate design and lettering in gilt, pale yellow endpapers, *some minor tears or fraying to extremities, some leaves unopened, some leaves crudely opened, plates occasionally offset and browned in margins, spine faded*

REFERENCES

Smith I:8

£ 1,000-1,500 € 1,150-1,700

137

DICKENS, CHARLES

Dombey and Son. London: Bradbury and Evans, 1848

8vo (221 x 140mm.), FIRST EDITION IN BOOK FORM, half-title, 8-line errata leaf with 12-line errata slip tipped-in, engraved frontispiece and title-page with 38 plates after 'Phiz' (Hablot K. Browne), original moderate olive green fine-diaper cloth, covers with double line blind-stamped border with loop-scroll design at corners and lineal globe-shaped design in the centre, spine in blind with heart-shaped flower designs and lettering in gilt, pale yellow endpapers, *some minor tears, plates occasionally offset and browned in margins, upper hinge split, lower hinge split, booklabel and bookseller's embossed stamp to front free endpaper*

FIRST BOOK EDITION IN A VARIANT CLOTH BINDING.

Although not noted by Smith as used for this particular title the design matches that used by the publishers for the primary bindings for *David Copperfield* and *Little Dorrit* (see lots 146 and 169). A near-identical example is that used for the one-volume edition of *Our Mutual Friend* (see lot 201).

The regular binding for *Dombey and Son* has a chain-like design on the covers (see lot 133).

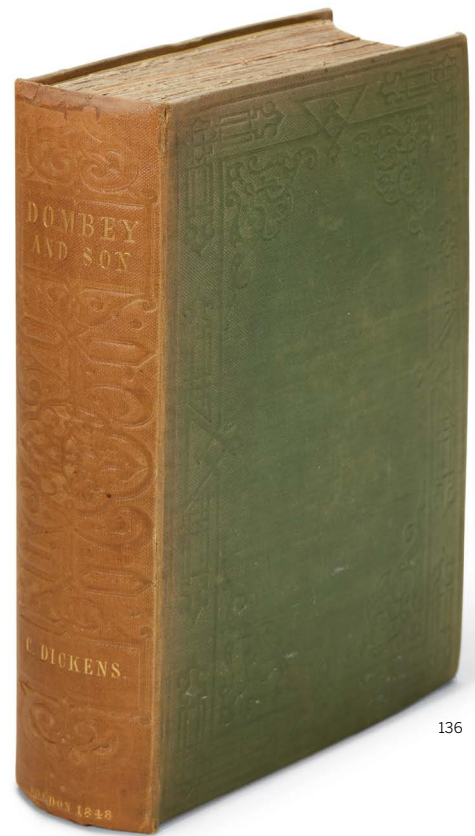
REFERENCES

Smith I:8

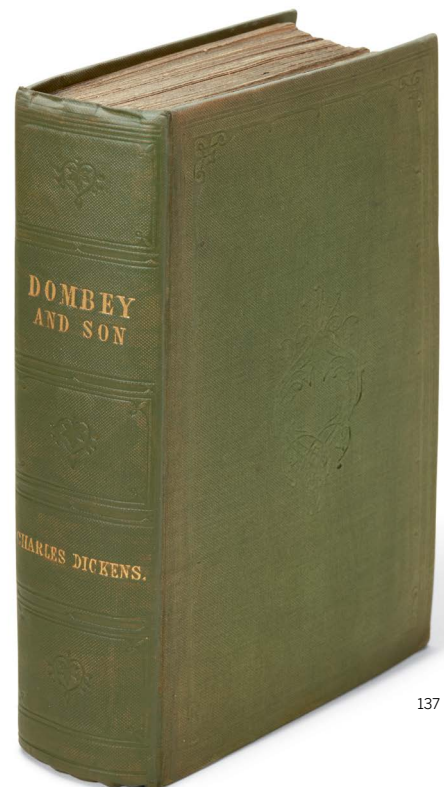
PROVENANCE

Hale & Roworth, Manchester, embossed bookseller's stamp; John K. Bindloss, Annesdale, Eccles, booklabel

£ 1,000-1,500 € 1,150-1,700



136



137



138

138

DICKENS, CHARLES

The Battle of Life. A Love Story. London: Bradbury and Evans, 1848

8vo (160 x 98mm.), FIRST EDITION, FIRST STATE OF THE VIGNETTE TITLE-PAGE, 13 illustrations (by Daniel Maclise, Richard Doyle, Clarkson Stanfield, and John Leech), rebound in crushed green morocco gilt by Riviere & Son, original red cloth covers and spine bound in, without the advertisements, maroon endpapers, all edges gilt, preserved in green folding case and matching green morocco slipcase

THE VERY RARE FIRST STATE [Todd A, Eckel 1] OF "THE BATTLE OF LIFE", with sub-title "A Love Story" in bold type centred below the illustration on vignette title-page. There were three other states of the vignette title page, all

using a scroll design incorporating the sub-title. According to Ruth Grannis, the librarian of the Grolier Club, writing in the catalogue to the exhibition 28 January to 8 March 1913, Dickens did not like "type insertion in its relation to a steel engraving and he quickly abolished the form after a few copies had been printed" (quoted by Eckel, p.122). Until the 1913 Grolier exhibition it was thought all copies possessed the scroll design, and the VAST MAJORITY OF COPIES APPEARING ON THE MARKET SINCE HAVE ALL BEEN ONE OF THE LATER ISSUES.

REFERENCES

Smith II:8; Eckel p.121, first issue; Gimbel A116 (primary copy); see William B. Todd, "Dickens's *Battle of Life*: Round Six", *The Book Collector*, XV (spring 1966), pp.48-54

£ 14,000-18,000 € 15,900-20,400

DICKENS, CHARLES**The Battle of Life. A Love Story. *London: Bradbury and Evans, 1846***

8vo (165 x 104mm.), first edition, 13 illustrations (by Daniel Maclise, Richard Doyle, Clarkson Stanfield, and John Leech), second state of the vignette title page, advertisement leaf at the end, original deep red vertically-ribbed cloth, covers decorated in blind with upper cover pictorially stamped in gilt (two cherubs mounted on wasps above a decorative spray), contemporary ownership signature on endpaper, cream endpapers, all edges gilt, preserved in cream cloth folding box, *a touch of spotting to endpapers and preliminaries*

A NEAR FINE COPY OF THE SECOND ISSUE OF DICKENS' FOURTH CHRISTMAS BOOK.

REFERENCES

Smith II:8; Eckel p.121

PROVENANCE

Albert M. Cohn, armorial bookplate

Albert M. Cohn was the author of the still definitive guide George Cruikshank, *A Catalogue Raisonné of the Work Executed During the Years 1806-1877* (London, 1924)

£ 700-900 € 800-1,050

DICKENS, CHARLES**The Battle of Life. A Love Story. *London: Bradbury and Evans, 1846***

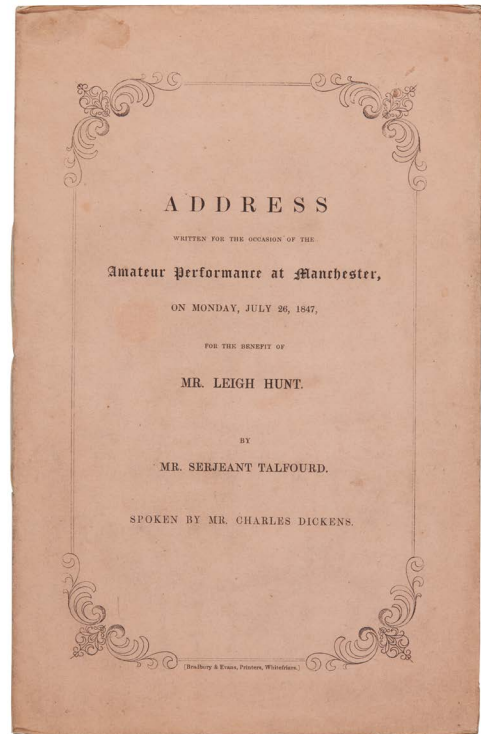
8vo (165 x 104mm.), first edition, 13 illustrations (by Daniel Maclise, Richard Doyle, Clarkson Stanfield, and John Leech), fourth state of the vignette title page, advertisement leaf at the end, original deep red horizontally-ribbed cloth, covers decorated in blind with upper cover pictorially stamped in gilt (two cherubs mounted on wasps above a decorative spray), cream endpapers, all edges gilt

A SUPERB COPY OF DICKENS' FOURTH CHRISTMAS BOOK.

REFERENCES

Smith II:8; Eckel p.121

£ 500-700 € 600-800

**[DICKENS, CHARLES]—TALFOURD, T.N.**

Address written for the occasion of the Amateur Performance at Manchester, on Monday, July 26, 1847, for the benefit of Mr. Leigh Hunt. By Mr. Serjeant Talfourd. Spoken by Mr. Charles Dickens. *London: Bradbury and Evans, [1847]*

8vo (228 x 145mm.), half-title, final blank, original printed wrappers, collector's silk chemise, green morocco gilt pull-off box by Sangorski and Sutcliffe and green cloth folding box, *some minor staining and soiling to wrappers, minor loss to lower wrappers*

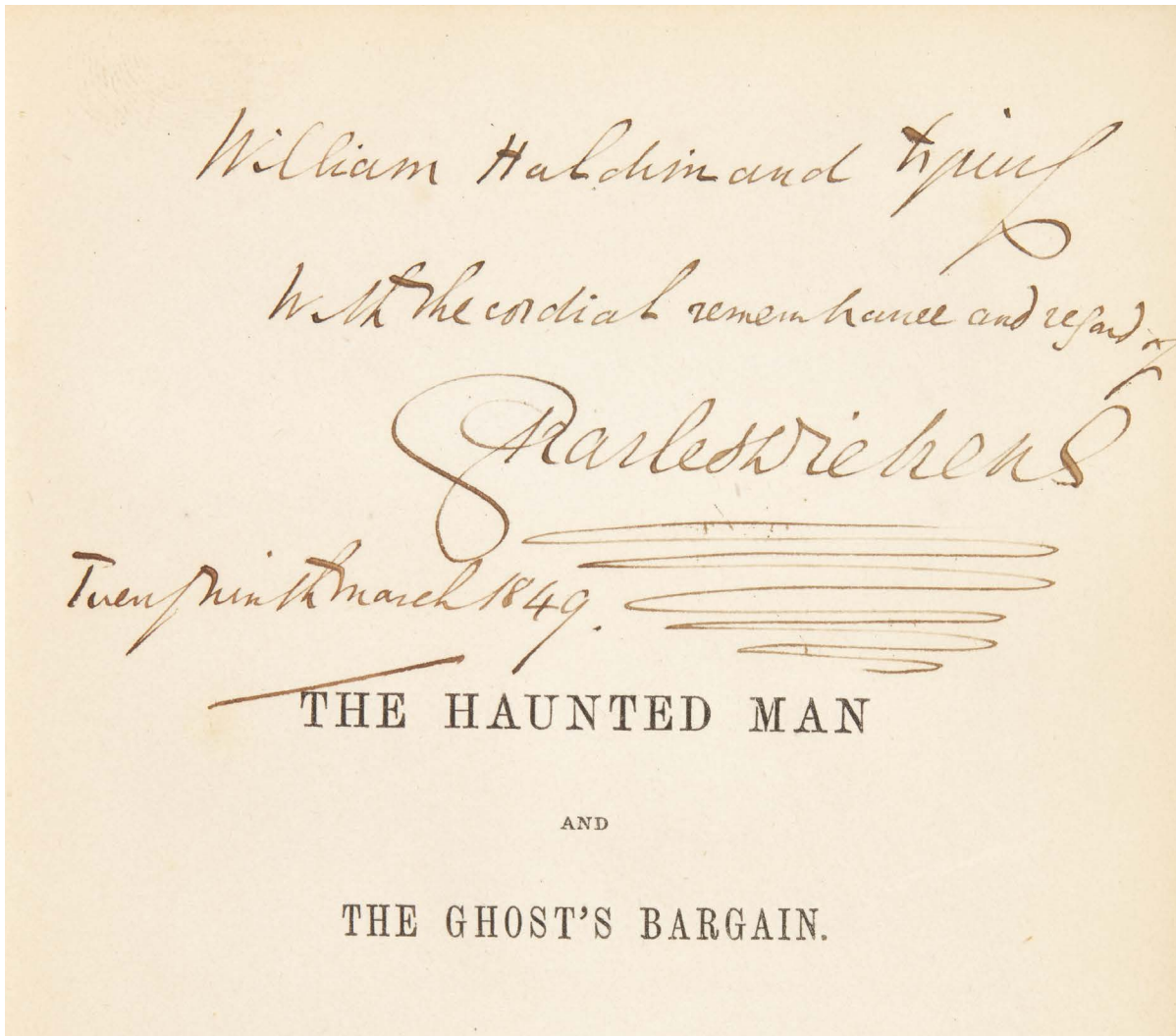
In 1847, given the financial predicaments of Leigh Hunt (1784-1859), Dickens proposed reviving his amateur theatrical company for a series of performances to benefit the critic and poet. Just before intended London performances, Hunt was granted a pension. Other performances, however, went ahead: in Liverpool with an address by Bulwer-Lytton (read by Forster) and in Manchester with this address by Talfourd (read by Dickens). Hunt would provide the inspiration for the character of Harold Skimpole in *Bleak House*.

Dickens' friend Thomas Noon Talfourd (1795-1854, see also lot 74) was a barrister (later a Judge), an MP, essayist and dramatist who first met Dickens around May 1837. Dickens would dedicate *Pickwick* to him a few months after their first meeting. The pamphlet includes the cast lists for Ben Jonson's *Every Man in his Humour*, Mrs Charles Gore's *A Good Night's Rest* and John Poole's *Turning the Tables*. Dickens is the only actor to appear in all three.

PROVENANCE

Oliver Brett (Lord Esher), bookplate, his sale, Sotheby's, 26 March 1946, lot 537

£ 700-900 € 800-1,050



142

142

DICKENS, CHARLES

The Haunted Man and the Ghost's Bargain.

London: Bradbury and Evans, 1848

8vo (165 x 103mm.), first edition, PRESENTATION COPY INSCRIBED BY DICKENS ON THE HALF-TITLE ("William Haldiman ... | With the cordial remembrance and regard | Charles Dickens | Twenty ninth March 1849"), advertisement leaf at the beginning, 17 illustrations including frontispiece and vignette title (by Leech, Stanfield, Tenniel and Stone, original deep red cloth decorated in blind, upper cover with gold Christmas wreath enclosing gilt lettering, spine lettered and decorated in gilt, yellow-coated endpapers, all edges gilt, preserved in cloth chemise and quarter red morocco velvet-lined folding box, upper hinge starting, spine slightly torn, some slight fading to lettering and decoration on upper cover, very slight browning to text

Dickens met the rich expatriate William Haldimand during his family's sojourn in Switzerland in 1846. Haldimand was the brother-in-law of the "Swiss gentleman" William de Cerjat, who became one of the author's lifelong friends and correspondents. This was a time of some mental anguish and frustration for Dickens, and he gained some relief by his reading of the first number of *Dombey and Son* to his new Lausanne friends, who included Cerjat and Haldimand, as well as the Hon. Richard Wilson of Rockingham Castle. The author named his seventh child Sydney Smith Haldimand Dickens (1847–1872, a Royal navy officer).

The Haunted Man was published on 19 December 1848.

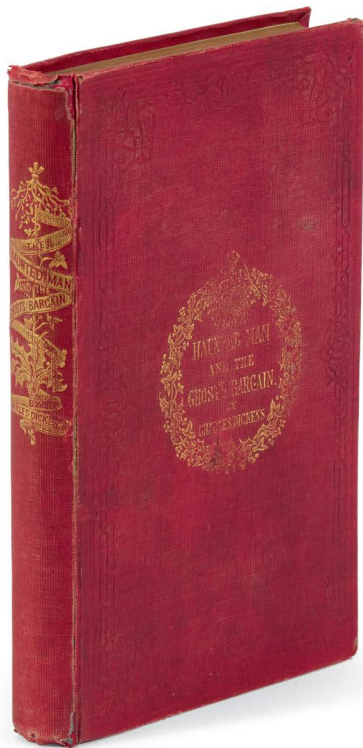
REFERENCES

Smith II:9

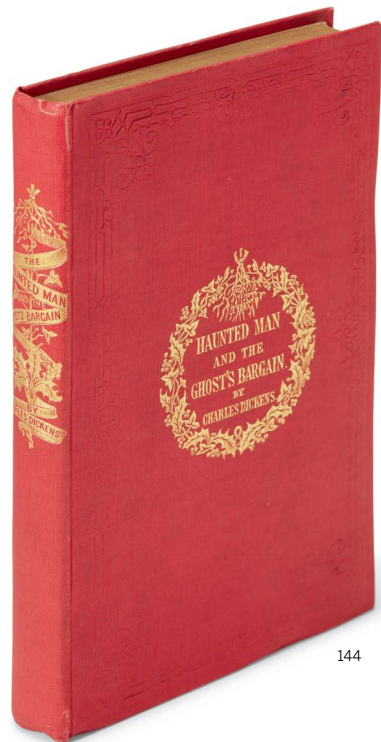
PROVENANCE

Comte Alain de Suzannet, bookplate (this copy not recorded in the catalogue for the sale of his collection at Sotheby's, 22 November 1971); Michael Sharpe, morocco book-label

£ 25,000-30,000 € 28,400-34,000



142



144



142

143

DICKENS, CHARLES

The Haunted Man and the Ghost's Bargain.
London: Bradbury and Evans, 1848

8vo (165 x 103mm.), first edition, advertisement leaf at the beginning, 17 illustrations including frontispiece and vignette title (by Leech, Stanfield, Tenniel and Stone, original deep red cloth decorated in blind, upper cover with gold Christmas wreath enclosing gilt lettering, spine lettered and decorated in gilt, yellow-coated endpapers, all edges gilt, *some slight soiling and browning to text, some edge wear to binding*)

REFERENCES

Smith II: 9

£ 400-600 € 500-700

144

DICKENS, CHARLES

The Haunted Man and the Ghost's Bargain.
London: Bradbury and Evans, 1848

8vo (165 x 103mm.), first edition, advertisement leaf at the beginning, 17 illustrations including frontispiece and vignette title (by Leech, Stanfield, Tenniel and Stone, original deep red vertically-ribbed cloth decorated in blind, upper cover with gold Christmas wreath enclosing gilt lettering, spine lettered and decorated in gilt, pale yellow-coated endpapers, all edges gilt, preserved in red cloth case and quarter red morocco slipcase)

A FINE COPY OF DICKENS'S FINAL "CHRISTMAS" NOVEL, published on 19 December 1848.

£ 700-1,000 € 800-1,150



145

DICKENS, CHARLES

The Personal History of David Copperfield.
London: Bradbury and Evans, May
 1849-November 1850

8vo (220 x 142mm.), 20 parts in 19, etched frontispiece, title and 38 plates after Hablot K. Browne ("Phiz"), original blue-green pictorial wrappers, without the uncommon "Lett's Diaries" folded sheet in part 8 but otherwise with all the advertisements called for by Hatton and Cleaver (including slips advertising *Household Words* in parts 11-14 and 16, slip for Punch's Holidays in parts 16 and 19/20, slip for Writings of Douglas Jerrold for part 19/20 and the slip for the *New*

Illustrated Weekly Periodical for Ladies in part 13), preserved in quarter green morocco folding box, a few neat repairs to wrappers and a few leaves of the advertisements, a few nicks and short tears to wrappers, minor staining BUT OTHERWISE AN UNCOMMONLY FINE SET

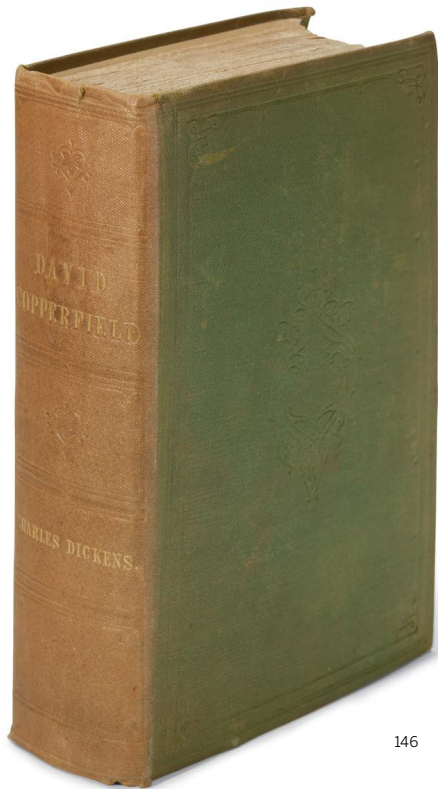
SCARCE IN THIS CONDITION IN PARTS.

First edition in parts of Dickens's eighth novel, his own "favourite child", inspired by the London of his youth and containing an unforgettable portrait of his own father in the form of Mr Micawber.

REFERENCES

Eckel pp. 77-78; Hatton and Cleaver pp. 253-272; Gimbel A121.

£ 3,000-5,000 € 3,400-5,700



146

146

DICKENS, CHARLES

The Personal History of David Copperfield.
London: Bradbury & Evans, 1850

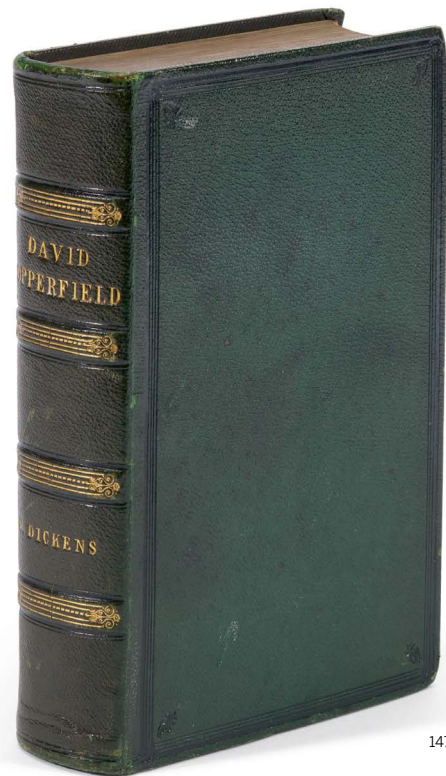
8vo (221 x 143mm.), FIRST BOOK EDITION, bound from the parts-issue, 40 illustrations by Hablot K. Browne ("Phiz") including frontispiece and vignette title page (earlier state with date), 8pp. of publisher's advertisements at the end, original olive green fine-diaper cloth, covers decorated in blind with rules enclosing scroll designs in corners and central globe design, spine lettered in gilt, pale yellow endpapers, *plate opposite p.70 and pp.71-74 loose, occasional offsetting and spotting, spine slightly faded, minor wear to edges of binding*

A NEAR FINE COPY OF ONE OF THE AUTHOR'S MOST CRITICALLY ACCLAIMED AND BEST LOVED WORKS. *David Copperfield* first appeared in nineteen monthly parts between May 1849 and November 1850. This book edition was published on 14 November 1850.

REFERENCES

Smith I:9; Sadleir 686

£ 7,000-9,000 € 8,000-10,200



147

147

DICKENS, CHARLES

The Personal History of David Copperfield.
London: Bradbury & Evans, 1850

8vo (211 x 130 mm.), FIRST EDITION IN BOOK FORM, engraved frontispiece, additional title (earlier issue, with date) and 38 plates after Hablot K. Browne ('Phiz'), contemporary pebbled green morocco, covers with fillets in black, spine in five compartments with raised bands and lettering in gilt, all edges gilt, pale yellow endpapers, *some spotting and oxidisation to plates, upper hinge starting, slight wear to edges of binding*

This binding is possibly one of the special publisher's bindings advertised in the parts issue of *Pickwick*, prepared for a number of Dickens' works around this period (see copy of *Pickwick*, sold in these rooms, 16 December 2010, lot 114; and also copy of *Nicholas Nickleby*, lot 115; also lots 24, 132 and 161 in present sale). For a copy presented by Dickens to the toolmaker Brookes of Sheffield, see next lot.

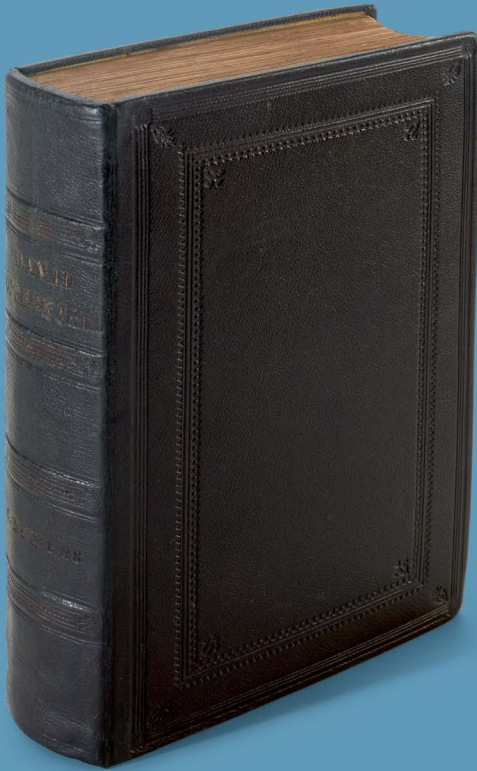
REFERENCES

Smith I:8

PROVENANCE

Henry Gillett, armorial bookplate

£ 4,000-6,000 € 4,550-6,800



148

DICKENS, CHARLES

The Personal History of David Copperfield. London: Bradbury and Evans, 1850

8vo (212 x 132mm.), FIRST BOOK EDITION, engraved frontispiece, additional title (earlier issue, with date) and 38 plates after Hablot K. Browne ('Phiz'), PRESENTATION COPY INSCRIBED BY DICKENS ON THE HALF-TITLE ("To | 'Brookes of Sheffield' | From | Charles Dickens | May, 1857"), accompanying autograph letter signed loosely inserted (5 lines, presenting the book to Messrs Brookes, London 15 May 1851: "I beg to send you the book which I find has been delayed by a mistake"), contemporary dark green morocco, covers panelled in blind, spine with raised bands and lettered in gilt, all edges gilt, yellow coated endpapers, preserved in green morocco-backed card case and matching slipcase, some plates heavily browned, some slight spotting and soiling, a few repaired tears, very expert restoration to spine and corners of binding; letter slightly spotted with small rust mark, slight tear and creased at folds

AN EXCEPTIONALLY RARE INSCRIBED PRESENTATION COPY OF THE MOST AUTOBIOGRAPHICAL OF ALL DICKENS' NOVELS, HIS OWN 'FAVOURITE CHILD'. Only two other inscribed presentation copies of *David Copperfield* have been sold at auction since 1975 (the Self copy at Christie's New York in December 2009 and the Gotschalk copy sold at Sotheby's in December 2000).

The character Mr. Murdstone refers to a "Brooks of Sheffield" in chapter two of the novel, and his name is referenced another 13 times (see quotation in italics, below). Correspondence followed between Dickens and John Brookes, of 16 Mulberry Street, Sheffield, manufacturer of fine penknives, razors and other tools, and the author subsequently presented him with this copy of *Copperfield* from his own library. In an earlier letter to Brookes dated 25 April 1851, now at Yale, in which Dickens acknowledges the gift of a case of cutlery, the author writes that "the introduction of your name in the story is one of those remarkable coincidences that defy all calculation. I had no idea I was taking a liberty with an existing firm... It came into my head as I wrote, just as any other name and address might have done if I had been diverting the attention of a real child...I shall beg you to do me the favor of accepting my own copy of *Copperfield* which as coming from the shelves in my study, will perhaps have an interest for you that another copy might not possess. I will send it tomorrow' (*The Letters of Charles Dickens*, volume 6, p.362). There was, however, a delay of around three weeks, hence Dickens' apology in the letter inserted here.

In his preface to the 1869 edition of *David Copperfield* Dickens wrote that "Of all my books, I like this the best. It will be easily believed that I am a fond parent to every child of my fancy, and that no one can ever love that family as dearly as I love them. But, like many fond parents, I have in my heart of hearts a favourite child. And his name is David Copperfield".

'Quinion,' said Mr. Murdstone, 'take care, if you please. Somebody's sharp.'

'Who is?' asked the gentleman, laughing. I looked up, quickly; being curious to know.

'Only Brooks of Sheffield,' said Mr. Murdstone.

I was quite relieved to find that it was only Brooks of Sheffield; for, at first, I really thought it was I.

There seemed to be something very comical in the reputation of Mr. Brooks of Sheffield, for both the gentlemen laughed heartily when he was mentioned, and Mr. Murdstone was a good deal amused also. After some laughing, the gentleman whom he had called Quinion, said:

'And what is the opinion of Brooks of Sheffield, in reference to the projected business?'

'Why, I don't know that Brooks understands much about it at present,' replied Mr. Murdstone; 'but he is not generally favourable, I believe.'

There was more laughter at this, and Mr. Quinion said he would ring the bell for some sherry in which to drink to Brooks. This he did; and when the wine came, he made me have a little, with a biscuit, and, before I drank it, stand up and say, 'Confusion to Brooks of Sheffield!' The toast was received with great applause, and such hearty laughter that it made me laugh too; at which they laughed the more. In short, we quite enjoyed ourselves....

REFERENCES

Smith I:9; Eckel p.77; Sadleir 686

PROVENANCE

Charles Dickens, authorial presentation inscription and letter; William Brookes and Sons; Christie's, 13 June 2012, lot 106

£ 60,000-90,000 € 68,000-102,000

To

"Brookes of Sheffield"

From

Marlowienend

May, 1857.

DAVID COPPERFIELD.

DICKENS, CHARLES

The Personal History of David Copperfield.
London: Bradbury & Evans, 1850

8vo (221 x 143mm.), FIRST BOOK EDITION, bound from the parts-issue, 40 illustrations by Hablot K. Browne ("Phiz") including frontispiece and vignette title page (earlier state with date), original olive green fine-diaper cloth, covers decorated in blind with rules enclosing scroll designs in corners and central globe design, spine lettered in gilt, pale yellow endpapers, *expert repairs to hinges and head and base of spine, small nick at top of spine*

The green cloth on this binding is much darker (almost brown) than the normal state (see lot 146). This may be a variant binding. Smith reports that "the shades of green will have subtle variations if the bindings have faded slightly". *David Copperfield* first appeared in nineteen monthly parts between May 1849 and November 1850. This book edition was published on 14 November 1850.

REFERENCES

Smith I:9; Sadleir 686

PROVENANCE

John K. Bindloss, visiting card affixed to front endpaper

£ 1,500-2,500 € 1,700-2,850

DICKENS, CHARLES

The Personal History and Experience of David Copperfield, the Younger. *New York: John Wiley, 1850*

12mo (186 x 122mm.), 2 volumes, 40 woodcut plates by J.W. Orr after designs by Hablot K. Browne including additional illustrated title and frontispiece in volume 1, ORIGINAL VIOLET CLOTH, covers decorated in blind, spines lettered gilt, endpapers and paste-downs carrying publisher's advertisements, *some foxing throughout, slight wear to binding*

Traditionally this was often termed the first American book edition of *David Copperfield*, following on from the first editions in parts published by Wiley/Putnam (New York) and Lea and Blanchard (Philadelphia) in 1849 and 1850. However there was also a complete edition issued in wrappers published by W.F. Burgess (New York) also in 1850 which the bibliographer Walter E. Smith maintains precedes it.

REFERENCES

Smith *First American Editions* 8; Gimbel A124

£ 250-350 € 300-400

DICKENS, CHARLES

The Personal History of David Copperfield.
London: Chapman and Hall; and Bradbury and Evans, 1859

8vo (195 x 122 mm), volumes XV and XVI of the Library Edition of *The Works of Charles Dickens*, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON TITLE PAGE OF THE FIRST VOLUME ("The Rev. T. W. Goldhawk | From Charles Dickens | Third March 1864."), AUTOGRAPH LETTER SIGNED BY DICKENS PRESENTING THIS COPY TO GOLDHAWK TIPPED IN (Gad's Hill Place, 2 March 1864, blue ink on mourning paper, address printed in black and with black mourning border, integral blank leaf, upper panel of envelope addressed by Dickens mounted and tipped in), half-titles, engraved title-pages, 12pp. publisher's catalogue at end of volume 2, dark red crushed morocco, spines gilt in six compartments, gilt-ruled borders, gilt turn-ins, top edges gilt, by Riviere, each volume in red cloth chemise, both contained within specially made quarter red morocco slipcase, *skillfully rebound with the original spines preserved, new endpapers and flyleaves, slight damp-stains to title-pages, slight stains to letter*

A POIGNANT PRESENTATION COPY OF THE AUTHOR'S "FAVOURITE CHILD" INSCRIBED TWO MONTHS AFTER THE DEATH OF HIS SECOND SON WALTER AGED ONLY 22.

In the letter to Goldhawk Dickens writes: "I hope you may not have thought me unmindful of your pleasant letter, or unwilling to comply with its request. Several circumstances have combined of late to render me even less available than usual for letter-writing. With this I have the pleasure of sending you a copy of *David Copperfield*. My two daughters (the younger married) beg me to convey to you their kind regard. A poor boy [his second son Walter, age 22] whom you christened died in India, grown a man, on the last day of this last old year. All my other sons are well and working their various ways." A very apt gift from Dickens, who often referred to the autobiographical *David Copperfield* as "my favourite child." Among the "several circumstances" were three deaths that deeply affected Dickens. It was on his birthday, 7 February, that he had learned of the sudden death on 31 December 1863 of his son Walter, who had been serving with the army in India since 1857. In September 1863 his mother, long sunk in hopeless senility, had died. And a week before the death of Walter — on Christmas Eve — Thackeray died at his home. Just a few days earlier there had been a reconciliation between the two authors. After seeing Walter off on his voyage to India back in July 1857, Dickens wrote of the leave-taking: it was like "having 'great teeth drawn with a wrench' ... and wondered whether 'the best definition of man' might not be that he was 'a parting and farewell-taking animal' (Edgar Johnson, *Charles Dickens*, vol. 2, pp. 875–76).

The Rev. Thomas Woods Goldhawk (?1813-70), previously of Worcester College, Oxford, was Vicar of Sheldwich in Kent between 1850 and 1870.

PROVENANCE

Rev. T.W. Goldhawk, authorial presentation inscription and accompanying letter; the The Library of Maurice F. Neville, part I, sale at Sotheby's New York, 13 April 2004, lot 45

£ 25,000-35,000 € 28,400-39,700

The Rev. T. W. Goldhawk
From *Charles Dickens*
Thurs March 1854.

THE PERSONAL HISTORY

OF

DAVID COPPERFIELD.

151

Gads Hill Place.
Wingham by Rochester, Kent.
Wednesday second March 1854

Dear Sir

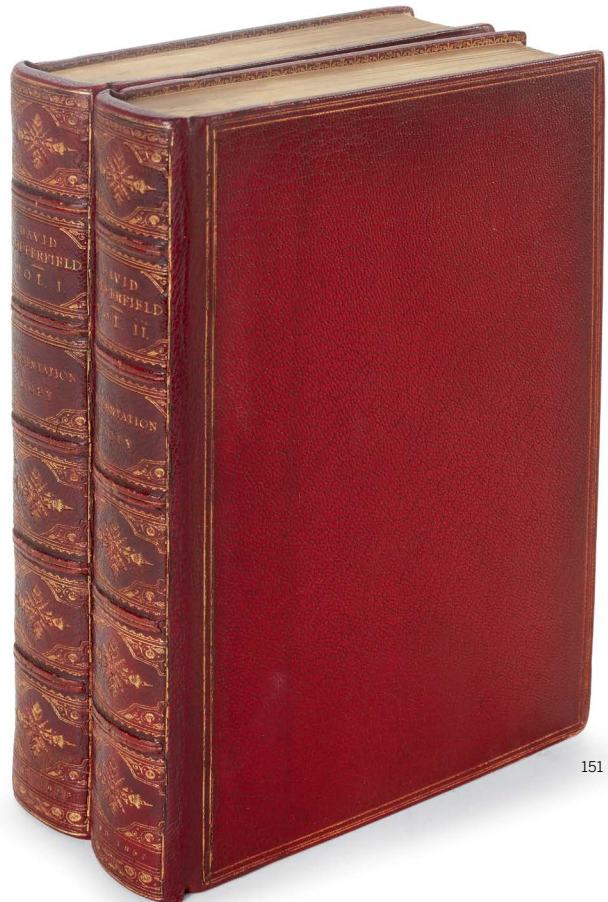
I hope you may not have
thought me unmindful of your pleasant
letter, or unwilling to comply with its
request. Several circumstances have
interfered of late, to render me less
available than usual for letter-writing.

With this, I have the pleasure
of sending you a copy of David Copperfield.
My two daughters (the younger married)
beg me to convey to you their kind regards
a few days before your christening, which is to take
place on the last day of this last
old year. All my other time and strength
is working their various navies.

Yours truly
Charles Dickens

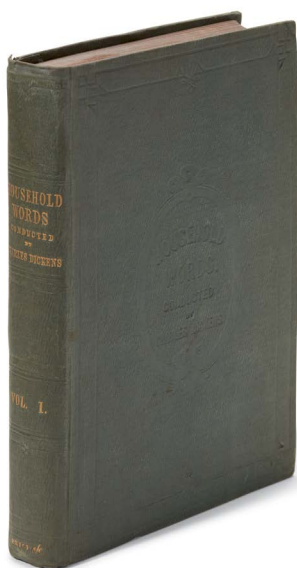
The Rev. T. W. Goldhawk.

151

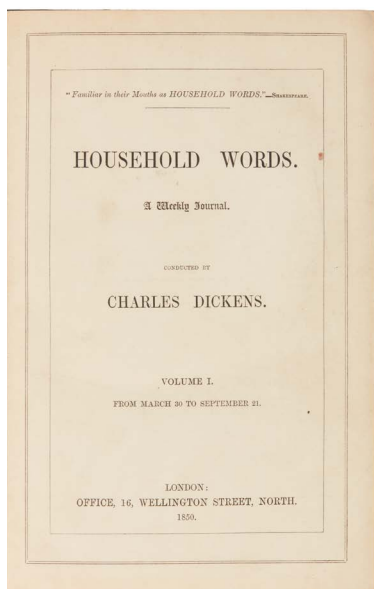


151

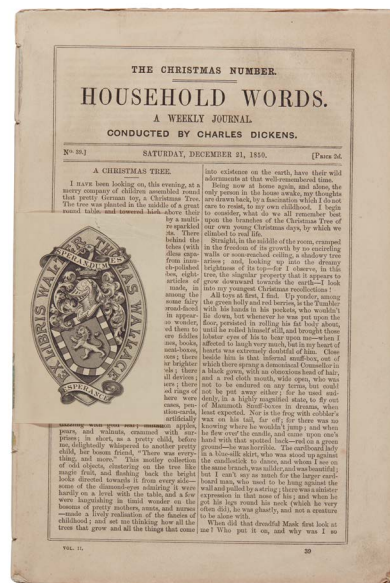
105



152



152



153

152

DICKENS, CHARLES, EDITOR

Household Words. A Weekly Journal. Conducted by Charles Dickens. London: Bradbury and Evans for Office, 16, Wellington Street, North, Volume I. 30 March to 21 September 1850—Volume XIX, 4 December 1858 to 28 May 1859

8vo (235 x 156mm.), 19 volumes (all published), first edition in book form, original green cloth decorated in blind, spines lettered in gilt, occasional very slight spotting, endpaper of volume II conjoined to paste-down (very minor tear to edge), minor fading to spines of some volumes, minor bumping to corners, a few slight marks or scratches to spines, STILL AN EXCEPTIONALLY FINE SET

Dickens launched *Household Words* in March 1850, and it was soon selling 40,000 copies a week. Bradbury and Evans had a quarter share, Forster an eighth and Dickens a half. Dickens contributed around 100 stories and articles in the first three years. "He set out to raise standards of journalism in the crowded field of periodical publication and, by winning educated readers and speaking to their consciences, to exert some influence on public matters; and to this end he himself wrote on many social issues – housing, sanitation, education, accidents in factories, workhouses, and in defence of the right of the poor to enjoy Sunday as they chose" (Claire Tomalin, *Charles Dickens: A Life*, p.229). Later, in 1855, he wrote a series of articles on government, building on his view that merit and efficiency were passed over in public appointments in favour of party and family influences. Other contributions included the serialization of *Hard Times*, an anonymous piece on his Home for Homeless Women, which he established with his close friend Baroness Angela Burdett Coutts, and his own 'Personal Statement' on his separation from his wife Catherine (this also appeared in *The Times*, though *Punch* refused it, leading to a quarrel with its editor, Dickens' longtime friend and fellow actor Mark Lemon).

PROVENANCE

Leonard James Williams, armorial bookplates

£ 700-1,000 € 800-1,150

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153

DICKENS, CHARLES

[The Christmas Numbers from Household Words and All the Year Round.] London: Bradbury and Evans for No.16 Wellington Street (C. Whiting for 26 Wellington Street and Chapman and Hall), 21 December 1850 — Christmas 1867

8vo (241 x 164mm.), 18 original parts, the All the Year Round numbers in original blue printed wrappers, the Household Words numbers as issued, without wrappers (some of these disbound), preserved in red cloth chemise and maroon morocco pull-off box, some slight soiling or minor staining, occasional creases, some minor nicks to wrappers, BUT A REMARKABLY FINE SET

FIRST EDITIONS OF ALL THE SPECIAL CHRISTMAS NUMBERS DICKENS ISSUED FROM HIS TWO PERIODICALS, including many well-known and well-loved stories such as *The Haunted House*, *A Message from the Sea*, *Tom Tiddler's Ground*, *Somebody's Luggage*, *Mrs Lirriper's Lodgings*, *Mrs. Lirriper's Legacy*, *Doctor Marigold's Prescriptions*, *Mugby Junction*, *No Thoroughfare* (with Wilkie Collins), and several others.

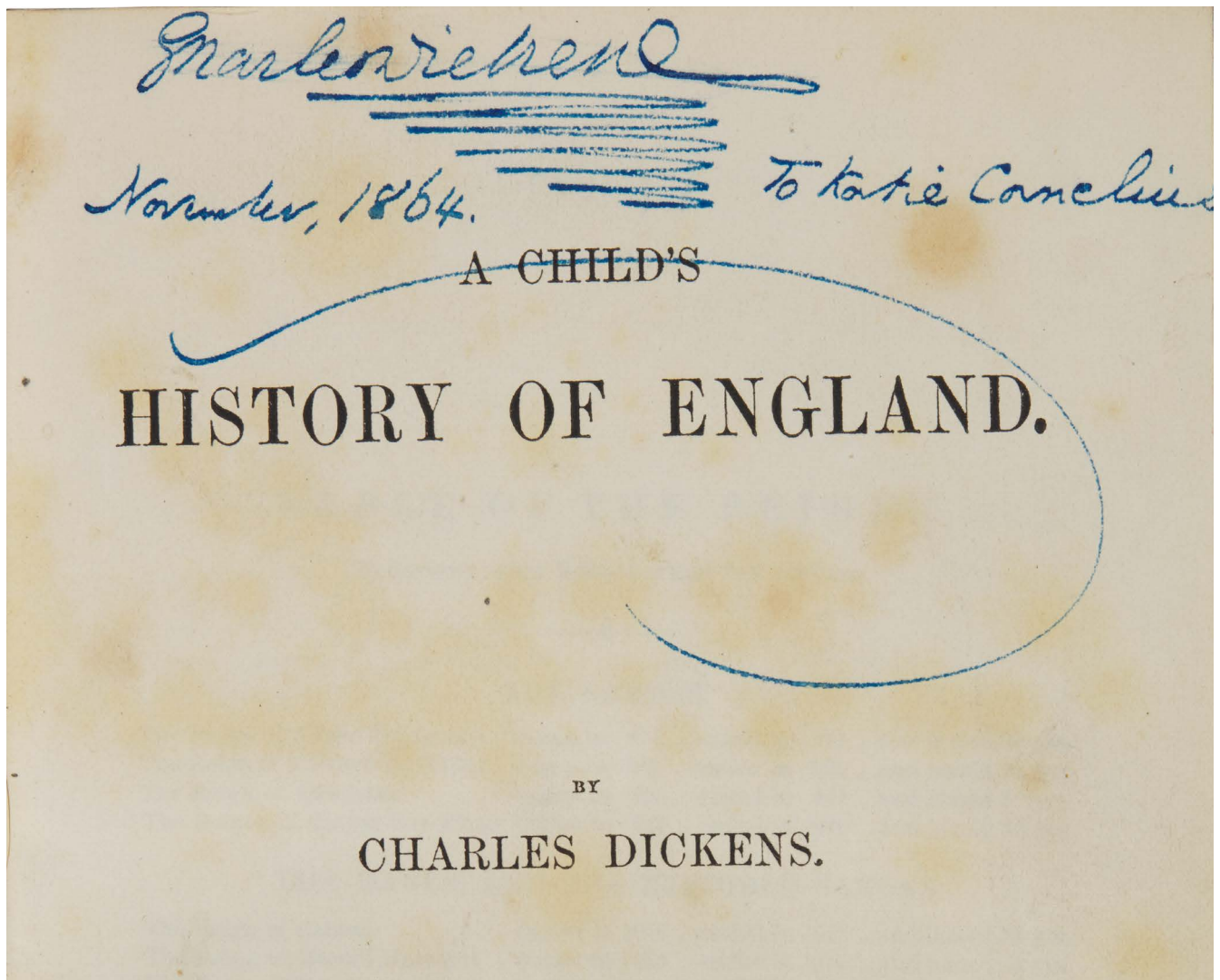
REFERENCES

Gimbel E11-21, E113-118

PROVENANCE

Walter Thomas Wallace, armorial bookplate; Robert Leaming Montgomery, armorial bookplate

£ 500-700 € 600-800



154

DICKENS, CHARLES

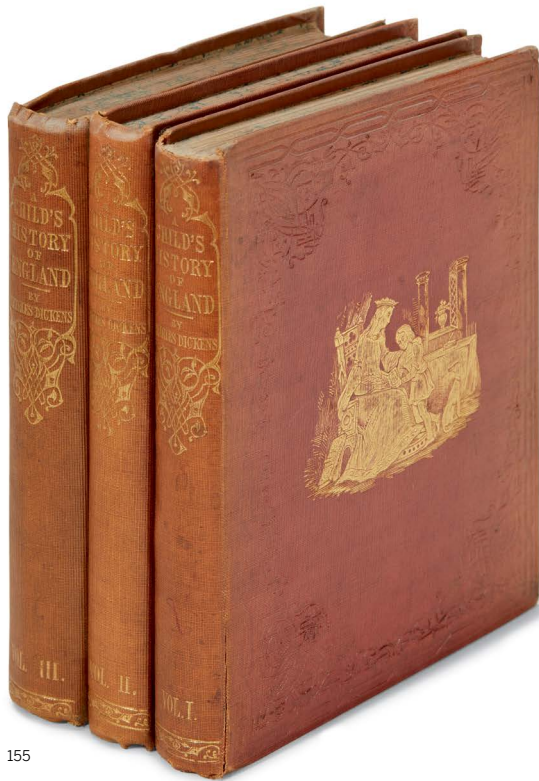
A Child's History of England. London: Chapman and Hall, 1863

8vo (181 x 116mm.), new one-volume edition, illustrations by Marcus Stone, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON THE TITLE PAGE ("Charles Dickens | November, 1864. To Katie Cornelius"), contemporary maroon morocco, spine in six compartments decorated in gilt, green morocco label, gilt illustration of the signing of the Magna Carta within wreath on upper cover, marbled endpapers and edges, some slight spotting at the beginning and end, minor wear to covers

A FINE PRESENTATION COPY, inscribed by Dickens to the six-year old daughter of his and his wife Catherine's longtime housemaid Anne Brown. Anne Cornelius (née Brown) was the highly trusted housemaid for the Dickens household, even accompanying the novelist and his wife during their voyage and visit to America between January and June 1842. Anne stayed with the family until her marriage to the French polisher

Edward Cornelius in 1855, then returning in 1857, being retained by Dickens even after the novelist's separation from his wife Catherine the following year. Anne's only daughter Kate, to whom the present lot is inscribed by Dickens, was born on 26th July 1856. The novelist's high regard and affection for his "faithful servant" Anne and her only daughter is testified to in his will, where they are each left bequests of £19 19s (they are the second and third persons mentioned, immediately after the bequest to Ellen Ternan). It is also quite probable that Dickens contributed towards Kate's schooling, since, unusually for the daughter of a housemaid, she was educated at the North London Collegiate School, run by Frances Buss, the daughter of Dickens' illustrator R.W. Buss. Dickens' intensely anti-aristocratic and anti-monarchical *A Child's History of England* originally appeared in *Household Words* between January 1851 and December 1853; the first book edition was published in three volumes between 1851 and 1853.

£ 15,000-20,000 € 17,000-22,700



155

DICKENS, CHARLES

A Child's History of England. London: Bradbury and Evans, 1852-1854 [1851-1853]

8vo (152 x 17mm.). 3 volumes, FIRST BOOK EDITION, first issue, half-titles, wood-engraved frontispieces by Francis W. Topham, leaf of advertisements at end each volume all in first issue state, marbled endpapers and edges, original reddish-brown bold-ribbed cloth, covers decorated in blind with outer entwined leaf-flower border enclosing gilt illustration of young Alfred reading to his mother, spines decorated and lettered in gilt, marbled endpapers and edges, *some very minor spotting, upper hinge of volume 1 very slightly starting*

A FINE COPY OF THE FIRST BOOK EDITION OF DICKENS' INTENSELY ANTI-ARISTOCRATIC AND ANTI-MONARCHICAL HISTORY OF ENGLAND FOR CHILDREN, which was originally serialised (anonymously) in *Household Words* between 25th January 1851 and 10th December 1853. Each of the three volumes in the book edition was published separately, with the overall number of chapters reducing down from 45 to 37. Each was published around Christmas (in 1851, 1852 and 1853) but postdated the following year.

REFERENCES

Smith II:10; Eckel p. 128

£ 1,200-1,800 € 1,400-2,050

DICKENS, CHARLES

A Child's Dream of a Star. Boston: Fields, Osgood, & Co., 1871

small 4to (190 x 130mm.). FIRST SEPARATE BOOK PUBLICATION, 11 engraved plates by Hammatt Billings and other illustrations in the text, border printed in red, original pictorial green cloth lettered in gilt with design in gilt and black, gilt edges, brown endpapers, *upper hinge splitting*

First separate book publication of a piece first published by Dickens within *Household Words* on 6 April 1850.

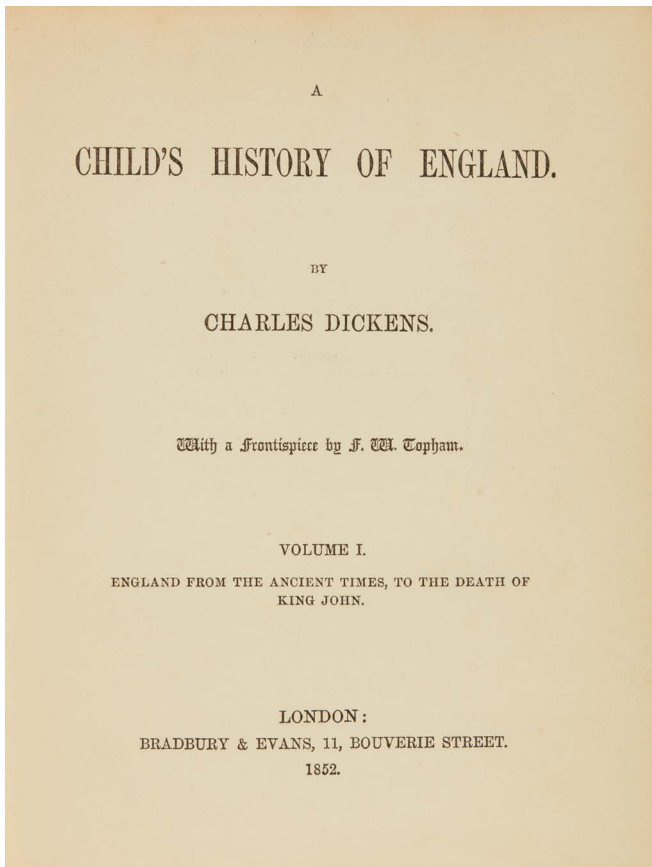
REFERENCES

Eckel, pp. 186-187; Gimbel B203

PROVENANCE

Eddie Morgan, contemporary ownership signature

£ 150-200 € 200-250



155

DICKENS, CHARLES

To Be Read at Dusk. *London: [printed by G. Barclay], 1852 [1891]*

8vo (223 x 145mm.), FIRST SEPARATE EDITION, 10 leaves bound together with binder's blanks, polished fawn calf gilt by Zaehnsdorf, morocco lettering piece on spine, top edge gilt, cloth chemise and red morocco-backed slipcase, *binding slightly rubbed*

A Thomas J. Wise forgery, published in 1891. Carter and Pollard note that 'the analysis of the paper showed that it composed of esparto and straw: as esparto was not introduced into the manufacture of paper until 1861, nine years after the date on which the pamphlet was supposed to be printed, there can be no doubt that it is a forgery'.

The text was first published within *The Keepsake* in 1852 (pp. 117-131).

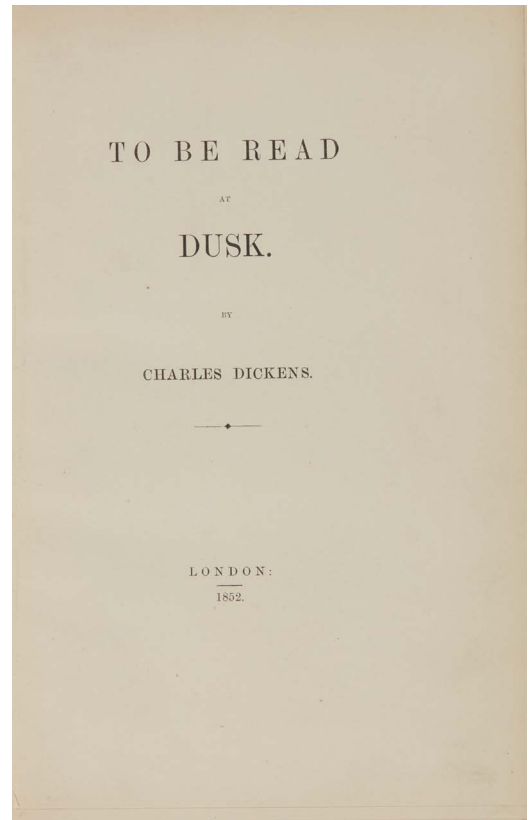
REFERENCES

Carter and Pollard, pp. 185-187

PROVENANCE

George Barr McCutcheon, bookplate, his sale, American Art Association, April 20 and 21, 1925; Estelle Doheny, bookplate, her sale, Christie's New York, 17-18 October, 1988, lot 1239

£ 700-900 € 800-1,050



157

DICKENS, CHARLES

'To Be Read at Dusk', [in] *The Keepsake 1852*. Edited by Miss Power... *London: David Bogue, 1852*

8vo (236 x 165mm.), FIRST EDITION, illustrated title-page, frontispiece and 11 engraved plates, original pictorial red cloth gilt, design in blind on lower cover, gilt edges, collector's brown morocco-backed folding box, *occasional light soiling and ink marks, hinges split, extremities worn*

Dickens contributed twice to *The Keepsake*, a publication described by Eckel as a "fashionable little annual". 'A Word in Season' was published in 1844 and 'To Be Read at Dusk' followed in 1852.

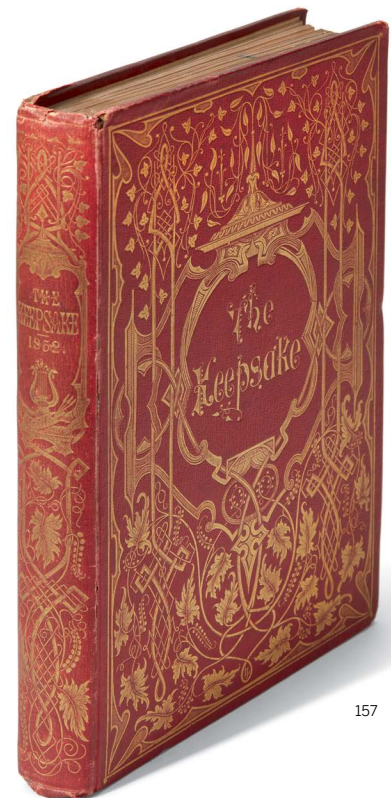
REFERENCES

Eckel, p. 176; Gimbel E120

PROVENANCE

Oliver Brett (Lord Esher), bookplate, his sale, Sotheby's ?26 March 1946; Anne and F.G. Renier, bookplate

£ 70-90 € 100-150



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159

DICKENS, CHARLES

Bleak House. London: Bradbury and Evans, March 1852 – September 1853

8vo (225 x 144mm.), FIRST EDITION IN THE ORIGINAL 19/20 PARTS, 40 plates by 'Phiz' (Hablot K. Browne) including ten 'dark plates', all advertisements and slips called for by Hatton and Cleaver present (4pp. version of Waterlow & Sons as called for in part 1, design 3 of Crochet Cotton in part 3, dark green slip in part 5), original printed blue pictorial wrappers, collector's green cloth folding box, plates offset and browned in margins, occasional small tears and fraying, hand-colouring to page 16 of Bleak House Advertiser in part 2, occasional marks to wrappers, some new spines or occasional discreet repairs to spines, some erased ownership signatures to upper wrappers, bookseller's label to upper wrapper of part 13, occasional fraying and loss to extremities

A RARE SET WITH ALL ADVERTISEMENTS AND SLIPS. As noted by Eckel, 'two material innovations were present in the new novel. The author had wisely discarded the lengthy titles which burdened his previous books and accepted the sanity of short ones... The other change was from the "green leaves"

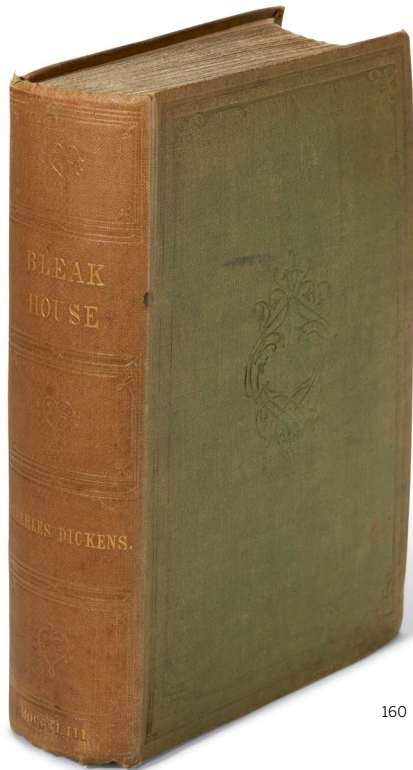
as he called his earlier books in parts. In *Bleak House* he used a distinctive blue cover'. Eckel notes that 30,000 copies of the first part were sold and this eventually rose to more than 40,000. This was despite some not entirely favourable reviews, criticising Dickens' move away from humour to the 'grotesque and contemptible' (Forster felt that the book was "too real to be pleasant"). The public took no notice however. Sales in America rose to 118,000 copies monthly, and all in all Dickens made around £11,000 from the novel. As Robert Patten has written, "the return was not made from an expensive edition with elaborate binding and inflated price; it came from thousands upon thousands of individuals, putting down their shillings month after month in exchange for another thirty-two pages of tightly packed letter-press — nearly 20,000 words — and two illustrations" (*Charles Dickens and His Publishers*, p.234).

"Dickens spoke to the people, and the people responded, and saw that *Bleak House* is among the greatest of his books"
(Claire Tomalin)

REFERENCES

Hatton and Cleaver, pp. 275-304; Eckel, p. 79-85

£ 2,000-3,000 € 2,300-3,400



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DICKENS, CHARLES

Bleak House. London: Bradbury and Evans, 1853

8vo (222 x 140mm.), FIRST EDITION IN BOOK FORM, frontispiece, illustrated title-page and 38 plates by or after Phiz ('Hablot K. Browne'), half-title, publisher's moderate olive green fine-diaper cloth, covers with two line blind-stamped border enclosing rectangular frame with loop-scroll design in each corner and a lineal globe-shaped design at centre, spine in blind stamped panels with lettering in gilt, pale yellow endpapers, collector's chemise and brown morocco backed slipcase, *plates occasionally offset and browned in margins, binding slightly rubbed and soiled, spine slightly faded, slightly bumped at head and foot of spine, lower hinge slightly split, minor split to head of lower joint*

A RARE BINDING VARIANT. Smith notes a copy with 'MDCCCLIII' at the foot of the spine as a 'binding variant' stating that he had seen only one copy and that the half-title was missing. The present copy includes the half-title.

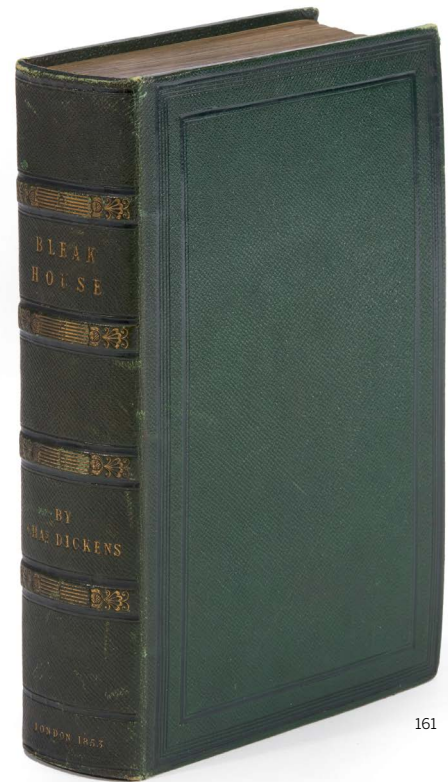
REFERENCES

Smith I:10; Sadleir 682

PROVENANCE

J. Maclehose, bookseller's label; Miss Isabella G. Campbell, contemporary ownership inscription dated May 1854 on half-title; Douglas C. Ewing, booklabel, his sale, Christie's New York, 7 April 1978, lot 77; Richard Manney, booklabel, his sale, Sotheby's New York, 11 October 1991, lot 97

£ 1,500-2,000 € 1,700-2,300



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DICKENS, CHARLES

Bleak House. London: Bradbury & Evans, 1853

8vo (213 x 131 mm.), FIRST EDITION IN BOOK FORM, frontispiece, illustrated title-page and 38 plates by or after Phiz ('Hablot K. Browne'), half-title, contemporary pebbled green morocco, covers decorated with fillets in black, spines in six compartments with raised bands and lettering in gilt, decorated endpapers, all edges gilt, *some spotting and oxidisation to plates, upper hinge starting, slight wear to edges of binding*

This binding is possibly one of the special publisher's bindings advertised in the parts issue of *Pickwick*, prepared for a number of Dickens' works around this period (see copy of *Pickwick*, sold in these rooms, 16 December 2010, lot 114; and also copy of *Nicholas Nickleby*, lot 115; also lots 24, 132 and 147 in present sale)

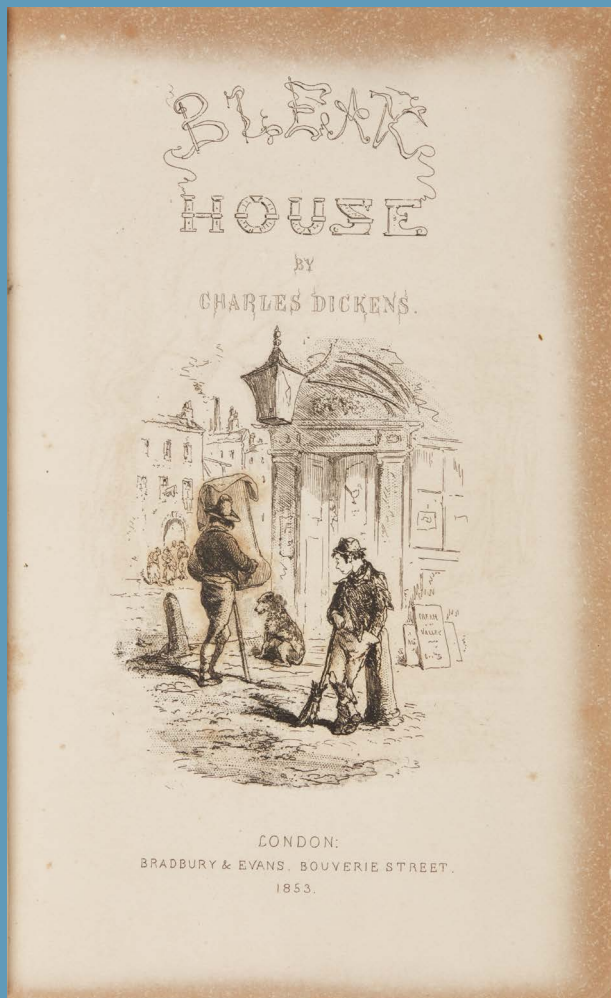
REFERENCES

Smith I:10

PROVENANCE

Henry Gillett, armorial bookplate

£ 4,000-6,000 € 4,550-6,800



162

162

DICKENS, CHARLES

Bleak House. London: Bradbury and Evans, 1853

8vo (215 x 135mm.), FIRST EDITION IN BOOK FORM, A DEDICATION COPY INSCRIBED TO HIS FRIEND CHARLES KNIGHT ("Charles Knight | From | Charles Dickens | Third October 1853") on printed dedication page, frontispiece, illustrated title-page and 38 plates by or after Phiz ('Hablott K. Browne'), half-title, contemporary half red morocco, spine gilt in compartments, gilt edges, collector's chemise and green morocco-backed slipcase, *plates occasionally offset and browned in margins, binding worn at extremities, hinges split*

DEDICATION COPY OF THE FIRST (AND ARGUABLY THE FINEST) OF DICKENS' GREAT TRIUMVIRATE OF 'CONDITION-OF-ENGLAND NOVELS' WRITTEN IN THE 1850s. All three novels — the others being *Little Dorrit* and *Hard Times* —

have long endured as extraordinary works of art and highly innovative and poetic accounts of mid-nineteenth-century life, suffused with anger and dark humour, and peopled with a great cast of lawyers, financiers, aristocrats, bricklayers, circus performers, soldiers, factory-owners, imprisoned debtors, child-labourers, dancers, aesthetes, thieves, detectives and "wives jealous, fierce, tenders and battered" (Tomalin). *Bleak House*, with its opening depiction of fog both actual and metaphorical spreading over the whole of the city (the most magnificent opening to all the author's novels), "rolls out the dark, dirty English earth and sky to set the theme of the book", taking on "the worst aspects of the legal system — its inhumanity, sloth, corruption and obstruction — as a basis for a larger matter, the bad governance of society as a whole; and it will show the physical sickness of London — its toxic water, rotten housing, bursting graveyards and festering sewage — as part of the effects of that bad governance" (*op.cit.*, p.240)

Dickens dedicated *Bleak House* "as a remembrance of our friendly union, to my companions in the Guild of Literature and Art". Described by Ackroyd as "an ambitious project designed to help writers 'in difficulties' with a system of annuities and pensions as well as the provision of a number of special houses...", founding members included Bulwer Lytton, Wilkie Collins, John Forster, Mark Lemon, John Tenniel and Charles Knight. This present copy is, therefore, one of a handful of dedication copies.

Other dedication copies of *Bleak House* (inscribed by Dickens on the same date) include John Tenniel's copy (Sotheby's New York, 21 July 1992, lot 49) and Mark Lemon's copy (Christie's New York, The William E. Self Family Collection Part I, 2 April 2008, lot 146).

Charles Knight (1791-1873), the publisher, editor, journalist and author was a contributor to *Household Words*. In her study, *Charles Knight: Educator, Publisher, Writer* (Aldershot, 2006), Valerie Gray describes her subject as "a prime force in a great movement. He was in the forefront of the movement to provide cheap, quality literature for all readers, but particularly for the newly literate working classes... Knight was instrumental in the creation of a mass market in literature designed to satisfy the needs of the steadily rising literate population". Dickens seems to have first met Charles Knight in the 1830s when introduced by Macready and Forster to the Shakespeare Club, which met on Saturday evenings at the Piazza Coffee House in Covent Garden for readings and discussions on cultural subjects. Most of the friends Dickens made there — others including the lawyer and MP Thomas Talfourd (see lot 74) and the artist Daniel Maclise (see lot 116) remained his friends for life.

REFERENCES

Smith I:10; Sadleir 682

PROVENANCE

Charles Knight, presentation inscription; Comte Alain de Suzannet, bookplate, his sale, Sotheby's, 22 November 1971, lot 108; William E. Self, booklabel, his sale, Christie's New York, 4 December 2009, lot 83

£ 80,000-120,000 € 91,000-136,000

Charles Knight

From

Marblewick

Third October 1857.

DEDICATED,

AS A REMEMBRANCE OF OUR FRIENDLY UNION,

TO MY COMPANIONS

IN THE

GUILD OF LITERATURE AND ART.



163

DICKENS, CHARLES

Christmas Books. London: Chapman and Hall, 1852

8vo (181 x 119mm.), FIRST AUTHORISED COLLECTED EDITION, PRESENTATION COPY, INSCRIBED BY DICKENS on blank leaf facing frontispiece ("Agnes Sarah Lawrence | from her affectionate friend | Charles Dickens | Twenty Second November 1852"), wood-engraved frontispiece after John Leech, section-title to each story, text in double columns, frontispiece extended, contemporary russet calf, covers panelled in gilt and blind, spine gilt in compartments with green morocco label, marbled endpapers, all edges gilt, collector's red cloth chemise and morocco-backed slipcase, upper board starting to split, hinges worn, minor soiling

Copies for presentation were evidently specially prepared with a heavy text leaf replacing the standard tissue-guard. The Gimbel Collection, now at Yale, includes three presentation copies of this edition, each similarly inscribed on an inserted front blank in November 1852

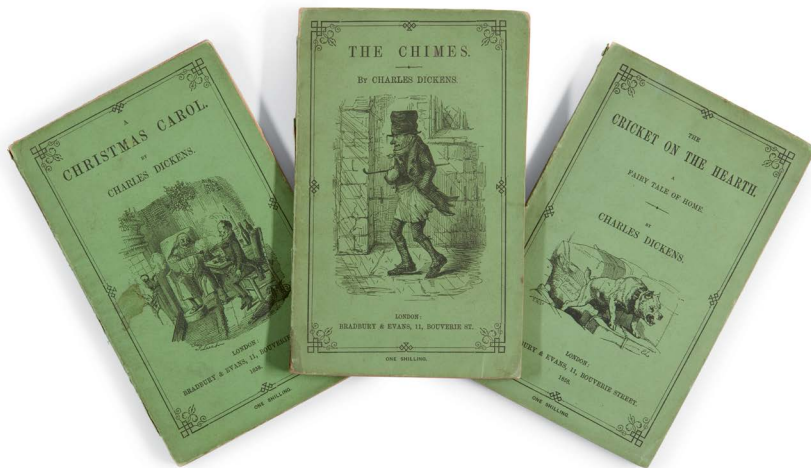
REFERENCES

Gimbel D5

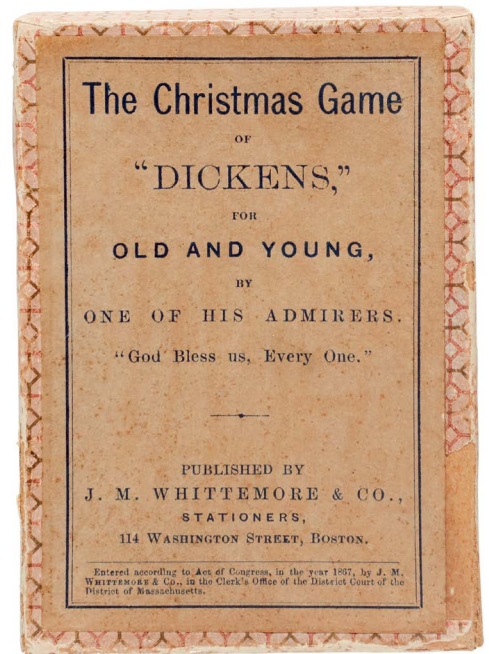
PROVENANCE

Agnes Sarah Lawrence, presentation inscription from the author); Estelle Doheny, morocco label; her sale Christie's New York, 17 October 1988, lot 1236; Jock Elliot, his sale at Sotheby's 12 December, 2006, Lot 87

£ 20,000-30,000 € 22,700-34,000



164



165

164

DICKENS, CHARLES

Three Christmas Books, comprising:

A Christmas Carol. London: Bradbury and Evans, 1858. 12mo (170 x 105mm.), cheap and uniform edition, original green pictorial wrappers, *slightly soiled, spine lacking at bottom;*

The Chimes. London: Bradbury and Evans, 1858. 12mo (171 x 108mm.), cheap and uniform edition, original green pictorial wrappers, *spine lacking at top, wrappers slightly splitting;*

The Cricket on the Heath. A Fairy Tale of Home. London: Bradbury and Evans, 1858. 12mo (170 x 103mm.), cheap and uniform edition, original green pictorial wrappers, *spine chipping*

all housed in a green cloth folding box, spine lettered in gilt

£ 100-150 € 150-200

165

[DICKENS, CHARLES]

The Christmas Game of "Dickens", for Old and Young, by One of his Admirers. "God Bless Us, Every One." Boston: J. M. Whittemore, 1867

80 cards (95 x 65 mm.), comprised of sixteen sets of five cards relating to a Dickens novel or story, each with principal characters from the story, printed on heavy orange stock, single folded sheet with playing instructions included, all contained in original patterned box with lid, label on lid with title and imprint printed in black, *slight wear and staining to box with small tears*

A SCARCE SURVIVAL OF A CONTEMPORARY CARD GAME INSPIRED BY THE POPULARITY OF DICKENS' WORKS AND SOME OF HIS MOST CELEBRATED CREATIONS (Tiny Tim, Scrooge, Pip, Miss Havisham, Mr. Pecksniff, Squeers of Dotheboys Hall, Mr Micawber, Little Nell, the Artful Dodger, Oliver and many more). The game, which appears to be loosely based on "Happy Families", includes all his works up to 1867 (so including *Our Mutual Friend*, published in 1864, but excluding the unfinished *Mystery of Edwin Drood*).

£ 1,000-1,500 € 1,150-1,700

166

DICKENS, CHARLES

Hard Times. London: Bradbury & Evans, 1854

8vo (191 by 121mm.), FIRST EDITION IN BOOK FORM, half-title, publisher's light olive green moire horizontally-ribbed cloth, covers with two line and internal ornamental rectangular frame blind-stamped borders, spine in gilt with decorations in blind, yellow endpapers, collector's green cloth slipcase, *spine slightly browned with head and foot bumped, some spotting to covers, upper hinge split*

A fine copy with the text on pages 12, 16, 86, 108, 122, 147, 244 in a corrected state and the text on pages 60, 231 and 265 in an uncorrected state.

REFERENCES

Smith I: 11

PROVENANCE

Mary A. Blackburn, contemporary ownership signature dated December 1854

£ 800-1,200 € 950-1,400



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167

DICKENS, CHARLES

Speech of Charles Dickens, Esq., delivered at the meeting of the Administrative Reform Association, at the Theatre Royal, Drury Lane, Wednesday, June 27, 1855. *London: Effingham Wilson, 1855*

8vo (210 x 135mm.), FIRST EDITION, FIRST ISSUE ("eighteen thundred" on page [3]), original integral wrappers, later wrappers (annotated "C. Dickens' | Speech June 27, 1855"), some dust-staining

Eckel notes the imprint of M.S. Rickerby at the end, as present here.

During May 1854 the Administrative Reform Association was created as a pressure group. The most important aspect of the movement for administrative reform was the claim that both the army and the government needed to be organized on sound "business principles". Dickens became a member of the Association in May 1855 and was duly asked whether he would address the first meeting at Drury Lane Theatre. It was the first political meeting Dickens had attended. Dickens wrote to John Forster on 29 June stating "I should be now reproaching myself if I had not gone to the meeting, and, having been, I am very glad".

The Times reported that Dickens had been "most warmly received". It was elsewhere reported that Dickens delivered his parallel between Parliament and the old woman with her pig "with a jump in the voice and an archness of expression" of the "consummate actor" (see *The Letters of Charles Dickens*, volume 7, pp.662-63).

REFERENCES

Eckel, p. 235; Gimbel B237

£ 200-300 € 250-350

116

168

DICKENS, CHARLES

Little Dorrit. *Bradbury and Evans, December 1855—June 1857*

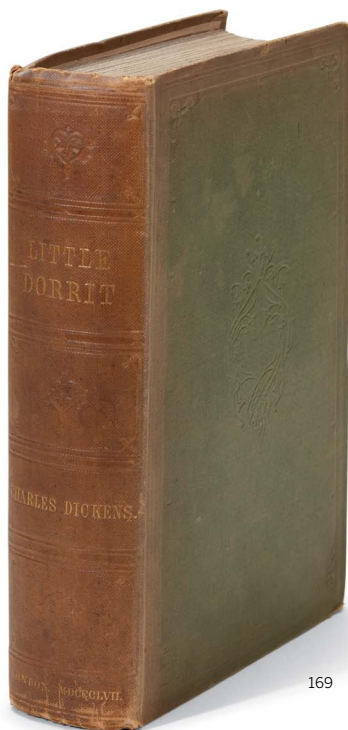
8vo (220 x 142mm), FIRST EDITION IN THE ORIGINAL 19/20 parts, 40 plates etched on steel by "Phiz" (Hablot.K. Browne), including EIGHT "DARK" PLATES, first issue with reading "Rigaud" for "Blandois" on pp.469, 470, 472 and 473 (part 15), correction slip in part 16, with all the advertisements and slips called for by Hatton & Cleaver, preserved in collector's folding box, some tiny tears to edges of leaves at the end of the final part 19/20 issue, spine of same issue and also part 2 with repaired tears, some foxing throughout OTHERWISE A FINE SET

An unusually fresh set of the parts-issue of Dickens' fine satirical novel, the third in his "condition-of-England" novels, returning to the broad sweep of *Bleak House*, and centering on a filthy and corrupted London: "an almost unredeemably gloomy London, with its 'deadly sewer', once a fine fresh river, running through it, its overworked people denied natural beauty, its melancholy streets 'gloomy, close, and stale', its broken old houses on whose steps sit 'light children nursing heavy children', and smart, cheap new houses with absurdly got-up footmen and grooms lounging outside...Everything offends the senses... Dickens dislikes so much of what he sees, hears and smells — partly the London of his childhood, partly London in the 1850s — that the jokes are almost all uncomfortable or bitter..." (Tomalin, p.260). Sales for *Little Dorrit* were even better than for *Bleak House*, with the first number in November 1855 selling 35,000 copies, and sometimes climbing in the ensuing months to 40,000 and hardly ever dipping below 30,000 throughout the entire run. Dickens made more from the serial sales than for any other novel, £600 a month.

REFERENCES

Eckel, p.82; Hatton and Cleaver p.305

£ 1,200-1,800 € 1,400-2,050



169

169

DICKENS, CHARLES

Little Dorrit. London: Bradbury and Evans, 1857

8vo (220 x 146mm.), FIRST BOOK EDITION, 40 illustrations by Hablot K. Browne including frontispiece and vignette title-page and EIGHT DARK PLATES, original olive-green fine-diaper cloth, covers stamped in blind with rectangular frame with scroll design in each corner, enclosing globe-shaped design at the centre, pale yellow endpapers, some spotting to plates, slight edge-wear to binding, hinges starting

A near fine copy of the first book edition of the third of Dickens' great triumvirate of novels published in the 1850s expressing his anger and great concern about the condition of contemporary England. *Little Dorrit*, which George Bernard Shaw called "a more seditious book than *Das Kapital*", is also perhaps the saddest of all his novels, and bears a strong autobiographical element remembering the author's childhood sufferings. In it Dickens expresses scathing criticism of the country's governing institutions (represented by the all-powerful "Circumlocution Office") and the strongly Calvinistic Christianity which so pervaded Victorian culture; it also memorably depicts the public greed, gullibility and frenzied speculation exploited by the swindling financier Mr Merdle.

Little Dorrit originally appeared in nineteen monthly parts between December 1855 and June 1857.

REFERENCES

Eckel, pp.82-85; Smith I:12

PROVENANCE

early ownership signatures on vignette title and title ("Joanna Apperly ___")

£ 1,000-1,500 € 1,150-1,700

170

DICKENS, CHARLES

The Poor Traveller: Boots at the Holly-Tree Inn: and Mrs. Gamp. London: Bradbury and Evans, 1858

16mo (170 x 108mm.), FIRST EDITION, advertisement leaf at the end, original green printed wrappers, preserved in cloth folding box, some slight staining to covers, slightly chipped on spine

SCARCE READING EDITION FROM THE YEAR IN WHICH DICKENS COMMENCED HIS HIGHLY SUCCESSFUL PAID PUBLIC READINGS (for note, see lot 209). In the same year Bradbury and Evans printed these special editions which were edited by Dickens; for other reading editions see lots 171, 194, 195 and 209)

"The scarcity of these books have caused fairly high prices to prevail..." (Eckel)

REFERENCES

Eckel p.215

PROVENANCE

Oliver Brett, Viscount Esher, armorial bookplate

£ 400-600 € 500-700

171

DICKENS, CHARLES

The Story of Little Dombey. London: Bradbury & Evans, 1858

16mo (172 x 110mm.), FIRST EDITION, half-title, 1 page of publisher's advertisements at end, original green pictorial wrappers printed in black, occasional spotting, slightly skewed, wrappers worn and soiled with loss, ownership signature to upper wrapper

One of the "reading editions" in original wrappers. As noted by Eckel, "In 1858, Bradbury and Evans printed special reading editions arranged by Dickens... each was a 16mo in size and uniformly bound in a green, pictorial paper wrapper. The scarcity of these books have caused fairly high prices to prevail, especially in the United States."

Writing to John Forster on 10 October 1858, Dickens noted the effect of *The Story of Little Dombey* on his audience: "... at the end of *Dombey* yesterday afternoon, in the cold light of day, they all got up, after a short pause, gentle and simple, and thundered and waved their hats with such astonishing heartiness and fondness that, for the first time in all my public career, they took me completely off my legs, and I saw the whole eighteen hundred of them reel to one side as if a shock from without had shaken the hall".

REFERENCES

Eckel, p. 215

£ 50-70 € 100-100



172

DICKENS, CHARLES

A Tale of Two Cities. London: Chapman and Hall, June—December 1859

8vo (222 x 145mm.) FIRST EDITION IN THE ORIGINAL 7/8 MONTHLY PARTS, mixed issue, with the first issue mispagination of p.213 in part 7/8 ("113") but with signature 'b' not present on "List of Plates" in the same part, 16 plates etched on steel by 'Phiz' (Hablot K. Browne), advertisements including the scarce "Cornhill Magazine" in final part (printing letter by Thackeray), "Morisonian Monument" advertisement instead of "Morison's Pills" at the end of part 3 (as found in some copies), without the advertisement for "Norton's Pills" at the end of part 4, without the slip announcing discontinuance of Household Words sometimes found in part 1, original blue-green printed wrappers, preserved in velvet-lined crushed green morocco folding box, wrappers of part 1 slightly browned, minor wear to wrappers, minor tear to one leaf of "A Tale of Two Cities Advertiser" at the beginning of part 4

A NEAR FINE COPY OF THE UNCOMMON PARTS-ISSUE OF "A TALE OF TWO CITIES", representing the final collaboration between Dickens and his illustrator Hablot K. Browne ("Phiz"). The novel had first appeared in the weekly journal *All the Year*

Round from 30 April to 26 November 1859. Loosely inserted is a single leaf prospectus, printed on the recto only, "'Lucie Manette', a Dramatic Overture, on Charles Dickens' 'Tale of Two Cities', composed by James Waterson". At the foot of the page is printed "This description of Mr. Waterson's Overture was written expressly for him by the late Charles Dickens", and on the blank verso are the inscriptions "Dear Mr. Sowerby, Will you print as usual this description. Written for me by Charles Dickens ... Jas Waterson" in ink, and in another hand, in pencil, "Late Band Master 1st Life Guards".

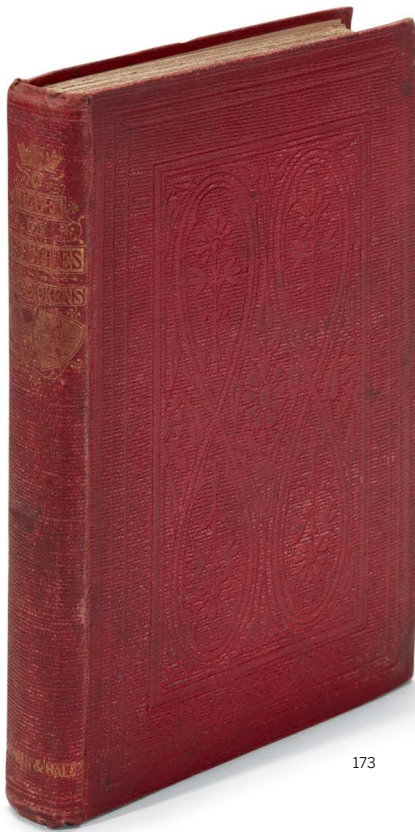
REFERENCES

Hatton and Cleaver pp.333-342; Eckel p.86

PROVENANCE

Sotheby's, 24 July 1922, sold for £71; [bought by:] Comte Alain de Suzannet, the sale of his Dickens Collection at Sotheby's, 22/23 November 1971, lot 118; Sotheby's, 16/17 July 1984, lot 76

£ 8,000-12,000 € 9,100-13,600



173

173

DICKENS, CHARLES

A Tale of Two Cities. London: Chapman and Hall, 1859

8vo (223 x 141mm.), FIRST BOOK EDITION, 16 etched illustrations by Hablot K. Browne ("Phiz") including frontispiece and additional title, earlier textual state with p.213 mispaginated p.113, publisher's 32 page catalogue dated November 1859 at the end, original deep red morocco cloth, covers decorated in blind with outer rectangular panels containing an 88 figure design, spine gilt, preserved in red cloth folder and quarter red morocco slipcase, a touch of spotting to rear endpapers, repaired tear to final leaf of advertisements at the end, minor spotting and rubbing to covers OTHERWISE A FINE COPY

First book edition of one of Dickens' most popular novels (particularly in North America), his elaborate adventure story set during the second half of the eighteenth century and inspired by Thomas Carlyle's study of the French Revolution.

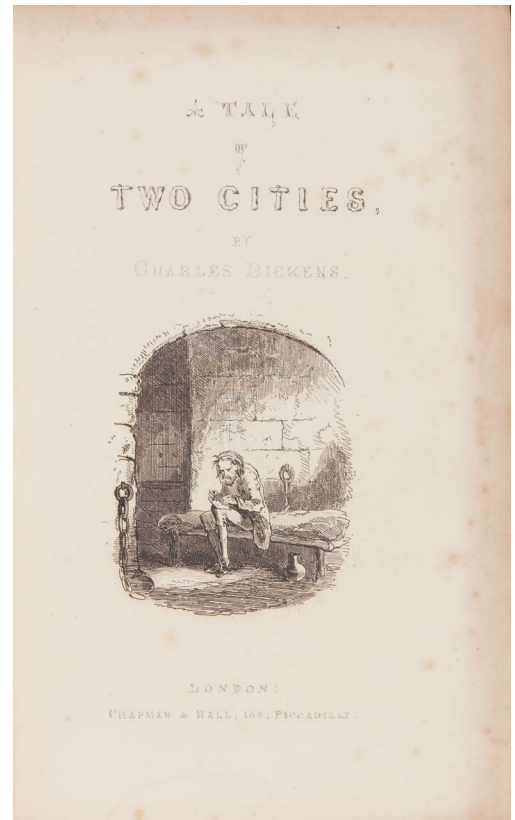
REFERENCES

Smith I: 13; Eckel pp.86-90; Sadleir 701; Wolff 1811

PROVENANCE

"Mary Hooper", nineteenth-century ownership signature in ink on front endpaper; later ownership signature in pencil beneath ("Mrs Thompson...Muswell Hill London")

£ 6,000-9,000 € 6,800-10,200



174

174

DICKENS, CHARLES

A Tale of Two Cities. Chapman and Hall, 1859

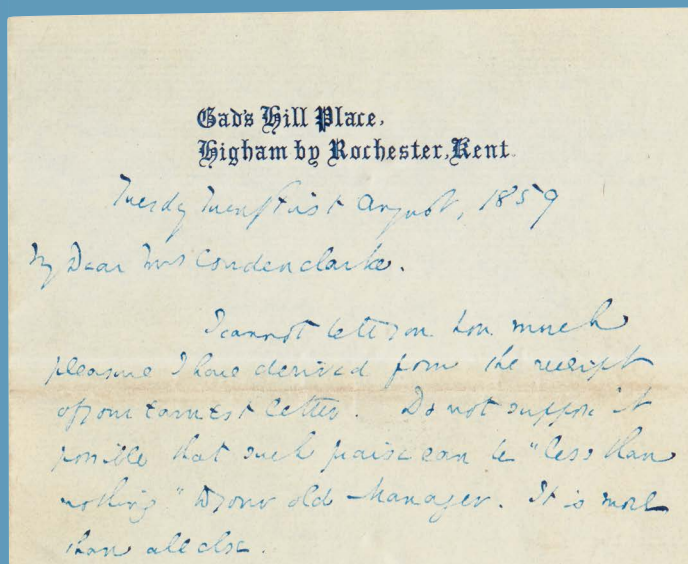
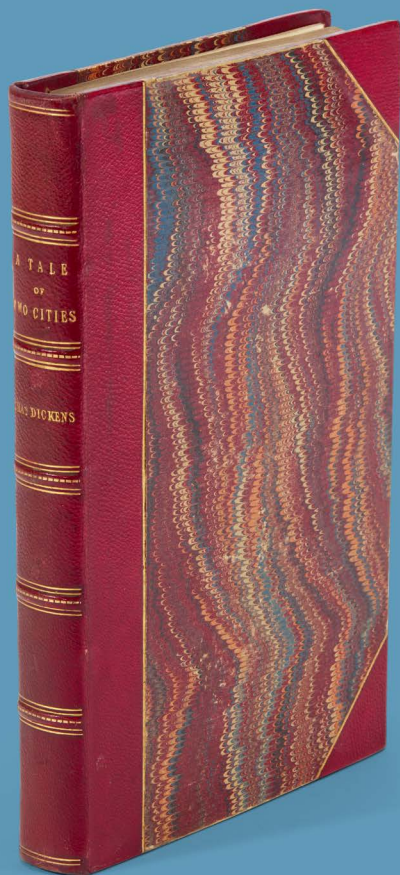
8vo (223 x 141mm.), FIRST BOOK EDITION, 16 etched illustrations by Hablot K. Browne ("Phiz") including frontispiece and additional title, later textual state with p.213 correctly paginated, original olive green fine-dipaper cloth, covers with three line border enclosing rectangular frame with chain-like design within, spine lettered in gilt, pale pink endpapers, preserved in fleece-lined quarter green morocco folding box, some slight spotting to initial leaves and a few other leaves in the text, hinges just starting, minor browning and bubbling to covers

Smith states that this is probably a later state binding than that in red morocco cloth (see previous lot). This copy however has pale pink endpapers rather than the pale yellow coating recorded by Smith.

REFERENCES

Smith I: 13; Eckel p.86

£ 2,000-2,500 € 2,300-2,850



175

DICKENS, CHARLES

A Tale of Two Cities. London: Chapman and Hall, 1859

8vo (214 x 134mm.), FIRST BOOK EDITION, earlier issue with the mispagination of p.213 ("113"), etched frontispiece and vignette title by Hablot K. Browne ("Phiz"), AUTHOR'S PRESENTATION COPY INSCRIBED BY DICKENS TO MRS. COWDEN CLARKE ON THE TITLE PAGE ("Charles Dickens | To Mrs Cowden Clarke | With kind regards | December, 1859"), additional inscription beneath in January 1897 by Mary Cowden Clarke presenting the book to Frederick Haines F.S.A.. AUTOGRAPH LETTER SIGNED BY DICKENS TO MARY COWDEN CLARKE LOOSELY INSERTED (presenting her with this copy), her retained copy of her original letter to Dickens also inserted with envelope affixed to endpaper, the other plates by "Phiz" and the list of plates removed as in some other presentation copies, SPECIAL PRESENTATION BINDING OF RED MOROCCO GILT, marbled boards and endpapers, preserved in quarter red morocco folding box, *spotting to preliminaries and title*

A SUPERB PRESENTATION COPY OF ONE OF DICKENS' MOST POPULAR NOVELS, INSCRIBED IN THE MONTH AFTER PUBLICATION TO THE LITERARY SCHOLAR AND WRITER MARY COWDEN CLARKE, ONE-TIME ACTRESS IN DICKENS' OWN PRIVATE THEATRICALS.

Mary Cowden Clarke had played Mistress Quickly opposite Mark Lemon's Falstaff in Dickens's production of *The Merry Wives of Windsor*, in which Dickens himself played the part of Shallow. In her *Recollections*, she recalled "What times those were! What rapturous audiences a-tiptoe with expectation...". In her animated letter (2 pages, 8vo, Nice, 18 July 1895 [sic?])

she mentions their "departed actor: joys, and the admirably characteristic signatures of Shallow, Slender, Bobadil" and praises Chapter XIII of *A Tale of Two Cities*, which had just appeared in serial form ("...I cannot resist the impulse to tell you how intensely I feel its beauty...". In his autograph reply (2 pages, 8vo, Gad's Hill Place, 21 August 1859) Dickens assures her that her praise meant a great deal to her "old Manager" ("...Here in my little country house on the summit of the hill where Falstaff did the robbery scene, your words have come to me in the most appropriate and delightful manner..."). He suggests that she should read the book "all at once" in order fully to appreciate it and sends her this copy ("...it will be a hearty gratification to think that you and your husband are reading it together..."). Referring to a blotting case that the Clarkes had given him in 1848 ("...you must take notice, please, that I have a reminder of you always before me...") he goes on to recall an episode from their theatrical days ("... Lord! To think of the begone Day when you were stricken mute (was it at Glasgow?) and, being mounted on a tall ladder at a practicable window stared at Forster, and with a noble constancy refused to utter word! Like among the pictures with Wilkie I begin to think that the real world, and this the sham that goes out with the lights..."). Dickens' letter is published in the Pilgrim Edition of *The Letters*, volume 9, pp.109-10.

REFERENCES

Smith I:13; Eckel p.86; Sadleir 701; Wolff 1811

PROVENANCE

Mary Cowden Clarke, authorial presentation; Charles Cowden Clarke, bookplate; Frederick Haines, presentation inscription to him in 1897; Jeffrey Young, the sale of his collection, Sotheby's, 14 December 1992, lot 48

£ 60,000-80,000 € 68,000-91,000

~~Marle...~~

To Mrs Cowden Clarke
with kind regards

December, 1859

A

TALE OF TWO CITIES.

Presented to Frederick Haines

F. S. A.

by his gratefully affectionate friend

Mary Cowden-Clarke

Villa Anello

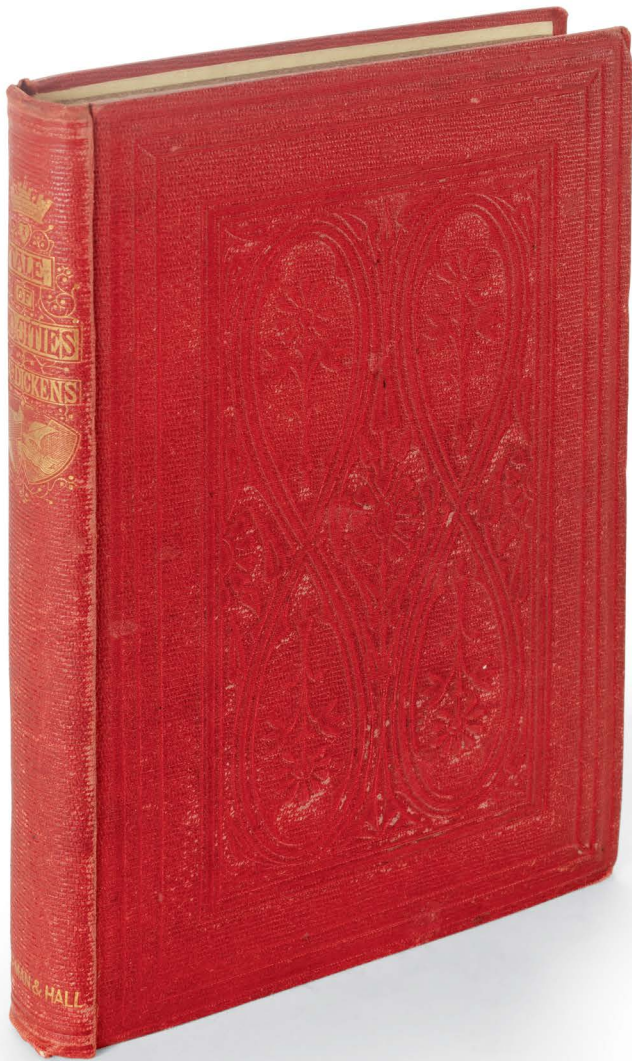
Sarona.

January 1897.

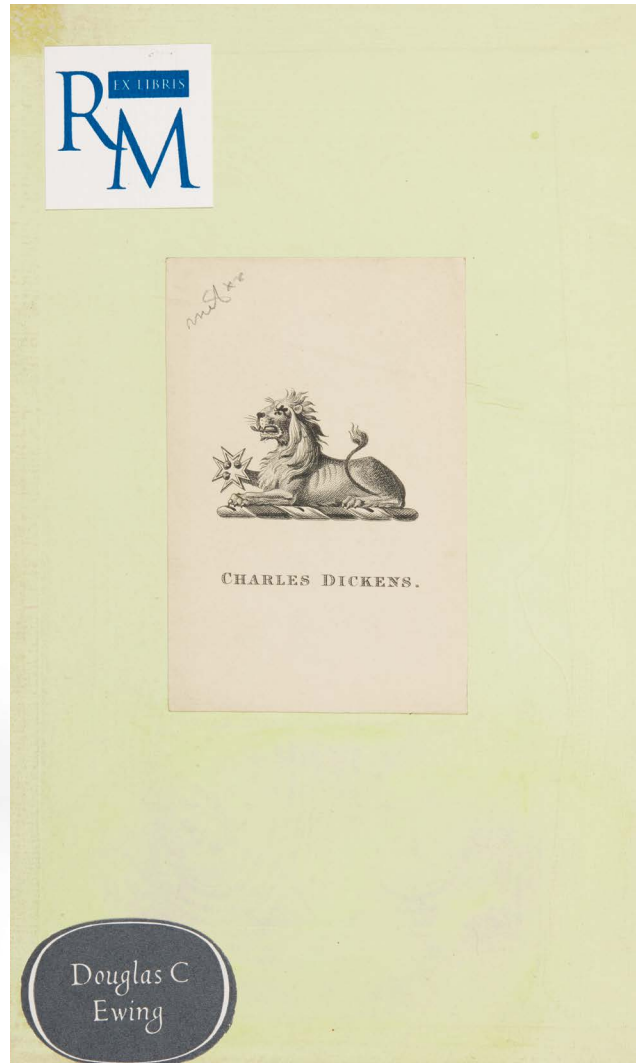
BY

CHARLES DICKENS.

WITH ILLUSTRATIONS BY H. K. BROWNE.



176



176

176

DICKENS, CHARLES

A Tale of Two Cities. London: Chapman and Hall, 1859

8vo (223 x 141mm.), FIRST BOOK EDITION, earlier issue with p.213 mispaginated ("113") and list of plates signed b, without the publisher's catalogue sometimes found at the end, DICKENS' OWN COPY WITH HIS BOOKPLATE, 16 etched illustrations by Hablot K. Browne ("Phiz") including frontispiece and additional title, one gathering unopened, original deep red morocco cloth, covers decorated in blind with outer rectangular panels containing an 88 figure design, spine gilt, pale yellow endpapers, preserved in red cloth folder and quarter red morocco slipcase, hinges starting, a touch of wear to binding OTHERWISE A VERY FINE COPY

THE AUTHOR'S OWN COPY IN CLOTH OF THE FIRST BOOK EDITION OF HIS POPULAR HISTORICAL NOVEL, with early impressions of all the plates (all the captions are very legible), and with the author's own bookplate.

REFERENCES

Smith I: 13; Eckel pp.86-90; Sadleir 701; Wolff 1811

PROVENANCE

Charles Dickens, bookplate; Oliver Henry Perkins, bookplate, his sale, Anderson, 23 March, 1926, lot 227; Douglas C. Ewing, booklabel, sold at Christie's New York, 7 April 1978, lot 78; Richard Manney, sale of his library at Sotheby's New York, 11 October 1991, lot 100

£ 25,000-35,000 € 28,400-39,700

DICKENS, CHARLES, EDITOR

All the Year Round. A Weekly Journal. Conducted by Charles Dickens. In which is incorporated Household Words. *London: C. Whiting for No.26 Wellington Street (and for Chapman and Hall), Volume I, 30 April 1859 to 22 October 1859—Volume XIX, 14 December 1867 to 6 June 1868*

8vo (242 x 155mm.), 19 volumes, including the special Christmas numbers, original green cloth decorated in blind, spines lettered in gilt, yellow, pale yellow or white endpapers, speckled red edges, *a few gatherings slightly roughly opened, one or two hinges slightly cracked, minor bumping or wear to edges of binding, very occasional browning or minor spotting to text*, BUT STILL AN EXCEPTIONALLY FINE SET

The first nineteen volumes in book form of the first series of *All the Year Round*, in effect a replacement or continuation of *Household Words*, which had ceased publication in 1857 in the wake of the scandal surrounding his public separation from his wife Catherine and a dispute Dickens had with the publishers Bradbury and Evans. For this new periodical, which the author wished to have complete control over, Dickens initially proposed the name "Household Harmony", but his friend Forster had persuaded him that the title might be inappropriate and ill-judged in the light of the public's knowledge of his recent difficult domestic life. *All the Year Round* serializes two of the author's finest later novels, *A Tale of Two Cities* and *Great Expectations*, as well as many other pieces by Dickens, such as his account of the East London Children's Hospital which appeared in 1868, written after one of his walking tours around the area documenting living conditions and the sterling efforts of a young doctor and his wife to set up a hospital to combat juvenile malnutrition. William Wills worked as assistant editor for many years. Dickens took his son Charley on to the staff in 1868 for the second series of the periodical, and publication continued after Dickens' death in 1870. A third series commenced in 1889, with Charley finally closing it in 1893.

PROVENANCE

Leonard James Williams, armorial bookplates, occasional pencil signatures on title pages

£ 700-1,000 € 800-1,150

DICKENS, CHARLES

Two issues of "The Extra Christmas Number of All the Year Round", together with the stage adaptation of "The Cricket on the Hearth"

Mrs Lirriper's Lodgings. The Extra Christmas Number of All the Year Round... *London: Chapman and Hall, 1863*; [with Wilkie Collins:] No Thoroughfare...*London: Chapman and Hall, 1867*; these 8vo, original blue printed wrappers, *some spotting, a few small tears, some slight staining*; [together with:] Smith, Albert. The Entirely New and Original Drama in three parts, entitled, The Cricket on the Hearth, a Fairy Tale of Rome, dramatized ... from early proofs of the work, by Charles Dickens, Esq. as performed at the Theatre Royal Lyceum. *London: W.S. Johnson, 1845*, small 8vo (175 x 108mm.), original printed wrappers, *some slight soiling*; FIRST EDITIONS, all preserved in specially made blue cloth folding box

Albert Smith's adaptation of Dickens' third Christmas Book *The Cricket on the Hearth* opened at the Lyceum Theatre on the same day (20 December 1845) as the book (see lot 122) was published.

REFERENCES

Eckel p.196; Gimbel C96

£ 300-500 € 350-600

DICKENS, CHARLES

A Curious Dance round a Curious Tree. [*London: St. Luke's Hospital, 1860*]

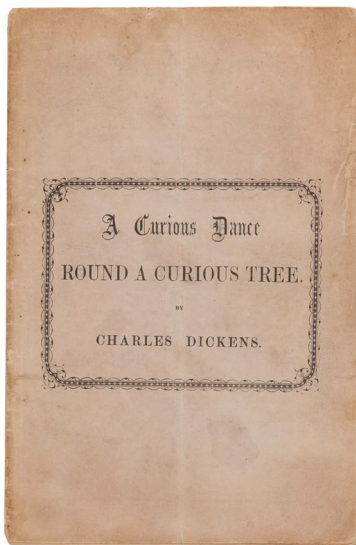
8vo (180 118mm.), first edition, first issue with final paragraph in the same type as the rest of the text and full stop after "Tree" in title, original pale mauve wrappers, preserved in quarter green morocco folding box, *wrappers slightly faded, vertical fold, slight spotting*

THE RARER FIRST ISSUE OF THE FIRST SEPARATE EDITION of Dickens' account of the conditions inside St. Luke's Hospital (established in 1751 "for the treatment and care of lunatics") and in particular the "very sad and touching spectacle" of the annual Christmas Ball. Dickens wrote the piece in 1852, when it first appeared in *Household Words*, but gave permission for it to be republished separately eight years later as part of a fundraising appeal. The hospital added two extra items to update Dickens' account.

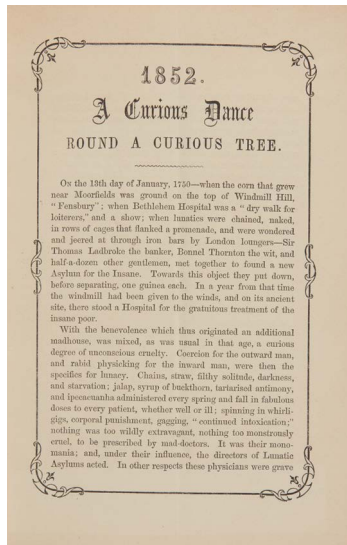
REFERENCES

Eckel p.188; Gimbel B216

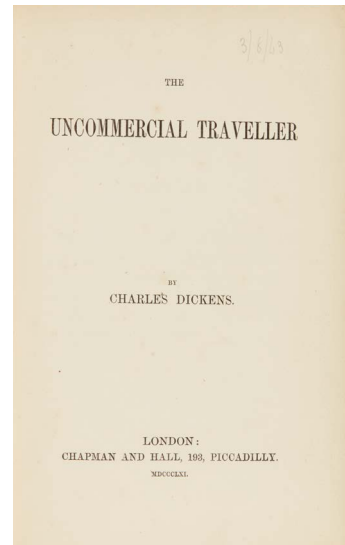
£ 500-800 € 600-950



180



182



183

180

DICKENS, CHARLES

A Curious Dance round a Curious Tree. [London: St. Luke's Hospital, 1860]

8vo (180 118mm.), first edition, first issue with final paragraph in the same type as the rest of the text and full stop after "Tree" in title, original pale mauve wrappers, preserved in cloth folder, browned, wrappers soiled and slightly faded, vertical fold, some edge-tears

THE RARER FIRST ISSUE OF THE FIRST SEPARATE EDITION.

REFERENCES

Eckel p.188; Gimbel B216

£ 400-600 € 500-700

181

DICKENS, CHARLES

A Curious Dance round a Curious Tree. [London: St. Luke's Hospital, 1860]

8vo (180 118mm.), first edition, second issue with with final paragraph in bold and comma after "Tree" in title, original pink wrappers, WITH THE ORIGINAL STAMPED AND ADDRESSED ENVELOPE for the return of donations tipped-in at the end, traces of vertical fold

A PARTICULARLY FINE COPY, In this second issue the appeal for funds was emphasized by placing the final paragraph in bold text, and it included a stamped and addressed envelope for the return of donations.

REFERENCES

Eckel p.188; Gimbel B216

£ 700-1,000 € 800-1,150

182

DICKENS, CHARLES

A Curious Dance round a Curious Tree. [London: St. Luke's Hospital, 1860]

8vo (180 118mm.), first edition, second issue with with final paragraph in bold and comma after "Tree" in title, original pink wrappers, preserved in orange-tan fleece-lined folding box, vertical fold as usual, bookseller's description affixed inside upper wrapper

In this second issue the appeal for funds was emphasized by placing the final paragraph in bold text. The stamped and addressed envelope which came with the second issue is not present here.

REFERENCES

Eckel p.188; Gimbel B216

£ 300-500 € 350-600

183

DICKENS, CHARLES

The Uncommercial Traveller. London: Chapman and Hall, 1861 [1860]

8vo (193 x 119mm.), FIRST BOOK EDITION, 32pp. of advertisements at the end dated December 1860, half-title, original purple cloth decorated in blind, lettered in gilt on the spine, preserved in green linen chemise and matching quarter green morocco slipcase, some slight browning, slightly sunned on the spine, slightly bumped at edges and with some slight edge-wear

First edition in book form of these 17 sketches composed by Dickens after his nocturnal walks. They were originally published in *All the Year Round* in 1860. Although the title page gives the date as 1861 the book was published on 15 December 1860.

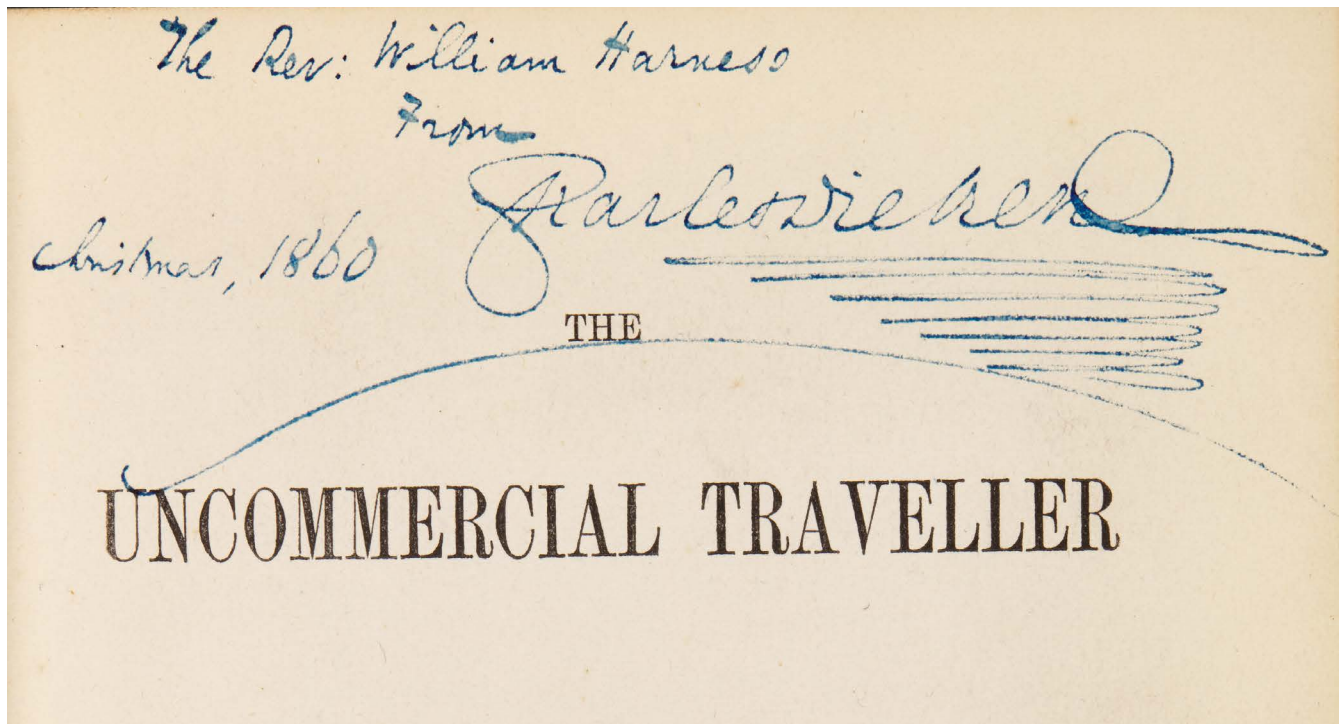
REFERENCES

Smith II: 11; Eckel, p.132; Gimbel A145

PROVENANCE

Walter Thomas Wallace, armorial bookplate

£ 600-900 € 700-1,050



184

DICKENS, CHARLES

The Uncommercial Traveller. *London: Chapman and Hall, 1861 [1860]*

8vo (183 x 118mm.), first book edition, PRESENTATION COPY INCRIBED BY DICKENS TO WILLIAM HARNES ON THE TITLE PAGE ("The Rev: William Harness | From | Charles Dickens | Christmas, 1860"), 32pp. of advertisements at the end dated December 1860, half-title, nineteenth-century half green morocco, marbled boards, red edges, *binding very worn*

The inscription dates just after publication, which was on 15 December 1860, despite the date of 1861 in the imprint.

Dickens's friendship with the Shakespearean scholar William Harness (1790-1869) probably began at the Athenaeum in 1838. His diary entry from Tuesday, February 5, 1839 reads "Dine with Mr Harness - 1/4 before 7." One year later, both men became members of the Shakespeare Society in 1840. Harness was one of the small circle invited to attend the private reading of *The Chimes* at John Forster's rooms in December 1844.

This is the first edition in book form of these 17 sketches composed by Dickens after his nocturnal walks, originally published in *All the Year Round* in 1860.

REFERENCES

Smith II: 11; Eckel, p.132; Gimbel/Podeschi A145

PROVENANCE

Rev. William Harness, authorial inscription; his great-great niece Miss M.S. Roberts, autograph slip loosely inserted

£ 15,000-20,000 € 17,000-22,700



185

DICKENS, CHARLES

'Great Expectations' [within *All the Year Round*].
London: Chapman & Hall, 1860-1861

8vo (244 x 165mm.), FIRST EDITION IN THE ORIGINAL 9 PARTS (36 WEEKLY NUMBERS), original blue wrappers, collector's brown morocco folding box, some tears and minor loss to some spines with occasional splitting, remnants of yellow slip in part 26, some gatherings unopened

FIRST EDITION IN PARTS OF DICKENS' MATURE NOVEL, ONE OF HIS FINEST ACHIEVEMENTS, PUBLISHED TO ALMOST UNIVERSAL ACCLAIM.

The second of his novels (after *David Copperfield*) to be written in the first person, with tone and content mirroring the turmoil of his own life, Dickens originally wrote a bleak ending for the novel, which most critics since have felt was much better and more consistent with the author's vision in the book. Dickens allowed himself to be persuaded by Edward Bulwer-Lytton to replace it with a happier one, however, which is the version which appears in both the parts-issue and the first book edition (see lot 188).

As noted by Eckel, "Dickens' *All the Year Round* towards the end of 1860, had a critical period in its career, and the author reached the decision to support its drooping fortunes with one of his own stories." In this respect it was a slight change to Dickens' previous publications in that the new novel was merely part of a weekly journal, rather than a stand-alone part-work. Weekly numbers were available for 2d and the numbers were collected for each month and sold within wrappers for ninepence, elevenpence or one shilling and threepence

As with other serial publications, there was an 'Advertiser' and occasional inserted advertisements. The present set comprises: Part 20 (12pp. 'Advertiser', No 84 – 88, 'A Message from the Sea' [by Dickens and Wilkie Collins], 2pp. adverts), Part 21 (12pp. 'Advertiser', No 89 – 92, 4pp., 2pp., 4pp. adverts), Part 22 (4pp. adverts, 8pp. 'Advertiser', No 93 – 96, 2pp., 4pp. adverts), Part 23 (2pp. adverts, 8pp. 'Advertiser', No 97 – 101, 2pp., 2pp. adverts), Part 24 (8pp. 'Advertiser', No 102 – 105, 2pp., 4pp., 1p. adverts), Part 25 (8pp. 'Advertiser', No 106 – 109, 4pp. adverts), Part 26 (8pp. 'Advertiser', No 110 – 114, 2pp., 2pp. adverts), Part 27 (8pp. 'Advertiser', 1p. advert, No 115 – 188, 2pp. adverts) and Part 28 (8pp. 'Advertiser', No 119 – 123, 2pp., 4pp., 2pp., 1p. adverts)

£ 4,000-6,000 € 4,550-6,800

DICKENS, CHARLES

Great Expectations. Leipzig: Bernhard Tauchnitz, 1861

8vo (163 x 118mm.), 2 volumes, half-titles, original printed wrappers, collector's folding box, some spotting and browning, some professional repairs to wrappers, some staining to wrappers, library stamps

The firm of Bernhard Tauchnitz was founded in 1837 and his 'Collection of British Authors' commenced in 1841. At a time of little copyright protection, Tauchnitz obtained authorization from authors to print their works in English and Dickens was one of the first: *Pickwick*, *Oliver* and *American Notes* had appeared before the end of 1842. On 22 December 1860 Dickens wrote to Tauchnitz: "I cannot consent to name the sum you shall pay for *Great Expectations*. I have too great a regard for you, and too high a sense of your honorable dealing, to wish to depart from the custom we have always observed. Whatever price you put upon it will satisfy me. You have always proposed the terms yourself, on former occasions, and I entreat you to do so now". He returned a signed agreement to Tauchnitz on 14 January 1861. The text was set from advance sheets of the serial issue in *All the Year Round*.

Simon Nowell-Smith notes a "shockingly bad habit" of Baron Tauchnitz and "a habit that neither he nor his son ever grew out of". Apparently reprints and even later revised editions would continue to carry the date of first publication on the title-page and "the wrappers of a Tauchnitz volume often advertise books published years after the title-page date" (see Simon Nowell-Smith, 'Firma Tauchnitz 1837-1900', *The Book Collector*, Winter 1966, pp. 423-436). The wrappers in the present copy appear to correspond to an 1861 date, however. *Great Expectations* is the most recent Dickens work listed and other listed books include Bulwer Lytton's *A Strange Story* from 1861 (volume 569), Collins' *The Woman in White* from 1860 (volume 525), Eliot's *Silas Marner* from 1861 (volume 550), Gaskell's *Lois the Witch and other tales* from 1860 (volume 541), Thackeray's *The Virginians* from 1858 (volume 425) and Trollope's *Framley Parsonage* from 1861 (volume 551).

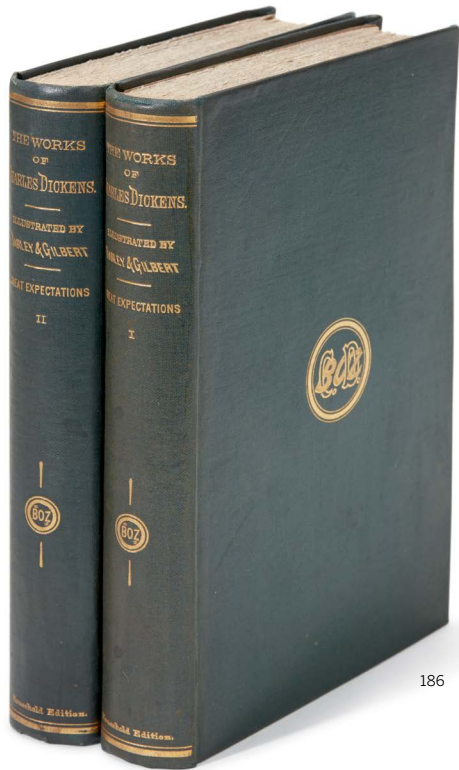
REFERENCES

Todd and Bowden, *Tauchnitz International Editions in English*, pp. 133

PROVENANCE

Fürstin [Leontine] Fürstenberg, ownership signatures on upper wrappers; Fürstenberg Court Library at Donaueschingen, library stamps

£ 150-200 € 200-250



186

186

DICKENS, CHARLES

Great Expectations. New York: James G. Gregory, 1861

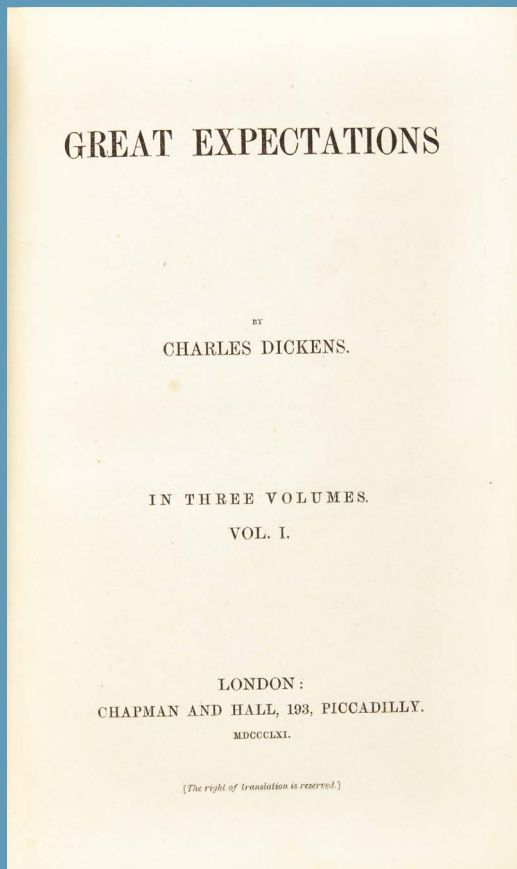
8vo (182 x 115mm.), 2 volumes, EARLY AMERICAN EDITION, half-titles, frontispiece illustrations, original publisher's dark green calico-texture cloth with gilt design on upper covers of 'C.D.' entwined with 'BOZ' in triple circular rules, spines lettered in gilt, pale yellow endpapers, collector's black slipcase, very slight browning, slight bubbling to cloth

An early American edition of *Great Expectations*, published within the uniform 'Household Edition', but issued separately. The publisher, James G. Gregory, was the first to register copyright on 26 August 1861 (Peterson followed on 8 November 1861 with Harpers on 15 November 1861). These dates led John M. Dundek to state 'there is a new claimant to the title of first American book edition of *Great Expectations*' (see *The Book Collector*, Summer 1994, p. 298). Smith, however, notes that 'the fact of publication is established not by the registration of a title or by the deposit of a copy of the book in the Library of Congress or elsewhere, but by the evidence of copies being sold, or openly offered for sale, to the public'. Evidence suggests that Peterson's edition was being sold by July 1861 and Gregory's edition wasn't available until 14 September.

REFERENCES

Smith, *First American Editions*, pp. 379-80; Gimbel D38, John M. Dundek, 'Note 551. A new first American edition of *Great Expectations*', *The Book Collector*, Summer 1994, pp. 298-99.

£ 400-600 € 500-700



188

DICKENS, CHARLES

Great Expectations. London: Chapman & Hall, 1861

8vo (197 x 120mm.), 3 volumes, FIRST EDITION, FIRST ISSUE IN BOOK FORM, 32pp. publisher's catalogue at end of volume III (dated May 1861), original publisher's violet wavy-grain cloth with floral decoration in blind on covers and spines lettered in gilt, yellowish white endpapers, collector's chemise and green morocco folding box by Riviere, *some very occasional and very minor spotting, spines very slightly discoloured, very minor soiling to lower board of volume I, slight splitting to joints of volume III, wear to folding box*

AN EXCEPTIONAL COPY OF THE RARE FIRST ISSUE OF THE FIRST EDITION OF *GREAT EXPECTATIONS*, IN WHICH ALL FIRST STATE POINTS ARE PRESENT.

"*Great Expectations* ... is altogether something different. It did not come from research or the theatre but out of a deep place in Dickens's imagination which he never chose to explain... It is set, like so many of his books, in the period of his own childhood and youth...*Great Expectations* is not a realistic account of how the world was but a visionary novel, close to ballad or folk tale... The story begins in terror..." (Claire Tomalin, *Charles Dickens. A Life*, p.310)

The publication of *Great Expectations* as a three volume set was unique within Dickens' works. As noted by Peter Ackroyd this was "designed to cater for the growing library trade" and "Mudie's, the great exponent of the circulating library, took most of the first edition". Smith comments that "the rarity of the first issue of *Great Expectations* has been attributed to the probable small binding-up of copies with the first title-page, coupled with the fact (according to C.P. Johnson, *Hints to Collectors...*) that 'the first edition was almost entirely taken up by the libraries.' Patten, pp. 290-92, states that 1,000 copies of the first issue and 750 copies of the second were printed and that probably most of the first and more than half of the second (1400 copies in all) were purchased by Mudie's Select Library".

There are two issue points within volume III which are present here and recorded within the Clarendon edition of *Great Expectations* as "missing in some copies". Given that these two points relate to the loss of type, these two examples suggest this present copy is one of the earliest printed within the issue.

This set includes the first issue points as follows:

Volume I: no edition statement on title-page, 5.9 unbroken comma after "man", 17.26 broken "i" in "sides", 35.25 single not double inverted comma at start of line, 42.5 full stop after "robbery" present, 44.1 broken "m" in "mince-pie", 52.13 unbroken "W" in "Wopsle", 52.15 "f" in "of" aligned correctly, 93.1 "b" in "by" undamaged, 140.2 unbroken "t" in "went", 160.12 "f" in "of" undamaged, 179.9 comma at end of line undamaged, 180.16 comma after "mentioning" undamaged, 201.19 exclamation mark present, 203.4 faint inked space between "no" and "one", 206.6 end of line hypen present, 208.4 dot of "i" in "in" present, 237.10 end of line comma undamaged, 246.23 "h" of "how" present, 257.3 no inked spaces, 259.7 capital "I" for "In", 284.headline faint "C" in "EXPECTATIONS", 284.2 full-stop at end of line undamaged, 299.27 comma at end of line undamaged

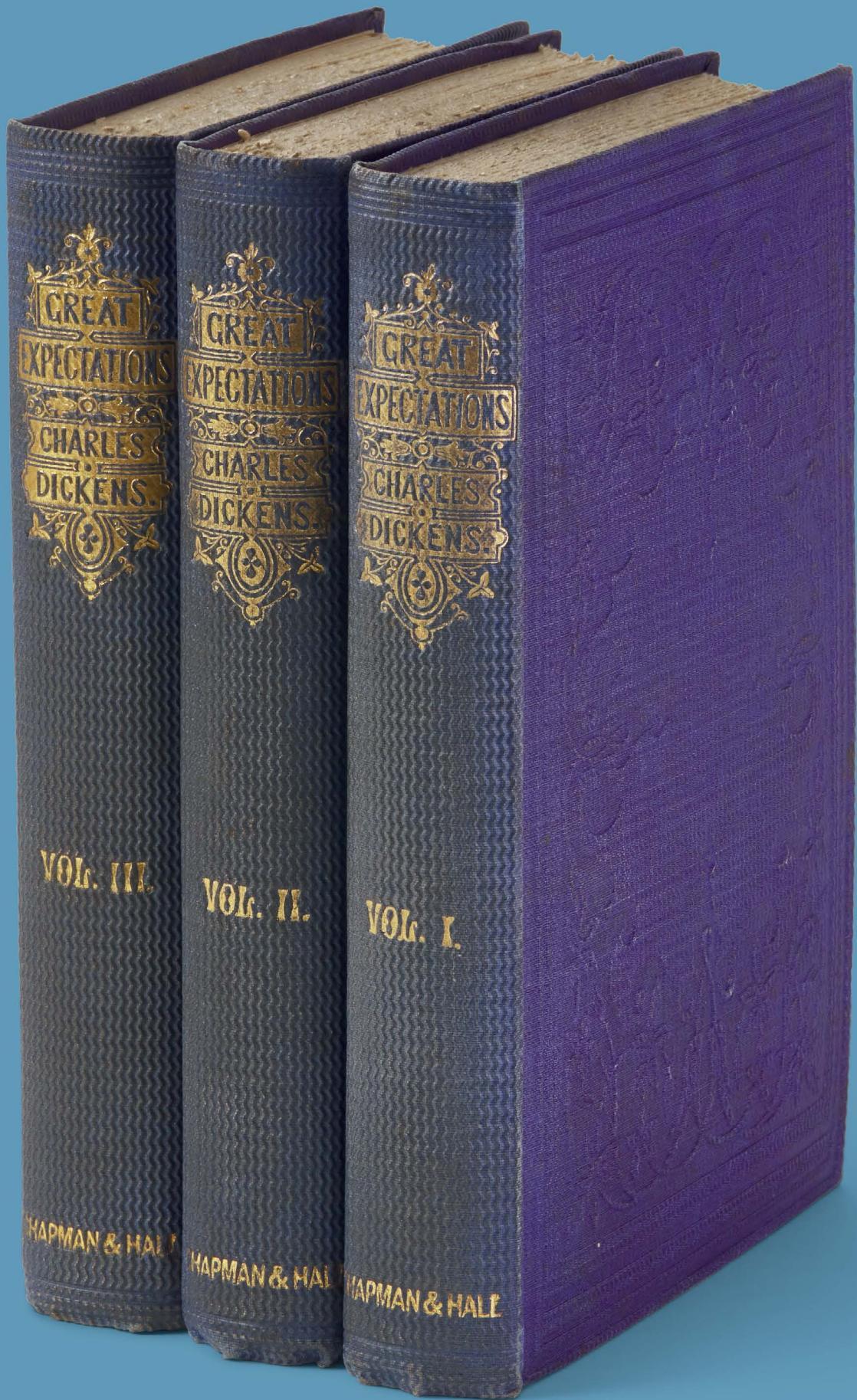
Volume II: no edition statement on title-page, 3.24 full-stop at end of line undamaged, 8.headline full-stop present, 13.22 "d" in "guardian" damaged, 48.headline full-stop present, 84.24 broken "j" in "sub- | ject", 187.16 full-stop present after "gloomily", 205.20 "to get" (later printed as "gto et"), 213.25 hypen at end of line undamaged, 230.17 "hi" in "everything" undamaged, 231.8 "w" in "with" undamaged, 278.21 damage to "f", "i" and "n" in "friend" and lacking full-stop, 282.3 faint inked space between "seemed" and "hardly", 291.26 "ng" in "nothing" damaged, 348.1 "k" in "drink-"

Volume III: no edition statement on title-page, 19.24 "s" in "Jaggers" damaged, 39.5 inked space between "you" and "feel", 56.14 "f" in "of" damaged, 103 page number present (only "missing in some copies"), 150.4 "w" in "waywardness" undamaged, 166.14 "l" in "longer" undamaged, 173.26 "theres" (later corrected to "there's"), 192.11-12 "*himself* | very" present, 193.23 "i" in "inflexible" present (only "missing in some copies"), 193.foot middle "l" in "Ill" faint, 195.2 first inverted comma very faint, 217.3 semi-colon undamaged, 200.16 hypen at end of line faint, 236.headline no full stop, 240.11 faint inked space between "roaring" and "curses", 291.25 "h" and "d" in "hand" faint, 293.1 comma present

REFERENCES

Eckel, pp. 91-93; Smith II:14; *Great Expectations* (Oxford: Clarendon Press, 1993, Appendix D)

£ 50,000-70,000 € 57,000-79,500



GREAT
EXPECTATIONS
CHARLES
DICKENS

VOL. III

HAPMAN & HALL

GREAT
EXPECTATIONS
CHARLES
DICKENS

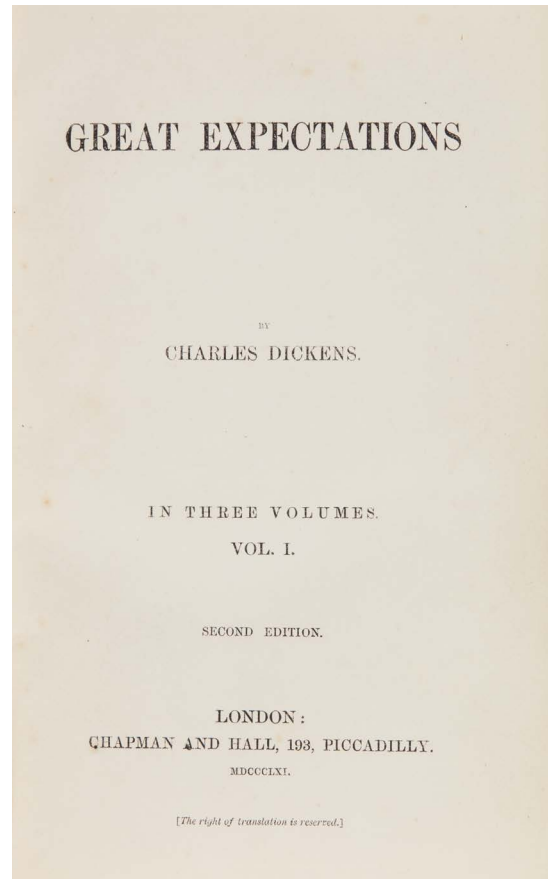
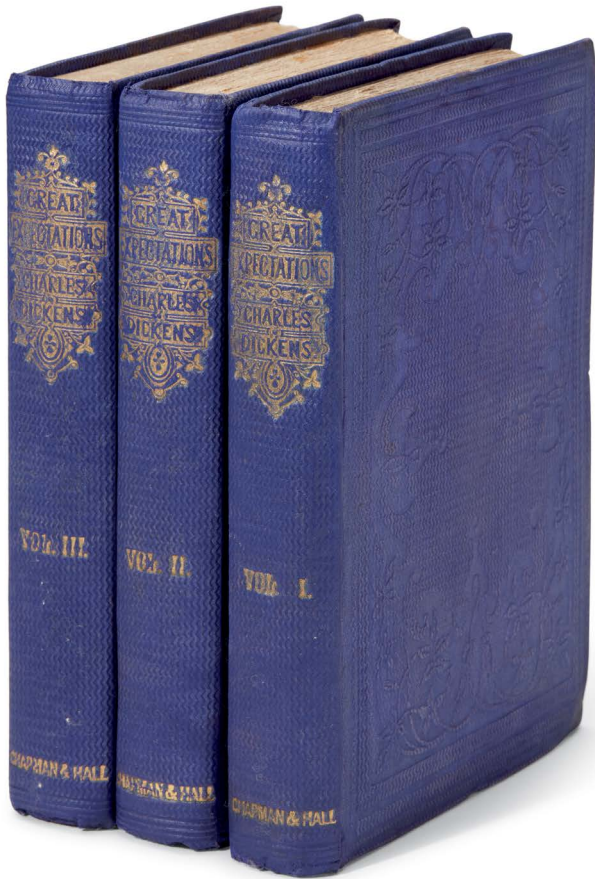
VOL. II

HAPMAN & HALL

GREAT
EXPECTATIONS
CHARLES
DICKENS

VOL. I

HAPMAN & HALL



189

DICKENS, CHARLES

Great Expectations. London: Chapman & Hall, 1861

8vo (197 x 120mm.), 3 volumes, "second edition" [first edition, second impression] in book form, 32pp. publisher's catalogue at end of volume III (dated May 1861), original publisher's violet wavy-grain cloth with floral decoration in blind on covers and spines lettered in gilt, yellowish white endpapers, collector's blue cloth folding box, occasional minor spotting and browning, adhesive residue on front fixed endpapers for volumes II and III, volume I recased, hinges slightly splitting in volumes I and III, repair to lower joint in volume I, extremities very slightly bumped

Beyond the "second edition" statement on the title pages, there is only one issue point specific to the second impression alone. This is on page 160, line 12 of the first volume where "f" in "of" is faulty. Other issue points, as detailed within appendix D of the 1993 Clarendon Press edition of *Great Expectations*, include the following combination of points which relate to a "second edition" (first edition, second impression):

Volume I: "second edition" statement on title-page, 5.9 faulty comma after "man", 17.26 unbroken "i" in "sides" and 38.19 full stop present

Volume II: "second edition" statement on title-page, 3.24 trace of full stop after "Mr" and 18.14 full stop present

Volume III: "second edition" statement on title-page, 1.10 unbroken "e" in "True" and 19.24 unbroken "s" in "Jaggers"

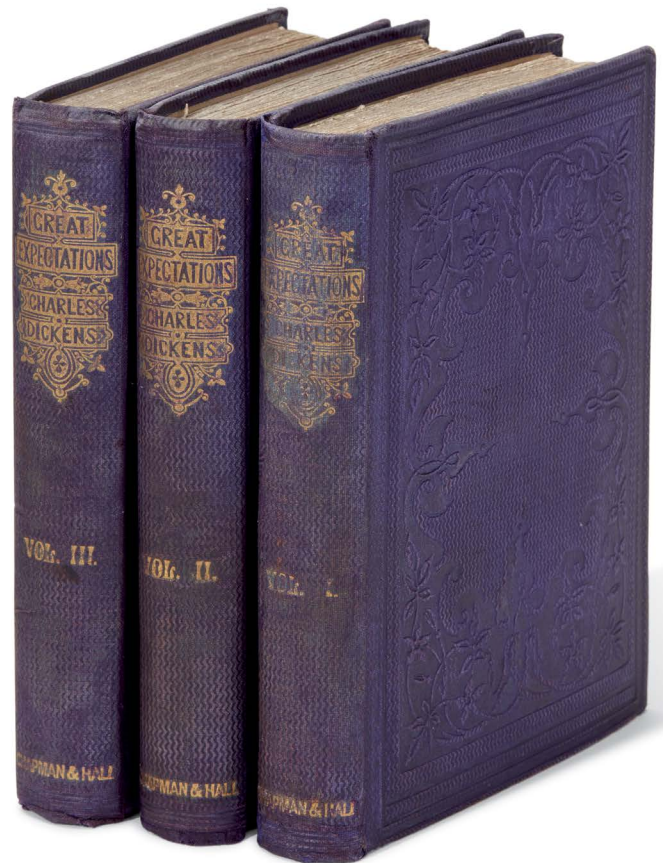
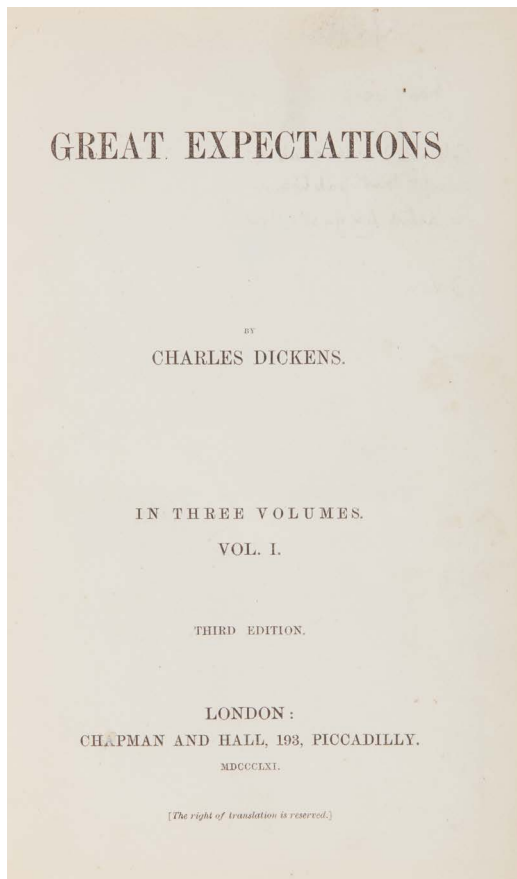
REFERENCES

Eckel, pp. 91-93; Smith II:14; *Great Expectations* (Oxford: Clarendon Press, 1993, Appendix D)

PROVENANCE

Charles Arthur Wynne Finch (1841-1903), bookplate in volume 1 only

£ 5,000-7,000 € 5,700-8,000



190

DICKENS, CHARLES

Great Expectations. London: Chapman & Hall, 1861

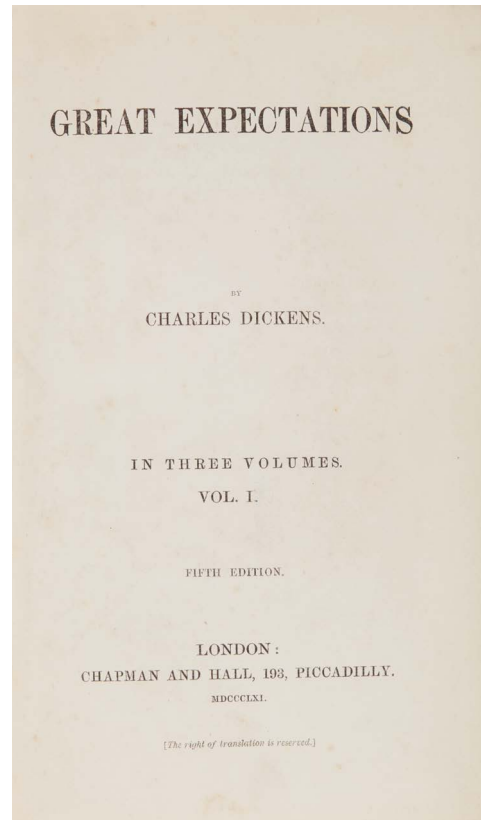
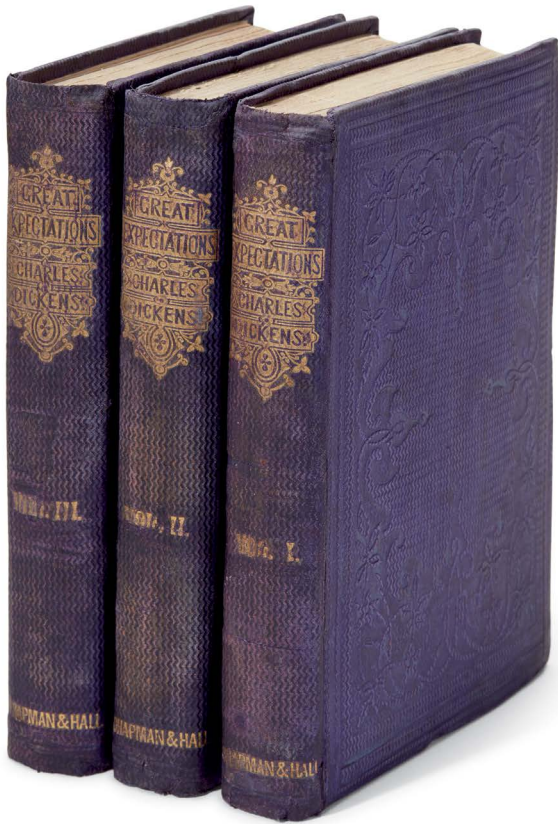
8vo (197 x 120mm.), 3 volumes, "third edition" [first edition, third impression] in book form, 32pp. publisher's catalogue at end of volume III (dated August 1861), original publisher's violet wavy-grain cloth with floral decoration in blind on covers and spines lettered in gilt, yellowish white endpapers, occasional minor spotting and browning, signatures erased from title-pages, removed bookplates to all three volumes, volume I recased, hinges split or splitting, bindings slightly skewed

Beyond the "third edition" statement on the title pages, there are fifteen issue points specific to the third impression alone. These are as follows: 157.1 faulty "h" in "hard", 162.26 faulty "h" in "hour", 214.22 "n" in "than" missing and 218 page number "2" out of line in volume I, 55.6 opening inverted commas missing, 160.7 faulty "h" in "her", 166.23-26 damage to the letters "ig" "o" "e" and "s", 286.26 faulty "n" in "been", 287.26 faulty "d" in "and", 328.4 mere trace of end-of-line hyphen and 336.26 only one opening inverted comma in volume II and 1.10 faulty "e" in "True", 7.19 "P" in "Provis" missing, 108.26 "t" of "night" and full-stop missing and 132.20 ink after "all" in volume III.

REFERENCES

Eckel, pp. 91-93; Smith II:14; *Great Expectations* (Oxford: Clarendon Press, 1993, Appendix D)

£ 4,000-6,000 € 4,550-6,800



191

DICKENS, CHARLES

Great Expectations. London: Chapman & Hall, 1861

8vo (197 x 120mm.), 3 volumes, "fifth edition" [first edition, fifth impression] in book form, 32pp. publisher's catalogue at end of volume III (dated November 1861), original publisher's violet wavy-grain cloth with floral decoration in blind on covers and spines lettered in gilt, yellowish white endpapers, occasional minor spotting and browning, volumes slightly skewed and slightly rubbed, repairs to spines, hinges of volumes I and III strengthened, upper hinge of volume I splitting, some crudely opened edges

Beyond the "fifth edition" statement on the title pages, there are 22 issue points specific to the fifth impression alone (and eight further points which are present, according to the 1993 Clarendon edition, "in some copies"). All these points, including the further points, are present in this set. These are as follows:

25.25 mere trace of full stop after "it", 74.12 very faint full stop after "laugh", 97.11 faulty end-of-line comma, 149.21 faulty "s" in "earnings", 154.24 end-of-line hyphen missing, 227.26 dot of "i" in "its" missing and 293.13 faint full stop in volume I,

3.24 no full stop visible, 5.10 faulty "an" in "and", 46.25 only one inverted comma, 51.10 end-of-line hyphen missing, 51.11 end-of-line hyphen missing, 86.6 end-of-line hyphen missing, 135.1 inverted comma after "am." missing, 146.4 end-of-line hyphen missing, 175.20 mere trace of comma after "[to-]gether", 185.19 no hyphen, 209.1 faulty end-of-line hyphen, 212.1 faulty comma, 213.25 no hyphen and 249.17 mere speck for end-of-line hyphen in volume II

10.16 "the" damaged in some copies (as here), 10.17 "a" in "at" damaged, 35.17 end-of-line "of" in some copies widely spaced (as here), 42 "C" of "CHAPTER" in some copies faulty (as here), 97.22 faults in "state of the" in some copies (as here), 195.7 "g" in "Jag-" broken in some copies (as here), 258.17 "a" replaced in some copies (as here), 308.1 end-of-line comma missing in some copies (as here) and 344 imprint comma replaced in some copies (as here) in volume III

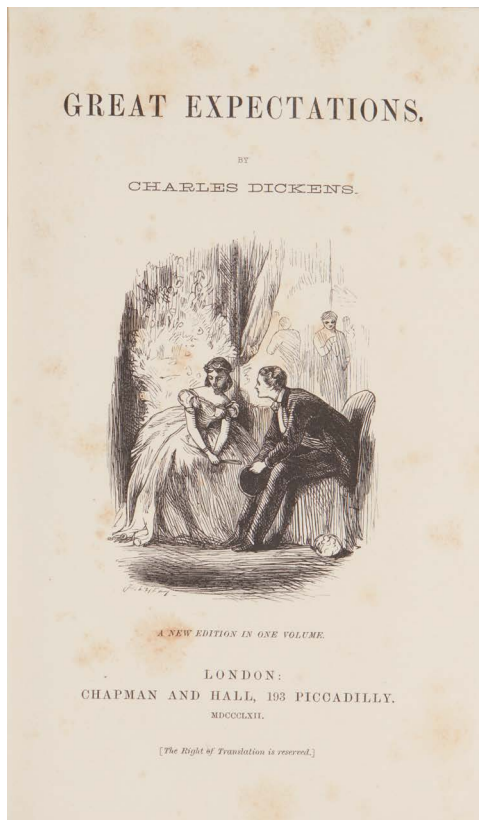
REFERENCES

Eckel, pp. 91-93; Smith II:14; *Great Expectations* (Oxford: Clarendon Press, 1993, Appendix D)

PROVENANCE

Lt Colonel Harry D. Goldsmith, bookplate in volume III

£ 4,000-6,000 € 4,550-6,800



192

192

DICKENS, CHARLES

Great Expectations. London: Chapman & Hall, 1862

8vo (198 x 120mm.), "new edition" [second edition], FIRST ONE VOLUME EDITION, half-title, frontispiece and title-page vignette, 32pp, publisher's catalogue at end (dated November 1862), original publisher's pebble cloth with floral decoration in blind on covers and spines lettered in gilt, brown endpapers, collector's chemise and brown morocco-backed slipcase, *occasional spotting and browning, very slightly skewed, some wear to extremities, head and foot of spine slightly bumped, minor soiling to lower cover*

The first single volume publication of *Great Expectations*, featuring a frontispiece by Marcus Stone.

£ 1,500-2,000 € 1,700-2,300



193

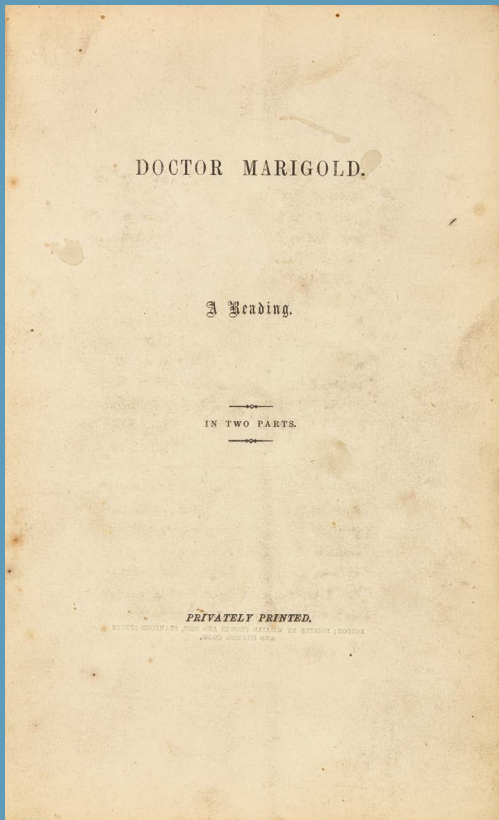
193

WATKINS, JOHN

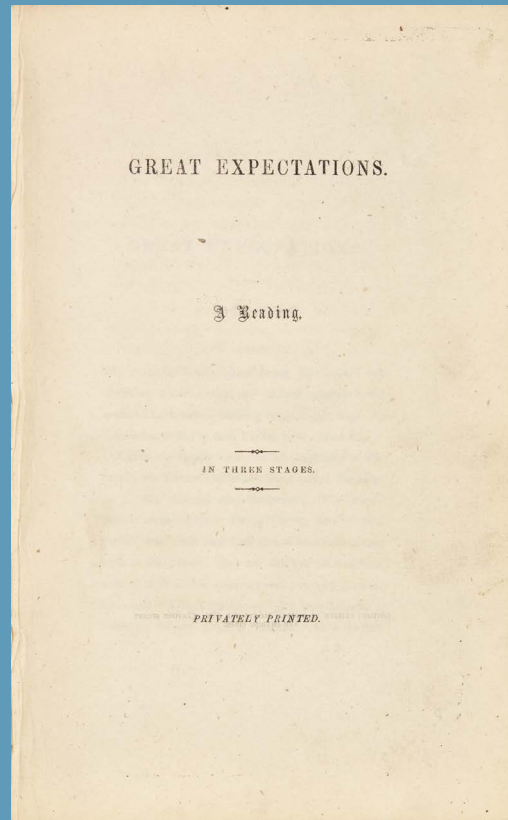
Photographic portrait of Charles Dickens

taken in September 1863, depicting the author in near-profile with his head resting on his left hand, quarter length, oval image, carte de visite (88 x 55mm), mounted on card (106 x 62mm)

£ 150-250 € 200-300



194



194

194

DICKENS, CHARLES

Doctor Marigold. A reading. In two parts. [bound with:] Great Expectations. A reading. In three stages. [bound with:] Mrs. Lirriper's Lodgings. A reading. *Privately printed*, [c.1866 / c. 1861 / c.1866]

8vo (214 x 130mm.), the second and third readings printed on proof paper, three pencil corrections to *Doctor Marigold*, together in nineteenth-century embossed brown cloth, preserved in chemise and quarter brown morocco folding box, a few minor marks and stains, upper hinge starting

PROBABLY THE PRINTER'S OWN COPIES OF THESE EXTREMELY RARE READING EDITIONS.

Great Expectations is only known in two other extant copies (the Gimbel Collection at Yale and the Berg Collection at the New York Public Library). The present copy differs in being on proof paper and with a printing misalignment in a section of the text (corrected in the Berg copy). The edition was prepared in the summer of 1861 after completion of the novel, and the author departed from his usual practice of centering on a single character or short episode and sought to encapsulate

one of the central plots in its entirety, from chapter 1 to chapter 56. The result, though really quite impressive, would have been too long for a two-hour performance, and it was probably for this reason that it was never actually performed (see Philip Collins, *Charles Dickens: The Public Readings*, 1975, p.305). It is 40 pages longer than the next longest reading, *David Copperfield* (see next lot). As scarce is the proof copy of *Mrs. Lirriper's Lodgings*, probably adapted for reading in late 1865 from the works which appeared in the Christmas numbers of *All the Year Round* for 1863 and 1864: only one copy is recorded in COPAC (BL), and another copy is present in the Berg Collection). This reading was also never performed, with Dickens feeling that the old lady narrator had insufficient variety of voice to excite his audiences. *Doctor Marigold* was performed, on 74 known occasions in fact, beginning at St James's Hall in London on 10 April 1866. It was among his most successful readings, read to great acclaim both in Britain and America.

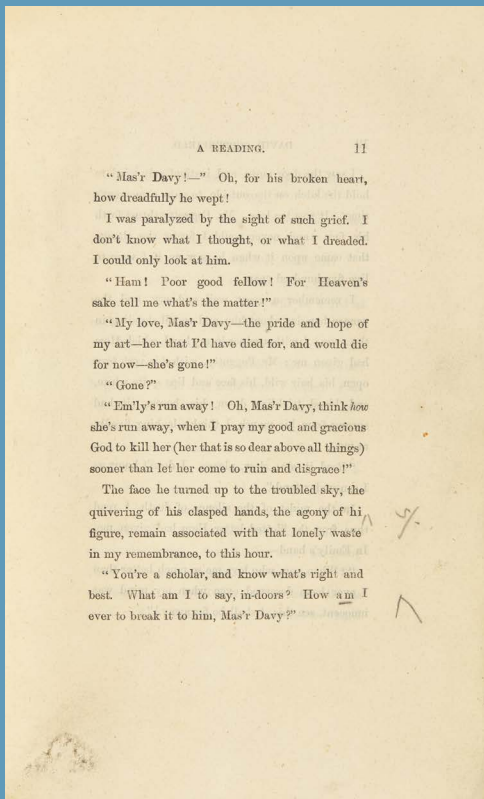
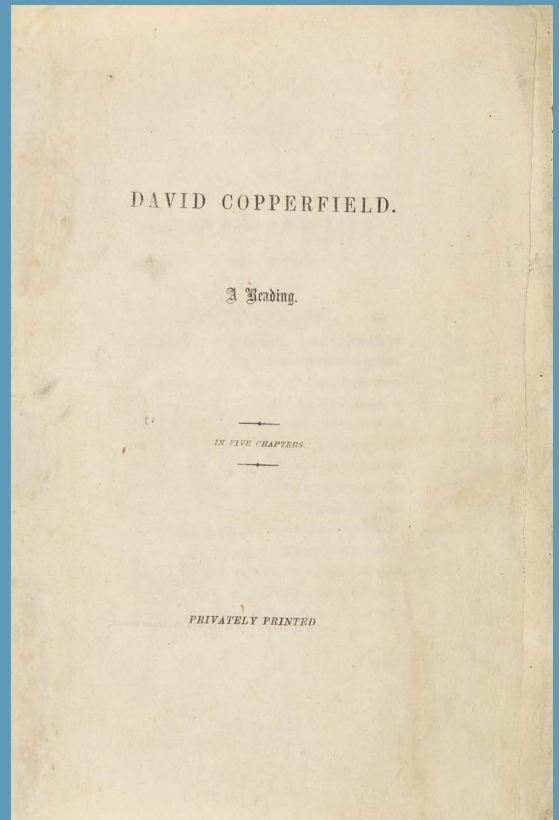
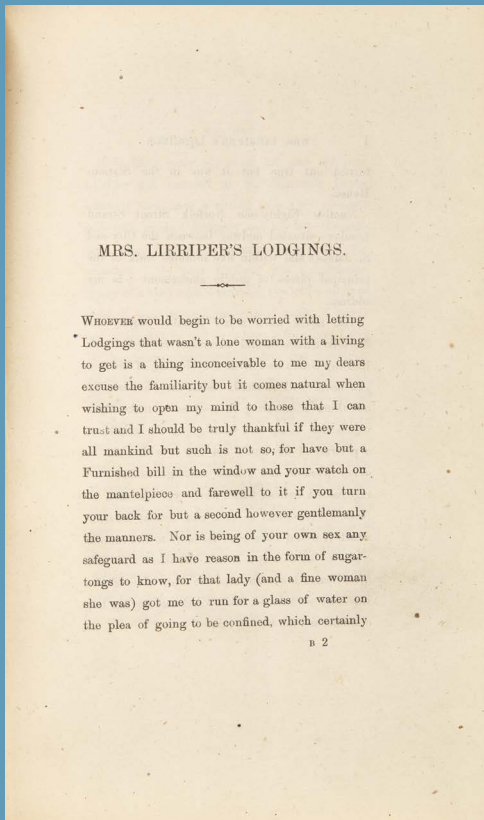
REFERENCES

Eckel, p.218 (noting of *Great Expectations*, "very rare...only two copies have been recorded...")

£ 26,000-30,000 € 29,500-34,000

134

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



[DICKENS, CHARLES]

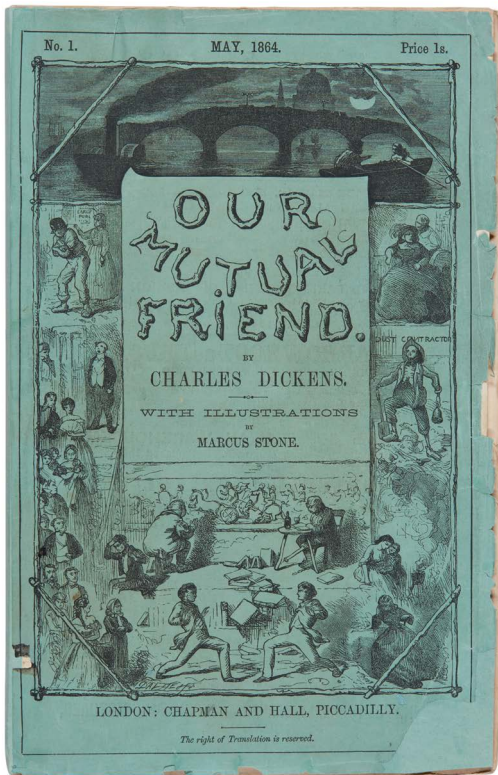
David Copperfield. A Reading. In Five Chapters. London: Privately Printed [by William Clowes and Sons], [1866]

8vo (222 x 148 mm.), 104 pp., pencil corrections in the margin of p.11, one correcting the spelling of the word "his" and the other noting an extra space within the word "am", twentieth-century crushed red morocco by Henderson and Bisset, preserved in red cloth chemise and quarter red morocco slipcase, skillful repairs to margins of title page

PROVENANCE

Francis Kettaneh, bookplate; Kenyon Starling, bookplate; William E. Self, book-label, sale of the family collection at Christie's New York, Part I, 2 April 2008, lot 138

£ 8,000-12,000 € 9,100-13,600



196

196

DICKENS, CHARLES

Our Mutual Friend. London: Chapman and Hall, May 1864—November 1865

8vo (222 x 141mm.), FIRST EDITION IN THE ORIGINAL 19/20 PARTS. 40 wood-engravings by Marcus Stone, lacking the 4pp. "Economic Life Assurance Society" advertisement in parts 14 and 19/20, but otherwise with all advertisements and slips as called for by Hatton & Cleaver (including "Foreign Bank Notes" slip in final part), part 13 with additional slip for "Charles Auchester" inserted before "Our Mutual Friend Advertiser", "Scottish Union Fire Life Insurance Company" inset at the end of part 9 printed on the scarcer white ribbed paper ('... of 45 copies examined, only two were seen of this paper...': Hatton & Cleaver), original green printed wrappers, preserved in green cloth chemise and quarter green morocco slipcase, *some very expert restoration to some of the spines and small portions of wrappers (including parts 1 and 19/20, with loss of a few letters), some minor tears to edges of wrappers, some occasional spotting*

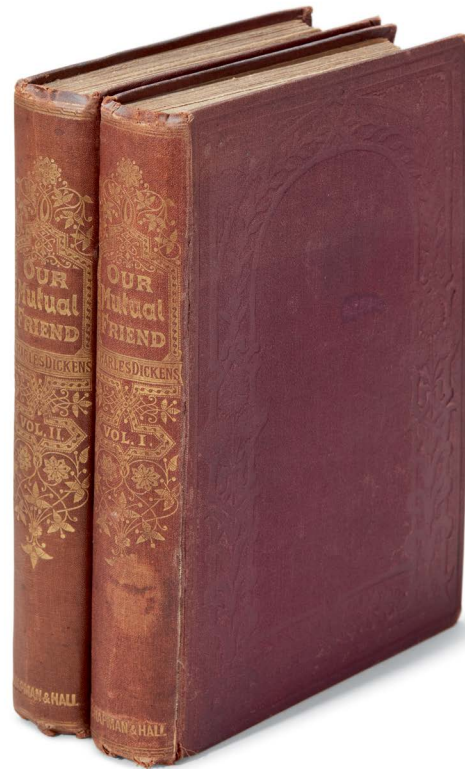
FIRST EDITION IN PARTS OF DICKENS' FINAL FULLY-COMPLETED NOVEL which, with its two love stories at its centre, complex plotting and scathing social satire is now regarded as one of his greatest achievements. While writing it the author was deeply shaken by the experience of being involved in a serious railway accident when travelling back from France with Nelly Ternan and her mother. Ten people died and Dickens administered to the injured and dying in the hours afterwards.

REFERENCES

Hatton and Cleaver p.345-370

£ 800-1,200 € 950-1,400

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197

197

DICKENS, CHARLES

Our Mutual Friend. London: Chapman and Hall, 1865

8vo (221 x 140mm.), FIRST BOOK EDITION, 40 wood-engraved illustrations by Marcus Stone, 36pp. publisher's advertisements at the end of volume 1 (dated January 1865), 4pp. advertisements at the end of volume 2 (dated November 1865), original dark reddish-brown sand-grain cloth, covers decorated in blind with thick arch-frames, spines lettered and decorated in gilt, pale yellow endpapers, *some slight edge-wear to bindings, slightly nicked at head and base of spines, joints and hinges of volume 1 slightly worn and staring, slight stain on spine of volume 1*

FIRST BOOK EDITION OF THE AUTHOR'S LAST FULLY-COMPLETED NOVEL.

REFERENCES

Smith I:15; Sadleir 697; Woolf 1809

£ 700-1,000 € 800-1,150

DICKENS, CHARLES

Our Mutual Friend. London: Chapman and Hall, 1865

8vo (221 x 140mm.), FIRST BOOK EDITION, 40 wood-engraved illustrations by Marcus Stone, this copy without the publisher's advertisements sometimes present at the end of volumes 1 and 2, original dark reddish-brown sand-grain cloth, covers decorated in blind with thick arch-frames, spines lettered and decorated in gilt, pale yellow endpapers, modern ownership signatures on front endpapers, edge-wear to bindings on edges and along spines, upper hinge of volume 1 starting, some spotting to plates and preliminary leaves

REFERENCES

Smith I:15; Sadleir 697; Woolf 1809; Gimbel A150

£ 600-900 € 700-1,050

DICKENS, CHARLES

Our Mutual Friend. London: Chapman and Hall, 1865

8vo (211 x 134mm.), 2 volumes, FIRST BOOK EDITION, 40 wood-engraved illustrations by Marcus Stone, with the tree-line slip regarding the title of the novel at the beginning of volume 1, without advertisements sometimes present at the end of volumes 1 and 2, original dark green bead cloth, spines lettered in gilt, plain endpapers, speckled red edges, hinges of volume 1 slightly cracked, minor wear to covers

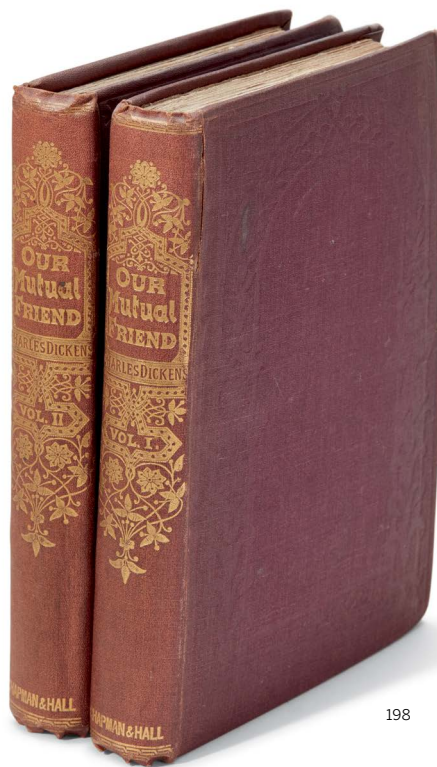
A NEAR FINE COPY OF THE FIRST BOOK EDITION OF DICKENS' LAST COMPLETED NOVEL IN A POSSIBLY UNKNOWN VARIANT OR REMAINDER BINDING.

The standard binding for *Our Mutual Friend* (see lots 197, 198) is reddish brown sand-grain cloth. We have been unable to locate a similar example bound in green cloth in any auction records from the last 45 years.

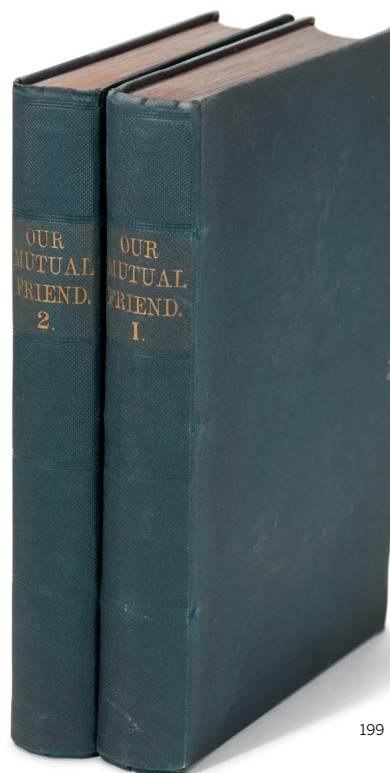
REFERENCES

Smith I:15; Sadleir 697; Woolf 1809; Gimbel A150

£ 500-700 € 600-800



198



199

DICKENS, CHARLES

Our Mutual Friend. London: Chapman and Hall, 1865

8vo (214 x 134mm.), FIRST BOOK EDITION, 40 wood-engraved illustrations by Marcus Stone, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON THE DEDICATION PAGE TO HIS FRIEND CHARLES KENT ("Charles Dickens. | To Charles Kent. | Seventeenth November, 1865"), bound without the advertisements or the 'To the Reader' slip, contemporary half red morocco gilt, marbled boards and endpapers, all edges gilt, preserved in red silk cases and matching quarter red morocco slipcase, *slight edge-wear to binding* OTHERWISE A VERY FINE COPY

A SUPERB PRESENTATION COPY OF DICKENS' LAST FULLY-COMPLETED NOVEL.

Our Mutual Friend originally appeared in twenty numbers between May 1864 and November 1865 (see lot 196). The first volume of the book edition appeared on 20 January 1865, and the second on 21 October. This presentation copy therefore is inscribed shortly after the complete work was published.

The writer and journalist Charles Kent [*pseud.* Mark Rochester] (1823–1902) became editor of *The Sun* newspaper in December 1845, and later its proprietor. *The Sun* was one of the few papers to carry book reviews, and it was through this that Kent came to know many of the writers of the day: this included Dickens, who had written to thank the editor for a very favourable review of *Dombey and Son*. Their subsequent meeting was the beginning of a lifelong friendship. Kent would contribute to Dickens's *Household Words* and *All the Year Round*, later collected as *Footprints on the Road* (1864), dedicated to Dickens, to which the novelist responded, "it most heartily gratifies me, as the sincere tribute of a true and generous heart" (*Letters of Charles Dickens*, 6 Nov 1865). Kent organized the lavish final dinner before Dickens's 1867 trip to America and wrote of these performances in *Charles Dickens as Reader* (1872). The journalist was the recipient of the last letter Dickens ever wrote, which he presented to the British Museum in 1879. In addition to Dickens, he was friends with Leigh Hunt, the first and second Lord Lytton, Charles Reade, Robert Browning, George Meredith, Wilkie Collins, and Matthew Arnold.

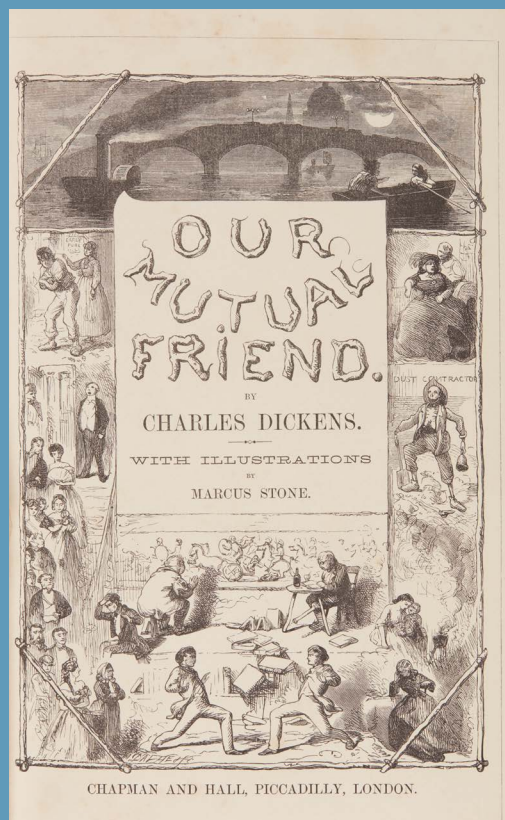
REFERENCES

Smith I:15; Gimbel A150; Sadleir 697; Woolf 1809

PROVENANCE

William Charles Kent (1823-1902), journalist and editor, close friend of Dickens, authorial inscription; Seth Sprague Terry and Ward E. Terry, bookplate, their sale at the American Art Association/Anderson Galleries, 4 December 1935, lot 126; Comte Alain de Suzannet, bookplate (recorded in his annotated 1934 Lausanne catalogue as purchased at "Inman, 1. 1936: \$1000"), sale of his collection at Sotheby's, 22 November 1971, lot 130; William E. Self, book-label, sale at Christie's New York, 4 December 2009, lot 99

£ 60,000-80,000 € 68,000-91,000



201

201

DICKENS, CHARLES

Our Mutual Friend. London: Chapman and Hall, 1865

8vo (222 x 143mm.), first one-volume edition, 40 wood-engraved illustrations by Marcus Stone, additional general title within wood-engraved border, title pages for volumes 1 and 2, original olive-green fine-diaper cloth decorated in blind, covers with frame with scroll-like designs in corners enclosing globe-shaped design at centre, spine with globe designs and lettered in gilt, *minor foxing at beginning and end, spine sunned and slightly stained, slight bubbling to cloth on upper cover*

The design on the binding for this one-volume edition is similar in design to that used for the first book editions of *Little Dorrit* and *David Copperfield* (see lots 169 and 146); another example is the variant binding for *Dombey and Son* (lot 137).

REFERENCES

cf Smith I:16

PROVENANCE

Sir John Brown (1816-1896), of Endcliffe Hall, Sheffield, founder of the famous Atlas steelworks, bookplate; later ink inscription on front endpaper

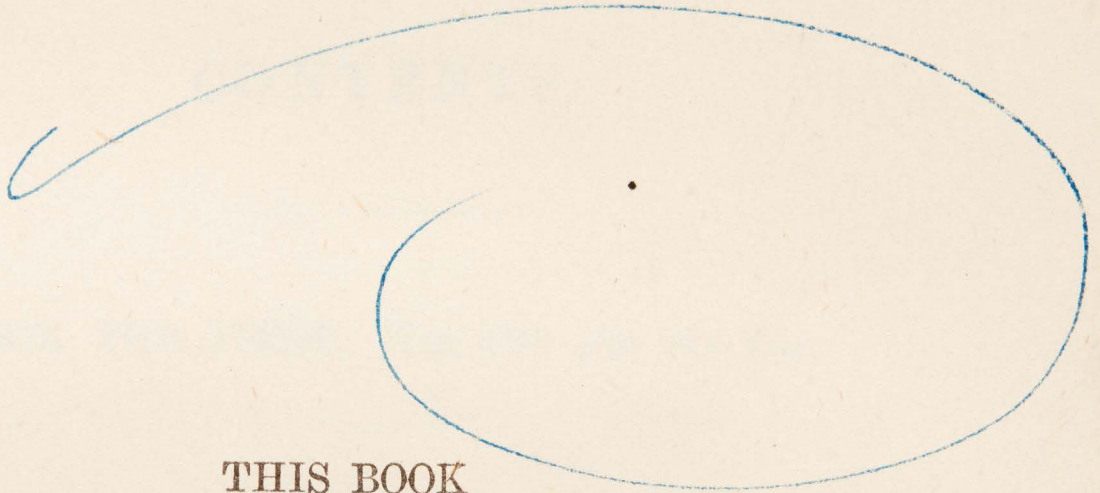
£ 500-700 € 600-800

Marlowe

~~Marlowe~~

To Charles Kent.

Seventeen th November, 1865.



THIS BOOK

IS INSCRIBED BY ITS AUTHOR

TO

SIR JAMES EMERSON TENNENT

AS

A MEMORIAL OF FRIENDSHIP

COLLINS, WILKIE**The Frozen Deep. A Drama in Three Acts. [Not Published]: 1866.**

8vo (164 x 102mm.), FIRST EDITION, AUTHOR'S COPY CORRECTED BY THE AUTHOR (upper wrapper with note in Collins' hand "Corrected Copy"), with revisions to 13 pages, comprising revised dialogue, cuts, and changes to stage directions, with in total about 100 words in Collins's hand in the margins, original printed wrappers, top edge gilt, preserved in folding cloth box, *partially disbound*

THE VERY RARE FIRST EDITION, WITH COLLINS'S CORRECTIONS. The author's changes mostly aim to increase the pace of the dialogue, although a sizeable number make changes - some of them substantial - to the staging. The most extensive change comes at the end of Act I, where new stage directions describe Clara's vision of Wardour aiming his gun at his enemy, Frank Aldersley ("...as he raises the gun, a faint cry escapes Clara and she sinks into Lucy's arms...", p.14).

The Frozen Deep, an arctic melodrama written in the aftermath of the Franklin expedition, was written by Collins in 1856 and first performed at Tavistock House on Twelfth Night in January 1857 to celebrate Dickens' son Charley's twentieth birthday. Dickens played the starring role of the sacrificial hero Richard Wardour, acting alongside Georgina, Mamie and Kate. "As usual with a play which passed into rehearsal under Dickens' auspices it came out improved. This was the case with 'The Frozen Deep.' The changes were so numerous that the drama almost may be ascribed to Dickens." (Eckel, p.166). On 8 June the same year his friend the playwright Douglas Jerrold died, and Dickens decided to revive *The Frozen Deep* to stage performances in aid of a fund to support Jerrold's widow and children. He was also aware that Queen Victoria was keen to see the play. Performances subsequently took place at the Gallery of Illustration in Regent Street, with the Queen attending on 4 July with a large party. In July he took the play to the Manchester Free Trade Hall, with the actress Mrs Ternan and her two daughters Maria and Ellen ("Nelly") taking the roles of the Dickens children (Dickens felt professional actresses were required to project properly in the larger space). The subsequent rehearsals and performances for *The Frozen Deep* and the farce *Uncle John*, with Dickens playing opposite Maria in one and Nelly in the other, all to great public acclaim, created the basis for Dickens' newfound attachment to Nelly, which resulted in profound changes to the author's life: he was to separate from his wife Catherine, ruptures occurred in longstanding friendships and with publishers, *Household Words* ceased publication, and he parted company with his best illustrator, Hablot K. Browne ("Phiz").

The printed edition of *The Frozen Deep* did not appear until nine years after its initial performance, when the play was unsuccessfully revived on stage. The present copy may be the one Collins worked on around the time of the revival. Eckel is probably referring to the present copy ("a unique and interesting copy, having the autograph of Wilkie Collins on the title...throughout the text there were marginal changes in the same handwriting") when he speaks of a copy sold at Anderson's in New York in 1911. If so, he records that "it was said that the copy belonged to Mamie Dickens, daughter of the novelist". Mamie, who was the closest to her father of all his children and who went on to be the first editor of his letters, acted alongside him in the first performances of the play at Tavistock House. Collins subsequently rewrote the play in the form of a novella, and used it very successfully (mirroring the performances of Dickens), for his readings in Britain and America in the 1870s.

PROVENANCE

[? Mamie Dickens, copy sold at Anderson's New York, 1911]; Christie's New York, 5 December 2006, lot 18 (part lot, sold with an annotated programme for performances in remembrance of Douglas Jerrold)

£ 15,000-20,000 € 17,000-22,700

BOUCICAULT, DION—[ROYAL GENERAL THEATRICAL FUND]**Proceedings at the Twenty-Second Anniversary Festival of the Royal General Theatrical Fund, held at the Freemasons' Tavern... on... April 18th, 1867... London: J.W. Last, [1867]**

12mo (171 x 105mm.) FIRST EDITION, original red cloth lettered with crest in gilt on upper cover, gilt edges, yellow endpapers

Dickens was a supporter of the Royal General Theatrical Fund (and had given them a speech in 1866). He is listed in this publication as an honorary vice-president (together with others including Wilkie Collins, John Forster and W.C. Macready).

PROVENANCE

Henry Alexander, bookplate

£ 60-80 € 100-100

14

THE FROZEN DEEP.

[ACT I.]

There are

Rose! and

Lucy (after touching CLARA). Lighted lights! The Trance has seized her again! ~~group of the stage. At the same moment, the~~

Good God!

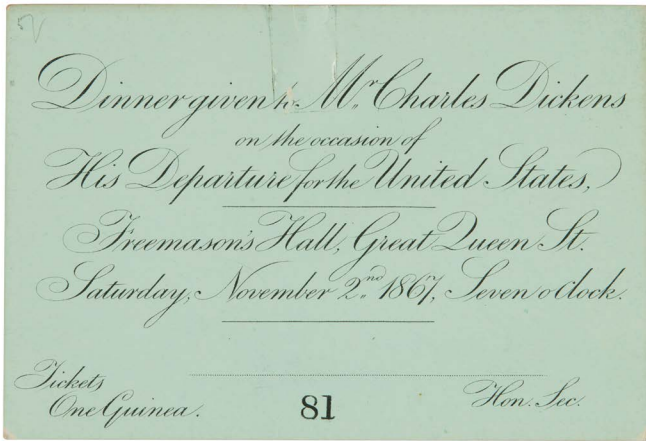
darkness at the back changes to a dim grey light. The light strengthens coldly, and reveals the view of an iceberg floating on dark water, and seen against a dark sky. The figures of two men are presented on the lower slopes of the iceberg. One (FRANK ALDERSLEY) in a recumbent posture. The other (RICHARD WARDOUR) stands, gun in hand, behind FRANK, looking down on him.) Clara (still standing motionless, and speaking in low, dreamy tones). I see them in the icy wilderness. Frank— Frank, rise on the iceberg and defend yourself. Richard Wardour knows the truth. Richard Wardour has sworn to have your life.

(As the last words fall from her lips, long rays of red light shoot up from behind the iceberg over the dark sky, and, spreading themselves gradually, suffuse, first the sky, then the iceberg, then the two figures on it. As this effect of light, from the aurora borealis, gathers and overspreads the scene, CLARA speaks again, still standing motionless, still in the same dreamy tones.) Clara. The crimson stain. The crimson stain. It floods downward till it reaches the two men. Downward, downward till it reaches the two men. Downward, downward till it touches me. (As she speaks, a ray of the red light reaches her, and shows her immovable face and figure in the room in women round her, and all the objects in the room in total darkness. After a moment the light is extinguished, leaving the back of the stage once more in darkness. The light over CLARA vanishes the next instant. A faint gleam when the whole stage is again obscured CLARA'S hands are seen to wave to and fro as if seeking mechanically for some support. A faint c

The figure of Wardour at the scene moment, rises and points the gun at Frank. My escapes into

THE END OF THE FIRST ACT.

SCENE.—A Hut opening on the seen to fall Through at interval of the Hut other sid across from t inter to s a c



204

[DICKENS, CHARLES]

Material relating to 1867 Freemasons' Hall Banquet given to Charles Dickens, comprising:

Dinner to Mr Charles Dickens. Freemasons' Tavern. Saturday, November 2nd, 1867... [London: Novello, Ewer and Co., 1867], small 4to (234 x 185mm.), 6 leaves, border printed in red throughout

Dinner given to Mr Charles Dickens on the occasion of His Departure for the United States. [London: no publisher, 1867], 76 x 113mm. admission ticket, number 81

[Kent, Charles]. The Charles Dickens Dinner. An Authentic Record of the Public Banquet given to Mr. Charles Dickens at the Freemasons' Hall, London, on Saturday, November 2, 1867... London: Chapman and Hall, 1867, 8vo (215 x 131mm.), 16 leaves, some minor soiling

within later red crushed morocco by Riviere, spine gilt in compartments, teal endpapers

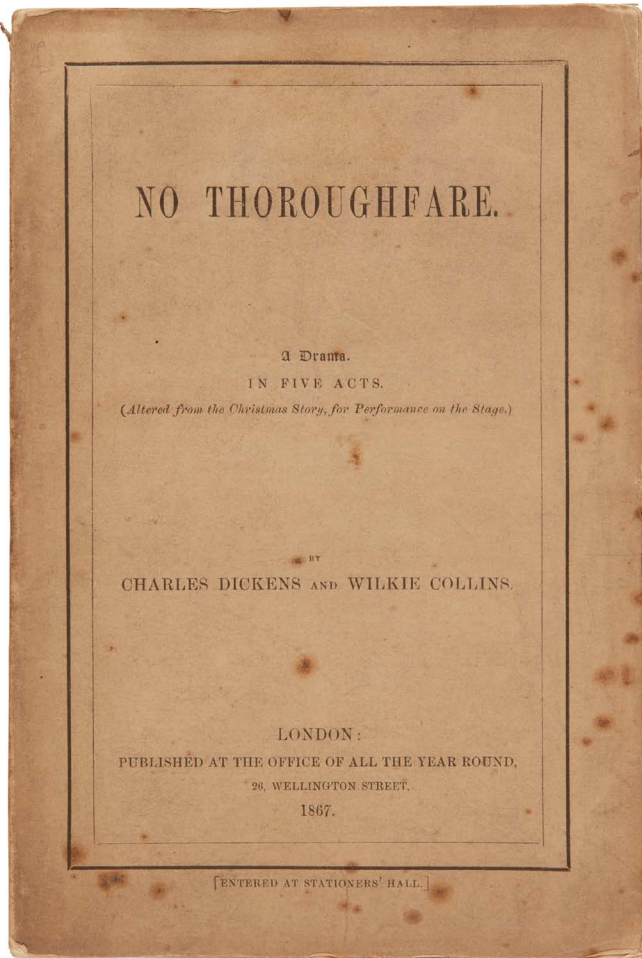
A fine collection of material relating to the dinner given to Dickens prior to his departure for his second trip to the United States (9 November 1867 to 22 April 1868). Eckel describes the first item as "a book... having the words of the songs and the names of the dinner committee and stewards..."

REFERENCES

Eckel, p. 236

£ 100-150 € 150-200

205



205

DICKENS, CHARLES AND COLLINS, WILKIE

No Thoroughfare. A Drama. In Five Acts. (Altered from the Christmas Story, for Performance on the Stage.) London: at the office of All the Year Round, 1867

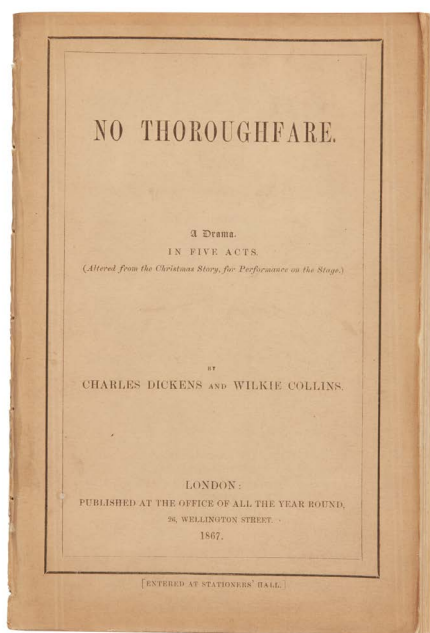
8vo (179 x 117mm.), first edition of the stage adaptation, original buff printed wrappers, preserved in red cloth chemise, some heavy spotting, covers slightly darkened, creased and with a few nicks

The narrative of *No Thoroughfare* had first appeared as a special Christmas number of *All the Year Round* in 1867 (see lot 178). This stage version opened on Boxing Day 1867 whilst Dickens was on his second tour of America. The play was extraordinarily popular, with performances also in France and America. Dickens travelled to Paris to oversee the rehearsals of the production at the Vaudeville Theatre.

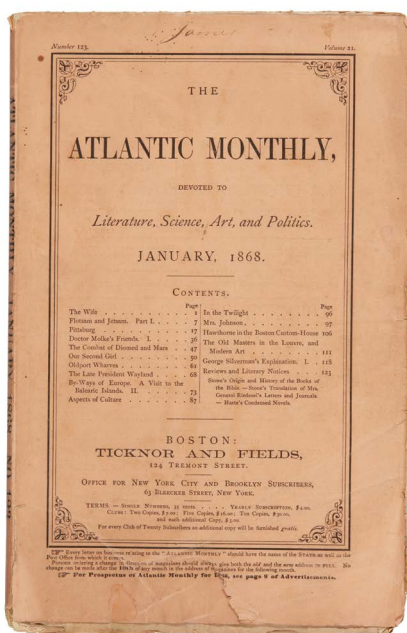
REFERENCES

Eckel p.168

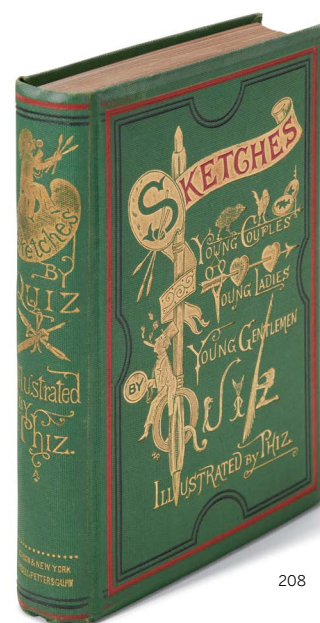
£ 600-900 € 700-1,050



206



207



208

206

DICKENS, CHARLES AND COLLINS, WILKIE

No Thoroughfare. A Drama. In Five Acts. (Altered from the Christmas Story, for Performance on the Stage.) *London: at the office of All the Year Round, 1867*

8vo (179 x 117mm.), first edition of the stage adaptation, original buff printed wrappers, preserved in plum cloth folding box, *lacking lower wrapper, minor soiling*

See catalogue note at SOTHEBYS.COM

REFERENCES

Eckel p.168

£ 500-700 € 600-800

207

DICKENS, CHARLES

“George Silverman’s Explanation.” [in:] *The Atlantic Monthly*, devoted to Literature, Science, Art, and Politics. *Boston: Ticknor and Fields, volume 21, numbers 123-125, January to March 1868*

8vo (250 x 163mm.), 3 issues, with the slips for the Great American Tea Company at the beginning of each part, Atlantic Advertiser insert at the end, preserved in blue cloth folding box, *some slight tears to upper wrapper of number 123, a few other small tears, some slight staining and spotting*

Dickens wrote this sad story (of a miserable man from Preston who is orphaned when very young) for his friend James T. Fields of Boston, and its first appearance was in *The Atlantic Monthly*. The first book issue was a piracy issued ten years later by a printer in Brighton.

REFERENCES

Eckel, p. 200; Gimbel E29.

PROVENANCE

M.C. Lang, book-label

£ 400-600 € 500-700

208

[DICKENS, CHARLES]

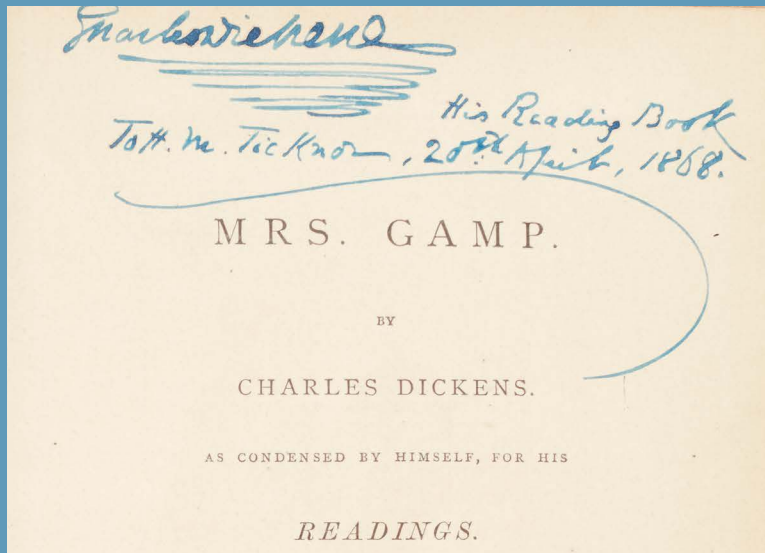
Sketches of Young Couples, Young Ladies, Young Gentlemen. By Quiz. Illustrated by Phiz. *London: Cassell, Petter and Galpin and (New York:) 596 Broadway, [1869]*

8vo (165 x 108mm.), first collected edition, illustrations by Hablot K. Browne, advertisements at the end, original green cloth pictorially gilt and stamped in red and black, brown-coated endpapers, *upper hinge slightly cracked*

REFERENCES

Gimbel D56

£ 250-300 € 300-350



DICKENS, CHARLES

Mrs. Gamp...as condensed by himself, for his Readings. With an Illustration by S. Eytinge, Jr. Boston: Ticknor and Fields, 1868

16mo (210 x 137mm.), 18pp., printed on proof paper, THE AUTHOR'S OWN READING OR 'PROMPT' COPY WITH AUTOGRAPH ANNOTATIONS INCLUDING ADDITIONS, UNDERLININGS AND DELETIONS IN BLUE AND BROWN INK, PRESENTATION COPY INSCRIBED BY DICKENS ON THE NIGHT OF HIS FINAL READING IN AMERICA ("Charles Dickens | His Reading Book | To H.M. Ticknor, 20th April, 1868"), front endpaper with inscriptions by members of the Ticknor family, typed note by Thos. B. Ticknor loosely inserted, wood-engraved illustration by Eytinge on smaller paper and mounted opposite title, three-quarter red morocco gilt by Macdonald and sons, marbled edges, endpapers and edges, preserved in matching quarter red morocco slipcase, some minor edge-wear to binding

"No other prompt-copy was thus given away, and inscribed by Dickens" (Collins)

AN UNSURPASSABLE ANNOTATED PROMPT COPY USED BY DICKENS DURING HIS AMERICAN TOUR: the author's own marked up copy inscribed on the night of his last performance, inscribed to the American publisher who aided him on the tour.

The authorial annotations include numerous specially underlined passages (presumably as an aid for dramatic emphasis during reading), deletions of around 140 words and marginal additions of around 30 words. There are a few pencilled notes signed "T" on p.10, noting variation from the text when read by Dickens.

The monstrous midwife Mrs Gamp, who made her appearance in chapter 19 of *Martin Chuzzlewit* (proving an immediate hit with readers), is one of Dickens' most memorable 'grotesques' or comic characters. She so took hold of the Victorian imagination that she established the public's prevailing perception of the negative nursing stereotype, until Florence Nightingale established an alternative model with her "ministering angel" efforts attending to soldiers in the Crimea. In his own preface Dickens himself wrote that Mrs. Gamp was "four-and-twenty years ago, a fair representation of the hired attendant on the poor in sickness". He obtained the idea of

her character from Miss Hannah Meredith (attendant to his close friend Angela Bourdett-Coutts, the dedicatee of *Martin Chuzzlewit*), who gave him colourful accounts of an eccentric and incompetent nurse who came to look after her when she fell ill (see Tomalin, p.148)

Dickens had started his paid readings in London and then the rest of Britain in 1858 (commencing on 29 April at St Martin's Hall with *The Cricket on the Hearth*), partly as a result of the need for income after purchasing Gad's Hill, and against the advice of his friend John Forster, who thought it undignified for a writer to present himself to the public as a paid performer. From the outset the readings were an immense success, in no small part owing to the author's own innate acting ability and the great care and preparation that he and his manager Arthur Smith took in planning the readings and the texts, including intense rehearsal. "He does not only *read* his story; he *acts* it", wrote a reviewer, "each character... is as completely assumed and individualised...as though he was personating it in costume on the stage" (Collins, *Readings*, lix.). "Mrs Gamp", which was only the second Reading devised from a novel instead of from one of the Christmas stories, was first performed on 17 June 1858. From the outset it was of his most popular, chiefly owing to its comic content. As with other readings the author prepared his first version of the text by meticulously revising and joining together portions of the *Chuzzlewit* text, creating a reading of some 10,000 words. There is an 1858 Bradbury and Evans trade edition of this first text, as well as an 1858 private printing.

Dickens subsequently harboured ambitions of taking his readings to America, and this was realised in the gruelling but commercially highly successful tour of 1867-1868, in which the author gave a series of triumphant readings (from *Christmas Carol*, *David Copperfield*, *Nicholas Nickleby*, *Dombey and Son*, *The Pickwick Papers*, *Martin Chuzzlewit* -as here - and other works) in large auditoria despite heavy snow and great fatigue and illness on his part. By then Dickens had decided his first version of *Mrs Gamp* was too long, and he revised it very substantially (including the ending) while condensing it down to some 4,000 words. No other reading seems to have been revised so extensively. The process of revision can be seen by Dickens' heavy revision of the 1858 prompt copy, now held at the Berg Collection at the New York Public Library (see John D. Gordon, editor, *Mrs Gamp...A Facsimile of the Author's Prompt Copy*, 1956). From this was set the Ticknor and Fields edition of *The Readings of Mr. Charles Dickens as Condensed by Himself*

(Boston, 1868). The present prompt copy, made up of leaves from the Ticknor and Fields edition, but with further autograph revisions, represents the final evolution of the text, and is the basis of the text printed by Philip Collins in *Charles Dickens. The Public Readings* (Oxford, 1975, pp.185-193).

Dickens would almost certainly have used this prompt copy for his reading of "Mrs. Gamp" at the Tremont Temple in Boston on the night of 3rd April 1868. Aside from assistance from his tour manager George Dolby the author was ably supported by his American publishers James T. Fields and Howard Ticknor (in particular Dickens developed a strong bond of mutual affection with Fields' wife Annie), the tour coming to a climactic conclusion in New York with an address to the American press on 18 April 1868 and a final reading at the Steinway Hall in the same city on 20 April, the day Dickens inscribed this annotated reading copy to Ticknor, two days before he sailed home to Britain aboard the *Russia*.

The loosely inserted typewritten note signed by Thos. B. Ticknor is dated 27 September 1917: "This copy of "Mrs. Gamp" was used by Charles Dickens at his last readings in Boston . . . As my eldest brother, Howard M. Ticknor, of the firm of Ticknor & Fields, Mr. Dickens's American publishers, assisted in the management of Dickens's last tour, Mr. Dickens presented him with this copy, as a memento. Before his death, my brother Howard gave it to my second brother, Benjamin H. Ticknor, duly inscribed, and in turn, he gave it to me. Its history and authenticity is thus established." Also loosely inserted is an example of Dickens' posthumous bookplate.

"And so the gentleman's dead sir! Ah! The more's the pity," — SHE DIDN'T EVEN KNOW HIS NAME. "But it's what we must all come to. It's as certain as being born, except that we can't make our calculations as exact. Ah! Poor dear!"
 She was a fat old woman, with a husky voice and a moist eye. Having very little neck, it cost her some trouble to look over herself, if one may say so, at those to whom she talked. She wore a rusty black gown, rather the worse for snuff, and a shawl and bonnet to correspond. THE FACE OF MRS GAMP — THE NOSE IN PARTICULAR — WAS SOMEWHAT RED AND SWOLLEN, AND IT WAS DIFFICULT TO ENJOY HER SOCIETY WITHOUT BECOMING CONSCIOUS OF A SMELL OF SPIRITS.
 "Ah!! repeated Mrs. Gamp, FOR THAT WAS ALWAYS A SAFE SENTIMENT IN CASES OF MOURNING...

(from the present copy, with Dickens' underlinings)

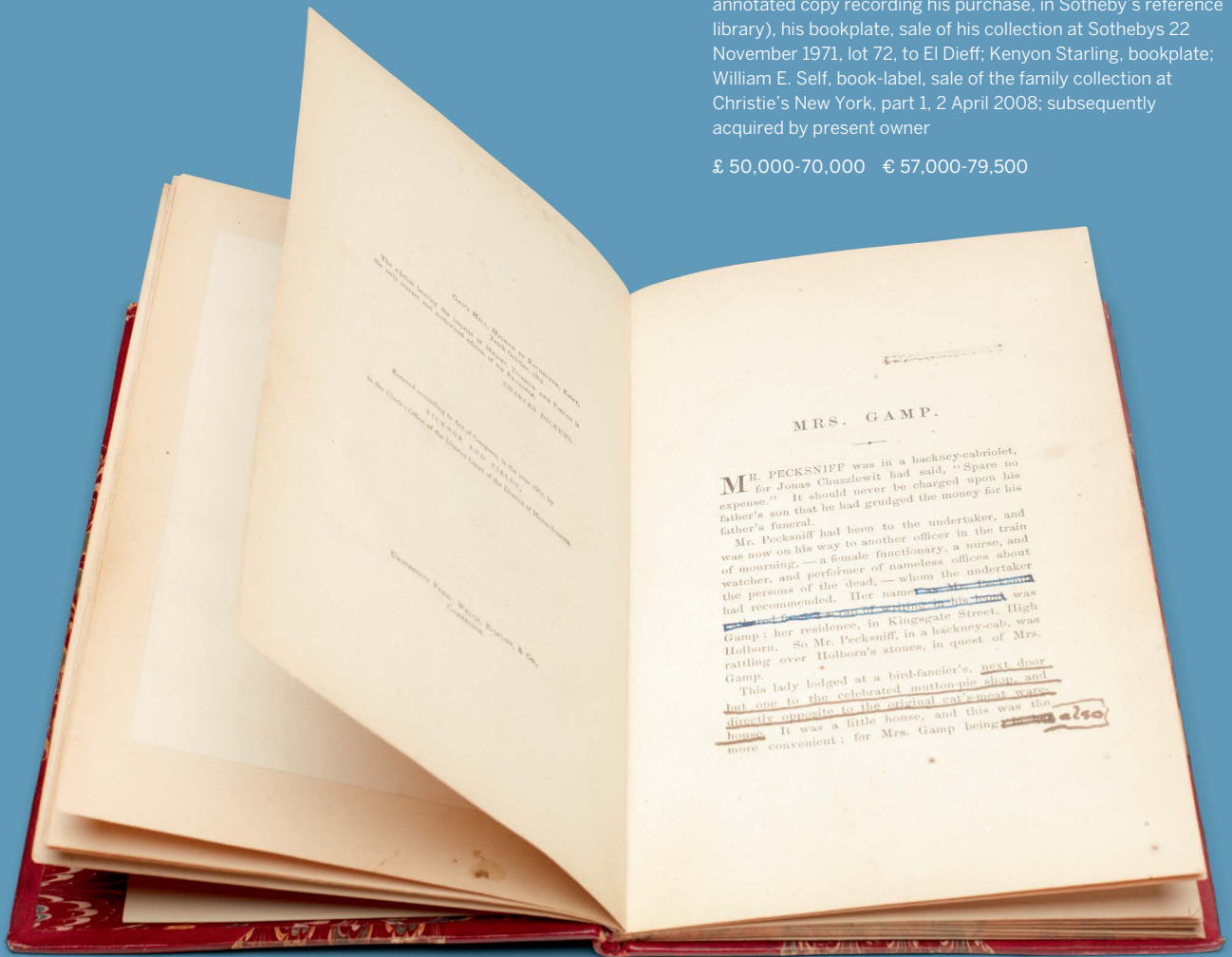
REFERENCES

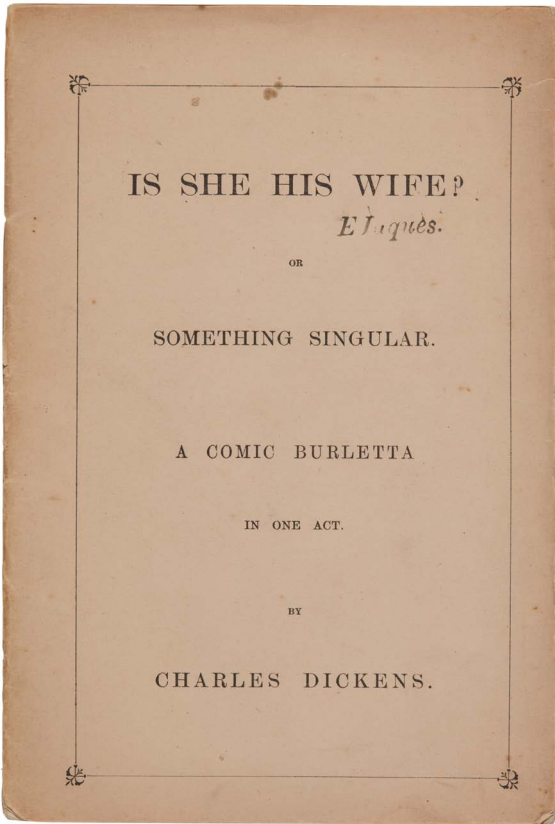
Collins, *The Public Readings*, pp.181-184; Eckel p.216

PROVENANCE

Charles Dickens, as used by him for his final reading in America on 20 April 1868; his American publisher Howard M. Ticknor, presentation copy to him on title page by Dickens; Ticknor's brother Benjamin H. Ticknor, inscription on front endpaper dated 1868; his brother Thomas B. Ticknor, further family inscription dated 1897; G.B. McCutcheon, acquired 1917 from Ticknor family (see Suzanet Catalogue, Lausanne, 1934, I., p.59); Ida O. Folsom (*ibid.*), sale of her library at the American Art Association Anderson Galleries, 6/7 December 1932; sold for \$1650 to Comte Alain de Suzanet (*ibid.*, the bibliophile's annotated copy recording his purchase, in Sotheby's reference library), his bookplate, sale of his collection at Sothebys 22 November 1971, lot 72, to El Dieff; Kenyon Starling, bookplate; William E. Self, book-label, sale of the family collection at Christie's New York, part 1, 2 April 2008; subsequently acquired by present owner

£ 50,000-70,000 € 57,000-79,500





210

[DICKENS, CHARLES]

Is She His Wife? Or Something Singular. A Comic Burletta in one Act... First performed at St. James's Theatre, London, Monday, March 6th, 1837. *London: [? Bradbury and Evans], [c. late 1860s/early 1870s]*

8vo (184 x 125mm.), first available edition (see below), wood-engraved head-piece, original pale pink wrappers, preserved in grey cloth case and quarter calf folding box with red morocco label, *tear to backstrip, a few spots of staining to wrappers*

VERY RARE, ONE OF ONLY FIVE KNOWN COPIES, THREE OF WHICH ARE IN INSTITUTIONS. The true first edition of this, Dickens's third work for the stage, was only ever known in one copy, belonging to the Boston publisher Osgood, and was destroyed in a fire in December 1879. The present copy is the rare first reprint, which it is thought was issued in the late 1860s or early 1870s. It was known to Eckel in only three copies. Institutional copies now are recorded at at Yale, Harvard and the New York Public Library. Aside from the present copy, we know of only one other one in private hands.

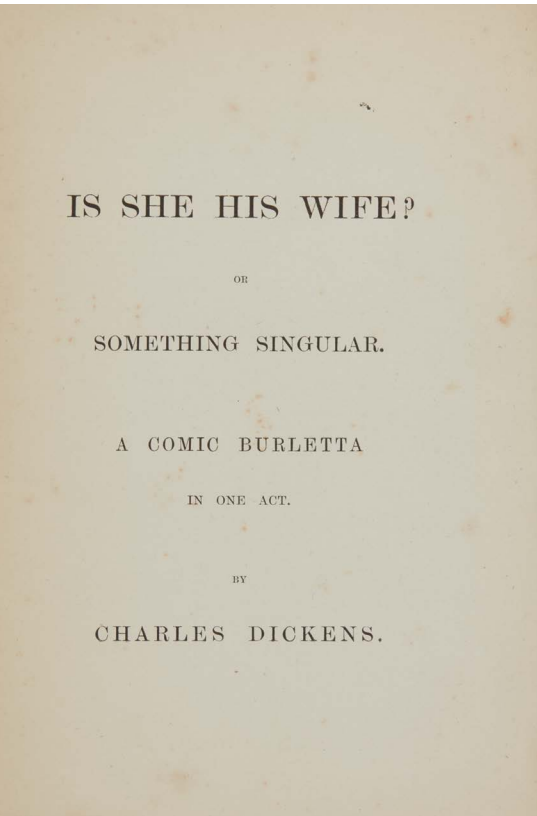
REFERENCES

Eckel p.159

PROVENANCE

? Folsom sale, Anderson Galleries, December 1932; Christie's, 22 November 2002, lot 191

£ 6,000-9,000 € 6,800-10,200



210

[DICKENS, CHARLES]

Is She His Wife? Or Something Singular. A Comic Burletta in one Act. Boston: James R. Osgood and company, 1877

16mo (119 x 80 mm.), second reprint (first American reprint), original green cloth decorated in black and lettered in gilt, preserved in crushed red morocco folding box

First edition of the first American reprint, following on from the very rare first English reprint of the late 1860s/early 1870s (see previous lot).

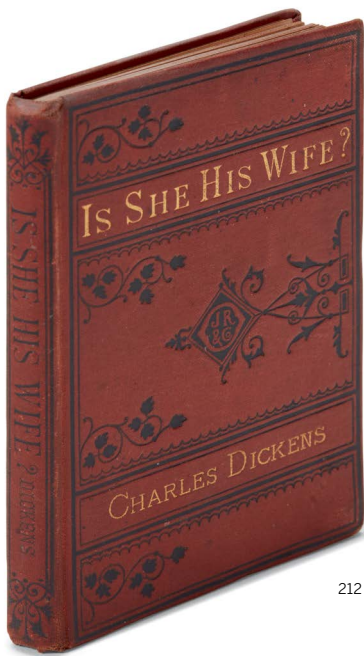
REFERENCES

Eckel p.159; Gimbel B62

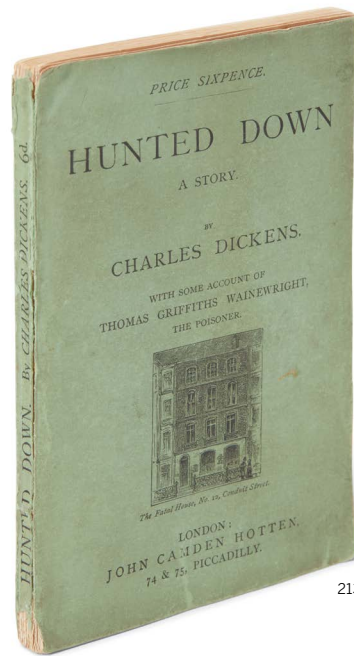
PROVENANCE

Courtenay F. Wilson, armorial bookplate

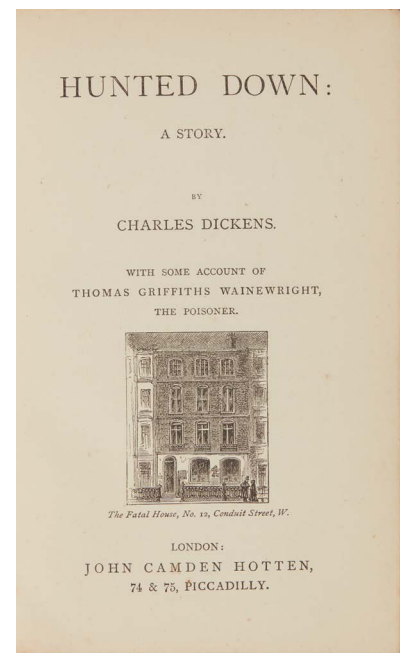
£ 300-500 € 350-600



212



213



214

212

[DICKENS, CHARLES]

Is She His Wife? Or Something Singular. A Comic Burletta in one Act. Boston: James R. Osgood and company, 1877

16mo (119 x 80 mm.), second reprint (first American reprint), original brown cloth decorated in black and lettered in gilt, some minor spotting and staining

First edition of the first American reprint, in the brown cloth variant, following on from the very rare first English reprint of the late 1860s/early 1870s (see lot 210)

REFERENCES

Eckel p.159; Gimbel/Podeschi B62

PROVENANCE

Courtenay F. Wilson, armorial bookplate

£ 300-500 € 350-600

213

DICKENS, CHARLES

Hunted Down: A Story...with some account of Thomas Griffiths Wainwright, the Poisoner. London: John Camden Hotten, [1870]

8vo (163 x 104mm.), first English edition, half-titles and advertisements, original green wrappers, half-titles and advertisements bound in, top edge gilt, red-coated endpapers, ownership inscription on upper wrapper, spine slightly torn and chipped, minor staining to covers

"Hunted Down" first appeared in the *New York Ledger* in September 1859 and later in *All the Year Round* in April 1860. The first book edition, collected with other stories, was issued by T.B. Peterson in Philadelphia in 1861.

REFERENCES

Eckel p.198

PROVENANCE

Stephen George Holland (co-founder of Holland & Sherry fabric mill), armorial bookplate

£ 200-300 € 250-350

214

DICKENS, CHARLES

Hunted Down: A Story...with some account of Thomas Griffiths Wainwright, the Poisoner. London: John Camden Hotten, [1870]

8vo (163 x 104mm.), first English edition, rebound in crushed red morocco gilt, original green wrappers, half-titles and advertisements bound in, top edge gilt, red-coated endpapers, ownership inscription on upper wrapper, minor browning

"Hunted Down" first appeared in the *New York Ledger* in September 1859 and later in *All the Year Round* in April 1860. The first book edition, collected with other stories, was issued by T.B. Peterson in Philadelphia in 1861.

REFERENCES

Eckel p.198

£ 200-300 € 250-350

DICKENS, CHARLES

The Mystery of Edwin Drood. London: Chapman and Hall, 1870

8vo (217 x 137mm.), FIRST EDITION IN BOOK FORM, portrait frontispiece and title-page vignette, 12 additional plates, 40pp. of advertisements at end (2pp. of advertisements for the author's other works; 32pp. W.H. Smith & Son catalogue of "New and Second hand books", dated may 1872; 6pp. of additional advertisements), original green cloth blocked in blind and gilt, binding variation with alternative design stamped in blind on lower board, light yellow endpapers, *frontispiece starting at bottom, minor spotting and browning, spine slightly soiled, bumped*

REFERENCES

Eckel p. 96

£ 300-500 € 350-600

DICKENS, CHARLES

The Mystery of Edwin Drood. London: Chapman and Hall, 1870

8vo (218 x 140mm.), FIRST EDITION IN BOOK FORM, portrait frontispiece and title-page vignette, 12 additional plates by Luke Fildes, 32pp. publisher's advertisement at end, original green cloth, Carter's first state of binding, blocked in blind and gilt, *minor spotting and browning, hinges starting*

A BRIGHT COPY.

Luke Fildes was the last in the long line of illustrators to bring to life Dickens words.

"Charles Collins, having sketched out the cover, found that he could no longer draw without weakening his health. Some other artist had to be found at once and Dickens went up to London in order to consult with Frederick Chapman. In the event he discovered a young artist, Luke Fildes. Or, rather, it was John Everett Millais who found him for Dickens—the painter, who was staying at Gad's Hill Place, went into Dickens's study one morning and showed him the first issue of *The Graphic*. "I've got him!" he shouted and then pointed out to his host an illustration, "Houseless and Hungry", which Fildes had executed. It was exactly the kind of realistic and detailed examination of social misery which would have appealed to Dickens, and he wrote to the young artist asking to see other specimens of his work. These, too, proved satisfactory and so he gave him the commission, an extraordinary honour and indeed opportunity for so young an artist." (Peter Ackroyd, *Dickens*, pp. 1056-7)

The day after the writer's death *The Graphic* published a now famous image by Fildes, showing Dickens's empty chair in his empty study. This illustration was reprinted across the world and eventually would inspire Vincent Van Gogh's painting of *The Yellow Chair*.

REFERENCES

Eckel p.96

£ 400-600 € 500-700



215

DICKENS, CHARLES

The Mystery of Edwin Drood. London: Chapman and Hall, April 1870-September 1870

8vo (223 x 142mm.), FIRST EDITION, FIRST ISSUE, IN ORIGINAL SIX PARTS, 12 engraved plates after Luke Fildes (two per part), portrait frontispiece and vignette title, all advertisements as called for including "Cork Hats" slip in part 2 except 8pp. Chapman & Hall catalogue in part 5 (as often), additional front matter for book edition in part 6 as called for, green printed, original green printed wrappers with vignette after C.A. Collins, part 6 with "eighteenpence" slip pasted over price, collector's red cloth chemise with half morocco slipcase, *some plates with chipping and small tears in margins, "Cork Hat" slip loose with some wear, minor browning, chipping and wear to wrappers,*

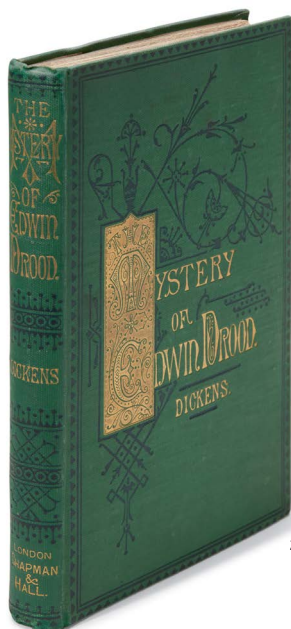
Dickens began to write *Edwin Drood* in August 1869. It was to be his last story. Originally published in six parts, only one-half had been published when he died the following summer.

"The solution of the plot was never disclosed and this stamps "Drood" as one of the best unfinished mystery stories in literature" (Eckel)

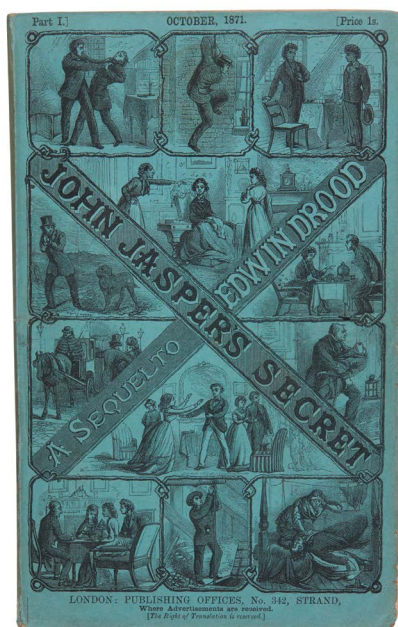
REFERENCES

Hatton and Cleaver p. 373; Eckel p.96

£ 700-900 € 800-1,050



217



218



219

218

**[DICKENS, CHARLES] MORFORD,
HENRY, ATTRIB.**

John Jasper's Secret: being a Narrative of Certain Events following and explaining "The Mystery of Edwin Drood". London: Wyman & Sons for Publishing Offices, October 1871-May 1872

8vo (222 x 140mm.), FIRST ENGLISH EDITION IN THE ORIGINAL 8 MONTHLY PARTS, 20 wood-engraved plates, advertisements, original blue printed pictorial wrappers, preserved in green cloth folding box, some very neat repairs to some spines, slight wear to wrappers, minor foxing

A near fine set of this early unauthorized and anonymous sequel to *The Mystery of Edwin Drood*. It was first published in Philadelphia in 1871, and is attributed to the American journalist and writer Henry Morford. This set contains all the advertisements listed by Sadleir. When Dickens died on 9 June 1870 *The Mystery of Edwin Drood* was left unfinished, with only 6 of the planned 12 installments published. Without any plan for the rest of the story, or clues to a denouement, many continuations or adaptations were subsequently written. The first three attempts were all written by Americans; the first — more of a burlesque farce — was by Robert Henry Newell, under the pen name of Orpheus C. Kerr, in 1870. Morford's is the second, but perhaps first serious attempt to solve the mystery and complete the story.

REFERENCES

Sadleir 705; Gimbel H330.

PROVENANCE

Estelle Doheny, green morocco book-label inside box

£ 500-700 € 600-800

219

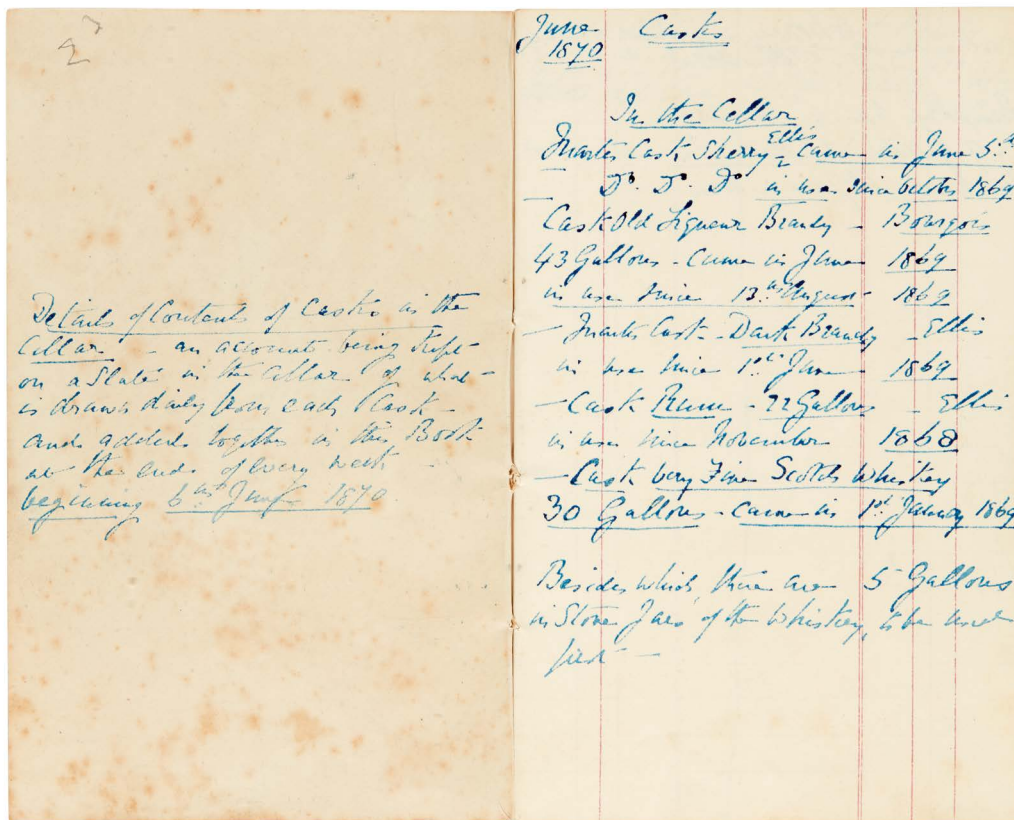
VASE, GILLIAN

A Great Mystery Solved: Being A Sequel to the Mystery of Edwin Drood. London: Remington & Co., 1878

3 volumes, 8vo (182 x 120mm.), FIRST EDITION, Remington's advertisements at beginning of each volume, publisher's grey-blue cloth, blocked in gilt and black, chocolate endpapers, collector's morocco-backed folding box, spotting and browning, boards scuffed, spines sunned, ink spot to upper board of volume 3

RARE. A CELEBRATED SOLUTION TO 'THE MYSTERY OF EDWIN DROOD'.

£ 200-300 € 250-350



220

220

DICKENS, CHARLES

Autograph manuscript notebook entitled "Gad's Hill Cellar | Casks"

a household inventory produced by Dickens in the days before his death, listing casks of sherry, brandy, rum, and whisky present in the cellar ("...Besides which there are 5 Gallons in Stone Jars of the Whisky, to be used first"), with an explanatory note on the inside cover ("Details of Contents of Casks in the Cellar - an account being kept on a slate in the cellar of what is drawn daily from each cask - and added together in this Book at the end of every week beginning 6th June 1870"), subsequent entries recording usage for the week ending 6 June 1870 only, during which three quarts of sherry and one pint each of pale and dark brandy were consumed, 4 pages, 8vo, May-June 1870, printed paper wrappers, in a collector's box, *light spotting to wrappers*

Alcohol flows freely in Dickens's fictional world, from the gin-soaked Krook who spontaneously combusts in *Bleak House* to Scrooge's offer to toast Bob Cratchit with "a Christmas bowl of smoking bishop" (a lavish mulled wine) at the end of *A Christmas Carol*. Dickens himself was a moderate drinker by the standards of the time, but far from teetotal, and this autograph inventory shows that he kept an eye on the supplies at Gads Hill. It can be compared with an 1865 inventory of the cellar at Gad's Hill (on loan at Dickens House Museum); in the intervening years Dickens appears to have switched from gin to whisky.

This document is one of the last manuscripts that Dickens wrote, and it is poignant to think of the great novelist busying himself with domestic economy in the final days of his life. The day that he went down to the cellar to update the notebook was also the day that he spoke to his daughters Katey and Mammie for the last time. These final days were spent quietly in Kent with Georgina, working on *Edwin Drood* in the Swiss chalet in the gardens at Gad's Hill and attending to household matters. At 6pm on Wednesday 8 June he came into the dining room complaining that he felt unwell: he was suffering from a brain haemorrhage and soon collapsed into incoherence then unconsciousness, dying the following day.

PROVENANCE

Christie's, South Kensington, 1 June 2009, lot 144

£ 4,000-6,000 € 4,550-6,800

221

[DICKENS, CHARLES]

Higham, near Rochester. Kent. A Very Valuable and Beautiful Freehold Property known as "Gadshill Place", for many years the favourite abode of Charles Dickens...the whole comprising about Twenty-Six Acres, which will be sold by auction, by Messr. Norton, Trist, Watney & Co., at the Mart, Tokenhouse Yard, near the Bank of England, on Friday, 5th of August, 1870, at Two o'Clock precisely, in Two Lots, by Order of the Executors of the late Charles Dickens... *London: T.W. Nicholson for the auctioneers, 1870*

150

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

folio (437 x 278mm.), 8pp., two coloured lithographed views, two folding lithographed plans, later half vellum, original wrappers bound in, preserved in quarter black morocco slipcase, one folding plan very slightly cropped at the corner, very minor spotting, upper wrapper somewhat soiled and slightly torn with a few repairs

EXTREMELY RARE: THE ORIGINAL AUCTION CATALOGUE OF GAD'S HILL PLACE, THE AUTHOR'S KENT HOME WHICH HE HAD FIRST SEEN AND YEARNED FOR AS A NINE YEAR OLD BOY. This appears to be the only example ever offered for sale at auction (acquired by Suzannet from Maggs in 1930, it was subsequently sold in 1971, 2008 and 2009: see provenance below).

"His father...pointed out, when they were walking together, the house set on the top of Gad's Hill, on the Rochester to Gravesend road, where Sir John Falstaff held up the travellers [in Shakespeare's *Henry IV, Part I*] and was commemorated by an inn named for him. Gad's Hill Place was a plain, solid brick house with wide views over the countryside stretching away below, and it immediately appealed to the child. He decided he would like to live in it, his father told him that if he worked very hard he might one day do so, and a version of this exchange was repeated whenever they passed it, as they did many times during the years in Kent. Years later he summed up what he liked about its situation to a friend: 'Cobham Woods and Park are behind the house; the distant Thames in front; the Medway, with Rochester, and its old castle and cathedral on one side. The whole stupendous property is on the old Dover Road' " (Claire Tomalin. *Charles Dickens: A Life*, p.13, quoting letter by the author to Cerjat, July 1858).

It was in early 1855, when Dickens was beginning to develop his dark vision of contemporary England which became *Little Dorrit*, that after an all-male celebration of his birthday at a Gravesend Inn he walked to Rochester through the snow and noticed as he walked over Gad's Hill a sign advertising the sale of the freehold of the house. It was "the spot and the very house...literally 'a dream of my childhood' he told Wills, and instructed him to pursue the possibility of buying it..." (*op.cit.*, p.258). By good chance the owner was the writer Eliza Lynn Linton, a contributor to *Household Words*, and he was able to buy it from her in March 1856 for £1,700. He subsequently lived there from 1860 until his death in June 1870.

In his will Dickens bequeathed his library to Charley, his manuscripts to Forster, and his private papers and jewellery to his sister in law Georgina Hogarth. The house and contents however were to be sold, and auctions took place almost immediately, beginning with the pictures (July, at Christie's), the furniture and wine (1st August) and the house itself (5th August). Charley himself made a successful bid for the house, acquiring it for £8,6000, much to the dismay of Georgina, who felt that his presence at the auction deterred others from bidding and kept the price artificially low. To finance the purchase Charley had to sell his father's library, as well as the chalet in which his father had worked. By 1879, falling ill, exhausted by the commute to London and having never succeeded as the businessman his father had tried so hard to make him, he was forced to sell up. Since 1924 Gad's Hill has been the site of an independent school.

PROVENANCE

Comte Alain de Suzannet, bookplate (acquired from Maggs Brothers, April 1930, autograph note by Suzannet in his 1934 library catalogue, preserved in Sotheby's reference library), his sale at Sotheby's, 22 November 1971, lot 148; Kenyon Starling; The William E. Self Family Collection, book-label, sale at Christie's New York, 2 April 2008, lot 192; Christie's South Kensington, 1 June 2009, lot 145

£ 5,000-8,000 € 5,700-9,100

HIGHAM, NEAR ROCHESTER.
KENT.

A VERY VALUABLE AND
BEAUTIFUL

Freehold Property
KNOWN AS
"GADSHILL PLACE,"

FOR MANY YEARS THE FAVORITE ABODE OF
CHARLES DICKENS,
RESIDENTIALLY

Only One and a half miles from the Higham Station, Two from Strood, Two and a half from the City of Rochester, on the South Eastern, and London, Chatham, and Dover Railways, in a fine healthy part of the

COUNTY OF KENT,

And within an hour by Express Trains of the Metropolis, comprising a Commodious
FAMILY RESIDENCE,
EXTENSIVE PLEASURE GROUNDS COMMANDING FINE VIEWS,
A LARGE SHRUBBERY
ORNAMENTED WITH CEDARS OF LEBANON & OTHER TREES & SHRUBS,
SHADED WALKS LEADING TO
A SWISS CHALET,
A Thriving Orchard and Fruit Garden, a Rich Meadow and Arable Field adjoining,
ALSO
AN ENCLOSURE OF ARABLE LAND,
Near the High Road from Gravesend to Rochester, commanding Fine Views, and having a considerable frontage to the road, and
Admirably adapted for Building Purposes,
THE WHOLE CONTAINING ABOUT
TWENTY-SIX ACRES,
WHICH WILL BE SOLD BY AUCTION, BY MESSRS.

NORTON, TRIST, WATNEY & Co.,

At the Mart, Tokenhouse Yard, near the Bank of England,
On FRIDAY, 5th of AUGUST, 1870, at Two o'clock precisely,
IN TWO LOTS,
By Order of the Executors of the late Charles Dickens.

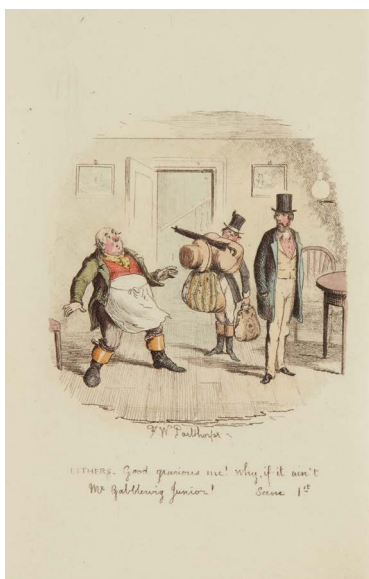
May be viewed by cards only; and particulars with lithographic views had (2s. 6d. each) of Messrs. Farnley, Overy & Co., 65, Lincoln's Inn Fields; at the Mart; and with cards to view, of Messrs. Norton, Trist, Watney & Co., 62, Old Broad Street, Royal Exchange.

T. W. Robinson's Litho-type, Printing Works, 11, Wenwood Street, Fitzrovia, E.C.1.

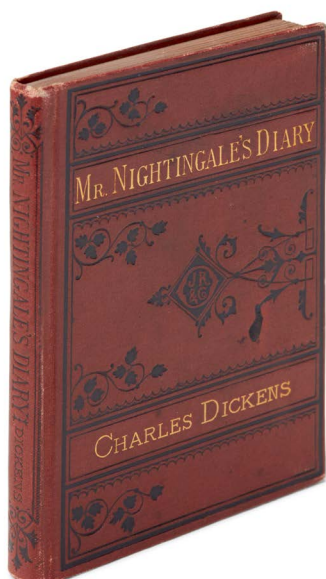
221



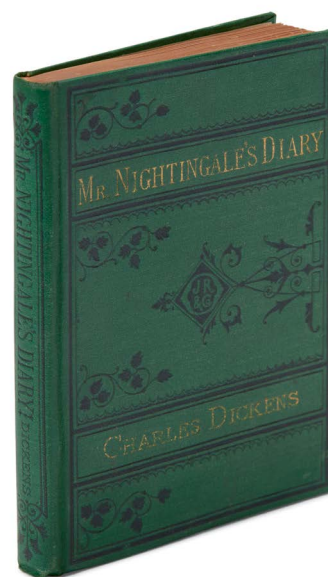
221



225



226



227

222

[DICKENS, CHARLES]—STANLEY,
ARTHUR PENRHYN

Sermon preached by Arthur Penrhyn Stanley, D.D. Dean of Westminster Abbey June 19, 1870... being the Sunday following the Funeral of Charles Dickens. *London: Macmillan and Co., 1870*

8vo (214 x 140mm.), original green paper wrappers, collector's green chemise and green cloth slipcase, some soiling and minor loss to wrappers together with creases, tears and minor abrasions

[together with:]

[another copy] 8vo (210 x 133mm.), original purple coated wrappers, collector's purple chemise and purple cloth slipcase, disbound, stitching loose, minor loss to wrappers together with creases, remnants of adhesive at spine

Some prefatory text notes that this sermon was "preached under the pressure of a temporary indisposition, which prevented it from being heard except by comparatively few". It was consequently "printed at the request of some of those who have since desired to read it".

Writing to Frederick Locker, Arthur Penrhyn Stanley's brother-in-law, on 17 January 1870 Dickens noted "...I have the greatest respect for, and interest in, the Dean of Westminster; and should be unusually grateful to any available opportunity of knowing him better. He is to my thinking foremost among the generous and wise spirits of this time". Locker arranged dinner for the meeting.

Podeschi records two copies of this sermon in the Gimbel collection, but not the binding.

REFERENCES

Gimbel H427

£ 150-200 € 200-250

152

223

DICKENS, CHARLES

The Newsvendors' Benevolent and Provident Institution... Speeches in behalf of the Institution, by the late Mr. Charles Dickens, President. *London: Wm. Clowes & Sons, [c.1870]*

8vo (180 x 112mm.), later edition, integral printed wrappers, later half morocco, spine lettered in gilt, repair to upper corner of first leaf, binding worn with loss to head and foot of spine, upper hinge split, lower hinge splitting

This eight leaf pamphlet reprints reports of speeches and correspondence dated between 1849 and 1870. Podeschi notes two editions in the Gimbel collection: one printed by Buck and Wootton and another (entirely reset) printed by Wm Clowes and Sons, as here.

REFERENCES

Gimbel D59

PROVENANCE

William Glyde Wilkins, bookplate, his sale, The Anderson Galleries, New York, 14 February 1922, lot 331

£ 50-70 € 100-100

[DICKENS, CHARLES]

Spiritual Communications and the Comfort they Bring; by the Disembodied Spirit of Charles Dickens, through a Melbourne Medium.
Melbourne: Chas. Troedel, 1873

8vo (176 x 118mm.), FIRST EDITION, original printed green wrappers, *tear to spine*

"Dear, dear Readers, since I have lived in Summer-land, I have seen great wonders, and wished that I could convey them to earth..."

Intended as the first of a series of pamphlets to communicate the word of Dickens from beyond the grave, there are, apparently, no further contributions to the series. The next pamphlet had been intended to be *Christmas Stories by the Spirit of Charles Dickens*. It seems that, just as Dickens had a difficult relationship with his publishers, he may also have stopped communicating with this specific Melbourne medium.

£ 60-80 € 100-100

225

DICKENS, CHARLES

Mr. Nightingale's Diary: a Farce. In One Act.
Boston: James R. Osgood and company, 1877

16mo (120 x 84mm.), first American edition, ONE OF THE SCARCE COPIES WITH THE ETCHED HAND-COLOURED FRONTISPIECE BY PAILTHORPE, advertisements on endpapers, original brown cloth decorated in black and lettered in gilt, preserved in crushed red morocco gilt slipcase with flap, *very minor edge-wear to cloth*

In 1851 Dickens had promised to write a farce for his recently formed "Company of Strolling Players", set up to support the Guild of Literature and Art, but his busy schedule initially prevented him from completing it. Instead his friend Mark Lemon, editor of *Punch*, composed the first draft; Dickens' amendments in rehearsal, however, were such that the play is now considered as much his own. It was first performed, with some success, at Devonshire House on 16 May 1851, with the cast including Dickens, Lemon and Wilkie Collins. The first edition was privately printed for Dickens and is known in only a few copies worldwide. This 1877 American edition is in effect the first available edition, and is rare with the colour frontispiece by Pailthorpe, present in a few copies.

REFERENCES

Eckel p.164; Gimbel B215.

£ 700-1,000 € 800-1,150

DICKENS, CHARLES

Mr. Nightingale's Diary: a Farce. In One Act.
Boston: James R. Osgood and company, 1877

16mo (120 x 84mm.), first American edition, advertisements on endpapers, original brown cloth decorated in black and lettered in gilt, *a touch of spotting, minor stain to front endpapers, very minor edge-wear to binding*

The brown cloth variant of the first American edition of this farce commenced by Mark Lemon and completed by Dickens (see note to previous lot).

REFERENCES

Eckel p.164; Gimbel B215.

£ 300-500 € 350-600

227

DICKENS, CHARLES

Mr. Nightingale's Diary: a Farce. In One Act.
Boston: James R. Osgood and company, 1877

16mo (120 x 84mm.), first American edition, advertisements on endpapers, original green cloth decorated in black and lettered in gilt, preserved in green cloth case and slipcase, *a touch of spotting, very minor edge-wear to binding*

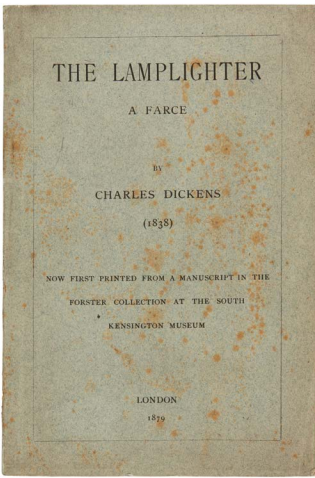
In 1851 Dickens had promised to write a farce for his recently formed "Company of Strolling Players", set up to support the Guild of Literature and Art, but his busy schedule initially prevented him from completing it. Instead his friend Mark Lemon, editor of *Punch*, composed the first draft; Dickens' amendments in rehearsal, however, were such that the play is now considered as much his own. It was first performed, with some success, at Devonshire House on 16 May 1851, with the cast including Dickens, Lemon and Wilkie Collins. The first edition was privately printed for Dickens and is known in only a few copies worldwide. This 1877 American edition is in effect the first available edition. Some copies (see lot 225) feature an etched frontispiece by Pailthorpe, though this is not considered integral.

REFERENCES

Eckel p.164; Gimbel B215.

£ 300-400 € 350-500

228



228

DICKENS, CHARLES

The Lamplighter. A Farce...now first printed from a manuscript in the Forster Collection at the South Kensington Museum. *London: privately printed, 1879*

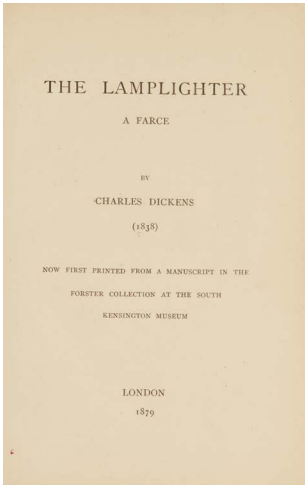
8vo (180 x 121mm.), NO.54 OF 250 COPIES, original pale blue wrappers, preserved in green cloth chemise and matching quarter green morocco slipcase, *some slight foxing*

REFERENCES

Eckel p.162

£ 300-500 € 350-600

229



229

DICKENS, CHARLES

The Lamplighter. A Farce...now first printed from a manuscript in the Forster Collection at the South Kensington Museum. *London: privately printed, 1879*

8vo (177 x 121mm.), NO.42 OF 250 COPIES, rebound in crushed red morocco gilt, red coated endpapers, half-title, original upper wrapper bound in

Dickens wrote this "unfortunate little farce" at the request of W.C. Macready, but it was withdrawn whilst in rehearsal. The author later rewrote it as a story and it appeared as "The Lamplighter's Story" in *The Picnic Papers*. The manuscript (not in Dickens' hand) was found in the Forster Collection by Richard Herne Shepherd and issued in this limited edition of 250 copies.

REFERENCES

Eckel p.162

£ 200-300 € 250-350

230

DICKENS, CHARLES

The Mudfog Papers, etc...Now first Collected. *London: Richard Bentley and Son, 1880*

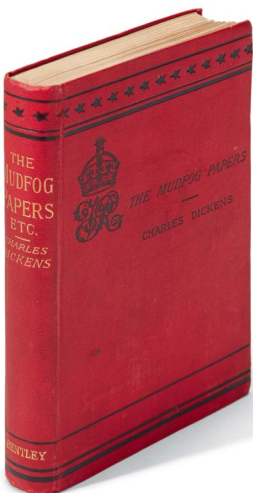
8vo (176 x 117mm.), first collected edition, advertisements at the end, original red cloth decorated and lettered in black and gilt, black endpapers, preserved in green morocco pull-off box, *one gathering loose, hinges previously repaired, small abrasions to endpapers*

These articles by Dickens satirizing the learned societies of the nineteenth century were first published in *Bentley's Miscellany* in the 1830s.

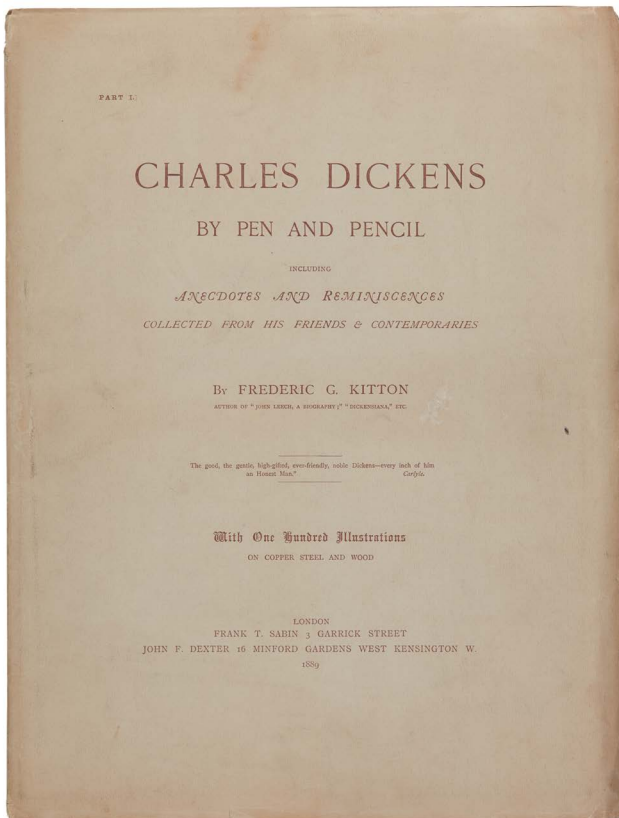
REFERENCES

Eckel, p.175; Gimbel D86.

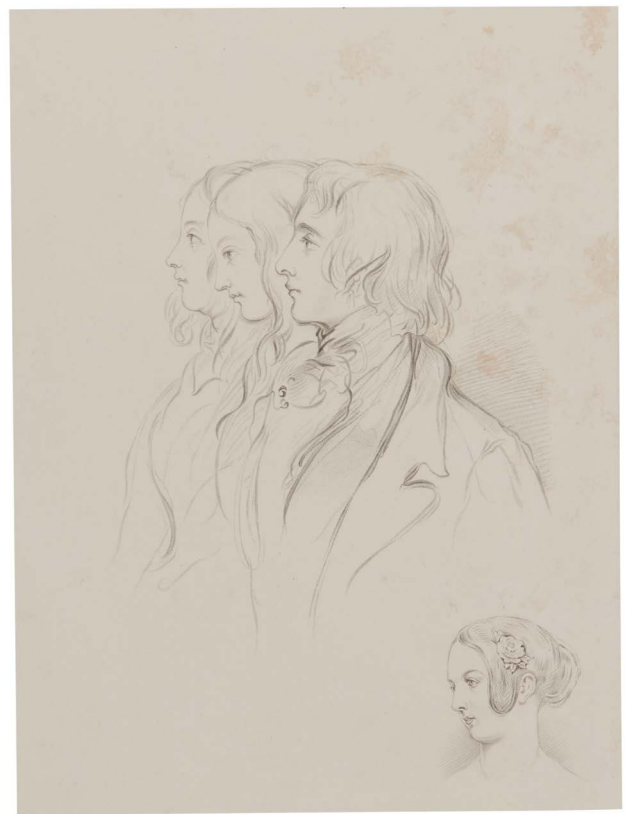
£ 150-200 € 200-250



230



232



232

231

DICKENS, MARY, ED.—[DICKENS, CHARLES]

The Charles Dickens Birthday Book. Compiled and edited by his eldest daughter. With five illustrations by his youngest daughter. *London: Chapman and Hall, 1882*

small 4to (205 x 160mm.), FIRST EDITION, five plates by Kate Perugini (née Dickens), original full black morocco, spine gilt in compartments, gilt edges, *extremities rubbed*

The Charles Dickens Birthday Book was published in the U.K. by Chapman and Hall and by Thomas Whittaker in the U.S. This is an English edition and includes details of the Allen family, who appear to have moved to America. The book includes the signature of Congressman Thomas Allen and members of several prominent New England families.

REFERENCES

Gimbel D91

PROVENANCE

Annie Lee Allen, ownership signature

£ 100-150 € 150-200

232

KITTON, FREDERICK GEORGE

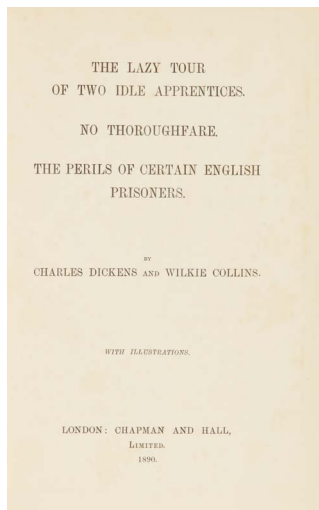
Charles Dickens by Pen and Pencil including Anecdotes and Reminiscences collected by his Friends and Contemporaries. *London: Frank T. Sabin and John F. Dexter, 1889-90*

folio (389 x 289mm.), first edition, 100 illustrations on copper, steel and wood, 13 parts in 12, original buff printed wrappers, with 5 supplements in orange-brown printed wrappers (5 parts in 2 volumes), all preserved in matching cloth folding box, *portion of upper cover of final supplement volume torn and expertly repaired, upper cover of first volume with some slight soiling, some minor tears along some spines, some occasional slight spotting or offsetting* OTHERWISE AN UNUSUALLY FINE SET

A superb set of the illustrator and writer's most sumptuous of his many studies of Dickens, with its copious illustrations and highly informative text. Kitton was one of the founders of the Dickens Fellowship and organized and compiled the celebrated 1903 Dickens exhibition. His library was purchased from his widow by subscription with the aim of establishing a national Dickens library. It was transferred to Dickens House in Doughty street in 1926.

£ 2,000-3,000 € 2,300-3,400

233



233

DICKENS, CHARLES AND COLLINS, WILKIE

The Lazy Tour of Two Idle Apprentices. No Thoroughfare. The Perils of Certain English Prisoners. London: Chapman and Hall, 1890

8vo (207 x 138mm.), first book edition, frontispiece and eight illustrations by Arthur Layard, original blue-green cloth decorated in black, spine lettered in gilt, black-coated endpapers, *minor rubbing to binding*

First collected edition of these stories which had previously been published in *Household Words*.

£ 50-100 € 100-150

234

BEAZELL, WILLIAM PRESTON—THE NEW YORK AURORA

Account of the Ball given in Honor of Charles Dickens in New York City February 14, 1842 from the New York Aurora Extra. Cedar Rapids, Iowa: Privately Printed at the Torch Press, 1908

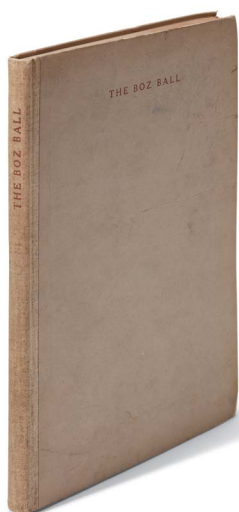
8vo (242 x 160mm.), FIRST EDITION, ONE OF 206 COPIES on Normandy Vellum, frontispiece portrait of Dickens and other illustrations, facsimile illustrations of 1842 report, original grey cloth-backed boards lettered in purple, some *minor soiling, binding slightly soiled*

A volume relating to the ball held at the Park Theatre in New York on 14 February 1842, mostly reprinting articles from an 'extra' edition of *The New York Aurora* newspaper from 15 February.

PROVENANCE

Henry Alexander, bookplate

£ 80-120 € 100-150



234

235

DICKENS, CHARLES

Speech of Charles Dickens Delivered at Gore House, Kensington, May 10, 1851. Boston: The Bibliophile Society, 1909

4to (234 x 170mm.), FIRST EDITION, original blue printed wrappers, some creases, *extremities of wrappers frayed*

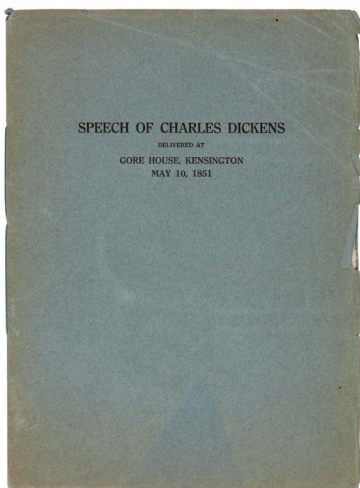
As noted in the foreword, the text of the present speech "...as printed in the National Edition of Dickens's Works... contains about eleven hundred words, while the original manuscript, now printed in full for the first time, contains nearly two thousand words..."

Eckel notes the pamphlet, but incorrectly cites a publication date of 1899.

REFERENCES

Eckel, p. 235; Gimbel B214

£ 40-60 € 50-100



235

WILKINS, WILLIAM GLYDE. ED.

Report of the Public Dinner given to Charles Dickens at the Waterloo Rooms Edinburgh on Friday June 25, 1841. [*Cedar Rapids, Iowa:*] Privately Printed at the Torch Press, 1915

8vo (245 x 162mm.), FIRST EDITION, NUMBER 2 OF 63 COPIES, FROM THE LIBRARY OF THE EDITOR, 6 plates, original printed blue wrappers, collector's chemise and blue cloth slipcase, *extremities of wrappers very slightly frayed*

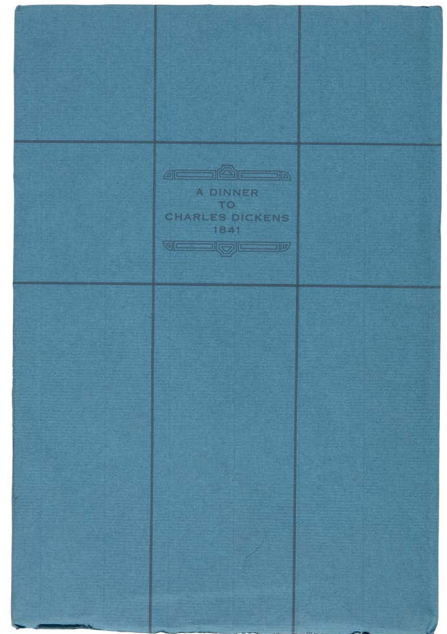
Wilkins provides an introduction before reprinting accounts from the *Edinburgh Advertiser* and the *Edinburgh Evening Courant*. The volume concludes with Dickens's own account of "the most brilliant affair" from a letter to John Forster.

Also included is the four page prospectus for the edition.

PROVENANCE

William Glyde Wilkins, bookplate, his sale, The Anderson Galleries, New York, 14 February 1922, lot 151?

£ 70-90 € 100-150



236

DICKENS, CHARLES

Two copies of *The Life of Our Lord*, comprising:

The Life of Our Lord. London: Associated Newspapers Ltd., 1939, 4to (235 x 170mm.), FIRST ENGLISH "DELUXE EDITION", facsimile illustrations and other plates, original blue lambskin gilt, top edge gilt, marbled endpapers, DUST-JACKET, publisher's 'request form' loosely inserted

[together with:]

another copy, trade edition, within SEALED MAILING CARTON

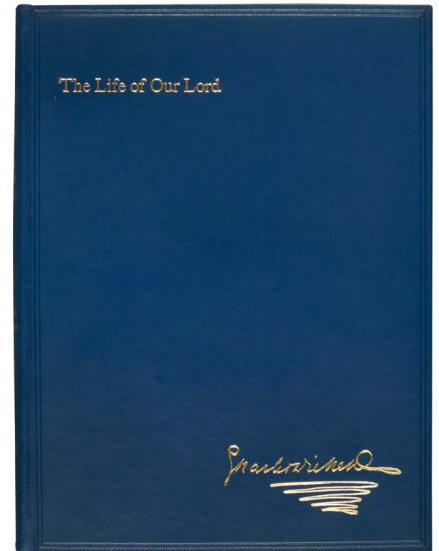
"The History of Jesus Christ" was written by Dickens for his children between 1846 and 1849 and the author would claim – in 1861 – that the book was "an inseparable part of their earliest remembrances" (see *Letters*, Vol IX, Oxford, 1997, p. 557). It was not intended for publication and the original manuscript was left to Georgina Hogarth, and then to Sir Henry Fielding Dickens (the author's last surviving son). Sir Henry's will allowed publication "if the majority of his family were in favour". It was eventually published in serial form in March 1934 before volume publication.

Smith notes a number of differences between the leather and cloth issues. The cloth issue does not include facsimile reproductions of pages of Dickens's manuscript.

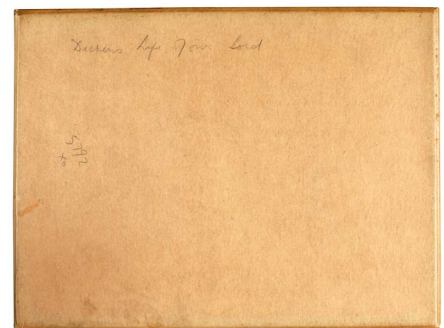
REFERENCES

Smith II: 12

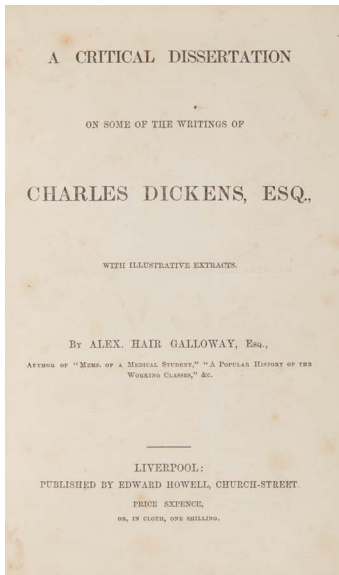
£ 200-300 € 250-350



237



237



238

[DICKENS, CHARLES]—GALLOWAY, ALEX HAIR

A Critical Dissertation on some of the Writings of Charles Dickens, Esq. *Liverpool: Edward Howell, [c.1862]*

8vo (177 x 114mm.), FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("To | Martin Browne Esq | with the authors compts") on front free endpaper, original brown cloth lettered in gilt on upper cover design in blind on covers, yellow coated endpapers, *some minor spotting, upper hinge splitting, minor tear to front free endpaper*

A RARE PAMPHLET. We cannot trace any copy in a U.K. library.

In his *Bibliography of Dickensian Criticism 1836-1975*, R.C. Churchill suggests a publication date of 1862 for this volume.

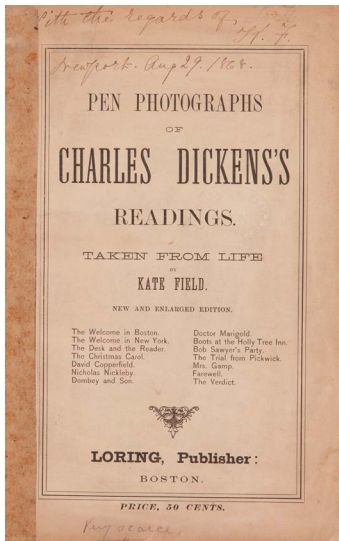
The *Liverpool Mail* carried a brief obituary of the author on 4 May 1872: "Dr Galloway was well-known in Liverpool, not less for his position in his profession than for his literary attainments". He died aged 47.

PROVENANCE

Martin Browne, authorial inscription

£ 70-90 € 100-150

239



239

FIELD, [MARY KATHERINE KEMBLE] ("KATE")

Pen Photographs of Charles Dickens's Readings. Taken from Life. *Boston: Loring, 1868*

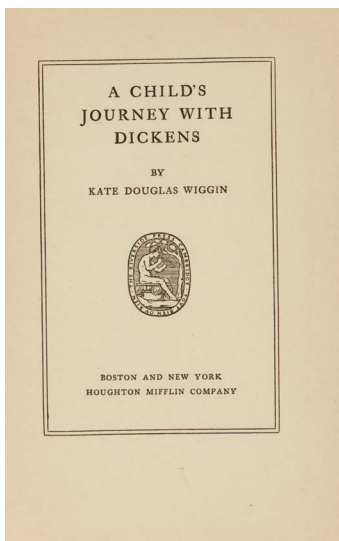
8vo (230 x 149mm.), "new and enlarged edition", PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For H. | With the regards of | K.F. | Newport. Aug 28. 1868") on upper wrapper TOGETHER WITH THE AUTHOR'S CORRECTIONS ON TWENTY PAGES, 4pp. publisher's advertisements at end, integral blank at end, original printed wrappers, *some browning, title-page becoming loose, embossed library stamps and other markings, wrappers worn with tears and minor loss, new spine*

Kate Field (1838-96) was a writer, journalist, actress and lecturer. Dickens wrote to her on 3 January 1868 stating "...I must avow that nothing in the pretty basket of flowers was quite so interesting to me as a certain bright fresh face I have seen at my Readings, which I am told you may see to when you look in the glass..." (*Letters* Vol. XII, Oxford, 2002, p. 1). The present volume was based on her newspaper reports of Dickens's readings.

PROVENANCE

"H.", authorial inscription; Boston Public Library, stamps

£ 150-200 € 200-250



240

158

WIGGIN, KATE DOUGLAS

A Child's Journey with Dickens. Boston and New York: Houghton Mifflin Company, 1912

8vo (185 x 123mm.), FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Barent Landstreet gives | this book and I did | nothing but write it! | I was the child and | this was my first journey | into the great world outside | my little New England village. | Kate Douglas Wiggin") on front free endpaper, half-title, frontispiece, 1p. publisher's adverts at end, original cloth-backed boards lettered in green on upper cover, some minor browning and spotting, presentation inscription by Landstreet on half-title

The author Kate Douglas Wiggin (1856 – 1923) met Dickens on a train journey in the United States during March 1868. Wiggin is chiefly remembered as the author of the children's novel, *Rebecca of Sunnybrook Farm*.

REFERENCES

Gimbel H479

£ 100-150 € 150-200

241

CALHOUN, PHILO AND HOWELL J. HEANEY

Dickens' Christmas Carol after a Hundred Years: A Study in Bibliographical Evidence. Portland: The Southworth-Anthoensen Press, 1945

8vo (229 x 154mm.), PRESENTATION COPY, INSCRIBED BY HEANEY TO DAVID RANDALL ("David Randall, Esq | with thanks for the use | of the Osborne set of | Carols | Howell J. Heaney | 17 Dec 45"), first separate edition, red wrappers with label on upper wrapper, wear to wrappers with minor tears to lower wrapper edges

£ 50-100 € 100-150

242

ECKEL, JOHN C.

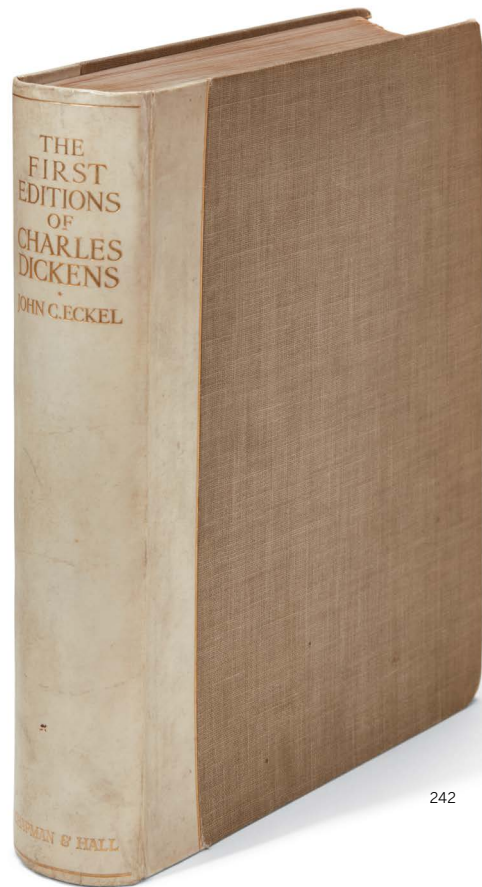
The First Editions of the Writings of Charles Dickens and their values - a bibliography. London: Chapman & Hall, Ltd., 1913

4to (258 x 190mm.), FIRST EDITION, NUMBER 21 OF 250 COPIES signed by the author and publishers, frontispiece and other plates, original vellum-backed cloth lettered in gilt on spine, top edge gilt, slight browning, corners bumped, slightly skewed

PROVENANCE

Janet Cook Loeb, booklabel: "The Property of a Gentleman", Sotheby's Chancery Lane, 31 March 1977, lot 177

£ 150-200 € 200-250



242

243

[DICKENS, CHARLES]

Four bibliographical works in five volumes, comprising:

Eckel, John C. *The First Editions of the Writings of Charles Dickens and their values - a bibliography. New York: Maurice Inman, Inc. and London: Maggs Bros., 1932, 8vo (237 x 155mm.), revised and enlarged edition, number 42 of 750 copies, frontispiece and other plates, original maroon morocco-grained cloth, corners bumped—*

Hatton, Thomas and Arthur H. Cleaver. *A Bibliography of the Periodical Works of Charles Dickens... London: Chapman and Hall, Ltd., 1933, FIRST EDITION, NUMBER 35 OF 250 COPIES, SIGNED BY THE AUTHORS, frontispiece and other plates, original green cloth, corners very slightly bumped—*

Podeschi, John B. *Dickens and Dickensiana. A Catalogue of the Richard Gimbel Collection... New Haven: Yale University Library, 1980, FIRST EDITION, original green cloth with paper lettering piece on spine, extremities slightly rubbed—*

Smith, Walter E. *Charles Dickens in the Original Cloth... Part One [Part Two]... Los Angeles: Heritage Book Shop, 1982-83, FIRST EDITION, numerous illustrations, original green cloth, dust-jackets*

£ 300-500 € 350-600

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Guide for Telephone Bidders

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your telephone bidding form.

Please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

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If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

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The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

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Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to

any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

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Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or online.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

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Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

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Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service

is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders using any online platform are subject to the Additional Terms and Conditions for Live Online Bidding, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

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3. AFTER THE AUCTION

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- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a

passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

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We reserve the right to seek identification of the source of funds received.

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Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases

will be subject to further storage and handling charges from this point.

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Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

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- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
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For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
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EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ **Guaranteed Property**
The seller of lots with this symbol has

been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ **Property in which Sotheby's has an Ownership Interest**

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

➤ **Irrevocable Bids**

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ **Interested Parties**

Lots with this symbol indicate that parties with a direct or indirect interest in the lot

may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◻ **No Reserve**

Unless indicated by a box (◻), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (◻). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ **Property Subject to the Artist's Resale Right**

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

◉ **Restricted Materials**

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

▮ **Monumental**

Lots with this symbol may, in our opinion,

require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS AT BOOKS SALES

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing at Sotheby's book department sales. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol the property is free from VAT and Sotheby's will not charge VAT on either the hammer price or the buyer's premium.

2. PROPERTY WITH A # SYMBOL

Although these items are not free from VAT, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT in the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers from within the EU requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme

invoice having been raised should contact the Client Accounts Department for assistance.)

3. PROPERTY WITH A † SYMBOL

These items are standard-rated and will be sold under the normal UK VAT rules. Both the hammer price and buyer's premium will be subject to VAT at the standard rate.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded. Sotheby's must always charge VAT on the buyer's premium for these lots and will neither cancel nor refund the VAT charged.

(VAT-registered buyers from other European Union (EU) countries may have the VAT on the hammer price cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

(All business buyers from outside the UK should refer to 'VAT Refunds from HM Revenue and Customs' for information on how to recover VAT incurred on the buyer's premium.)

4. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had a # symbol (see 'Property with a # symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. The buyer's premium will always attract VAT. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with a # symbol' above).

5. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the European Union (EU) to be sold at auction under temporary importation. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force at the date of collection from Sotheby's and not that in force at the date of sale.

These lots will be invoiced under the auctioneers margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment by applying to HM Revenue and Customs - see VAT refunds from HM Revenue and Customs.)

This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme. Sotheby's will transfer all lots sold subject to Temporary Admission to its Custom warehouse immediately after sale.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

6. EXPORTS FROM THE EUROPEAN UNION

The following types of VAT may be cancelled or refunded by Sotheby's on exports made within three months of the sale date if strict conditions are met:

- the amount in lieu of VAT charged on buyer's premium for property sold under the margin scheme i.e. with a # symbol or a α symbol.
- the VAT on the hammer price for property sold under the normal VAT rules i.e. with a † symbol or a α symbol.
- the import VAT charged on the hammer price and VAT on the buyer's premium for property sold under temporary importation i.e. with a ‡ or a Ω symbol.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Sotheby's to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made. If a buyer later decides not to use Sotheby's shipping services a revised invoice will be raised charging VAT.

Where the buyer carries purchases from the EU personally or uses the services of another shipper, Sotheby's will charge the

VAT amount due as a deposit and refund it if the lot has been exported within three months of the date of sale and the following conditions are met:

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under temporary importation (‡ or Ω symbols), Sotheby's is provided with a copy of the correct paperwork duly completed and stamped by HM Revenue and Customs which show the property has been exported from the EU via the United Kingdom. It is essential for shippers acting on behalf of buyers to collect copies of the original import papers from our Shipping Department. HM Revenue and Customs insist that the correct Customs procedures are followed and Sotheby's will not be able to issue any refunds where the export documents do not exactly comply with their regulations. Property subject to temporary importation must be transferred to another Customs procedure immediately if any restoration or repair work is to be carried out.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a charge of £30 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary importation and the property is exported from the EU within three months of the date of sale.
- any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary importation († or Ω symbols) should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

7. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK and may be considered for

- VAT charged on buyer's premium on property sold under the normal VAT rules (i.e. with a † or α symbol) or
- import VAT charged on the hammer price and buyer's premium for lots sold under temporary importation (i.e. with a ‡ or Ω symbol).

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House

Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

8. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
- (v) in respect of online bidding via the

internet, the Conditions of Business for Live Online Bidding on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller,

and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity

Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The

Conditions of Business for Live Online Bidding apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party

packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs.

Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

11. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

12. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department

in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered

for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

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SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from: Sotheby's Property Collection

Opening hours:

Monday to Friday 9.00am to 5.00pm

34-35 New Bond Street

London, W1A 2AA

Tel: +44 (0)20 7293 5358

Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility

Opening hours:

Monday to Friday 8.30am to 4.30pm

Sotheby's Greenford Park,

13 Ockham Drive, Greenford, Middlesex,

UB6 0FD

Tel: +44 (0)20 7293 5600

Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto

Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE FOR BOOKS

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", or which in Sotheby's opinion is materially defective in text or illustration, subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) the item complained of comprises an atlas, an extra-illustrated book, a volume with fore-edged paintings, a periodical publication or a print or drawing; or
- (iv) in the case of a manuscript, the lot was not described in the catalogue as complete; or
- (v) the defect complained of was mentioned in the catalogue or the item complained of was sold un-named in a lot; or
- (vi) the defect complained of is other than in text or illustration. (For example, without limitation, a sale will not be set aside on account of damage to bindings, stains, foxing, marginal wormholes, lack of blank leaves or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates or error in the enumeration of the plates; or
- (vii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years (in respect of counterfeit items) or twenty one (21) days (for items materially defective in text or illustration) after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months (for counterfeit items) or twenty one (21) days (in respect of items materially defective in text or illustration) with the reasons why the Buyer considers the item to be counterfeit or materially defective in text or illustration, specifying the lot number, and the date of the auction at which it was purchased; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

04/19 NBS_GUARANTEE BOOKS

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.13

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBYS

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

PHOTOCOPIES OF BOOKS AND MANUSCRIPTS

The proliferation of photocopying machines makes it impossible for Sotheby's to know whether copies of lots have been taken. We will endeavour to contact vendors about the existence of photocopies, on request.

11/10 NBS_NOTICE_BOOKS €



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK

has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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In the Cellar

Quarter Cask Sherry - ^{Ellis} came in June 5th

J. J. J. in use since Oct 1869

Cask Old Liqueur Brandy - Bouquet

43 Gallons - came in June 1869

in use since 13th August 1869

Quarter Cask - Dark Brandy - Ellis

in use since 1st June 1869

Cask Rum - 22 Gallons - Ellis

in use since November 1868

Cask very Fine Scotch Whisky

30 Gallons - came in 1st January 1869

Besides which there are 5 Gallons
in Stone Jars of the Whisky, to be used
just -

Sotheby's EST. 1744

Collectors gather here.