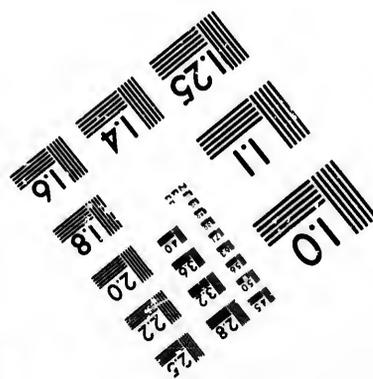
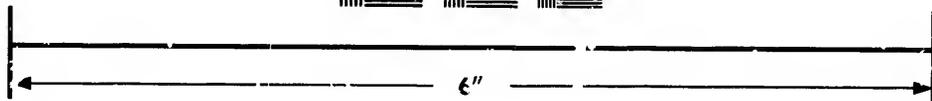
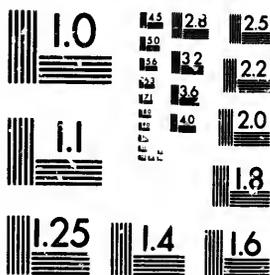


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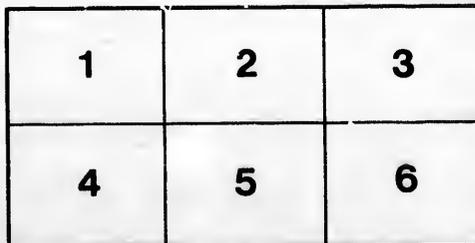
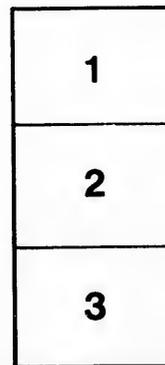
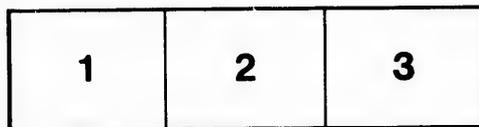
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Glimpses
of
Charles
Dickens



Faithful friend

Charles Dickens











CHARLES DICKENS AND LITTLE NELL.

(This illustration is reproduced from an autograph photo. which Mr. Elwell, the sculptor, was good enough to send me from Paris, France.—E.S.W.)

834.

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Glimpses
Of.....
Charles
Dickens

AND CATALOGUE OF DICKENS
LITERATURE IN LIBRARY OF
E. S. WILLIAMSON

Illustrations
and
Facsimiles

TORONTO
THE BRYANT PRESS
1898

*Edition limited to two hundred and fifty
copies, of which this is*

No. 122

Introductory.



IT is not claimed for the Dickensiana here catalogued—the result of but five or six years' collecting—that it represents anything like a complete gathering of literature relating to Charles Dickens's life and writings. A considerable number of publications coming under this head can be procured only through second-hand booksellers, while other items on the subject it is practically impossible to obtain. As opportunity occurs, however, further additions will be made, and it is hoped that, by degrees, a fairly comprehensive collection may be secured.

The collecting of Dickensiana has been to me a constant source of pleasure. Not only so, but this section of my library is found to possess more than ordinary interest for disciples of "Boz" who have not themselves the leisure, or the patience, to indulge in the same hobby. A catalogue issued two years ago, of which one hundred copies were printed for private circulation, received a very cordial reception; this fact has encouraged the publication of the present amplified edition, in which many new items are listed, the books described with greater detail, and other Dickens matter included.

Up to the present time, the first-edition craze—which has been called "the maddest craze that ever affected book-collecting"—has been avoided, and the two or three first editions in the collection were obtained merely as specimens of that branch of Dickensiana. Dedications to Dickens and plagiaristic works also are represented by only a few volumes.

To Mr. W. R. Hughes, F.R.H.S., of Birmingham, England, Mr. Frederick G. Kitton, of St. Albans, England, Mr. W. O. Hart, of New Orleans, La., U.S.—whose portraits will be found on page 49—and to Mr. J. J. Murphy, of Toronto, I take this opportunity of expressing my deep obligation for many courtesies and much valuable advice and assistance in adding to the collection.

E. S. WILLIAMSON.

*118 Spencer Avenue,
Toronto, April, 1898.*

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Statue of Dickens and Little Nell.

(See frontispiece.)



AMONG the art exhibits of America at the World's Fair, no particular example attracted more popular interest than the sculptured memorial to Charles Dickens, the work of Mr. F. Edwin Elwell, of New York.

It is considered a thoroughly good portrait of the great author, in an easy and graceful pose, his hand combing his beard, as was his habit, as he sits absorbed in thought. On the base of the pedestal, affectionately gazing upward on the face of its creator, is Little Nell, the best loved of all Dickens's characters.

Mr. Elwell has told of how he chanced to meet the original of his Little Nell. While modelling the figure in clay, he had attended an entertainment at Chickering Hall, accompanied by Mrs. Elwell, and had been struck by the sweet face of a girl in the audience. "That is just the face and expression I want," he said to himself. As soon as he returned home he lit the lamps in his studio, and, working all night, modelled from memory the face of his Little Nell. The next morning it was complete. Some two weeks afterward a lady wrote, asking if she might visit his studio with a few friends. The request was granted, and, to the surprise of the artist, accom-

panying his visitors was the young girl who had been his inspiration. The surprise on the part of the girl and her friends when they saw the statue was equally great. "How like Susie," they exclaimed. "It is Susie," said Mr. Elwell. A few touches on the still damp clay and the likeness was complete.

It was whispered to the sculptor at the time that the gentle solicitude which is the most characteristic expression of the figure had grown upon Susie's face during her attendance upon her sick father. The father was overjoyed to learn that his child was to be immortalized in sculpture. It became his one ambition to gain strength enough to go and see the work. "I shall be strong enough to-morrow," he would say, but just as in the story of Little Nell's grandfather, so in real life, "to-morrow and to-morrow crept on with petty pace," until there were for him no more to-morrows. He died without seeing his child's face in marble.

Mr. Elwell exhibited his memorial first at Philadelphia, where it gained a gold medal, and then took it to England. There it was viewed and criticized by nearly all the leading people. The family of Dickens pronounced it an excellent portrait.

There was talk in England of popular subscriptions to buy the memorial, and many discussions as to the site upon which it should stand, but no such action could be taken by public contribution without doing violence to the emphatic wishes of Dickens himself as set forth in his will.

Catalogue of Dickensiana in Library of E. S. Williamson.



The Works of Charles Dickens.

Tavistock Edition. With all the original illustrations by Cruikshank, "Phiz," Fildes, etc., 30 volumes, large 12mo, specially bound in three-quarter morocco, extra, gilt tops. (London, 1891.)

Dombey & Son. By Charles Dickens. With illustrations by H. K. Browne. First Edition, in the original numbers as

issued, covers and advertisements complete. (London, 1848.)

Bleak House. By Charles Dickens. With illustrations by H. K. Browne. First Edition, in original numbers, wrappers, etc., complete. (London, 1853.)

The Mystery of Edwin Drood. By Charles Dickens. With twelve illustrations by S. L. Fildes, and a portrait. First Edition. 8vo, half calf. (London, 1870.)

Old Lamps for New Ones; and Other Sketches and Essays, hitherto uncollected. By Charles Dickens. Edited, with an Introduction, by Frederick G. Kitton. Roy. 8vo, cloth. (New York, 1897.)

Sketches of Young Couples: Young Ladies, Young Gentlemen. By Quiz. Illustrated by Phiz. 16mo, cloth. (Boston, 1873.)

The Strange Gentleman. A Comic Burletta in Two Acts. By "Boz." (Reprint of.) Post 8vo, half bound, uncut. (London, 1837.)

The Loving Ballad of Lord Bateman. Illustrated by George Cruikshank. (This edition, with an American imprint, is printed in London, and is limited to two hundred and fifty copies.) 12mo, half bound, uncut. (Boston, 1884.)

Master Humphrey's Clock, and other early Stories and Sketches. By Charles Dickens. Edited, with Introduction, by Frank T. Marzials. 16mo, cloth. (London, n.d.)

The Christmas Carol. By Charles Dickens. A facsimile reproduction of the author's original MS. With an Introduction by Frederick G. Kitton. 4to, half vellum, uncut, g.t. (London, 1890.)

Memoirs of Joseph Grimaldi. Edited by "Boz." A new edition with notes and additions, revised by Charles Whitehead. Portrait, and illustrations by George Cruikshank. Crown 8vo, half calf. (London, 1846.)

The Pic-Nic Papers. By Charles Dickens, W. H. Maxwell, Thomas Moore and other celebrated writers. Edited by Charles Dickens, Esq. With illustrations on steel by George Cruikshank and "Phiz." Post 8vo, cloth. (London, n.d.)

Religious Opinions of the late Reverend Chauncy Hare Townshend. Published as directed in his will, by his literary executor (Charles Dickens.) Post 8vo, cloth. (London, 1869.)

Life of Charles James Matthews. Chiefly autobiographical, with selections from his correspondence and speeches. Edited by Charles Dickens. Portraits. 2 vols., 8vo, cloth. (London, 1879.)

The Household Narrative of Current Events. Being a monthly supplement to Household Words, conducted by Charles Dickens. 1850-1855 (all published), 6 vols., roy. 8vo., cloth. (Loosely inserted in Vol. 1 is a copy of the Household Words Almanac for 1856.) (London, 1850-55.)

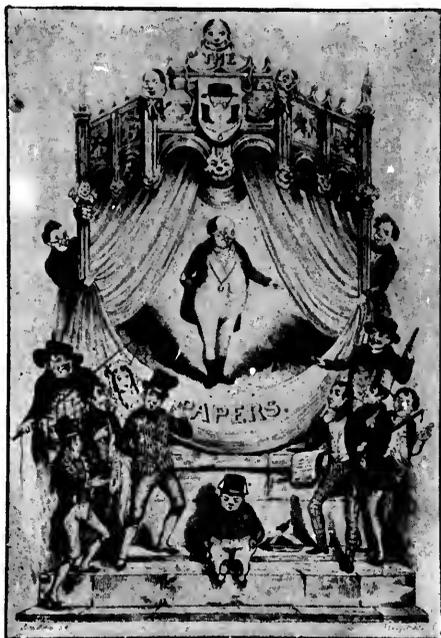
The Piccadilly Annual, 1870. Containing "Hunted Down," by Charles Dickens. 4to, sewed. (London, 1870.)

The Dickens-Collins Christmas Stories. Comprising No Thoroughfare and The Two Idle Apprentices. By Charles Dickens and Wilkie Collins. Illustrated. 12mo, cloth. (Boston, 1876.)

Pickwickiana.



The Posthumous Papers of the Pickwick Club. Jubilee edition. With Notes and numerous illustrations. Edited by Charles Dickens, the younger. (Illustrated with engravings of the scenes and localities referred to in the novel.) 2 vols., post 8vo, cloth, g.t. (London, 1886.)



TITLE PAGE of a curious American "Pickwick" published in Philadelphia in 1838. The copy of the book from which this facsimile is taken was given by Charles Dickens to John Forster in 1838 or 1839. The Philadelphia "Pickwick" was probably a pirated copy of the English book. It contains many very interesting and clever illustrations, some of which, including the title page, are signed "Sam Weller."



The Posthumous Papers of the Pickwick Club.

Victoria edition. With Illustrations by R. Seymour, R. W. Buss, Hablot K. Browne ("Phiz"), and J. Leech. (India paper proofs, only 500 copies so done.) The illustrations include all those used for the original edition, as well as some by Buss and Leech which are only to be found in this edition. 2 vols., roy. 8vo, cloth. (London, 1887.)

Pickwick Papers. In shorthand. (Isaac Pitman system.) Crown 8vo, half calf. (London, n.d.)

The History of Pickwick. An Account of its Characters, Localities, Allusions and Illustrations, with a bibliography and original plates. By Percy Fitzgerald, F.S.A., Demy 8vo., cloth. (London, 1891.)

Pickwick Abroad, or the Tour in France. By George W. M. Reynolds. Illustrated with steel engravings by Crowquill and Phillips, and wood cuts by Bonner. Thick 8vo. cloth. (London, 1864.)

A Pickwickian Pilgrimage. By John R. G. Hassard. First Edition. 16mo. cloth. (Boston, 1881.)

The Law and Lawyers of Pickwick. With an original sketch of "Mr. Serjeant Buzfuz." A lecture by Frank Lockwood, Q.C., M.P. 18mo. cloth. (London, 1893.)

On the Origin of Sam Weller and the Real Cause of the Success of the Posthumous Papers of the Pickwick Club. By a lover of Charles Dickens's works. (One of the few copies containing the plates colored by the artist); together with a facsimile reprint of The Beauties of Pickwick, collected and arranged by Sam Weller. 8vo. half-morocco. (London, 1883.)

Wellerisms from "Pickwick" and "Plaster Humphrey's Clock." Selected by Charles F. Rideal and edited, with an introduction, by Charles Kent. Third edition, with a new and original sketch of "Sam Weller," by George Cruikshank, Jr. 16mo. cloth. (London, 1894.)

Pickwickian Manners and Customs. By Percy Fitzgerald. Crown 8vo, cloth. (London, 1897.)

An Index to Pickwick. By C. M. Neale. Fcap 8vo, cloth. (London, 1897.)

Pickwick Society. Card of Membership (No. 1), bearing name of "Mr. Jno. T. Wright."

Catalogue continued, page 12.

Dickens's Son in Canada.



FRANCIS JEFFREY DICKENS, third son of the novelist (born 1844), came to Canada shortly after his father's death. After remaining some time in Toronto he went to the Canadian North-West, enjoying to the full the shooting and fishing to be found there. Young Dickens made friends among the officers of the Mounted Police, and, becoming infatuated with their adventurous life in the open air, their hazardous duties and freedom from conventionalities, secured an appointment in the force as Inspector on the 4th November, 1874.

In 1885, during the North-West rebellion, it was reported in England that Inspector Dickens had been killed by Indians in an attack on Fort Pitt, of which he had charge. This, however, was not correct, as he held his position in the force until 1st March, 1886, when he was invalided from the service. He subsequently died at Moline, Illinois, U.S., on 11th June, 1886.

The first gold watch ever owned by Charles Dickens was in the possession of Francis Jeffrey Dickens and was brought by him to Canada. Before going west he became acquainted with Mr. F. M. Midford, of Toronto, and this acquaintance afterwards developed into a warm friendship. On his return to Toronto some years later, it came about one day (so the story goes) that, being in want of money, Dickens said he must sell the watch. Mr. Midford promptly declared his readiness to furnish the cash needed, and his unwillingness to see such a relic pass into the hands of strangers. "It was my father's first gold watch," said Dickens, "and I'd much rather see it yours, Midford, than a stranger's."

After the death of Mr. F. M. Midford, at Toronto in 1891, the Dickens watch passed to another member of his family, Mr. A. G. Midford, a prominent New York business man, in whose hands it still remains and by whom it is greatly prized.



A Dickens Letter from "Kit."



MAIL OFFICE,

Thursday, March 25, '96.

My dear Mr. Williamson,—

I am so grateful to you for sending me "Dickensiana." I so love the gentle Wizard of London, and to me he will always be, as he has always been, a hearty and cheering friend—one who is always very near—that anything relating to him brings me special delight.

And to think you placed my little newspaper tramps in your collection! I am very grateful to you, and very much honored by you. I went to each place mentioned after much reading up in the British Museum of course, but I would like to tell you, quite simply and much in earnest, that I tramped to every place, and haunted Dickens' places, and prowled in his corners, and was more gloriously happy than ever in my life before. For the full great meaning of the wonderful stories sprang from the bridges and wharves and slums whereof he wrote, and all the mystery of great London was revealed; and I saw in every face, sweet or sour, in every form, stunted or well-grown, that this

man had given us photographs of a life unknown out of the deep city—that were truer and less exaggerated than any picture that ever was limned.

You will pardon me—my heart grows very full when I speak of Charles Dickens. He did much to make my life strangely happy in a lonely, queer way. I remember sitting munching my lunch behind a monument in the old Abbey near his tomb, and seeing a tourist spit upon it, and how I crept after he had left to wipe the insult to my wizard away with my handkerchief. A childish thing, perhaps—but that was him, he always woke the child in one. God bless him.

Your sincere friend,

KIT.

(NOTE.—To Canadian readers "KIT" needs no introduction. But for the information of those who are not so fortunate as to have the opportunity of enjoying her weekly contributions to *The Mail and Empire* (Toronto), it may be said that she is universally recognized as the most brilliant woman journalist in Canada. The "newspaper tramps" referred to were a series of articles on Dickens, entitled "Tramps with the Genius of London," which appeared in *The Mail* in 1892.—E.S.W.)

442 THE PERSONAL HISTORY AND EXPERIENCE

For some little time we held no conversation, Steerforth being unusually silent, as if being sufficiently engaged in wondering within myself, what I should see the old place again, and what new changes might happen to me or them in the meanwhile. At length Steerforth, becoming gay and initiative in a moment, as he could perceive anything he liked of my manner, pulled me by the arm, and said—

"Find a voice, David. What about the letter you were speaking of at breakfast?"

"Oh!" said I, taking it out of my pocket. "It is from my aunt."

"Well, well!" said Steerforth. "Well, well!"

"What is it about?"

"Why, she reminds me, Steerforth," said I, "that I have called on the expedition to look about me, and to think a little."

"Which, of course, you have done?"

"Indeed, I can't say I have particularly. To tell you the truth, I am afraid I had forgotten it."

"Well, I look about you now, and make up for your negligence," said Steerforth. "Look to the right, and you'll see what a country, with a good deal of marsh in it; look to the left, and you'll see the sea. Look to the front, and you'll find no difference; look to the rear, and there it is still!"

I laughed, and replied that I saw no suitable profession in the whole prospect which was perhaps to be attributed to its being a prospect at the letter in my hand. "Does she suggest anything?"

"What you?" said I. "She asks me, boys, if I think I should like to be a proctor."

"A what?" said Steerforth.

"A proctor. What do you think of it?"

"Well, I don't know," replied Steerforth, coolly. "You may as well do that as anything else, I suppose."

I could not help laughing again, at his balancing all callings and professions so equally, and I told him so.

"Correct! I think it is the main question of gammon and spinnach, as my friend Miss Moucher would say," he returned. "A proctor is a gentlemanly sort of fellow. I don't see any objection to your being a proctor. You shall take out my marriage-licence, in case I ever want one, if it is any indolence and you shall separate in your wife and me after we go, and you shall send me a bill of exchange."

"Why is a proctor, Steerforth?" said I.

"Why is a sort of a mockish attorney," replied Steerforth. "He is to some called courts held in Doctors' Commons—a lay old monk near St. Paul's Churchyard—what solicitors are to the courts of law and equity. He is a dictionary whose existence, in the natural course of things, would have terminated about three-hundred years ago. I can tell you less what he is, by telling you what Doctors' Commons is. It is a little out-of-the-way place, where they administer what is called ecclesiastical law, and give all kinds of tricks with obsolete old monies of acts of Parliament, which three-fourths of the world know nothing about, and therefore

FACSIMILE page of "David Copperfield," as revised by Charles Dickens. (The two black vertical lines represent the pieces of silk cord used to tie back the leaves when this facsimile was taken.)

In this page of proof, Steerforth's remark to Copperfield parodying the eccentricities of Miss Moucher's speech—"a question of gammon and spinnach"—with a superfluous *n* in the last word—has been struck out, and there are many smaller alterations which show the extraordinary care that Dickens bestowed upon "his favorite child" when correcting the proof sheets.

Biographical.



The Life of Charles Dickens. By John Forster. 3 vols., 12mo, cloth. Portraits and illustrations. (Philadelphia, 1872.)

Charles Dickens by Pen and Pencil. Including Anecdotes and Reminiscences collected from his Friends and Contemporaries. By Frederick G. Kitton. Also Supplement to Charles Dickens by Pen and Pencil, and additional illustrations. Containing thirty fine photogravure portraits of Dickens (India proofs) and other illustrations. Two royal 4to vols., full morocco, heavy boards, bevelled edges, g.t., uncut, covers of parts bound in. (London, 1889-90.)

The Childhood and Youth of Charles Dickens. With Retrospective Notes and Elucidations from his Books and Letters. By Robert Langton, F.R.H.S. Subscribers' edition, with the plates on India paper, 300 for sale, this being a presentation copy with the publishers' compliments. 4to, cloth. (London, 1891.)

A Short Life of Charles Dickens. With selections from his letters. By Charles H. Jones. 16mo, cloth. (New York, 1880.)

Anecdote Biographies of Thackeray and Dickens. Edited by Richard Henry Stoddard. Square 12mo, half vellum. (New York, 1875.)

Charles Dickens. A Gossip about his Life, Works and Characters. By Thomas Archer, F.R.H.S. With eighteen full-page Character Sketches (reproduced in photogravure), by Frederick Barnard, and other illustrations by well-known artists. Complete in six sections, folio, boards. (London, n.d.)

Life of Charles Dickens. By Frank T. Marzials. "Great Writers" Series. 16mo, cloth. (London, 1887.)

Charles Dickens. The Story of his Life. By the author of the "Life of Thackeray." With illustrations and facsimiles. 8vo, half bound. (New York, 1870.)

Life of Charles Dickens. By R. Shelton Mackenzie. Portrait and facsimile autograph. 12mo, cloth. (Philadelphia, 1870.)

Charles Dickens. By his Eldest Daughter (Mamie Dickens). "World's Workers" Series. With portrait. 16mo, cloth. (London, 1886.)

The Life and Writings of Charles Dickens. A Memorial Volume. By R. A. Hammond, LL.D. With an Introduction by Elihu Burritt, and portrait. 8vo, cloth. (Toronto, 1871.)

Charles Dickens. By George Augustus Sala. First edition. 16mo, original paper covers. (London, 1870.)

The Life and Writings of Charles Dickens. A Woman's Memorial Volume. By Phebe A. Hanaford. Portrait. Post 8vo, cloth. (Augusta, Me., 1875.)

Charles Dickens. A Critical Biography. With portrait. (Our Contemporaries, No. 1.) 12mo, uncut, half bound, original covers, etc., preserved. (London, 1858.)

Great Novelists: Scott, Thackeray, Dickens, Lytton. By James Crabb Watt. 12mo, cloth. (London, n.d.)

Charles Dickens. A Sketch of His Life and Works. By F. R. Perkins. Portrait. 12mo, cloth. (New York, 1870.)

My Father as I Recall Him. By Mamie Dickens. Revised edition. Illustrated. 12mo, ornamental cloth. (London, 1896.)

Dickens. By Adolphus William Ward. (English Men of Letters) 16mo, cloth. (London, 1889.)

Charles Dickens. A Lecture by Prof. Ward. Delivered in the Hulme Town Hall, Manchester, 30th November, 1870. 26 pp., uncut:

The Life and Times of Charles Dickens. (Police News Edition.) 16 pp. pamphlet:

Publishers' Announcement of Dickens by Pen and Pencil, and other Dickensiana. 24 pp., illustrated. (London, 1890.)

The three items in one volume, 8vo, half roan.

Catalogue continued, page 20.

The Homes of Dickens.



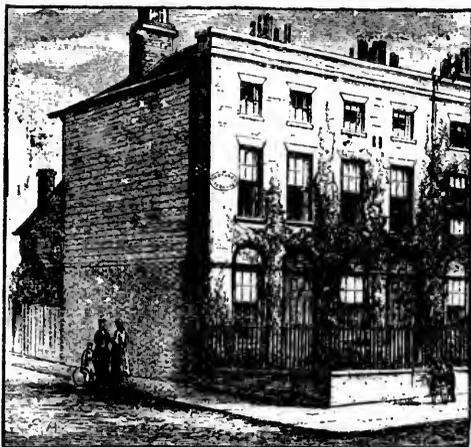
THE illustrations of the homes of Charles Dickens given in this series have, of course, been printed before, but not, so far as I am aware, all in one volume, arranged in their proper sequence. Even such a standard work as Forster's *Life of Dickens* fails to mention one of his homes, namely, Ordnance Terrace, Chatham; and there is considerable difference of opinion among the authorities as to the dwelling-places of the Dickens family after the release of Mr. John Dickens from the Marshalsea prison, and upon other minor points. I have endeavoured to give in brief but comprehensive form a record of all the homes of Charles Dickens, from the house at Portsea in which he was born, to Gad's Hill Place.

I am indebted to Mr. W. R. Hughes for permission to use extracts from his valuable work, "A Week's Tramp in Dickens-Land." It is thought better to make this general acknowledgment rather than to use quotation marks in each instance.



THE HOUSE AT PORTSEA IN WHICH CHARLES DICKENS
WAS BORN.

CHARLES DICKENS was born on Friday, 7th of February, 1812, at No. 387 Mile-End Terrace, Landport, where Mr. and Mrs. John Dickens, father and mother of the novelist, had gone to reside immediately after their marriage. The residence remains unchanged to this day. It is a single-fronted, eight-room house. From the picture it would appear to be a very ordinary house in a row, and to be situated in a crowded and not very respectable neighborhood. But this is not a correct impression. The house where the future genius first saw light was, eighty years ago, in a rural neighborhood, and in those days must have been considered rather a genteel residence for a family of moderate means in the middle class. It stands high on the west side of a good broad road, and the situation is very open, pleasant and cheerful. Charles was a baby in arms, aged about four months and sixteen days, when his parents quitted the house in which he was born, and moved to Hawke Street in the town of Portsea. Of this latter home no illustration is to be had.



ORDNANCE TERRACE, CHATHAM, DICKENS'S HOME, 1817-1821.

It is believed that Mr. John Dickens removed to Chatham in 1816. It cannot now be settled where he lived for the first few months after his arrival in Chatham. In 1817, however, Mr. Dickens was living at the house at first No. 2, but since altered to No. 11, Ordnance Terrace. (The figures on the house will pass alike for No 2 or No. 11.) It is said to be a pleasantly situated, comfortable and respectable dwelling. Here it was, according to Forster, that Charles' first desire for knowledge, and his great passion for reading, were awakened by his mother, who taught him the first rudiments not only of English, but also, a little later, of Latin. Ordnance Terrace is known to have furnished the locality and characters for some of the early *Sketches by Boz*. The family continued to live at Ordnance Terrace until 1821. It was during his residence here that some of the happiest hours of the childhood of Charles were passed, as his father was at this time in a fairly good position in the Navy Pay office.



THE HOUSE ON THE BROOK, CHATHAM, 1821-1823.

ABOUT the year 1821, pecuniary embarrassments beset and tormented the Dickens family, which were afterwards to be "ascribed in fiction" in the history of the Micawbers and the Dorrits, and the family moved to the House on the Brook, a very humble and unpretentious six-roomed dwelling, with plain-looking, whitewashed plaster front. It was in the House on the Brook that Dickens acquired those "readings" and "imaginings" which he described as brought away from Chatham, where his father had a small collection of books in a little room upstairs. The condition of this humble but famous little tenement is said to be now sadly degraded. The house itself is absolutely unaltered in the years that have elapsed since John Dickens and his family lived there, but time has made a sad change for the worse in the character of the neighborhood.



NO. 16 (NOW 141) BAYHAM STREET, CAMDEN TOWN, 1823.

THE family moved to London in the winter of 1822-23, and took up their residence at No. 16 Bayham Street, Camden Town - a mean, small tenement, with a wretched little back garden abutting on a squalid court. A washerwoman lived next door, and a Bow-Street officer over the way. Bayham Street is said to be in one of the then poorest parts of the London suburbs. Charles was very miserable while the family lived here. "As I thought," he said to Forster on one occasion, very bitterly, "in the little back garret in Bayham Street, of all I had lost in losing Chatham, what would I have given, if I had had anything to give, to have been sent back to any other school, to have been taught something anywhere." Forster says: "That he took from the very beginning of the Bayham Street life his first impressions of that struggling poverty which is nowhere more vividly shown than in the commoner streets of the ordinary London suburb, and which enriched his earliest writings with a freshness of original humor and unstudied pathos that gave them much of their sudden popularity, there cannot be a doubt."

NO. 4, GOWER STREET NORTH; MARSHALSEA PRISON; SOMERS TOWN, ETC. (NO ILLUSTRATIONS OBTAINABLE.)

THE next move of the family was to No. 4, Gower Street North, a house of six rather small rooms. While living here, they were in such indifferent circumstances that Mrs. Dickens had to exert herself in adding to the finances by trying to teach, and a school was opened for young children, very much as described in the fourth chapter of *Our Mutual Friend*. Charles has placed on record the fact that he "left, at a great many doors, a great many circulars calling attention to the merits of the establishment. Yet nobody ever came to school, nor do I recollect that anybody ever proposed to come."

The prospects grew gloomier than ever, and ultimately the father was arrested and conveyed to the Marshalsea, the debtors' prison, since made so familiar to us as the birthplace and home of Little Dorrit. In consequence of Mr. Dickens's failure to arrange with his creditors, the home in Gower Street was broken up, Charles was handed over as a lodger to an old lady named Roylance, in Camden Town—who afterwards figured as Mrs. Pipchin in *Dombey and Son*—and his mother and sister went to live in the Marshalsea. In order to be nearer the prison, Charles soon after took up his quarters in Lant Street, Borough, where Bob Sawyer afterwards resided.

At length the elder Dickens was allowed to leave the Marshalsea, and the family occupied a house in Somers Town, and subsequently at No. 18, Bentinck Street, Manchester Square.

Homes continued, page 25.

Speeches, Letters and Readings.



The Letters of Charles Dickens. Edited by his Sister-in-Law and his Eldest Daughter (Georgina Hogarth and Mamie Dickens). 3 vols., 8vo, cloth, uncut. (London, 1880.)

Letters of Charles Dickens to Wilkie Collins. Edited by Laurence Hutton. With portraits and facsimiles. 16mo, cloth. (New York, 1892.)

Speeches, Letters and Sayings of Charles Dickens. To which is added a Sketch of the Author, by George A. Sala, and Dean Stanley's Sermon. Portrait. 8vo, half bound. (New York, 1870.)

The Readings of Mr. Charles Dickens. As Condensed by Himself. With original illustrations. 18mo, cloth, (Boston, 1868)

Charles Dickens as a Reader. By Charles Kent. First Edition. 12mo, cloth. (London, 1872.)

Pen Photographs of Charles Dickens's Readings. Taken from Life. By Kate Field. Portrait and numerous illustrations. 8vo, cloth. (Boston, 1871.)

Charles Dickens as I Knew Him. The Story of the Reading Tours in Great Britain and America (1866-1870.) By George Dolby. Crown, 8vo, cloth. (London, 1887.)

Anthological.



The Charles Dickens Birthday Book. Edited by his Eldest Daughter. With five illustrations by his Youngest Daughter. Fcap. 4to, ornamental cloth. (London, 1882.)

The Charles Dickens Birthday Book. With Selections from his Works for every day in the Year. 18mo, cloth. (London, 1897.)

The Dickens Dictionary. A Key to the Characters and Principal Incidents in the Tales of Charles Dickens. By Gilbert A. Pierce, with additions by William A. Wheeler. 8vo, cloth. (London, 1891.)



(Drawn by F. Barnard.)

BOB CRATCHIT AND TINY TIM.

IN came little Bob, the father, with at least three feet of comforter, exclusive of the fringe, hanging down before him; and his threadbare clothes darned up and brushed, to look seasonable; and Tiny Tim upon his shoulder. Alas for Tiny Tim, he bore a little crutch, and had his limbs supported by an iron frame. . . . "A Merry Christmas to us all, my dears; God bless us!" which all the family re-echoed, "God bless us every one!" said Tiny Tim, the last of all.—*Christmas Carol.*

The Humour and Pathos of Charles Dickens. With illustrations of his Mastery of the Terrible and the Picturesque. Selected by Charles Kent. Portrait. 12mo, cloth (London, 1884.)

The Plays and Poems of Charles Dickens. With a few Miscellanies in Prose, now first collected. Edited, prefaced and annotated by Richard Heine Shepherd. 2 vols., 8vo, cloth, uncut. (London, 1885.)

The Religious Sentiments of Charles Dickens. Collected from his Writings by Charles H. McKenzie. Crown 8vo, cloth. (London, 1884.)

A Cyclopaedia of the Best Thoughts of Charles Dickens. Compiled and alphabetically arranged by F. G. de Fontaine. Roy. 8vo, ornamental cloth. (New York, 1881.)

The Dickens Reciter. Selections from the Works of Charles Dickens for Reading or Recitation. Edited by Alfred H. Miles. 12mo, cloth. (London, 1890.)

Humorous Readings from Charles Dickens. For the Platform, the Social Circle and the Fireside. Edited by Charles B. Neville. (Two series in one volume.) 12mo, cloth. (London, n. d.)

Children's Stories from Dickens. Retold by his Grand-daughter and others. Edited by Edric Vredenburg. Numerous illustrations. Roy. 8vo, boards. (London, n. d.)

Child Pictures from Dickens. Numerous illustrations. 8vo, ornamental cloth. (New York, n. d.)

Bibliographical.



Dickensiana. A Bibliography of the Literature relating to Charles Dickens and his Writings. Compiled by Fred. G. Kitton. With a portrait of "Boz" from a drawing by Samuel Lawrence. Crown 8vo, cloth. (Only 500 copies printed.) (London, 1886.)

Bibliography of the Writings of Charles Dickens. With many Curious and Interesting Particulars relating to his Works. By James Cook. 8vo, half calf. (London, 1879.)

The Novels of Charles Dickens. A Bibliography and Sketch. By Fred. G. Kitton. With a portrait. 2mo, half morocco, g. t. (London, 1897.)

Catalogue continued, page 34.

A Reverie in Dickens.



(DEATH OF LITTLE NELL.)

I read by the dying sunlight
That tale of life so brief,
On the calm, pale deathly beauty
I gazed with the old man's grief,

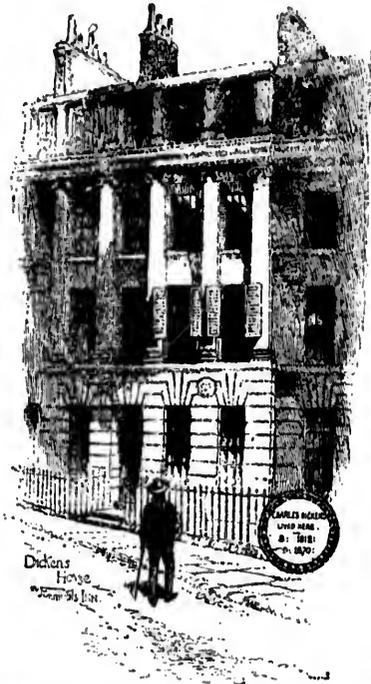
And the child-form lay before me
Like a gem from the mint of God,
Asleep; as a flower awaiteth
The Spring 'neath the harden'd sod.

.
And methought that in silence there liveth
A sorrow too sad for tears,
And a grave in each heart that groweth
More green with the passing years.

A grave in our life's dark chamber,
Where Love like Ophelia sings,
Where the worldly footsteps fall not
Nor the shadow of earthly things.

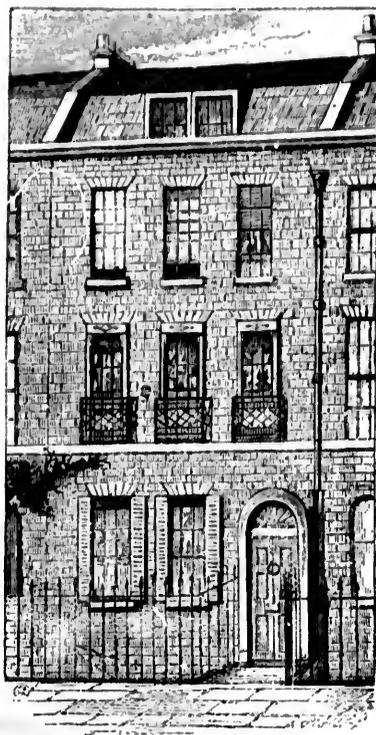
—*John Arbory.*

Montreal.



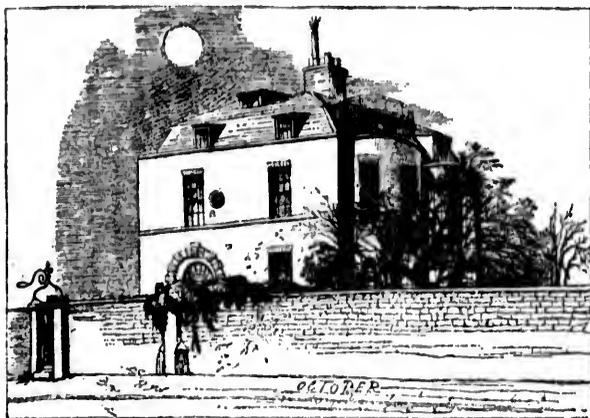
DICKENS'S HOUSE IN FURNIVAL'S INN, 1834-1837.

FURNIVAL'S INN in Holborn is famous as having been the residence of Charles Dickens in his bachelor days, when a reporter for the *Morning Chronicle*. He removed here from his father's lodgings at No. 18, Bentinck Street, and had chambers, first the "three pair back" (rather gloomy rooms) of No. 13 from Christmas 1834 until Christmas 1835, when he moved to the "three pair floor south" (brigh' little rooms) of No. 15, which he occupied from 1835 until his removal to No. 48, Doughty Street, in March 1837. He was married from Furnival's Inn, on 2nd April 1836, to Catherine, eldest daughter of Mr. George Hogarth, and doubtless lived here in the early matrimonial days much in the same way as Tommy Traddles did, as described in *David Copperfield*. Here the *Sketches by Boz* were written, and most of the numbers of the immortal *Pickwick Papers*, as also the lesser works—*Sunday Under Three Heads*, *The Strange Gentleman*, and *The Village Coquettes*. It was in Furnival's Inn, probably in the year 1836, that Thackeray paid a visit to Dickens, with two or three drawings to illustrate his writings, "which, strange to say, he did not find suitable."



48, DOUGHTY STREET—DICKENS'S HOME, 1837-1839.

DICKENS removed to No. 48, Doughty Street, from his apartments in Furnival's Inn. The house, situated on the east side of the street—now a somewhat noisy thoroughfare, but in Charles Dickens's time a quiet, retired spot—has twelve rooms, is single-fronted, three-storied, and not unlike No. 2, Ordnance Terrace, Chatham. A tiny little room on the ground floor, with a bolt inside in addition to the usual fastening, is pointed out as having been the novelist's study. It was at Doughty Street that Dickens experienced a bereavement which darkened his life for many years, in the death of his wife's next younger sister, Mary, who lived with them, and "by sweetness of nature, even more than by graces of person, had made herself the ideal of his life." His residence here was of short duration, from 1837 to 1840 only; but during this period he completed *Pickwick* and wrote *Oliver Twist*, *Memoirs of Grimaldi*, *Sketches of Young Gentlemen*, *Sketches of Young Couples*, and commenced *Nicholas Nickleby*.



NO. 1, DEVONSHIRE TERRACE—DICKENS'S HOME, 1839-1850.

THIS commodious double-fronted house, in which Dickens resided from 1839 to 1850, is entered at the side, and the front looks into the Marylebone Road. Forster calls it "a handsome house with a garden of considerable size," and Dickens himself admitted it to be "a house of great promise (and great premium), undeniable situation, and excessive splendor." That he loved it well is shown by the passage in a letter which he addressed to Forster when about to commence *The Chimes*: "Never did I stagger so upon the threshold before. I seem as if I had plucked myself out of my proper soil when I left Devonshire Terrace, and could take root no more until I return to it. Did I tell you how many fountains we have here? No matter. If they played nectar, they wouldn't please me half so well as the West Middlesex waterworks at Devonshire Terrace." Here it was that Dickens's favorite ravens were kept, in a stable on the south side of the garden, one of which died in 1841, it was supposed from the effects of paint, or owing to "a malicious butcher," who had been heard to say that he "would do for him." While living at Devonshire Terrace, Dickens wrote a large part of *The Old Curiosity Shop*, *Barnaby Rudge*, *Martin Chuzzlewit*, and also put some finishing touches on *Dombey and Son*.



TAVISTOCK HOUSE—DICKENS'S HOME, 1851-1860.

DICKENS lived at Tavistock House from 1851 until 1860, with intervals at Gad's Hill Place. This beautiful residence, which has eighteen rooms, is now the Jews' College. The drawing-room on the first floor still contains a dais at one end, and it is said that, at a recent public meeting held there, three hundred and fifty people were accommodated in it, which serves to show what ample quarters Dickens had to entertain his friends. It was at Tavistock House that Dickens, Wilkie Collins, Mark Lemon and others took part in the famous private theatricals. Among the important works which were wholly or partly written at Tavistock House are *A Child's History of England*, *Bleak House*, *Hard Times*, *Little Dorrit*, *A Tale of Two Cities*, *The Uncommercial Traveller*, and *Great Expectations*. *All the Year Round* was also determined upon while he lived here, and the first number was dated 30th April, 1859.



GAD'S HILL PLACE—DICKENS'S HOME, 1860-1870.

GAD'S HILL PLACE is situated about half way between Gravesend and Rochester, on the high-road to Dover from London. The house itself is approached through massive oak gates, and is a two-storied, plain, red brick building, with a belfry on the roof and a quaint looking porch in front. Gad's Hill Place was purchased by Dickens in 1856—more as an investment than anything else, as he was then living at Tavistock House. In 1860, however, he disposed of Tavistock House and took up his residence at "Gad's," which he continued to occupy until his death on 8th June, 1870.

Mr. George Dolby has given in his volume, *Charles Dickens as I Knew Him*, an interesting account of the social life at Gad's Hill Place. A peculiarity of the household was that, except at table, no servant was ever seen about. This was because the requirements of life were always ready to hand, especially in the bed-rooms. Each of these rooms contained the most comfortable of beds, a sofa and easy chair, a large-sized writing table, profusely supplied with paper and envelopes of every conceivable size and description, and an almost daily change of new quill pens. There was a miniature library in each room, a comfortable fire in winter, with a shining copper kettle in each fireplace; and, on a side table, cups, saucers, tea-caddy, teapot, sugar and milk, so that a cup of tea was always to be had, without even the trouble of asking for it. There was no specified time for the guests

to be at breakfast, that meal being on the table from nine to ten or half-past; and, unless some early excursion had been arranged, the visitors were left to do as they pleased in the morning. Dickens, as a rule, took a turn or two round the domain to see that everything was in order outside as well as inside the house, and afterwards devoted himself to his literary duties and correspondence. Luncheon was served at half-past one, when all were supposed to have got through their letters, reading, writing or lounging, or whatever occupation might have engrossed their morning leisure; then the pleasure of the day began, or was arranged systematically over that most pleasant of repasts, generally resulting in a walk through one of the beautiful woods which abound in that part of the country, such as Cobham Park, the residence of Lord Darnley, who had presented Dickens with a private key to all the gates in the Park. For those to whom the place had a fascination, a visit to the "Leather Bottle," the retreat of the disappointed Tracy Tupman, to Rochester Castle, or some other distant place, or a game at croquet or bowls on the lawn, passed the hours agreeably till dinner time, when, to use a theatrical phrase, everybody was supposed "to be on," and the conversation, under the generalship of such a host, never flagged for a moment. Then came an hour or two in the drawing-room, where Miss Dickens and Miss Georgina Hogarth held their genial court. It was Dickens's invariable habit to retire at midnight, but without imposing any condition upon his guests that they should follow his example.

The books wholly or partly written at Gad's Hill Place are *Little Dorrit*, *Hunted Down*, *A Tale of Two Cities*, *Great Expectations*, *Our Mutual Friend*, and *The Mystery of Edwin Drood*.



THE EMPTY CHAIR AT GAD'S HILL PLACE.

Dickens's Diary.



IT may not be generally known that Charles Dickens once attempted to keep a diary, and with the usual result. It was commenced on New Year's Day (1838), following the sudden death of his young sister-in-law, Mary Hogarth, who, Forster tells us, had made herself the ideal of his life. Dickens was completely borne down by the terrible suddenness of her death. His grief and suffering were intense, and affected him through many after years. The first sentences of the diary show that this affliction filled his mind and heart: "A sad New Year's Day in one respect, for at the opening of last year poor Mary was with us. Very many things to be grateful for since then, however. Increased reputation and means, good health and prospects. We never know the full value of blessings till we lose them—we were not ignorant of this one when we had it, I hope. But if she were with us now, the same winning, happy, amiable companion, sympathizing with all my thoughts and feelings more than anyone I knew ever did or will, I think I should have nothing to wish for but a continuation of such happiness." On January 9th, he writes: "Went to the Sun office to insure my life, where the board seemed disposed to think I work too hard. After an interesting interview with the board and the board's doctor, *came back to work again.*" Unimportant entries follow on 10th and 11th, and then under date Sunday, January 14th: "To church in the morning, and when I came home I wrote the preceding portion of this diary," so it was not a New Year's resolution after all, but one made two weeks later and dated back, "which henceforth I make a steadfast resolution not to neglect or paint. I have not done so yet, nor will I;

but say what rises to my lips—my mental lips at least—without reserve. No other eye will see it, while mine are open in life, and although I dare say I shall be ashamed of a good deal in it, I should like to look over it at the year's end." But the journal was not destined to live until the year's end, for on the following day, January 15th, it is brought to a sudden termination with the entry: "Here ends this brief attempt at a diary. I grow sad over the checking off of days, and can't do it."

Transcript of Shorthand Letter.



My Dear Sir,

I did intend writing to say that through the kindness of a friend, who posts to Brighton and back next Sunday, I could see you for two hours on that day. I am so terribly behindhand, however, that I am compelled to give up all thoughts of leaving town this month, even for a day. As I shall not see you then until you return to town, I state in this short letter the alterations I propose in our Agreement, with the view of facilitating the dispatch of business when we meet.

First, that you should give me £600 for permission to publish 300 copies of my first novel, B.R., this number to be divided into as many editions as you think well, and the whole of the manuscript to be furnished by the 1st March, 1838, at the latest.

Second, that for permission to publish the same number of copies of my second novel, O.T., you should give me £700, deducting from that amount all you may have been made to pay for the appearance of the different portions of it in the Miscellany up to the time of my finishing the whole manuscript, which I promise, at the very latest, shall be Midsummer next.

I have considered the subject very carefully, and this is the fixed conclusion at which I have arrived. I am sure it is a fair and very reasonable one, but if you are resolved to think differently, of course you have the power to hold me to the old agreement. However, if you hold me to the strict letter of the agreement respecting the novels, I shall abide by the strict letter of my agreement respecting the Miscellany, and arrange my future plans with reference to it accordingly.

Topographical, etc.



A Week's Tramp in Dickens-Land. Together with Personal Recollections of the "Inimitable Boz" therein Collected. By William R. Hughes, F.L.S. With more than 100 illustrations by F. G. Kitton and other artists. First edition. Demy 8vo, cloth. (London, 1891.)

In Kent with Charles Dickens. By Thomas Frost. Crown 8vo, cloth. (London, 1880.)

About England with Dickens. By Alfred Rimmer. With numerous illustrations. Square crown 8vo, cloth, g.t. (London, 1883.)

The Country and Church of the "Cheeryble Brothers." By the Rev. W. Hume Elliot. Portraits and illustrations. Square 8vo, cloth, g.t. (Selkirk, 1893.)

Charles Dickens and Rochester. By Robert Langton. With numerous illustrations. 8vo, half morocco. "With best wishes of the Author." (London, 1880.)

In and Out of Doors with Charles Dickens. By James T. Fields. (Modern Classics Series.) 32mo, cloth. (Boston, n.d.)

Charles Dickens and the Stage. A Record of his connection with the Drama as Playwright, Actor and Critic. By T. Edgar Pemberton. With portraits in character of Miss Jennie Lee, Mr. Irving and Mr. Toole. Crown 8vo, cloth. (London, 1888.)

The Best of all Good Company. By Blanchard Jerrold. Part I.—A Day with Charles Dickens. Roy. 8vo, half bound, uncut. (London, 1871.)

The Haunts of Dickens. By Elbert Hubbard. (Little Journeys to the Homes of Good Men and Great, Vol. 1, No. 10.) (New York, 1895.)

Hints to Collectors of Original Editions of the Works of Charles Dickens. By Charles Plumtre Johnson. Large paper, 8vo, vellum. (Only 50 copies so printed, this being No. 16.) (London, 1885.)

In Jail with Charles Dickens. By Alfred Trumble, editor of "The Collector." Illustrated. 16mo, cloth. (New York, 1896.)



CHARLES DICKENS IN 1868.

From photo taken in New York, by Gurney, during the novelist's American visit, and generally accepted by Dickens's family and friends as the most satisfactory portrait extant.

(By special permission of The Ladies' Home Journal, Philadelphia.)

P

D

Dickens Memento. With Introduction by Francis Philimore, and "Hints to Dickens Collectors," by John F. Dexter Catalogue with Purchasers' Names and Prices Realized of the Pictures, Drawings and Objects of Art of the late Charles Dickens, sold by Auction in London, on July 9th, 1870. 4to, cloth. (London, n.d.)

Charles Dickens' Heroines and Women Folk. Some thoughts concerning them. Lecture by Charles F. Rideal. 16mo, cloth. (London, 1896.)

Plagiaristic.



Dombey and Daughter. A Moral Fiction. By Renton Nicholson, Lord Chief Baron of the Celebrated Judge and Jury Society, held at the Garrick's Head Hotel, Bow Street. Illustrated. First edition. Roy. 8vo, half morocco, uncut. (London, 1848.)

The Mystery of Mr. E. Drood. An Adaptation. By Orpheus C. Kerr. 12mo, wrappers. (London, n.d.)

Change for the American Notes. In Letters from London to New York, by an American Lady. Post 8 o, original cloth, uncut. (London, 1843.)

Facts and Figures from Italy. By Don Jeremy Savonarola, Benedictine Monk, addressed during the last two winters to Charles Dickens, Esq., being an Appendix to his "Pictures." 8vo, cloth. (London, 1847.)

Dedications.



Infelicia. By Adah Isaacs Menken. With a biographical preface and numerous illustrations. Dedicated to Charles Dickens, and with facsimile letter from him. Small 4to, cloth. (London, 1888.)

A Tramp's Wallet. Stored by an English Goldsmith during his wanderings in Germany and France. By William Duthie. "Dedicated, by permission, to Charles Dickens, Esq." Crown 8vo, cloth. (London, 1858.)

Poems. By James Ballantine. Dedicated to Charles Dickens. 12mo, cloth. (Edinburgh, 1856.)

Catalogue continued, page 41.

“The Old Curiosity Shop.”



THE building of which an illustration appears on the next page has attained considerable notoriety as the supposed home of Little Nell and her grandfather. It has been the subject of not a few magazine and newspaper articles. One writer (in the *Cosmopolitan Magazine* for May, 1893) says: “Hundreds of Americans have experienced at sight of it a thrill of interest which the Tower, St. Paul’s, and even Westminster Abbey, wholly failed to excite. The supposition that it is the house which Dickens selected as the home of Little Nell has made it almost a hallowed place.”

That there has been a good deal of sentiment wasted over this old shop is evident from the following remarks of Mr. Charles Dickens, the Younger, in his “Notes on Some Dickens Places and People” (*Pall Mall Magazine*, July, 1896):

“I propose in this article to deal with a few of the cases in which it is actually known on Charles Dickens’s own authority, or in which it is unmistakably obvious from internal evidence, what were the places which he describes; and I think I shall have but little difficulty in proving the absolute correctness of my contention. With mere unintelligent and unsupported fable I do not intend to trouble myself—with the absurd credulity, for instance, which induces some travellers to believe, when they are told by the guides whom they pick up at the hotels, that the house in Portsmouth Street, Lincoln’s Inn, which has in some inexplicable way come to be labelled as the Old Curiosity Shop, has anything in the remotest degree to do with the story—I shall in no way concern myself.”



"THE OLD CURIOSITY SHOP."



Miscellaneous.



Legends and Lyrics. A Book of Verses. By Adelaide Anne Proctor. With an Introduction by Charles Dickens. 12mo, cloth. (London, 1884.)

Under Bow Bells. A City Book for all Readers. By John Hollingshead. (Articles which first appeared in Household Words.) 16mo, cloth. (London, 1860.)

Recreations of a Literary Man, or Does Writing Pay? By Percy Fitzgerald. 12mo, cloth. Chapter III.—“Charles Dickens as an Editor.” Chapter IV.—“Charles Dickens at Home.” (London, 1883.)

The Poetical and Prose Remains of Edward Marsh Heavisides. Crown 8vo, cloth. “On the Writings of Charles Dickens,” pp. 1-25. (London, 1850.)

Dickens Scrap-Book. Containing newspaper and other miscellaneous clippings of Dickensiana, illustrations, etc.

What I Remember. By Thomas Adolphus Trollope. 2 vols., demy 8vo, cloth. Portrait. Chapter VII., pp. 110-130—“Charles Dickens.” (London, 1887.)

Letters to Dead Authors. By Andrew Lang. 16mo, cloth. “To Charles Dickens,” pp. 10-22. (London, 1886.)

Dickens Collections. Containing brochure describing collection of W. R. Hughes, Esq., of Birmingham, England, and Illustrated Catalogue of Dickensiana in Library of E.S.W. Only 100 copies of each printed. Post 8vo, half bound.

Watched by the Dead. A Loving Study of Dickens's Half-told Tale. By R. A. Proctor. Post 8vo, cloth. (London, 1887.)

The Daily News Jubilee. A Political and Social retrospect of Fifty Years of the Queen's Reign. By Justin McCarthy, M.P., and Sir John A. Robinson. Illustrated. (Charles Dickens the first Editor.) 16mo, boards. Illustrated. With facsimile of first issue, Wednesday, January 21st, 1846. (London, 1896.)

My Autobiography and Reminiscences. By W. P. Frith, R.A. 3 vols., demy 8vo, half bound. Portraits. Numerous references to and anecdotes of Dickens. (London, 1887.)

George Cruikshank: His Life and Works. Including a Memoir by Frederic G. Stephens and an Essay on the Genius of George Cruikshank by W. M. Thackeray. Forty-four engravings, 8vo, cloth. (London, 1891.)

Charles Dickens's Prison Fictions. A Paper prepared by the Secretary of the Howard Association, at the request of the Pennsylvania Prison Society, 1894. (Pamphlet.)

The Ivy Green. By Charles Dickens. Illustrated with etchings. (Holiday booklet.) (New York, n.d.)

All the Year Round. Extra Christmas Numbers. Roy. 8vo, sewed. Mrs. Lirriper's Legacy; Mugby Junction; No Thoroughfare. (London, v.d.)

Little Em'ly (from David Copperfield.) Penny Popular Novels, No. 6. Edited by W. T. Stead. (London, 1896.)

The Victorian Age of English Literature. By Mrs. Oliphant and F. R. Oliphant, B.A. 2 vols., 8vo, cloth. Of Charles Dickens, Vol. I., pp. 260-275. (London, 1892.)

Statuette of Dickens. Dickens Calendars, etc.

Illustrated Works, etc.



Some Well-Known Characters from the Works of Charles Dickens. A series of sixteen sketches designed in imitation of water-colors by J. Clayton Clark ("Kyd"). 4to, cloth, g.t. (London, n.d.)

Character Sketches from Dickens. By Darley. Thirteen photogravure plates. Cloth, portfolio, royal 8vo.

The Characters of Charles Dickens. Portrayed in a series of twenty-six original water-color sketches by J. Clayton Clark ("Kyd"). Royal 8vo, boards. (London, n.d.)

Character Sketches. By Frederick Barnard. A series of eighteen full-page plates. (See "Charles Dickens: A Gossip of his Life, Works, and Characters.") (London, n.d.)

Dickens Character Sketches. From designs by F. Barnard and others. (Two Series.) India proofs. (Philadelphia, 1888.)

Catalogue continued, page 51.

A Dickens Book Plate.



"Mr. E. S. Williamson, of Toronto, whose pamphlet of Dickensiana I commend to my readers, has sent me his book plate, which shows his leaning toward the creator of Pickwick. There, in the library chair, is the genial old gentleman himself, while on the wall hangs the portrait of his originator. I dare say that the books on the shelves are Dickens's works, and that Mr. Pickwick has just laid down a copy of his own history. I hope that he has enjoyed it as much as the rest of the world has. Mr. Williamson is not the only

book-lover who has embalmed a favorite writer in his *ex libris*. Mr. Laurence Hutton has Boehm's statuette of Thackeray as the motive of his, while Mr. C. B. Foote has a portrait of Hawthorne in the centre of his design. I have so many favorites among the authors, that I should have to get a composite photograph made to do justice to my tastes. It would include Marcus Aurelius, Pliny the Younger, Dickens, Thackeray, Jane

Austen, Browning, Shakespeare, Emily Bronte, Stevenson, Lowell, Kipling, Emerson, Hawthorne, and many more, for I think that I have as many 'literary passions' as Mr. Howells. Whether I have as many as he, I will not try to prove, but I will say that I have some that he has not, and without which he is the poorer. I would not give my Thackeray for all his Tolstois, no, nor one Becky Sharp for a dozen Anna Kareninas."—The Lounger (Miss J. L. Gilder) in *The Month*, New York, March 1897.



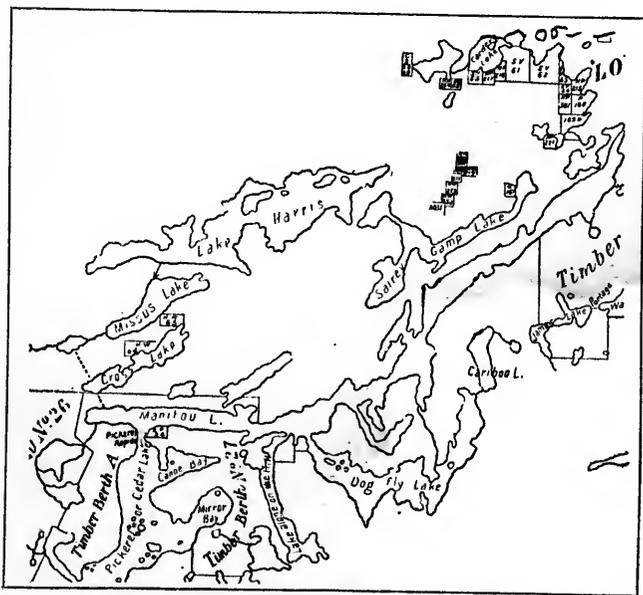
Not Dickens's Poetry.



THE following letter was addressed to *The Mail and Empire*, in 1895, by Mr. G. W. Johnson, of Upper Canada College, Toronto :

"You published in a recent issue a piece of poetry called 'The Children.' It was signed 'Charles Dickens,' and was said to have been found in his desk when he died. It has been floating around the newspaper world in that shape for twenty odd years. Generally it has been boldly claimed that Dickens wrote it. He didn't, and it wasn't found in his desk either. The poem was written during the summer of 1863, and first appeared in *The Waverly Magazine*, of Boston. The author was a young school-teacher, whose name I have forgotten, but who wrote under the pen name of 'The Village Schoolmaster.' The poem has a pleasant jingle and good sense, and was well spoken of at the time. Dickens died in 1870, and he may have seen it; it is even possible that the poem may have been in his desk when he died; but that is not how the statement arose. When a great writer dies, the newspapers for a time abound with extracts from his writings, just as Eugene Field's poems are now in every paper you pick up. It was so when Dickens died. At that time I was sitting one day in the editorial sanctum of Chester H. Hull, a jolly genius, who died a few years ago while connected with the California press. Hull was spouting 'The Ivy Green' and B. F. Taylor's 'River of Years,' and I repeated 'The Children,' which, having taken my fancy, I had committed to memory. Hull asked me for a copy, and I wrote it out as nearly as I could remember it. He deliberately wrote at the top of a sheet of paper, 'Found in his desk when he died,'

pasted in the poem, signed 'Charles Dickens' at the foot, and so it came out in that afternoon's paper. I've seen it hundreds of times since, and quietly laughed to myself. Perhaps some of your readers may recall the real name of the author, 'The Village Schoolmaster.'"



SECTION OF THE SEINE RIVER DISTRICT, ONTARIO.

(See next page.)

Memorials of Chuzzlewit.



DR. A. P. COLEMAN, Geologist and Mineralogist to the Bureau of Mines of Ontario, in his report upon the Lake of the Woods district, writes as follows :

“ Having reached a point near Peep Bay on the lower reach of Manitou, we entered a small land-locked bay, and made a short portage into a charming lakelet, rising three feet, and soon another short portage, with a rise of five feet, into Grant Lake, a long and tangled body of water. Crossing it, we portaged into Sairey Gamp Lake. . . . Another portage, with a rise of about nine feet, brought us into Lake Harris, a much larger body of water than any other of the chain. . . . On this lake we had a paddle of six or seven miles before a portage became necessary, this time over a pitch of four feet into a small creek. After another short portage on the creek, we entered Missus Lake, the highest in the chain. It was a curious freak of the explorer who named these lakes, a lover of Dickens evidently, to give the fictitious Mrs. Harris two such beautiful lakes, one for her title and the other for her name. No more charming chain of waters could be found than this series of lakes and lakelets connected by waterfalls or short creeks, all bounded by forest-covered rocky shores and filled with water clear as crystal, so that one can see the big jackfish and red-tailed suckers glide ahead of the canoe or dodge aside to let it pass.”—Sixth Report of the Bureau of Mines, 1896.

PREFACE

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that their liberal charity, their singleness of heart, their noble nature, and their unbounded benevolence, are no creations of the Author's brain; but are prompting every day (and oftentimes by stealth) some munificent and generous deed in that town of which they are the pride and honour."

"It only now remains for the writer of these passages, with that feeling of regret with which we see in almost any pursuit that has for a long time occupied us and engaged our thoughts, and which is naturally augmented in such a case as this, when that pursuit has been surrounded by all that could animate and cheer him on,—it only now remains for him, before abandoning his task, to bid his readers farewell.

"The author of a periodical performance," says Mackenzie, "has indeed a claim to the attention and regard of his readers, more interesting than that of any other writer. Other writers submit their sentiments to their readers, with the reserve and circumspection of him who has had time to prepare for a public appearance. He who has followed Horace's rule, of keeping his book nine years in his study, must have withdrawn many an idea which in the warmth of composition he had conceived, and altered many an expression which in the hurry of writing he had set down. But the periodical essayist commits to his readers the feelings of the day, in the language which those feelings have prompted. As he has delivered himself with the freedom of intimacy and the cordiality of friendship, he will naturally look for the indulgence which those relations may claim; and when he bids his readers adieu, will hope, as well as feel, the regrets of an acquaintance, and the tenderness of a friend."

With such feelings and such hopes the periodical essayist, the

FACSIMILE proof page of the Preface of "Nicholas Nickleby," showing a long passage struck out by Dickens, nearly the whole of, the page being thus cancelled. The manuscript of "Nicholas Nickleby" is one of those which have vanished.

Mr. W. R. Hughes.

One of the most complete private collections of Dickensiana in existence is that of Mr. W. R. Hughes, Treasurer of the City of Birmingham, England. Mr. Hughes started collecting in 1845, dropped the hobby for twenty years, then took it up again, and has been unremitting in his attention to it ever since. The collection is to be found in an apartment known as the "Dickens Room," nearly everything within its four walls having a relation to "Boz." Mr. Hughes has contributed to Dickens literature a delightful volume, entitled "A Week's Tramp in Dickens-Land."

Mr. Frederick G. Kitton.

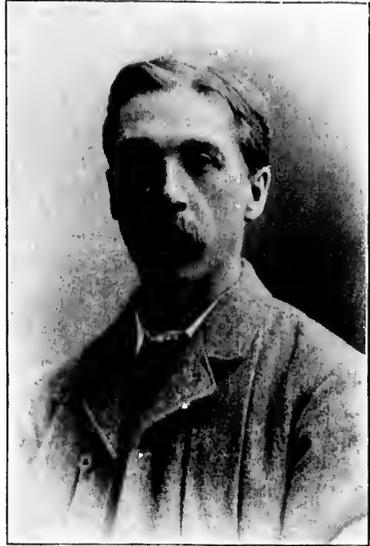
To all collectors of Dickensiana, Mr. Kitton's name is a familiar one. His numerous works on the subject—"Dickens by Pen and Pencil," "Dickensiana," "The Novels of Charles Dickens," "Old Lamps for New Ones," etc.—need only be mentioned to show the debt which Dickens lovers owe to Mr. Kitton, and the great amount of research and labor which he has devoted to increasing the world's knowledge of "the Master."

Mr. W. O. Hart.

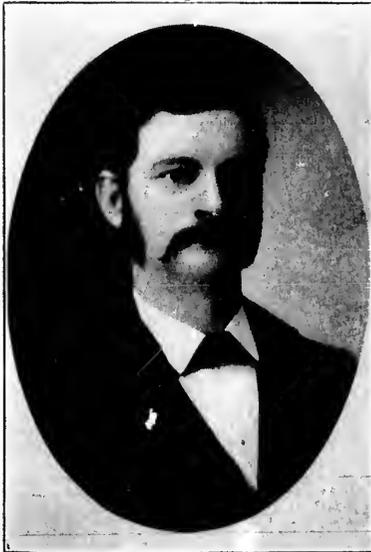
The library of Mr. W. O. Hart, Councillor-at-Law, New Orleans, La., contains some thousands of volumes, and is said to be the most valuable private library in that part of the United States. While it is only within recent years that he has made a specialty of Dickens, he has in that time gathered a notable collection. One unique department comprises sets of almost every edition of Dickens published, from the edition de luxe down to the commonest paper-covered copies. He has "Pickwick Papers" in more than a score of different forms, and the "Christmas Carol" in almost every modern language, including the Greek.



W. R. HUGHES.



FREDERICK G. KITTON.



W. O. HART.



E. S. WILLIAMSON.



Magazine Articles.



- American Catholic Quarterly Review :**
January, 1896—"Catholicism in Thackeray and Dickens."
- Arena :**
October, 1870—"Charles Dickens, 1812-1870." Poem.
- Atlantic Monthly :**
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August, 1870—"Some Memories of Charles Dickens."
October and November, 1870—"Four Months with Charles Dickens."
August, 1876—"Dickens and the Pickwick Papers."
October, 1876—"Oliver Twist."
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- Bookman :**
April, 1896—"Landor, Dickens, Thackeray." Illustrated.
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- Century Magazine :**
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August, 1870—"The Death of Charles Dickens."
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- English Illustrated Magazine :**
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Hertfordshire Illustrated Review :

February, 1893—"On the Genius of Charles Dickens." Illustrated.

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1893—"My Father as I Recall Him," by Mamie Dickens. Illustrated.

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No. 67, 1885—"Voyage A Travers L'Oeuvre De Dickens." Illustrated.

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September 13, 1890—"In the Matter of Dodson and Fogg, Gentlemen."

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July, 1863—"Dickens's Dogs, or the Landseer of Fiction." Illustrated.

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December 16, 1897—"In the Borough with Charles Dickens." Illustrated.

Magazine of Art :

July and August, 1886—"Charles Dickens and his Less Familiar Portraits." Illustrated.



A DICKENS LIBRARY—118 SPENCER AVENUE, TORONTO.



- Manchester Quarterly :**
January, 1886.—“The ‘Brothers Cheeryble’ and the ‘Grant Brothers.’”
- Manhattan Magazine :**
April, 1883.—“Charles Dickens.”
- Massey’s Magazine :**
August, 1896.—“Glimpses of Charles Dickens.” Illustrated.
- Melbourne Review :**
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- Munsey’s Magazine :**
October, 1893.—“A Famous Illustrator of Dickens.” Illustrated.
March, 1894.—“Charles Dickens.” Illustrated.
May, 1897.—“The Homes and Haunts of Dickens.” Illustrated.
- National Review :**
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- Overland Monthly :**
January, 1871.—“Seasonable Words about Dickens.”
- Pall Mall Magazine :**
May, 1893.—“The Apotheosis of Jonas Chuzzlewit.”
July, 1896.—“Notes on some Dickens Places and People.” Illustrated.
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- Putnam’s Monthly :**
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Windsor Magazine :

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Framed Pictures.



Charles Dickens (1839). Engraved by R. Graves from the picture by Maclise.

Charles Dickens (1868). Engraved by J. C. Armytage from a photograph by Gurney.

Charles Dickens. Portrait in crayon, drawn by A.C.W. from photograph by Watkins.

Gad's Hill Place, Rochester. Charles Dickens's Home. Photograph.

The Empty Chair, Gad's Hill Place, Ninth of June, 1870. Engraved from picture by Luke Fildes.

Charles Dickens and Little Nell. Photograph of Elwell's Statue, with autograph of the sculptor.

The Pickwick Club. Engraved from drawing by Charles Green.

Dickens at His Desk in the Fechter Chalet. Drawn by Alice Barber Stephens.

Character Sketches. By Frederick Barnard. Reproduced in photogravure. Framed in pairs—Bill Sikes and Sidney Carton; Bob Cratchit and Tiny Tim; Dick Swiveller and the Marchioness; Captain Cuttle and Mr. Micawber; the Two Wellers and Mr. Pecksniff.

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