

# **Guide to the Manuscripts in the Richard Gimbel Collection of Charles Dickens**

**GEN MSS 1998**



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September 2022

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## Collection Overview

**REPOSITORY:** Beinecke Rare Book and Manuscript Library  
P. O. Box 208330  
New Haven, CT 06520-8330  
(203) 432-2977  
beinecke.library@yale.edu  
<http://beinecke.library.yale.edu/>

**CALL NUMBER:** GEN MSS 1998

**CREATOR:** Gimbel, Richard, collector

**TITLE:** Manuscripts in the Richard Gimbel Collection of Charles Dickens

**DATES:** 1772-1969

**PHYSICAL DESCRIPTION:** 73.09 linear feet (123 boxes) + 2 broadsides, 10 art

**LANGUAGE:** In English. Some materials in French or Italian.

**SUMMARY:** Manuscripts, letters, and documents by English writer and social critic Charles Dickens, 1830-1870, collected by Richard Gimbel. Also included is Gimbel's collection of Dickensiana, 1772-1969, which consists of books, periodicals, printed ephemera, prints and stray plates, photographs, mass-produced objects, manuscripts, letters and documents, paintings and drawings, and relics and association items not created by Dickens but still relating to him. Present are letters from Dickens to caricaturist and illustrator George Cruikshank, letters from Cruikshank to others, and illustrations and other works by Cruikshank.

**ONLINE FINDING AID:** To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/beinecke.gimbeldickens>

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## Requesting Instructions

To request items from this collection for use in the Beinecke Library reading room, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/beinecke.gimbeldickens>.

To order reproductions from this collection, please send an email with the call number, box number(s), and folder number(s) to [beinecke.images@yale.edu](mailto:beinecke.images@yale.edu).

Key to the container abbreviations used in the PDF finding aid:

b.      box  
f.      folder

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## Administrative Information

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### Immediate Source of Acquisition

Gift of Richard Gimbel, circa 1920-1969.

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## Conditions Governing Access

This collection is open for research.

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## Conditions Governing Use

Manuscripts in the Richard Gimbel Collection of Charles Dickens is the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

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## Preferred Citation

Manuscripts in the Richard Gimbel Collection of Charles Dickens. General Collection, Beinecke Rare Book and Manuscript Library, Yale University.

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## Processing Information

This collection was processed following the organization established by John B. Podeschi in *Dickens and Dickensiana: a catalogue of the Richard Gimbel Collection in the Yale University Library* (New Haven: The Library, 1980). The alphanumeric identifiers and item-level description were taken directly from this published volume.

Typically, each identifier matches with a single item or container. In some instances, however, multiple identifiers will match a single item or container (e.g. a bound volume). Furthermore, there are also instances where materials given a single identifier are housed in multiple containers (e.g. a grouping of prints).

Printed materials in the Richard Gimbel Collection of Charles Dickens can be found in the Yale University Library Catalog using the call number "Gimbel/Dickens" followed by Podeschi's identifier.

An appendix for materials not located at time of processing is included in this finding aid. These materials are likely tipped-in or otherwise housed with printed materials in the collection.

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## Richard Gimbel (1898-1970)

Among fellow bibliophiles Richard Gimbel (1898-1970) was known as more than a Dickensian. One obituary honors him as an Americanist, as he was a leading collector of Poe and of Paine, and author of a bibliographical study of *Common Sense*. Aeronautics was another of his collecting fields, for he was aviator, Air Force colonel, and, at the end of his career, Professor of Air Science and Tactics in Yale's military training corps. In 1953 he was named Curator of Aeronautical Literature in the Yale University Library, a title he kept to the end of his life. He also collected etiquette books, Bibles, books and manuscripts of numerous English and American authors (among them Robert Louis Stevenson and Walt Whitman)--everything, it seems, that appealed to a fine sense of rarity or to an ample sense of humor.

Richard Gimbel began to collect Dickens in February 1925, lured into the field by Charles Sessler, the Philadelphia bookseller, with a copy of *The Mystery of Edwin Drood* in the original serial parts. Sessler guided him through the tangle of "points" that plagued Dickens collecting before the appearance of Hatton and Cleaver's bibliography. During the Boz-fever of the late 1920s, Richard Gimbel bought eagerly, most of all at the great book auctions of the era. After the Hatton sales of 1927 and 1929 and, above all, the Daoust sale of 1929, he could boast that he owned more books by Dickens in a greater variety of issues than any rival collector. After 1929 he seems to have grown shy of buying his Dickens at auction. Like almost everyone else he ignored Sotheby's Dickens sale of 11 July 1938, where autograph letters and unique books from Alain de Suzannet's hoard went begging. But in 1953 Colonel Gimbel acquired many of the best lots when the library of Lewis A. Hird was auctioned at the Park-Bernet Galleries. Although he never gave up the

quest, as he grew older he learned to buy more warily. During the final years, manuscripts and autograph letters of Dickens were his main quarry.

Colonel Gimbel's published work on Dickens is alight when measured against his achievements as a collector. Having wrestled with the difficulties of "state" in the early issues of *A Christmas Carol*, in 1962 he wrote the catalogue for the Yale Library's "Exhibition of 150 Manuscripts, Illustrations, and First Editions of Charles Dickens to Commemorate the 150th Anniversary of His Birth." While he lived Colonel Gimbel exhibited his books and shared his bibliographical knowledge with others. In the end he showed the true depth of his philanthropic spirit by leaving his collection to libraries.

Biographical note taken from John B. Podeschi's *Dickens and Dickensiana: a catalogue of the Richard Gimbel Collection in the Yale University Library* (New Haven: The Library, 1980).

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## Scope and Contents

Manuscripts, letters, and documents by English writer and social critic Charles Dickens, 1830-1870, collected by Richard Gimbel. Also included is Gimbel's collection of Dickensiana, 1772-1969, which consists of books, periodicals, printed ephemera, prints and stray plates, photographs, mass-produced objects, manuscripts, letters and documents, paintings and drawings, and relics and association items not created by Dickens but still relating to him.

Present are letters from Dickens to caricaturist and illustrator George Cruikshank, letters from Cruikshank to others, and illustrations and other works by Cruikshank.

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## Arrangement

Organized into five series: I. Manuscripts, circa 1830-1869. II. Autograph Letters & Documents, 1830-1870. III. Dickensiana, 1772-1969. IV. Material Removed from Cataloged Printed Items, before 1969. V. Materials Associated with the Gimbel Dickens Collection, 1830-1970.

## Collection Contents

### Series I: Manuscripts, circa 1830-1869

Starting with a humorous drawing from, it seems, Dickens's youth and closing with authorially marked proofs of *The Mystery of Edwin Drood*, the 30 entries in this category are in chronological order. Every manuscript catalogued here is to some degree handwritten by Dickens and is considered to be the preparatory stage of a work that was created to be published, either by printing, speaking, or exhibition. The descriptive method employed in this category is explained on pages xxvii-xxviii [of Podeschi's catalog].

Scope and contents note taken from John B. Podeschi's *Dickens and Dickensiana: a catalogue of the Richard Gimbel Collection in the Yale University Library* (New Haven: The Library, 1980).

Series I is arranged chronologically.

b. 1, f. 1	<p>F1: A drawing with dialogue and subtitle: "'Vell, I declare Nankeen britches are famous for riding in.' Two miles an hour or how to frighten a jack ass. Jno. Dibdin's high mettled racer"</p> <p>A drawing with dialogue and subtitle: "'Vell, I declare Nankeen britches are famous for riding in.' Two miles an hour or how to frighten a jack ass. Jno. Dibdin's high mettled racer." Drawing and autograph manuscript of 1 leaf; on 1 page; quoted in full. This sketch, which is attributed to Dickens, is treated as a work a young man may have exhibited to family and friends. It is amateurishly Alkenesque, with Dickens making fun of a would-be horseman. The naive style suggests an early date, circa 1830 [?].</p>	circa 1830
b. 1, f. 2	<p>F2: A drawing with caption and dialogue: "The 2 Faquirs and the Ducks. 1F. 'My father inhabits that drake.' 2F. 'And that duck the soul of my mother.' (Miller) 'You may claim their souls. But you don't do me out of their bodies'"</p> <p>A drawing with caption and dialogue: "The 2 Faquirs and the Ducks. 1F. 'My father inhabits that drake.' 2F. 'And that duck the soul of my mother.' (Miller) 'You may claim their souls. But you don't do me out of their bodies.'" Drawing and autograph manuscript of 1/2 leaf; on 1 page; quoted in full. Another sketch attributed to a youthful Dickens, done in the same style as the preceding item, and presumably of the same date, circa 1830 [?].</p>	circa 1830
b. 2, f. 4-5	<p><a href="#">F3: Fragments of the manuscript of the play, O'Thello</a></p> <p>Fragments of the manuscript of the play, <i>O'Thello</i>. Autograph manuscript of 2 leaves; on 4 pages; containing approximately 495 words. The first leaf, from an unknown part of the play, is headed on both sides by the following handwritten testimony: "This manuscript is in the handwriting of Mr. Charles Dickens forming a leaf of the manuscript of a burlesque on <i>Othello</i>, written by him for performance in his own family in the year 1833," signed "John Dickens, Alphington, 17 July 1842." The second leaf is a fragment of Act I, Scene 3. The play was not printed.</p>	1833
b. 2, f. 6	<p><a href="#">F4: Revisions in a fragment of proof for "Doctor's Commons," in Sketches by Boz, Second Series</a></p> <p>Revisions in a fragment of proof for "Doctor's Commons," in <i>Sketches by Boz, Second Series</i>: "His clothes were nearly threadbare, but it was easy to see that he wore them so, from choice, and not from necessity; all his looks and gestures down to the very small pinches of snuff which he every now and then took from a little tin canister, told of wealth, and penury, and avarice." Autograph manuscript on page-proof of 1/3 leaf, on 1 page, quoted in full. The printed text covers both sides of this small piece of proof. Published originally in the first edition of <i>Sketches by Boz, Second Series</i> (London: John Macrone, 1837), on pages, 188-189.</p>	circa 1837

b. 2, f. 7	<p>F5: Fragments of the original manuscript of <i>Oliver Twist</i></p> <p>Fragments of the original manuscript of <i>Oliver Twist</i>. Autograph manuscript of 1 and 1/3 leaves; on 4 pages; containing approximately 210 words. Although Richard Gimbel acquired the two pieces of manuscript separately, both leaves are from the same part of the novel, within a printed page of one another in chapter XV. In the first passage, Barney waits on Sikes and Fagin; in the second, Oliver strays down the wrong street in Clerkenwell. Published originally in <i>Bentley's Miscellany</i>, No. IX (1 September 1837), on pages 226-227. Published in the first book edition of <i>Oliver Twist</i> (London: Bentley, 1838), on pages 241-243 of Vol. I.</p>	circa 1837
b. 3	<p>F6: "Full Report of the First Meeting of The Mudfog Association for the Advancement of Everything"</p> <p>"Full Report of the First Meeting of The Mudfog Association for the Advancement of Everything." Autograph manuscript of 47 leaves; on 47 pages; containing several thousand words. Published originally in <i>Bentley's Miscellany</i>, No. X (1 October 1837), on pages 397-413. Published also from this manuscript in <i>The Mudfog Papers</i> (London: Bentley, 1880), on pages [47]-96. At the head of the first page of this manuscript Dickens writes: "Please to send me two proofs of this.--CD." Provenance: George Bentley.</p>	circa 1837
b. 4	<p>F7: "Mr. Robert Bolton, the 'Gentleman Connected with the Press'"</p> <p>"Mr. Robert Bolton, the 'Gentleman Connected with the Press.'" Autograph manuscript of 12 leaves; on 12 pages; containing about two thousand words. Published originally in <i>Bentley's Miscellany</i>, No. XX (1 August 1838), on pages 204-207 (with this manuscript are three leaves containing the piece as originally printed, excised from a copy of the magazine). Published also from this manuscript in <i>The Mudfog Papers</i> (London: Bentley, 1880), on pages [187]-198. Provenance: George Bentley.</p>	circa 1838
b. 5	<p>F8: "Full Report of the First Meeting of The Mudfog Association for the Advancement of Everything"</p> <p>"Full Report of the First Meeting of The Mudfog Association for the Advancement of Everything." Autograph manuscript of 47 leaves; on 47 pages; containing several thousand words. Published originally in <i>Bentley's Miscellany</i>, No. XXI (1 September 1838), on pages 209-227. Published also from this manuscript in <i>The Mudfog Papers</i> (London: Bentley 1880), on pages [97]-152. Provenance: George Bentley.</p>	circa 1838
b. 2, f. 8	<p>F9: An announcement to readers of <i>Master Humphrey's Clock</i></p> <p>An announcement to readers of <i>Master Humphrey's Clock</i>. Autograph manuscript of 1 leaf; on 1 page; containing approximately 85 words. In this notice, published originally on the inside of the front wrapper-leaf of part No. 9 (30 May 1840) of <i>Master Humphrey's Clock</i>, Dickens states that, as the serial work "is written solely by himself," he "cannot possibly include any production from other hands." The manuscript is headed "Master Humphrey's Clock."</p>	circa 1840
b. 2, f. 9	<p>F10: A list of tentative titles for <i>Pic Nic Papers</i></p> <p>A list of tentative titles for <i>Pic Nic Papers</i>: "(No. 1) Pic Nic Papers Edited by Charles Dickens. (No. 2) Voluntary Contributions Edited by Charles Dickens. (No. 3) Pic Nic Papers (on the Voluntary System) Edited by Boz. (No. 4) The Literary Pic Nic Edited by Charles Dickens." Autograph manuscript of 1 leaf; on 1 page; quoted in full. The title finally chosen was: <i>The Pic Nic Papers by Various Hands, Edited by Charles Dickens, Esq.</i> (London: Henry Colburn, 1841).</p>	circa 1841

b. 1, f. 3	F11: A drawing with caption: "Cheese Wring, Cornwall"  A drawing with caption: "Cheese Wring, Cornwall." Signed "CD." Drawing and autograph manuscript of 1 leaf; on 1 page; quoted in full. The subject of this sketch suggests it was drawn in November 1842, during the travels of Dickens, Forster, and Stanfield in Cornwall.	1842 November
b. 6	F12: Speech at the second anniversary festival of The General Theatrical Fund  Speech of 29 March 1847 at the second anniversary festival of The General Theatrical Fund. Autograph manuscript of 2 leaves; on 4 pages; containing slightly over 1,000 words. Published originally in <i>Proceedings of the Second Anniversary Festival of The General Theatrical Fund</i> (London: Brewster and West, 1847), on pages 20-25.	1847 March 29
b. 2, f. 10	F13: Playbill for the "Amateur Performance" of <i>The Merry Wives of Windsor</i> and <i>Animal Magnetism</i> in Manchester  Playbill for the "Amateur Performance" of <i>The Merry Wives of Windsor</i> and <i>Animal Magnetism</i> in Manchester, May 1848. Autograph manuscript of 1 leaf; on 2 pages; containing approximately 285 words. On the back page of this manuscript Dickens inscribes an "Extract from a Minute of the Shakespeare House Committee, dated 15th April 1848," stating that Sheridan Knowles is the committee's choice for "Guardian of the House." Dickens sent the manuscript to Alexander Ireland on 22 May 1848.	1848 May
b. 2, f. 11	F14: A "Prologue" to "A Play by Fletcher"  A "Prologue" to "A Play by Fletcher." Autograph manuscript of 1 leaf; on 1 page; containing approximately 110 words. Dickens wrote this verse-piece for the actress Frances Kelly, probably between 1848 and 1853.	circa 1848-1853
b. 2, f. 11a	<a href="#">F15: A "Prologue" to Wilkie Collins's play The Lighthouse</a>  A "Prologue" to Wilkie Collins's play <i>The Lighthouse</i> . Autograph manuscript of 1 leaf; on 2 pages; containing approximately 190 words. Dickens wrote this piece for Collins's melodrama when it was first staged at Tavistock House in June 1856.	circa 1856
b. 2, f. 12	F16: Revisions in a copy of John B. Buckstone's play <i>Uncle John</i>  Revisions in a copy of John B. Buckstone's play <i>Uncle John</i> . Autograph manuscript on the printed pages of a published book of 22 leaves; on 29 pages; containing approximately 175 words, and numerous editorial marks, in the hand of Dickens. Buckstone's play was staged at Tavistock House in January 1857. This copy of <i>Uncle John: A Petite Comedy in Two Acts</i> (London: John Miller, 1833) was apparently the prompt-book employed by Dickens, who had the role of Uncle John. He alters the dialogue at the close of both acts but otherwise makes only minor changes.	circa 1857
b. 7	F17: "The Perils of Certain English Prisoners, and Their Treasure in Women, Children, Silver, and Jewels"  "The Perils of Certain English Prisoners, and Their Treasure in Women, Children, Silver, and Jewels." Autograph manuscript of 95 leaves; on 100 pages; containing several thousand words. Chapter 1 (38 leaves) and chapter 111 (17 leaves) are in the hand of Dickens; chapter II (33 leaves) is by his collaborator, Wilkie Collins. There are 7 leaves of notes for the story: 7 pages of them by Collins, 2 pages by Dickens, and 2 pages shared by both writers. The story was published originally in the extra Christmas number of <i>Household Words</i> , Vol. XVI (1857). The manuscript was a gift from Dickens to Collins; see the letter of transmittal, entry G51.	circa 1858



b. 2, f. 13	<p>F18: Revisions in a copy of a privately printed reading edition of <i>Little Dombey</i> 1858?</p> <p>Revisions in a copy of a privately printed reading edition of <i>Little Dombey</i>. Autograph manuscript on the printed pages of a book of 56 leaves, incorporating a pasted-in cutting from a copy of <i>Dombey and Son</i>; on 21 pages; containing approximately 130 words, and scattered editorial marks, in the hand of Dickens, with 165 printed words in the cutting. This item is described by Philip Collins in "Dickens Reading-Copies in the Beinecke Library," <i>The Yale University Library Gazette</i>, Vol. XLVI, No. 3 (January 1972), pages 153-158. Dickens gave readings from <i>Dombey and Son</i> in 1858, but there is no evidence that this unique reading-copy existed then.</p>	
b. 2, f. 14	<p><a href="#">F19: An "Address" to readers of Household Words</a> circa 1859</p> <p>An "Address" to readers of <i>Household Words</i>. Autograph manuscript of 1 leaf; on 1 page; containing approximately 300 words. Dickens announces that he is starting a new magazine, <i>All the Year Round</i>, and will no longer be associated with <i>Household Words</i>. Bradbury and Evans, who held a proprietary share in <i>Household Words</i>, claimed that Dickens maliciously killed the magazine with this piece, which was published in <i>Household Words</i>, Vol. XIX, Whole No. 479 (28 May 1859), page [601].</p>	
b. 2, f. 15	<p>F20: A fragment of the manuscript of "Tom Tiddler's Ground" circa 1861</p> <p>A fragment of the manuscript of "Tom Tiddler's Ground." Autograph manuscript of 1 leaf, on 1 page, containing approximately 375 words. In this passage from chapter VI of the story, Bella asks to leave Miss Kimmeens. "Tom Tiddler's Ground" was published originally in the extra Christmas number of Vol. VI of <i>All the Year Round</i> (12 December 1861), where the passage in question appears on page 45.</p>	
b. 2, f. 16	<p>F21: Revisions in proof for "Royal Free Hospital" 1863 May 6</p> <p>Revisions in proof for "Royal Free Hospital," Dickens's speech of 6 May 1863. Autograph manuscript on galley proof of 2 leaves; on 3 pages; containing approximately 230 words, with numerous editorial marks, in the hand of Dickens, who sent this manuscript to the editor of the <i>London Mirror</i> on 14 May 1863. It was published in <i>Speech of Charles Dickens As Chairman of the Anniversary Dinner of the Royal Free Hospital</i> (London: Royal Free Hospital, 1863).</p>	
b. 2, f. 17	<p>F22: Revisions in proof for W. H. Wills's "Report of the Select Committee, Appointed on the 14th July 1862, of The Guild of Literature and Art" 1863 May 15</p> <p>Revisions in proof for W. H. Wills's "Report of the Select Committee, Appointed on the 14th July 1862, of The Guild of Literature and Art." Autograph manuscript on page proof of 2 leaves; on 3 pages; containing approximately 40 words, and scattered editorial marks, in the hand of Dickens. The report, dated 15 May 1863, is signed by Wills. Dickens, who was chairman of the Select Committee, adds the following passage to the sixth paragraph: "Such occupants not to be considered as superannuated and debarred from exercising their professions of literature or art, but to be understood to remain at perfect liberty to exercise the same, for profit, or for pleasure, or for both."</p>	

b. 2, f. 18	<p>F23: An extract from the minutes of a meeting of the Council of The Guild of Literature and Art</p> <p>An extract from the minutes of a meeting of the Council of The Guild of Literature and Art on 20 October 1865. Autograph manuscript of 1 leaf; on 1 page; containing approximately 55 words in the hand of Dickens and 35 words in the hand of an amanuensis. In this manuscript Dickens worked on the phrasing of the Council's "best thanks" to their architect "for his admirable design for the Guild houses; and for the kindness and patience with which he has supervised their erection at a very reasonable cost."</p>	1865 October 25
b. 2, f. 19	<p>F24: Revisions in fragments of proof for Charles Collins's "Mugby Junction, No. 3 Branch Line: The Compensation House"</p> <p>Revisions in fragments of proof for Charles Collins's "Mugby Junction, No. 3 Branch Line: The Compensation House." Autograph manuscript on galley proof of 2 leaves; on 2 pages; containing approximately 65 words, and numerous editorial marks, in the hand of Dickens. "Mugby Junction" was originally published in the extra Christmas number of <i>All the Year Round</i>, Vol. XVI (10 December 1866), where these passages appear on pages 30 and 32-33.</p>	circa 1866
b. 2, f. 20	<p>F25: A "Postscript" addressed to readers of <i>American Notes</i> and <i>Martin Chuzzlewit</i></p> <p>A "Postscript" addressed to readers of <i>American Notes</i> and <i>Martin Chuzzlewit</i>. Autograph manuscript of 1 leaf, incorporating a pasted-on cutting from the <i>New York Daily Tribune</i> of 20 April 1868; on 1 page; containing approximately 115 words, and scattered editorial marks, in the hand of Dickens, with 537 words of printed matter in the newspaper cutting. Dickens quotes from his speech of 18 April 1868 in New York, as published in the <i>Daily Tribune</i>. Acknowledging the "amazing changes" he sees in America since <i>American Notes</i> and <i>Martin Chuzzlewit</i> were written, Dickens assures his audience that both of those books will hereafter carry an appendix in testimony of the "unsurpassable politeness, delicacy, sweet temper, hospitality, consideration, and ... respect for ... privacy" with which he was treated on his visit. Published originally in the "Charles Dickens Edition" of <i>American Notes and Reprinted Pieces</i> (London: Chapman and Hall, 1868). The manuscript is bound with a copy of the 2-leaf postscript as first printed.</p>	1868
b. 2, f. 20a	<p>F26: Running-heads in a fragment of proof for the <i>Christmas Books</i></p> <p>Running-heads in a fragment of proof for the <i>Christmas Books</i>. Autograph manuscript on page proof of 24 leaves; on 22 pages; containing approximately 80 words in the hand of Dickens. The work in manuscript is limited to the running-heads of these proofs, which cover 47 pages in three complete 8-leaf gatherings--signatures M, N, and O--occupied by parts of <i>The Battle of Life</i> and <i>The Haunted Man</i>. Published originally on pages 161-208 of the "Charles Dickens Edition" of the <i>Christmas Books</i> (London: Chapman and Hall, 1868).</p>	circa 1868
b. 2, f. 21	<p><a href="#">F27: A fragment of manuscript for "Aboard Ship," in <i>New Uncommercial Samples</i></a></p> <p>A fragment of manuscript for "Aboard Ship," in <i>New Uncommercial Samples</i>. Autograph manuscript of 1 leaf; on 1 page; containing approximately 315 words. This passage, where the traveller sails from New York aboard a ship crowded with flowers, was published originally in <i>All the Year Round</i>, New Series, Vol. I, No. 1 (5 December 1868), page 13.</p>	circa 1868

b. 2, f. 22	F28: A heading for an announcement of a public reading by Dickens in Manchester 1869 March A heading for an announcement of a public reading by Dickens in Manchester, March 1869: "Free Trade Hall, Manchester. Messrs. Chappell and Co. beg to announce that they have arranged with Mr. Charles Dickens for a Series of Farewell Readings in Manchester. The one course previous to the final course. As follows: (as to the first date)." Autograph manuscript of 1 leaf; on 1 page; quoted in full. Dickens's final series of readings in Manchester began on 6 March 1869.	
b. 2, f. 23	F29: Revisions in a fragment of proof for a story in <i>All the Year Round</i> [?] Revisions in a fragment of proof for a story in <i>All the Year Round</i> [?]. Autograph manuscript on galley proof of 1/2 leaf; on 1 page; containing approximately 35 words, with numerous editorial marks, in the hand of Dickens. It has not been determined who wrote this story or where it was originally published. The characters named in the passage are Victorine, Sir Mark, Theresa, and Madame Hawtrey.	undated
b. 2, f. 24	<a href="#">F30: Revisions in proof for <i>The Mystery of Edwin Drood</i></a> Revisions in proof for <i>The Mystery of Edwin Drood</i> . Autograph manuscript on page proof of 106 leaves; on 16 pages; containing approximately 15 words, and scattered editorial marks, in the hand of Dickens. There are 209 pages of printed text in these leaves of proof which Dickens gave to S. Luke Fildes to guide him in illustrating the novel. The full text of the novel is here, with a duplicate set of gathering M (pages 161-176), one leaf of galleys, and three fragmentary pieces of proof. All is described in <i>The Mystery of Edwin Drood</i> , edited by Margaret Cardwell (Oxford: The Clarendon Press, 1972), on pages [256]-266.	undated

## Series II: Autograph Letters & Documents, 1830-1870

Starting with "Ablett" and closing with "Young," followed at the end by 18 entries for unknown correspondents, the matter in this category is alphabetically arranged under the names of the recipients of Dickens's communications. Most of the entries are for letters handwritten by Dickens, but anything of a privately communicative nature--a cheque, a receipt, a passage copied out of a book and inscribed by the author for a friend--is cataloged here. Within each recipient-section, the items are placed in chronological order. The descriptive method employed in this category is explained on pages xxix-xxx [of Podeschi's catalog].

Scope and contents note taken from John B. Podeschi's *Dickens and Dickensiana: a catalogue of the Richard Gimbel Collection in the Yale University Library* (New Haven: The Library, 1980).

Series II is arranged alphabetically by recipient.

b. 8, f. 25	G1: To Joseph Ablett To Joseph Ablett. Autograph letter of 19 January 1843, published in <i>Pilgrim</i> III, page 426.	1843 January 19
b. 8, f. 26	G2: To William Harrison Ainsworth To William Harrison Ainsworth. Autograph letter, signed, with envelope, of 28 January 1839, published in <i>Pilgrim</i> I, pages 498-499.	1839 January 28
b. 8, f. 27	G3: To Mr. Akhurst (James Akhurst) To Mr. Akhurst. Autograph letter of 26 March 1862, containing approximately 35 words. London. Dickens encloses a cheque to settle the account of Henry Austin.	1862 March 26
b. 8, f. 28	G4: To I. L. Allen To I. L. Allen. Autograph letter, signed, of 28 June 1855, containing approximately 55 words. London. Dickens apologizes for neglecting to pay the rent for a stable; he encloses a cheque to rectify the oversight.	1855 June 28
b. 14	G5: To James Ballantine To James Ballantine. Autograph letter, signed, of 13 April 1863, published in <i>Nonesuch</i> III, pages 347-348.	1863 April 13
b. 8, f. 29	G6: To Mrs. George L. Banks (Isabella Varley Banks) To Mrs. George L. Banks. Autograph letter, signed, of 15 January 1870, published in substance in <i>Nonesuch</i> III, page 760.	1870 January 15
b. 8, f. 30	G7: To Thomas George Baring To Thomas George Baring. Autograph envelope, signed, of 15 November 1863. Gad's Hill Place. This envelope is addressed to Baring at the "India Office, Victoria Street, London."	1863 November 15
b. 8, f. 31	G8: To R. S. Bartlett To R. S. Bartlett. Autograph letter, signed, of 3 April 1869, published in substance in <i>Nonesuch</i> III, page 716.	1869 April 3
b. 8, f. 32	G9: To Thomas Baylis To Thomas Baylis. Autograph letter, signed, with envelope, of 4 November 1867, containing approximately 45 words. London. Dickens doubts that "the Charles Dickens in question" is an ancestor of his. "But I take so little interest in my pedigree that he may be."	1867 November 4

b. 8, f. 33	G10: To Henry G. Bell To Henry G. Bell. Autograph letter, signed, of 19 April 1866, containing approximately 100 words. Glasgow. Dickens is sorry to hear that Bell is bereaved. He writes that Macready is ill and appears much older.	1866 April 19
b. 8, f. 34	G11: To S. Bendixon To S. Bendixon. Autograph letter, signed, of 22 March 1847, containing approximately 100 words. London. Dickens thanks Bendixon for his visit and will call on him Thursday morning to see a drawing.	1847 March 22
b. 8, f. 35	G12: To Mr. Bennett To Mr. Bennett. Autograph letter of 25 March 1847, containing approximately 50 words. London. Dickens thanks Bennett for his note of 20 March.	1847 March 25
b. 8, f. 36	G13: To Richard Bentley To Richard Bentley. Autograph letter, signed, of 26 July 1838 [?], published in <i>Pilgrim</i> I, page 421.	1838 July 26
G14-G15: To James Birtles		
b. 8, f. 37	G14: To James Birtles Autograph letter, signed, of 3 October 1862, containing approximately 25 words. London. Dickens asks Birtles "to make these corrections." He wants "the revise for Mr. Collins." Written on the inside of an envelope in which nothing is now enclosed.	1862 October 3
b. 8, f. 38	G15: To James Birtles Autograph letter, signed, with envelope, of 29 June 1866, containing approximately 30 words. London. Dickens asks Birtles to send "another complete revise of 'Aunt Margaret'" to him at Gad's Hill. On the envelope he writes: "Please set up directly."	1866 June 29
b. 8, f. 39	G16: To Charles Black To Charles Black. Autograph letter, signed, of 2 March 1869, containing approximately 40 words. London. Dickens writes: "Farewell Readings' bring me from Scotland now, and carry me off again tomorrow. I regret that I have been unable to support your friend."	1869 March 2
b. 8, f. 40	G17: To Mrs. David Booth (Isabel Baxter Booth) To Mrs. David Booth. Autograph letter, signed, of 4 May 1841, published in <i>Pilgrim</i> II, pages 278-279.	1841 May 4
b. 8, f. 41	G18: To Mr. Boyle To Mr. Boyle. Autograph letter, signed, of 27 December 1859, containing approximately 180 words. London. Dickens tells of the difficulty of finding a stage-carpenter in London during "The Pantomimes," but he hopes to hire one of Albert Smith's and will send the man to Boyle.	1859 December 27
G19-G20: To Messrs. Bradbury and Evans		
b. 8, f. 42	G19: To Messrs. Bradbury and Evans Autograph letter, signed, of 15 May 1844, published in <i>Pilgrim</i> IV, page 128.	1844 May 15

## G19-G20: To Messrs. Bradbury and Evans (continued)

b. 8, f. 43	G20: To Messrs. Bradbury and Evans Autograph letter, signed, of 9 February 1854, containing approximately 25 words. London. Dickens writes: "I wish you would consider whether there is anything wanting in this advertisement. It looks plain, to me." The advertisement is not present.	1854 February 9
G21-G24: To The British Museum		
b. 8, f. 44	G21: To The British Museum Autograph document, signed, of 17 June 1830, containing approximately 10 words. London. A cancelled call-slip for the book, <i>Lights and Shadows of Scottish Life</i> (1822). This item belonged to Alain de Suzannet (lot 194 in the Suzannet sale of 11 July 1938), who bought it from Walter Spencer. Georgina Hogarth may have sold it and the following call-slips to Spencer.	1830 June 17
b. 8, f. 45	G22: To The British Museum Autograph document, signed, of 22 October [1830?], containing approximately 15 words. London. A cancelled call-slip for the eight volumes of Shakespeare's <i>Dramatic Works</i> edited by William Harness (1825).	[1830?] October 22
b. 8, f. 46	G23: To The British Museum Autograph document, signed, of 11 November [1830?], containing approximately 15 words. London. A cancelled call-slip for the book, <i>Greenwich Hospital: A Series of Naval Sketches by an Old Sailor</i> . Matthew Henry Barker is the anonymous author of this book, which was illustrated by George Cruikshank.	[1830?] November 11
b. 8, f. 47	G24: To The British Museum Autograph document, signed, of 17 January [1831?], containing approximately 20 words. London. A cancelled call-slip for the book, <i>Volunteers: A Letter to Wm. Wyndham on the Subject of Exercising Volunteers on the Sabbath</i> (1806).	[1831?] January 17
G25: To Messrs. Brookes and Sons To Messrs. Brookes and Sons. Autograph letter, signed, of 25 April 1851, containing approximately 245 words. London. Dickens thanks the cutlers for their gift. "And as I remember an old superstition concerning the severance of friendship with knives, and the absolute necessity of offering some trifle in exchange, I shall beg you to do me the favor of accepting my own copy of <i>Copperfield</i> ." The letter is placed in the second Gimbel copy of <i>David Copperfield</i> , entry A122. See Gimbel/Dickens A122 2: <a href="https://hdl.handle.net/10079/bibid/1326121">https://hdl.handle.net/10079/bibid/1326121</a>		1851 April 25
b. 8, f. 48	G26: To Mr. Bullard To Mr. Bullard. Autograph letter, signed, of 7 April 1851, containing approximately 130 words. Great Malvern, Worcestershire. Dickens asks about terms for rental of "the Fort House, furnished as usual, from the middle of May until the end of October."	1851 April 7
b. 8, f. 49	G27: To Mr. Burrows To Mr. Burrows. Autograph letter of 25 November 1850, containing approximately 55 words. London. Dickens acknowledges his correspondent's note and indicates his readiness "to enter on the consideration of any case for Miss Burdett Coutts's Home."	1850 November 25

b. 8, f. 50	G28: To Thomas Carlyle To Thomas Carlyle. Autograph letter, signed, with envelope, of 13 April 1863, published in substance in <i>Nonesuch</i> III, page 348.	1863 April 13
b. 8, f. 51	G29: To George Cattermole To George Cattermole. Autograph letter, signed, of 9 February 1841, published in <i>Pilgrim</i> II, page 206.	1841 February 9
b. 8, f. 52	G30: To Celine Celeste To Celine Celeste. Autograph letter, signed, of 13 February 1860, published in <i>Nonesuch</i> III, page 151.	1860 February 13
	G31-G33: To William F. de Cerjat	
b. 8, f. 53	G31: To William F. de Cerjat Autograph letter, signed, with envelope, of 29 December 1849, published in <i>Nonesuch</i> II, pages 194-195.	1849 December 29
b. 8, f. 54	G32: To William F. de Cerjat Autograph letter, signed, with envelope, of 3 January 1855, published in <i>Nonesuch</i> II, pages 615-616.	1855 January 3
b. 8, f. 55	G33: To William F. de Cerjat Autograph letter, signed, of 7 July 1858, published in <i>Nonesuch</i> III, pages 29-31.	1858 July 7
b. 8, f. 56	G34: To Louis Alexis Chamerovzow To Louis Alexis Chamerovzow. Autograph letter, signed, of 4 November 1850, containing approximately 50 words. London. Dickens thanks Chamerovzow for a copy of his book on New Zealand and for volumes sent on behalf of the Aborigines Protection Society.	1850 November 4
b. 8, f. 57	G35: To Edward Chapman To Edward Chapman. Autograph letter, signed, of 12 February 1849, containing approximately 90 words. London. Dickens asks Chapman to send copies of the "Cheap Edition" of his works and the numbers of <i>Barnaby Rudge</i> as they appear in that edition, to "the boys at Charley's School," who had established a library among themselves. He requests also that a copy of Macaulay's <i>Lays of Ancient Rome</i> be included.	1849 February 12
b. 8, f. 58	G36: To John Chapman To John Chapman. Autograph letter, signed, of 7 May 1852, containing approximately 80 words. London. Dickens asks to see "those resolutions" and to discuss their transmission to Lord Campbell. By the same messenger he wishes Chapman to send "a manuscript of Madame Dubaky's, which Professor Neuman left for me in your office the other evening."	1852 May 7
b. 8, f. 59	G37: To Thomas Chapman To Thomas Chapman. Autograph letter, signed, of 14 December 1849, containing approximately 40 words. London. Chapman evidently sent Dickens information from America on the publication there of Thomas Powell's spurious "Life" of the author. Dickens thanks him and reports that he has "dispatched matter by the steamer, enough (in any country but America) to beat this unutterable scoundrel into dust."	1849 December 14

## G38-40: To Messrs. Chapman and Hall

b. 8, f. 60	G38: To Messrs. Chapman and Hall Autograph document, signed, of 18 November 1837, containing approximately 50 words. London. A receipt from Dickens for 643 pounds, "being the balance of the consideration money for the license to print and publish, and for the purchase of two thirds of the copyright of <i>The Pickwick Papers</i> ."	1837 November 18
b. 8, f. 61	G39: To Messrs. Chapman and Hall Autograph letter, signed, of 7 July 1845, containing approximately 60 words. London. Dickens thanks the publishers for the offer of a print of "Mr. Laurence's portrait," but he does not care to send that particular version to a friend.	1845 July 7
b. 8, f. 62	G40: To Messrs. Chapman and Hall Autograph letter, signed, of 29 September 1865, containing approximately 20 words. London. Dickens writes: "The Nos. of <i>Our Mutual Friend</i> No. 18 have not arrived at Gad's Hill. Please send them by bearer."	1865 September 29
b. 8, f. 63	G41: To Henry F. Chorley To Henry F. Chorley. Autograph letter, signed, of 5 June 1870, published in <i>Nonesuch</i> III, pages 782-783.	1870 June 5
b. 8, f. 64	G42: To Florence Marryat Church To Florence Marryat Church. Autograph letter, signed, of 5 September 1869, containing approximately 150 words. Gad's Hill Place. Thanking her for the book <i>Veronique</i> , which she dedicated to him, Dickens tells Mrs. Church that it is easy for errors to slip through proof-reading, and not "to be drawn into discussions with writers of notices."	1869 September 5
b. 8, f. 65	G43: To Lewis Gaylord Clark To Lewis Gaylord Clark. Autograph letter, signed, with envelope, of 17 February 1868, containing approximately 165 words. New York. After futile attempts to learn where Clark lives, Dickens gives this letter to Mr. Wetmore for delivery. Dickens hopes to see Clark in New York, "on or about the 12th of April."	1868 February 17
b. 8, f. 66	G44: To William J. Clement To William J. Clement. Autograph letter, signed, with envelope, of 25 December 1852, containing approximately 175 words. London. Dickens sends Christmas greetings with thanks for the "splendid present," and promises Clement a ticket to the "Birmingham Dinner."	1852 December 25
G45-G46: To George Clowes		
b. 8, f. 67	<a href="#">G45: To George Clowes</a> Autograph letter, signed, of 24 November 1869, containing approximately 40 words. Gad's Hill Place. Dickens wishes that the whole of <i>The Mystery of Edwin Drood</i> could be set in type before serial publication begins, but he will be satisfied if half is ready by then.	1869 November 24
b. 8, f. 68	G46: To George Clowes Autograph letter, signed, of 27 November 1869, containing approximately 15 words. London. Dickens writes: "I send you enclosed, the conclusion of the manuscript of No. 2."	1869 November 27



b. 8, f. 69	G47: To Mr. Coe To Mr. Coe. Autograph document, signed, of 2 March 1852, containing approximately 15 words in an unknown hand; signed by Dickens. London. A cheque for eight guineas payable through Messrs. Coutts and Co. to Coe for "salaries, etc." Countersigned by W. H. Wills.	1852 March 2
b. 8, f. 70	G48: To Mrs. David C. Colden (Frances Wilkes Colden) To Mrs. David C. Colden. Autograph letter, signed, with envelope, of 24 February 1842, published in <i>Pilgrim</i> III, pages 80-81. Dickens's signature is cut out of this letter.	1842 February 24
b. 15	G49: To John Payne Collier To John Payne Collier. Autograph letter, signed, of 9 November 1839, published in <i>Pilgrim</i> I, page 599. With this letter is the large envelope and engraving that Dickens sent Collier.	1839 November 9
b. 8, f. 71	G50-G51: To Wilkie Collins G50: To Wilkie Collins Autograph letter, signed, of 1852 [?], containing approximately 30 words. Dickens encloses "an odd note received from a namesake of yours." The top third of the letter is gone, as is the matter Dickens enclosed.	1852 [?]
b. 7	G51: To Wilkie Collins Autograph letter, signed, of 6 February 1858, published in <i>Nonesuch</i> III, page 7. This letter accompanies the original manuscript of <i>The Perils of Certain English Prisoners</i> , given to Yale by Richard Gimbel in 1969. See entry F17.	1858 February 6
b. 8, f. 72	G52: To Miss Colthurst To Miss Colthurst. Autograph letter, signed, of 3 March 1853, published in substance in <i>Nonesuch</i> II, pages 451-452.	1853 March 3
b. 8, f. 73	G53-G54: To Thomas Connolly <a href="#">G53: To Thomas Connolly</a> Autograph letter, signed, of 3 February 1852, published in <i>Nonesuch</i> II, pages 374-375.	1852 February 3
b. 8, f. 74	<a href="#">G54: To Thomas Connolly</a> Autograph letter, signed, of 5 February 1852, published in <i>Nonesuch</i> II, page 376. Connolly's copy of his reply to Dickens is written on this letter.	1852 February 5
b. 8, f. 75	G55: To Messrs. Coutts and Co. To Messrs. Coutts and Co. Autograph letter, signed, of 20 November 1860, containing approximately 15 words. London. Dickens writes: "Purchase new 3 per cents in my name to make up £10000 stock."	1860 November 20
b. 8, f. 76	G56: To Angela Burdett Coutts To Angela Burdett Coutts. Autograph letter, signed, of 20 October 1849, containing approximately 475 words. London. Addressed to Miss Coutts through Mrs. Brown, this letter is briefly summarized in <i>Nonesuch</i> II, page 181. Dickens reports that he has talked with Mrs. Brown at the "Home" and that his son "Charley" is preparing for Eton by studying with Mr. King.	1849 October 20

b. 8, f. 77	G57: To H. Robert Crompton To H. Robert Crompton. Autograph letter, signed, of 6 March 1866, containing approximately 180 words. London. Dickens writes favorably of two former servants of his, who now work for Crompton. Part of this letter is published in <i>Nonesuch</i> III, page 463, in the letter to "a correspondent unknown," not the letter to "Robert Crompton" on the same page.	1866 March 6
b. 8, f. 78	G58: To Catherine Crowe To Catherine Crowe. Autograph letter, signed, of 26 October 1843, published in <i>Pilgrim</i> III, page 586.	1843 October 26
G59-G99: To George Cruikshank		
b. 9, f. 79	G59: To George Cruikshank Autograph letter, signed, of 18 November 1836, published in <i>Pilgrim</i> I, page 197.	1836 November 18
b. 9, f. 80	G60: To George Cruikshank Autograph letter, signed, of 26 November 1836 [?], published in <i>Pilgrim</i> I, page 198.	1836 [?] November 26
b. 9, f. 81	G61: To George Cruikshank Autograph letter, signed, of 5 December 1836, published in <i>Pilgrim</i> I, page 206.	1836 December 5
b. 9, f. 82	G62: To George Cruikshank Autograph letter, signed, of 9 January 1837, published in <i>Pilgrim</i> I, page 221.	1837 January 9
b. 9, f. 83	G63: To George Cruikshank Autograph letter, signed, of 16 September 1837, published in <i>Pilgrim</i> I, page 309.	1837 September 16
b. 9, f. 84	G64: To George Cruikshank Autograph letter, signed, of 9 October 1837 [?], published in <i>Pilgrim</i> I, page 318.	1837 [?] October 9
b. 9, f. 85	G65: To George Cruikshank Autograph letter, signed, of November 1837 [?], published in <i>Pilgrim</i> I, page 329.	1837 [?] November
b. 9, f. 86	G66: To George Cruikshank Autograph letter, signed, of 16 November 1837 [?], published in <i>Pilgrim</i> I, page 332.	1837 [?] November 16
b. 9, f. 87	G67: To George Cruikshank Autograph letter, signed, of mid-November 1837 [?], published in <i>Pilgrim</i> I, as the first letter on page 333.	1837 [?] November
b. 9, f. 88	G68: To George Cruikshank Autograph letter, signed, of November 1837 [?], published in <i>Pilgrim</i> I, as the third letter on page 333. On the back of this scrap of paper are pencil sketches by Cruikshank.	1837 [?] November

## G59-G99: To George Cruikshank (continued)

b. 9, f. 89	G69: To George Cruikshank Autograph letter, signed, of August 1838 [?], published in <i>Pilgrim</i> I, as the first letter on page 426.	1838 [?] August
b. 9, f. 90	G70: To George Cruikshank Autograph letter, signed, of August 1838 [?], published in <i>Pilgrim</i> I, as the second letter on page 426.	1838 [?] August
b. 9, f. 91	G71: To George Cruikshank Autograph letter, signed, of 20 October 1838 [?], published in <i>Pilgrim</i> I, as the second letter on page 441.	1838 [?] October 20
b. 9, f. 92	G72: To George Cruikshank Autograph letter, signed, of 20 October 1838 [?], published in <i>Pilgrim</i> I, as the third letter on page 441. There are several sketches by Cruikshank on the letter.	1838 [?] October 20
b. 9, f. 93	G73: To George Cruikshank Autograph letter, signed, of autumn 1838 [?], published in <i>Pilgrim</i> I, page 446.	1838 [?]
b. 9, f. 94	G74: To George Cruikshank Autograph letter, signed, of 24 November 1838 [?], published in <i>Pilgrim</i> I, page 461.	1838 [?] November 24
b. 9, f. 95	G75: To George Cruikshank Autograph letter, signed, of winter 1838-1839 [?], published in <i>Pilgrim</i> I, pages 486-487.	1838-1839 [?]
b. 9, f. 96	G76: To George Cruikshank Autograph letter, signed, of 28 December 1838, published in <i>Pilgrim</i> I, page 461.	1838 December 28
b. 9, f. 97	G77: To George Cruikshank Autograph letter, signed, of 7 December 1840, published in <i>Pilgrim</i> II, page 162.	1840 December 7
b. 9, f. 98	G78: To George Cruikshank Autograph letter, signed, of 17 February 1841, published in <i>Pilgrim</i> II, page 213.	1841 February 17
b. 9, f. 99	G79: To George Cruikshank Autograph letter, signed, of 19 February 1841, published in <i>Pilgrim</i> II, page 216.	1841 February 19
b. 9, f. 100	G80: To George Cruikshank Autograph letter, signed, of 2 May 1841, published in <i>Pilgrim</i> II, pages 276-277.	1841 May 2
b. 9, f. 101	G81: To George Cruikshank Autograph letter, signed, of 21 July 1841, published in <i>Pilgrim</i> II, page 340.	1841 July 21
b. 9, f. 102	G82: To George Cruikshank Autograph letter, signed, of 20 August 1842, published in <i>Pilgrim</i> III, pages 309-310.	1842 August 20

## G59-G99: To George Cruikshank (continued)

b. 9, f. 103	G83: To George Cruikshank Autograph letter, signed, with envelope, of 17 November 1842, published in <i>Pilgrim</i> III, page 375.	1842 November 17
b. 9, f. 104	G84: To George Cruikshank Autograph letter, signed, with envelope, of 22 June 1843, published in <i>Pilgrim</i> III, pages 514-515.	1843 June 22
b. 9, f. 105	G85: To George Cruikshank Autograph letter, signed, of 26 July 1843, published in <i>Pilgrim</i> III, pages 528-529.	1843 July 26
b. 9, f. 106	G86: To George Cruikshank Autograph letter, signed, of 7 December 1843, published in <i>Pilgrim</i> III, page 606.	1843 December 7
b. 9, f. 107	G87: To George Cruikshank Autograph letter, signed, of 22 August 1845, published in <i>Pilgrim</i> III, pages 361-362.	1845 August 22
b. 9, f. 108	G88: To George Cruikshank Autograph letter, signed, of 27 August 1845, published in <i>Pilgrim</i> IV, pages 364-365.	1845 August 27
b. 9, f. 109	G89: To George Cruikshank Autograph letter, signed, of mid-June 1847, published in <i>Nonesuch</i> II, page 32.	1847 mid-June
b. 9, f. 110	G90: To George Cruikshank Autograph letter, signed, with envelope, of 4 July 1847, published in <i>Nonesuch</i> II, page 39. With a memorandum leaf listing the plays to be performed in Manchester and Liverpool. Two sketches by Cruikshank are on the letter.	1847 July 4
b. 9, f. 111	G91: To George Cruikshank Autograph letter, signed, with envelope, of 15 February 1848, published in <i>Nonesuch</i> II, page 71.	1848 February 15
b. 9, f. 112	G92: To George Cruikshank Autograph letter, signed, of 28 February 1848, published in <i>Nonesuch</i> II, pages 73-74. A sketch by Cruikshank is on the letter.	1848 February 28
b. 9, f. 113	G93: To George Cruikshank Autograph letter, signed, of 13 May 1848, published in <i>Nonesuch</i> II, page 89.	1848 May 13
b. 9, f. 114	G94: To George Cruikshank Autograph letter, signed, of 18 May 1848, repeating the content of the letter of the same date to John Leech as published in <i>Nonesuch</i> II, page 90. This letter, with sketches by Cruikshank on it, is in the hand of Catherine Dickens and signed by Charles Dickens.	1848 May 18
b. 9, f. 115	G95: To George Cruikshank Autograph letter, signed, of 1 July 1848, published in <i>Nonesuch</i> II, as the first letter to Cruikshank on page 107.	1848 July 1

## G59-G99: To George Cruikshank (continued)

b. 9, f. 116	G96: To George Cruikshank Autograph letter, signed, of 3 July 1848, published in <i>Nonesuch</i> II, as the second letter to Cruikshank on page 107.	1848 July 3
b. 9, f. 117	G97: To George Cruikshank Autograph letter, signed, of 8 July 1848, published in <i>Nonesuch</i> II, page 109.	1848 July 8
b. 9, f. 118	G98: To George Cruikshank Autograph letter, signed, of 10 October 1848, published in <i>Nonesuch</i> II, page 123. The letter, in the hand of Catherine Dickens, is signed by Charles Dickens.	1848 October 10
b. 9, f. 119	G99: To George Cruikshank Autograph letter, signed, of 25 April 1851, published in <i>Nonesuch</i> II, page 301.	1851 April 25
G100-G103: To William Cullenford		
b. 6	G100: To William Cullenford Autograph letter, signed, with envelope, of 13 May 1846, containing approximately 95 words. London. "Much gratified by the Resolution" of the directors of The General Theatrical Fund, Dickens offers "such services as I can render to the Institution." Summarized in <i>Pilgrim</i> IV, page 546.	1846 May 13
b. 6	G101: To William Cullenford Autograph letter, signed, of 5 February 1847, containing approximately 155 words. Paris. Delighted to hear that W. C. Macready will serve as chairman at the annual dinner of The General Theatrical Fund, Dickens assures Cullenford that he will attend the meeting and offer a toast.	1847 February 5
b. 6	G102: To William Cullenford Autograph letter, signed, of 17 December 1856, containing approximately 55 words. London. Dickens asks Cullenford to make an appointment in the morning of any day after Christmas for him to see the Messrs. Hill.	1856 December 17
b. 6	G103: To William Cullenford Autograph envelope, signed, of 5 January 1860. London. This envelope is addressed to Cullenford at the "T[theatre] R[royal] Haymarket, S.W."	1860 January 5
b. 9, f. 120	G104: To Peter Cunningham To Peter Cunningham. Autograph letter, signed, of 3 September 1857, containing approximately 60 words. Gad's Hill Place. Dickens proposes "A Sell in a Bandbox" as the solution at a riddle.	1857 September 3
G105-G106: To Andrew S. Dalglish		
b. 9, f. 121	G105: To Andrew S. Dalglish Autograph letter, signed, of 16 June 1848, published in <i>Nonesuch</i> II, page 101.	1848 June 16
b. 9, f. 122	G106: To Andrew S. Dalglish Autograph letter, signed, of 5 July 1848, containing approximately 45 words. London. In this letter, which if not sent to Dalglish in Glasgow, must have gone to Angus Fletcher of Edinburgh, Dickens asks that a change be made in the program of the forthcoming amateur theatrical: the name of Mr. Wentworth, who will sing in "God Save the Queen," ought to be inserted on the bill "next after Braham."	1848 July 5

b. 9, f. 123	G107: To E. S. Dallas To E. S. Dallas. Autograph letter, signed, of 12 December 1862, published in <i>Nonesuch</i> III, pages 326-327.	1862 December 12
b. 9, f. 124	G108: To Richard Henry Dana To Richard Henry Dana. Autograph letter, signed, of 4 February 1842, published in <i>Pilgrim</i> III, page 49. With Dana's copy of his letter of 3 February to Dickens, published in the note on page 49 of <i>Pilgrim</i> III.	1842 February 4
b. 9, f. 125	G109: To William Davidge To William Davidge. Autograph letter, signed, of 22 December 1845, published in <i>Pilgrim</i> IV, page 452.	1845 December 22
b. 9, f. 126	G110: To C. J. Davids To C. J. Davids. Autograph letter, signed, of mid-September 1837 [?], published in <i>Pilgrim</i> I, page 306.	1837 [?] mid-September
b. 9, f. 127	G111: To W. R. Dempster To W. R. Dempster. Autograph letter, signed, of 26 June 1861, containing approximately 115 words. Gad's Hill Place. Dickens invites Dempster to Gad's Hill on Sunday and tells how to reach Higham by railway.	1861 June 26
b. 9, f. 128	G112: To Henry Dexter To Henry Dexter. Autograph letter, signed, of 25 January 1842, published in <i>Pilgrim</i> III, page 18.	1842 January 25
b. 9, f. 129	G113: To Alfred Dickens To Alfred Dickens. Autograph letter, signed, of 8 September 1845, published in <i>Pilgrim</i> IV, pages 372-373.	1845 September 8
b. 9, f. 130	G114: To Helen [Mrs. Alfred] Dickens To Helen [Mrs. Alfred] Dickens. Autograph letter, signed, of 19 July 1860, published in substance in <i>Nonesuch</i> III, page 167.	1860 July 19
b. 9, f. 131	G115: To Mary [Mamie] Dickens To Mary [Mamie] Dickens. Autograph envelope, signed, of 30 September 1867. London. This envelope, addressed to "Miss Dickens, Gad's Hill Place, Higham, nr. Rochester," perhaps contained the letter published in <i>Nonesuch</i> III, page 555.	1867 September 30
b. 9, f. 132	G116: To John Dillon To John Dillon. Autograph envelope, signed, of 9 November 1857. London. Dickens writes "Private" on the envelope, which is addressed to Dillon at "104 Fore Street, City, E.C."	1857 November 9
	G117-G118: To Hepworth Dixon	
b. 9, f. 133	G117: To Hepworth Dixon Autograph letter, signed, of 1 February 1859, containing approximately 440 words. London. Dickens states his opinion on the "Dodd question." He trusts in the probity of certain actors involved and doubts the existence of a conspiracy against Dodd.	1859 February 1

## G117-G118: To Hepworth Dixon (continued)

b. 9, f. 134	G118: To Hepworth Dixon Autograph letter, signed, of 11 November 1864, containing approximately 240 words. Gad's Hill Place. Dickens denies that he holds "the slightest grain of offense" against Dixon and doubts that Henry Chorley could have so alleged.	1864 November 11
G119-G122: To George Dolby		
b. 9, f. 135	G119: To George Dolby Autograph letter, signed, of 30 May 1866, containing approximately 45 words. Gad's Hill Place. In memory of the "late pleasant time together," Dickens sends "the edition of my books that I like the best." There are no books with this letter.	1866 May 30
b. 9, f. 136	G120: To George Dolby Autograph letter signed, of 4 September 1866, containing approximately 85 words. Gad's Hill Place. Dickens expects Dolby at Gad's Hill on Friday, 14 September. The weather there is "disconsolate."	1866 September 4
b. 9, f. 137	G121: To George Dolby Autograph letter, signed, of 21 May 1867, containing approximately 20 words. London. Dickens writes: "I will be here this afternoon from 4 to 6, hoping to see you."	1867 May 21
b. 9, f. 138	G122: To George Dolby Autograph letter, signed, of 15 June 1868, containing approximately 40 words. Gad's Hill Place. Dickens, who had forgotten about Dolby's "Handel engagements," will see him on Thursday "to talk about the commencement of the Readings here."	1868 June 15
b. 9, f. 139	G123: To John Doyle To John Doyle. Autograph letter, signed, with envelope, of 9 October 1855, containing approximately 100 words. London. Dickens reports that he has "Caused the 'little man' to be written to." He would not have the man in question vainly aspire to write for <i>Household Words</i> "when I have no idea of his capacity as an author, and when he himself requires to be advised what to write about."	1855 October 9
b. 9, f. 140	G124: To Alexandre Dumas, Père To Alexandre Dumas, Père. Autograph letter, signed, of 3 November 1851, published in <i>Nonesuch</i> II, page 357.	1851 November 3
b. 9, f. 141	G125: To James Dunn To James Dunn. Autograph letter, signed, of 4 December 1836, containing approximately 140 words. London. Dickens rejects for the present the suggestion of publishing <i>Little Dorrit</i> in a cheap issue for wide circulation. "Being stereotyped too, it would involve some sacrifice to alter its form."	1836 December 4
b. 9, f. 142	G126: To Miss Eden To Miss Eden. Autograph letter, signed, of 22 April 1863, containing approximately 60 words. Gad's Hill Place. Warning that "it would be piracy to reprint from any copyright work without leave," Dickens offers her two pieces and his "blessing."	1863 April 22

b. 9, f. 143	G127: To The Editor of "The Mirror" To The Editor of "The Mirror." Autograph letter of 14 May 1863, containing approximately 80 words. London. "Happy to bear testimony to the general accuracy of the report," Dickens encloses corrected proof of "Royal Free Hospital," his speech of 6 May 1863. See manuscript entry F21.	1863 May 14
b. 9, f. 144	G128: To John Elliotson To John Elliotson. Autograph letter, signed, of 13 February 1843, published in <i>Pilgrim III</i> , page 400.	1843 February 13
b. 9, f. 145	G129: To Charles M. Evans To Charles M. Evans. Autograph letter, signed, of 15 June 1848, containing approximately 50 words. London. Dickens asks that a change be made in the program for the performance of <i>Love, Law, and Physic</i> : Andrew will be played by F. W. Topham instead of G. H. Lewes.	1848 June 15
G130-G131: To Frederick M. Evans		
b. 9, f. 146	G130: To Frederick M. Evans Autograph letter, signed, of 21 August 1852, published in <i>Nonesuch II</i> , page 410.	1852 August 21
b. 9, f. 147	G131: To Frederick M. Evans Autograph letter, signed, of 31 January 1851, containing approximately 55 words. London. Dickens asks for an advance of between five hundred and six hundred pounds from the publisher. Summarized in <i>Nonesuch II</i> , page 832, where the letter is dated 1857 in error.	1851 January 31
b. 9, f. 148	G132: To J. A. Evans To J. A. Evans. Autograph letter, with envelope, of 10 February 1851, containing approximately 35 words. London. A fire-fragment in which all survives except the heading. Excusing his delay in responding, Dickens states that he "is not disposed to purchase the dressing case."	1851 February 10
b. 9, f. 149	G133: To "Expeditions" To "Expeditions." Autograph document, signed, of 5 June 1869, containing approximately 10 words. London. A cheque for fifteen pounds payable through Messrs. Coutts and Co. to "Expeditions."	1869 June 5
b. 9, f. 150	G134: To C. C. Felton To C. C. Felton. Autograph letter, signed, of 1 September 1842 [?], published in <i>Pilgrim III</i> , pages 315-317. A passage is absent from this letter.	1842 [?] September 1
G135-G139: To S. Luke Fildes		
b. 10, f. 151	<a href="#">G135: To S. Luke Fildes</a> Autograph letter, signed, of 16 December 1869, published in <i>Nonesuch III</i> , pages 760-761. The letter was not written on 16 January 1870, as claimed in <i>Nonesuch</i> .	1869 December 16
b. 10, f. 152	G136: To S. Luke Fildes Autograph letter, signed, with envelope, of 19 February 1870, containing approximately 15 words. London. Dickens will see Fildes on Monday. He will be at home that day between ten o'clock and three o'clock.	1870 February 19



## G135-G139: To S. Luke Fildes (continued)

b. 10, f. 153	G137: To S. Luke Fildes Autograph letter, signed, with envelope, of 13 March 1870, containing approximately 20 words. London. Dickens will be at home on the next day between ten o'clock and half past three.	1870 March 13
b. 10, f. 154	<a href="#">G138: To S. Luke Fildes</a> Autograph letter, signed, with envelope, of 27 April 1870, containing approximately 55 words. London. Dickens will see Fildes on the next day; he suggests the subjects to be illustrated in part No. V of <i>The Mystery of Edwin Drood</i> .	1870 April 27
b. 10, f. 155	G139: To S. Luke Fildes Autograph letter, signed, with envelope, of 7 June 1870, containing approximately 50 words. Gad's Hill Place. Dickens, who will be at Gad's Hill "from Saturday to Tuesday of Wednesday," asks Fildes to come on Saturday or Sunday. A bedroom will be ready for him.	1870 June 7
b. 10, f. 156	G140: To Mrs. Fisher To Mrs. Fisher. Autograph letter, signed, of 15 February 1849, containing approximately 65 words. Brighton. Dickens encloses "a formal testimonial of my good opinion" and offers to alter it if necessary. That letter of reference is not present.	1849 February 15
b. 10, f. 157	G141: To Percy Fitzgerald To Percy Fitzgerald. Autograph letter, signed, of 27 July 1864, published in <i>Nonesuch III</i> , pages 393-394.	1864 July 27
b. 10, f. 158	G142: To Mrs. Percy Fitzgerald To Mrs. Percy Fitzgerald. Autograph letter, signed, of 9 May 1870, published in <i>Nonesuch III</i> , pages 775-776.	1870 May 9
b. 10, f. 159	G143: To Angus Fletcher To Angus Fletcher. Autograph letter, signed, of February 1839 [?], published in <i>Pilgrim I</i> , page 514. In <i>Pilgrim</i> the following words are dropped from the close of Dickens's postscript: "if you can send it by bearer."	1839 [?] February
b. 10, f. 160	G144: To Albany Fonblanque To Albany Fonblanque. Autograph letter, signed, of 28 February 1852, containing approximately 125 words. London. Dickens requires an article on yachting for <i>Household Words</i> and asks Fonblanque to recommend an "amateur sailor who would like to be the source of inspiration."	1852 February 28
G145-G147: To John Fowler		
b. 10, f. 161	G145: To John Fowler Autograph envelope, signed, of 2 August 1841, published in <i>Pilgrim II</i> , page 348.	1841 August 2
b. 10, f. 162	G146: To John Fowler Autograph document, signed, of 1843, containing approximately 10 words. London. Dickens writes his name and address on this printed form, subscribing to the book, <i>The Life and Literary Remains of the Late C. R. Pemberton</i> (1842), edited by Fowler.	1843

## G145-G147: To John Fowler (continued)

b. 10, f. 163	G147: To John Fowler Autograph envelope, signed, of 20 February 1844. This envelope is addressed to Fowler at the "Mechanics' Institution, Sheffield." The letter originally contained therein is published in <i>Pilgrim</i> IV, pages 48-49.	1844 February 20
G148-G149: To Thomas Fraser		
b. 10, f. 164	G148: To Thomas Fraser Autograph letter, signed, of 19 December 1845, published in <i>Pilgrim</i> IV, page 452.	1845 December 19
b. 10, f. 165	G149: To Thomas Fraser Autograph letter, signed, of 8 December 1846, published in <i>Pilgrim</i> IV, page 678.	1846 December 8
b. 10, f. 166	G150: To W. P. Frith To W. P. Frith. Autograph letter, signed, of 16 April 1870, published in <i>Nonesuch</i> III, page 771.	1870 April 16
b. 10, f. 167	G151: To Elizabeth Gaskell To Elizabeth Gaskell. Autograph letter, signed, of 9 March 1850, containing approximately 105 words. London. Dickens writes in great haste to say that the beginning of Mrs. Gaskell's "Lizzie Leigh" will go to the printer on Tuesday morning. If there are changes to be made, she must let him "know without fail by Monday's post, otherwise Heaven knows how many copies will be knocked off."	1850 March 9
b. 10, f. 168	G152: To William Giles To William Giles. Autograph letter, signed, of 31 October 1848, published in <i>Nonesuch</i> II, pages 125-126.	1848 October 31
b. 10, f. 168a	[No Identifier]: To William Giles To William Giles. Autograph letter, signed, of "Thursday afternoon." Published in <i>Pilgrim</i> I, page 429.	[1838 August]
G153-G154: To Henry D. Gilpin		
b. 10, f. 169	G153: To Henry D. Gilpin Autograph letter, signed, of 11 March 1842, published in <i>Pilgrim</i> III, page 114.	1842 March 11
b. 10, f. 170	G154: To Henry D. Gilpin Autograph letter, signed, of 15 November 1849, published in <i>Nonesuch</i> II, page 185.	1849 November 15
b. 10, f. 171	G155: To Mr. Greening To Mr. Greening. Autograph letter, signed, of 15 June 1852, containing approximately 60 words. London. Dickens encloses corrected proof for a number of <i>Bleak House</i> and also an article for <i>Household Words</i> . Apparently it was to Greening that copy went for printing by Bradbury and Evans. None of Dickens's copy accompanies this letter.	1852 June 15

	<p>G156: To Basil Hall</p> <p>To Basil Hall. Autograph letter, signed, of 27 January 1841 [?], published in part in <i>Pilgrim</i> II, page 195. Following the ellipsis in the <i>Pilgrim</i> text, the letter reads: "Shall you remain in town so long? Let me know, but don't trouble yourself to send here. Leave a letter out for me in Brewer Street. As you never read <i>Oliver</i>, I promise myself the pleasure of sending you a copy this morning, and the bearer of it will bring back your note. Faithfully yours always, CD." This letter is placed in Vol. I of the third Gimbel copy of the first edition of <i>Oliver Twist</i>, entry A27.</p> <p>See Gimbel/Dickens A27 3: <a href="https://hdl.handle.net/10079/bibid/3578041">https://hdl.handle.net/10079/bibid/3578041</a></p>	1841 [?] January 27
b. 10, f. 172	<p>G157: To H. B. Hall</p> <p>To H. B. Hall. Autograph letter, signed, of 20 January 1862, containing approximately 55 words. Gad's Hill Place. Dickens thanks Hall for his letter. "To be remembered by unknown readers far away is a high privilege."</p>	1862 January 20
	G158-G159: To Mrs. Samuel C. Hall (Anna Maria Hall)	
b. 10, f. 173	<p>G158: To Mrs. Samuel C. Hall</p> <p>Autograph quotation, signed, of May 1838, containing approximately 250 words. [London?]. Dickens quotes the closing passage from chapter XLIV of <i>The Pickwick Papers</i>, on the death of the Chancery prisoner. The piece is signed: "Charles Dickens   countersigned Boz."</p>	1838 May
b. 10, f. 174	<p>G159: To Mrs. Samuel C. Hall</p> <p>Autograph letter, signed, of 1 February 1844, published in <i>Pilgrim</i> IV, page 37.</p>	1844 February 1
	G160: To Harriet Hancock	
	<p>To Harriet Hancock. Autograph letter, signed, of 22 May 1870, containing approximately 80 words. London. To freshen her memory, Dickens sends "the 'wollum' itself," the book in question apparently being the one in which this letter is now pasted: John Flavel's <i>Husbandry Spiritualized</i>, here in an 1807 London edition.</p> <p>See Gimbel/Dickens H1867: <a href="https://hdl.handle.net/10079/bibid/4275203">https://hdl.handle.net/10079/bibid/4275203</a></p>	1870 May 22
b. 10, f. 175	<p>G161: To Egerton V. Harcourt</p> <p>To Egerton V. Harcourt. Autograph letter, signed, of 26 October 1850, containing approximately 335 words. London. Dickens writes that he will make a full statement in <i>Household Words</i> on the authorship of certain articles in which Harcourt has an interest.</p>	1850 October 26
	G162-G163: To J. P. Harley	
b. 10, f. 176	<p>G162: To J. P. Harley</p> <p>Autograph letter, signed, of 30 September 1836 [?], published in substance in <i>Pilgrim</i> I, page 219. The <i>Pilgrim</i> editors have suggested the specific date of this letter.</p>	1836 September 30 [?]
b. 10, f. 177	<p>G163: To J. P. Harley</p> <p>Autograph letter of 9 April 1839, containing approximately 160 words. London. In rhyming verse Dickens invites Harley to dinner. This "Recitative" is accompanied by Harley's copy of his reply to Dickens.</p>	1839 April 9
	G164-G165: To Harper and Brothers	

## G164-G165: To Harper and Brothers (continued)

b. 10, f. 178	<p>G164: To Harper and Brothers</p> <p>Autograph document, signed, of 7 April 1859, containing approximately 714 words in the hand of a legal scribe; signed by Dickens. In this "Memorandum of Agreement: between Dickens and the New York publishers, the author agrees to sell Harper proof sheets of his "new story" [<i>A Tale of Two Cities</i>] before it is published in <i>All the Year Round</i>.</p>	1859 April 7
b. 10, f. 179	<p>G165: To Harper and Brothers</p> <p>Autograph letter, signed, of 30 November 1869, containing approximately 100 words. Gad's Hill Place. Dickens cannot sell the publishers advance sheets of <i>The Mystery of Edwin Drood</i> because Fields, Osgood and Co. hold the American rights to the book.</p>	1869 November 30
b. 10, f. 180	<p>G166: To James B. Harrison</p> <p>To James B. Harrison. Autograph letter, signed, of 5 January 1852, published <i>Nonesuch</i> II, page 369. A fire-fragment with only the complimentary close, signature, and internal address surviving.</p>	1852 January 5
b. 10, f. 181	<p>G167: To Walter George Head</p> <p>To Walter George Head. Autograph letter, signed, of 13 August 1845, published in <i>Pilgrim</i> IV, page 353-354.</p>	1845 August 13
b. 10, f. 182	<p>G168: To Thomas Hill</p> <p>To Thomas Hill. Autograph letter, signed, of 14 April 1840, published in <i>Pilgrim</i> II, page 57.</p>	1840 April 14
b. 10, f. 183	<p>G169: To George Hodder</p> <p>To George Hodder. Autograph letter, signed, of December 1845, published in <i>Pilgrim</i> IV, page 454.</p>	1845 December
b. 10, f. 184	<p>G170: To W. B. Hodgson</p> <p>To W. B. Hodgson. Autograph letter, signed, of 17 June 1847, containing approximately 200 words. London. Dickens thanks Hodgson for his support of the amateur theatrical group and names desirable theatres for their performances.</p>	1847 June 17
b. 10, f. 185	<p>G171: To George Hogarth</p> <p>To George Hogarth. Autograph letter, signed, with envelope, of 20 June 1843, published in <i>Pilgrim</i> III, page 514.</p>	1843 June 20
G172-G182: To Georgina Hogarth		
b. 10, f. 186	<p>G172: To Georgina Hogarth</p> <p>Autograph envelope, signed, of 18 February 1855. Paris. This envelope is addressed to "Miss Hogarth" in "Angleterre" at "Tavistock House, Tavistock Square, London."</p>	1855 February 18
b. 10, f. 187	<p>G173: To Georgina Hogarth</p> <p>Autograph envelope, signed, of 29 October 1855. Genoa. This envelope is addressed to "Miss Hogarth" in "Inghilterra" at "Tavistock House, Tavistock Square, London."</p>	1853 October 29

## G172-G182: To Georgina Hogarth (continued)

b. 10, f. 188	G174: To Georgina Hogarth Autograph envelope, signed, of 13 September 1857. Lancaster. This envelope is addressed to "Miss Hogarth" at "Gad's Hill Place, Higham by Rochester, Kent." On the front of the envelope Dickens writes: "Tour in the North with William. 1857."	1857 September 13
b. 10, f. 189	G175: To Georgina Hogarth Autograph envelope, signed, of 7 November 1861. Brighton. This envelope for "Miss Hogarth," addressed to " <i>All the Year Round</i> Office, Wellington Street, London, W.C.," perhaps contained the letter published in <i>Nonesuch</i> III, pages 251-252.	1861 November 7
b. 10, f. 190	G176: To Georgina Hogarth Autograph letter, signed, of 2 January 1862, containing approximately 155 words. Leamington. Dickens reports that the reading tour is "doing extremely well." He approves alterations of the house at Gad's Hill.	1862 January 2
b. 10, f. 191	G177: To Georgina Hogarth Autograph envelope, signed, of 13 September 1865. France: "Calais a Paris." This envelope is addressed to "Miss Hogarth" in "L'Angleterre" at "26 Wellington Street, Strand, London, W.C."	1865 September 13
b. 10, f. 192	G178: To Georgina Hogarth Autograph letter, signed, with envelope, of 13 April 1866, published in substance in <i>Nonesuch</i> III, page 466. Parts of this letter have been cut out, presumably by Georgina Hogarth.	1866 April 13
b. 10, f. 193	G179: To Georgina Hogarth Autograph envelope of 25 May 1866. Portsmouth. This envelope is addressed to "Miss Hogarth, 6 South Pickwick Place, Hyde Park, London, W."	1866 May 25
b. 10, f. 194	G180: To Georgina Hogarth Autograph envelope of 14 October 1868. Liverpool [?]. This envelope, addressed to Georgina Hogarth at 26 Wellington Street, London, and forwarded to Gad's Hill Place, perhaps contained the letter of 13 October 1868, published in <i>Nonesuch</i> III, page 672.	1868 October 14
b. 10, f. 195	G181: To Georgina Hogarth Autograph envelope, signed, of 29 October 1868. Liverpool. This envelope, addressed to Georgina Hogarth at Gad's Hill Place, perhaps contained the letter published in <i>Nonesuch</i> III, page 676.	1868 October 29
b. 10, f. 196	G182: To Georgina Hogarth Autograph envelope, signed, of 21 February 1869. Edinburgh. On the back of this envelope, which is addressed to Georgina Hogarth at the <i>All the Year Round</i> Office, Dickens writes: "Tell the Bootmaker to send that other boot <i>here</i> when done."	1869 February 21
b. 10, f. 197	G183: To Abraham Holroyd To Abraham Holroyd. Autograph letter, signed, of 20 October 1858, containing approximately 60 words. Birmingham. Dickens thanks Holroyd for "the two little books" and will "have great pleasure in receiving the remainder of the series."	1858 October 20

b. 10, f. 198	G184: To Thomas Hood To Thomas Hood. Autograph letter, signed, of 1 January 1844 [?], containing approximately 35 words. London [?]. In this letter, the top half of which is missing, Dickens thanks Hood for his "kind and charming notice" of <i>A Christmas Carol</i> , and indicates his willingness to "carol again when your magazine [ <i>Hood's Magazine</i> ] is a twelvemonth old." Published in substance in <i>Pilgrim</i> IV, page 1.	1844 [?] January 1
G185-G192: To Richard Henry Horne		
b. 10, f. 199	G185: To Richard Henry Horne Autograph letter, signed, with envelope, of 5 December 1845, published in <i>Pilgrim</i> IV, page 447.	1845 December 5
b. 10, f. 200	G186: To Richard Henry Horne Autograph letter, signed, of 1 July 1849, published in <i>Nonesuch</i> II, page 159.	1849 July 1
b. 10, f. 201	G187: To Richard Henry Horne Autograph letter, signed, with envelope, of 12 August 1849, published in <i>Nonesuch</i> II, page 167.	1849 August 12
b. 10, f. 202	G188: To Richard Henry Horne Autograph letter, signed, of 17 April 1851, containing approximately 50 words. London. Dickens thanks Horne for flowers sent and sympathy expressed upon the death of his daughter Dora.	1851 April 17
b. 10, f. 203	G189: To Richard Henry Horne Autograph letter, signed, with envelope, of 6 April 1852, published in <i>Nonesuch</i> II, pages 385-386.	1852 April 6
b. 10, f. 204	G190: To Richard Henry Horne Autograph letter, signed, of 18 April 1852, published in <i>Nonesuch</i> II, pages 387-388.	1852 April 18
b. 10, f. 205	G191: To Richard Henry Horne Autograph letter, signed, of 30 December 1865, published in <i>Nonesuch</i> III, pages 449-450.	1865 December 30
b. 10, f. 206	G192: To Richard Henry Horne Autograph envelope, signed, of an unknown date. London. This envelope, apparently sent by messenger, is addressed to Horne at "College Road, Chalk Farm Lane, Hampstead Road."	undated
b. 10, f. 207	G193: To "House" To "House." Autograph document, signed, of 1 July 1861, containing approximately 10 words. London. A cheque for five pounds, seventeen shillings payable through Messrs. Coutts and Co. to "House."	1861 July 1
b. 10, f. 208	G194: To "House and Wages" To "House and Wages." Autograph document, signed, of 18 April 1864, containing approximately 10 words. London. A cheque for ten pounds, ten shillings payable through Messrs.. Coutts and Co. to "House and Wages."	1864 April 18

b. 10, f. 209	G195: To Robert Hunt To Robert Hunt. Autograph letter, signed, of 19 June 1855, containing approximately 105 words. London. Dickens believes that the proprietors of the <i>Daily News</i> will assist a former employee, Dr. Doogood, "in his unhappy circumstances."	1855 June 19
b. 10, f. 210	G196: To John Hunter To John Hunter. Autograph letter, signed, of 9 March 1860, containing approximately 80 words. London. Dickens reports that he has referred Hunter's letter to the author of an article where reference was made to insanitary kneading in bakehouses.	1860 March 9
b. 10, f. 211	G197: To William Blanchard Jerrold To William Blanchard Jerrold. Autograph envelope, signed, of 26 November 1858. London. This envelope is addressed to Jerrold at "Fairfield Farm, near Broadstairs, Kent."	1858 November 26
b. 11, f. 212	G198: To William Blanchard Jerrold To William Blanchard Jerrold. Autograph letter, signed, of 26 November 1858, containing approximately 30 words. Dickens encloses pieces he wrote, evidently on Douglas Jerrold. "Do what you like with them and consider them yours, not mine." The articles are not present.	1858 November 26
b. 11, f. 213	G199: To Mrs. Joll To Mrs. Joll. Autograph letter, signed, with envelope, of 15 May 1849, containing approximately 110 words. Dickens refuses an unspecified request and expresses disapproval of Mrs. Joll's practice of "republishing portions of the works of living writers without their consent."	1849 May 15
b. 11, f. 214	G200: To Samuel Joseph To Samuel Joseph. Autograph letter, signed, of 27 December 1841, published in <i>Pilgrim II</i> , page 452.	1841 December 27
b. 11, f. 215	G201: To Edward Kaub To Edward Kaub. Autograph letter, signed, of 13 January 1854, containing approximately 120 words. London. Dickens has arranged for "Edward" to be seen by the Duchess of Sutherland, evidently about domestic employment.	1854 January 13
b. 11, f. 216	G202: To H. Kay-Shuttleworth To H. Kay-Shuttleworth. Autograph letter, signed, of 5 October 1848, published in substance in <i>Nonesuch II</i> , page 123. In <i>Nonesuch</i> the correspondent is identified as J. P. Kay-Shuttleworth.	1848 October 5
b. 11, f. 217	G203-210: To Fanny Kelly G203: To Fanny Kelly Autograph letter, signed, with envelope of 22 September 1845, published in <i>Pilgrim IV</i> , pages 384-385.	1845 September 22
b. 11, f. 218	G204: To Fanny Kelly Autograph letter, signed, with envelope of 10 October 1847, containing approximately 25 words. London. Dickens will see her on Tuesday at two o'clock.	1847 October 10

## G203-210: To Fanny Kelly (continued)

b. 11, f. 219	<p>G205: To Fanny Kelly</p> <p>Autograph letter, signed, of 12 November 1847, containing approximately 100 words. London. Dickens writes: "We want to read a play at your theatre on Tuesday next." Instead of ten shillings per night for rehearsals, he insists on paying one pound, "which anybody will consider little enough."</p>	1847 November 12
b. 2, f. 11	<p>G206: To Fanny Kelly</p> <p>Autograph letter, signed, with envelope, of 24 May 1848, containing approximately 310 words. London. Dickens approves of Miss Kenworthy's being accompanied by her father on the forthcoming theatrical tour. He outlines the schedule the actress and her escort will follow, proposes to pay the railroad fares for both of them, and in addition offers ten pounds to cover their expenses of board and lodging on the tour. Miss Kelly is asked to serve as intermediary in the negotiations.</p>	1848 May 24
b. 2, f. 11	<p>G207: To Fanny Kelly</p> <p>Autograph letter, signed, with envelope, of 27 May 1848, containing approximately 130 words. Birmingham. Dickens sends a list of Miss Kenworthy's calls for rehearsals in Manchester, Liverpool, and Birmingham. "My brother Fred will see about her railroad fares, and will communicate with you therefore."</p>	1848 May 27
b. 2, f. 11	<p>G208: To Fanny Kelly</p> <p>Autograph letter, signed, with envelope, of 20 June 1848, containing approximately 110 words. London. Dickens outlines the next month's schedule for his theatrical group. "We shall want to rehearse a condensation of <i>Love, Law, and Physic</i> at your theatre next Friday evening at 7."</p>	1848 June 20
b. 2, f. 11	<p>G209: To Fanny Kelly</p> <p>Autograph letter, signed, with envelope, of 11 July 1848, containing approximately 40 words. London. Dickens writes: "Rehearsals of <i>Used Up</i>, on Thursday and Friday Evenings at 7 o'clock. Miss Kenworthy and her father to be ready for going to Scotland, at 1/2 past on 9 on Saturday morning."</p>	1848 July 11
b. 11, f. 220	<p>G210: To Fanny Kelly</p> <p>Autograph letter, signed, of 11 September 1848, containing approximately 200 words, summarized and published in part in <i>Nonesuch</i> II, page 119. Broadstairs, Kent. Dickens congratulates her on the "Manchester engagement" and advises her on using it to advantage in her career.</p>	1848 September 11
G211-212: To Charles Kent		
b. 11, f. 221	<p>G211: To Charles Kent</p> <p>Autograph letter, signed, with envelope, of 3 September 1867, containing approximately 240 words. Gad's Hill Place. Dickens denies a rumor that he is ill. He sends printer's proofs "of the little things I told you I had written for a children's magazine at Boston." The proofs, of <i>A Holiday Romance</i>, are not present.</p>	1867 September 3
b. 11, f. 222	<p>G212: To Charles Kent</p> <p>Autograph letter, signed, with envelope, of 2 October 1868, containing approximately 40 words. London. Dickens thanks Kent warmly for "those earnest and affecting words."</p>	1868 October 2

## G213-G215: To Charles Knight



## G213-G215: To Charles Knight (continued)

b. 11, f. 223	G213: To Charles Knight Autograph letter, signed, of 1 August 1852, published in <i>Nonesuch</i> II, page 405.	1852 August 1
b. 11, f. 224	G214: To Charles Knight Autograph letter, signed, of 14 March 1860, containing approximately 65 words. London. Dickens must leave town on business for <i>All the Year Round</i> . He will communicate with Knight when he returns. The complimentary close and signature are cut out of this letter.	1860 March 14
b. 11, f. 225	G215: To Charles Knight Autograph envelope, signed, of an unknown date. London. This envelope, apparently sent by messenger, is addressed to Knight at "3 Clifton Road, ST. John's Wood, N.W."	undated
b. 11, f. 226	G216: To David Laing To David Laing. Autograph letter, signed, of 15 April 1854, containing approximately 285 words. London. Dickens stresses his lifelong concern with "neglected youth in connection with our penal system." He expresses reluctance about seeking a seat in Parliament--"I believe I am more useful in my present place."	1854 April 15
b. 11, f. 227	G217: To Robert Lamond To Robert Lamond. Autograph letter, signed, of 10 August 1848, published in <i>Nonesuch</i> II, page 116.	1848 August 10
b. 11, f. 228	G218: To Charles Lanman To Charles Lanman. Autograph letter, signed, of 5 February 1868, published in <i>Nonesuch</i> III, pages 616-617.	1868 February 5
G219-G220: To John T. Lawrence		
b. 11, f. 229	G219: To John T. Lawrence Autograph letter, signed, of 9 January 1852, published in substance in <i>Nonesuch</i> II, page 369.	1852 January 9
b. 11, f. 230	G220: To John T. Lawrence Autograph letter, signed, with envelope, of 22 November 1852, published in substance in <i>Nonesuch</i> II, page 432.	1852 November 22
G221-G222: To Mark Lemon		
b. 11, f. 231	G221: To Mark Lemon Autograph letter, signed, of 28 April 1852, published in substance in <i>Nonesuch</i> II, page 390. A fire-fragment with thirty-two words surviving.	1852 April 28
b. 11, f. 232	G222: To Mark Lemon Autograph envelope, signed, of an unknown date. London. This envelope, apparently sent by messenger, is addressed to Lemon at "11 Gordon Street."	undated
b. 11, f. 233	G223: To Messrs. Letts and Sons To Messrs. Letts and Sons. Autograph letter of 3 January 1863, containing approximately 25 words. Gad's Hill Place. Dickens thanks the stationers for "their annual present of an excellent diary."	1863 January 3

## G224-226: To George Henry Lewes

b. 11, f. 234	G224: To George Henry Lewes Autograph letter, signed, of 9 June 1838, published in <i>Pilgrim I</i> , pages 402-404.	1838 June 9
b. 11, f. 235	G225: To George Henry Lewes Autograph letter, signed, of 15 June 1847, containing approximately 240 words. London. Dickens offers Lewes two roles in the forthcoming private theatrical: host in <i>The Merry Wives of Windsor</i> and Old Knowelle in <i>Every Man in His Humour</i> . He then describes the organization of the amateur group.	1847 June 15
b. 11, f. 236	G226: To George Henry Lewes Autograph letter, signed, of 14 August 1859, containing approximately 210 words. Gad's Hill Place. Dickens warns of "an unaccredited agent," an American whose offers of profit are not to be relied upon: "a dollar in Wandsworth is worth fifty in New York."	1859 August 14
G227-G229: To Mr. Lillie		
b. 11, f. 237	G227: To Mr. Lillie Autograph letter, signed, of 21 August 1860, published in substance in <i>Nonesuch III</i> , page 174. A fire-fragment with the complimentary close and signature alone surviving.	1860 August 21
b. 11, f. 238	G228: To Mr. Lillie Autograph letter, signed, of 6 July 1861, containing approximately 185 words. Gad's Hill Place. Dickens asks Lillie to send a glazier to estimate the cost of putting "the best plate glass" into specified windows of his house at Gad's Hill.	1861 July 6
b. 11, f. 239	G229: To Mr. Lillie Autograph letter, signed, of 29 August 1863, published in <i>Nonesuch III</i> , page 360.	1863 August 29
b. 11, f. 240	G230: To John Limbird To John Limbird. Autograph letter, with envelope, of 9 July 1838, published in <i>Pilgrim I</i> , page 412.	1838 July 9
b. 11, f. 241	G231: To Mrs. Lippincott (née Sara Jane Clarke) To Mrs. Lippincott. Autograph letter, signed, of 28 January 1868, containing approximately 60 words. Baltimore. Dickens thanks her for writing. He will be "delighted to comply with your daughter's request."	1868 January 28
b. 11, f. 242	G232: To Henry Clements Lloyd To Henry Clements Lloyd. Autograph letter, signed, of 26 July 1850, containing approximately 105 words. London. Agreeing with Lloyd on the education of pauper-boys, Dickens cites, as a victim of an absurd method of instruction, the charity-boy in <i>Dombey and Son</i> , who is subjected to "a perpetual bruising of his intellectual shins."	1850 July 26

b. 11, f. 243	G233: To Mr. Lonsdale To Mr. Lonsdale. Autograph letter, of 17 July 1852, containing approximately 25 words. London. Dickens thanks Lonsdale for an "obliging note and its accompanying music."	1852 July 17
G234-G235: To Mrs. Robert R. M'lan		
b. 11, f. 244	G234: To Mrs. Robert R. M'lan Autograph letter, signed, of 16 January 1843, published in <i>Pilgrim</i> III, pages 424-425.	1843 January 16
b. 11, f. 245	G235: To Mrs. Robert R. M'lan Autograph letter, signed, of 23 August 1845, published in <i>Pilgrim</i> IV, pages 363-364.	1845 August 23
b. 11, f. 246	G236: To Charles Mackay To Charles Mackay. Autograph envelope, signed, of 4 November 1869. London. This envelope is addressed to Mackay at "Fern Dell Cottage, Boxhill, Surrey."	1869 November 4
G237-G255: To Daniel Maclise		
b. 11, f. 247	G237: To Daniel Maclise Autograph letter, signed, of 18 April 1840 [?], published in <i>Pilgrim</i> II, page 60.	1840 [?] April 18
b. 11, f. 248	G238: To Daniel Maclise Autograph letter, signed, of 31 October 1840, published in <i>Pilgrim</i> II, page 143.	1840 October 31
b. 11, f. 249	G239: To Daniel Maclise Autograph letter, signed, of 20 November 1840, published in <i>Pilgrim</i> II, pages 145-146.	1840 November 20
b. 11, f. 250	G240: To Daniel Maclise Autograph letter, signed, of 20 November 1840, published in <i>Pilgrim</i> II, page 152. A fire-fragment with twenty-nine words surviving.	1840 November 20
b. 11, f. 251	G241: To Daniel Maclise Autograph letter, signed, of 11 January 1841, published in <i>Pilgrim</i> II, page 183.	1841 January 11
b. 11, f. 252	G242: To Daniel Maclise Autograph letter, signed, of 10 February 1841, published in <i>Pilgrim</i> II, pages 208-209.	1841 February 10
b. 11, f. 253	G243: To Daniel Maclise Autograph letter, signed, of 28 July 1841, published in <i>Pilgrim</i> II, page 343.	1841 July 28
b. 11, f. 254	G244: To Daniel Maclise Autograph letter, signed, of 5 December 1841, published in <i>Pilgrim</i> II, page 439. A fire-fragment with twenty-four words surviving.	1841 December 5
b. 11, f. 255	G245: To Daniel Maclise Autograph letter, signed, of 26 July 1842, published in <i>Pilgrim</i> III, page 287.	1842 July 26

## G237-G255: To Daniel Maclise (continued)

b. 11, f. 256	G246: To Daniel Maclise Autograph letter, signed, of 14 August 1842, published in <i>Pilgrim</i> III, page 308. A fire-fragment with fifty-nine words surviving.	1842 August 14
b. 11, f. 257	G247: To Daniel Maclise Autograph letter, signed, of 16 December 1842 [?], published in <i>Pilgrim</i> III, page 394.	1842 [?] December 16
b. 11, f. 258	G248: To Daniel Maclise Autograph letter, signed, of 1843 [?], published in <i>Pilgrim</i> III, page 617.	1843 [?]
b. 11, f. 259	G249: To Daniel Maclise Autograph letter, signed, of 4 September 1845, published in <i>Pilgrim</i> IV, page 371.	1845 September 4
b. 11, f. 260	G250: To Daniel Maclise Autograph letter, signed, of 1848 [?], containing approximately 45 words. London. Dickens is going to sup with Forster--"under the rose, for tonight I ought to dine with MacGregor"--to discuss proofs. He invites Maclise to join them.	1848 [?]
b. 11, f. 261	G251: To Daniel Maclise Autograph letter, signed, of 31 January 1850, containing approximately 50 words. London. Dickens makes an appointment to meet at the Blackwall Railway Station for the train "by which we must meet the boat."	1850 January 31
b. 11, f. 262	G252: To Daniel Maclise Autograph letter, signed, of 16 July 1850, containing approximately 30 words. London. Dickens invites Maclise to dine with him and Forster the next day; they are to meet at his Wellington Street office not later than five o'clock.	1850 July 16
b. 11, f. 263	G253: To Daniel Maclise Autograph letter, signed, of 16 September 1850, containing approximately 215 words. Broadstairs, Kent. Dickens asks Maclise to do "a little sketch of Mrs. Kitley's dress," a costume to be worn by Miss Boyle in "Bulwer's theatricals."	1850 September 16
b. 11, f. 264	G254: To Daniel Maclise Autograph letter, signed, of 21 December 1850, containing approximately 75 words. London. Dickens, who plans to walk in the country next day with his brother Fred, invites Maclise to join them.	1850 December 21
b. 11, f. 265	G255: To Daniel Maclise Autograph letter, signed, of "Saturday," 1850 July 20 [?], containing approximately 70 words. London. Dickens writes that the "box is all right." He suggests possible times and places to meet.	1850 July 20 [?]
G256-G258: To William C. Macready		
b. 11, f. 266	G256: To William C. Macready Autograph letter, signed, of 10 May 1848, published in <i>Nonesuch</i> II, page 89.	1848 May 10

## G256-G258: To William C. Macready (continued)

b. 11, f. 267	<a href="#">G257: To William C. Macready</a> Autograph letter, signed, of 7 September 1853, containing approximately 90 words. London. In this "postscript" written on the inside of an envelope, Dickens thanks Macready for his "delightful note on the completion of <i>B. H.</i> --not the least of the joys of completing it." He reports that the 22nd of October is "the day appointed for Catherine."	1853 September 7
b. 11, f. 268	G258: To William C. Macready Autograph letter, signed, of 22 March 1856, published in <i>Nonesuch</i> II, paged 751-752.	1856 March 22
b. 11, f. 269	G259: To John M. Makeham To John M. Makeham. Autograph letter, signed, of 8 June 1870, published in <i>Nonesuch</i> III, page 784. It is claimed that this letter is the last one Dickens wrote.	1870 June 8
b. 11, f. 270	G260: To Charles Manby To Charles Manby. Autograph letter, signed, of 18 March 1861, containing approximately 60 words. After reading "the concise and terse resume," whose disclosures about the "Circumlocution Office" have not surprised him, Dickens pledges <i>All the Year Round</i> "to the cause of honest science."	1861 March 18
b. 11, f. 271	G261: To J. L. Manning To J. L. Manning. Autograph letter, with envelope, of 23 February 1842, containing 10 words. New York. Dickens writes: "J. L. Manning, Esq. with the compliments of Mr. Dickens." The envelope is addressed to Manning in Troy, New York. In spite of its epistolary form, this item is more of an autograph artifact than a communicative letter.	1842 February 23
b. 11, f. 272	G262: To R. H. Mason To R. H. Mason. Autograph letter, signed, of 20 April 1850, a fire-fragment with sixteen words surviving. London. In this letter, the text of which survives in transcription, Dickens criticizes a story about slave-owners in Virginia. "I promised to tell you the truth, and this is the truth, as I feel it."	1850 April 20
b. 11, f. 273	G263: To John T. Maull To John T. Maull. Autograph letter, signed, of 10 March 1842, published in <i>Pilgrim</i> III, page 112.	1842 March 10
b. 11, f. 274	G264: To The Mayor of Reading To The Mayor of Reading. Autograph letter, signed, of 25 October 1851, published in <i>Nonesuch</i> II, page 355.	1851 October 25
	G265-266: To Adah Isaacs Menken	
b. 16	G265: To Adah Isaacs Menken Autograph letter, signed, with envelope, of 13 July 1865, containing approximately 95 words. Gad's Hill Place. Dickens replies that he will not be in London before she leaves for America. "I thank you for the verses enclosed in your note. Many such enclosures come to me, but few so pathetically written, and fewer still so modestly sent."	1865 July 13

## G265-266: To Adah Isaacs Menken (continued)

b. 16	G266: To Adah Isaacs Menken Autograph letter, signed, with envelope, of 21 October 1867, containing approximately 50 words. Gad's Hill Place. Dickens is pleased to accept the dedication of her book. This letter was reproduced lithographically on the dedication-page of <i>Infelicia</i> .	1867 October 21
b. 11, f. 275	G267: To Mrs. Metze To Mrs. Metze. Autograph letter of 2 March 1838, published in <i>Pilgrim</i> I, page 381.	1838 March 2
	G268-G271: To Thomas Mitton	
b. 11, f. 276	G268: To Thomas Mitton Autograph letter, signed, of 12 December 1839, published in <i>Pilgrim</i> I, page 616.	1839 December 12
b. 11, f. 277	G269: To Thomas Mitton Autograph letter, signed, of 28 November 1840, summarized in <i>Pilgrim</i> II, page 159. The letter reads: "Devonshire Terrace. Twenty Eighth November. My Dear Mitton, I am <i>bound</i> to work tonight. Shall you be away tomorrow night? If so, what say you to Monday at 3, or 4?--I can come to you, if you like, at either hour. If this finds you at the office, send me word by bearer. Faithfully always, CD."	1840 November 28
b. 11, f. 278	G270: To Thomas Mitton Autograph letter, signed, with envelope, of 13 April 1843, published in <i>Pilgrim</i> III, page 473.	1843 April 13
b. 11, f. 279	G271: To Thomas Mitton Autograph letter, signed, with envelope, of 22 December 1846, published in <i>Pilgrim</i> IV, page 684.	1846 December 22
b. 11, f. 280	G272: To Lady Molesworth (Andalusia Molesworth) To Lady Molesworth. Autograph letter, signed, of 21 February 1863, containing approximately 55 words. London. Dickens declines an invitation for Sunday but hopes to see Lady Molesworth soon "and to receive an encouraging report of our neighbor's street door."	1863 February 21
b. 11, f. 281	G273: To George Moore To George Moore. Autograph letter, signed, of 31 October 1859, published in substance in <i>Nonesuch</i> III, page 73, where the date 1858 is conjectural. Dickens agrees to occupy the chair at the next dinner of The Commercial Travelers' Schools [?], provided that the meeting is not held on the 23rd, 24th, or 26th of December 1859, or on the 1st of January 1860.	1859 October 31
b. 11, f. 282	G274: To Emma Mordecai To Emma Mordecai. Autograph letter, signed, of 19 March 1842, published in <i>Pilgrim</i> III, page 140.	1842 March 19
b. 11, f. 283	G275: To Henry Morley To Henry Morley. Autograph letter, signed, of 6 January 1849, containing approximately 130 words. London. Dickens thanks Morley for a book and offers to give a reading for the benefit of "people who can't read," but he refuses to become a patron of such a charitable society. "I do most strenuously protest against patronage." The book in question was probably Morley's <i>Memoirs of Bartholomew Fair</i> .	1849 January 6

b. 11, f. 284	G276: To J. Morris To J. Morris. Autograph letter, signed, of 18 July 1862, containing approximately 45 words. London. Dickens will keep the house at No. 4 Grafton Terrace at higher rent.	1862 July 18
b. 11, f. 285	G277: To H. J. Morton To H. J. Morton. Autograph letter, signed, of 27 March 1844, published in <i>Pilgrim</i> IV, pages 87-88.	1844 March 27
b. 11, f. 286	G278: To Roderic Murchison To Roderic Murchison. Autograph letter, signed, of 13 August 1852, published in <i>Nonesuch</i> II, page 409. A fire-fragment with thirty-one words surviving.	1852 August 13
b. 12, f. 287	G279: To Sheridan Muspratt To Sheridan Muspratt. Autograph letter, signed, of February 1852 [?], containing approximately 115 words. In this letter, the first leaf of which is gone, Dickens thanks Muspratt for his help. With the birth of another child, Dickens's offspring now seem very numerous to him.	1852 [?] February
b. 12, f. 288	G280: To William Nicholas To William Nicholas. Autograph letter, signed, of 22 September 1850, containing approximately 70 words. Broadstairs, Kent. Dickens was unable to call on Nicholas the preceding day and must now postpone the visit until his return to London in November.	1850 September 22
b. 12, f. 289	G281: To H. Nightingale To H. Nightingale. Autograph letter, signed, of 3 August 1869, containing approximately 60 words. Gad's Hill Place. Unable to find his copy of a book, Dickens sends his daughter's copy.	1869 August 3
b. 12, f. 290	G282: To Edmund Ollier To Edmund Ollier. Autograph letter of March 1864, published in substance in <i>Nonesuch</i> III, pages 381-382.	1864 March
b. 12, f. 291	G283: To Joseph Olliffe To Joseph Olliffe. Autograph letter, signed, of 6 January 1863, published in <i>Nonesuch</i> III, pages 333-334. A fire-fragment with one hundred and thirty-seven words surviving.	1863 January 6
b. 12, f. 292	G284: To L. O'Sullivan To L. O'Sullivan. Autograph letter, signed, of 31 January 1866, containing approximately 90 words. Gad's Hill Place. Although willing to give three guineas to aid an "unfortunate gentleman," Dickens will not undertake an appeal in the <i>Times</i> .	1866 January 31
	G285-G286: To John A. Overs	
b. 12, f. 293	G285: To John A. Overs Autograph letter, signed, of 31 January 1839, published in <i>Pilgrim</i> I, page 504.	1839 January 31
b. 12, f. 294	G286: To John A. Overs Autograph letter, signed, of 3 August 1843, published in <i>Pilgrim</i> III, page 535.	1843 August 3

b. 12, f. 295	G287: To Antonio Panizzi To Antonio Panizzi. Autograph letter, signed, of 14 March 1859, published in <i>Nonesuch</i> III, pages 95-96.	1859 March 14
b. 12, f. 296	G288: To J. E. Pfeiffer To J. E. Pfeiffer. Autograph letter, signed, of 25 May 1857, containing approximately 190 words. London. Dickens apologizes for overlooking a package with his correspondent's note and book. "I have just packed up the book to take into the country with me, and I propose reading it under the tree on the next sunny day." Dickens thought "J. E. Pfeiffer" was a man; she was an Austrian writer of travel books, whose <i>A Lady's Voyage Round the World</i> , published in 1856 in "The Traveller's Library," may have been the item in question.	1857 May 25
b. 12, f. 297	G289: To Monsieur Pitre-Chevalier (Pierre Michel François Chevalier) To Monsieur Pitre-Chevalier. Autograph letter, signed, of 18 January 1863, containing approximately 70 words. Paris. Dickens will be away from Paris for several days; when he gets back, he will write Pitre-Chevalier.	1863 January 18
b. 12, f. 298	G290: To Mary L. Plumb To Mary L. Plumb. Autograph letter, signed, of 16 February 1842, containing approximately 240 words. New York. Dickens quotes the closing paragraphs from chapter LXXII of <i>The Old Curiosity Shop</i> , for the "fair with the good design."	1842 February 16
b. 12, f. 299	G291: To Thomas Powell To Thomas Powell. Autograph letter, signed, with envelope, of 16 April 1844, published in <i>Pilgrim</i> IV, pages 106-107.	1844 April 16
	G292-G293: To Marguerite Power	
b. 12, f. 300	G292: To Marguerite Power Autograph letter, signed, of 25 September 1860, published in substance in <i>Nonesuch</i> III, page 181.	1860 September 25
b. 12, f. 301	G293: To Marguerite Power Autograph letter, signed, of 31 March 1863, containing approximately 145 words. Gad's Hill Place. Dickens recommends "Rays from the East" as a title for her book.	1863 March 31
b. 12, f. 302	G294: To B. W. Proctor To B. W. Proctor. Autograph letter, signed, of 19 November 1857, containing approximately 70 words. London. Dickens declines an invitation.	1857 November 19
b. 12, f. 303	G295: To William Pulford To William Pulford. Autograph letter, signed of 6 August 1843, published in <i>Pilgrim</i> III, pages 535-536.	1843 August 6
b. 12, f. 304	G296: To Charles Rawlins To Charles Rawlins. Autograph letter, signed, of 26 June 1847, published in <i>Nonesuch</i> II, pages 34-35.	1847 June 26



b. 12, f. 305	G297: To David Roberts To David Roberts. Autograph letter, signed, of 22 June 1855, containing approximately 100 words. London. Dickens reports he has the papers that Roberts forwarded to him from Mr. Howell for the defense of certain articles in <i>Household Words</i> dealing with the inspection of factories, which "have occasioned a private correspondence between me and a Manchester mill owner, one of the association--angrily begun on his side, and temperately continued on mine."	1855 June 22
b. 12, f. 306	G298: To Messrs. Robertson and Schroder To Messrs. Robertson and Schroder. Autograph letter, signed, of 18 April 1849, containing approximately 65 words. Dickens declines an apparent offer for continental publishing rights to his works, "as I hold myself bound in that regard to Mr. Tauchnitz . . . from whom I have invariably received the most honorable treatment."	1849 April 18
G299-G300: To Francis Robinson		
b. 12, f. 307	G299: To Francis Robinson Autograph letter, signed, of 7 July 1847, published in substance in <i>Nonesuch</i> II, page 45, where the date of 22 July is given to the letter.	1847 July 7
b. 12, f. 308	G300: To Francis Robinson Autograph letter, signed, of 24 May 1848, published in substance in <i>Nonesuch</i> II, page 92.	1848 May 24
b. 12, f. 309	G301: To J. R. Robinson To J. R. Robinson. Autograph letter, signed, of 16 July 1851, containing approximately 165 words. Summarized and published in part in <i>Nonesuch</i> II, page 329.	1851 July 16
G302-G303: To Samuel Rogers		
b. 12, f. 310	G302: To Samuel Rogers Autograph letter, signed, of 23 December 1841, published in <i>Pilgrim</i> II, page 450.	1841 December 23
b. 12, f. 311	G303: To Samuel Rogers Autograph letter, signed, of 20 March 1844, published in <i>Pilgrim</i> IV, pages 79-80.	1844 March 20
b. 12, f. 312	G304: To Mr. Russell To Mr. Russell. Autograph document, signed, of 3 October 1868, containing approximately 10 words. London. A cheque for twenty-three pounds payable through Messrs. Coutts and Co. to "Russell or Bearer."	1868 October 3
b. 12, f. 313	G305: To William H. Russell To William H. Russell. Autograph letter, signed, of 17 January 1866, containing approximately 55 words. London. Dickens invites Russell "to come down from the following Saturday the 27th to Monday."	1866 January 17
G306-G306a: To Frederick Salmon		

## G306-G306a: To Frederick Salmon (continued)

	<p>G306: To Frederick Salmon</p> <p>Autograph letter, signed, of 30 December 1841, published in <i>Pilgrim II</i>, page 456. This letter is in the copy of <i>The Old Curiosity Shop</i> that Dickens presented to Salmon; see entry A60, copy 3. The <i>Pilgrim</i> text of the letter, being second-hand, is not exactly accurate; Dickens writes: "Here are the books which complete your set, so far. I was very sorry to miss you today, and will come to you tomorrow morning at Half Past Ten."</p> <p>See Gimbel/Dickens A60: <a href="https://orbis.library.yale.edu/vwebv/holdingsInfo?bibId=4104991">https://orbis.library.yale.edu/vwebv/holdingsInfo?bibId=4104991</a></p>	1841 December 30
b. 12, f. 314	<p>G306a: To Frederick Salmon</p> <p>Autograph letter, signed, of 1 December 1859, containing approximately 230 words. London. While Dickens is in sympathy with the aims of a group he does not name, he opposes the "public presentation" for reasons he will state to the leaders at a time they appoint.</p>	1859 December 1
b. 12, f. 315	<p>G307: To Sebastian Schlesinger</p> <p>To Sebastian Schlesinger. Autograph letter, signed, with envelope, of 9 April 1868, containing approximately 70 words. Boston. Dickens thanks Schlesinger for a box of fans. "An official record" of "The Great International Walking Match" will be sent to Schlesinger. The "Match" broadside acquired by Richard Gimbel was Schlesinger's; see entry B303.</p> <p>See BrSides Folio Gimbel/Dickens B303: <a href="https://hdl.handle.net/10079/bibid/4135983">https://hdl.handle.net/10079/bibid/4135983</a></p>	1868 April 9
b. 12, f. 316	<p><a href="#">G308: To Albert Schloss</a></p> <p>To Albert Schloss. Autograph quotation, signed, of 22 January 1844, containing approximately 15 words. London. On this leaf, one of two from the visitors' album of Schloss, Dickens writes: "And so, as Tiny Tim observed, God Bless Us Every One!" These leaves, which are summarized in <i>Pilgrim II</i>, in the fourth note on page 386, were inscribed at various times by twelve other men; John Leech's drawing of "Old Scrooge" stands out on the page where Dickens's quotation appears.</p>	1844 January 22
b. 12, f. 317	<p>G309: To Thomas James Serle</p> <p>To Thomas James Serle. Autograph letter, signed, of 17 November 1840, published in <i>Pilgrim II</i>, pages 151-152.</p>	1840 November 17
b. 12, f. 318	<p>G310: To Alexander Smart</p> <p>To Alexander Smart. Autograph letter, signed, of 24 September 1845, published in <i>Pilgrim IV</i>, page 386.</p>	1845 September 24
	G311-G312: To Arthur Smith	
b. 12, f. 319	<p>G311: To Arthur Smith</p> <p>Autograph letter, signed, of 26 May 1857, published in <i>Nonesuch II</i>, page 849.</p>	1857 May 26
b. 12, f. 320	<p>G312: To Arthur Smith</p> <p>Autograph envelope, signed, of an unknown date. London. This envelope, apparently sent by messenger, is addressed to Smith at "Egyptian Hall, Piccadilly."</p>	undated
b. 12, f. 321	<p>G313: To Henry Smith</p> <p>To Henry Smith. Autograph letter, signed, of 9 January 1852, published in <i>Nonesuch II</i>, pages 369-370.</p>	1852 January 9

b. 12, f. 322	G314: To Southwood Smith To Southwood Smith. Autograph letter, signed, of 26 October 1842, published in <i>Pilgrim</i> III, page 358.	1842 October 26
b. 12, f. 323	G315: To Wyndham Smith To Wyndham Smith. Autograph letter, signed, with envelope, of 9 March 1860, containing approximately 150 words. London. Dickens will bring Smith's letter to Miss Coutts's attention. He is pleased to know that Smith leased the King Street Market, being "much too good a man...for that association."	1860 March 9
b. 12, f. 324	G316: To Frank Stanfell To Frank Stanfell. Autograph letter, signed, with envelope, of 2 March 1849, containing approximately 50 words. London. Dickens explains the appearance of his correspondent's name in <i>Dombey and Son</i> : "The passage in question refers to a joke between me and my friend Mr. Stanfield, whose name, in Captain Cuttle's mouth, changes accidentally to yours."	1849 March 2
G317-G334: To Clarkson Stanfield		
b. 12, f. 325	G317: To Clarkson Stanfield Autograph letter, signed, of 24 August 1844, published in <i>Pilgrim</i> IV, pages 182-186.	1844 August 24
b. 12, f. 326	<a href="#">G318: To Clarkson Stanfield</a> Autograph letter, signed, of 9 May 1845, published in <i>Pilgrim</i> IV, page 308.	1845 May 9
b. 12, f. 327	G319: To Clarkson Stanfield Autograph letter, signed, of 15 July 1845, published in <i>Pilgrim</i> IV, pages 332-333.	1845 July 15
b. 12, f. 328	G320: To Clarkson Stanfield Autograph letter, signed, of 17 September 1845, published in <i>Pilgrim</i> IV, page 381.	1845 September 17
b. 12, f. 329	G321: To Clarkson Stanfield Autograph letter, signed, of 6 March 1846, published in <i>Pilgrim</i> IV, page 515.	1846 March 6
b. 12, f. 330	G322: To Clarkson Stanfield Autograph letter, signed, of 28 March 1846, published in <i>Pilgrim</i> IV, pages 527-528.	1846 March 28
b. 12, f. 331	G323: To Clarkson Stanfield Autograph letter, signed, of 7 March 1854, containing approximately 105 words. London. Writing in seaman's lingo from "H.M.S. Tavistock," Dickens invites Stanfield to join him and Mark Lemon that night for a short cruise on the <i>Britannia</i> .	1854 March 7
b. 12, f. 332	G324: To Clarkson Stanfield Autograph letter, signed, of 20 May 1855, published in <i>Nonesuch</i> II, page 663.	1855 May 20
b. 12, f. 333	G325: To Clarkson Stanfield Autograph letter, signed, of 20 June 1855, published in <i>Nonesuch</i> II, page 673.	1855 June 20

## G317-G334: To Clarkson Stanfield (continued)

b. 12, f. 334	G326: To Clarkson Stanfield Autograph letter, signed, of 19 October 1855, containing approximately 70 words. Paris. Dickens sends his address in Paris, "after the wildest and most absurd adventures in trying to get established under a roof."	1855 October 19
b. 12, f. 335	G327: To Clarkson Stanfield Autograph letter, signed, of 8 May 1856, containing approximately 25 words. London. Dickens writes: "A knockdown blow--I am desperately sorry, but there is no help for it, and I feel you do quite right."	1865 May 8
b. 12, f. 336	G328: To Clarkson Stanfield Autograph letter, signed, of 14 May 1856, containing approximately 220 words. London. Dickens encloses a letter about the Canada Railway to be forwarded to Mr. Johnson, and mentions a comical deception involving Stanfield.	1856 May 14
b. 12, f. 337	G329: To Clarkson Stanfield Autograph letter, signed, of 12 February 1862, containing approximately 110 words. London. Dickens will dine with Stanfield on 19 February, after which they will "see something" with Wilkie Collins and W. H. Wills.	1862 February 12
b. 12, f. 338	G330: To Clarkson Stanfield Autograph letter, signed, of 2 June 1862, containing approximately 55 words. London. Dickens gives directions for reaching Gad's Hill by train. Stanfield is expected there on 14 June.	1862 June 2
b. 12, f. 339	G331: To Clarkson Stanfield Autograph letter, signed, of 5 December 1862, published in <i>Nonesuch</i> III, page 323.	1862 December 5
b. 12, f. 340	G332: To Clarkson Stanfield Autograph letter, signed, of 18 December 1862, containing approximately 505 words. Paris. Concerned that Stanfield is ill, Dickens assures his friend that he will see him soon.	1862 December 18
b. 12, f. 341	G333: To Clarkson Stanfield Autograph letter, signed, of 21 September 1864, published in <i>Nonesuch</i> III, page 398.	1864 September 21
b. 12, f. 342	G334: To Clarkson Stanfield Autograph letter, signed, of 11 October 1864, containing approximately 45 words. London. Dickens will visit the next day to "form my own opinion of the lad with tarry trousers."	1864 October 11
b. 17	Volume containing photocopies of G317-G334 Volume also contains 12 drawings relating to Charles Dickens not included in Podeschi's catalog.	undated
G335-G336: To Mrs. Clarkson Stanfield (Rebecca Adcock Stanfield)		
b. 12, f. 343	G335: To Mrs. Clarkson Stanfield Autograph letter, signed, of 9 April 1866, containing approximately 250 words. London. Troubled with "irritability of the heart," and in the midst of a reading tour, Dickens is kept from seeing Clarkson Stanfield.	1866 April 9

## G335-G336: To Mrs. Clarkson Stanfield (Rebecca Adcock Stanfield) (continued)

b. 12, f. 344	G336: To Mrs. Clarkson Stanfield Autograph letter, signed, of 23 July 1867, containing approximately 360 words. London. Dickens reports on his progress toward securing employment for Mrs. Stanfield's son, Herbert, as a clerk at the Board of Trade.	1867 July 23
b. 12, f. 345	G337: To Samuel Robert Starey To Samuel Robert Starey. Autograph letter, signed, of 9 January 1852 [?], containing approximately 50 words. London. Dickens declines an invitation.	1852 [?] January 9
b. 12, f. 346	G338: To The Stationers' Company, London To The Stationers' Company, London. Autograph document, signed, of 8 January 1844, containing approximately 110 words in the handwriting of Thomas Mitton; signed by Dickens. London. The copyright of <i>A Christmas Carol</i> was registered on this printed "Form of Requiring Entry of Proprietorship," which is filled out and witnessed by Mitton.	1844 January 8
G339-G340: To Frank Stone		
b. 12, f. 347	G339: To Frank Stone Autograph letter, signed, of 27 July 1839 [?], published in <i>Pilgrim</i> I, page 572.	1839 [?] July 27
b. 12, f. 348	G340: To Frank Stone Autograph letter, signed, of 17 August 1857, published in <i>Nonesuch</i> II, pages 870-871.	1857 August 17
b. 12, f. 349	<a href="#">G341: To Mr. and Mrs. Beecher Stowe (Calvin Stowe and Harriet Beecher Stowe)</a> To Mr. and Mrs. Beecher Stowe. Autograph letter of 3 May 1853, containing approximately 25 words. London. This invitation to dinner on 14 May, from "Mr. and Mrs. Charles Dickens" to the Stowes, is written entirely in the hand of Catherine Dickens.	1853 May 3
b. 12, f. 350	G342: To Russell Sturgis To Russell Sturgis. Autograph letter, with envelope, of 26 December 1851, containing approximately 50 words. London. Dickens thanks Sturgis and Charles Norton for sending a brace of canvas-back ducks, which "flourished exceedingly at yesterday's dinner."	1851 December 26
b. 12, f. 351	G343: To Edward Tagart To Edward Tagart. Autograph letter, signed, of 20 January 1849, published in <i>Nonesuch</i> II, page 143.	1849 January 20
b. 12, f. 352	G344: To Thomas N. Talfourd To Thomas N. Talfourd. Autograph letter, signed, of 12 January 1851, containing approximately 130 words. Rockingham Castle, Northamptonshire. Dickens reports that he has written to the "Fund people" about the Memorial." He thinks that if Sloane goes off bail, the law will be changed for that class of cases.	1851 January 12
b. 12, f. 353	G345: To Mrs. Thomas N. Talfourd (Rachel Rutt Talfourd) To Mrs. Thomas N. Talfourd. Autograph letter, signed, of 13 February 1838 [?], containing approximately 40 words. London. "Proud and happy to take counsel" with her, Dickens will call on Mrs. Talfourd the next day at four o'clock exactly. The conjectural date of this letter was suggested by the <i>Pilgrim</i> editors.	1838 February 13 [?]

b. 12, f. 354	G346: To W. M. Thackeray To W. M. Thackeray. Autograph letter, signed, of June 24-27 1858 [?], containing approximately 10 words. This small fragment of a letter, which is tentatively dated, reads: "of any other person, in it or out of it?"	1858 June 24-27 [?]
b. 12, f. 355	G347: To T. J. Thompson To T. J. Thompson. Autograph letter, signed, of 19 August 1851, containing approximately 325 words. Broadstairs, Kent. Dickens describes "Charley" Gibbs's house at Quinto, in Italy, and advises Thompson "to take it on good terms."	1851 August 19
b. 12, f. 356	G348: To James Thomson To James Thomson. Autograph letter, signed, of 13 November 1837 [?], published in <i>Pilgrim I</i> , page 330.	1837 [?] November 13
b. 12, f. 357	G349: To Walter Thornbury To Walter Thornbury. Autograph letter, signed, of 22 March 1870, containing approximately 80 words. London. Dickens is "proud and happy to accept the dedication of Thornbury's book. A copy of the work in question, <i>A Tour Round England</i> , in two volumes, accompanies this letter.* Dickens had suggested the subject to the author.  *Letter was removed from volume prior to processing. See Gimbel/Dickens H447: <a href="https://hdl.handle.net/10079/bibid/4230386">https://hdl.handle.net/10079/bibid/4230386</a>	1870 March 22
G350-G354: To George Makepeace Towle		
b. 12, f. 358	G350: To George Makepeace Towle Autograph letter, signed, with envelope, of 19 June 1858, containing approximately 35 words. Gad's Hill Place. Dickens sends "the autograph which you desire to add to your collection." Towle was then a student at Yale University.	1858 June 19
b. 12, f. 359	G351: To George Makepeace Towle Autograph letter, signed, of 28 June 1868, containing approximately 65 words. Gad's Hill Place. Dickens will see Towle at the office of <i>All the Year Round</i> Tuesday next.	1868 June 28
b. 12, f. 360	G352: To George Makepeace Towle Autograph letter, signed, with envelope, of 13 August 1868, containing approximately 80 words. London. Excepting "the Paris subjects" and "Lucerne," Dickens takes Towle's pieces for <i>All the Year Round</i> .	1868 August 13
b. 12, f. 361	G353: To George Makepeace Towle Autograph letter, signed, of 6 November 1868, containing approximately 65 words. London. While sending back a manuscript on vineyards and vintages, Dickens assures Towle that "The Peasant's Wedding" will be published in <i>All the Year Round</i> .	1868 November 6
b. 12, f. 361	G354: To George Makepeace Towle Autograph letter, signed, with envelope, of 9 February 1870, containing approximately 80 words. London. Thanking Towle for a copy of his book, Dickens asks his American friend to take home to New England "my affectionate remembrance of the country."	1870 February 9

b. 12, f. 362	G355: To Thomas A. Trollope To Thomas A. Trollope. Autograph letter, signed, of 15 November 1859, containing approximately 70 words. London. Dickens lures Trollope to write for <i>All the Year Round</i> by asking, "What wrong has Pope Pius the Ninth done? Don't you think you can very pointedly answer that question in these pages? If you cannot, nobody in Europe can."	1859 November 15
b. 12, f. 363	G356: To N. Trubner To N. Trubner. Autograph letter, signed, of 21 July 1865, containing approximately 35 words. Gad's Hill Place. Dickens asks Trubner to read the enclosed letter and forward it to George W. Childs. The letter to Childs, published in <i>Nonesuch</i> III, page 433, is not present.	1865 July 21
b. 12, f. 364	G357: To Louisa Twining To Louisa Twining. Autograph letter, signed, of 10 February 1860, containing approximately 120 words. London. Dickens agrees to help her cause, although he thinks the Poor Law is "infamously administered." There appears in <i>All the Year Round</i> "a little account of my visit to the workhouse."	1860 February 10
b. 13, f. 365	G358: To Mme. Viardot (Pauline Viardot) To Mme. Viardot. Autograph letter, signed, of 7 January 1856, containing approximately 50 words. Paris. Writing in French, Dickens flatters Mme. Viardot, calling himself "un des admirateurs de votre genie les plus sincerés et les plus constants." He and his wife will call on her Saturday.	1856 January 7
b. 13, f. 366	G359: To Mr. Villiers To Mr. Villiers. Autograph letter, signed, of 20 January 1860, containing approximately 195 words. London. Dickens sends the actor "A few words (from the <i>Tale</i> itself) to make a better exit for you at the point where you justly felt the want of something." The altered passage, from <i>A Tale of Two Cities</i> , reads: "And now, farewell Lucie, farewell Life! The world in which I have done so little-- in which I have wasted so much--fades fast from before me; but in its stead, I see the lives for which I lay down my life, peaceful, useful, prosperous, and happy, in that England which I shall behold no more. It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to, than I have ever known. Farewell Lucie, Farewell Life!"	1860 January 20
b. 13, f. 367	G360: To H. M. Wagner To H. M. Wagner. Autograph letter, signed, May 20 1847, containing approximately 85 words. Brighton. Dickens declines an invitation because the maid packed no evening clothes. The Dickenses had intended not to "go out" while in Brighton.	1848 May 20
b. 13, f. 368	G361: To V. Wanoshocht To V. Wanoshocht. Autograph letter, signed, of 5 November 1858, containing approximately 50 words. London. Dickens replies that at this time he cannot prolong his series of readings.	1858 November 5
b. 13, f. 369	G362-G363: To Edward M. Ward G362: To Edward M. Ward Autograph letter, signed, of 5 May 1853, containing approximately 25 words. Summarized in <i>Nonesuch</i> II, page 460. The appointment in question is set for Saturday morning, 7 May.	1853 May 5

## G362-G363: To Edward M. Ward (continued)

b. 13, f. 370	G363: To Edward M. Ward Autograph letter, signed, of 9 March 1861, published in <i>Nonesuch</i> III, page 212.	1861 March 9
	G364: To Herbert Watkins To Herbert Watkins. Autograph letter, signed, of 10 November 1859, containing approximately 15 words. London. Dickens presents to Watkins this set of the Library Edition of my books." The letter is placed in Vol. I of the first set, entry D32. See Gimbel/Dickens D32: <a href="https://hdl.handle.net/10079/bibid/1194166">https://hdl.handle.net/10079/bibid/1194166</a>	1859 November 10
b. 18	G365: To John Watkins To John Watkins. Autograph letter, signed, of 18 October 1852, published in <i>Nonesuch</i> II, page 422.	1852 October 18
	G366-G366a: To Mrs. Richard Watson (Lavinia Watson)	
b. 13, f. 370a	G366: To Mrs. Richard Watson Autograph letter, signed, of 13 December 1848, containing approximately 30 words. London. Dickens writes: "I enclose you the little book. It will not be published until next Tuesday. And I hope you will not like it less, when you come to read it quietly." The book in question is <i>The Haunted Man</i> .	1848 December 13
b. 13, f. 371	G366a: To Mrs. Richard Watson Autograph letter, signed, of 7 October 1856, published in <i>Nonesuch</i> II, pages 803-805.	1856 October 7
b. 13, f. 372	G367: To Benjamin Webster To Benjamin Webster. Autograph letter, signed, of 7 June 1855, containing approximately 20 words. London. Imitating telegraphic style, Dickens writes: "Telegraph Message. Tavistock Station. Thursday Evening 7th June 1855. 5:41. Charles Dickens. Perfect in 3 steps and covering himself with Glory."	1855 June 7
b. 19	G368: To J. K. Whammond To J. K. Whammond. Autograph letter, signed, of 7 July 1862, containing approximately 135 words. Gad's Hill Place. Dickens finds Whammond's "publication" amusing and well written.  Volume also contains a second copy of H149, newspaper clippings, and illustrations relating to Charles Dickens not included in Podeschi's catalog.	1862 July 7
b. 13, f. 373	G369: To I. A. Widger To I. A. Widger. Autograph letter, signed, with envelope, of 3 January 1851, containing approximately 130 words. London. Dickens writes the "upholsterer" that he limits his responsibility for the debts of Frederick Dickens to one hundred and fifty pounds, "which I paid (of course) on its being demanded."	1851 January 3
	G370-G372: To W. H. Wills	
b. 13, f. 374	G370: To W. H. Wills Autograph letter, signed, of 12 August 1856, containing approximately 185 words. Boulogne. Dickens comments on the articles in Whole No. 338 of <i>Household Words</i> .	1856 August 12



## G370-G372: To W. H. Wills (continued)

b. 13, f. 375	G371: To W. H. Wills Autograph letter, signed, of 30 October 1861, published in <i>Nonesuch</i> III, pages 246-247.	1861 October 30
b. 13, f. 376	G372: To W. H. Wills Autograph letter, signed, of 27 December 1868, containing approximately 80 words. Gad's Hill Place. Dickens, who "must try to hammer out an 'Uncommercial,'" sets Friday for "the audit."	1868 December 27
b. 13, f. 377	G373: To George Wilson To George Wilson. Autograph letter, signed, of 4 November 1856, containing approximately 85 words. London. Dickens thanks Wilson for a copy of his book, <i>The Five Gateways of Knowledge</i> . "I have read that charming little book with the highest interest and gratification. Wise, elegant, eloquent, and perfectly unaffected, it has delighted me." The book, a copy of which is in the Gimbel collection, deals with the senses of hearing, sight, taste, smell, and touch.	1856 November 4
b. 13, f. 378	G374: To John Wilson To John Wilson. Autograph letter, signed, of 18 July 1838, published in <i>Pilgrim</i> I, page 418.	1838 July 18
b. 13, f. 379	G375: To Rebecca Wilson To Rebecca Wilson. Autograph letter, signed, with envelope, of 24 December 1857, containing approximately 15 words. London. Dickens sends "the autographs."	1857 December 24
b. 13, f. 380	G376: To W. Wilson To W. Wilson. Autograph letter, signed, of 13 January 1839, published in <i>Pilgrim</i> I, page 492.	1839 January 13
b. 13, f. 381	G377: To W. F. Wilson To W. F. Wilson. Autograph letter, signed, with envelope, of 6 November 1863, containing approximately 100 words. Gad's Hill Place. Dickens encloses a cheque for Wilson's "attention and good offices to my son." He is discouraged in trying Frank again at the War Office, "his failure being quite unaccountable to me."	1863 November 6
b. 13, f. 382	G378: To H. Wright To H. Wright. Autograph letter, signed, of 29 July 1862, published in <i>Nonesuch</i> III, page 301.	1862 July 29
b. 13, f. 383	G379: To Elise Whitney To Elise Whitney. Autograph letter, signed, of 23 March 1870, containing approximately 55 words. Gad's Hill Place. Dickens thanks her for sending a "German account of myself and my writings."	1870 March 23
b. 13, f. 384	G380: To George Frederick Young To George Frederick Young. Autograph letter, signed, with envelope, of 16 February 1846, published in <i>Pilgrim</i> IV, page 500.	1846 February 16

b. 13, f. 385	G381: To Marianne Young To Marianne Young. Autograph letter of 16 February 1854, containing approximately 290 words. Summarized and published in part in <i>Nonesuch</i> II, page 542. Dickens closes the letter as follows: "It would be comparatively useless and hopeless to tell in a general didactic way, in Household Words, that soldiers' wives suffer such and such inconveniences. But an account of them, written like a soldier's wife, and presented as by a woman who had actually undergone them, would be quite another thing."	1854 February 16
b. 20	G382: To Unknown Correspondent. Autograph quotation, signed To Unknown Correspondent. Autograph quotation, signed, of February 1839, containing approximately 140 words. [London?]. Dickens quotes the full lyrics of "Autumn Leaves" from <i>The Village Coquettes</i> . The piece, headed "A Song To Be Said or Sung about the End of October," is inscribed on ornately bordered paper.	1839 February
b. 21b. 13, f. 386	G383: To Unknown Correspondent. Autograph quotation, signed To Unknown Correspondent. Autograph quotation, signed, of 28 February 1842, containing approximately 135 words. New York. Dickens quotes from chapter LXXII of <i>The Old Curiosity Shop</i> , on the lesson in the death of Little Nell.  Box 21 contains a manuscript copy.	1842 February 28
b. 13, f. 387	G384: To Unknown Correspondent. Autograph letter, signed To Unknown Correspondent. Autograph letter, signed, of 8 September 1843, published in <i>Pilgrim</i> III, pages 557-558.	1843 September 8
b. 13, f. 388	G385: To Unknown Correspondent. Autograph document, signed To Unknown Correspondent. Autograph document, signed, of June 1845, containing approximately 15 words. Brussels. Apparently a leaf from a hotel register, on which Dickens inscribes the names of those in his party: "Douglas Jerrold, Daniel Maclise, John Forster, Charles Dickens, Mrs. Dickens, and Miss Hogarth," all from "England."	1845 June
b. 13, f. 389	G386: To Unknown Correspondent. Autograph letter, signed To Unknown Correspondent. Autograph letter, signed, of 4 March 1846, published in <i>Pilgrim</i> IV, page 513.	1846 March 4
b. 13, f. 390	G387: To Unknown Correspondent. Autograph letter, signed To Unknown Correspondent. Autograph letter, signed, of 31 January 1850, containing approximately 145 words. London [?]. Observing a rule of his, Dickens refuses to read a manuscript but advises his correspondent to try the public papers and the periodicals. He closes with the admonition that there is no "short cut or smooth road to the honors and perils of print."	1850 January 31
b. 13, f. 391	G388: To Unknown Correspondent. Autograph letter, signed To Unknown Correspondent. Autograph letter, signed, of 18 February 1851, containing approximately 90 words. London. While acknowledging a reservation for tickets, Dickens rejects the piece that his correspondent apparently submitted for <i>Household Words</i> . "It is perhaps best that I should avoid the subject."	1851 February 18
b. 13, f. 392	G389: To Unknown Correspondent. Autograph letter, signed To Unknown Correspondent. Autograph letter, signed, of 30 April 1855, containing approximately 35 words. London. Dickens returns a poem. "I think quite enough has been said and sung on the subject."	1855 April 30

b. 13, f. 393	G390: To Unknown Correspondent. Autograph quotation, signed To Unknown Correspondent. Autograph quotation, signed, of 2 January 1858, containing approximately 10 words. London [?]. Dickens writes: "You look very pretty to-day, Nelly; charmingly pretty." The passage is from chapter VI of <i>The Old Curiosity Shop</i> .	1858 January 2
b. 13, f. 394	G391: To Unknown Correspondent. Autograph letter To Unknown Correspondent. Autograph letter of an unknown date, circa 1860 [?], probably to his butler or cook, containing approximately 165 words. London [?]. Directions for a "whimsical supper," at which oysters were the main dish. In 1962 Richard Gimbel published a collotype reproduction of this manuscript as a keepsake for his friends and associates.	circa 1860 [?]
b. 13, f. 395	G392: To Unknown Correspondent. Autograph letter, signed To Unknown Correspondent. Autograph letter, signed, of 9 June 1864, containing approximately 30 words. London. Dickens gives directions for reaching Higham by rail from Charing Cross Station.	1864 June 9
b. 13, f. 396	G393: To Unknown Correspondent. Autograph letter, signed To Unknown Correspondent. Autograph letter, signed, of an unknown date. Only the complimentary close, "Faithfully yours," and Dickens's signature survive in this cutting from a letter written on black-bordered paper.	undated
b. 13, f. 397	G394: To Unknown Correspondent. Autograph signature To Unknown Correspondent. Autograph signature of an unknown date. [London?]. A leaf from a visitor's album. Dickens's signature is one of eighteen on the page. Among the names present are those of John Forster, William Harrison Ainsworth, S. T. Coleridge, and George Catlin.	undated
b. 13, f. 398	G395: To Unknown Correspondent. Autograph signature To Unknown Correspondent. Autograph signature of an unknown date. This signature apparently was cut from a letter.	undated
b. 13, f. 399	G396: To Unknown Correspondent. Autograph signature To Unknown Correspondent. Autograph signature of an unknown date. This signature apparently was cut from a letter.	undated
b. 13, f. 400	G397: To Unknown Correspondent. Autograph signature To Unknown Correspondent. Autograph signature of an unknown date. This signature apparently was cut from a letter.	undated
b. 13, f. 401	G398: To Unknown Correspondent. Autograph signature To Unknown Correspondent. Autograph signature of an unknown date. This signature apparently was cut from a letter.	undated
b. 13, f. 402	G399: To Unknown Correspondent. Autograph signature To Unknown Correspondent. Autograph signature of an unknown date. This signature apparently was cut from a letter.	undated
b. 13, f. 403	Letters and letter fragments not included in Podeschi's catalog Three clipped signatures, one original letter, and one copy of a letter collected by Richard Gimbel but not included in Podeschi's catalog.	1855-1861 and undated

**Series III: *Dickensiana* , 1772-1969**

There are 12 sectional headings in this category. These captions, each of which describes a distinct species of collectable matter, appear in the following order: Books & Pamphlets, Periodicals, Sheet Music, Playbills, Printed Ephemera, Prints & Stray Plates, Photographs, Mass-Produced Objects, Manuscripts, Autograph Letters & Documents, Paintings & Drawings, and Relics & Association Items. Although the word "Dickensiana" is applied to works created not by Dickens but by other authors, every item catalogued here does relate to Dickens—in certain cases very tenuously. Within each species-section, the entries are introduced by alphabetically arranged main-entry headings, usually the names of authors and artists. The descriptive methods employed in this category are explained on pages xxxi-xxxii [of Podeschi's catalog].

Scope and contents note taken from John B. Podeschi's *Dickens and Dickensiana: a catalogue of the Richard Gimbel Collection in the Yale University Library* (New Haven : The Library, 1980).

Of the 12 sectional headings in this category, only 10 are represented in this finding aid to account for previously uncataloged materials. Only three sections (Photographs, Manuscripts, Autograph Letters & Documents) are represented in their totality--portions of the remaining seven sections are present. The remainder can be found in the Yale University Library Catalog using the call number "Gimbel/Dickens" followed by Podeschi's identifier.

Series III is divided into 10 subseries: I. Books & Pamphlets, 1872-1874. II. Periodicals, 1825-1969. III. Printed Ephemera, circa 1866-1867. IV. Prints & Stray Plates, 1837-1968. V. Photographs, 1860-1868 and undated. VI. Mass-Produced Objects, 1894-1912 and undated. VII. Manuscripts, 1815-1966 and undated. VIII. Autograph Letters & Documents, 1772-1948 and undated. IX. Paintings & Drawings, 1838?-1916 and undated. X. Relics & Association Items, 1841 and undated.

Books & Pamphlets		1872-1874
H187: Forster, John H. <i>The Life of Charles Dickens</i> . London: Chapman and Hall. 1872-1874 Extra-illustrated copy		
Forster, John. <i>The Life of Charles Dickens</i> . London: Chapman and Hall, 1872 [Vol. I], 1873 [Vol. II], 1874 [Vol. III]. A uniquely extra-illustrated copy, with each leaf of the book inlaid on rag paper and surrounded by other loose leaves similarly inlaid and mounted with plates, original wrappers, title-pages, and leaves of text from Dickens's books, and photographs, newspaper cuttings, maps, cloth from bindings, engraved portraits of Dickens's family, friends and acquaintances, prints of places treated in the Life, and autograph letters and documents of men and women named in the book. The original letters and documents are catalogued individually in the appropriate following category of Dickensiana. The rest of the material, a rich body of pictorial Dickensiana, is not itemized.		
b. 22, f. 404-406b. 23, f. 407-409b. 24, f. 410-412	<a href="#">Vol. I</a>	1872
b. 25, f. 413-415b. 26, f. 416-418b. 27, f. 419-421	Vol. II	1873
b. 28, f. 422-424b. 29, f. 425-427b. 30, f. 428-430	Vol. III	1874
b. 31, f. 431	[Vol. IX?]	undated

Periodicals		1825-1969
b. 32, f. 432-449	<p>H590: Gimbel, Richard, compiler. A file of approximately 200 miscellaneous cuttings from newspapers and magazines</p> <p>Gimbel, Richard, compiler. A file of approximately 200 miscellaneous cuttings from newspapers and magazines. Collected mainly from American newspapers, these clippings cover a wide topical and chronological range of Dickensiana: from advertisements for Warren's Blacking excised from London newspapers of the 1820s to an article in Finnish on Richard Gimbel as a book collector. Arranged chronologically, most of the cuttings are individually mounted on acid-free paper.</p>	1825-1969
b. 33	<p>H677: Pickels, John William, compiler. An album of approximately 175 miscellaneous cuttings from newspapers and magazines</p> <p>Pickels, John William, compiler. An album of approximately 175 miscellaneous cuttings from newspapers and magazines. Most of these articles about Dickens were published in England between 1900 and 1930, although there are clippings here from Paris and New York journals and from papers published as early as 1882 and as late as 1936. Pickels, who lived in Yorkshire, usually dated the cuttings, many of which he collected from three sources <i>T. P.'s Weekly</i>, <i>John o' London's Weekly</i>, and the <i>London Daily News</i>. Provenance: Lewis A. Hird, who added to the album a few clippings from American newspapers and magazines.</p>	1882-1936
b. 34	<p>H746: Unknown Compiler. A file of approximately 80 cuttings from New York newspapers, covering Dickens's reading tour of America from December 1867 through January 1868</p> <p>Unknown Compiler. A file of approximately 80 cuttings from New York newspapers, covering Dickens's reading tour of America from December 1867 through January 1868. Mounted on 23 pages of 12 leaves from a scrap-album, these clippings were collected by an admirer of Dickens who occupied seat 47 in row E of the first balcony in Steinway Hall at all four of the readings Dickens gave in New York City from the 9th through the 13th of December (four ticket-stubs were pasted in the album; two were later taken out). The articles--all of which came from five New York journals: the <i>Herald</i>, the <i>Post</i>, the <i>Times</i>, the <i>Tribune</i>, and the <i>World</i>--appear to have been assembled as they were published. Their content is summarized by Philip Collins in "Dickens in America 1867-1868," <i>Dickens Studies Newsletter</i>, Vol. IV, No. 2 (June 1973), pages 48-50.</p>	1867-1868
Printed Ephemera		circa 1866-1867
b. 35, f. 450	<p>H940: <i>Dinner Given to Mr. Charles Dickens on the Occasion of His Departure for the United States</i></p> <p><i>Dinner Given to Mr. Charles Dickens on the Occasion of His Departure for the United States</i>. [London: Charles Kent, Secretary for the Dinner, 1867]. Ticket number 3 for the dinner, which was held at Freemason's Hall, London, on 2 November 1867. Although there is a line printed on the pale green coated card for the signature of the "Hon. Sec.," a signature appears neither on this ticket nor on the six following tickets. -- A second copy: Ticket number 116. -- A third copy: Ticket number 232. -- A fourth copy: Ticket number 233. -- A fifth copy: Ticket number 234. -- A sixth copy: Ticket number 235. -- A seventh copy: Ticket number 238.</p>	1867 November 2

## Printed Ephemera (continued)

b. 36	<p>H961: N[ational] P[aper] C[ollar] Co., Springfield, Massachusetts. A paper-board box for collars</p> <p>N[ational] P[aper] C[ollar] Co., Springfield, Massachusetts. A paper-board box for collars. The manufacturer's printed labels pasted on the box indicate that it contained the "Dickens" style of "Bemis' patent shape, linen paper lined" collars, patented 13 February 1866. An illustration on the box shows that the paper neckbands got their name from the collars with short and rounded tips which Dickens wore late in life.</p>	circa 1866-1867
Prints & Stray Plates		1837-1968
b. 37 (Oversize), f. 474	<p>H1006: Browne, Hablot K. 5 sheets of the undivided plates--with 8 plates to the sheet--of the 40 wood-engravings for the 1852 impression of <i>Dombey and Son</i></p> <p>Browne, Hablot K. 5 sheets of the undivided plates--with 8 plates to the sheet--of the 40 wood-engravings for the 1852 impression of <i>Dombey and Son</i> published by Getz, Buck, and Co., Philadelphia. The first of these sheets, all of which are printed in octavo-format, contains the typeset title-page incorporating a wood-engraved vignette. Engraved on wood by Gilbert and Gihon, these prints are good copies of Browne's etched plates for <i>Dombey and Son</i>.</p>	circa 1852
b. 38, f. 475	<p>H1019: Burn, Gerald M. A group of 7 etchings of buildings associated with Dickens</p> <p>Burn, Gerald M. A group of 7 etchings of buildings associated with Dickens, each print signed in pencil by the artist. The subjects are: "Charles Dickens's Birthplace, Portsmouth," "The House of Agnes, Canterbury," "Jasper's Gate House, Rochester," "The King's Head, Chigwell," "The Old Curiosity Shop, Lincoln's Inn Fields," "The Old Leather Bottle, Cobham, Kent," and "The Spaniards, Hampstead." These prints bear no date, but they were probably executed in 1924, which is the year tooled in gilt on the red morocco spine of the slip-case containing the etchings.</p> <p>Slip-case discarded during processing.</p>	1924?
b. 35, f. 451	<p>H1028: Charles Dickens. A small photographic print which reproduces a drawing of Dickens in middle age</p> <p>Charles Dickens. [Unknown city: unknown publisher, unknown date; circa 1870?]. A small photographic print which reproduces a drawing of Dickens in middle age. It is mounted on a round-cornered, brownruled card.</p>	circa 1870?
b. 136	<p>H1059: A large photographic print of a drawing by Darley</p> <p>A large photographic print of a drawing by Darley which depicts the following scene from Chapter XXVII of <i>The Pickwick Papers</i>: "A plate of hot buttered toast was gently simmering before the fire, and the red-nosed man himself was busily engaged in converting a large slice of bread into the same agreeable edible." This photograph by Soulé was copyrighted in 1863 by Henry O. Houghton. The drawing is the model for the engraving by Hinshelwood that was published as the frontispiece plate in Vol. III of <i>The Pickwick Papers</i> in the Houghton-printed "Household Edition."</p>	after 1863

## Prints &amp; Stray Plates (continued)

b. 136	H1060: A large photographic print of a drawing by Darley A large photographic print of a drawing by Darley which depicts the following scene from chapter XLV of <i>The Pickwick Papers</i> : "Vere do you feel it now, sir' 'In the same place, young man,' rejoined Mr. Stiggins, 'in the same place.'" This photograph by Soulé, copyrighted in 1863 by Henry O. Houghton, is from the same series of illustrations as the print in the preceding entry. The drawing is the model for the engraving by Hinshelwood that was published as the frontispiece plate in Vol. IV of <i>The Pickwick Papers</i> in the "Household Edition."	after 1863
b. 35, f. 452	H1064: "Dickens and His Characters." A small photographic print "Dickens and His Characters." [Unknown city: unknown publisher, unknown date; circa 1870?]. A small photographic print, mounted on a card, which reproduces a drawing of Dickens surrounded by pagelike vignettes of characters and scenes from his novels.	circa 1870?
b. 131 (Broadside)	<a href="#">H1070: Fildes, S[amuel] Luke. "The Empty Chair, Gad's Hill--Ninth of June 1870"</a> Fildes, S[amuel] Luke. "The Empty Chair, Gad's Hill--Ninth of June 1870." This large wood-engraving, which is printed on a sheet of plate paper 44 cm. x 62 cm., depicts Dickens's study at Gad's Hill on the day of his death. It is hand colored. Richard Gimbel owned Fildes's original sketch of the scene; see entry H1797. -- A second copy: Another impression. The typeface in the title is altered. This copy is not colored.	1870
b. 35, f. 453	H1076: Forbes, Cecil. An etching of the "Old Curiosity Shop" Forbes, Cecil. An etching of the "Old Curiosity Shop," signed in pencil by the artist. The age of the print is difficult to estimate, although circa 1920 seems possible.	circa 1920
b. 35, f. 454	H1092: Johnson, Thomas. A dry-point engraving of Dickens Johnson, Thomas. A dry-point engraving of Dickens, apparently based on a photographic portrait. This print on India paper is signed in pencil by the artist, who flourished circa 1900.	circa 1900
b. 38, f. 476	H1097: Lange, Arthur. ["Dickens at a Reading"]. An etching Lange, Arthur. ["Dickens at a Reading"]. An etching made in 1968 by a schoolboy. Signed and numbered in pencil, being number 64 of an edition of 68 copies.	1968
b. 38, f. 477	H1105: Lewis, E. Goodwyn. "Charles Dickens." Color halftone-photoengraving reproduction Lewis, E. Goodwyn. "Charles Dickens." London: The Crown, the Court and County Families Newspapers [unknown date; circa 1900?]. This color halftone-photoengraving reproduces, "by the kind permission of B. Robson," its then-owner, the drawing Lewis made of Dickens in 1869.	circa 1900
b. 38, f. 478	H1120: Onwhyn, Thomas, usually under the pseudonyms of "Sam Weller" or "Peter Palette." Illustrations to the "Pickwick Club" H1120: Onwhyn, Thomas, usually under the pseudonyms of "Sam Weller" or "Peter Palette." Illustrations to the "Pickwick Club." Edited by "Boz." By Samuel Weller. London: E. Grattan, 1837.  This is the third copy: "India Proofs," without titles. The wrappers are absent. Incomplete; contains 6 prints, being the illustrations to face page 46, page 111, page 137, page 141, page 177, and page 276. These etchings are mounted.	1837?

## Prints &amp; Stray Plates (continued)

- b. 39 [H1132: After George Cruikshank. "Dickens Beside Himself \(from Sketches by Boz, Illustrated by George Cruikshank\)"](#) after 1838
- After George Cruikshank. "Dickens Beside Himself (from *Sketches by Boz*, Illustrated by George Cruikshank)." An etched portrait of Dickens based by Pailthorpe on a drawing in pencil made by Cruikshank in 1838, which is now in the Gimbel collection (see entry H1732).
- Also present: Another issue, without the remarque-title and studies, but bearing the title, "Faithfully Yours Always, Charles Dickens"--being an etched facsimile of Dickens's signature. Issue on India paper, mounted.
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- b. 35, f. 455 H1141: R[-], W. "In Memoriam: Charles Dickens, Born 7 Feb. 1812, Died 9 June 1870." Photographic print circa 1870?
- R[-], W. "In Memoriam: Charles Dickens, Born 7 Feb. 1812, Died 9 June 1870." [Unknown city: unknown publisher, unknown date; circa 1870?]. This small photographic print, which is mounted on a card bearing the notice "Copyright," reproduces a drawing of an angelic muse-like figure and a weeping Britannia standing beside a sepulchral monument to Dickens. The drawing is signed "W. R."
- 
- b. 38, f. 479 H1158: Stodart, Edward. An engraved portrait of Dickens taken from a photograph by Ben Gurney 1890
- Stodart, Edward. An engraved portrait of Dickens taken from a photograph by Ben Gurney, New York. This engraving may have been executed in 1890 for issue in Frederic G. Kitton's book *Charles Dickens by Pen and Pencil*. Gurney's photograph was taken in 1868. Dickens is shown seated, grasping his watch-fob and chain. Impression (pull) on India paper, mounted on paper-board. -- A second copy: Hand-colored impression (pull) on India paper, mounted on paper-board.
- 
- b. 35, f. 456 H1171: Unknown Artist. A photographic print after 1861
- Unknown Artist. A photographic print, mounted carte-de-visite style, that reproduces a drawing of Dickens by an unknown artist, who appears to have based the portrait on Poulton's 1861 photograph.
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- b. 40, f. 480-488b. 41, f. 489-500b. 42, f. 501-513b. 43, f. 514-525b. 44, f. 526-536 H1172: Unknown Collector. A group of 281 prints mounted on large sheets of paperboard, being portraits and caricatures of Dickens collected from a wide variety of sources undated
- Unknown Collector. A group of 281 prints mounted on large sheets of paperboard, being portraits and caricatures of Dickens collected from a wide variety of sources--from books, magazines, sheet music, and newspapers, with some of them being individually issued prints and in a wide variety of forms: engravings, lithographs, etchings, wood-engravings, photographs, photomechanical halftone- and linereproductions, and even a few hand-drawn copies. The collector's penciled notes prove that he was not highly literate; but he was thorough, for he found examples of most of the pictures of Dickens that were published during the author's lifetime. There are a good number of Dickens phantasmagorias here. In this assembly of prints are works of the following artists, engravers, lithographers, and photographers: Francis Alexander, J. C. Armytage, "A.B.," I. H. Baker, Fred Barnard, Janet Barrow, C. Baugniet, A. Barry, W. H. Beard, W. H. W. Bicknell, Bobbett and Hooper, J. Brown, J. R. Brown, Hablot K. Browne, W. Brunton, Alfred Bryan, R. W. Buss, J. C. Buttre, "C. P. & G.," W. H. CafFyn, Leonardo Cattermole, F. Courboin, George Cruikshank, H. Dexter, Alexander L. Dick, Alfred D'Orsay, B. Dondorf, Rose Drummond, "E.," Augustus Egg, Sol Eytinge, E. Finden, A. H. Forrester ("Alfred CrowquiH"), W. P. Frith, Harry Furniss, Andre Gill, Margaret Gillies, R. Graves, J. Greatbach, W. Gray, Ben Gurney, A. Halbert,



## Prints &amp; Stray Plates (continued)

H. B. Hall, H. Harral, S. Hollyer, Hooper, G. Sidney Hunt, W. G. Jackman, T. Johnson, J. D. Johnstone, J. M. Johnstone, Richard Josey, Theodore Joyeuse, F. G. Kitton, E. Landells, R. J. Lane, Samuel Laurence, Lee [?], John Leech, Lehman (lithographer), R. Lehmann, C. R. Leslie, E. Goodwyn Lewis, Henry Linton, W. J. Linton, Charles Lyall, James McGuigan, Daniel Maclise, Maclure, Macdonald, and Macgregor, Major and Knapp, Charles Martin, Mason and Co., J. Mayall, J. Kenny Meadows, William B. Meyers, Pierre Morand, Matt Morgan, Thomas Nast, Nichol, Thomas Onwhyn, "G. P.," "R. P.," F. W. Pailthorpe, R. B. Parkes, George E. Perine, G. J. Pinwell, F. Poulton, D. J. Pound, T. A. Prior, T. Proctor, Jacques Reich, W. Reynolds, William C. Robertson, Edwin Roffe, S. Rogers, Joseph F. Sabin, Ary Scheffer, Thomas Sibson, J. H. Stanforth, J. Stephenson, Edward Stodart, Marcus Stone, F. T. Stuart, R. Taylor, Weld Taylor, W. M. Thackeray, A. Thompson, Thomas Unwins, Van Werneke, "J. D. W.," S. Wallin and J. W. Orr, E. M. Ward, Leslie Ward, J. and C. Watkins, H. G. Webb, A. Weger, Welch and Walter, L. Wells, F. Whimpers, R. Whitechurch, J. A. J. Wilcox, E. G. Williams, G. A. Williamson, and T. Woolner. Several prints, whose artists have not been identified, are cut from the following periodicals: *Every Saturday*, *Frank Leslie's Illustrated Weekly*, *Fun*, *Harper's Weekly*, *Illustrated London News*, *Illustrated Times*, *Judy*, *Ladies' Home Journal*, *Little Folks* (photographic copy), *The London Illustrated Paper* (photographic copy), *London Morning Leader*, *Mephystopheles* (photographic copy), *New York Herald*, *The Period*, *Penny Illustrated Paper*, *Punch*, *Queen*, *Reynold's Miscellany*, *Tailor and Cutter*, and *Tomahawk*. The origins of 17 prints are unknown.

b. 45, f. 537-540b. 46, f. 541	<p>H1173: Unknown Collector. A group of approximately 75 prints</p> <p>Unknown Collector. A group of approximately 75 prints, many of which are inlaid on plate-paper leaves, and several of which are covered by typeset guard-sheets; 4 of them are folding prints. There are portraits of Dickens, of his friends and colleagues (among them J. P. Harley and Robert Seymour), and of his parents; engravings of his houses; caricatures; illustrations to his novels (mainly by Browne, Darley, and Seymour); and facsimiles of a few manuscripts. There are engravings, etchings, lithographs, and collotypes, and various photomechanical types of prints. Several of the prints are original plates from Dickens's books; others are copies.</p>	undated
b. 22-31	<p>H1174: Unknown Collector. Extra-illustrated copy of Forster's <i>Life of Charles Dickens</i></p> <p>Unknown Collector. The extra-illustrated copy of Forster's <i>Life of Charles Dickens</i> that, as a book, is treated in entry H187, is also acknowledged here as a great assembly of prints, hundreds of which are mounted or inlaid on leaves of rag paper. The man who accumulated this large body of pictorial Dickensiana covered the subject well, but there is particular strength in two areas: engraved portraits of the people Dickens knew, and topographical prints of the places where he lived, worked, and travelled. All types of prints are found here, but engravings and photographs are most plentiful.</p>	1872-1874
b. 47, f. 542-562	<p>H1175: Unknown Collector. 592 mounted cuttings of illustrations from an unknown edition of Dickens's works</p> <p>Unknown Collector. 592 mounted cuttings of illustrations from an unknown edition of Dickens's works. These prints are line-photoengraved copies, about three-fourths the size of the original wood-engravings, of the illustrations originally published in the text of Chapman and Hall's "Household Edition" (London, 1871- ). None of the "Household Edition" plates appear to have been reproduced in the edition, which was printed on coarse, now decaying, paper.</p>	undated

Photographs	1860-1868 and undated
H1176-H1179: Edwards, Ernest. London, Photographer	
b. 48, f. 563	<p>H1176: A photograph of Dickens</p> <p>1865</p> <p>A photograph of Dickens taken in 1865. He is shown in evening clothes standing by a chair, hands in his pockets, leaning against a table covered with books. Published in <i>Photographic Portraits of Men of Eminence</i> (London: Alfred W. Bennett, 1866), where the text about Dickens occupies pages 93-99. This photograph is accompanied by the 4 leaves of text from the aforementioned book. The following three photographs were obviously taken during the same session, although Kitton ascribes them to Mason and Co., who, it seems, originally, published them, and with whom Edwards may have been associated.</p>
b. 48, f. 563	<p>H1177: A photograph of Dickens, who is shown seated, in a three-quarter view</p> <p>undated</p> <p>A photograph of Dickens, who is shown seated, in a three-quarter view. His hands are folded in his lap; his left leg is crossed over his right leg. The back of this carte-de-visite bears the imprint of the London Stereoscopic and Photographic Co.</p>
b. 48, f. 563	<p>H1178: A photographic copy of a photograph of Dickens, who is shown in the same pose as above, except from a slightly wider field of view</p> <p>1866 May 22</p> <p>A photographic copy of a photograph of Dickens, who is shown in the same pose as above, except from a slightly wider field of view.</p>
b. 48, f. 563	<p>H1179: A photograph of Dickens, who is seated in full view next to a table covered with books; he holds a piece of paper that he appears to be reading</p> <p>undated</p> <p>A photograph of Dickens, who is seated in full view next to a table covered with books; he holds a piece of paper that he appears to be reading. This carte-de-visite bears the imprint of Albert E. Coe, Norwich.</p>
H1180-H1187: Gurney, J., and Son (Ben Gurney), New York, Photographers	
b. 48, f. 564	<p>H1180: A large oval photograph of Dickens (the image being about 22 cm. high), showing the head and chest from the right side</p> <p>1867 December</p> <p>A large oval photograph of Dickens (the image being about 22 cm. high), showing the head and chest from the right side. He wears a pleated shirt and velvet vest. Although this portrait bears neither title nor imprint, the majority of Gurney's other photographs of Dickens carry the copyright date of 1867, all of them apparently having been taken during one session in December 1867.</p> <p>Item not located at time of processing.</p> <p>H1181: A smaller photograph of the preceding view (the image being about 7 mm. high)</p> <p>1867 December</p> <p>A smaller photograph of the preceding view (the image being about 7 mm. high). This photograph is rectangular.</p>

## Photographs &gt; H1180-H1187: Gurney, J., and Son (Ben Gurney), New York, Photogr [...] (continued)

b. 48, f. 564	H1182: Yet a smaller photograph of the preceding view (the image being about 5 mm. high) "Charles Dickens." Yet a smaller photograph of the preceding view (the image being about 5 mm. high). This carte-de-visite was published by the London Stereoscopic and Photographic Co.	1867 December
b. 48, f. 565	H1183: A photograph of Dickens, who is shown standing, with a top-hat in his right hand, and his left hand in his pocket "Charles Dickens." A photograph of Dickens, who is shown standing, with a top-hat in his right hand, and his left hand in his pocket. This particular "Carte Imperiale," published by Gurney, is signed and dated on the back by Dickens, New York, 21 April 1868.	1868 April 21
b. 48, f. 565	H1184: A photograph of Dickens, who is shown seated at a writing desk, holding what appears to be a pencil A photograph of Dickens, who is shown seated at a writing desk, holding what appears to be a pencil. An alabaster statue sits atop the desk. This particular photograph, a carte imperiale published by Gurney, is inscribed by George Dolby to Charles Kent.	undated
b. 48, f. 565	H1185: A stereopticon photograph of Dickens, who is shown standing, his right arm propped on his waist, his left arm resting on the back of a chair A stereopticon photograph of Dickens, who is shown standing, his right arm propped on his waist, his left arm resting on the back of a chair. This photograph, mounted on a stereopticon-card, was published by Gurney.	undated
b. 48, f. 565	H1186: A photographic copy of a "Carte Imperiale" photograph of Dickens, giving a monoscopic view of the subject in the same pose as he holds in the preceding stereopticon portrait A photographic copy of a "Carte Imperiale" photograph of Dickens, giving a monoscopic view of the subject in the same pose as he holds in the preceding stereopticon portrait.	undated
b. 48, f. 565	H1187: A photographic copy of a photograph of Dickens in pose that varies only slightly from the stereopticon stance (entry H1185) A photographic copy of a photograph of Dickens in pose that varies only slightly from the stereopticon stance (entry H1185). His right fist is not visible here. This photograph is mounted carte-de-visite style.	undated
b. 48, f. 566	<a href="#">H1188: Lock and Whitfield, London, Photographers. A photograph of Frederick Dickens</a> Lock and Whitfield, London, Photographers. A photograph of Frederick Dickens, taken circa 1867. He is seated with his legs crossed, reading from a book that sits on a pedestal. This carte-de-visite bears the photographers' imprint.	circa 1867
H1189-H1200: Mason & Co., London, Photographers		
b. 48, f. 567	H1189: An oval-vignette photograph of Dickens An oval-vignette photograph of Dickens, taken in 1865. He wears a three-piece suit of what appears to be a grey-tweed fabric; he sits with his right arm resting on a table, his head leaning on his right hand. This carte-de-visite bears the imprint of Mason and Co. -- A second copy: A later issue.	1865

## Photographs &gt; H1189-H1200: Mason &amp; Co., London, Photographers (continued)

b. 48, f. 567	<p>H1190: A photograph of Dickens dressed as above, but wearing a bowler hat. He is shown seated, with a large dog ("Turk") at his right hand</p> <p>A photograph of Dickens dressed as above, but wearing a bowler hat. He is shown seated, with a large dog ("Turk") at his right hand. This photograph appears to have been taken on the same day in 1865 as were entries H1189 and H1191-H1193. This carte-de-visite-size photograph is mounted on a piece of stiff paper, the back of which is occupied by a photograph of a young woman who cannot be identified.</p>	1865
b. 48, f. 567	<p>H1191: An 18 cm. x 23 cm. photograph of Dickens, who is shown amidst a group (Henry F. Chorley, Kate Dickens, Mamie Dickens, Charles Collins, and Georgina Hogarth) on the front porch of the Gad's Hill house</p> <p>An 18 cm. x 23 cm. photograph of Dickens, who is shown amidst a group (Henry F. Chorley, Kate Dickens, Mamie Dickens, Charles Collins, and Georgina Hogarth) on the front porch of the Gad's Hill house. Holding a glass of wine, Dickens jauntily leans against a column of the porch. Mounted on stiff paper, this particular photograph, which shows over half of the front of the Gad's Hill house, is inscribed by Dickens to Mrs. Childs.</p>	1865
b. 48, f. 567	<p>H1192: A collotype [?] copy of a photograph of Dickens, who is shown amidst the same group, and in a similar pose, as in the preceding photograph</p> <p>A collotype [?] copy of a photograph of Dickens, who is shown amidst the same group, and in a similar pose, as in the preceding photograph. In this view, which is confined to the porch and steps of the house, Dickens no longer holds a wine glass in his right hand; that hand is now placed in his pocket. Although this item may in reality be a photograph, it has the character of a photo-gelatin print. It is mounted on paper-board, on the back of which the following is written: "Given to me by Mr. Tamburini (whose brother-in-law knew C. Dickens) and he gave this photo to Mr. Tamburini's brother-in-law. March 21st 1906."</p>	1865
b. 48, f. 567	<p>H1193: A photograph of Charles Collins, who is shown sitting on the steps of the front porch of the Gad's Hill house</p> <p>A photograph of Charles Collins, who is shown sitting on the steps of the front porch of the Gad's Hill house. This carte-de-visite bears the imprint of Mason and Co.</p>	1865
b. 48, f. 567	<p>H1194: A photograph of Dickens, who is shown wearing a frock coat with velvet collar; he is seated at an ornately carved table, with quill in hand; a sheet of writing-paper lies on the slant-board before him</p> <p>A photograph of Dickens, who is shown wearing a frock coat with velvet collar; he is seated at an ornately carved table, with quill in hand; a sheet of writing-paper lies on the slant-board before him. The photograph appears to have been taken on the same day in 1867 as were the photographs in the following two entries. This carte-de-visite bears the imprint of Mason and Co.</p>	1867

## Photographs &gt; H1189-H1200: Mason &amp; Co., London, Photographers (continued)

b. 48, f. 567	<p>H1195: A photograph of Dickens, who is shown seated at the same table as in the preceding photograph; he reads a book while resting his head on his left arm</p> <p>A photograph of Dickens, who is shown seated at the same table as in the preceding photograph; he reads a book while resting his head on his left arm. This carte-de-visite bears the photographer's imprint. -- A second copy: A later issue.</p>	1867
b. 48, f. 567	<p>H1196: A photographic copy of an oval-vignette photograph of Dickens, undated showing his full face and chest</p> <p>A photographic copy of an oval-vignette photograph of Dickens, showing his full face and chest. He is dressed as in the two preceding poses. This photograph is mounted carte-de-visite style.</p>	
b. 48, f. 567	<p>H1197: A photograph of Henry Fielding Dickens, who is shown standing with his right hand resting on the corner of an ornately carved table; he wears striped trousers</p> <p>A photograph of Henry Fielding Dickens, who is shown standing with his right hand resting on the corner of an ornately carved table; he wears striped trousers. This photograph may have been taken in 1867. A carte-de-visite, it bears the imprint of Mason and Co.</p>	1867?
b. 48, f. 567	<p>H1198: A photograph of Dickens, showing his head--in oval, cameo-style views--from four different angles</p> <p>A photograph of Dickens, showing his head--in oval, cameo-style views--from four different angles. Each of these miniature portraits is raised in relief on this carte-de-visite, perhaps so that each one could be easily cut out and placed in a locket. The photograph, presumably made in 1867, bears the imprint of Mason and Co. This particular carte-de-visite is signed in ink by Dickens. It is reproduced as the frontispiece of this catalogue.</p>	circa 1867
b. 48, f. 567	<p>H1199: A photograph of Dickens, taken from the left side, with his head turned full-face toward the camera</p> <p>A photograph of Dickens, taken from the left side, with his head turned full-face toward the camera. Only his head, and collar, and lapels are to be seen. The photograph presumably was taken in 1867. This carte-de-visite bears the imprint of Mason and Co.</p>	circa 1867
b. 48, f. 567	<p>H1200: A photograph of Dickens, who is shown seated in an open carriage with three women (his daughters Katie and Mamie, and Georgina Hogarth?)</p> <p>A photograph of Dickens, who is shown seated in an open carriage with three women (his daughters Katie and Mamie, and Georgina Hogarth?). The scene is the stable-yard at Gad's Hill. The photograph presumably was taken in 1867. This carte-de-visite bears the imprint of Mason and Co.</p>	circa 1867
b. 48, f. 568	<p><a href="#">H1201: Mayall, John, London, Photographer. A photograph of Catherine Hogarth Dickens, who is shown standing, with her blackgloved right hand resting on the back of a chair</a></p> <p>Mayall, John, London, Photographer. A photograph of Catherine Hogarth Dickens, who is shown standing, with her blackgloved right hand resting on the back of a chair. The date of the photograph is unknown; circa 1860 is suggested. This carte-de-visite bears the photographer's imprint.</p>	circa 1860

## Photographs (continued)

b. 48, f. 569	<p>H1202: Naudin and Co., London, Photographers. A photograph of Dickens, who is shown reclining on the lawn in front of the Gad's Hill house, amidst a group of five men, four women, and three dogs</p> <p>Naudin and Co., London, Photographers. A photograph of Dickens, who is shown reclining on the lawn in front of the Gad's Hill house, amidst a group of five men, four women, and three dogs. Dickens wears the grey-tweed suit and bowler that he wore for a series of Mason and Co. photographs (see entries H1189-H1193), which suggests that this photograph may have been taken in 1865 by a Mason and Co. photographer. It was published in Naudin's Portfolio. The photograph is mounted carte-de-visite style.</p>	1865
b. 48, f. 570	<p><a href="#">H1203: Watkins, Herbert, London, Photographer. An oval photograph of Alfred Lamert Dickens</a></p> <p>Watkins, Herbert, London, Photographer. An oval photograph of Alfred Lamert Dickens, taken in 1860. This carte-de-visite bears the imprint of the photographer.</p>	1860
H1204-H1211: Watkins, John and Charles, London, Photographers		
b. 48, f. 571	<p>H1204: An oval-vignette photograph of Dickens, whose head and shoulders are shown from the left side; his right hand is held to his cheek</p> <p>An oval-vignette photograph of Dickens, whose head and shoulders are shown from the left side; his right hand is held to his cheek. This photograph, which was taken in 1860 and which is the most widely reproduced portrait of Dickens, is mounted carte-de-visite style.</p>	1860
b. 48, f. 571	<p>H1205: A photograph of Dickens in the same pose as above, but enlarged and printed rectangularly</p> <p>A photograph of Dickens in the same pose as above, but enlarged and printed rectangularly. It is mounted carte-de-visite style.</p>	1860
b. 48, f. 571	<p>H1206: A photograph of what appears to be an engraved copy of the Watkinses' 1860 photograph of Dickens</p> <p>"Charles Dickens." A photograph of what appears to be an engraved copy of the Watkinses' 1860 photograph of Dickens. The engraving is so close a copy of the original photographs of Dickens in the familiar hand-to-cheek pose, that this carte-de-visite is treated as if it were a true photograph and not a semi-photographic hybrid.</p>	circa 1860
b. 48, f. 571	<p>H1207: A photograph of Dickens, who is shown wearing a black bow-tie and a twill coat with lapels trimmed in black; his head and eyes are turned slightly to the right</p> <p>"Charles Dickens." A photograph of Dickens, who is shown wearing a black bow-tie and a twill coat with lapels trimmed in black; his head and eyes are turned slightly to the right. It is assumed that this photograph and the following one were taken in 1861. This carte-de-visite was published by The London Stereoscopic and Photographic Co.</p>	circa 1861

## Photographs &gt; H1204-H1211: Watkins, John and Charles, London, Photographers (continued)

b. 48, f. 571	<p>H1208: A photograph of Dickens, who is shown wearing the same clothes as in the preceding photograph, with his head propped up by his right arm as he gazes off to the left</p> <p>"Charles Dickens." A photograph of Dickens, who is shown wearing the same clothes as in the preceding photograph, with his head propped up by his right arm as he gazes off to the left. This view appears to be a close-up made from the Watkinses' original photograph that showed Dickens seated facing the back of a chair. The photograph here was published, as a carte-de-visite, by The London Stereoscopic and Photographic Co.</p>	circa 1861
b. 48, f. 571	<p>H1209: A photograph of Dickens, who is shown seated in an upholstered armchair, holding a top-hat between his legs</p> <p>A photograph of Dickens, who is shown seated in an upholstered armchair, holding a top-hat between his legs. This photograph and all the following ones appear to have been taken during a single session in 1867. The photograph is mounted on a carte-de-visite bearing the imprint of the photographers.</p>	circa 1867
b. 48, f. 571	<p>H1210: A photograph of Dickens, who is shown in almost exactly the same pose as above, except that he now holds a cane and gloves in his left hand</p> <p>A photograph of Dickens, who is shown in almost exactly the same pose as above, except that he now holds a cane and gloves in his left hand. This carte-de-visite was published by the photographers. -- A second copy: Another issue. This carte-de-visite, published by the Watkinses, is crudely handcolored.</p>	circa 1867
b. 48, f. 571	<p>H1211: A photograph of Dickens, who is shown standing by a table with a fringed top, with his right hand resting on a book that is placed on the table</p> <p>A photograph of Dickens, who is shown standing by a table with a fringed top, with his right hand resting on a book that is placed on the table. This carte-de-visite-size photograph is mounted on stiff paper. -- A second copy. -- A third copy: Another issue. This "Charles Dickens" carte-de-visite was published by The London Stereoscopic and Photographic Co.</p>	undated
Mass-Produced Objects		1894-1912 and undated
H1212-H1213: Bollans, E., and Co., Leamington		
b. 35, f. 457	<p>H1212: A pictorial bookmark-ribbon of woven silk (green, purple, yellow, red, and black on a white background), which portrays Dickens and his Gad's Hill house</p> <p>"Charles Dickens, Born Feb. 7th 1812, Died June 9th 1870, Buried in Westminster Abbey, June 14th 1870." A pictorial bookmark-ribbon of woven silk (green, purple, yellow, red, and black on a white background), which portrays Dickens and his Gad's Hill house. A pious passage from "Dickens' last letter" is quoted at the foot of this ribbon. The portrait of Dickens is based on Ben Gurney's 1867 photograph of the author. The weaving technique is the kind employed in the popular Stevengraphs.</p>	undated

## Mass-Produced Objects &gt; H1212-H1213: Bollans, E., and Co., Leamington (continued)

b. 35, f. 458	H1213: A bookmark-ribbon from the same loom-stencils as the preceding item, but without the vignette of the Gad's Hill house A bookmark-ribbon from the same loom-stencils as the preceding item, but without the vignette of the Gad's Hill house. Bright blue thread takes the place of purple thread, but otherwise this ribbon is woven in the same way as the larger one.	undated
b. 49	H1214: Dartmouth Pottery, Devon. "Dickens' Old Curiosity Shop." A pottery saucer, about 17 cm. in diameter, with London's "Old Curiosity Shop" pictured in light relief, in brown, on a golden yellow underglaze Dartmouth Pottery, Devon. "Dickens' Old Curiosity Shop." A pottery saucer, about 17 cm. in diameter, with London's "Old Curiosity Shop" pictured in light relief, in brown, on a golden yellow underglaze. -- A second saucer: A variant issue, "London" being inscribed on the rim of the saucer, instead of being placed beneath the image of the shop.	undated
b. 50	H1215: A bust of Dickens, 27 cm. high, made of plaster of Paris "Dickens." A bust of Dickens, 27 cm. high, made of plaster of Paris. This casting may have been modeled on a bust Dickens originally executed in 1862. The sculptor is not known. See also entry H1232.	undated
b. 51	H1216: Goddard, R. B. "Charles Dickens." A bas-relief, plaster of Paris portrait of Dickens's head in profile, 21 cm. x 17 cm. Goddard, R. B. "Charles Dickens." A bas-relief, plaster of Paris portrait of Dickens's head in profile, 21 cm. x 17 cm. This casting, which was copyrighted in 1894, apparently was inspired by J. and C. Watkins's 1860 photograph of Dickens.	circa 1894
H1217-H1222: Lancaster and Sandland, Pottery-makers, Hanley, Staffordshire		
b. 52	H1217: "Sairey Gamp Entertains Betsey Prig." A white china squarish saucer, about 15 cm. in diameter "Sairey Gamp Entertains Betsey Prig." A white china squarish saucer, about 15 cm. in diameter, occupied by a color decalcographic scene from <i>Martin Chuzzlewit</i> .	undated
b. 52	H1218: "Oliver Twist Asks for More." A white china saucer "Oliver Twist Asks for More." A white china saucer shaped as is the one above, occupied by a color decalcographic scene from <i>Oliver Twist</i> .	undated
b. 53	H1219: "Micawber Introduces David to London." A squarish white china ashtray "Micawber Introduces David to London." A squarish white china ashtray, about 10 cm. in diameter, occupied by color decalcographic scene from <i>David Copperfield</i> .	undated
b. 53	H1220: "Sairey Gamp Entertains Betsey Prig." An ashtray shaped as is the one above "Sairey Gamp Entertains Betsey Prig." An ashtray shaped as is the one above, occupied by a color decalcographic scene from <i>Martin Chuzzlewit</i> (smaller but otherwise the same as in entry H1217).	undated



## Mass-Produced Objects &gt; H1217-H1222: Lancaster and Sandland, Pottery-makers, Hanley, Sta [...] (continued)

b. 53	H1221: "Oliver Twist Asks for More." An ashtray shaped as are the two above "Oliver Twist Asks for More." An ashtray shaped as are the two above, occupied by a color decalcographic scene from <i>Oliver Twist</i> (smaller but otherwise the same as in entry H1218).	undated
b. 54	H1222: "Sairey Gamp Entertains Betsey Prig." A white china oval candy-dish "Sairey Gamp Entertains Betsey Prig." A white china oval candy-dish, 9 cm. high, 12 cm. wide, occupied by a decalcographic scene from <i>Martin Chuzzlewit</i> (smaller but otherwise the same as entry H1220).	undated
b. 55	H1223: New Hall, Pottery-makers, Hanley, Staffordshire. "Mr. Pecksniff (Martin Chuzzlewit)." A white china cigarette-box New Hall, Pottery-makers, Hanley, Staffordshire. "Mr. Pecksniff (Martin Chuzzlewit)." A white china cigarette-box, the lid of which is occupied by a color decalcographic scene from <i>Martin Chuzzlewit</i> .	undated
H1224-H1225: Osborne, sculptor		
b. 56	H1224: "Charles Dickens in His Study, Gadshill." A colored bas-relief "Ivorex" sculpture of Dickens "Charles Dickens in His Study, Gadshill." A colored bas-relief "Ivorex" sculpture of Dickens, who is shown seated in his Gad's Hill study. Ivorex appears to be an ivory-like ceramic substance. Although these copyrighted sculptures may have been individually carved from 16 cm. x 22 cm. slabs of Ivorex, it seems more likely that they were produced from matrices.	undated
b. 57	H1225: "The Old Curiosity Shop." A soapstone sculpture "The Old Curiosity Shop." This 14 cm. x 17 cm. bas-relief of London's "Old Curiosity Shop" appears to be a soapstone sculpture. Copyrighted in 1900 as one of "Osborne's Plastic Sketches," it is treated here as if it is a matrixmade object.	1900
b. 35, f. 459	H1226: "R. Warren, the Inventor of Japan Liquid Blacking." A copper token "R. Warren, the Inventor of Japan Liquid Blacking." A copper token, 3 cm. in diameter, the obverse of which is occupied by a relief portrait of Warren. The central feature shown on the reverse is a bottle of the boot-blackening fluid.	undated
b. 58	H1227: Royal Doulton, Pottery-makers. "Dickens." A white china plate Royal Doulton, Pottery-makers. "Dickens." A white china plate, 26.5 cm. in diameter, on the blue underglaze of which Dickens is portrayed, surrounded by the heads of eleven of his characters.	undated
b. 35, f. 460	H1228: "Warrens Blacking, 30 Strand." A copper token "Warrens Blacking, 30 Strand." A copper token, about 2 cm. in diameter, the obverse of which is mainly occupied by the pictorially ornamented numerals "30." The reverse shows a rooster pecking at his own image that is mirrored in a shiny boot, this scene being encircled by the following words: "The effect of Warrens Blacking, London." -- A second token.	undated

## Mass-Produced Objects (continued)

b. 35, f. 461	<p>H1229: Whitehead-Hoag, medalists. "Charles Dickens 1812-1912." A bronze medal</p> <p>Whitehead-Hoag, medalists. "Charles Dickens 1812-1912." A bronze medal, 5 cm. in diameter, with the obverse bearing, in light relief, a portrait of Dickens apparently based on J. and C. Watkins's 1860 photograph. The reverse is inscribed as follows: "To commemorate the one hundredth anniversary of the birth of Charles Dickens. Issued by the Dickens Centenary Committee of New York, February 7, 1912."</p>	1912
b. 59	<p>H1230: Unknown Sculptor. A bas-relief, gilded brass portrait of Dickens's head and shoulders in profile</p> <p>Unknown Sculptor. A bas-relief, gilded brass portrait of Dickens's head and shoulders in profile. This casting is attached to a red-plush-covered board surrounded by box-like frame. The sculpture apparently was inspired by J. and C. Watkins's 1860 photograph of Dickens.</p>	undated
b. 35, f. 462	<p>H1231: Unknown Sculptor. A brass figurine</p> <p>Unknown Sculptor. A brass figurine, about 4 cm. tall, portraying Mr. Pickwick in the pose illustrated in the first plate of <i>The Pickwick Papers</i>: "with one hand gracefully concealed behind his coat tails, and the other waving in the air to assist his glowing declamation." This casting appears to be of comparatively recent manufacture.</p>	undated
b. 60	<p>H1232: Unknown Sculptor. A bust of Dickens</p> <p>Unknown Sculptor. A bust of Dickens, 20 cm. high, made of porcelain-like unglazed white china. This sculpture may have been modeled on a bust of Dickens originally executed in 1862; see also entry H1215.</p>	undated
	Manuscripts	1815-1966 and undated
b. 35, f. 463	<p>H1233: Atkyns, Samuel. <i>The Chimes: A Goblin Story of Some Bells That Rang on Old Tear Out and a New Tear In!</i></p> <p>Atkyns, Samuel. <i>The Chimes: A Goblin Story of Some Bells That Rang on Old Tear Out and a New Tear In!</i> An autograph manuscript of 64 pages, on 32 leaves, of a 2-act drama "adapted from Charles Dickens' work" by Atkyns, the actor who appeared in the role of Trotty Veck when the play opened in London on 20 January 1845. Bound in greyish brown wrappers with a copy of the original playbill for the play, the manuscript is signed and dated (21 December 1844) by Atkyns at the beginning and end.</p>	1844 December 21
b. 24, f. 412	<p>H1234: Bentham, Jeremy. "Systematic Sketch"</p> <p>Bentham, Jeremy. "Systematic Sketch." An autograph manuscript of 1 page, on 1 leaf. This short philosophical manuscript, dated 20 September 1815, was found in Richard Gimbel's extra-illustrated copy of Forster's <i>Life of Dickens</i> (see entry H137), opposite page 314 of Vol. I, where Bentham's name crops up in a letter from Carlyle to Dickens on the subject of copyright: "Nay, poor Jeremy Bentham and others step in here, and will demonstrate that it is actually our true convenience and expediency not to steal." The manuscript is typical of the tangential nature of the Dickensiana collected in the extra-illustrated copy of Forster's book.</p>	1815 September 20

## Manuscripts (continued)

	H1235: "Charles Dickens: The Pickwick Papers: Comparative Description of the Parts Represented in Certain Notable Sets"	undated
	<p>"Charles Dickens: The Pickwick Papers: Comparative Description of the Parts Represented in Certain Notable Sets." A typescript of 152 pages, which are pasted on cloth-hinged folding panels and bound in 19 cloth-covered cases. There are 8 pages in every case, with each case being devoted to the "points" in a single serial part—from No. I through No. XIX &amp; XX—of <i>The Pickwick Papers</i>. The following eight copies of Pickwick are compared: the Douglas-Austin copy, the McCutcheon copy, the Coggeshall copy, the Harry B. Smith copy, the E. P. Dutton and Co. copy, the James F. Drake, Inc. copy, the Robson (London) copy, and the McGeorge (Glasgow) copy. The compiler of this work is not known. Richard Gimbel's notes appear at several points in the typescript.</p>	
b. 61, f. 572-576	No. I - No. V	undated
b. 62, f. 577-581	No. VI - No. X	undated
b. 63, f. 582-586	No. XI - No. XV	undated
b. 64, f. 587-590	No. XVI - No. XIX-XX	undated
	H1236-H1239: Collins, W. Wilkie	
b. 65, f. 591-594	<p>H1236: <i>No Thoroughfare</i></p> <p><i>No Thoroughfare</i>. The original autograph manuscript of 168 pages, on 168 leaves, of the 5-act drama by Collins. The manuscript is divided as follows: act I occupies 40 pages; act II occupies 25 pages; act III occupies 19 pages; act IV occupies 27 pages. There are two versions of act V: the first version occupies 26 pages; the second version occupies 31 pages.</p>	undated
b. 35, f. 464	<p>H1237: "Obenreizer." The manuscript prompt-book for the role of Obenreizer in the play <i>No Thoroughfare</i></p> <p>"Obenreizer." The manuscript prompt-book for the role of Obenreizer in the play <i>No Thoroughfare</i>. This manuscript of 49 pages, on 44 leaves, appears to be the work of a copyist, but there are numerous substantive changes made by a couple of hands, presumably by Collins and by Charles Fechter, who portrayed Obenreizer on the stage. The prompt-book is bound in brownish grey coarse paper wrappers.</p>	undated
b. 35, f. 465	<p>H1238: "No Thoroughfare"</p> <p>"No Thoroughfare." This item is composed of leaves of the printed text of the play <i>No Thoroughfare</i> (London: Office of All the Tear Round, 1867) sandwiched between blank leaves, and all bound in brownish grey coarse paper wrappers. The manuscript matter occupies only two of the blank leaves, with the rest of the handwritten changes, presumably Collins's, appearing on the printed pages.</p>	circa 1867
b. 35, f. 466	<p><a href="#">H1239: "Wilkie Collins"</a></p> <p>"Wilkie Collins." An autograph manuscript of 3 pages, on 3 leaves, being an autobiographical sketch of Collins. In the bibliography that closes this piece (which goes up to 1870), Collins writes that the play <i>No Thoroughfare</i> was "written in collaboration with Dickens and Fechter."</p>	circa 1870

## Manuscripts (continued)

b. 35, f. 467	H1240: Fennell, Charles A. M. "'The Opium-Woman' and 'Datchery' in <i>The Mystery of Edwin Drood</i> "  Fennell, Charles A. M. "'The Opium-Woman' and 'Datchery' in <i>The Mystery of Edwin Drood</i> ." A carbon-copy typescript of 28 pages, on 28 leaves. The title-page of this typescript bears the following imprint: "Elijah Johnson, Cambridge; Simpkin, Marshall and Co., London, 1913."	circa 1913
b. 66, f. 594-618b. 67, f. 619-648b. 68, f. 649-651	H1241: Gimbel, Richard. Manuscripts, typescripts, notebooks, and correspondence relating to Dickens and to the Gimbel Dickens collection  Gimbel, Richard. Manuscripts, typescripts, notebooks, and correspondence relating to Dickens and to the Gimbel Dickens collection. The main elements in this assembly of Richard Gimbel's Dickensian papers are: 1) albums of cuttings--frequently annotated by the collector--comprised of entries on Dickens that were excised from auction catalogues and booksellers' catalogues; 2) charts and notebooks on the comparative points that distinguish the various issues of Dickens's books, in particular issues of <i>The Pickwick Papers</i> and <i>A Christmas Carol</i> ; 3) photocopies of, and correspondence about, copies of Dickens's books that contain presentation inscriptions by the author; 4) notes, manuscript drafts, proofs, and correspondence about Colonel Gimbel's published work on states of the first issue of <i>A Christmas Carol</i> ; 5) notes, catalogue entries, and correspondence relating to the Yale Library's 1962 exhibition of 150 items from the Gimbel Dickens collection; 6) papers and correspondence on the controversy over points of issue in <i>The Battle of Life</i> , a bibliographical squabble that beguiled Dickens collectors from 1962 to 1966; 7) correspondence between Richard Gimbel and fellow Dickensians; and 8) remnants of the bookseller-collector correspondence assembled in the course of collecting Dickens.	circa 1962-1966
	H1242-H1243: Gissing, George	
b. 35, f. 468	H1242: "Dombey and Son"  "Dombey and Son." An autograph manuscript of 4 pages, on 4 leaves, written in a fine, small script. This introduction to <i>Dombey and Son</i> was written circa 1900 by Gissing for the "Rochester Edition" (London: Methuen, 1899-1901) of Dickens's works. The publisher abandoned the series after only six novels had appeared; and this essay and the following one were held in limbo until 1924, when Gissing's introductions to Dickens's works were collected and published (see entry H208). This manuscript, signed by Gissing, is bound by Riviere in full morocco.	circa 1900
b. 35, f. 469	H1243: "Sketches by Boz"  "Sketches by Boz." An autograph manuscript of 4 pages, on 4 leaves. This manuscript suffered the same fate as the preceding item. It too is signed by Gissing and is bound by Riviere in full morocco.	circa 1900
b. 35, f. 470	H1244: Grimaldi, Joseph. "Grimaldi's Address"  Grimaldi, Joseph. "Grimaldi's Address." An autograph manuscript, in the hand of an amanuensis, of 2 pages, on 1 leaf. Grimaldi sent this fair-copy of his farewell speech of 17 March 1822 to the actress Frances Kelly, with his letter of 20 March 1828 to her (see entry H1407).	circa 1822-1828

## Manuscripts (continued)

b. 35, f. 471	H1245: Howells, William Dean. "Dickens's Letters" Howells, William Dean. "Dickens's Letters." An autograph manuscript of 14 pages, on 14 leaves. This essay on Dickens, being a review of <i>The Letters of Charles Dickens</i> edited by Georgina Hogarth and Mamie Dickens (New York: Scribner, 1879), was published in <i>The Atlantic Monthly</i> , Vol. XLV, Whole No. 268 (February 1880), on pages 280-282.	circa 1879-1880
b. 35, f. 472	H1246: Lang, Andrew. "The Puzzle of Edwin Drood" Lang, Andrew. "The Puzzle of Edwin Drood." An autograph manuscript of 9 pages, on 9 leaves, written in 1906 in reply to an article by Arthur Eckersley on the subject of <i>The Mystery of Edwin Drood</i> . Lang apparently sent the manuscript to Eckersley, who later published it in the "Book Monthly" column of an unidentified journal. That article is here, along with Eckersley's article from <i>The Oxford Magazine</i> of 6 June 1906, and with other articles on <i>The Mystery of Edwin Drood</i> --all collected by Eckersley, to whom this file belonged.	1906
b. 6	H1247: Macready, William C. "Fund Speech" Macready, William C. "Fund Speech." An autograph manuscript of 4 pages, on 2 leaves, being entirely in the script of a copyist except for the closing sentence, which is in the hand of Macready. This speech, delivered at the 29 March 1847 meeting of the General Theatrical Fund Association, was published in the <i>Proceedings at the Second Anniversary Festival of the General Theatrical Fund</i> (London: Brewster and West, 1847), pages 12-19; see entry B180. Dickens spoke at the same meeting.  See Gimbel/Dickens B180: <a href="https://hdl.handle.net/10079/bibid/4129931">https://hdl.handle.net/10079/bibid/4129931</a>	1847 March 29
b. 69	H1248: Parrish, Morris L. "Collation of Pickwick Papers in Parts: the Property of M. L. Parrish" Parrish, Morris L. "Collation of Pickwick Papers in Parts: the Property of M. L. Parrish." A carbon-copy typescript of 35 pages (2 pages of which are typed, instead of being carbon copies), on 35 leaves. The title-page of this typescript bears the typed imprint: "In the Library at Dormy House, Pine Valley, New Jersey." This item was given to Richard Gimbel in 1955 by the Princeton University Library, on the occasion of his speech there on the question of earliest state of the first edition of <i>A Christmas Carol</i> . The typescript is bound in green cloth.	before 1955
	H1249: Shepherd, Richard Herne. "A Monograph on <i>Sketches by Boz</i> 1833--1836" Shepherd, Richard Herne. "A Monograph on <i>Sketches by Boz</i> 1833--1836." An autograph manuscript of approximately 240 pages, on approximately 530 leaves divided into 3 volumes. The pages in these three notebooks are numbered in analogy to the pages in Vol. I and Vol. II of the first edition of <i>Sketches by Boz</i> (London: John Macrone, 1836) and the first edition of <i>Sketches by Boz, Second Series</i> (London: John Macrone, 1837). On the appropriate page Shepherd records variations between the book text and the original periodical text of Dickens's pieces: "all the omitted passages are supplied, and the original readings of all the altered passages are exhibited...even single words or transpositions being noted, if of any significance." This manuscript obviously would be of value to textual editors of <i>Sketches by Boz</i> .	before 1895
b. 70	Vol. I	before 1895
b. 71	Vol. II	before 1895

## Manuscripts &gt; H1249: Shepherd, Richard Herne. "A Monograph on Sketches by Boz [...]" (continued)

b. 72	Vol. III	before 1895
b. 35, f. 473	<p>H1250: Swinburne, Algernon Charles. "Charles Dickens"</p> <p>Swinburne, Algernon Charles. "Charles Dickens." A typescript of 32 pages, on 32 leaves, corrected in pencil. The following passage is written in ink at the head of the first page: "In <i>Oliver Twist</i> the quality of a great dramatist or tragic &amp; comic poet in prose fiction was for the first time combined with the already famous quality of a great humorist &amp; a born master in the arts of narrative &amp; dialogue." This essay was first published in London's <i>Quarterly Review</i> of July 1902; and after Swinburne's death, his publishers made a book of it: <i>Charles Dickens</i> (London: Chatto and Windus, 1913).</p>	circa 1902
Autograph Letters & Documents		1772-1948 and undated
b. 23, f. 407	<p>H1251: Ainsworth, William Harrison to Samuel Lover</p> <p>Ainsworth, William Harrison. Autograph letter, signed, of 24 January 1857 to Samuel Lover. All of the following letters addressed to Lover are to be found in Richard Gimbel's extra-illustrated copy of Forester's <i>Life of Charles Dickens</i> (entry H187). The novelist Lover's (1797-1868) correspondence; the correspondence of the politicians John A. Roebuck (1801-1879); and the correspondence of John Chapeman (1822-1894), editor and publisher of the <i>Westminster Review</i>, account for a majority of the letters in this mixed assembly of Dickensiana. Dickens is never the subject of these men's letters, however.</p>	1857 January 24
b. 73, f. 652	<p>H1252: Aldrich, Thomas B. to Henry E. Sweetser</p> <p>Aldrich, Thomas B. Autograph letter, signed, of 9 March 1868 to Henry E. Sweetser. This letter and all of the following letters that are addressed to Henry E. Sweetser or John Russell Young relate to the dinner given in Dickens's honor by the "Press of the United States." Sweetser was secretary of the committee that arranged the banquet, which was held in New York City at Delmonico's restaurant, beginning at 5 o'clock on Saturday evening, 18 April 1868. Aldrich writes that he cannot attend the dinner.</p>	1868 March 9
b. 14	<p>H1253: Ballantine, James</p> <p>Ballantine, James. Autograph document of April-July 1863. The secretary's final accounting for the "Testimonial to P[eter] S. Fraser." Although he could not be there, Dickens was toasted at this dinner, held in Edinburgh on 1 May 1863. For the occasion he wrote a letter praising Fraser; it was read at the ceremonies, "amid loud applause"; see entry B282a and entry G5. All of the following letters that are addressed to Ballantine, J. A. Fullerton, James Hannay, or to Fraser himself, relate to the dinner. All of them are collected in an album along with the printed menu and programme of toasts for the dinner; a carte-de-visite photograph of Fraser; a copy of the privately printed pamphlet. Complimentary Dinner to Peter S. Fraser, Esq., Edinburgh, 1st May, 1863 (separately catalogued; see entry B282a); the printed letter announcing Fraser's death in Stirling, Scotland, on 11 December 1874; and a manuscript copy--in Fullerton's hand, it appears--of The Atheneum's short obituary of Fraser, published 19 December 1874.</p> <p>See Gimbel/Dickens B282a: <a href="https://hdl.handle.net/10079/bibid/4134992">https://hdl.handle.net/10079/bibid/4134992</a></p>	1863 April-July
b. 73, f. 653	<p>H1254: Bartlett, G. B. to an unknown correspondent</p> <p>Bartlett, G. B. Autograph letter, signed, of 14 August 1884 to an unknown correspondent. Bartlett writes about his "Dickens Cosmorama."</p>	1884 August 14

## Autograph Letters &amp; Documents (continued)

b. 28, f. 423	H1255: Bell, Robert to Octavian Blewitt [?] Bell, Robert. Autograph letter, signed, of 10 June 1857 to Octavian Blewitt [?].	1857 June 10
b. 6	H1256: Benedict, James to William Cullenford Benedict, James. Autograph letter of 30 March 1846 to William Cullenford. Benedict cannot attend the 6 April 1846 meeting of the General Theatrical Fund Association. Dickens was "in the chair" at the dinner. This letter and all the following ones that are addressed to Cullenford have to do with the General Theatrical Fund Association. Cullenford was secretary of the Association, and the letters to him from Dickens and other dignitaries are mounted in a green-morocco album richly bound and ornamented by Sangorski and Sutcliffe. Besides letters, the album contains the separately catalogued manuscripts of "Fund" speeches by Dickens and W. C. Macready, and "announcements and tickets of admission to the dinners, for various years, from 1846-1872."	1846 March 30
b. 23, f. 408	H1257: Bentley, Richard John A. Roebuck Bentley, Richard. Autograph letter, signed, of 27 January 1868 to John A. Roebuck.	1868 January 27
b. 6	H1258: Berkeley, F. Henry F. to William Cullenford Berkeley, F. Henry F. Autograph letter, signed, March 1846 to William Cullenford. Berkeley agrees to serve as a vice-president of the General Theatrical Fund Association. He will attend the meeting of 6 April 1846.	1846 March
b. 73, f. 654	H1259: Bigelow, John to Henry E. Sweetser Bigelow, John. Autograph letter, signed, of 2 April 1868 to Henry E. Sweetser. Bigelow cannot attend the Dickens dinner of 18 April 1868, but he eulogizes Dickens in this letter.	1868 April 2
b. 23, f. 408	H1261: Blanchard, Samuel Laman to an unknown correspondent Blanchard, Samuel Laman. Autograph quotation, signed, to an unknown correspondent. This manuscript of Blanchard's 8-line poem, "The Double Lesson," appears to be a fair-copy that the author sent to a friend.	undated
H1262-H1263: Boker, George H.		
b. 73, f. 655	H1262: To John Russell Young Autograph letter, signed, of 29 February 1868 to John Russell Young. Boker will attend the Dickens dinner of 18 April 1868. Young, who was an editor of the <i>New York Tribune</i> , was chairman of the committee that organized the banquet.	1868 February 29
b. 73, f. 656	H1263: To Henry E. Sweetser Autograph letter, signed, of 9 April 1868 to Henry E. Sweetser. Boker sends a cheque to pay for his ticket to the Dickens dinner, but he is not sure if he will be able to attend.	1868 April 9
H1264-H1265: Bonner, Robert		
b. 73, f. 657	H1264: To John Russell Young Autograph letter, signed, of 25 February 1868 to John Russell Young. Bonner will be glad to attend the Dickens dinner of 18 April 1868, "more especially as he [Dickens] is an old contributor to the <i>Ledger</i> " (the newspaper that Bonner published).	1868 February 25

## Autograph Letters &amp; Documents &gt; H1264-H1265: Bonner, Robert (continued)

b. 73, f. 658	H1265: To John Russell Young Autograph letter, signed, of 18 April 1868 to John Russell Young. Bonner writes that he will be kept from attending the Dickens dinner, but he sends his ticket to Young "with the request that you will present it to some friend of yours who may not be provided with ones."	1868 April 18
H1266-H1267: Bowles, Samuel		
b. 73, f. 659	H1266: To Henry E. Sweetser Autograph letter, signed, of February-March 1868 to Henry E. Sweetser. Bowles will attend the Dickens dinner of 18 April 1868.	1868 February– March
b. 73, f. 660	H1267: To Henry E. Sweetser Autograph letter, signed, of 13 April 1868 to Henry E. Sweetser. Bowles is averse to making a speech at the Dickens dinner.	1868 April 13
b. 30, f. 30	H1269: Brooke, James, Rajah of Sarak to John A. Roebuck Brooke, James, Rajah of Sarak. Autograph letter, signed, of 27 May 1853 to John A. Roebuck.	1853 May 27
b. 73, f. 661	H1270: Brooks, James to John Russell Young Brooks, James. Autograph letter, signed, of 20 March 1868 to John Russell Young. Brooks cannot attend the Dickens dinner of 18 April 1868.	1868 March 20
b. 27, f. 420	H1271: Brooks, Shirley to John Chapman Brooks, Shirley. Autograph letter, signed, of 'Saturday' to John Chapman.	undated
b. 25, f. 413	H1272: Brougham, Henry P. to Mrs. Phipps Brougham, Henry P. Autograph letter, signed, of circa 1853 [?] to Mrs. Phipps.	circa 1853 [?]
H1274-H1275: Browne, Hablot K.		
b. 73, f. 662	<a href="#">H1274: To George Setten</a> Autograph letter, signed, of 2 December 1872 to George Setten. Browne sketches a caricature of himself at the head of this letter.	1872 December 2
b. 73, f. 663	H1276: Bryant, William Cullen to John Russell Young and David G. Croly Bryant, William Cullen. Autograph letter, signed, of 2 March 1868 to John Russell Young and David G. Croly. Bryant cannot attend the Dickens dinner of 18 April 1868.	1868 March 2
H1278-H1279: Buckstone, John B.		
b. 27, f. 420	H1278: To Samuel Lover Autograph letter, signed, of 26 September 1854 to Samuel Lover.	1854 September 26
b. 6	H1279: To William Cullenford Autograph letter, signed, of 8 February 1870 to William Cullenford. Buckstone crows that he has secured the Prince of Wales to serve as chairman at the next meeting of the General Theatrical Fund Association. He will send the prince nicely bound copies of the Proceedings for "Fund" meetings chaired by Dickens, Bulwer-Lytton, and other dignitaries, but "not Thackeray-as he vilified the Georges in his lectures on The Georgian Era."	1870 February 8



## Autograph Letters &amp; Documents (continued)

b. 25, f. 414	H1280: Buller, Charles to Charles Roberts Buller, Charles. Autograph document, signed, of 27 June 1836 to Charles Roberts. A summons to appear before a committee of the House of Commons.	1836 June 27
b. 73, f. 664	H1282: Butts, Isaac to Henry E. Sweetser Butts, Isaac. Autograph letter, signed, of 10 March 1868 to Henry E. Sweetser. Butts will attend the Dickens dinner of 18 April 1868.	1868 March 10
b. 28, f. 424	H1283: Campbell, John to the "Attorney General" Campbell, John. Autograph letter, signed, of 22 December 1859 to the "Attorney General."	1859 December 22
b. 24, f. 412	H1284: Campbell, Thomas to Baugh Allen Campbell, Thomas. Autograph letter, signed, to Baugh Allen.	undated
b. 27, f. 420	H1285: Carlisle, George to S. B. Brenthwaite Carlisle, George. Autograph letter, signed, of 29 November 1859 to S. B. Brenthwaite.	1859 November 29
b. 73, f. 665	H1286: Carpenter, Francis B. to Henry E. Sweetser Carpenter, Francis B. Autograph letter, signed, of 27 February 1868 to Henry E. Sweetser. Carpenter will attend the Dickens dinner of 18 April 1868.	1868 February 27
b. 73, f. 666	H1288: Chapman, Frederic to Charles Dickens Chapman, Frederic, head of Chapman and Hall. Autograph letter, signed, of 25 December 1864 to Charles Dickens. Chapman answers Dickens's charge that the publisher had stopped sending serial numbers of <i>Our Mutual Friend</i> to the Athenaeum "by your instructions." He also reports that he has written to Melbourne to end the piracy of <i>Our Mutual Friend</i> by an "Australian paper."	1864 December 25
H1289-H1291: Childs, George W.		
b. 73, f. 667	H1289: To Henry E. Sweetser Autograph letter, signed, of 27 February 1868 to Henry E. Sweetser. Childs will attend the Dickens dinner of 18 April 1868.	1868 February 27
b. 73, f. 668	H1290: To Henry E. Sweetser Autograph letter, signed, of 8 March 1868 to Henry E. Sweetser. Childs send fifteen dollars to buy a ticket to the Dickens dinner for fellow owner of the <i>Philadelphia Public Ledger</i> , Anthony J. Drexel.	1868 March 8
b. 73, f. 669	H1291: To John Russell Young Autograph letter, signed, of 16 April 1868 of John Russell Young. Childs cannot get to the Dickens dinner after all; Mr. Godey will come in his place.	1868 April 16
H1292-H1293: Chorley, Henry F.		
b. 73, f. 670	H1292: To Charles Dickens Autograph letter, signed, of 5 August 1857 to Charles Dickens. Chorley introduces Carl Halle, the musician with whom Dickens was to work at Manchester in staging <i>The Frozen Deep</i> .	1857 August 5

## Autograph Letters &amp; Documents &gt; H1292-H1293: Chorley, Henry F. (continued)

b. 73, f. 671	H1293: To Charles Dickens Autograph letter, signed, of 2 July 1863 to Charles Dickens. Chorley, exhausted by a busy schedule which he outlines, hopes to "get away for August, beginning, I think, with a few days' rest at Gad's Hill." This letter is accompanied by what appears to be a photogelatin (Autotype) print of a photograph of Chorley.	1863 July 2
b. 73, f. 672	H1294: Clark, Lewis Gaylord to Henry E. Sweetser Clark, Lewis Gaylord. Autograph letter, signed, of 5 March 1868 to Henry E. Sweetser. Clark cannot attend the Dickens dinner of 18 April 1868.	1868 March 5
b. 24, f. 412	H1295: Clay, Henry Clay, Henry. Autograph letter, signed, of 2 March 1847 to Samuel Lover.	1847 March 2
b. 29, f. 426	H1296: Colenso, John W. to Mr. Malthus Colenso, John W. Autograph letter, signed, of 30 June 1864 [?] to Mr. Malthus. This letter appears to be signed "J. Co. Natal."	1864 [?] June 30
H1297-H1299: Collins, Wilkie		
b. 73, f. 673	<a href="#">H1297: To Thomas Atkinson</a> Autograph letter, signed, of 28 June 1880 to Thomas Atkinson. Collins refers to an autobiographical sketch published in "the volume called men in <i>This Time</i> ." The manuscript in question was owned by Richard Gimbel; see entry H1239. Collins also writes that " <i>The Lighthouse</i> is not published. As long as I kept this play in a manuscript, I keep it out of the reach of theatrical thieves.	1880 June 28
b. 30, f. 428	H1298: To W. F. Tillotson Autograph letter, signed, of 22 March 1883 to W. F. Tillotson.	1883 March 22
b. 73, f. 674	H1300: Coppee, Henry to John Russell Young Coppee, Henry. Autograph letter, signed, of 26 February 1868 to John Russell Young. Coppee cannot attend the Dickens dinner of 18 April 1868.	1868 February 26
b. 29, f. 426	H1301: Copley, John S., Lord Lyndhurst to John A. Roebuck Copley, John S., Lord Lyndhurst. Autograph letter, signed, of 27 January 1843 to John A. Roebuck.	1843 January 27
b. 73, f. 675	H1302: Coutts, Angela Burdett to William Hepworth Dixon Coutts, Angela Burdett. Autograph letter, signed, of 29 February 1870 to William Hepworth Dixon.	1870 February 29
b. 27, f. 419	H1304: Crabbe, George to Messrs. Sackington Allen and Co. Crabbe, George. Autograph letter, signed, of 30 December 1805 to Messrs. Sackington Allen and Co., booksellers in London. While asking numerous questions, Crabbe orders several books from a catalogue.	1805 December 30
H1305-H1309: Cruikshank, George		
b. 73, f. 676	H1305: To Charles Dickens Autograph envelope, signed, of 5 April 1841 to Charles Dickens. This envelope is addressed to Dickens at 1 Devonshire Terrace, York Gate, Regents Park.	1841 April 5

## Autograph Letters &amp; Documents &gt; H1305-H1309: Cruikshank, George (continued)

b. 73, f. 677	H1306: To "Tom" Autograph letter, signed, of 2 November 1841 to "Tom." Cruikshank sketches a map of the route to "Blewitt's."	1841 November 2
b. 73, f. 678	H1307: To Charles Kent Autograph letter, signed, of 1 January 1871 to Charles Kent.	1871 January 1
b. 18	H1308: To "Horace" Autograph letter, signed, to "Horace."	undated
b. 22, f. 406	H1309: To an unknown correspondent Autograph signature to an unknown correspondent. This signature apparently was cut from a letter.	undated
b. 28, f. 424	H1310: Cunningham, Allan to Ed. Belfour Cunningham, Allan. Autograph letter of 2 October 1839 to Ed. Belfour.	1839 October 2
b. 28, f. 424	H1311: Cunningham, Peter to "Thomas" Cunningham, Peter. Autograph letter, signed, of 26 April to "Thomas."	undated
H1312-H1313: Curtis, George William		
b. 73, f. 679	H1312: To Henry E. Sweetser Autograph letter, signed, of 14 March 1868 to Henry E. Sweetser.	1868 March 14
b. 73, f. 680	H1313: To Henry E. Sweetser Autograph letter, signed, of 17 March 1868 to Henry E. Sweetser.	1868 March 17
b. 73, f. 681	H1314: Dana, Richard Henry, Jr. to Henry E. Sweetser Dana, Richard Henry, Jr. Autograph letter, signed, of 5 March 1868 to Henry E. Sweetser. Dana cannot attend the Dickens dinner of 18 April 1868.	1868 March 5
b. 6	H1315: Day, Horatio G. to William Cullenford Day, Horatio G. Autograph letter, signed, of 29 March 1866 to William Cullenford.	1866 March 29
H1316-H1317: Delane, John T.		
b. 73, f. 682	H1316: To Charles Dickens Autograph letter, signed, of 25 February to Charles Dickens. Delane writes that he has sworn not to reveal the name of the woman who appears to have been the subject of an "admirable letter." A name is erased from this letter.	undated
b. 29, f. 425	H1317: To an unknown correspondent. Autograph letter, signed, of "Wednesday" to an unknown correspondent.	undated
b. 24, f. 410	H1318: Denman, Thomas to John A. Roebuck Denman, Thomas. Autograph letter, signed, of 1 February 1872 to John A. Roebuck.	1872 February 1

## Autograph Letters &amp; Documents (continued)

b. 73, f. 683	<a href="#">H1319: Dickens, Alfred Lamert to Mr. Wade</a> Dickens, Alfred Lamert. Autograph letter, signed, to Mr. Wade. A fragment, with only the outside address, the complimentary close, and signature surviving.	undated
b. 73, f. 684	H1320: Dickens, Alfred Tennyson to B. W. Matz Dickens, Alfred Tennyson. Autograph letter, signed, of 2 January 1911 to B. W. Matz. He asks Matz to admit two friends to the "Dickens Lecture" at Clifford's Inn Hall.	1911 January 2
H1321-H1324: Dickens, Catherine Hogarth		
b. 73, f. 685	H1321: To "Abby" Autograph letter, signed, of 4 March 1846 to "Abby." She writes her friends about the autographs she is collecting for her; she sends Samuel Rogers's.	1846 March 4
	H1322: To William Cullenford Autograph letter, signed, of 15 January 1848 to William Cullenford. She writes that Charles Dickens has secured Sir Edward Bulwer-Lytton to serve as chairman at the next meeting of the General Theatrical Fund Association.	1848 January 15
b. 73, f. 686	H1323: To an unknown correspondent Autograph letter, signed, of 1 December 1856 to an unknown correspondent. On behalf of her husband, she invites the man to "our Christmas Theatricals."	1856 December 1
b. 73, f. 687	<a href="#">H1324: To Edward B. L. ("Plorn") Dickens</a> Autograph letter, signed, of 6 May 1873 to Edward B. L. ("Plorn") Dickens. A long letter from mother to son, telling of the death of Charles Collins and touching on other family matters.	1873 May 6
b. 73, f. 688	H1325: A fabrication of a letter from Dickens to "Barry" [Dickens, Charles]. A fabrication of an autograph letter, signed, of 3 January 1870 from Dickens to "Barry." The subject appears to be <i>The Mystery of Edwin Drood</i> : "I want to say a word or two about the covers and the advertising, and to consult you upon a nice point in the tale."	1870 January 3
H1326-H1330: Dickens, Charles C. B. (Charles Dickens the Younger)		
b. 73, f. 689	H1326: To Edward E. Lewis Autograph letter, signed, of 3 May 1869 to Edward E. Lewis. On behalf of his father, Dickens warns the plagiarist to stop sending tracings of published drawings to <i>All the Year Round</i> .	1869 May 3
b. 73, f. 690	H1327: To Mr. Macken Autograph letter, signed, of 14 November 1870 to Mr. Macken.	1870 November 14
b. 73, f. 691	H1328: To Mr. Marshall Autograph letter, signed, of 2 February 1876 to Mr. Marshall.	1876 February 2
b. 73, f. 692	H1329: To W. Henry Robinson Autograph letter, signed, of 16 October 1886 to W. Henry Robinson.	1886 October 16

## Autograph Letters &amp; Documents &gt; H1326-H1330: Dickens, Charles C. B. (Charles Dickens the Younger [...]) (continued)

b. 73, f. 693	H1330: W. Hamilton Gilson Autograph letter, signed, of 12 November 1887 to W. Hamilton Gilson.	1887 November 12
b. 73, f. 694	H1331: Dickens, Charles Walter to an unknown correspondent Dickens, Charles Walter. Autograph letter, signed, of 6 May 1907 to an unknown correspondent. He submits an articles, "Charles Dickens As an Actor," and tells the editor that "I Have a group-photograph of the performers in <i>The Frozen Deep</i> , with my grandfather in the center, which I might get reproduced if you thought it worth anything."	1907 May 6
b. 73, f. 695	H1332: Dickens, Ethel Kate to Frederic G. Kitton Dickens, Ethel Kate. Autograph letter, signed, of 23 April 1902 to Frederic G. Kitton. "My father was christened 'Charles Culliford Boz.'" This letter is written on the stationery of "Miss Dickens's Type-Writing office, (Type Writing and Shorthand School)."	1902 April 23
b. 73, f. 696	H1333: Dickens, Francis Jeffrey to F. Converse Dickens, Francis Jeffrey. Autograph letter, signed, of 15 November 1874 to F. Converse. Writing from Canada, Dickens sends Converse a "portion of a letter I received (when in India) from my later father." That choice item is not present.	1874 November 15
b. 73, f. 697	H1334: Dickens, Frederick William Dickens, Frederick William. Autograph letter, signed, of 23 December 1845 to Charles Dickens. Excusing himself for "not being at rehearsal tonight," Frederick Dickens assures his brother that he knows his part "perfectly."	1845 December 23
H1335-H1338: Dickens, Henry Fielding		
b. 73, f. 698	H1335: To Percy Fitzgerald Autograph letter, signed, of Summer 1865 to Percy Fitzgerald. A letter announcing the imminent end of the <i>Gad's Hill Gazette</i> .	1865 Summer
b. 28, f. 424	H1336: To Mr. Haslam Autograph letter, signed, of 10 August 1904 to Mr. Haslam.	1904 August 10
b. 73, f. 699	H1337: To an unknown correspondent Autograph letter, signed, of 30 April 1918 to an unknown correspondent.	1918 April 30
b. 73, f. 700	H1338: To Charles Sessler Autograph letter, signed, of 5 September 1932 to Charles Sessler. He asks the American bookseller what value he would place upon the manuscript of "A Child's Life of Christ."	1932 September 5
H1339-H1350: Dickens, Mary ("Mamie")		
	H1339: To Frederic Chapman Autograph letter, signed, of 3 January 1864 to Frederic Chapman. She asks Chapman, the publishers, to send a copy of <i>A Child's History of England</i> to her at "the office."	1864 January 3
	See Gimbel/Dickens H1873: <a href="https://hdl.handle.net/10079/bibid/1251241">https://hdl.handle.net/10079/bibid/1251241</a>	

## Autograph Letters &amp; Documents &gt; H1339-H1350: Dickens, Mary ("Mamie") (continued)

b. 73, f. 687	H1340: To Edward B. L. ("Plorn") Dickens Autograph letter, signed, of 26 September 1868 to Edward B. L. ("Plorn") Dickens. This letter and the following five letters from Mamie Dickens to her brother Plorn are among the best of Richard Gimbel's prizes. The long letters portray the family life at Gad's Hill in an intimate way; there are vivid and strong vignettes of Dickens in the role of a loving father.	1868 September 26
b. 73, f. 687	H1341: To Edward B. L. Dickens Autograph letter, signed, of 13 October 1868 to Edward B. L. Dickens.	1868 October 13
b. 73, f. 687	H1342: To Edward B. L. Dickens Autograph letter, signed, of 17 June 1870 to Edward B. L. Dickens. She paints the scene of her father's death. "Of all his children he loved you the best. You were truly his Benjamin, my Plorn."	1870 June 17
b. 73, f. 687	H1343: To Edward B. L. Dickens Autograph letter, signed, of 29 December 1870 to Edward B. L. Dickens.	1870 December 29
b. 73, f. 687	H1344: To Edward B. L. Dickens Autograph letter, signed, of 13 March 1879 to Edward B. L. Dickens.	1879 March 13
b. 73, f. 687	H1345: To Edward B. L. Dickens Autograph letters of 22 November 1879 to Edward B. L. Dickens.	1879 November 22
b. 73, f. 701	H1346: To an unknown correspondent Autograph letter, signed, of 9 March 1885 to an unknown correspondent. "I am very glad to be able to send you my dear father's autograph, which I enclose." The autograph is no longer with this letter.	1885 March 9
b. 73, f. 702	H1347: To an unknown correspondent Autograph letter, signed, of 4 August 1890 to an unknown correspondent.	1890 August 4
b. 73, f. 703	H1348: To Mr. Bok Autograph letter, signed, of 3 September 1891 to Mr. Bok. In this letter and the following two letters, she writes about various Dickensian matters.	1891 September 3
b. 73, f. 704	H1349: To Mr. Bok Autograph letter, signed, of 13 December 1892 to Mr. Bok.	1892 December 13
b. 73, f. 705	H1350: To Mr. Bok Autograph letter, signed, of 4 August 1893 to Mr. Bok.	1893 August 4
b. 31, f. 431	H1351: Disraeli, Benjamin to John A. Roebuck Disraeli, Benjamin, 1st Earl of Beaconsfield. Autograph letter, signed, of 26 July 1878 to John A. Roebuck.	1878 July 26
	H1352-H1354: Dolby, George	
b. 73, f. 706	H1353: To Henry E. Sweetser Autograph letter, signed, of 16 April 1868 to Henry E. Sweetser. Dolby will attend the Dickens dinner of 18 April 1868.	1868 April 16

## Autograph Letters &amp; Documents &gt; H1352-H1354: Dolby, George (continued)

b. 73, f. 707	H1354: To Charles Kent Autograph letter, signed, of 15 March 1870 to Charles Kent. Dolby sends Kent a handwritten pass allowing him access to "Mr. Dickens's Room" at St. James's Hall of 15 March 1870, the night of the farewell reading.	1870 March 15
b. 73, f. 708	H1355: Draper, John W. to Henry E. Sweetser Draper, John W. Autograph letter, signed, of 9 March 1868 to Henry E. Sweetser. Draper cannot attend the Dickens dinner of 18 April 1868.	1868 March 9
b. 18	H1356: Dyce, Alexander to an unknown correspondent Dyce, Alexander. Autograph letter, signed, of "Sunday" 1856 [?] to an unknown correspondent.	1856 [?]
b. 28, f. 422	H1357: Eastlake, Charles L. to Robert Winstanley Eastlake, Charles L. Autograph letter, signed, of 9 July 1862 to Robert Winstanley.	1862 July 9
b. 25, f. 414	H1358: Elton, Edward, and Atwood, William to the Directors of the General Theatrical Fund Association Elton, Edward, and Atwood, William. Autograph letter, signed, of 16 October 1840 to the Directors of the General Theatrical Fund Association.	1840 October 16
H1359-H1360: Emerson, Ralph Waldo		
b. 28, f. 422	H1359: To John Chapman Autograph letter, signed, of 15 November 1851 to John Chapman.	1851 November 15
b. 73, f. 709	H1360: To John Russell Young Autograph letter, signed, of 4 March 1868 to John Russell Young. Emerson cannot attend the Dickens dinner of 18 April 1868.	1868 March 18
b. 73, f. 710	H1363: Fay, Gaston to Henry E. Sweetser Fay, Gaston. Autograph letter, signed, of 7 March 1868 to Henry E. Sweetser. Fay will attend the Dickens dinner of 18 April 1868.	1868 March 7
b. 16	H1364: Fechter, Charles to Adah Isaacs Menken Fechter, Charles. Autograph letter, signed, of 8 November 1864 to Adah Isaacs Menken. This letter is mounted in Adah Menken's autograph album. Provenance: Jerome Kern.	1864 November 8
H1367-H1368: Fette, W. Eliot		
b. 73, f. 711	H1367: Letter to William Lee Autograph letter, signed, of 11 July 1870 to William Lee. Fette asks for an accounting to the sales of his book <i>Dialogues from Dickens</i> .	1870 July 11
b. 73, f. 712	H1368: Letter to William Lee Autograph letter, signed, of 8 May 1872 to William Lee. Fette writes his publisher that he had ordered one lot of 25 copies of his book <i>Dialogues from Dickens</i> , but that he was charged for two lots.	1872 May 8

## Autograph Letters &amp; Documents (continued)

b. 29, f. 426	H1369: Fields, Annie Adams Fields, Annie Adams. Autograph letter, signed, of 19 July 1867 to William Hepworth Dixon.	1867 July 19
b. 73, f. 713	H1370: Fields, James T. to John Russell Young Fields, James T. Autograph letter, signed, of 11 March 1868 to John Russell Young, George Sheppard, and Henry E. Sweetser. Fields will attend the Dickens dinner of 18 April 1868.	1868 March 11
b. 73, f. 714	<a href="#">H1370a: Fildes, Samuel Luke to Lord Curzon</a> Fildes, Samuel Luke. Autograph letter, signed, of 6 May 1912 to Lord Curzon. The artist tells of his role in illustrating <i>The Mystery of Edwin Drood</i> . "Charles Dickens told me on an occasion & under circumstances that left no doubt in my mind, that Jasper murdered Edwin Drood." Fildes writes that Edwin Drood was strangled with the double neck-scarf that Jasper wore on the night of the storm.	1912 May 6
b. 6	H1371: Fisher, David to William Cullenford Fisher, David. Autograph letter, signed, of 23 March 1860 to William Cullenford.	1860 March 23
	H1372-H1374: Fitzgerald, Percy	
b. 73, f. 715	H1372: To William Glyde Wilkins Autograph letter, signed, of 25 December 1913 to William Glyde Wilkins.	1913 December 25
b. 73, f. 716	H1373: To Walter Pollock Autograph letter, signed, to Walter Pollock. "I have been thinking over your paper on C.D. It is really a most perplexing question. I find Boz did appear once on the stage at the St. James's Theatre in his own farce, <i>The Strange Gentleman</i> ."	undated
b. 29, f. 422	H1374: To an unknown correspondent Autograph letter, signed, to an unknown correspondent.	undated
b. 73, f. 717	H1375: Forster, Eliza Anna to Mrs. Tindal Forster, Eliza Ann. Autograph letter, signed, of 1870 [?] to Mrs. Tindal.	1870 [?]
	H1376-H1388: Forester, John	
b. 73, f. 718	H1376: To an unknown correspondent Autograph letter, signed, of 1834 [?] to an unknown correspondent.	1834 [?]
b. 73, f. 719	H1377: To Charles Dickens Autograph letter, signed, of "Saturday Morning," February 1841 [?] to Charles Dickens. He praises the last chapter of <i>The Old Curiosity Shop</i> : "I think it your literary masterpiece."	1841 [?] February
b. 73, f. 720	H1378: To Charles Dickens Autograph letter, signed, of April 1841 to Charles Dickens. "Peruse this and send it back to me. Do you go to the THE MANOR HOUSE?" The rest of the letter bears news: "The President of the United States [William Henry Harrison] is suddenly dead, after a month's presiding."	1841 April



## Autograph Letters &amp; Documents &gt; H1376-H1388: Forester, John (continued)

b. 73, f. 721	H1379: To Hablot K. Browne Autograph letter, signed, of 1846 [?] to Hablot K. Browne. The subject of this letter appears to be <i>Dombey and Son</i> : "They are getting little anxious at Whitefrairs [at Bradbury and Evans's]. I enclose you a cheque. You charged too little for the design of the cover. I took the liberty of changing the 5.5.0 into 8.8.0." In the postscript he adds: "Just received the plates. Send me word what you think the writing underneath should be."	1846 [?]
b. 73, f. 722	H1380: To Alexander Ireland Autograph letters of 5 October 1847 to Alexander Ireland.	1847 October 5
b. 73, f. 723	H1381: To Mr. Scott Autograph letters of 28 December 1850 to Mr. Scott.	1850 December 28
b. 73, f. 724	H1382: To John Chapman Autograph letter, signed, of 1 September 1851 to John Chapman. Forster, who had been severely ill for several weeks, writes from Dickens's house--where he was mending under the care of his friend--that he is sorry to learn that the <i>Westminster Review</i> is losing money, but he is sure that under Chapmans's management the magazine will succeed. Although he is too busy to write for the <i>Review</i> , Forester assures Chapman of his support for the quarterly.	1851 September 1
b. 73, f. 725	H1383: To Charles L. Eastlake Autograph letter, signed, of 4 June 1856 to Charles L. Eastlake.	1856 June 4
b. 73, f. 726	H1384: To Peter Pindal Autograph letter, signed, of 9 January 1870 to Peter Pindal.	1870 January 9
b. 18	H1385: To Mr. Eeles Autograph letter, signed, of 18 August 1870 to Mr. Eeles. Forster writes about the way he wishes Dickens's manuscripts to be bound.	1870 August 18
b. 73, f. 727	H1386: To John Bradbury Autograph letter, signed, of 18 October 1872 to John Bradbury. Forster sends a scrap of page proof for his biography of Dickens and asks if it is too late to make a slight change [it was]. He writes about the sheets that are to be posted to the American publisher of the book.	1872 October 18
b. 73, f. 728	H1387: To John Bradbury Autograph letter, signed, of 22 October 1872 to John Bradbury. More about correcting the text of <i>The Life of Charles Dickens</i> . He tells Bradbury to do what he thinks is best "as to America."	1872 October 22
b. 23, f. 407	H1388: To John A. Roebuck Autograph letter, signed, of 10 January 1876 to John A. Roebuck.	1876 January 10
b. 73, f. 729	H1389: Francis, John M. to Henry E. Sweetser Francis, John M. Autograph letter, signed, of 16 March 1868 to Henry E. Sweetser. Francis will attend the Dickens dinner of 18 April 1868.	1868 April 18
b. 29, f. 426	H1391: Frith, William P. to Samuel Lover Frith, William P. Autograph letter, signed, of 16 July 1860 to Samuel Lover.	1860 July 16

## Autograph Letters &amp; Documents (continued)

b. 31, f. 431	H1392: Gibson, Thomas Milner to John A. Roebuck Gibson, Thomas Milner. Autograph letter, signed, of 4 May 1857 [?], to John A. Roebuck.	1857 [?] May 4
b. 73, f. 730	H1393: Gissing, George to Mr. Colles Gissing, George. Autograph letter, signed, of 14 November 1901 to Mr. Colles. Gissing writes about the prefaces he wrote for Methuen's "Rochester Edition" of Dickens's works. He encloses a receipt, made out to the "Author's Syndicate," for 44 pounds, 12 shillings, and 6 pence, being the balance due on the prefaces for <i>Dombey and Son</i> , <i>Martin Chuzzlewit</i> , <i>David Copperfield</i> , <i>Sketches by Boz</i> , and <i>Barnaby Rudge</i> .	1901 November 14
b. 31, f. 431	H1394: Gladstone, William Ewart to John Chapman Gladstone, William Ewart. Autograph letter of 7 April 1858 to John Chapman.	1858 April 7
b. 73, f. 731	H1395: Godwin, Parke to Henry E. Sweetser Godwin, Parke. Autograph letter, signed, of 31 March 1868 to Henry E. Sweetser. Godwin cannot attend the Dickens dinner of 18 April 1868.	1868 March 31
b. 26, f. 418	H1398: Gore, Mrs. Catherine to John A. Roebuck Gore, Mrs. Catherine. Autograph letter, signed, of "Thursday" to John A. Roebuck.	undated
b. 27, f. 420	H1399: Graham, James to John A. Roebuck Graham, James. Autograph letter, signed, of 3 October 1851 to John A. Roebuck.	1851 October 3
b. 73, f. 732	H1400: Grant, William to John Forster Grant, William. Autograph letter, signed, of 26 February 1872 to John Forster. A long letter--in effect a manuscript--being Grant's memoir of Charles Dickens.	1872 February 26
b. 73, f. 733	H1403: Green, Andrew H. to Henry E. Sweetser Green, Andrew H. Autograph letter, signed, of 16 March 1868 to Henry E. Sweetser. Green will attend the Dickens dinner of 18 April 1868.	1868 March 16
b. 73, f. 734	H1404: Green, Charles G. to Henry E. Sweetser Greene, Charles G. Autograph letter, signed, of 2 March 1868 to Henry E. Sweetser. Greene cannot attend the Dickens dinner of 18 April 1868.	1868 March 2
b. 26, f. 418	H1406: Grey, Charles to Robert Spence Grey, Charles. Autograph letter, signed, of 31 March 1841 to Robert Spence.	1841 March 31
b. 27, f. 421	H1409: Hall, Anna Maria to Mr. Croker Hall, Anna Maria. Autograph letter, signed, of 31 December 1841 to Mr. Croker.	1841 December 31
b. 27, f. 421	H1410: Hall, Samuel C. to E. Collup Hall, Samuel C. Autograph letter, signed, of 4 September to E. Collup.	undated
b. 73, f. 735	H1411: Halpine, Charles G. to John Russell Young Halpine, Charles G. Autograph letter, signed, of 2 April 1868 to John Russell Young. Halstead cannot attend the Dickens dinner of 18 April 1868.	1868 April 2

## Autograph Letters &amp; Documents (continued)

b. 73, f. 736	H1412: Halstead, Murat to John Russell Young Halstead, Murat. Autograph letter, signed, of 2 April 1868 to John Russell Young. Halstead cannot attend the Dickens dinner of 18 April 1868.	1868 April 2
b. 73, f. 737	H1413: Hammond, William to Henry E. Sweetser Hammond, William. Autograph letter, signed, of 4 April 1868 to Henry E. Sweetser. Hammond will attend the Dickens dinner of 18 April 1868.	1868 April 4
b. 73, f. 738	H1415: Harvey, John Martin Harvey, John Martin. Autograph signature of 1920.	1920
b. 28, f. 423	H1416: Haydon, Benjamin R. to Messrs. Banting and Son Haydon, Benjamin R. Autograph letter of 27 November 1831 to Messrs. Banting and Son.	1831 November 27
b. 22, f. 404	H1420: Hill, Rowland to Henry Brooker Hill, Rowland. Autograph letter, signed, of 28 May 1824 to Henry Brooker.	1824 May 28
b. 73, f. 739	H1421: Hoffman, John T. to Henry E. Sweetser Hoffman, John T. Autograph letter, signed, of 18 April 1868 to Henry E. Sweetser. Although signed by Hoffman, the letter is in the hand of an amanuensis. Mayor Hoffman cannot attend the Dickens dinner of 18 April 1868.	1868 April 18
H1422-H1428: Hogarth, Georgina		
b. 73, f. 687	H1422: To Edward B. L. ("Plorn") Dickens Autograph letter, signed, of "Monday afternoon," September 1868 [?] to Edward B. L. ("Plorn") Dickens. A warm, affectionate letter from Georgina Hogarth to her nephew in Australia.	1868 [?] September
b. 73, f. 740	H1423: To an unknown correspondent Autograph letter of June 1870 to an unknown correspondent. A calling card bordered in black and engraved with the names, "Miss Dickens, Miss Hogarth," inscribed "With thanks for kind sympathy" by Georgina Hogarth.	1870 June
b. 73, f. 687	H1424: To Edward B. L. Dickens Autograph letter, signed, of 1 December 1870 to Edward B. L. Dickens. A long letter which depicts the family grief that followed Dickens's death. She tells intimately of Dickens's attitude toward his sons Sydney and Plorn.	1870 December 1
b. 73, f. 687	H1425: To Edward B. L. Dickens Autograph letter, signed, of 10 June 1874 to Edward B. L. Dickens. A long letter filled with family news.	1874 June 10
b. 30, f. 31	H1426: To Kate Dickens Perugini Autograph document, signed, of 4 May 1877 to Kate Dickens Perugini. This cheque for 6 pounds, drawn on the Coutts bank account of the executors of Charles Dickens, is endorsed by Kate Perugini.	1877 May 4

## Autograph Letters &amp; Documents &gt; H1422-H1428: Hogarth, Georgina (continued)

b. 73, f. 741	H1427: To Walter Dexter Autograph letter, signed, of 13 October 1908 to Walter Dexter. She writes that this year she cannot subscribe to the Dickens Fellowship more than the usual sum of money.	1908 October 13
b. 73, f. 687	H1428: To John Martin Harvey Autograph letter of 16 January 1912 to John Martin Harvey.	1912 January 16
b. 73, f. 742	H1429: Holland, Josiah G. to John Russell Young Holland, Josiah G. Autograph letter, signed, of 29 February 1868 to John Russell Young. Holland cannot attend the Dickens dinner of 18 April 1868.	1868 February 29
H1430-H1431: Holmes, Oliver Wendell		
b. 73, f. 743	H1430: To Henry E. Sweetser Autograph letter, signed, of 9 April 1868 to Henry E. Sweetser. Holmes cannot attend the Dickens dinner of 18 April 1868. This letter eulogizing Dickens was read at the dinner and published in the <i>New York Tribune</i> .	1868 April 9
b. 73, f. 744	H1431: To Henry E. Sweetser Autograph letter, signed, of 22 April 1868 to Henry E. Sweetser. Holmes corrects the text of preceding letter as it was published in the <i>New York Tribune</i> .	1868 April 22
H1432-H1433: Hood, Thomas		
b. 73, f. 744a	H1432: To Mr. Smith Autograph letter, signed, to Mr. Smith.  Originally placed at page 408 of Gimbel/Dickens E111: <a href="https://hdl.handle.net/10079/bibid/3880205">https://hdl.handle.net/10079/bibid/3880205</a>	1841 December 4
b. 18	H1433: To Alexander Strahan Autograph letter, signed, "Saturday" to Alexander Strahan.	undated
b. 73, f. 745	H1434: Hopkins, R. J. T. to Richard Kelly Hopkins, R. J. T., billiard-table maker, London. Autograph envelope of 12 February 1868 to Richard Kelly. This envelope is addressed to Kelly, "with Charles Dickens, Esq."	1868 February 12
b. 18	H1435: Horne, Richard H. to Alexander Strahan Horne, Richard H. Autograph letter, signed, of 15 June 1883 to Alexander Strahan.	1883 June 15
b. 73, f. 746	H1436: How, J. [?] to George Cruikshank How, J. [?]. Autograph document, signed, of 3 November 1849 to George Cruikshank. This cheque for 3 pound, 3 shillings, drawn on The Commercial Bank of London, is endorsed by Cruikshank.	1849 November 3
b. 73, f. 747	H1437: Howells, William Dean to Henry E. Sweetser Howells, William Dean. Autograph letter, signed, of 3 March 1868 to Henry E. Sweetser. Howells cannot attend the Dickens dinner of 18 April 1868.	1868 March 3

## Autograph Letters &amp; Documents (continued)

b. 23, f. 409	H1438: Hunt, Leigh to John Chapman [?] Hunt, Leigh. Autograph letter, signed, of 1 April 1853 to John Chapman [?]. Hunt offers to compile "A List of Books Available for Congregational Reading, with Brief Characteristic Passages."	1853 April 1
b. 73, f. 748	H1440: Hurlbert, William Henry to Henry E. Sweetser Hurlbert, William Henry. Autograph letter, signed, of 15 March 1868 to Henry E. Sweetser. Hurlbert will attend the Dickens dinner of 18 April 1868.	1868 March 15
b. 27, f. 420	H1441: Ireland, Alexander to John Chapman Ireland, Alexander. Autograph letter, signed, of 19 August 1852 to John Chapman.	1852 August 19
b. 18	H1442: James, George P. R. to Mr. Ollier James, George P. R. Autograph letter, signed, of 12 August 1848 to Mr. Ollier.	1848 August 12
	H1443-H1444: Jeffrey, Francis	
b. 73, f. 749	H1444: To Alexander Smart Autograph letter, signed, of 9 October 1845 to Alexander Smart.	1845 October 9
b. 23, f. 409	H1445: Jerdan, William to Mr. Gutch Jerdan, William. Autograph letter of 27 November 1841 to Mr. Gutch.	1841 November 27
b. 23, f. 408	H1446: Jerrold, Douglas to C. Chapple [?] Jerrold, Douglas. Autograph letter of 7 July 1832 to C. Chapple [?].	1832 July 7
b. 73, f. 750	H1447: Johnson, Oliver to Henry E. Sweetser Johnson, Oliver. Autograph letter, signed, of 14 March 1868 to Henry E. Sweetser. Johnson will attend the Dickens dinner of 18 April 1868.	1868 March 14
b. 23, f. 408	H1448: Kean, Charles to James Egan [?] Kean, Charles. Autograph letter, signed, of 27 October 1846 to James Egan [?]. Kean writes from the Tremont House in Boston, that he must appear on stage the evening that a dinner is scheduled in Cambridge, Massachusetts in honor of Samuel Lover.	1846 October 27
b. 23, f. 408	H1449: Keeley, Mary to Mr. Croker Keeley, Mary. Autograph letter, signed, to Mr. Croker.	undated
b. 27, f. 419	H1450: Keeley, Robert to C. Perkins Keeley, Robert. Autograph letter, signed, to C. Perkins.	undated
b. 26, f. 417	H1451: Kemble, Fanny to Mrs. H. Home Drummond (Christian (Moray) Home- Drummond) Kemble, Fanny. Autograph letter, signed, of 24 March to Mrs. H. Home Drummond.	March 24
	H1452-H1453: Kent, Charles	
b. 29, f. 426	H1452: To William Hepworth Dixon Autograph letter, signed, of 25 January 1856 to William Hepworth Dixon.	1856 January 25

## Autograph Letters &amp; Documents &gt; H1452-H1453: Kent, Charles (continued)

b. 74, f. 751	H1453: To an unknown correspondent Autograph letter, signed, of 12 October 1878 to an unknown correspondent.	1878 October 12
b. 74, f. 752	H1454: Kimball, Richard B. to Henry E. Sweetser Kimball, Richard B. Autograph letter, signed, of 12 March 1868 to Henry E. Sweetser. Kimball will attend the Dickens dinner of 18 April 1868.	1868 March 12
b. 18	H1455: Kingsley, Charles to Alexander Strahan Kingsley, Charles. Autograph letter, signed, of 10 July 1872 to Alexander Strahan.	1872 July 10
b. 74, f. 753	H1456: Kitton, Frederic G. to Mr. Hutt Kitton, Frederic G. Autograph letter, signed, of 14 March 1903 to Mr. Hutt. Kitton asks Hutt, who apparently was a bookseller, to loan a copy of <i>The Strange Gentleman</i> to the Dickens Fellowship's Exhibition of 25-27 March 1903.	1903 March 14
b. 28, f. 424	H1457: Knight, Charles to Mr. Hill Knight, Charles. Autograph letter, signed, of 22 March 1849 to Mr. Hill.	1849 March 22
b. 27, f. 420	H1458: Knowels, James Sheridan to Samuel Lover Knowels, James Sheridan. Autograph letter, signed, of 10 December 1856 to Samuel Lover.	1856 December 10
b. 29, f. 425	H1459: Lamartine, Alphonse De to Monsieur de Paravay Lamartine, Alphonse De. Autograph letter, signed, of 21 February 1841 [?] to Monsieur de Paravay.	1841 [?] February 21
b. 18	H1460: Landor, Walter Savage to Mr. Moxon Landor, Walter Savage. Autograph letter, signed, of "Friday morning" 1831 [?] to Mr. Moxon.	1831 [?]
b. 28, f. 422	H1461: Landseer, Charles to Henry Bicknell Landseer, Charles. Autograph letter, signed, of 20 February 1853 to Henry Bicknell.	1853 February 20
b. 30, f. 430	H1463: Layard, Austin Henry to John A. Roebuck Layard, Austin Henry. Autograph letter, signed, of 17 July 1855 to John A. Roebuck.	1855 July 17
H1464-H1465: Leech, John		
b. 74, f. 754	H1464: To Messrs. Chapman and Hall Autograph letter, signed, of 20 November 1843 to Messrs. Chapman and Hall. He writes that "the two plates for Mr. Dickens's work [ <i>A Christmas Carol</i> ] are now in the hands of Mr. Sands. I expect them to be bitten in by tomorrow."	1843 November 20
b. 74, f. 755	H1465: To Messrs. Bradbury and Evans Autograph letter, signed, to Messrs. Bradbury and Evans.	undated
H1466-H1468: Lemon, Mark		

## Autograph Letters &amp; Documents &gt; H1466-H1468: Lemon, Mark (continued)

b. 18	H1468: To Camilla Toulmin Autograph letter, signed, to Camilla Toulmin.	undated
b. 25, f. 413	H1469: Leslie, Charles R. to "Etty" Leslie, Charles R. Autograph letter, signed, of 10 June 1827 to "Etty."	1827 June 10
b. 29, f. 426	H1470: Lever, Charles to Samuel Lover Lever, Charles. Autograph letter, signed, to Samuel Lover.	undated
b. 74, f. 756	H1472: Ley, James W. T. to an unknown correspondent Ley, James W. T. Autograph letter, signed, of 28 August 1907 to an unknown correspondent. Ley writes about the the four known copies of the Van Dieman's Land edition of <i>The Pickwick Papers</i> .	1907 August 28
b. 74, f. 757	H1473: Lieber, Francis to Henry E. Sweetser Lieber, Francis. Autograph letter, signed, of 5 March 1868 to Henry E. Sweetser. Lieber cannot attend the Dickens dinner of 18 April 1868.	1868 March 5
H1474-H1475: Lippincott, J. B.		
b. 74, f. 758	H1474: To Henry E. Sweetser Autograph letter, signed, of 17 March 1868 to Henry E. Sweetser. Lippincott will attend the Dickens dinner of 18 April 1868.	1868 March 17
b. 74, f. 759	H1475: To Henry E. Sweetser Autograph letter, signed, of 28 March 1868 to Henry E. Sweetser. Lippincott sends payment for his ticket to the Dickens dinner.	1868 March 28
b. 74, f. 760	H1476: Lloyd George, David to W. J. Firth Lloyd George, David. Typescript letter, signed, of 20 December 1919 to W. J. Firth.	1919 December 20
b. 29, f. 425	H1478: Louis Philippe, King of France to the comte Germain Louis Philippe, King of France. Autograph document, signed, of 16 July 1842 to the comte Germain. This document, which announces the opening of the legislature, is, except for the signatures of the king and a minister of state, in the hand of a scribe.	1842 July 16
H1479-H1480: Lowell, James Russell		
b. 74, f. 761	H1479: To John Francis Heath Autograph letter, signed, of 31 March 1842 to John Francis Heath. In this long letter, Lowell writes: "I think I told you that Dickens had been here [in Boston] & that I had spoken face to face with the greatest character painter since Shakespeare."	1842 March 31
b. 74, f. 762	H1480: To Henry E. Sweetser Autograph letter, signed, of 25 February 1868 to Henry E. Sweetser. Lowell does not yet know if his schedule will allow him to travel to New York for the Dickens dinner of 18 April 1868.	1868 February 25
b. 74, f. 763	H1481: Lunt, George to Henry E. Sweetser Lunt, George. Autograph letter, signed, of 26 February 1868 to Henry E. Sweetser. Lunt cannot attend the Dickens dinner of 18 April 1868.	1868 February 26

## Autograph Letters &amp; Documents (continued)

b. 74, f. 764	H1483: Mackenzie, Rovers Shelton to Samuel A. Allibone Mackenzie, Rovers Shelton. Autograph letter, signed, of 18 March 1871 to Samuel A. Allibone. "I thought I had done with book-making when I wrote <i>The Life of Dickens</i> ." Mackenzie writes that he is now at work on a biography of Walter Scott.	1871 March 18
b. 26, f. 416	H1484: Maclise, Daniel to Samuel Lover Maclise, Daniel. Autograph letter, signed, of 2 October 1859 to Samuel Lover.	1859 October 2
	H1485-H1486: McMichael, Morton	
b. 74, f. 765	H1485: To John Russell Young Autograph letter, signed, of 2 March 1868 to John Russell Young. McMichael, mayor of Philadelphia, will attend the Dickens dinner of 18 April 1868.	1868 March 2
b. 74, f. 766	H1486: To John Russell Young Autograph letter, signed, of 13 April 1868 to John Russell Young.	1868 April 13
b. 74, f. 767	H1487: McMichael, Walter to Henry E. Sweetser McMichael, Walter. Autograph letter, signed, of 6 April 1868 to Henry E. Sweetser. He sends payment for Morton McMichael's ticket to the Dickens dinner of 18 April 1868.	1868 April 6
	H1489-H1491: Macready, William C.	
b. 74, f. 768	H1489: To Charles Dickens Autograph letter, signed, of 10 February 1842 to Charles Dickens. Macready congratulates Dickens on the birth of a son [Walter S. L. Dickens] and engages the father to dine on "hot joints" at Carrington's on Sunday, 21 February.	1842 February 10
b. 6	H1490: To William Cullenford Autograph letter, signed, of 15 October 1847 to William Cullenford.	1847 October 15
b. 26, f. 416	H1491: To Samuel Lover Autograph letter, signed, of 22 February 1866 to Samuel Lover.	1866 February 22
b. 25, f. 414	H1493: Marryat to Mr. Pennell or bearer Marryat, Frederick. Autograph document, signed, of 22 January 1828. A cheque for 26 pounds, 8 shillings, and 6 pence, payable to Mr. Pennell or bearer.	1828 January 22
b. 74, f. 769	H1494: Marston, John Westland to Charles Dickens Marston, John Westland. Autograph letter, signed, of 17 February 1858 to Charles Dickens. Marston writes about his play, <i>A Hard Struggle</i> , which Dickens had advocated to Francois J. Regnier as suitable for the Paris stage.	1858 February 17
	H1495-H1497: Martin, Helen Faucit	
b. 6	H1495: To William Cullenford Autograph letter of 20 October 1864 to William Cullenford.	1864 October 20
b. 6	H1496: To William Cullenford Autograph letter of 18 October 1868 to William Cullenford.	1868 October 18



## Autograph Letters &amp; Documents &gt; H1495-H1497: Martin, Helen Faucit (continued)

b. 28, f. 422	H1497: To Samuel Lover Autograph letter, signed, of 13 July to Samuel Lover.	undated
b. 25, f. 413	H1498: Martineau, Harriet to John Chapman Martineau, Harriet. Autograph letter, signed, of 8 September 1854 to John Chapman.	1854 September 8
b. 74, f. 770	H1499: Matz, Bertram W. to John F. Dexter Matz, Bertram W. Autograph letter, signed, of 10 June 1906 to John F. Dexter. Matz questions Dexter on a point about the illustrations in <i>Master Humphrey's Clock</i> .	1906 June 10
b. 74, f. 771	H1500: Maugham, Frederic to Arthur Eckersley Maugham, Frederic. Autograph letter, signed, of 14 December 1928 to Arthur Eckersley. A letter about <i>The Mystery of Edwin Drood</i> .	1928 December 14
b. 29, f. 426	H1501: Maule, Fox, 2nd Baron Panmure to John A. Roebuck Maule, Fox, 2nd Baron Panmure. Autograph letter, signed, of 8 August 1855 to John A. Roebuck.	1855 August 8
b. 25, f. 415	H1502: Mazzini, Joseph Mazzini, Joseph. Printed letter, signed, of November 1853. An epistolary circular soliciting money for the Italian National Party, signed by Mazzini.	1853 November
H1503-H1504: Menken, Adah Isaacs		
b. 74, f. 772	H1503: To Mr. Roorbach Autograph letter, signed, to Mr. Roorbach.	undated
b. 16	H1504: Autograph album Her autograph album, several leaves of which are occupied by autograph poetry ("Dolorida" by Swinburne; two stanzas of verse in Longfellow's hand, beginning "The brook is valuable with song"; and four lines of verse by the American poet, Thomas Buchanan Read), autograph inscriptions (from, among others, Alexandre Dumas, pere, with a photograph of Dumas and Menken; the theatrical producer Dumaine; Ferdinand Duque; John C. Breckinridge; and George Wilkes), and mounted autograph letters from Dickens (2), Charles Fechter (1), and Charles Reade (1), which are catalogued separately. Provenance: Jerome Kern.	undated
b. 30, f. 430	H1505: Millais, John Everett to Mr. Lucas Millais, John Everett. Autograph letter, signed, to Mr. Lucas, editor of <i>Once a Week</i> .	undated
b. 25, f. 414	H1506: Milnes, Richard M. to John A. Roebuck Milnes, Richard M. Autograph letter, signed, of "Thursday" to John A. Roebuck.	undated
b. 74, f. 773	H1507: Mitchell, Donald Grant to Henry E. Sweetser Mitchell, Donald Grant. Autograph letter, signed, of 13 March 1868 to Henry E. Sweetser. Mitchell cannot attend the Dickens dinner of 18 April 1868.	1868 March 13

## Autograph Letters &amp; Documents (continued)

b. 26, f. 418	H1508: Moore, Thomas to Samuel Lover Moore, Thomas. Autograph letter, signed, of 25 September 1831 to Samuel Lover.	1831 September 25
b. 74, f. 774	H1509: Morton, Edward to Thomas Boys or Weld Taylor [?] Morton, Edward. Autograph letter, signed, of 2 November 1837 to Thomas Boys or Weld Taylor [?]. "My friend, Mr. Laurence, has just completed a portrait of Mr. Chas. Dickens, and having placed it in my hands for the purpose of producing from it a lithographic print for publication, I hasten at Mr. Dickens' request, to submit to you the option of undertaking the speculation." Thomas Boys of London published the print on 1 June 1838; Weld Taylor was the lithographer who executed the work.	1837 November 2
b. 31, f. 431	H1510: Motley, John Lathrop to John Chapman Motley, John Lathrop. Autograph letter, signed, of 23 June 1857 to John Chapman.	1857 June 23
H1512-H1513: Nast, Thomas		
b. 74, f. 775	H1512: To Henry E. Sweetser Autograph letter of 25 February 1868 to Henry E. Sweetser. Nast will attend the Dickens dinner of 18 April 1868.	1868 February 25
b. 74, f. 776	H1513: To John Russell Young Autograph letter, signed, of 25 February 1868 to John Russell Young. Nast offers, "for the fun of the thing," to "paint something, suitable to the occasion" of the Dickens dinner of 18 April 1868.	1868 February 25
b. 27, f. 419	H1514: Normandy, Constantine H. P. to John A. Roebuck Normandy, Constantine H. P. Autograph letter, signed, of 10 May to John A. Roebuck.	undated
b. 74, f. 777	H1515: Norton, Charles Eliot to Henry E. Sweetser Norton, Charles Eliot. Autograph letter, signed, of 10 March 1868 to Henry E. Sweetser. Norton cannot attend the Dickens dinner of 18 April 1868.	1868 March 10
b. 28, f. 422	H1517: Owen, Richard to Mrs. Baillie Owen, Richard. Autograph letter, signed, of 27 June 1851 to Mrs. Baillie.	1851 June 27
H1518-H1519: Owen, Robert Dale		
b. 74, f. 778	H1518: To Henry E. Sweetser Autograph letter, signed, of 29 February 1868 to Henry E. Sweetser. Owen will attend the Dickens dinner of 18 April 1868.	1868 February 29
b. 74, f. 779	H1519: To John Russell Young Autograph letter, signed, of 11 March 1868 to John Russell Young. Out-of-town business nullified Owen's plans to attend the forthcoming Dickens dinner. He eulogizes Dickens in this letter.	1868 March 11
b. 74, f. 780	<a href="#">H1520: Pailthorpe, Frederick W. to Charles Sessler</a> Pailthorpe, Frederick W. Autograph letter, signed, of 6 July 1909 to Charles Sessler.	1909 July 6

## Autograph Letters &amp; Documents (continued)

b. 26, f. 416	H1521: Palmerston, Henry J. T. to John A. Roebuck Palmerston, Henry J. T. Autograph letter, signed, of 22 December 1848 to John A. Roebuck.	1848 December 22
H1522-H1523: Parton, James		
b. 74, f. 781	H1522: To Henry E. Sweetser Autograph letter, signed, of 28 February 1868 to Henry E. Sweetser. Parton will attend the Dickens dinner of 18 April 1868. He suggests that women be invited to the banquet and names several lady journalists and authors who could be asked to attend.	1868 February 28
b. 74, f. 782	H1523: To Henry E. Sweetser Autograph letter, signed, of 29 February 1868 to Henry E. Sweetser. Following up on his proposal that women be admitted to the Dickens dinner, Parton sends a list of 14 lady writers who could be invited.	1868 February 29
b. 29, f. 427	H1525: Paxton, Joseph to John A. Roebuck Paxton, Joseph. Autograph letter, signed, of 24 November 1859 to John A. Roebuck.	1859 November 24
H1526-H1528: Payne, Edward F.		
b. 74, f. 783	H1526: To Lewis A. Hird Autograph letter, signed, of 16 December 1939 to Lewis A. Hird. This short letter is written on Payne's Dickensian Christmas card.	1939 December 16
b. 74, f. 784	H1527: To Lewis A. Hird Autograph letter, signed, of December 1945 [?] to Lewis A. Hird. A short message on Payne's Dickensian Christmas card: "Christmas and Dickens makes us all good friends."	1945 [?] December
b. 74, f. 785	H1528: To Lewis A. Hird Typescript letter, signed, of 19 January 1948 to Lewis A. Hird. Payne attempts to identify the members of Dickens's family on a beach party portrayed in a photograph that Hird owned. The photograph is not here.	1948 January 19
b. 24, f. 412	H1529: Peel, Robert to H. Home Drummond Peel, Robert. Autograph letter, signed, of 29 March 1826 to H. Home Drummond.	1826 March 29
b. 74, f. 786	H1530: Perugini, Kate Macready Dickens to Walter Dexter Perugini, Kate Macready Dickens. Autograph letter, signed, of 31 January 1913 to Walter Dexter. She thanks the editors of <i>The Dickensian</i> for the manner in which her speech was published in the magazine.	1913 January 13
b. 29, f. 426	H1531: Pollock, Frederick Pollock, Frederick. Autograph document, signed, of 10 October 1829. A fragment of a paper deciding a legal point about a note of credit.	1829 October 10
b. 74, f. 787	H1533: Price, Joseph P. to Daniel O'Hara Price, Joseph P. Autograph letter, signed, of February-March 1868 to Daniel O'Hara. Written in Charlestown, Massachusetts, this letter introduces Richard Kelly, "an agent of Mr. Charles Dickens."	1868 February-March

## Autograph Letters &amp; Documents (continued)

## H1534-H1535: Reade, Charles

b. 16	H1534 : To Adah Isaacs Menken Autograph letter, signed, of 1864 [?] to Adah Isaacs Menken. This letter is mounted in Adah Menken's autograph album. Provenance: Jerome Kern.	1864 [?]
b. 30, f. 428	H1535: To Mr. Mendel Autograph letter, signed, of 21 July to Mr. Mendel.	undated
b. 74, f. 788	H1536: Reed, William B. to Henry E. Sweetser Reed, William B. Autograph letter, signed, of 25 February 1868 to Henry E. Sweetser. Reed cannot attend the Dickens dinner of 18 April 1868.	1868 February 25
	H1538: Reid, Whitelaw to Wilkie Collins Reid, Whitelaw. Autograph letter, signed, of 12 May 1877 to Wilkie Collins. See Gimbel/Dickens D129: <a href="https://hdl.handle.net/10079/bibid/1326102">https://hdl.handle.net/10079/bibid/1326102</a>	1877 May 12
b. 74, f. 789	H1539: Richards [?], T. to Mr. Rundle [?] Richards [?], T. Autograph letter, signed, of 20 January 1868 to Mr. Rundle [?]. Written in New York, this letter introduces Richard Kelly, "agent for Mr. Dickens and also a friend of his."	1868 January 20
	H1540-H1542: Roberts, David	
b. 28, f. 424	H1540: To Samuel Lover Autograph letter, signed, of 25 December 1851 to Samuel Lover.	1851 December 25
b. 28, f. 424	H1541: To James Ballentine Autograph letter, signed, of 21 April 1863 to James Ballantine.	1863 April 21
b. 28, f. 424	H1542: To James Ballantine Autograph letter, signed, of 16 May to James Ballantine.	May 16
b. 74, f. 790	H1543: Roberts, George to Henry E. Sweetser Roberts, George. Autograph letter of 14 April 1868 to Henry E. Sweetser. Roberts seeks to buy a ticket to the Dickens dinner of 18 April 1868.	1868 April 14
b. 6	H1544: Roepstorff, Hermine Mansfield to William Cullenford Roepstorff, Hermine Mansfield. Autograph letter, signed, to William Cullenford.	undated
b. 22, f. 405	H1546: Russell, John to Samuel Lover Russell, John. Autograph letter, signed, of 25 April 1851 to Samuel Lover.	1851 April 25
b. 74, f. 791	H1547: Saxe, John G. to John Russell Young Saxe, John G. Autograph letter, signed, of 7 March 1868 to John Russell Young. Saxe cannot attend the Dickens dinner 18 April 1868.	1868 March 7
b. 6	H1548: Seale, G. W. to William Cullenford Seale, G. W. Autograph letter, signed, of 20 May 1865 to William Cullenford.	1865 May 20

## Autograph Letters &amp; Documents (continued)

b. 28, f. 422	H1549: Shaftesbury, Anthony Ashley Cooper to Elizabeth Widlake Shaftesbury, Anthony Ashley Cooper. Autograph letter, signed, of 3 May 1851 to Elizabeth Widlake.	1851 May 3
b. 24, f. 410	H1550: Sharp, William to Archibald Constable Sharp, William. Autograph document, signed, of 1 March 1824 to Archibald Constable. A receipt for 25 pounds, "being payment of the original sketch of "The Death of Archbishop Sharp." The Archbishop of St. Andrew's was apparently the seller's ancestor.	1824 March 1
H1551-H1552: Smith, Albert		
b. 18	H1551: To an unknown correspondent Autograph letter, signed, of 7 August 1854 to an unknown correspondent.	1854 August 7
b. 27, f. 419	H1552: To Benjamin Webster Autograph letter, signed, to Benjamin Webster.	undated
b. 24, f. 412	H1553: Smith, Southwood to Mr. Hunt Smith, Southwood. Autograph letter, signed, of 17 December 1862 to Mr. Hunt.	1862 December 17
H1554-H1567: Smith, Sydney		
b. 74, f. 792	H1554: To an unknown correspondent Autograph letter, signed, of 19 December of 1826 to an unknown correspondent.	1826 December 19
b. 74, f. 793	H1555: To an unknown correspondent Autograph letter, signed, of 6 December 1829 to an unknown correspondent.	1829 December 6
b. 74, f. 794	H1556: To Paulet Mildmay Autograph letter, signed, of 20 August 1836 to Paulet Mildmay.	1836 August 20
b. 74, f. 795	H1557: To Paulet Mildmay Autograph letter, signed, of 27 August 1836 to Paulet Mildmay.	1836 August 27
b. 74, f. 796	H1558: To Paulet Mildmay Autograph letter, signed, of 3 October 1836 to Paulet Mildmay. A self-mocking letter by Smith, purportedly from Mildmay's mother, Jane.	1836 October 3
b. 74, f. 797	H1559: To Paulet Mildmay Autograph letter, signed, of 13 December 1836 to Paulet Mildmay.	1836 December 13
b. 74, f. 798	H1560: To Paulet Mildmay Autograph letter, signed, of 8 July 1837 to Paulet Mildmay.	1837 July 8
b. 74, f. 799	H1561: To Paulet Mildmay Autograph letter, signed, of 7 August 1837 to Paulet Mildmay.	1837 August 7

## Autograph Letters &amp; Documents &gt; H1554-H1567: Smith, Sydney (continued)

b. 74, f. 800	H1562: To Paulet Mildmay Autograph letter, signed, of 5 September 1837 to Paulet Mildmay. He praises Sketches by Boz: "the soul of Hogarth has migrated into the body of Mr. Dickens."	1837 September 5
b. 74, f. 801	H1563: To Paulet Mildmay Autograph letter, signed, of 29 August 1838 to Paulet Mildmay.	1838 August 29
b. 74, f. 802	H1564: To Paulet Mildmay Autograph letter, signed, of 1 September 1840 to Paulet Mildmay.	1840 September 1
b. 74, f. 803	H1565: To Paulet Mildmay Autograph letter, signed, of 28 November 1840 to Paulet Mildmay	1840 November 28
b. 74, f. 804	H1566: To Paulet Mildmay Autograph letter, signed, of 24 September 1842 to Paulet Mildmay.	1842 September 24
b. 74, f. 805	H1567: To Messrs. Longman and Co. Autograph letter, signed, of 30 April 1843 to Messrs. Longman and Co.	1843 April 30
H1568-H1569: Smith, Sydney, nee Sydney Lever, wife of Crafton, Edgar Smith		
b. 74, f. 806	H1568: To Charles Kent Autograph letter, signed, of 29 May 1870 to Charles Kent. Mrs. Smith, who was the daughter of the novelist Charles Lever, asks, "is Charles Dickens in town?"	1870 May 29
b. 74, f. 807	H1569: To Charles Kent Autograph letter, signed, of 3 June 1870 to Charles Kent. She writes: "The inducement you hold out is too strong to be withstood, and on the chance of seeing C. Dickens on Thursday next, we have postponed our departure until Friday." Dickens wrote Kent that he would try to see him (and thus the Smiths) on Thursday June 9th. Dickens died before Mrs. Smith could meet him.	1870 June 3
b. 74, f. 812	H1570: Sommer, Charles, for L. Delmonico Sommer, Charles, for L. Delmonico. Autograph document, signed, of 28 April 1868 to Henry E. Sweetser. A receipt for from Delmonico's Restaurant for \$3,015, full and final settlement for "The Dickens dinner" of 18 April 1868.	1868 April 28
H1571-H1572: Spencer, Walter T.		
b. 74, f. 808	H1571: To Walter T. Wallace Autograph letter, signed, of 20 August 1912 to Walter T. Wallace. Both this letter and the following one are about <i>The Penny Pickwick</i> (see entry H56).  See Gimbel/Dickens H56: <a href="https://hdl.handle.net/10079/bibid/4209610">https://hdl.handle.net/10079/bibid/4209610</a>	1912 August 20
b. 74, f. 809	H1572: To Walter T. Wallace Autograph letter, signed, of 24 August 1912 to Walter T. Wallace.	1912 August 24
b. 28, f. 424	H1573: Stanfield, Clarkson to Samuel Lover Stanfield, Clarkson. Autograph letter, signed, of 15 January 1856 to Samuel Lover.	1856 January 15

## Autograph Letters &amp; Documents (continued)

b. 31, f. 431	H1574: To an unknown correspondent Stanhope, Philip Henry. Autograph letter of 21 May to an unknown correspondent.	May 21
b. 31, f. 431	H1575: Stanley, Arthur Penrhyn to Mr. Murnie [?] Stanley, Arthur Penrhyn. Autograph letter, signed, of 25 October 1862 [?], to Mr. Murnie [?].	1862 [?] October 25
b. 22, f. 405	H1576: Stanley, Edward J. to John A. Roebuck Stanley, Edward J. Autograph letter, signed, of 25 January 1848 to John A. Roebuck.	1848 January 25
b. 74, f. 810	H1577: Stedman, Edmund C. to Henry E. Sweetser Stedman, Edmund C. Autograph letter, signed, of 9 March 1868 to Henry E. Sweetser. Stedman will attend the Dickens dinner of 18 April 1868.	1868 March 9
b. 74, f. 811	H1578: Stone, Marcus to G. Callingham Stone, Marcus. Autograph letter, signed, of 16 March 1878 to G. Callingham.	1878 March 16
b. 24, f. 412	H1579: Sumner, Charles to Mrs. John A. Roebuck Sumner, Charles. Autograph letter, signed, "Saturday" to Mrs. John A. Roebuck.	undated
b. 74, f. 812	H1580: Sweetser, Henry E. to the committee for "The Dickens Dinner" Sweetser, Henry E. Autograph document of April 1868 to the committee for "The Dickens Dinner." This leaf contains the secretary's final accounting for the banquet given on 18 April 1868 by the "American Press" in honor of Dickens. Along with the correspondence about the dinner, Sweetser collected the printed artifacts of the occasion: the lithographic letter that announced the banquet, the formal invitation to the dinner, and admission card (Sweetser's, being No. 224), a seating chart, Delmonico's menu for the evening, the schedule of toasts, and cutting from the <i>New York Tribune</i> about the dinner. Sweetser's album of letters, documents, and the printed ephemera of the Dickens dinner was the basis of Kate D. Sweetser's article, "dining with Dickens at Delmonico's." published in <i>The Bookman</i> (New York: Dodd, mead), Vol XLIX, No. 1 (March 1919), pages 20-28.	1868 April
H1581-H1583: Talfourd, Thomas		
b. 18	H1581: To Mrs. Dickenson Autograph letter, signed, of 26 September 1836 to Mrs. Dickenson.	1836 September 26
b. 6	H1582: To William Cullenford Autograph letter, signed, of 13 March 1846 to William Cullenford. Talfourd cannot attend the 6 April 1846 dinner of the General Theatrical Fund Association, but he is sure that all will go well with "a festival conducted under the presidency of my friend Mr. Charles Dickens."	1846 March 13
b. 27, f. 421	H1584: Taylor, Tom to Miss Linskill [?] Taylor, Tom. Autograph letter, signed, to Miss Linskill [?].	undated
b. 28, f. 424	H1585: Tennent, James Merson to Samuel Lover Tennent, James Merson. Autograph letter, signed, of 26 October 1855 to Samuel Lover.	1855 October 26

## Autograph Letters &amp; Documents (continued)

b. 28, f. 422	H1586: Thackeray, William M. to James Hannay Thackeray, William M. Autograph letter, signed, of 24 April 1863 James Hannay, who transmitted it with his autograph letter, signed, of 26 April 1863 to Peter Fraser (see entry H1414).	1863 April 26
b. 74, f. 813	H1588: Thompson, John R. to Henry E. Sweetser Thompson, John R. Autograph letter of 20 March 1868 to Henry E. Sweetser. Thompson will attend the Dickens dinner of 18 April 1868.	1868 March 20
b. 74, f. 814	H1589: Ticknor and Fields, Publishers, Boston to the editor of the New Bedford, Massachusetts <i>Mercury Standard</i> Ticknor and Fields, Publishers, Boston. Autograph letter, signed, of 3 March 1868 to the editor of the New Bedford, Massachusetts <i>Mercury Standard</i> . This letter, written in an unknown hand (the signature is simply "Ticknor & Fields"), introduces Richard Kelly, "who visits New Bedford to arrange some preliminaries for Mr. Dickens's readings."	1868 March 3
b. 74, f. 815	H1591: Tuckerman, Henry T. to John Russell Young Tuckerman, Henry T. Autograph letter, signed, of 29 February 1868 to John Russell Young. Tuckerman cannot attend the Dickens dinner of 18 April 1868.	1868 February 29
b. 29, f. 427	H1592: Tyndall, John to Mr. Thomson Tyndall, John. Autograph letter, signed, of 8 November 1859 to Mr. Thomson.	1859 November 8
	H1593-H1596: Ward, Samuel	
b. 74, f. 816	H1593: To Mrs. Webster Autograph letter, signed, of 24 February 1883 to Mrs. Webster.	1883 February 24
b. 74, f. 817	H1594: To Mrs. Webster Autograph letter, signed, of 13 March 1883 to Mrs. Webster. Ward tells of a visit to Gad's Hill: "Everybody must work at something from 10 to 2 like the host--Sala used to take down an old bundle of proofs with a book on the sly. Poor Wilkie Collins, who needed rest, used to sneak off to the library and go to sleep with a cigar. Dickens found him out and said, 'None of this--no smoking in the library in the daytime.'" Ward goes on to tell of lunch, a long walk with Dickens leading the way, 5 o'clock brandy, then dinner, billiards, charades, and the finish of the day in the smoking room.	1883 March 13
b. 74, f. 818	H1595: To Mrs. Webster Autograph letter, signed, of 5 April 1883 to Mrs. Webster.	1883 April 5
b. 74, f. 819	H1596: To Mrs. Webster Autograph letter, signed, of 10 April 1883 to Mrs. Webster.	1883 April 10
b. 74, f. 820	H1597: Waugh, Arthur to the buyer of a set of "The Nonesuch Dickens" Waugh, Arthur. Typescript letter, signed, of 1938 to the buyer of a set of "The Nonesuch Dickens." Waugh attests in this stray letter, that the steelplate which it originally accompanied--"The Rejected Alms" from <i>Dombey and Son</i> --was etched by H. K. Browne for the first edition of the novel. A letter like this one was issued with each of the steel-plates or wood-blocks published in "The Nonesuch Dickens."	1938



## Autograph Letters &amp; Documents (continued)

b. 74, f. 821	H1598: Webb, Charles H. to Henry E. Sweetser Webb, Charles H. Autograph letter, signed, of 2 March 1868 to Henry E. Sweetser. Webb will attend the Dickens dinner of 18 April 1868.	1868 March 2
b. 28, f. 422	H1599: Webster, Benjamin to an unknown correspondent Webster, Benjamin. Autograph letter, signed, to an unknown correspondent.	undated
b. 26, f. 417	H1600: Wellesley, Arthur, 1st Duke of Wellington to Mr. Tarrer [?] Wellesley, Arthur, 1st Duke of Wellington. Autograph letter, signed, of "Thursday morning" to Mr. Tarrer [?].	undated
b. 74, f. 822	H1601: Welsh, William H. to Henry E. Sweetser Welsh, William H. Autograph letter, signed, of 15 March 1868 to Henry E. Sweetser. Welsh cannot attend the Dickens dinner of 18 April 1868.	1868 March 15
b. 74, f. 823	H1602: Whipple, Edwin Percy to Henry E. Sweetser Whipple, Edwin Percy. Autograph letter, signed, of 9 March 1868 to Henry E. Sweetser. Whipple cannot attend the Dickens dinner of April 1868.	1868 March 9
b. 31, f. 431	H1603: Wilkie, David to an unknown correspondent Wilkie, David. Autograph letter, signed, of 4 December 1822 to an unknown correspondent.	1822 December 4
H1604-H1606: Wills, William Henry		
b. 74, f. 824	H1604: To H. Spicer Autograph letter, signed, of October 1859 to H. Spicer. Writing on behalf of Dickens, Wills invites Spicer to write a piece for the Christmas Number of <i>All the Year Round</i> : "You are left entirely free to choose any kind of plot or form of story telling that you may prefer."	1859 October
b. 29, f. 426	H1605: To Samuel Lover Autograph letter, signed, of 23 January 1867 to Samuel Lover. Wills sends a cheque for Lover's "last poem," which apparently had been published in <i>All The Year Round</i> .	1867 January 23
b. 74, f. 825	H1606: To Charles Kent Autograph letter, signed, of 26 December 1870 to Charles Kent. Wills is still deeply in mourning for Dickens; he writes of "the never ending thought of our dear lost friend that pursues me. Scenes, and incidents, and sayings--even looks, come into my mind, that give, notwithstanding, a pleasant tinge to sorrow; but, in my solitude here, he is never absent for an hour."	1870 December 26
b. 29, f. 426	H1607: Wilton, Marie to Mr. Sims Wilton, Marie. Autograph letter, signed, of 9 January 1893 to Mr. Sims.	1893 January 9
b. 6	H1608: Winslow, Dr. to William Cullenford Winslow, Dr. Autograph letter of 18 May 1849 to William Cullenford.	1849 May 18
b. 24, f. 410	H1609: Wyndham, William to William Pitt Wyndham, William. Autograph letter, signed, of 1803 to William Pitt. This letter appears to be Wyndham's copy.	1803

## Autograph Letters &amp; Documents (continued)

## H1610-H1611: Yates, Edmund

b. 74, f. 826	H1610: To an unknown correspondent Autograph letter, signed, of 23 January 1884 to an unknown correspondent.	1884 January 23
b. 30, f. 430	H1611: To an unknown correspondent Autograph letter, signed, to an unknown correspondent.	undated
b. 75 (Oversize)	H1612: Yerraway, Morphew, and Langdale, Thomas Yerraway, Morphew, and Langdale, Thomas. Autograph document, signed, of 2 October 1772. This manuscript document is the original deed of sale--in the hand of a legal scribe but sealed and signed by the two parties to agreement--for property on Holborne Hill that Yeeraway sold to Langdale, and which became Langdale's distillery. The historical owner was incorporated into the fictional fabric of <i>Barnaby Rudge</i> : "Langdale--that's my name--vinter and distiller--Holborn Hill--you're heartily welcome, if you'll come" (chapter LXI). Provenance: Lewis A. Hird.	1772 October 2
b. 74, f. 827	H1613: Young, William to Henry E. Sweetser Young, William. Autograph letter, signed, of 13 March 1868 to Henry E. Sweetser. Young will attend the Dickens dinner of 18 April 1868.	1868 March 13
b. 74, f. 828	<a href="#">H1614: Watts, Phillips to Richard Herne Shepherd</a> Unknown Correspondent. Autograph letter of "Friday" to Richard Herne Shepherd. In place of a signature of this letter makes a pen-and-brown-ink sketch of Dickens, and writes: "Wot's his name!" The letter is not in Dickens's handwriting.	undated
b. 76	Herbarium Volume with "Herbarium" embossed on spine. Contains newspaper clippings and other materials relating to the Dickens dinner on 1868 April 18.  Originally contained H1252, H1259, H1262, H1263, H1264, H1265, H1266, H1267, H1270, H1276, H1282, H1286, H1289, H1290, H1291, H1294, H1300, H1312, H1313, H1314, H1353, H1355, H1360, H1367, H1368, H1370, H1389, H1393, H1395, H1403, H1404, H1407, H1411, H1412, H1413, H1421, H1429, H1430, H1431, H1437, H1440, H1447, H1454, H1473, H1474, H1475, H1480, H1481, H1485, H1486, H1487, H1507, H1512, H1513, H1515, H1518, H1519, H1522, H1523, H1536, H1543, H1547, H1577, H1580, H1588, H1591, H1598, H1601, H1602, and H1613. Materials were removed prior to time of processing and can be located in this collection.	circa 1868
Paintings & Drawings		1838?-1916 and undated
b. 77, f. 829	H1615: Allen, S. W. "Wilkins Micawber." A drawing in pen and black ink, on paperboard 21.5 cm x 16.5 cm  Allen, S. W. "Wilkins Micawber." A drawing in pen and black ink, on paperboard 21.5 cm x 16.5 cm. This drawing of Micawber, shown "making broad-sword guards with a ruler," is apparently the work of an amateur artist.	undated

## H1616-H1617: Barnard, Frederick

## Paintings &amp; Drawings &gt; H1616-H1617: Barnard, Frederick (continued)

b. 77, f. 830	<p>H1616: "Mrs. Gamp Concluding Her Arrangements for the Reception of Betsy Prig." A drawing in pen and black ink, on paperboard 13 cm. x 14.5 cm.</p> <p>"Mrs. Gamp Concluding Her Arrangements for the Reception of Betsy Prig." A drawing in pen and black ink, on paperboard 13 cm. x 14.5 cm. This drawing may have been executed for Chapman and Hall's "Household Edition" (London 1871- ) of Dickens's works, but it is not published there as one of the wood-engravings in <i>Martin Chuzzlewit</i>.</p>	1871?
b. 77, f. 831	<p>H1617: A drawing in pen and black ink, on paper 21.5 cm. x 13.5 cm., depicting Catherine Hogarth Dickens</p> <p>A drawing in pen and black ink, on paper 21.5 cm. x 13.5 cm., depicting Catherine Hogarth Dickens. This portrait of Dickens's wife is based on Maclise's painting of 1842. Barnard's initials appear characteristically on the drawing. The naive draughtsmanship suggests that it is an early work by Barnard or that it is a copy made by an amateur artist.</p>	after 1842
H1618-H1622: Binns, L. J.		
b. 77, f. 832	<p>H1618: "Betsy Trotwood." A drawing in pen and black ink and watercolor, on paper 18.5 cm. x 13.5 cm., mounted</p> <p>"Betsy Trotwood." A drawing in pen and black ink and watercolor, on paper 18.5 cm. x 13.5 cm., mounted. This drawing and the following four drawing are the work of an amateur artist; all of them appear to be of the same vintage (a year in the early twentieth century?).</p>	undated
b. 77, f. 832	<p>H1619: "Captain Cuttle." A drawing in pen and black ink and watercolor, on paper 18.5 cm. x 13.5 cm., mounted</p> <p>"Captain Cuttle." A drawing in pen and black ink and watercolor, on paper 18.5 cm. x 13.5 cm., mounted.</p>	undated
b. 77, f. 832	<p>H1620: "Quilp." A drawing done with pen and brush in black ink and watercolor, on paper 18.5 cm. x 13.5 cm., mounted</p> <p>"Quilp." A drawing done with pen and brush in black ink and watercolor, on paper 18.5 cm. x 13.5 cm., mounted.</p>	undated
b. 77, f. 832	<p>H1621: "Sampson Brass." A drawing in pen and black ink and watercolor, on paper 19 cm. x 13.5 cm., mounted</p> <p>"Sampson Brass." A drawing in pen and black ink and watercolor, on paper 19 cm. x 13.5 cm., mounted.</p>	undated
b. 77, f. 833	<p>H1622: A drawing of Dickens, done with pen and brush in black ink, on paper 19 cm. x 13.5 cm., mounted</p> <p>A drawing of Dickens, done with pen and brush in black ink, on paper 19 cm. x 13.5 cm., mounted. The head and shoulders of Dickens are depicted in this portrait, which seems to derive from one of the Gurney photographs of 1867.</p>	undated
H1623-H1692: Browne, Hablot K.		

## Paintings &amp; Drawings &gt; H1623-H1692: Browne, Hablot K. (continued)

b. 77, f. 834	<p>H1623: ["Mrs. Bardell Faints in Mr. Pickwick's Arms"]. A drawing done with pen and brush in grey ink and brown ink over pencil, on paper 13.5 cm. x 12.5 cm., mounted</p> <p>["Mrs. Bardell Faints in Mr. Pickwick's Arms"]. A drawing done with pen and brush in grey ink and brown ink over pencil, indented during transfer to the etching ground, on paper 13.5 cm. x 12.5 cm., mounted. The etching of this scene was first published, in reverse, in part No. V of <i>The Pickwick Papers</i>. Provenance: Stuart Samuel, Edward Lowell Dean, Lewis A. Hird.</p>	undated
b. 77, f. 835	<p>H1624: ["The Trial"]. A drawing done with pen and brush in grey ink over pencil, on paper 18.5 cm. x 15 cm., mounted</p> <p>["The Trial"]. A drawing done with pen and brush in grey ink over pencil, on paper 18.5 cm. x 15 cm., mounted. The etching of this scene was first published in part No. XII of <i>The Pickwick Papers</i>.</p>	undated
b. 78	<p>H1625: ["The Card Room at Bath"]. A 20.5 cm. x 12.5 cm. steelplate etched by Browne for <i>The Pickwick Papers</i></p> <p>["The Card Room at Bath"]. A 20.5 cm. x 12.5 cm. steelplate etched by Browne for <i>The Pickwick Papers</i>. This etching was first published in part No. XIII of the novel. No title appears on the steelplate, which is stamped on the back with the imprint of the plate-maker, and which was issued with set number 121 of "The Nonesuch Dickens." It is accompanied by a letter from Arthur Waugh guaranteeing its authenticity.</p>	undated
b. 79, f. 886	<p><a href="#">H1626: ["Mr. Winkle's Situation When the Door Blew To"]. A drawing done with pen and brush in grey ink over pencil, heightened with white, on paper 22 cm. x 16.5 cm., mounted</a></p> <p>["Mr. Winkle's Situation When the Door Blew To"]. A drawing done with pen and brush in grey ink over pencil, heightened with white, on paper 22 cm. x 16.5 cm., mounted. At the head of this drawing Dickens writes in ink: "Winkle should be holding the candlestick above his head I think. It looks more comical, the light having gone out." Beneath the scene he writes in ink: "A fat chairman so short as our friend here, never drew breath in Bath. I would leave him where he is, decidedly. Is the lady full dressed? She ought to be. CD." The etching of this scene was first published in part No. XIII of <i>The Pickwick Papers</i>. Provenance: Stuart Samuel, Edward Lowell Dean, Lewis A. Hird.</p>	undated
b. 80	<p>H1627: "Newman Noggs Leaves the Ladies in the Empty House." A 22.5 cm. x 13.5 cm. steelplate etched by Browne for <i>Nicholas Nickleby</i></p> <p>"Newman Noggs Leaves the Ladies in the Empty House." A 22.5 cm. x 13.5 cm. steelplate etched by Browne for <i>Nicholas Nickleby</i>. This etching was first published in part No. IV of the novel. The imprint of the plate-maker Carter is tamped on the back of the steelplate, which is accompanied by a letter (of pre- "Nonesuch" vintage) from Arthur Waugh guaranteeing its authenticity.</p>	undated

## Paintings &amp; Drawings &gt; H1623-H1692: Browne, Hablot K. (continued)

b. 77, f. 836	<p>H1628: After George Cattermole. "Humphrey's Clock. Humphrey's Room." A drawing done with pen and brush in black ink and grey ink, on translucent paper 8 cm. x 11 cm., inlaid</p> <p>After George Cattermole. "Humphrey's Clock. Humphrey's Room." A drawing done with pen and brush in black ink and grey ink, on translucent paper 8 cm. x 11 cm., inlaid. This copy of Cattermole's drawing seems to have been made by Browne for direct conveyance to Landells's wood-block, but the technique of transfer is not exactly clear. The following 25 drawings are also executed by the same method on the same kind of tracing-paper. The wood-engraving of this scene was first published on page [1] of part No. 1 of <i>Master Humphrey's Clock</i>.</p>	undated
b. 77, f. 836	<p>H1629: After George Cattermole. "Time of Elizabeth." A drawing done with pen and brush in black ink and grey ink, on translucent paper 8.5 cm. x 11.5 cm., inlaid</p> <p>After George Cattermole. "Time of Elizabeth." A drawing done with pen and brush in black ink and grey ink, on translucent paper 8.5 cm. x 11.5 cm., inlaid. A copy by Browne of Cattermole's drawing, for transfer to Landells's wood-block. The wood-engraving of this scene--commonly known as "Master Graham's Body"--was first published on page 13 of part No. 2 of <i>Master Humphrey's Clock</i>.</p>	undated
b. 77, f. 836	<p>H1630: "Quilp, Quilp's Boy, &amp; Mr. Brass at Curiosity Shop." A drawing done with pen and brush in black ink and grey ink, on translucent paper 8 cm. x 11.5 cm., inlaid</p> <p>"Quilp, Quilp's Boy, &amp; Mr. Brass at Curiosity Shop." A drawing done with pen and brush in black ink and grey ink, on translucent paper 8 cm. x 11.5 cm., inlaid. A transfer-drawing for the wood-engraver Gray. The wood-engraving of this scene--commonly known as "Quilp and Brass Smoking"--was first published on page 146 part No. 13 of <i>Master Humphrey's Clock</i>.</p>	undated
b. 77, f. 836	<p>H1631: After George Cattermole. "Kitchen of a Roasside Inn." A drawing done with pen and brush in black ink and grey ink, on translucent paper 8.5. cm. x 11 cm., inlaid</p> <p>After George Cattermole. "Kitchen of a Roasside Inn." A drawing done with pen and brush in black ink and grey ink, on translucent paper 8.5. cm. x 11 cm., inlaid. A copy by Browne of Cattermole's drawing, for transfer to Landells's wood-block. The wood-engraving of this scene--commonly known as "Codlin at the Inn"--was first published on page 188 of part No. 16 of <i>Master Humphrey's Clock</i>.</p>	undated
b. 77, f. 836	<p>H1632: "Old Gateway of a Town. Nelly &amp; Quilp &amp; His Boy." A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 11.5 cm., inlaid</p> <p>"Old Gateway of a Town. Nelly &amp; Quilp &amp; His Boy." A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 11.5 cm., inlaid. A transfer-drawing for the wood-engraver Gray. The wood-engraving of this scene--commonly known as "Quilp at the Gateway"--was first published on page 246 of part No. 21 of <i>Master Humphrey's Clock</i>.</p>	undated

## Paintings &amp; Drawings &gt; H1623-H1692: Browne, Hablot K. (continued)

b. 77, f. 836	H1633: ["The Marchioness Nursing Swiveller"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper ["The Marchioness Nursing Swiveller"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper. The wood-engraving of this scene was first published on page 158 of part No. 40 of <i>Master Humphrey's Clock</i> .	undated
b. 77, f. 836	H1634: ["The Stranger"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 11 cm., inlaid ["The Stranger"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 11 cm., inlaid. A transfer-drawing for the wood-engraver Landells. The wood-engraving of this scene in <i>Barnaby Rudge</i> was first published on page 233 of part No. 46 of <i>Master Humphrey's Clock</i> .	undated
b. 77, f. 836	H1635: ["The Stranger's Departure"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. 11 cm., inlaid ["The Stranger's Departure"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. 11 cm., inlaid. A transfer-drawing for the wood-engraver Gray. The wood-engraving of this scene was first published on page 242 of part No. 47 of <i>Master Humphrey's Clock</i> .	undated
b. 77, f. 836	H1636: ["The Wounded Man"]. A drawing in pen and black ink, on translucent paper 8 cm. x 11cm., inlaid ["The Wounded Man"]. A drawing in pen and black ink, on translucent paper 8 cm. x 11 cm., inlaid. A transfer-drawing for the wood-engraver Landells. The wood-engraving of this scene was first published on page 252 of part No. 47 of <i>Master Humphrey's Clock</i> .	undated
b. 77, f. 836	H1637: ["The Maypole's State Couch"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 11 cm., inlaid ["The Maypole's State Couch"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 11 cm., inlaid. A transfer-drawing for the wood-engraver Landells. The wood-engraving of this scene was first published on page 60 of part No. 57 of <i>Master Humphrey's Clock</i> .	undated
b. 77, f. 836	H1638: ["John Willet Dozing"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 8.5 cm. x 11 cm., inlaid ["John Willet Dozing"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 8.5 cm. x 11 cm., inlaid. A transfer-drawing for the wood-engraver Landells. The wood-engraving of this scene was first published on page 80 of No. 59 of <i>Master Humphrey's Clock</i> .	undated
b. 77, f. 836	H1639: ["Miss Haredale Walking"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 11 cm., inlaid ["Miss Haredale Walking"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 11 cm., inlaid. A transfer-drawing for the wood-engraver Landells. The wood-engraving of this scene was first published on page 101 of part No. 61 of <i>Master Humphrey's Clock</i> .	undated

## Paintings &amp; Drawings &gt; H1623-H1692: Browne, Hablot K. (continued)

b. 77, f. 836	<p>H1640: ["Mr. Chester Leaving the Maypole"]. A drawing done with pen and brush in black ink and grey, on translucent paper 8.5 cm. x 11.5 cm., inlaid</p> <p>undated</p> <p>["Mr. Chester Leaving the Maypole"]. A drawing done with pen and brush in black ink and grey, on translucent paper 8.5 cm. x 11.5 cm., inlaid. A transfer-drawing for the wood-engraver Landells. The wood-engraving of this scene was first published on page 107 of part No. 16 of <i>Master Humphrey's Clock</i>.</p>
b. 77, f. 836	<p>H1641: ["Mr. Chester and Edward"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 11cm., inlaid</p> <p>undated</p> <p>["Mr. Chester and Edward"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 11cm., inlaid. A transfer-drawing for the wood-engraver Landells. The wood-engraving of this scene was first published on page 118 part of No. 62 of <i>Master Humphrey's Clock</i>.</p>
b. 77, f. 836	<p>H1642: ["John Willet and Hugh at Mr. Haredale's"]. A drawing done with pen and brush in black ink and grey ink on translucent paper 8.5 cm. x 11 cm., inlaid</p> <p>undated</p> <p>["John Willet and Hugh at Mr. Haredale's"]. A drawing done with pen and brush in black ink and grey ink on translucent paper 8.5 cm. x 11 cm., inlaid. A transfer-drawing for the wood-engraver Landells. The wood-engraving of this scene was first published on page 131 of part No. 63 of <i>Master Humphrey's Clock</i>.</p>
b. 77, f. 836	<p>H1643: ["Lord George Arriving at the Maypole"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 12 cm., inlaid</p> <p>undated</p> <p>["Lord George Arriving at the Maypole"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 12 cm., inlaid. A transfer-drawing for the wood-engraver Landells. The wood-engraving of this scene was first published on page 137 of part No. 64 of <i>Master Humphrey's Clock</i>.</p>
b. 77, f. 836	<p>H1644: ["Hugh in Gashford's Room"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 11.5 cm., inlaid</p> <p>undated</p> <p>["Hugh in Gashford's Room"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 11.5 cm., inlaid. A transfer-drawing for the wood-engraver Gray. The wood-engraving of this scene was first published on page 152 of part No. 65 of <i>Master Humphrey's Clock</i>.</p>
b. 77, f. 836	<p>H1645: ["Mr. Varden's Uniform"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 8.5 cm. x 11 cm., inlaid</p> <p>undated</p> <p>["Mr. Varden's Uniform"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 8.5 cm. x 11 cm., inlaid. A transfer-drawing for the wood-engraver Gray. The wood-engraving of this scene was first published on page 145 of part No. 67 of <i>Master Humphrey's Clock</i>.</p>

## Paintings &amp; Drawings &gt; H1623-H1692: Browne, Hablot K. (continued)

b. 77, f. 836	<p>H1646: ["Barnaby Refuses to Sell the Raven"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9.5 cm. x 11 cm., inlaid</p> <p>["Barnaby Refuses to Sell the Raven"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9.5 cm. x 11 cm., inlaid. A transfer-drawing for the wood-engraver Landells. The wood-engraving of this scene was first published on page 208 of part No. 70 of <i>Master Humphrey's Clock</i>.</p>	undated
b. 77, f. 836	<p>H1647: ["The Arrest of Barnaby"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 11 cm., inlaid</p> <p>["The Arrest of Barnaby"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm x 11 cm., inlaid. A transfer-drawing for the wood-engraver Landells. The wood-engraving of this scene was first published on page [265] of part No. 75 of <i>Master Humphrey's Clock</i>.</p>	undated
b. 77, f. 836	<p>H1648: ["Mr. Varden and the Mob"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 11.5 cm., inlaid</p> <p>["Mr. Varden and the Mob"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 11.5 cm., inlaid. A transfer-drawing for the wood-engraver Landells. The wood-engraving of this scene was first published on page 309 of part No. 78 of <i>Master Humphrey's Clock</i>.</p>	undated
b. 77, f. 836	<p>H1649: ["Rescue of Dolly and Miss Haredale"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9.5 cm. x 11 cm., inlaid</p> <p>["Rescue of Dolly and Miss Haredale"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9.5 cm. x 11 cm., inlaid. A transfer-drawing for the wood-engraver Landells. The wood-engraving of this scene was first published on page 355 of part No. 82 of <i>Master Humphrey's Clock</i>.</p>	undated
b. 77, f. 836	<p>H1650: ["Dennis and Hugh in the Condemned Cell"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 8.5 cm. x 11 cm., inlaid</p> <p>["Dennis and Hugh in the Condemned Cell"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 8.5 cm. x 11 cm., inlaid. A transfer-drawing for the wood-engraver Landells. The wood-engraving of this scene was first published on page 370 of part No. 83 of <i>Master Humphrey's Clock</i>.</p>	undated
b. 77, f. 836	<p>H1651: ["Sir John Chester's Bedchamber"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 12 cm., inlaid</p> <p>["Sir John Chester's Bedchamber"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 12 cm., inlaid. A transfer-drawing for the wood-engraver Landells. The wood-engraving of this scene was first published on page [373] of part No. 84 of <i>Master Humphrey's Clock</i>.</p>	undated



## Paintings &amp; Drawings &gt; H1623-H1692: Browne, Hablot K. (continued)

b. 77, f. 836	<p>H1652: ["Mr. Haredale Giving Emma to Edward"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 11.5 cm., inlaid undated</p> <p>["Mr. Haredale Giving Emma to Edward"]. A drawing done with pen and brush in black ink and grey ink, on translucent paper 9 cm. x 11.5 cm., inlaid. A transfer-drawing for the wood-engraver Landells. The wood-engraving of this scene was first published on page 400 of part No. 86 of Master Humphrey's Clock.</p>
b. 77, f. 837	<p>H1653: "M. Todgers and the Pecksniffs Call upon Miss Pinch." A 23 cm. x 15 cm. steelplate etched by Browne for <i>Martin Chuzzlewit</i> undated</p> <p>"M. Todgers and the Pecksniffs Call upon Miss Pinch." A 23 cm. x 15 cm. steelplate etched by Browne for <i>Martin Chuzzlewit</i>. This etching was first published in part No. IV of the novel. The imprint of the plate-maker is stamped on the back of the steelplate, which is accompanied by a print of the etching. Provenance: Lewis A. Hird.</p>
b. 77, f. 838	<p>H1654: ["Mr. Tapley Acts Third Party with Great Discretion"]. A drawing in pencil, on paper 18 cm. x 12 cm., mounted undated</p> <p>["Mr. Tapley Acts Third Party with Great Discretion"]. A drawing in pencil, indented during transfer to the etching ground, on paper 18 cm. x 12 cm., mounted. The etching of this scene was first published in part No. VI of <i>Martin Chuzzlewit</i>.</p> <p>H1654a: ["Mr. Tapley Succeeds in Finding a 'Jolly' Subject for Contemplation"]. A drawing done with brush and grey ink over pencil, on paper 18.5 cm. x 12 cm., mounted undated</p> <p>["Mr. Tapley Succeeds in Finding a 'Jolly' Subject for Contemplation"]. A drawing done with brush and grey ink over pencil, indented during transfer to the etching ground, on paper 18.5 cm. x 12 cm., mounted. The etching of this scene was first published, in reverse, in part No. VII of <i>Martin Chuzzlewit</i>. This drawing is bound in the first volume of the fifth Gimbel copy of the serial issue of the novel, entry A71, facing page 212.</p> <p>See Gimbel/Dickens A71 5: <a href="https://hdl.handle.net/10079/bibid/1168579">https://hdl.handle.net/10079/bibid/1168579</a></p>
	<p>H1654b: ["The Board"]. A drawing done with brush and grey ink over pencil, on paper 17 cm. x 11.5 cm., mounted undated</p> <p>["The Board"]. A drawing done with brush and grey ink over pencil, indented during transfer to the etching ground, on paper 17 cm. x 11.5 cm., mounted. The etching of this scene was first published, in reverse, in part No. XI of <i>Martin Chuzzlewit</i>. This drawing is bound in the same copy as the preceding item, facing page 327 in the second volume.</p> <p>See Gimbel/Dickens A71 5: <a href="https://hdl.handle.net/10079/bibid/1168579">https://hdl.handle.net/10079/bibid/1168579</a></p>
	<p>H1654c: ["Easy Shaving"]. A drawing done with brush and grey ink over pencil, on paper 13.5 cm. x 10.5 cm., mounted undated</p> <p>["Easy Shaving"]. A drawing done with brush and grey ink over pencil, indented during transfer to the etching ground, on paper 13.5 cm. x 10.5 cm., mounted. The etching of this scene was first published, in reverse in part No. XI of <i>Martin Chuzzlewit</i>. This drawing is bound in the same copy as the two preceding items facing page 346 in the second volume.</p> <p>See Gimbel/Dickens A71 5: <a href="https://hdl.handle.net/10079/bibid/1168579">https://hdl.handle.net/10079/bibid/1168579</a></p>

## Paintings &amp; Drawings &gt; H1623-H1692: Browne, Hablot K. (continued)

	<p>H1655: ["Mr. Moddle Is Both Particular and Peculiar in His Attentions"]. undated A drawing in pencil and red chalk, and brush and brown ink, on paper 22 cm. x 13.5 cm.</p> <p>["Mr. Moddle Is Both Particular and Peculiar in His Attentions"]. A drawing in pencil and red chalk, and brush and brown ink, on paper 22 cm. x 13.5 cm. The etching of this scene was first published in part No. XII of <i>Martin Chuzzlewit</i>. This well-finished drawing is bound in the fifth Gimbel copy entry A72, facing the plate at page 384.</p> <p>See Gimbel/Dickens A72 5: <a href="https://hdl.handle.net/10079/bibid/1194169">https://hdl.handle.net/10079/bibid/1194169</a></p>	
b. 77, f. 839	<p>H1656: ["Mr. Tapley Is Recognized by Some Fellow Citizens of Eden"]. A undated drawing done with pen and brush in grey ink over pencil, on paper 20.5 cm. x 13.5 cm., mounted</p> <p>["Mr. Tapley Is Recognized by Some Fellow Citizens of Eden"]. A drawing done with pen and brush in grey ink over pencil, on paper 20.5 cm. x 13.5 cm., mounted. The etching of this scene was first published in part No. XIII of <i>Martin Chuzzlewit</i>.</p>	
	<p>H1656a: ["Mysterious Installation of Mr. Pinch"]. A drawing done with undated brush and grey ink over pencil, on paper 17.5 cm. x 11.5 cm., mounted</p> <p>["Mysterious Installation of Mr. Pinch"]. A drawing done with brush and grey ink over pencil, on paper 17.5 cm. x 11.5 cm., mounted. The etching of this scene was first published, in reverse, in part No. XV of <i>Martin Chuzzlewit</i>. This drawing is bound in the fifth copy of entry A71, facing page 460 in the second volume.</p> <p>See Gimbel/Dickens A71 5: <a href="https://hdl.handle.net/10079/bibid/1168579">https://hdl.handle.net/10079/bibid/1168579</a></p>	
b. 77, f. 840	<p>H1657: A drawing in pencil, on paper 17.5 cm. x 13 cm., which shows undated Moddle speaking with the owner of Upholstery and Furniture Warehouse while Tom Pinch and Ruth stand in the background</p> <p>A drawing in pencil, on paper 17.5 cm. x 13 cm., which shows Moddle speaking with the owner of Upholstery and Furniture Warehouse while Tom Pinch and Ruth stand in the background. This scene from an episode in chapter 46 of <i>Martin Chuzzlewit</i> (part No. XVII) was never etched to illustrate the novel. The following two drawings also relate to the same part of the novel.</p>	
b. 77, f. 841	<p>H1658: A drawing in pencil, on paper 17.5 cm. x 13 cm., which shows undated Tom Pinch and Ruth strolling on the sidewalk while Moddle and Miss Pecksniff are standing ahead at the furniture store</p> <p>A drawing in pencil, on paper 17.5 cm. x 13 cm., which shows Tom Pinch and Ruth strolling on the sidewalk while Moddle and Miss Pecksniff are standing ahead at the furniture store. Three men, a woman, and a girl are also walking on the sidewalk. This scene from an episode in chapter 46 of <i>Martin Chuzzlewit</i> (part No. XVII) was never etched to illustrate the novel.</p>	

## Paintings &amp; Drawings &gt; H1623-H1692: Browne, Hablot K. (continued)

	<p>H1659: ["Mr. Moddle Is Led to the Contemplation of His Destiny"]. A drawing in pencil and red chalk, and brush and brown ink, on paper 22 cm. x 13.5 cm.</p> <p>["Mr. Moddle Is Led to the Contemplation of His Destiny"]. A drawing in pencil and red chalk, and brush and brown ink, on paper 22 cm. x 13.5 cm. The etching of this scene was first published in part No. XVII of <i>Martin Chuzzlewit</i>. This well-finished drawing is bound in the fifth Gimbel copy of entry A72, facing the plate at page 521.</p> <p>See Gimbel/Dickens A72 5: <a href="https://hdl.handle.net/10079/bibid/1194169">https://hdl.handle.net/10079/bibid/1194169</a></p>	undated
	<p>H1660: ["A Chance Meeting"]. A drawing in pencil and red chalk, touched with pen and brown ink and heightened with white on paper 13 cm. x 16., inlaid</p> <p>["A Chance Meeting"]. A drawing in pencil and red chalk, touched with pen and brown ink and heightened with white on paper 13 cm. x 16., inlaid. The etching of this scene was first published in part No. XIII of <i>Dombey and Son</i>. This drawing is bound in the first Gimbel copy of the novel, entry A102, opposite of the plate.</p> <p>See Gimbel/Dickens A102 1: <a href="https://hdl.handle.net/10079/bibid/1326114">https://hdl.handle.net/10079/bibid/1326114</a></p>	undated
	<p>H1661: ["Abstraction and Recognition"]. A drawing in pencil, touched with red chalk, on paper 19 cm. x 12.5 cm., inlaid</p> <p>["Abstraction and Recognition"]. A drawing in pencil, touched with red chalk, on paper 19 cm. x 12.5 cm., inlaid. The etching of this scene was first published in part No. XV of <i>Dombey and Son</i>. This drawing is bound in the first Gimbel copy of the novel, entry A102, opposite the plate.</p> <p>See Gimbel/Dickens A102 1: <a href="https://hdl.handle.net/10079/bibid/1326114">https://hdl.handle.net/10079/bibid/1326114</a></p>	undated
b. 81	<p>H1662: "I Make the Acquaintance of Miss Mowcher." A 23 cm. x 14 cm. steelplate etched by Browne for <i>David Copperfield</i></p> <p>"I Make the Acquaintance of Miss Mowcher." A 23 cm. x 14 cm. steelplate etched by Browne for <i>David Copperfield</i>. This etching was first published in part No. VIII of the novel. The imprint of the plate-maker A. Swanson is tamped on the back of the steelplate, which is accompanied by a letter (of pre-"Nonesuch" vintage) from Arthur Waugh, attesting to its authenticity.</p>	undated
b. 82	<p>H1663: "Martha." A 23 cm. x 14.5 cm. steelplate etched by Browne for <i>David Copperfield</i></p> <p>"Martha." A 23 cm. x 14.5 cm. steelplate etched by Browne for <i>David Copperfield</i>. This etching was first published in part No. VIII of the novel. The imprint of the plate-maker A. Swanson is stamped on the back of the steelplate, which is accompanied by a letter (of pre-"Nonesuch" vintage) from Arthur Waugh, guaranteeing its authenticity.</p>	undated

## Paintings &amp; Drawings &gt; H1623-H1692: Browne, Hablot K. (continued)

b. 77, f. 842	<p>H1664: "Master Yankee Doodle Tries to Smoke a Cuba, but It Doesn't Agree with Him." A drawing in pencil on paper 12 cm. x 18.5 cm., mounted</p> <p>"Master Yankee Doodle Tries to Smoke a Cuba, but It Doesn't Agree with Him." A drawing in pencil on paper 12 cm. x 18.5 cm., mounted. America's futile attempts to colonize Cuba around 1850 may be the subject of this humorous drawing, which has nothing to do with Dickens. It is attributed to Browne solely on the basis of style.</p>	undated
	<p>H1665: ["Sunset in the Long Drawing-Room at Chesney Wold"]. A drawing done with pen and brush in black ink and grey ink, on blue-grey paper 9.5 cm. x 16.5 cm., inlaid</p> <p>["Sunset in the Long Drawing-Room at Chesney Wold"]. A drawing done with pen and brush in black ink and grey ink, on blue-grey paper 9.5 cm. x 16.5 cm., inlaid. The etching of this scene was first published in part No. XIII of <i>Bleak House</i>. This drawing is bound in the third Gimbel copy in entry A131, facing the plate at page 397.</p> <p>See Gimbel/Dickens A131 3: <a href="https://hdl.handle.net/10079/bibid/1263777">https://hdl.handle.net/10079/bibid/1263777</a></p>	undated
	<p>H1666: ["The Mausoleum at Chesney Wold"]. A drawing done with pen and brush in black ink and grey ink and heightened with white, on blue-grey paper 12.5 cm. x 9 cm., inlaid</p> <p>["The Mausoleum at Chesney Wold"]. A drawing done with pen and brush in black ink and grey ink and heightened with white, on blue-grey paper 12.5 cm. x 9 cm., inlaid. The etching of this scene was first published in part Nos. XIX &amp; XX of <i>Bleak House</i>. This drawing is bound in the third Gimbel copy in entry A131, facing the plate at page 619.</p> <p>See Gimbel/Dickens A131 3: <a href="https://hdl.handle.net/10079/bibid/1263777">https://hdl.handle.net/10079/bibid/1263777</a></p>	undated
b. 77, f. 843	<p>H1667: ["Mr. Flintwich Has a Mild Attack of Irritability"]. A drawing in black chalk, red chalk, and pencil, on paper 19 cm. x 13 cm., inlaid</p> <p>["Mr. Flintwich Has a Mild Attack of Irritability"]. A drawing in black chalk, red chalk, and pencil, on paper 19 cm. x 13 cm., inlaid. The etching of this scene was first published in part No. IX of <i>Little Dorrit</i>.</p>	undated
b. 83	<p>H1668: ["The Shoemaker"]. A drawing in black chalk, on paper 11 cm. x 14 cm., mounted</p> <p>["The Shoemaker"]. A drawing in black chalk, on paper 11 cm. x 14 cm., mounted. The etching of this scene was first published, in reverse, in part No. I of <i>A Tale of Two Cities</i>. The following drawing is a more finished study of the same scene. This drawing and the following 16 drawings, mounted on matte-board and collected in two leather-bound volumes, were all owned by Lewis A. Hird.</p>	undated
b. 83	<p>H1669: ["The Shoemaker"]. A drawing in pencil, touched with red chalk, on paper 11 cm. x 18 cm., mounted</p> <p>["The Shoemaker"]. A drawing in pencil, touched with red chalk, on paper 11 cm. x 18 cm., mounted. The etching of this scene was first published, in reverse, in part No. I of <i>A Tale of Two Cities</i>.</p>	undated

## Paintings &amp; Drawings &gt; H1623-H1692: Browne, Hablot K. (continued)

b. 83	H1670: "Congratulations." A drawing in pencil and red chalk, on paper 11 cm. x 18 cm., mounted  "Congratulations." A drawing in pencil and red chalk, on paper 11 cm. x 18 cm., mounted. The etching of this scene was first published, in reverse, in part No II of <i>A Tale of Two Cities</i> .	undated
b. 83	H1671: "The Stoppage at the Fountain." A drawing in pencil and red chalk, and brush and grey ink, on paper 11 cm. x 18 cm., mounted  "The Stoppage at the Fountain." A drawing in pencil and red chalk, and brush and grey ink, on paper 11 cm. x 18 cm., mounted. The etching of this scene was first published in part No. II of <i>A Tale of Two Cities</i> .	undated
b. 83	H1672: "Mr. Striver at Tellson's Bank." A drawing in pencil and red chalk, and brush and grey ink, touched with white, on paper 10.5 cm. x 16 cm., mounted  "Mr. Striver at Tellson's Bank." A drawing in pencil and red chalk, and brush and grey ink, touched with white, on paper 10.5 cm. x 16 cm., mounted. The etching of this scene was first published, in reverse, in Part No. III of <i>A Tale of Two Cities</i> .	undated
b. 84	H1673: "The Spy's Funeral." A drawing in pencil and red chalk, and brush and brownish grey ink, on paper 14 cm. x 20.5 cm., mounted  "The Spy's Funeral." A drawing in pencil and red chalk, and brush and brownish grey ink, on paper 14 cm. x 20.5 cm., mounted. The etching of this scene was first published, in reverse, in part No. IV of <i>A Tale Of Two Cities</i> .	undated
b. 84	H1674: "The Wine-Shop." A drawing in pencil and red chalk, and brush and brownish grey ink, on paper 11.5 cm. x 18.5 cm., mounted  "The Wine-Shop." A drawing in pencil and red chalk, and brush and brownish grey ink, on paper 11.5 cm. x 18.5 cm., mounted. The etching of this scene was first published, in reverse, in part No. IV of <i>A Tale of Two Cities</i> .	undated
b. 84	H1675: "The Accomplices." A drawing in pencil and red chalk, and brush and brownish grey ink, on paper 11 cm. x 14.5 cm., mounted  "The Accomplices." A drawing in pencil and red chalk, and brush and brownish grey ink, on paper 11 cm. x 14.5 cm., mounted. At its foot this drawing is titled by Dickens as "The accomplices." He first had written here "The sea rises"--the title of the following plate--but he inked out the error. The etching of this scene was first published, in reverse, in part No. V of <i>A Tale of Two Cities</i> .	undated
b. 84	H1676: "Before the Prison Tribunal." A drawing in pencil and red chalk, on paper 11 cm. x 19 cm., mounted  "Before the Prison Tribunal." A drawing in pencil and red chalk, on paper 11 cm. x 19 cm., mounted. The etching of this scene was first published, in reverse, in part No. VI of <i>A Tale of Two Cities</i> .	undated
b. 84	H1677: "The Double Recognition." A drawing in pencil and red chalk, on paper 12 cm. x 18. 5, mounted  "The Double Recognition." A drawing in pencil and red chalk, on paper 12 cm. x 18. 5, mounted. This drawing in is titled by Dickens in ink in the lower left corner, as "The double recognition." The etching of this scene was first published, in reverse, in part Nos. VII & VIII of <i>A Tale of Two Cities</i> .	undated

## Paintings &amp; Drawings &gt; H1623-H1692: Browne, Hablot K. (continued)

b. 83	H1678: "Frontispiece." A drawing in pencil and red chalk, on paper 14 cm. x 12 cm., mounted  "Frontispiece." A drawing in pencil and red chalk, on paper 14 cm. x 12 cm., mounted. The etching of this scene was first published, in reverse, as the frontispiece plate in part Nos. VII & VIII of <i>A Tale of Two Cities</i> .	undated
b. 83	H1679: "Vignette Title. A Tale of Two Cities by Charles Dickens. London. Chapman & Hall. 1859" A drawing in pencil and red chalk, on paper 18.5 cm. x 11 cm., mounted  "Vignette Title. A Tale of Two Cities by Charles Dickens. London. Chapman & Hall. 1859" A drawing in pencil and red chalk, on paper 18.5 cm. x 11 cm., mounted. This drawing is titled by Dickens in ink in the lower left corner as "Vignette Title." The etching of this scene was first published, with the vignette in reverse, in part Nos. VII & VIII of <i>A Tale of Two Cities</i> .	undated
b. 83	H1680: ["The Mail"]. A drawing in pencil, and brush and grey ink, on paper 11 cm. x 17.5 cm., mounted  ["The Mail"]. A drawing in pencil, and brush and grey ink, on paper 11 cm. x 17.5 cm., mounted. This drawing appears to be a copy, made by Browne after 1860, of the etching that was first published in part No. I of <i>A Tale of Two Cities</i> . The following four drawings, which are also copies of plates in <i>A Tale of Two Cities</i> , may have been executed by Browne for F. W. Cosens. in any event, all five drawings, starting with this one, appear to be of the same late vintage.	undated
b. 83	H1681: ["The Likeness"]. A drawing in pencil, and brush and grey ink, on paper 11 cm. x 18 cm., mounted  ["The Likeness"]. A drawing in pencil, and brush and grey ink, on paper 11 cm. x 18 cm., mounted. This drawing appears to be a copy, made by Browne after 1860, of the etching that was first published in part No. II of <i>A Tale of Two Cities</i> .	undated
b. 84	H1682: "The Sea Rises." A drawing in pencil and black chalk, and brush and grey ink, on paper 11.5 cm. x 18 cm., mounted  "The Sea Rises." A drawing in pencil and black chalk, and brush and grey ink, on paper 11.5 cm. x 18 cm., mounted. This drawing appears to be a copy, made by Browne after 1860, of the etching that was first published in part No. V of <i>A Tale of Two Cities</i> .	undated
b. 84	H1683: ["The Knock at the Door"]. A drawing in pencil, and brush and grey ink, on paper 11.5 cm. x 18 cm., mounted  ["The Knock at the Door"]. A drawing in pencil, and brush and grey ink, on paper 11.5 cm. x 18 cm., mounted. This drawing appears to be a copy, made by Browne after 1860, of the etching that was first published in part No. VI of <i>A Tale of Two Cities</i> .	undated
b. 84	H1684: ["After the Sentence"]. A drawing in pencil, and brush and grey ink, on paper 11 cm. x 18 cm., mounted  ["After the Sentence"]. A drawing in pencil, and brush and grey ink, on paper 11 cm. x 18 cm., mounted. This drawing appears to be a copy, made by Browne after 1860, of the etching that was first published in part Nos. VII & VIII in <i>A Tale of Two Cities</i> .	undated

## Paintings &amp; Drawings &gt; H1623-H1692: Browne, Hablot K. (continued)

	<p>H1685: A group of 32 drawings in pencil, and brush and grey ink, with 27 of them on paper generally 11 cm. x 14 cm., and 5 of them on paper generally 14 cm. x 11 cm., all inlaid</p> <p>A group of 32 drawings in pencil, and brush and grey ink, with 27 of them on paper generally 11 cm. x 14 cm., and 5 of them on paper generally 14 cm. x 11 cm., all inlaid. These drawings are prosaic copies, made by Browne after 1860, of wood engravings in <i>Barnaby Rudge</i>. They are bound in the Gimbel extra-illustrated copy of <i>Master Humphrey's Clock</i>, which is the fifth copy in entry A50. The subjects are as follows: ["Miss Miggs"], ["Hugh Asleep"], ["Barnaby and the Raven"], ["Mr. Haredale Thrusting Edward Away"], ["Barnaby and His Mother Overheard"], ["Sim and His Retinue"], ["Dolly and Miss Haredale"], ["Dolly and Hugh"], ["Mr. Chester Dressing"], ["Mr. Chester's Chair"], ["Joe Taking Leave of Dolly"], ["Mr. Chester and Edward"], ["The No-Popery Dance"], ["Sim and Hugh"], ["Mr. Varden's Uniform"], ["Stagg at the Widow's"], ["Barnaby Refuses to Sell the Raven"], ["Lord George Ordering Barnaby to Join the Mob"], ["Gashford on the Roof"], ["The Stranger and John Willet"], ["Barnaby in Gaol"], ["Hugh Carrying Dolly"], ["Rudge and the Blind Man in Prison"], ["Barnaby and His Father"], ["The Hangman"], ["Dennis with Miss Miggs"], ["Dennis and Hugh in the Condemned Cell"], ["Sir John Chester's Bedchamber"], ["Barnaby and His Mother in the Condemned Cell"], ["Joe and Dolly in the Black Lion"], ["Mr. Haredale Giving Emma to Edward"], ["Miss Miggs's Ecstasy"].</p> <p>See Gimbel/Dickens A50 5: <a href="https://hdl.handle.net/10079/bibid/4104322">https://hdl.handle.net/10079/bibid/4104322</a></p>	after 1860
b. 77, f. 844	<p>H1686: A drawing in pen and brown ink over pencil and red chalk, on pale blue-grey paper 16 cm. x 20 cm.</p> <p>A drawing in pen and brown ink over pencil and red chalk, on pale blue-grey paper 16 cm. x 20 cm. Beneath this scene, where the artist is portrayed sketching feverishly while seated in a rowboat on a troubled sea, Browne writes: "This is to certify that these forty water-color sketches, illustrating 'Copperfield,' were made by me expressly for F. W. Cosens, Esqre.-&amp; that there are none others. Oct. 1866." The following two drawing are from that group. In all, Browne made for Cosens 405 watercolor or ink-wash replicas of the illustrations to Dickens's books. The foregoing groups of drawings that are copied from <i>A Tale of Two Cities</i> and <i>Barnaby Rudge</i> were most likely drawn for Cosens.</p>	1866 October
b. 77, f. 845	<p>H1687: "I Fall into Captivity." A drawing in watercolor over pencil and red chalk, on card-paper 31.5 cm x 23 cm.</p> <p>"I Fall into Captivity." A drawing in watercolor over pencil and red chalk, on card-paper 31.5 cm x 23 cm. This copy of the etching that was first published in part No. IX of <i>David Copperfield</i> was executed by Browne in 1866 for F. W. Cosens.</p>	1866
b. 77, f. 846	<p>H1688: "The Emigrants." A drawing in watercolor over pencil and red chalk, on card-paper 23.5 cm. x 31. 5 cm.</p> <p>"The Emigrants." A drawing in watercolor over pencil and red chalk, on card-paper 23.5 cm. x 31. 5 cm. This copy of the etching that was first published in part No. XVIII of <i>David Copperfield</i> was executed by Browne in 1866 for F. W. Cosens.</p>	1866

## Paintings &amp; Drawings &gt; H1623-H1692: Browne, Hablot K. (continued)

b. 77, f. 847	<p>H1689: ["The Pugnacious Cabman"]. A drawing done with pen and brush in grey ink over pencil, on paperboard 24 cm. x 18.5 cm.</p> <p>["The Pugnacious Cabman"]. A drawing done with pen and brush in grey ink over pencil, on paperboard 24 cm. x 18.5 cm. The wood-engraving of this scene was first published, in reverse, on page [1] of <i>The Pickwick Papers</i> in Chapman and Hall's "Household Edition" (London, 1871- ) of Dickens's works. The mediocre wood-engravings in this edition of <i>The Pickwick Papers</i> were not based on Browne's original etchings; instead the artist did 56 new drawings for the novel.</p>	undated
b. 77, f. 848	<p><a href="#">H1690: A drawing in pencil, on tracing-paper 12.5 cm. x 18.5 cm., mounted</a></p> <p>A drawing in pencil, on tracing-paper 12.5 cm. x 18.5 cm., mounted. In this drawing of a scene from <i>Bleak House</i>, Jo is depicted sweeping in the midst of the crowd at the crossing. The style suggests that the drawing was made by Browne in the 1870s.</p>	1870s
b. 87	<p>H1691: "Mr. Swiveller. Away with Melancholy." A painting in oil, on what appears to be a fan of scalloped and japanned paperboard 22 cm. x 27.5 cm.</p> <p>"Mr. Swiveller. Away with Melancholy." A painting in oil, on what appears to be a fan of scalloped and japanned paperboard 22 cm. x 27.5 cm. This painting, which is not known to be Browne's work but which is liberally attributed to him here, is based on the wood-engraving that was first published on page 124 of part No. 37 of <i>Master Humphrey's Clock</i>, illustrating chapter 58 of <i>The Old Curiosity Shop</i>.</p>	circa 1830s-1850
b. 88 (Art)	<p>H1692: ["Swiveller and Trent in the Shop"]. A painting in oil, on canvas 20.5 cm. x 25 cm.</p> <p>["Swiveller and Trent in the Shop"]. A painting in oil, on canvas 20.5 cm. x 25 cm. While this painting depicts the same scene from <i>The Old Curiosity Shop</i> that is treated in the wood-engraving first published on page 82 of part No. 7 of <i>Master Humphrey's Clock</i>, it is a greatly altered view, perhaps done late in Browne's career.</p>	undated
b. 132	<p>[No Identifier]: Browne, Hablot K. ["The First Interview with Mr. Sergeant Snubbin"]. A wash drawing, on paper 16 cm. x 13 cm., framed</p> <p>["The First Interview with Mr. Sergeant Snubbin"]. A wash drawing, on paper 16 cm. x 13 cm., framed. Created by Browne for <i>The Pickwick Papers</i>. On the lower margin, Dickens has written: "I think tyhe Sergeant should look younger, and a great deal more sly, and knowing--he should be looking at Pickwick too, smiling compassionately at his innocence. The other fellows are noble--C.D."</p>	undated

H1693-H1694: Buss, Robert W.



## Paintings &amp; Drawings &gt; H1693-H1694: Buss, Robert W. (continued)

b. 77, f. 849	<p>H1693: ["The Cricket Match"]. "Page 69." A 23 cm. x 14.5 cm. steelplate etched by Buss for <i>The Pickwick Papers</i></p> <p>["The Cricket Match"]. "Page 69." A 23 cm. x 14.5 cm. steelplate etched by Buss for <i>The Pickwick Papers</i>. This etching was first published in early issues of part No. III of the novel. No title is etched on the steelplate, which is stamped on the back with the imprint of the plate-makers Hughes and Kimber. The published plates of this scene are not exact mirror-images of the etched design-although the differences are slight-which suggests that this steelplate and the following one may be clever copies by someone like Frederick W. Pailthorpe.</p>	undated
b. 77, f. 850	<p>H1694: ["The Arbour Scene"]. "Page 74." A 23 cm. x 14. 5 cm. steelplate etched by Buss for <i>The Pickwick Papers</i></p> <p>["The Arbour Scene"]. "Page 74." A 23 cm. x 14. 5 cm. steelplate etched by Buss for <i>The Pickwick Papers</i>. Everything said about the steelplate above applies also to this one.</p>	undated
	<p>H1695-H1723: Clarke, Joseph Clayton, under the pseudonym of "Kyd"</p> <p>Clarke, Joseph Clayton, under the pseudonym of "Kyd." The following series of 21 portfolios of pen-and-ink watercolor drawing by the prolific "Kyd," have the following characteristics in common: the drawings are all in pen and black ink and watercolor, on paper 29 cm. x 22 cm.; besides the character portraits, each album has a pictorial title-page and a table of contents executed in the same a manner as the drawings (the count of leaves in any portfolio thus equals the number of "character illustrations" plus two leaves); all these drawings were owned by Thomas Hatton.</p>	
b. 85, f. 895	<p>H1695: "24 Original Character Illustrations to <i>American Notes</i>"</p> <p>"24 Original Character Illustrations to <i>American Notes</i>."</p>	undated
b. 85, f. 896	<p>H1696: "18 Original Character Illustrations to <i>Barnaby Rudge</i>"</p> <p>"18 Original Character Illustrations to <i>Barnaby Rudge</i>."</p>	undated
b. 85, f. 897	<p>H1697: "24 Original Character Illustrations to <i>Bleak House</i>: Part 1 [2]"</p> <p>"24 Original Character Illustrations to <i>Bleak House</i>: Part 1 [2]." In all, there are 52 leaves in this portfolio.</p>	undated
b. 85, f. 898	<p>H1698: "30 Original Illustrations to 'The Christmas Books'"</p> <p>"30 Original Illustrations to 'The Christmas Books.'"</p>	undated
b. 85, f. 899	<p>H1699: "36 Original Character Illustrations to <i>David Copperfield</i>"</p> <p>"36 Original Character Illustrations to <i>David Copperfield</i>."</p>	undated
b. 85, f. 900	<p>H1700: "30 Original Character Illustrations to <i>Dombey and Son</i>"</p> <p>"30 Original Character Illustrations to <i>Dombey and Son</i>."</p>	undated
b. 85, f. 901	<p><a href="#">H1701: "12 Original Character Illustrations to <i>Great Expectations</i>"</a></p> <p>"12 Original Character Illustrations to <i>Great Expectations</i>."</p>	undated
b. 85, f. 902	<p>H1702: "18 Original Character Illustrations to <i>Hard Times</i>"</p> <p>"18 Original Character Illustrations to <i>Hard Times</i>."</p>	undated
b. 85, f. 903	<p>H1703: "30 Original Character Illustrations to <i>Little Dorrit</i>"</p> <p>"30 Original Character Illustrations to <i>Little Dorrit</i>."</p>	undated

Paintings & Drawings > H1695-H1723: Clarke, Joseph Clayton, under the pseudonym of "Kyd [...]  
(continued)

b. 85, f. 904	H1704: "30 Original Character Illustrations to <i>Martin Chuzzlewit</i> " "30 Original Character Illustrations to <i>Martin Chuzzlewit</i> ."	undated
b. 85, f. 905	H1705: "36 Original Character Illustrations to 'Mugby Junction,' 'Somebody's Luggage,' 'Mrs. Lirriper's Lodgings,' &c. &c." "36 Original Character Illustrations to 'Mugby Junction,' 'Somebody's Luggage,' 'Mrs. Lirriper's Lodgings,' &c. &c."	undated
b. 85, f. 906	H1706: "6 Original Character Illustrations to <i>The Mystery of Edwin Drood</i> " "6 Original Character Illustrations to <i>The Mystery of Edwin Drood</i> ."	undated
b. 85, f. 907	H1707: "30 Original Character Illustrations to <i>Martin Chuzzlewit</i> " "30 Original Character Illustrations to <i>Martin Chuzzlewit</i> ."	undated
b. 85, f. 908	H1708: "9 Original Character Illustrations to <i>No Thoroughfare</i> " "9 Original Character Illustrations to <i>No Thoroughfare</i> ."	undated
b. 86, f. 909	H1709: "36 Original Character Illustrations to <i>The Old Curiosity Shop</i> " "36 Original Character Illustrations to <i>The Old Curiosity Shop</i> ."	undated
b. 86, f. 910	H1710: "27 Original Character Illustrations to <i>Oliver Twist</i> " "27 Original Character Illustrations to <i>Oliver Twist</i> ."	undated
b. 86, f. 911	H1711: "36 Original Character Illustrations to <i>Our Mutual Friend</i> " "36 Original Character Illustrations to <i>Our Mutual Friend</i> ."	undated
b. 86, f. 912	H1712: "36 Original Character Illustrations to <i>The Pickwick Papers</i> : Part 1 [2]" "36 Original Character Illustrations to <i>The Pickwick Papers</i> : Part 1 [2]." In all, there are 76 leaves in this portfolio.	undated
b. 86, f. 913	H1713: "36 Original Character Illustrations to <i>Sketches by Boz</i> " "36 Original Character Illustrations to <i>Sketches by Boz</i> ."	undated
b. 86, f. 914	H1714: "12 Original Character Illustrations to <i>A Tale of Two Cities</i> " "12 Original Character Illustrations to <i>A Tale of Two Cities</i> ."	undated
b. 86, f. 915	H1715: "36 Original Character Illustrations to <i>The Uncommercial Traveller</i> : Part 1 [2]" "36 Original Character Illustrations to <i>The Uncommercial Traveller</i> : Part 1 [2]." In all, there are 64 leaves in this portfolio.	undated
b. 79, f. 887	H1716: "Barnaby Rudge." A drawing in pen and black ink and watercolor, on paper 28 cm. x 38 cm. "Barnaby Rudge." A drawing in pen and black ink and watercolor, on paper 28 cm. x 38 cm. The characters of the novel are drawn against a background of London in flames.	undated
b. 86, f. 916	H1718: "Mr. Dombey." A drawing in pen and black ink and watercolor, on card-paper 19 cm. x 13 cm. "Mr. Dombey." A drawing in pen and black ink and watercolor, on card-paper 19 cm. x 13 cm.	undated

Paintings & Drawings > H1695-H1723: Clarke, Joseph Clayton, under the pseudonym of "Kyd [...]  
(continued)

b. 86, f. 917 H1719: "Mr. Kenge (*Bleak House*)."  
A drawing in pen and black ink and watercolor, on card-paper 19.5 cm x 13 cm. undated  
"Mr. Kenge (*Bleak House*)."  
A drawing in pen and black ink and watercolor, on card-paper 19.5 cm x 13 cm.

b. 86, f. 918 H1721: "Mr. William Dorrit (*Little Dorrit*)."  
A drawing in pen and black ink and watercolor, on card-paper 19.5 cm. x 13 cm. undated  
"Mr. William Dorrit (*Little Dorrit*)."  
A drawing in pen and black ink and watercolor, on card-paper 19.5 cm. x 13 cm.

b. 86, f. 919 H1723: ["Mr. Turveydrop (*Bleak House*)"]. A drawing in watercolor over what appear to be printed outlines, on paper 24.5 cm. x 17 cm. undated  
["Mr. Turveydrop (*Bleak House*)"]. A drawing in watercolor over what appear to be printed outlines, on paper 24.5 cm. x 17 cm.

## H1724-H1725: Cronin, D. E.

b. 77, f. 851 H1724: "Pickwick in Boarding School." A drawing in pen and grey ink, on paper 25 cm. x 17.5 cm. 1916  
"Pickwick in Boarding School." A drawing in pen and grey ink, on paper 25 cm. x 17.5 cm. This drawing is dated 1916 by the artist.

b. 77, f. 851 H1725: "Oliver Twist. Dickens. D. E. C." A drawing in pen and grey ink, on paper 25 cm. x 17.5 cm. 1916?  
"Oliver Twist. Dickens. D. E. C." A drawing in pen and grey ink, on paper 25 cm. x 17.5 cm. This drawing, in which Bumble and Oliver Twist are depicted, bears no date but appears to be of the same vintage as the preceding item.

## H1726-H1743: Cruikshank, George

b. 77, f. 852 H1726: Two drawings in watercolor over pencil, on card-paper 9 cm. x 6 cm. undated  
cm.  
Two drawings in watercolor over pencil, on card-paper 9 cm. x 6 cm. The subjects are said to be "Walbourn as Dusty Bob" and a battle scene on a bridge, drawn "apparently for Ireland's *Life of Napoleon Buonaparte*" (London, 1823- ). The drawings are not directly connected with Dickens.

b. 77, f. 853 H1727: ["Jayme the Robber and the Governor of Crevillente"]. A 22.5 cm. x 12.5 cm. steelplate etched by Cruikshank for John Bowring's *Minor Morals for Young People* circa 1834  
["Jayme the Robber and the Governor of Crevillente"]. A 22.5 cm. x 12.5 cm. steelplate etched by Cruikshank for John Bowring's *Minor Morals for Young People* (London, Whittaker, 1834- ). This etching was first published as the frontispiece to the first volume of Bowring's work, which is not connected with Dickens.

## Paintings &amp; Drawings &gt; H1726-H1743: Cruikshank, George (continued)

b. 77, f. 854	<p>H1728: "Horatio Sparkins. Mutual Astonishment of the Maldertons and Mr. Smith, in the Draper's Shop in Tottenham Court Road. 1st Series." A drawing in pencil, on paper 19 cm. x 12.5 cm.</p> <p>"Horatio Sparkins. Mutual Astonishment of the Maldertons and Mr. Smith, in the Draper's Shop in Tottenham Court Road. 1st Series." A drawing in pencil, on paper 19 cm. x 12.5 cm., signed in grey ink by Cruikshank. The etching of this scene was first published at page 140 of Vol. II of the first series of <i>Sketches by Boz</i>. Provenance: Lewis A. Hird.</p>	undated
b. 77, f. 855	<p>H1729: ["The Last Cabdriver"]. A drawing in watercolor over pencil, on card-paper 17.5 cm. x 10.5 cm.</p> <p>["The Last Cabdriver"]. A drawing in watercolor over pencil, on card-paper 17.5 cm. x 10.5 cm. This scene, which is one of six pencil-and watercolor drawings on the card, was etched by Cruikshank in a closer view and was first published at page 286 of the second edition of <i>Sketches by Boz</i>, Second Series. The other drawings on the card do not relate to Dickens.</p>	undated
b. 89	<p>H1730: ["May-Day, in the Evening"]. A 20 cm. x 12.5 cm. steelplate etched on the steelplate, which is tamped on the back with the imprint of the plate-maker</p> <p>["May-Day, in the Evening"]. A 20 cm. x 12.5 cm. steelplate etched on the steelplate, which is tamped on the back with the imprint of the plate-maker, and which was issued with set number 55 of "The Nonesuch Dickens." It is accompanied by a letter from Arthur Waugh attesting to its authenticity.</p>	undated
b. 77, f. 856	<p>H1731: "The Boarding House--2." A drawing in pencil, and brush and brown ink, on paper 23 cm. x 18.5 cm., mounted</p> <p>"The Boarding House--2." A drawing in pencil, and brush and brown ink, on paper 23 cm. x 18.5 cm., mounted. The etching of this scene was first published in part No. XVI of <i>Sketches by Boz</i>.</p>	undated
b. 77, f. 857	<p>H1733: "Oliver Introduced to the Respectable Old Gentleman by Jack Dawkins." A drawing in pencil, on paper 18.5 cm. x 11.5 cm., signed in grey ink by Cruikshank and mounted</p> <p>"Oliver Introduced to the Respectable Old Gentleman by Jack Dawkins." A drawing in pencil, on paper 18.5 cm. x 11.5 cm., signed in grey ink by Cruikshank and mounted. Although this etching was first published in <i>Bentley's Miscellany</i>, its first book appearance was the frontispiece plate in Vol 1. of <i>Oliver Twist</i>. This sketch is probably an early study for the scene; the etching is in reverse and is much altered and elaborated.</p>	undated
b. 77, f. 858	<p>H1734: "The Evidence Destroyed. Monks Addressing Bumble and His Wife after Throwing the Papers down the Well to Which He Points." A drawing in brush and brown ink over pencil, on paper 24.5 cm. x 16.5 cm.</p> <p>"The Evidence Destroyed. Monks Addressing Bumble and His Wife after Throwing the Papers down the Well to Which He Points." A drawing in brush and brown ink over pencil, on paper 24.5 cm. x 16.5 cm. There are two remarque studies on this drawing: one at the top, and one at the left side. The etching of the main scene was first published in <i>Bentley's Miscellany</i>, with its first book appearance being at page 20 of Vol. III of <i>Oliver Twist</i>. Provenance: Edward Lowell Dean, Lewis A. Hird.</p>	undated

## Paintings &amp; Drawings &gt; H1726-H1743: Cruikshank, George (continued)

b. 77, f. 859	<p>H1735: ["Rum Corks in Stout Bottles"]. A drawing in watercolor over pencil, on paper 18 cm x 11.5 cm., mounted</p> <p>["Rum Corks in Stout Bottles"]. A drawing in watercolor over pencil, on paper 18 cm x 11.5 cm., mounted. The drawing has humorous dialogue written in pencil and is signed in ink by Cruikshank. The wood-engraving of part of this scene was first published on page 229 of George Cruikshank's <i>Omnibus</i>, No. VII (November 1841), with the original dialogue between two Irish bottle-corks. The drawing has nothing to do with Dickens.</p>	before 1841
b. 77, f. 860	<p>H1736: "Oliver Twist by Charles Dickens. Illustrated by George Cruikshank." A drawing in pencil, on paper 22.5 cm. x 18.5 cm.</p> <p>"Oliver Twist by Charles Dickens. Illustrated by George Cruikshank." A drawing in pencil, on paper 22.5 cm. x 18.5 cm. This drawing, signed in ink by Cruikshank, is an early design for the wood-engraved pictorial front wrappers of the serial edition of <i>Oliver Twist</i>, published in 1846. There are numerous drawings in pencil on the back of this sheet ("His Grace the Duke of Wellington," "Oxford Track-Going Backwards."</p>	before 1846
b. 77, f. 861	<p>H1737: "Economic Shower Bath," "Hydropathic Remedy," "The Royal Thumbs," "Strong Case for Hydropathic Treatment," and other drawings in pencil, on the front and back of a sheet of paper 22.5 cm. x 18.5 cm.</p> <p>"Economic Shower Bath," "Hydropathic Remedy," "The Royal Thumbs," "Strong Case for Hydropathic Treatment," and other drawings in pencil, on the front and back of a sheet of paper 22.5 cm. x 18.5 cm. Two of these humorous drawings, both on hydropathy, were published in part No. 1 of Cruikshank's <i>Our Own Times</i> (April 1846). None of the drawings relates to Dickens.</p>	1846?
b. 77, f. 862	<p>H1738: "A Large Order" and other drawings in pen and black ink, or in pencil, on paper 22.5 cm. x 18 cm.</p> <p>"A Large Order" and other drawings in pen and black ink, or in pencil, on paper 22.5 cm. x 18 cm. Gin-drinking is the subject of these drawings, none of which is directly connected with Dickens.</p>	undated
b. 77, f. 863	<p>H1739: Drawings--mainly sketches of men fist-fighting--in pen and grey ink or black ink, on both sides of a sheet of paper 18 cm. x 11.5 cm.</p> <p>Drawings--mainly sketches of men fist-fighting--in pen and grey ink or black ink, on both sides of a sheet of paper 18 cm. x 11.5 cm. None of these sketches relates to Dickens.</p>	undated
b. 77, f. 864	<p>H1740: Drawings of heads and faces, with snatches of dialogue, in pencil, on paper 18 cm. x 11.5 cm.</p> <p>Drawings of heads and faces, with snatches of dialogue, in pencil, on paper 18 cm. x 11.5 cm. None of these sketches relates to Dickens.</p>	undated
b. 77, f. 865	<p>H1741: Two drawings in pencil, on paper 17 cm. x 11 cm.</p> <p>Two drawings in pencil, on paper 17 cm. x 11 cm. These sketches, which are here attributed to Cruikshank on the basis of style, portray a man reading and the head of another man. They do not appear to be Dickensian subjects.</p>	undated

## Paintings &amp; Drawings &gt; H1726-H1743: Cruikshank, George (continued)

b. 90	<p>H1742: A sketchbook of 66 leaves, + 1 tipped-in leaf, most pages of which are filled with drawings in pencil, with an occasional watercolor over pencil, on paper 12 cm. x 20.5 cm</p> <p>A sketchbook of 66 leaves, + 1 tipped-in leaf, most pages of which are filled with drawings in pencil, with an occasional watercolor over pencil, on paper 12 cm. x 20.5 cm. None of the numerous sketches in this oblong volume appears to relate to Dickens. Two of the watercolor drawings are dated 18 July 1852.</p>	circa 1852
b. 79, f. 888	<p>H1743: Two drawings in pen and brown ink, on paper 35 cm. x 25.5 cm., being a leaf from the visitor's album of Albert Schloss</p> <p>Two drawings in pen and brown ink, on paper 35 cm. x 25.5 cm., being a leaf from the visitor's album of Albert Schloss. Alfred Forrester and Samuel Lover both made drawings on this page. Cruikshank draws a pig-tailed Chinese child opposite Forrester's adult Chinaman. Following Lover's sketch he draws a cavalier and then writes: "Alfred Forrester alias--'Crowquill'--and Samuel Lover, both artists and authors, both clever fellows and good fellows, and both highly esteemed by their friend, George Cruikshank, Feb. 18th 1857.</p>	1857 February 18
b. 77, f. 866	<p>H1744: Eytinge, Sol. "May the Wing of Friendship Never Moults a Feather." A drawing in pen and black ink, on paper 31 cm. x 22 cm., being a leaf from an American autograph album</p> <p>Eytinge, Sol. "May the Wing of Friendship Never Moults a Feather." A drawing in pen and black ink, on paper 31 cm. x 22 cm., being a leaf from an American autograph album. This drawing of Bob Cratchit, with tankard raised high in good cheer, was probably inspired by Dickens's autograph of 17 January 1868, which is inscribed on the same page.</p>	circa 1868
b. 91 (Broadside)	<p>H1745: F[---], W. P. A drawing of Dickens, done in black charcoal heightened with white, on oval card-paper 69.5 cm x 56 cm.</p> <p>F[---], W. P. A drawing of Dickens, done in black charcoal heightened with white, on oval card-paper 69.5 cm x 56 cm. This drawings of the head and upper body of Dickens, portrayed circa 1860, could be the work of William Powell Frith, but the style suggests otherwise. The portrait is signed "W.P.F."</p>	circa 1860
	<p>H1746-H1797: Fildes, Samuel Luke</p> <p>Fildes, Samuel Luke. The following 51 drawings were sold in a single lot to Richard Gimbel in 1929 by Luke V. Fildes and Paul Fildes, sons and executors of the artist. Each drawing is accompanied by a letter, signed by both heirs, attesting to the work as being "executed by our father, Sir Luke Fildes, to illustrate for Charles Dickens the first edition of <i>Edwin Drood</i>." Besides the 12 drawings of those scenes that appear as wood-engraved plates in the serial numbers of the novel, there are 36 studies for the published plates, and 3 sketches that were not published. When no technique is indicated for the followings drawings, it is to be assumed that Fildes employed only black chalk heightened with white, perhaps on occasion slightly touched with black ink. The artist usually applied brush and black ink and white body color only to the finished scenes.</p>	
b. 92, f. 920	<p><a href="#">H1746: ["In the Court"]. A drawing done with brush in black ink and white body-color over black chalk, on paper 16.5 cm. x 27 cm.</a></p> <p>["In the Court"]. A drawing done with brush in black ink and white body-color over black chalk, on paper 16.5 cm. x 27 cm. The wood-engraving of this scene was first published as a plate in part No. I of <i>The Mystery of Edwin Drood</i>.</p>	undated

## Paintings &amp; Drawings &gt; H1746-H1797: Fildes, Samuel Luke (continued)

b. 92, f. 921	<a href="#">H1747: A drawing on paper 27 cm. x 18.5 cm. A study of the woman, for "In the Court"</a> A drawing on paper 27 cm. x 18.5 cm. A study of the woman, for "In the Court."	undated
b. 92, f. 922	<a href="#">H1748: A drawing on paper 26.5 cm. x 24 cm. A study of the Chinaman, for "In the Court"</a> A drawing on paper 26.5 cm. x 24 cm. A study of the Chinaman, for "In the Court."	undated
b. 92, f. 923	<a href="#">H1749: A drawing on paper 27.5 cm. x 22 cm. A study of the Lascar, for "In the Court"</a> A drawing on paper 27.5 cm. x 22 cm. A study of the Lascar, for "In the Court."	undated
b. 92, f. 924	<a href="#">H1750: A drawing done with brush in black ink and grey ink over black chalk, heightened with white, on paper 26.5 cm. x 16.5 cm. A study of John Jasper, for "In the Court"</a> A drawing done with brush in black ink and grey ink over black chalk, heightened with white, on paper 26.5 cm. x 16.5 cm. A study of John Jasper, for "In the Court."	undated
b. 92, f. 925	<a href="#">H1751: ["Under the Trees"]. A drawing done with brush in black ink and white body-color over black chalk, on paper 17 cm. x 27 cm.</a> ["Under the Trees"]. A drawing done with brush in black ink and white body-color over black chalk, on paper 17 cm. x 27 cm. To the left there is a study in black chalk of Rose Bud standing. The wood-engraving of the main scene was first published as a plate in part No. 1 of <i>The Mystery of Edwin Drood</i> .	undated
b. 92, f. 926	<a href="#">H1752: A drawing done with brush in black ink and grey ink over black chalk, heightened with white, on paper 27 cm. x 16.5 cm. A study of Edwin Drood, for "Under the Trees"</a> A drawing done with brush in black ink and grey ink over black chalk, heightened with white, on paper 27 cm. x 16.5 cm. A study of Edwin Drood, for "Under the Trees."	undated
b. 92, f. 927	<a href="#">H1753: A drawing on paper 27 cm. x 16.5 cm. A study of Rosa Bud, for "Under the Trees"</a> A drawing on paper 27 cm. x 16.5 cm. A study of Rosa Bud, for "Under the Trees."	undated
b. 92, f. 928	<a href="#">H1754: ["At the Piano"]. A drawing done with brush in black ink and grey ink and white body-color over black chalk, on paper 24.5 cm. x 17.5 cm.</a> ["At the Piano"]. A drawing done with brush in black ink and grey ink and white body-color over black chalk, on paper 24.5 cm. x 17.5 cm. There is a brush-and black-ink sketch on the back of this drawing. The wood-engraving of the main scene was first published as a plate in part No. II of <i>The Mystery of Edwin Drood</i> .	undated
b. 92, f. 929	<a href="#">H1755: A drawing on paper 25 cm. x 17.5 cm. A study of the head of Neville Landless, for "At the Piano"</a> A drawing on paper 25 cm. x 17.5 cm. A study of the head of Neville Landless, for "At the Piano."	undated

## Paintings &amp; Drawings &gt; H1746-H1797: Fildes, Samuel Luke (continued)

b. 92, f. 930	<a href="#">H1756: Two drawings in black chalk and brush and black ink, heightened in white, on paper 17.5 cm. x 25 cm. Studies of Neville Landless standing at the piano, for "At the Piano"</a>  Two drawings in black chalk and brush and black ink, heightened in white, on paper 17.5 cm. x 25 cm. Studies of Neville Landless standing at the piano, for "At the Piano."	undated
b. 92, f. 931	<a href="#">H1757: A drawing in black chalk and brush and black ink, heightened with white, on paper 17.5 cm. x 25 cm. A study of John Jasper seated at the piano, for "At the Piano"</a>  A drawing in black chalk and brush and black ink, heightened with white, on paper 17.5 cm. x 25 cm. A study of John Jasper seated at the piano, for "At the Piano."	undated
b. 92, f. 932	<a href="#">H1758: A drawing on paper 22 cm. x 14.5 cm. A study of the head of Edwin Drood, for "At the Piano"</a>  A drawing on paper 22 cm. x 14.5 cm. A study of the head of Edwin Drood, for "At the Piano."	undated
b. 92, f. 933	<a href="#">H1759: Two drawings on paper 17.5 cm. x 25 cm. Studies of Edwin Drood holding a fan, for "At the Piano"</a>  Two drawings on paper 17.5 cm. x 25 cm. Studies of Edwin Drood holding a fan, for "At the Piano."	undated
b. 93, f. 934	<a href="#">H1760: ["On Dangerous Ground"]. A drawing done with brush in black ink and white body-color over black chalk, on paper 17 cm. x 25 cm.</a>  ["On Dangerous Ground"]. A drawing done with brush in black ink and white body-color over black chalk, on paper 17 cm. x 25 cm. There is a rough sketch, done with brush in black ink and grey ink, on the back of this sheet of paper. The wood-engraving of this main scene was first published in part No. II of <i>The Mystery of Edwin Drood</i> .	undated
b. 93, f. 935	<a href="#">H1761: A drawing on paper 20.5 cm. x 16.5 cm. A study of the head of Edwin Drood, for "On Dangerous Ground"</a>  A drawing on paper 20.5 cm. x 16.5 cm. A study of the head of Edwin Drood, for "On Dangerous Ground."	undated
b. 93, f. 936	<a href="#">H1762: Drawings on paper 17.5 cm. x 25 cm. Studies of Edwin Drood seated, for "On Dangerous Ground"</a>  Drawings on paper 17.5 cm. x 25 cm. Studies of Edwin Drood seated, for "On Dangerous Ground."	undated
b. 93, f. 937	<a href="#">H1763: Two drawings on paper 17 cm. x 25 cm. Studies of John Jasper, for "On Dangerous Ground"</a>  Two drawings on paper 17 cm. x 25 cm. Studies of John Jasper, for "On Dangerous Ground."	undated
b. 93, f. 938	<a href="#">H1764: A drawing on paper 17.5 cm. x 25 cm. A study of the head and upper body of Neville Landless, for "On Dangerous Ground"</a>  A drawing on paper 17.5 cm. x 25 cm. A study of the head and upper body of Neville Landless, for "On Dangerous Ground."	undated



## Paintings &amp; Drawings &gt; H1746-H1797: Fildes, Samuel Luke (continued)

b. 93, f. 939	<p><a href="#">H1765: Two drawings on paper 17.5 cm. x 25 cm. A study of Edwin Drood seated a study of Neville Landless at the hearth, for "On Dangerous Ground"</a></p> <p>Two drawings on paper 17.5 cm. x 25 cm. A study of Edwin Drood seated a study of Neville Landless at the hearth, for "On Dangerous Ground."</p>	undated
b. 93, f. 940	<p><a href="#">H1766: ["Mr. Crisparkle Is Overpaid"]. A drawing done with brush in black ink and white body-color over black chalk, on paper 16.5 cm. x 27 cm.</a></p> <p>["Mr. Crisparkle Is Overpaid"]. A drawing done with brush in black ink and white body-color over black chalk, on paper 16.5 cm. x 27 cm. A small study of Helena Landless is drawn in black chalk at the right. The wood-engraving of this scene was first published in part No. III of <i>The Mystery of Edwin Drood</i>.</p>	undated
b. 93, f. 941	<p><a href="#">H1767: A drawing on paper 25 cm. x 17.5 cm. A study of Neville Landless, for "Mr. Crisparkle Is Overpaid"</a></p> <p>A drawing on paper 25 cm. x 17.5 cm. A study of Neville Landless, for "Mr. Crisparkle Is Overpaid."</p>	undated
b. 93, f. 942	<p><a href="#">H1768: A drawing on paper 25 cm. x 17 cm. A study of Helena landless, for "Mr. Crisparkle is Overpaid"</a></p> <p>A drawing on paper 25 cm. x 17 cm. A study of Helena landless, for "Mr. Crisparkle is Overpaid."</p>	undated
b. 93, f. 943	<p><a href="#">H1769: A drawing in black chalk, and brush and black ink, heightened with white, on paper 17.5 cm. x 17 cm. A study of Septimus Crisparkle, for "Mr. Crisparkle Is Overpaid"</a></p> <p>A drawing in black chalk, and brush and black ink, heightened with white, on paper 17.5 cm. x 17 cm. A study of Septimus Crisparkle, for "Mr. Crisparkle Is Overpaid."</p>	undated
b. 93, f. 944	<p><a href="#">H1770: ["Durdles Cautions Mr. Sapsea Against Boasting"]. A drawing done with brush in black ink and white body color over black chalk, on paper 17 cm. x 25 cm.</a></p> <p>["Durdles Cautions Mr. Sapsea Against Boasting"]. A drawing done with brush in black ink and white body color over black chalk, on paper 17 cm. x 25 cm. There are studies in black chalk around the drawing. The wood-engraving of this scene was first published in part No. III of <i>The Mystery of Edwin Drood</i>.</p>	undated
b. 93, f. 945	<p><a href="#">H1771: A drawing on a paper 26.5 cm. x 16.5 cm. A study of Mr. Tope, for "Durdles Cautions Mr. Sapsea Against Boasting"</a></p> <p>A drawing on a paper 26.5 cm. x 16.5 cm. A study of Mr. Tope, for "Durdles Cautions Mr. Sapsea Against Boasting."</p>	undated
b. 93, f. 946	<p><a href="#">H1772: A drawing in black chalk, and brush and black ink, heightened with white, on paper 41 cm. x 17.5 cm. A study of Thomas Sapsea, for "Durdles Cautions Mr. Sapsea Against Boasting"</a></p> <p>A drawing in black chalk, and brush and black ink, heightened with white, on paper 41 cm. x 17.5 cm. A study of Thomas Sapsea, for "Durdles Cautions Mr. Sapsea Against Boasting."</p>	undated

## Paintings &amp; Drawings &gt; H1746-H1797: Fildes, Samuel Luke (continued)

b. 94, f. 947	<a href="#">H1773: A drawing on paper 27 cm. x 16.5 cm. A study of John Jasper, for "Durdles Cautions Mr. Spasea Against Boasting"</a> A drawing on paper 27 cm. x 16.5 cm. A study of John Jasper, for "Durdles Cautions Mr. Spasea Against Boasting."	undated
b. 94, f. 948	<a href="#">H1774: A drawing on paper 27 cm. x 23.5 cm. A study of Durdles for "Durdles Cautions Mr. Spasea Against Boasting"</a> A drawing on paper 27 cm. x 23.5 cm. A study of Durdles for "Durdles Cautions Mr. Spasea Against Boasting."	undated
b. 94, f. 949	<a href="#">H1775: "Rochester." A drawing in black chalk, on paper 17.5 cm. x 25 cm., mounted. A study of the Cathedral Close, for "Durdles Cautions Mr. Spasea Against Boasting"</a> "Rochester." A drawing in black chalk, on paper 17.5 cm. x 25 cm., mounted. A study of the Cathedral Close, for "Durdles Cautions Mr. Spasea Against Boasting."	undated
b. 94, f. 950	<a href="#">H1776: ["Good-Bye Rosebud, Darling!"]. A drawing done with brush in black ink and white body-color over black chalk, on paper 16.5 cm. x 26.5 cm.</a> ["Good-Bye Rosebud, Darling!"]. A drawing done with brush in black ink and white body-color over black chalk, on paper 16.5 cm. x 26.5 cm. There is a sketch in black chalk on the back of the sheet. The wood-engraving of the main scene was first published, in reverse, in part No. IV of <i>The Mystery of Edwin Drood</i> .	undated
b. 94, f. 951	<a href="#">H1777: A drawing on paper 22 cm. x 14 cm. A study of a young woman in travelling clothes, for "Good-Bye Rosebud, Darling"</a> A drawing on paper 22 cm. x 14 cm. A study of a young woman in travelling clothes, for "Good-Bye Rosebud, Darling." This specific figure does not appear in the wood-engraving.	undated
b. 94, f. 952	<a href="#">H1778: A drawing on paper 19 cm. x 15.5 cm. A study of Rosa Bud and a friend embracing in farewell, for "Good-Bye, Rosebud, Darling"</a> A drawing on paper 19 cm. x 15.5 cm. A study of Rosa Bud and a friend embracing in farewell, for "Good-Bye, Rosebud, Darling."	undated
b. 94, f. 953	<a href="#">H1779: ["Mr. Grewgious Has His Suspicions"]. A drawing in black chalk and white body-color, on paper 17 cm. x 25 cm.</a> ["Mr. Grewgious Has His Suspicions"]. A drawing in black chalk and white body-color, on paper 17 cm. x 25 cm. A sketch of a portcullis is done in black chalk on the back of this sheet. The wood-engraving of the main scene was first published, in reverse, in part No. IV of <i>The Mystery of Edwin Drood</i> .	undated
b. 94, f. 954	<a href="#">H1780: A drawing on paper 17.5 cm. x 25 cm., mounted. A study of John Jasper, for "Mr. Grewgious Has His Suspicions"</a> A drawing on paper 17.5 cm. x 25 cm., mounted. A study of John Jasper, for "Mr. Grewgious Has His Suspicions."	undated
b. 94, f. 955	<a href="#">H1781: A drawing on paper 24 cm. x 16 cm. A study of Hiram egregious for "Mr. Grewgious Has His Suspicions"</a> A drawing on paper 24 cm. x 16 cm. A study of Hiram Grewgious for "Mr. Grewgious Has His Suspicions."	undated

## Paintings &amp; Drawings &gt; H1746-H1797: Fildes, Samuel Luke (continued)

b. 94, f. 956	<a href="#">H1782: ["Jasper's Sacrifices"]. A drawing done with brush in black ink and white body-color over black chalk, on paper 17.5 cm. x 25 cm.</a> ["Jasper's Sacrifices"]. A drawing done with brush in black ink and white body-color over black chalk, on paper 17.5 cm. x 25 cm. The wood-engraving of this scene was first published, in reverse, in part No. V of <i>The Mystery of Edwin Drood</i> .	undated
b. 94, f. 957	<a href="#">H1783: A drawing on paper 17.5 cm. x 25 cm. A study of John Jasper, for "Jasper's Sacrifices"</a> A drawing on paper 17.5 cm. x 25 cm. A study of John Jasper, for "Jasper's Sacrifices."	undated
b. 95, f. 958	<a href="#">H1784: A drawing on paper 17.5 cm. x 20.5 cm. A second study of John Jasper, for "Jasper's Sacrifices"</a> A drawing on paper 17.5 cm. x 20.5 cm. A second study of John Jasper, for "Jasper's Sacrifices."	undated
b. 95, f. 959	<a href="#">H1785: A drawing in black chalk, and brush and black ink, heightened with white, on paper 17.5 cm. x 25 cm. A study of Rosa Bud, for "Jasper's Sacrifices"</a> A drawing in black chalk, and brush and black ink, heightened with white, on paper 17.5 cm. x 25 cm. A study of Rosa Bud, for "Jasper's Sacrifices."	undated
b. 95, f. 960	<a href="#">H1786: "Mr. Grewgious Experiences a New Sensation." A drawing done with brush in grey ink and black ink over pencil, heightened with white, on paper 17 cm. x 25 cm.</a> "Mr. Grewgious Experiences a New Sensation." A drawing done with brush in grey ink and black ink over pencil, heightened with white, on paper 17 cm. x 25 cm. On the back of this sheet there is a rough sketch-done with brush and grey ink over black chalk-of a different scene, which was not published. The wood-engraving of the published scene first appeared, in reverse, in part No. V of <i>The Mystery of Edwin Drood</i> .	undated
b. 95, f. 961	<a href="#">H1787: A drawing in black chalk, and brush and black ink and grey ink, heightened with white, on paper 17.5 cm. x 25 cm. A close study of Hiram Grewgious and Rosa Bud seated at the table, for "Mr. Grewgious Experiences a New Sensation"</a> A drawing in black chalk, and brush and black ink and grey ink, heightened with white, on paper 17.5 cm. x 25 cm. A close study of Hiram Grewgious and Rosa Bud seated at the table, for "Mr. Grewgious Experiences a New Sensation."	undated
b. 95, f. 962	<a href="#">H1788: ["Up the River"]. A drawing done with brush in black ink and white body-color over black chalk, on paper 17.5 cm. x 25 cm.</a> ["Up the River"]. A drawing done with brush in black ink and white body-color over black chalk, on paper 17.5 cm. x 25 cm. On the back of this sheet, there is a rough sketch in black chalk of the same scene. The wood-engraving of this scene was first published in No. IV of <i>The Mystery of Edwin Drood</i> .	undated
b. 95, f. 963	<a href="#">H1789: A drawing on paper 19 cm. x 15.5 cm. A study of Hiram Grewgious, for "Up the River"</a> A drawing on paper 19 cm. x 15.5 cm. A study of Hiram Grewgious, for "Up the River."	undated

## Paintings &amp; Drawings &gt; H1746-H1797: Fildes, Samuel Luke (continued)

b. 95, f. 964	<a href="#">H1790: A drawing on paper 11 cm. x 15.5 cm. A study of Tartar, for "Up the River"</a>	undated
	A drawing on paper 11 cm. x 15.5 cm. A study of Tartar, for "Up the River."	
b. 95, f. 965	<a href="#">H1791: A drawing on paper 19 cm. x 15.5 cm. A study of Lobley, for "Up the River"</a>	undated
	A drawing on paper 19 cm. x 15.5 cm. A study of Lobley, for "Up the River."	
b. 95, f. 966	<a href="#">H1792: ["Sleeping It Off"]. A drawing in black chalk, and brush and black ink and white body-color, on card paper 17.5 cm. x 25.5 cm.</a>	undated
	["Sleeping It Off"]. A drawing in black chalk, and brush and black ink and white body-color, on card paper 17.5 cm. x 25.5 cm. The wood-engraving of this scene was first published, in reverse, in part No. VI of <i>The Mystery of Edwin Drood</i> .	
b. 95, f. 967	<a href="#">H1793: A drawing on paper 16.5 cm. x 21 cm. A study of the woman, for "Sleeping It Off"</a>	undated
	A drawing on paper 16.5 cm. x 21 cm. A study of the woman, for "Sleeping It Off."	
b. 95, f. 968	<a href="#">H1794: "Can't You See a Hint?" A drawing in black chalk and white body-color, touched with brush and black ink, on paper 25 cm. x 16 cm.</a>	undated
	"Can't You See a Hint?" A drawing in black chalk and white body-color, touched with brush and black ink, on paper 25 cm. x 16 cm. There is on the back of this sheet what appears to be a black-chalk sketch of the same scene from a wider angle. Fildes's sons write that this drawing for <i>The Mystery of Edwin Drood</i> is "what probably would be a complete sketch for the thirteenth illustration, unentitled due to the death of Charles Dickens. It depicts apparently Rosa Bud holding the hand of a young man, perhaps Neville, but could be Tartar." Fildes did give the drawing a title, but there is a question whether or not the final word is "hint."	
b. 95, f. 969	<a href="#">H1795: Drawings in black chalk, heightened with white, on paper 18 cm. x 13 cm. Studies of the head of John Jasper, for The Mystery of Edwin Drood</a>	undated
	Drawings in black chalk, heightened with white, on paper 18 cm. x 13 cm. Studies of the head of John Jasper, for <i>The Mystery of Edwin Drood</i> .	
b. 95, f. 970	<a href="#">H1796: ["In Rochester Cathedral"]. A drawing in black chalk, heightened with white on paper 18 cm. x 26 cm.</a>	undated
	["In Rochester Cathedral"]. A drawing in black chalk, heightened with white on paper 18 cm. x 26 cm. This drawing, the final piece of Fildes's work on <i>The Mystery of Edwin Drood</i> , is described by the artist's sons as "being the study of the illustration entitled 'In Rochester Cathedral.'"	

## Paintings &amp; Drawings &gt; H1746-H1797: Fildes, Samuel Luke (continued)

b. 131 (Broadside)	<p><a href="#">H1797: ["The Empty Chair. Gad's Hill-Ninth of June 1870"]. A drawing in black chalk and pencil, and brush and white body-color, on paper 33 cm. x 54 cm.</a></p> <p>["The Empty Chair. Gad's Hill-Ninth of June 1870"]. A drawing in black chalk and pencil, and brush and white body-color, on paper 33 cm. x 54 cm. This drawing is perhaps the first sketch that Fildes made of Dickens's study at Gad's Hill for what was to become a famous and widely published picture; see entry H1070.</p>	1870 June
H1798-H1799: Forrester, Alfred H., under the pseudonym "Alfred Crowquill"		
b. 79	<p>H1798: A drawing in pen and black ink, on paper 35 cm. x 25.5 cm., being a leaf from the visitor's book of Albert Schloss</p> <p>A drawing in pen and black ink, on paper 35 cm. x 25.5 cm., being a leaf from the visitor's book of Albert Schloss. This drawing of a Chinaman is signed by "Crowquill" and dated Sept. 4, 1856. George Cruikshank was later inspired to draw a comical Chinese boy alongside this caricature; see entry H1743.</p>	1856 September 4
b. 77, f. 867	<p>H1799: A drawing in pen and brown ink, on blue paper 19 cm. x 11.5 cm. This sketch of a clown with a very long nose is signed by "Crowquill"</p> <p>A drawing in pen and brown ink, on blue paper 19 cm. x 11.5 cm. This sketch of a clown with a very long nose is signed by "Crowquill," but it bears no date.</p>	undated
H1800-H1801: Frith, William Powell		
b. 96 (Art)	<p>H1800: A painting of Dickens, in oil, on canvas 76 cm. x 63.5 cm.</p> <p>A painting of Dickens, in oil, on canvas 76 cm. x 63.5 cm. This half-length portrait of Dickens is signed at the lower left, "W. P. Frith 1869." Dickens did not sit for the painter, who appears to have based the work on Gurney's 1867 photographs.</p>	1869
b. 77, f. 868	Papers relating to H1800	undated
b. 97 (Art)	<p>H1801: After William Powell Frith. A painting in oil, on canvas 55 cm. x 40 cm.</p> <p>After William Powell Frith. A painting in oil, on canvas 55 cm. x 40 cm. A mediocre copy by an unknown artist of Frith's well-known portrait of Dickens in 1859. The original painting is in the Victoria and Albert Museum as part of the Forester bequest.</p>	after 1859
H1802-H1803: Kitton, Frederic G.		
b. 98	<p>H1802: "A Week's Tramp in Dickens Land: 36 Drawings by F. G. Kitton. 1891"</p> <p>"A Week's Tramp in Dickens Land: 36 Drawings by F. G. Kitton. 1891." A volume of 36 mounted drawings--30 of them in pen and black ink, and 6 of them in pencil-on card-paper ranging in sizes from 31 cm. x 19.5 cm. down to 14.5 cm. by 15 cm., except for a small circular vignette drawn on card-paper 9 cm. x 9 cm. Line-photoengravings of these drawings were published in William R. Hughes's book, <i>A Week's Tramp in Dickens-Land</i> (London: Chapman and Hall, 1891).</p>	1891

## Paintings &amp; Drawings &gt; H1802-H1803: Kitton, Frederic G. (continued)

b. 79, f. 889	<p>H1803: After Ary Scheffer. A drawing of Dickens, done in pen and black ink, on paper 29.5 cm. x 19.5 cm., mounted</p> <p>After Ary Scheffer. A drawing of Dickens, done in pen and black ink, on paper 29.5 cm. x 19.5 cm., mounted. This drawing is based on Scheffer's 1856 portrait of Dickens.</p>	after 1856
H1804-H1814: Leech, John		
b. 77, f. 869	<p><a href="#">H1804: "Scrooge's Third Visitor." A drawing in watercolor over pencil, on paper 15.5 cm. x 9.5 cm., mounted</a></p> <p>"Scrooge's Third Visitor." A drawing in watercolor over pencil, on paper 15.5 cm. x 9.5 cm., mounted. The hand-colored etching of this scene was first published at page 78 of <i>A Christmas Carol</i>. Provenance: Stuart Samuel, William Randolph Hearst, Lewis A. Hird.</p>	undated
b. 79, f. 890	<p>H1805: ["The Christmas Bowl"]. A drawing in pen and brown ink, on paper 8 cm. x 7 cm., mounted</p> <p>["The Christmas Bowl"]. A drawing in pen and brown ink, on paper 8 cm. x 7 cm., mounted. Linton's wood-engraving of this scene, the final illustration in <i>A Christmas Carol</i>, was published on page 164 of the first edition.</p>	undated
b. 12, f. 316	<p>H1806: "Old Scrooge." A drawing in pen and black ink, on paper 35.5 cm. x 25.5 cm., being a leaf from the visitor's book of Albert Schloss</p> <p>"Old Scrooge." A drawing in pen and black ink, on paper 35.5 cm. x 25.5 cm., being a leaf from the visitor's book of Albert Schloss. Leech must have been inspired to make this drawing of Scrooge by the passage Dickens had inscribed on the same page: "And so, as Tiny Tim observed, God Bless Us Every One!" See entry G308.</p>	undated
b. 77, f. 870	<p>H1807: ["Trotty Veck"]. A drawing in pen and brown ink, on paper 13 cm. x 10.5 cm.</p> <p>["Trotty Veck"]. A drawing in pen and brown ink, on paper 13 cm. x 10.5 cm. Linton's wood-engraving of this scene was first published on page 9 of <i>The Chimes</i>.</p>	undated
b. 77, f. 871	<p><a href="#">H1809: "Hollo, Jim, Where Are You Going with Yours?" 'Hesplandae!-Where Be You?' 'Prospect Place!'" A drawing in pen and brown ink and watercolor over pencil, on paper 16 cm. x 11 cm.</a></p> <p>"Hollo, Jim, Where Are You Going with Yours?" 'Hesplandae!-Where Be You?' 'Prospect Place!'" A drawing in pen and brown ink and watercolor over pencil, on paper 16 cm. x 11 cm. This humorous drawing and the following five drawings were probably executed for Punch. None of them relates to Dickens.</p>	undated
b. 77, f. 871	<p><a href="#">H1810: "Hostess: 'Doctor, Won't You Dance the Lancers?' Doctor: 'No, Madam, Thank You, but I Don't Mind Lancing the Dancers.'" A drawing in pen and brown ink and watercolor over pencil, on paper 15 cm. x 11.5 cm.</a></p> <p>"Hostess: 'Doctor, Won't You Dance the Lancers?' Doctor: 'No, Madam, Thank You, but I Don't Mind Lancing the Dancers.'" A drawing in pen and brown ink and watercolor over pencil, on paper 15 cm. x 11.5 cm.</p>	undated

## Paintings &amp; Drawings &gt; H1804-H1814: Leech, John (continued)

b. 77, f. 871	<p><a href="#">H1811: "I'm Sure It's Past One O'Clock! It Struck One Three Times!" A drawing in pen and brown ink and watercolor over pencil, on paper 16.5 cm. x 13.5 cm.</a></p> <p>"I'm Sure It's Past One O'Clock! It Struck One Three Times!" A drawing in pen and brown ink and watercolor over pencil, on paper 16.5 cm. x 13.5 cm.</p>	undated
b. 77, f. 871	<p><a href="#">H1812: "In St. Giles, Bloomsbury. 'Why, Mister Adolphus, Who'd Ha' Thought of Seeing You in the Holy Ground? 'How Dye Know Who I Am?' Lord Bless Ye, Sir! Not Know Ye! Why I'd Know Ye if Ye Was Boiled up in Soup.'" A drawing in pen and brown ink and watercolor, on paper 12 cm. x 15 cm.</a></p> <p>"In St. Giles, Bloomsbury. 'Why, Mister Adolphus, Who'd Ha' Thought of Seeing You in the Holy Ground? 'How Dye Know Who I Am?' Lord Bless Ye, Sir! Not Know Ye! Why I'd Know Ye if Ye Was Boiled up in Soup.'" A drawing in pen and brown ink and watercolor, on paper 12 cm. x 15 cm.</p>	undated
b. 77, f. 871	<p><a href="#">H1813: "'I say, Bill, 'ave Yer Seen Wot's His Name?' 'Wot Yer Mean, Wot D'ye Callum?' 'O No! Not 'im. That 'ere Other.' 'Oh, ah. I Seed Him Fast Enuff.'" A drawing in pen and brown ink and watercolor over pencil, on paper 14.5 cm. x 11.5 cm., mounted</a></p> <p>"'I say, Bill, 'ave Yer Seen Wot's His Name?' 'Wot Yer Mean, Wot D'ye Callum?' 'O No! Not 'im. That 'ere Other.' 'Oh, ah. I Seed Him Fast Enuff.'" A drawing in pen and brown ink and watercolor over pencil, on paper 14.5 cm. x 11.5 cm., mounted.</p>	undated
b. 77, f. 871	<p><a href="#">H1814: "I Wonder What He's Waiting for?" A drawing in pen and brown ink and watercolor over pencil, on paper 15.5 cm. x 11 cm.</a></p> <p>"I Wonder What He's Waiting for?" A drawing in pen and brown ink and watercolor over pencil, on paper 15.5 cm. x 11 cm.</p>	undated
b. 134 (Art)	<p>[No Identifier]: Leslie, Charles R. "Mrs. Bardell Faints in Mr. Pickwick's Arms." A painting, in oil, on canvas 23 cm. x 18 cm.</p> <p>Leslie, Charles R. "Mrs. Bardell Faints in Mr. Pickwick's Arms." A painting, in oil, on canvas 23 cm. x 18 cm.</p>	circa 1845
b. 77, f. 872	<p>H1815: Leslie, Charles R. A copy by an unknown artist after Leslie's painting of "Charles Dickens as Captain Bobadil"</p> <p>Leslie, Charles R. A copy by an unknown artist after Leslie's painting of "Charles Dickens as Captain Bobadil." A drawing in body-color and water color over pencil, on paper 21.5 cm. x 27.5 cm. Provenance: Thomas Hatton. On a sheet that accompanies this drawing, "Distinct variations are observable when compared with the published R.A. It is on record that Maclise portrayed Dickens in this character on the night of the first performance." Hatton's fanciful claims for this drawing are to be doubted.</p>	undated

## Paintings &amp; Drawings (continued)

b. 99 (Art)	<p>H1816: Maclise, Daniel. A painting of Dickens, in oil, on canvas 74.5 cm. x 64 cm. undated</p> <p>Maclise, Daniel. A painting of Dickens, in oil, on canvas 74.5 cm. x 64 cm. This half-length portrait bears no signature; but its gilded frame, which is possibly the one in which the painting was originally placed, bears the following title on a plaque at the head: "Charles Dickens 1812-1870. D. Maclise, R.A." Ian Appleby, who sold Richard Gimbel the painting in 1952, wrote the collector that "the painting of Dickens is without a doubt a portrait of him, and is definitely by Maclise." Richard Gimbel believed that the artist portrayed "Charles Dickens as a Parliamentary Reporter." Maclise would not have known Dickens at that stage in his career; and since the man in this picture appears to be younger than the Dickens who is depicted in Maclise's "Nickleby portrait" of 1839, the portrait would have had to come from the artist's fancy, not from life. The subject wears a white scarg as a necklace; he holds a sheet of paper up in his left hand; and in his right hand, which rests on a table, he grasps what appears to be a steel-pen, not the favored quill.</p>
b. 77, f. 873	<p>Papers relating to H1816 1952</p> <hr/> <p>H1816a.-H1816i.: Mahoney, James</p> <p>Mahoney, James. The following group of nine drawings, all in pen and black ink touched with white, were executed by Mahoney for Chapman and Hall's "Household Edition" (London, 1871- ) of Dickens's works, being wood-engraved by the Dalziels. Scenes from <i>Our Mutual Friend</i> are depicted.</p> <p>H1816a.: ["You Are Casting Your Eye round the Shop, Mr. Wegg. Let me Show You a Light."]. A drawing on paper 10 cm. x 14 cm., inlaid before 1871</p> <p>["You Are Casting Your Eye round the Shop, Mr. Wegg. Let me Show You a Light."]. A drawing on paper 10 cm. x 14 cm., inlaid, illustrating a scene from chapter VII of Book the First.</p> <p>See Gimbel/Dickens H1816a: <a href="https://hdl.handle.net/10079/bibid/1169135">https://hdl.handle.net/10079/bibid/1169135</a></p> <hr/> <p>H1816b.: ["Perched on the Stool with His Hat Cocked on His Head and One of His Legs Dangling, the Youth of Fledgeby Hardly Contrasted to Advantage with the Age of the Jewish Man As He Stood with His Bare Head Bowed."]. A drawing on paper 10 cm. x 14 cm., inlaid before 1871</p> <p>["Perched on the Stool with His Hat Cocked on His Head and One of His Legs Dangling, the Youth of Fledgeby Hardly Contrasted to Advantage with the Age of the Jewish Man As He Stood with His Bare Head Bowed."]. A drawing on paper 10 cm. x 14 cm., inlaid, illustrating a scene from chapter V of Book the Second.</p> <p>See Gimbel/Dickens H1816a: <a href="https://hdl.handle.net/10079/bibid/1169135">https://hdl.handle.net/10079/bibid/1169135</a></p> <hr/> <p>H1816c.: ["Jenny Twisted Her Venerable Friend Aside to a Brilliantly Lighted Toy-Shop Window, and Said: 'Now Look at 'Em! All My Work!'"]. before 1871</p> <p>A drawing on paper 17 cm. x 18 cm., inlaid</p> <p>["Jenny Twisted Her Venerable Friend Aside to a Brilliantly Lighted Toy-Shop Window, and Said: 'Now Look at 'Em! All My Work!'"]. A drawing on paper 17 cm. x 18 cm., inlaid, illustrating a scene from chapter II of Book the Third.</p> <p>See Gimbel/Dickens H1816a: <a href="https://hdl.handle.net/10079/bibid/1169135">https://hdl.handle.net/10079/bibid/1169135</a></p>



## Paintings &amp; Drawings &gt; H1816a.-H1816i.: Mahoney, James (continued)

H1816d.: ["She Shook That Emphatic Little Forefinger of Hers in His Face at Parting."]. A drawing on paper 11 cm. x 14 cm., inlaid before 1871

["She Shook That Emphatic Little Forefinger of Hers in His Face at Parting."]. A drawing on paper 11 cm. x 14 cm., inlaid, illustrating a scene from chapter XIII of Book the Third.

See Gimbel/Dickens H1816a: <https://hdl.handle.net/10079/bibid/1169135>

H1816e.: ["To See This Salt Old Gruff and Glum Waving His Shovel Hat at Bella."]. A drawing on paper 10 cm. x 14 cm., inlaid before 1871

["To See This Salt Old Gruff and Glum Waving His Shovel Hat at Bella."]. A drawing on paper 10 cm. x 14 cm., inlaid, illustrating a scene chapter IV of Book the Fourth.

See Gimbel/Dickens H1816a: <https://hdl.handle.net/10079/bibid/1169135>

H1816f.: ["Now, You Are Something Like a Genteel Boy!"]. A drawing on paper 11 cm. x 14 cm., inlaid before 1871

["Now, You Are Something Like a Genteel Boy!"]. A drawing on paper 11 cm. x 14 cm., inlaid, illustrating a scene from chapter V of Book the Fourth.

See Gimbel/Dickens H1816a: <https://hdl.handle.net/10079/bibid/1169135>

H1816g.: ["It makes a Pretty and a Promising Pictur; Don't It?"]. A drawing on paper 11 cm. x 14 cm., inlaid before 1871

["It makes a Pretty and a Promising Pictur; Don't It?"]. A drawing on paper 11 cm. x 14 cm., inlaid, illustrating a scene from chapter XII of Book the Fourth.

See Gimbel/Dickens H1816a: <https://hdl.handle.net/10079/bibid/1169135>

H1816h.: ["Bradley Hesitated for a Moment; but Placed His Usual Signature, Enlarged, upon the Board."]. A drawing on paper 10 cm. x 14 cm., inlaid before 1871

["Bradley Hesitated for a Moment; but Placed His Usual Signature, Enlarged, upon the Board."]. A drawing on paper 10 cm. x 14 cm., inlaid, illustrating a scene from chapter XV of Book the Fourth.

See Gimbel/Dickens H1816a: <https://hdl.handle.net/10079/bibid/1169135>

H1816i.: ["Riderhood Went over into the Smooth Pit Backward, and Bradley Headstone upon Him."]. A drawing on paper 13 cm. x 18 cm., inlaid before 1871

["Riderhood Went over into the Smooth Pit Backward, and Bradley Headstone upon Him."]. A drawing on paper 13 cm. x 18 cm., inlaid, illustrating the scene which closes chapter XV of Book the Fourth.

See Gimbel/Dickens H1816a: <https://hdl.handle.net/10079/bibid/1169135>

H1817-H1819: Meadows, Joseph Kenny

## Paintings &amp; Drawings &gt; H1817-H1819: Meadows, Joseph Kenny (continued)

b. 77, f. 874	<p><a href="#">H1817: "Mr. Charles Dickens as 'Captain Bobadil.'" A drawing in pen and brown ink on pale blue paper 24 cm. x 16 cm.</a></p> <p>"Mr. Charles Dickens as 'Captain Bobadil.'" A drawing in pen and brown ink on pale blue paper 24 cm. x 16 cm. This drawing and the following two drawings were executed by Meadows for a review in <i>The London Illustrated News of Every Man in His Humour</i> as staged by Dickens's amateur theatrical group. The review, published on page 329 in the 22 November 1845 issue of the paper, was illustrated with wood-engraved copies of Meadows's drawings. Cuttings from <i>The London Illustrated News</i> accompany the drawings.</p>	before 1845 November 22
b. 77, f. 874	<p><a href="#">H1818: "Mr. Leech as 'Master Matthew' in Every Man in His Humour." A drawing in pen and brown ink, on pale blue paper 24 cm. x 16 cm.</a></p> <p>"Mr. Leech as 'Master Matthew' in <i>Every Man in His Humour</i>." A drawing in pen and brown ink, on pale blue paper 24 cm. x 16 cm.</p>	undated
b. 77, f. 874	<p><a href="#">H1819: "'Master Stephen' (Mr. Douglas Jerrold in the Drama of Every Man in His Humour)." A drawing in pen and brown ink, on pale blue paper 24 cm. x 15.5 cm.</a></p> <p>"'Master Stephen' (Mr. Douglas Jerrold in the Drama of <i>Every Man in His Humour</i>)." A drawing in pen and brown ink, on pale blue paper 24 cm. x 15.5 cm.</p>	undated
b. 79, f. 891	<p>H1820: "Mrs. Dickens." A drawing in watercolor heightened with white, on card-paper 15.5 cm. x 13 cm., mounted</p> <p>"Mrs. Dickens." A drawing in watercolor heightened with white, on card-paper 15.5 cm. x 13 cm., mounted. The head and upper body of Catherine Hogarth Dickens are portrayed from the left side; her appearance suggests that this portrait was made circa 1860. The artist has not been identified, but this skillful drawing does not appear to be the work of an amateur.</p>	circa 1860
b. 100	<p>H1821: Morand, Pierre. A drawing of Dickens, done in brush and grey ink over pencil, touched with brown ink, on paper 15 cm. x 12 cm.</p> <p>Morand, Pierre. A drawing of Dickens, done in brush and grey ink over pencil, touched with brown ink, on paper 15 cm. x 12 cm. This drawing of Dickens's head and shoulders, as viewed from the right side, is dated in ink as follows: "The Britannia, 15 January 1842." On the back of the drawing-paper, Morand, an amateur artist, writes: "Mr. Dickens was then in the attitude of listening to a burlesque of a log-cabin-and hard -cider campaign speech by a tall Vermonter, Mr. Riley." Provenance: William K. Bixby.</p>	circa 1842
b. 77, f. 875	<p>H1822: O'Head, John Fergus. "Charles Dickens." A drawing in pencil, heightened with white, on brown paper 25 cm. x 18 cm.</p> <p>O'Head, John Fergus. "Charles Dickens." A drawing in pencil, heightened with white, on brown paper 25 cm. x 18 cm. This portrait of Dickens's head and shoulders was drawn from life by O'Hea. It is inscribed by Dickens as follows: "Charles Dickens at Cork, Tuesday Night, Thirty-First August 1858." Dickens sat on that evening for a group of artists from Cork, headed by one Mr. Scannell, master in the city's school of art. The following portrait of Dickens by Edward Sheil was also drawn then, see entry H1838.</p>	1858 August 31

H1823-H1833: Pailthorpe, Frederick W.

## Paintings &amp; Drawings &gt; H1823-H1833: Pailthorpe, Frederick W. (continued)

b. 77, f. 876	<p>H1823: After John Leech. J. P. Harley as the Strange Gentleman." A 23 cm. x 14 cm. copperplate etched by Pailthorpe after the drawing by John Leech</p> <p>After John Leech. J. P. Harley as the Strange Gentleman." A 23 cm. x 14 cm. copperplate etched by Pailthorpe after the drawing by John Leech. In the letter to Thomas Hatton which accompanies this copperplate, W. H. Collis suggests that Pailthorpe made the etching in 1871. There is a print here from the copperplate.</p>	1871?
b. 77, f. 877	<p>H1824: "Illustrations to The Pickwick Club." A portfolio of 24 drawings in watercolor over pencil, on paper usually 18 cm. x 12.5 cm., mounted</p> <p>"Illustrations to The Pickwick Club." A portfolio of 24 drawings in watercolor over pencil, on paper usually 18 cm. x 12.5 cm., mounted. These drawings were published, by etching, in the portfolio, Illustrations to "The Pickwick Club" (London: Robson and Kerslake, 1882); see entry H1137. This group of drawings bears titles and page-numbers, while the following album of Pickwick watercolors is without a true title-page to titled drawings; yet Pailthorpe's work in both groups of drawings is so similarly finished, that there is a strong possibility that all of them are copies made by the artist after his own etchings.</p> <p>See Gimbel/Dickens +H1137: <a href="https://hdl.handle.net/10079/bibid/4269826">https://hdl.handle.net/10079/bibid/4269826</a></p>	undated
b. 101, f. 971-982b. 102, f. 983-994	<p>H1825: ["Illustrations to The Pickwick Club"]. A group of 24 drawings in watercolor over pencil, on paper 20 cm. x 14 cm., mounted</p> <p>["Illustrations to The Pickwick Club"]. A group of 24 drawings in watercolor over pencil, on paper 20 cm. x 14 cm., mounted. These drawings, which appear to be of the same origin as the foregoing watercolors, were exhibited by the Dickens Fellowship at Memorial Hall, London, in 1903. Provenance: Joseph Bennet, Archibald Ramsden.</p>	undated
b. 103	<p>H1826: "Great Expectations by Charles Dickens: These 21 Sketches for the Etchings Are by Me, F. W. Pailthorpe." A volume of 21 drawings in watercolor over pencil, on brownish yellow tracing-paper usually 14 cm. x 9 cm., mounted</p> <p>"Great Expectations by Charles Dickens: These 21 Sketches for the Etchings Are by Me, F. W. Pailthorpe." A volume of 21 drawings in watercolor over pencil, on brownish yellow tracing-paper usually 14 cm. x 9 cm., mounted. These drawings were published, by etching, in a portfolio published by Robson and Kerslake in 1885; see entry H1133.</p> <p>See Gimbel/Dickens +H1133: <a href="https://hdl.handle.net/10079/bibid/4269254">https://hdl.handle.net/10079/bibid/4269254</a></p>	circa 1885
b. 104	<p>H1827: "Oliver Twist by Charles Dickens: 21 Water Color'd Pencil Drawings by Me, F. W. Pailthorpe"</p> <p>"Oliver Twist by Charles Dickens: 21 Water Color'd Pencil Drawings by Me, F. W. Pailthorpe." A volume of 21 drawings in watercolor over pencil, on card-paper 23.5 cm. x 15 cm. These drawing were published, by etching, in a portfolio published by Robson and Kerslake in 1886; see entry H1138.</p> <p>See Gimbel/Dickens +H1138: <a href="https://hdl.handle.net/10079/bibid/4269840">https://hdl.handle.net/10079/bibid/4269840</a></p>	circa 1886

## Paintings &amp; Drawings &gt; H1823-H1833: Pailthorpe, Frederick W. (continued)

b. 77, f. 878	<p>H1828: After George Cruikshank. ["Horatio Sparkins"]. A drawing in watercolor, over pencil on paper 24 cm. x 19 cm.</p> <p>After George Cruikshank. ["Horatio Sparkins"]. A drawing in watercolor, over pencil on paper 24 cm. x 19 cm. This drawing is a copy of the etching by Cruikshank that was published at page 140 of Vol. II of the first series of <i>Sketches by Boz</i>. Although the work is signed "George Cruikshank," it is here attributed to Pailthorpe on the basis of style. Richard Gimbel assumed the drawing was by Cruikshank, which may indicate how skillfully Pailthorpe imitated his master.</p>	undated
b. 77, f. 879	<p>H1829: "1st Sketch--Life of Grimaldi." A drawing in pencil on paper 11 cm. x 14.5 cm., inlaid</p> <p>"1st Sketch--Life of Grimaldi." A drawing in pencil on paper 11 cm. x 14.5 cm., inlaid. There are two sketches in pencil on the back of the drawing paper. Pailthorpe depicts a scene from page 15 of Vol. II of <i>Memoirs of Joseph Grimaldi</i>, showing the hilarity of a man who has regained hearing and speech.</p>	undated
b. 77, f. 879	<p>H1830: "Grimaldi Robbed by Footpads." A drawing in pencil, on paper 16 cm. x 9.5 cm., inlaid</p> <p>"Grimaldi Robbed by Footpads." A drawing in pencil, on paper 16 cm. x 9.5 cm., inlaid. This scene is taken from page 62 of Vol. II of <i>Memoirs of Joseph Grimaldi</i>. The following drawing is copy of this design, apparently made for transfer to an etching plate.</p>	undated
b. 77, f. 879	<p>H1831: ["Grimaldi Robbed by Footpads"]. A drawing in pencil, on brown tracing-paper 12 cm. x 9 cm., mounted</p> <p>["Grimaldi Robbed by Footpads"]. A drawing in pencil, indented during transfer to the etching ground, on brown tracing-paper 12 cm. x 9 cm., mounted.</p>	undated
b. 77, f. 879	<p>H1832: "Billy Coombes." A drawing in pencil, on paper 10.5 cm. x 9 cm., inlaid</p> <p>"Billy Coombes." A drawing in pencil, on paper 10.5 cm. x 9 cm., inlaid. This scene is taken from page 119 of Vol. 11 of <i>Memoirs of Joseph Grimaldi</i>. The following drawing is a copy apparently made for transfer to an etching plate.</p>	undated
b. 77, f. 879	<p>H1833: "Billy Coombes." A drawing in pencil, on brown tracing paper 11 cm. x 8.5 cm., mounted</p> <p>"Billy Coombes." A drawing in pencil, indented during transfer to the etching ground, on brown tracing paper 11 cm. x 8.5 cm., mounted.</p>	undated
b. 105 (Art)	<p>H1834: Pickersgill, Henry William. A painting of Dickens, in oil, on canvas 61 cm. x 51 cm.</p> <p>Pickersgill, Henry William. A painting of Dickens, in oil, on canvas 61 cm. x 51 cm. A label on the back of the frame suggests that this quarter-length portrait was painted "probably about 1865." Since Dickens is not known to have posed for the artist, Pickersgill may have worked from photographs.</p>	circa 1865
b. 77, f. 880	<p>H1835: Reading, J. A drawing of Dickens, done in pen and black ink, on paper, 23 cm. x 20 cm., mounted</p> <p>Reading, J. A drawing of Dickens, done in pen and black ink, on paper, 23 cm. x 20 cm., mounted. This drawing is based on J. and C. Watkins's much-imitated photograph of Dickens in 1860.</p>	after 1860

## Paintings &amp; Drawings (continued)

b. 79, f. 892	H1836: Roffe, A. L. "The Adventures of Oliver Twist." A drawing in pen and black ink, on card-paper 34.5 cm. x 26 cm.  Roffe, A. L. "The Adventures of Oliver Twist." A drawing in pen and black ink, on card-paper 34.5 cm. x 26 cm. This crude drawing of a vignette title-page for <i>Oliver Twist</i> , was executed in September 1865. It is perhaps the work of a schoolboy.	1865 September
b. 77, f. 881	H1837: S[_____]. A drawing in pen and black ink and watercolor, on paper 24.5 cm. x 17 cm.  S[_____]. A drawing in pen and black ink and watercolor, on paper 24.5 cm. x 17 cm. This drawing of Little Nell appears to be the work of an amateur artist; it is signed with an "S" alone.	undated
b. 133	[No Identifier]: Seymour, Robert. ["Mr. Winkle Soothes the Refractory Steed"]. A wash drawing, on paper 13 cm. x 10 cm., framed  Seymour, Robert. ["Mr. Winkle Soothes the Refractory Steed"]. A wash drawing, on paper 13 cm. x 10 cm., framed. Created by Seymour for <i>The Pickwick Papers</i> .	before 1836
b. 106	H1838: Sheil, Edward. "Charles Dickens." A drawing in pencil, on paper 21 cm. x 15 cm.  Sheil, Edward. "Charles Dickens." A drawing in pencil, on paper 21 cm. x 15 cm. This portrait of Dickens's head and shoulders, viewed from the left side, was drawn from life by Sheil. It is inscribed by Dickens as follows: "Charles Dickens, Tuesday Night, Thirty-First August 1858." The drawing is one of a number of portraits made by the artists of Cork, Ireland while Dickens posed for them one evening at the Munster Institute in their city. See also the drawing by John Fergus O'Hea, entry H1822.	1858 August 31
b. 107	H1839: Stone, Marcus. ["The Wedding Dinner at Greenwich"]. A 9.5 cm. x 13.5 cm. wood-block engraved by Dalziel after Stone's design  Stone, Marcus. ["The Wedding Dinner at Greenwich"]. A 9.5 cm. x 13.5 cm. wood-block engraved by Dalziel after Stone's design. The block is stamped on the base edge with the imprint of the block maker G. Wells. The wood-engraved plate of this scene was first published in part No. 16 of <i>Our Mutual Friend</i> . This wood-block, issued with set number 851 of "The Nonesuch Dickens," is accompanied by a letter from Arthur Waugh assuring the buyer of its authenticity.	undated
b. 12, f. 316	H1840: Tenniel, John. "Funny Portrait of Schloss." A drawing in pen and brown ink, on paper 35.5 cm. x 25 cm.  Tenniel, John. "Funny Portrait of Schloss." A drawing in pen and brown ink, on paper 35.5 cm. x 25 cm., being a leaf from the visitor's book of Albert Schloss. This drawing of a man with a head shaped like a Gothic turret appears on the same page with a passage inscribed by Dickens and a drawing of "Old Scrooge" by John Leech; see entry G308 and entry H1806.	undated
b. 79, f. 893	H1841: Thorndike, Charles. "Charles Dickens." A drawing in pencil, on paper 38 cm. x 25 cm., mounted  Thorndike, Charles. "Charles Dickens." A drawing in pencil, on paper 38 cm. x 25 cm., mounted. Drawn in 1910, this crude portrait of Dickens is apparently based on one of the Gurney photographs of 1867. It may be the work of a schoolboy.	1910

## Paintings &amp; Drawings (continued)

b. 108	<p>H1842: Woolner, Thomas. A bust of Dickens, carved in mahogany [?] by an unknown sculptor after the bust modelled in clay by Woolner</p> <p>Woolner, Thomas. A bust of Dickens, carved in mahogany [?] by an unknown sculptor after the bust modelled in clay by Woolner. This sculpture, which is 36 cm. high and 18 cm. wide, is placed in the category of painting and drawings, in the absence of another category in this catalogue for works of portrait art.</p>	undated
b. 79, f. 894	<p>H1843: Unknown Artist. A painting of Dickens, in oil, on a fiber board panel 45.5 cm. x 34 cm.</p> <p>Unknown Artist. A painting of Dickens, in oil, on a fiber board panel 45.5 cm. x 34 cm. This quarter-length portrait of Dickens, who is viewed from the left side, shows the author circa 1860. It is a mediocre painting, apparently based on photographs or engravings.</p>	after 1860
b. 109 (Art)	<p>H1844: Unknown Artist. A painting of Dickens, in oil, on canvas 118.5 cm. x 85.5 cm.</p> <p>Unknown Artist. A painting of Dickens, in oil, on canvas 118.5 cm. x 85.5 cm. This large, three-quarter length portrait depicts Dickens standing in his study at Gad's Hill, although the figure itself is straight out of one of Gurney's 1867 photographs.</p>	after 1867
b. 110 (Art)	<p>H1845: Unknown Artist. A painting of Dickens, in oil, on canvas 47.5 cm. x 37 cm.</p> <p>Unknown Artist. A painting of Dickens, in oil, on canvas 47.5 cm. x 37 cm. This quarter-length portrait of Dickens is based on a Gurney photograph of 1867. It appears to be the work of an amateur artist.</p>	after 1867
b. 77, f. 882	<p>H1846: Unknown Artist. A group of 10 drawings in watercolor over pencil, on card-paper 22.5 cm. x 15 cm., mounted, portraying characters from <i>The Pickwick Papers</i></p> <p>Unknown Artist. A group of 10 drawings in watercolor over pencil, on card-paper 22.5 cm. x 15 cm., mounted, portraying characters from <i>The Pickwick Papers</i>. The subjects of the drawings, which appear to be the work of an amateur artist, are Ben Allen, Bob Sawyer, The Chancery Prisoner, Dismal Jemmy, The Fat Boy, Job Trotter, Mrs. Cluppins, Mrs. Sanders. Mr. Pickwick, and Sam Weller.</p>	undated
b. 77, f. 883	<p>H1847: Unknown Artist. A group of 3 drawings in watercolor over pencil, on paper 13 cm. x 21.5 cm.</p> <p>Unknown Artist. A group of 3 drawings in watercolor over pencil, on paper 13 cm. x 21.5 cm. These drawings, which depict three buildings associated with Dickens--1 Devonshire Terrace, Gad's Hill, and Tavistock House--appear to be the work of an amateur.</p>	undated
	Relics & Association Items	1841-1870 and undated
b. 77, f. 884	<p><a href="#">H1849: "Aunt Kate." Collotype print</a></p> <p>"Aunt Kate." This collotype print, adapted from a photograph of Katherine Hogarth Dickens, appears to be shaded by hand with brush and black ink; it is mounted on paperboard and cut roughly following the shape of the subject. There are elements here of a print, photograph, drawing, and family memento. The title comes from the name written faintly in pencil on the back of the paperboard mounting.</p>	undated

## Relics &amp; Association Items (continued)

b. 111	<p>H1855: A Scotch Mull snuff-horn with silver top and mounting and a cairngorm stone</p> <p>A Scotch Mull snuff-horn with silver top and mounting and a cairngorm stone. The mounting is engraved "CD   Gadds [sic] Hill." The silver dome of the polished horn is encircled by the following engraved inscription: "To Francis Lord Jeffrey from Charles Dickens, Edinburgh 1841."</p> <p>Item is currently with Preservation and Conservation and cannot be requested at this time.</p>	1841
b. 112	<p>H1856: A cut-glass bottle</p> <p>A cut-glass bottle 9 cm. tall by 5 cm. in diameter, with a copper cap engraved with the image of a crouching lion beneath which is found "C. D. 1858." A letter of testimony from Georgina Hogarth accompanies this relic; she writes that Dickens carried the bottle in his travels from 1858 until his death, and that "it has always since been in my possession and used by me."</p>	circa 1858
b. 113	<p>H1857: A portable knife, silver fork, and silver spoon used by Dickens in his travels</p> <p>A portable knife, silver fork, and silver spoon used by Dickens in his travels. Each utensil folds into its own handle. A corkscrew is set into the handle of the spoon. The ivory handle of each piece is engraved "C. D." The flatware fits into a folding pouch of deep blue morocco lined in deep green velvet. A strap of black cloth girdles the pouch, which is tooled in gilt with Dickens's initials.</p>	undated
b. 114	<p><a href="#">H1858: A tapered cylindrical match-box of polished horn</a></p> <p>A tapered cylindrical match-box of polished horn, 7 cm. tall by 4 cm. in diameter at the top, tapering down to 3 cm. in diameter at the base. Dickens's initials are engraved on a silver stud that is fixed into the cap of the match-box. It is accompanied by the following certificate of authenticity: "I certify that this horn match box was always used by my brother-in-law Charles Dickens at Gad's Hill until the time of his death--9th June 1870--and that it always stood on his desk and is shown in the picture of 'The Empty Chair' by Sir Luke Fildes, R.A., and has since stood on my desk and been used by me. Georgina Hogarth."</p>	before 1870
b. 115	<p>H1859: The writing slope from Dickens's study at Gad's Hill</p> <p>The writing slope from Dickens's study at Gad's Hill. Made of mahogany, the top measures 45 cm. x 56 cm. on a base which is 9 cm. high at the back and which slopes down at a 20 degree angle. The well-worn writing surface of the slope is covered by an inlay of black morocco tooled in gilt and in blind. This relic is accompanied by the following handwritten certificate: "I certify that this writing slope is the one in the picture of 'The Empty Chair' by Sir Luke Fildes, R. A., and was always used by my brother-in-law Charles Dickens at Gad's Hill from the time he went there to live until his death 9th June 1870. Georgina Hogarth."</p>	before 1870

## Relics &amp; Association Items (continued)

b. 116	<p><a href="#">H1860: The desk-calendar from Dickens's study at Gad's Hill</a>  <i>Calendar cards are soiled and chipping.</i></p> <p>The desk-calendar from Dickens's study at Gad's Hill. Made of wood carved in a gothic style and measuring 11 cm. wide by 5 cm. deep by 9 cm. tall, the calendar is divided into three tiers holding white paper cards printed in red with day of the week, the month, and the numerical day of the month. The calendar is arranged to read "Wednesday June 8." With it is a letter of testimony from Georgina Hogarth, who writes: "I certify that this small daily calendar was standing on the writing table of Charles Dickens on the day of his death--8th June 1870--and it is introduced into the picture by Luke Fildes, R.A., which was published in the Graphic and called 'The Empty Chair.'"</p>	before 1870
b. 117	<p>H1861: A pipe with meerschaum bowl and stem, hinged silver cap and fittings, and an amber mouth-piece, in a contoured pipe-case of black morocco</p> <p>A pipe with meerschaum bowl and stem, hinged silver cap and fittings, and an amber mouth-piece, in a contoured pipe-case of black morocco. This relic is accompanied by the following letter of testimony: "I the undersigned hereby certify that this pipe now in my possession was formerly the property of Charles Dickens of Gadshill House Signed Clarissa Wright, July 2nd 1907." Clarissa Wright, nee Hodder, was employed in the Gad's Hill household.</p>	undated
b. 118 (Art)	<p>H1862: "The Empty Chair"</p> <p>"The Empty Chair." Richard Gimbel claimed that this wooden chair, 77 cm. high by 68 cm. wide by 60 cm. deep, was the true "empty chair" that Fildes depicted in the study at Gad's Hill on the day of Dickens's death. There are a number of authentic "empty chairs," since Dickens's house was furnished with a set of them, all made alike, with cane seats and with brass caster on their feet. In any event this chair belonged to Charles Dickens, a fact engraved on a brass plate fixed to the back edge of the seat: "Charles Dickens, Gad's Hill. June 1870."</p>	before 1870
b. 119	<p><a href="#">H1863: A slate 21 cm. x 16 cm., of white porcelain framed in black leather, with a sheath for a pencil</a></p> <p>A slate 21 cm. x 16 cm., of white porcelain framed in black leather, with a sheath for a pencil. The following is written in pencil on the slate: "This memorandum slate was the one used by Charles Dickens and was on his writing desk at his death. It is shown in the drawing I made of 'The Empty Chair' and was given to me, together with one of the quill pens and a sheet of paper that lay on the desk, by Miss Hogarth at Gad's Hill in June 1870. Luke Fildes." See the following two items (the quill pen and the manuscript paper).</p> <p>Item is currently with Preservation and Conservation and cannot be requested at this time.</p>	before 1870
b. 120	<p>H1864: A goose-quill pen from Dickens's study at Gad's Hill</p> <p>A goose-quill pen from Dickens's study at Gad's Hill. The quill is about 30 cm. in length; its point is stained with blue ink. Attached to its stock is a small sheet of paper on which the following is written: "The pen which lay on Dickens' desk when I made the watercolor picture of 'The Empty Chair.' Given to me by Miss Hogarth, together with the white porcelain memorandum slate &amp; writing paper on Dickens' desk at the time &amp; as shown in the picture. Luke Fildes."</p>	before 1870



## Relics &amp; Association Items (continued)

b. 77, f. 885	<p>H1865: Four sheets of manuscript paper from Dickens's study at Gad's Hill</p> <p>Four sheets of manuscript paper from Dickens's study at Gad's Hill. The size of these four sheets of blue-grey paper--each of them being 38 cm. x 23 cm.--suggests that they were to be employed by Dickens in writing <i>The Mystery of Edwin Drood</i>. This blank paper was given to Luke Fildes by Georgina Hogarth when the artist did his drawings, "The Empty Chair."</p>	undated
b. 121	<p>H1866: A lock of hair from Dickens's head</p> <p>A lock of hair from Dickens's head. This swirl of brown hair is encapsuled in a handsomely ornamented green-morocco case, along with a signature cut from an autograph letter of Dickens, and with a guarantee of authenticity from Georgina Hogarth, who writes: "I certify this lock of hair to be Charles Dickens's."</p>	undated
b. 135 (Art)	<p>H1878: "Tavistock House." A cast-iron plaque 12 cm. x 9.5 cm.</p> <p>"Tavistock House." A cast-iron plaque 12 cm. x 9.5 cm. This plaque may have come from the gate-post of the house that Dickens bought in 1851; or it may have fitted into the front door as a knocker-stop.</p> <p>Plaque is mounted on a wood frame along with a manuscript letter, signed, from Charles Dickens to Tavistock House, 1857 May 12.</p>	undated

**Series IV: Material Removed from Cataloged Printed Items, before 1969**

Series IV contains materials which were removed from printed materials in the Richard Gimbel Collection of Charles Dickens. These materials were not cataloged by Podeschi.

Removed materials consist primarily of loose notes, printed ephemera, and clippings likely collected by Richard Gimbel.

Series IV is arranged by the alphanumeric identifier Podeschi assigned to printed materials in the Richard Gimbel Collection of Charles Dickens.

b. 122, f. 995-1120b. 123, f. 1121-1239	Material removed from cataloged printed items	before 1969
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## Series V: Materials Associated with the Gimbel Dickens Collection, 1830-1970

Series V contains materials associated with the Gimbel Dickens collection (by way of previous housing and storage arrangements), but not included in Podeschi's catalog. No additional provenance or documentation was received.

Series V is divided into two subseries: I. Papers, 1830-1970 and undated. II. Objects, 19th century.

Papers		1830-1970 and undated
b. 124, f. 1240	Certification of authenticity for unidentified item	undated
b. 124, f. 1241	Course ticket for the Matthew Arnold Lectures	undated
b. 126, f. 1283	Ephemera	undated
b. 124, f. 1242	Fairburn's Pickwick Characters "The Pickwick Cake." Engaved in color by John Fairburn.	1838
b. 124, f. 1243	Financial records relating to Gimbel's acquisition of <i>Nicholas Nickleby</i>	1928-1929
b. 124, f. 1243a	<i>The Illustrated London News</i> Volume containing clippings of <i>The Illustrated London News</i> , week of 15-22 November 1845. Illustrations by Kenny Meadows.	1845 November
b. 124, f. 1244	Illustration by "Tyler" Captioned "It's no use knocking at de door!"	undated
b. 125	Microfilm: "A History, 1839-1900, by Frederic Luther"	undated
b. 125	Microfilm: Dickens and Poe holdings in the Library of Congress (3 reels)	undated
b. 125	Microfilm: "My Dickens letters"	undated
b. 126, f. 1284-1287	Newspaper clippings relating to Charles Dickens and/or Richard Gimbel	circa 1870s-1960s
b. 124, f. 1245b. 126, f. 1288	Notes relating to the Gimbel Dickens Collection	1929 and undated
b. 124, f. 1246	Official order Official order, on printed form; with two autograph signatures of A. S. Laing, the J. P. at Hatton Garden [Police] Office. An order for a fee to be paid to the first turn-cock, on the occasion of a fire.	1830 October 23
b. 124, f. 1247	Order form (blank) for Charles J. Sawyer, Ltd., London	undated
b. 124, f. 1248b. 126, f. 1289	Photocopies of unidentified collection material	undated
b. 124, f. 1249	Photographs of unidentified collection material	undated
b. 124, f. 1250	Portrait of Mr. Yates Portrait of Mr. Yates in the Character of Mr. Pickwick, in the "Pickwickians." Colored engraving.	1837 May 20

Papers (continued)

b. 126, f. 1290	Proofs	undated
b. 124, f. 1251	Publication announcement for "Fashion and Famine" by Mrs. Ann S. Stephens	undated
b. 124, f. 1252	Scrapbook relating to William Lyon Phelps	1934
b. 124, f. 1253	Scrap sheet <i>Cleave's Twist</i> and <i>Nickleby</i> scrap sheet. With 24 woodcut illustrations of characters from the two novels.	circa 1839
b. 124, f. 1254	Steel bookplate for the Dickens Collection of Richard Gimbel	before 1970
b. 124, f. 1255-1278	Xerox typescript copies Copies are of letters both included and not included in the Gimbel Dickens Collection.	undated
	Objects	19th century
b. 127	Ashtray with medal inset stating "This stone came from the Houses of Parliament"	undated
b. 127	Paperweight (?) with medal attached stating "This stone came from the Houses of Parliament"	undated
b. 128	Two Sandland ashtrays, of "Ye Olden Days" and "The Jolly Drover"	undated
b. 129	Copper printing plate	19th century
b. 130	Felt-lined wrapper (?) with name tag of N. F. Read	undated
b. 124, f. 1279	Ivory ring (?) with tag attached	undated
b. 124, f. 1280	Multiform Powder box	19th century
b. 124, f. 1281	Paper apothecary box, New Haven, Ct.	19th century
b. 124, f. 1282	Paper cigarette box for Matanzas Clear Haven Cigarettes	19th century

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## Appendix: Materials Not Located at Time of Processing

The following materials were not located at time of processing:

### H. Playbills

H864: Surrey Theatre, London. Playbill for 26 February 1855, announcing the fifth week of the "immense hit," *The Seven Poor Travellers*.

H872: Theatre-Royal, Edinburgh. Playbill for 9 December 1837, announcing *Scraps from "Pickwick," Embodied in Song, Dance, Dialogue, and Action, and Terminating with a Peep at My Lord Mayor's Day, 1837*.

H881: Theatre Royal, Carlisle. Playbill for 20 January 1846, announcing *Martin Chuzzlewit*.

H884: Theatre-Royal, Edinburgh. Playbill for 8 November 1849, announcing *Oliver Twist, or The Adventures of a Warehouse Boy*.

H897: Theatre Royal, Scarborough. Playbill for 7 July 1846, announcing the *Cricket on the Hearth, or A Fairy Tale of Home*.

H901: South Shields Theatre. Playbill for 2 January 1847, announcing *The Cricket on the Hearth, or a Fairy Tale of Home*.

### H. Printed Ephemera

H972: Seymour, D. M. Auctioneer's poster for a public sale of books: "Large Book Auction, at No. 14 Central Row, on Wednesday and Thursday Evenings, Jan, 23 and 24, 1839."

H982: Yale University Library. Exhibition poster for "150 Unique Items to Celebrate the 150th Anniversary of the Birth of Charles Dickens, from the Collection of Colonel Richard Gimbel."

### H. Prints & Stray Plates

H1009: Browne, Hablot K. *In Dickens-Land: Series IV*. London: Raphael Tuck and Sons [unknown date; circa 1900?]. A set of 6 post-cards that reproduce colored versions of 6 of Browne's etchings for *The Pickwick Papers*. Incomplete: contains 1 print, "The Trial of Bardell v. Pickwick," which is present in the publisher's envelope for the 6 post-cards, which were issued as set number 6012 in Tuck's "Odette" series.

H1010: Browne, Hablot K. *In Dickens-Land: Series V*. London: Raphael Tuck and Sons [unknown date; circa 1900?]. A set of 6 post-cards that reproduce colored versions of 6 of Browne's etchings for *David Copperfield*. Present here in the envelope of issue, these prints comprise set number 6047 in Tuck's "Odette" series. - A second set. Incomplete; contains 2 prints: "The Momentous Interview," and "I make the Acquaintance of Miss Mowcher."

H1011: Browne, Hablot K. *In Dickens-Land: Series VI*. London: Raphael Tuck and Sons [unknown date; circa 1900?]. A set of 6 post-cards that reproduce a second series of colored versions of 6 of Browne's etchings for *David Copperfield*. Present here in the envelope of issue, these prints comprise set number 6048 in Tuck's "Odette" series.

H1012: Browne, Hablot K. *In Dickens-Land: Series VII*. London: Raphael Tuck and Sons [unknown date; circa 1900?]. A set of 6 post-cards that reproduce colored versions of 6 of Browne's etchings for *Dombey and Son*. Present here in the envelope of issue, these prints comprise set number 6050 in Tuck's "Odette" series.

H1013: Browne, Hablot K. [*In Dickens-Land: Series VIII*], London: Raphael Tuck and Sons [unknown date; circa 1900?]. A set of 6 post-cards that reproduce colored versions of 6 of Browne's etchings for *Bleak House*. These prints, comprising set number 6051 in Tuck's "Odette" series, are not in the publisher's envelope. - A second set: Incomplete; contains 2 prints: "Coavinses" and "The Young Man of the Name of Guppy."

H1014: Browne, Hablot K. A set of 6 post-cards, printed in the same manner as the preceding prints in Tuck's *Dickens-Land* series, that reproduce colored versions of 6 of Browne's etchings for *Little Dorrit*. Because the publisher's envelope is absent, no collective title is known or given. These prints comprise set number 7059 in the "Odette" series of Tuck's post-cards.

H1143: "Rochester." London: G. W. Bacon. [unknown date; circa 1920?]. A post-card on which a map of Rochester is printed in color.

H1168: Watson, P. Fletcher. *In Dickens Land: Series I*. London: Raphael Tuck and Sons [unknown date; circa 1902?]. A set of 6 post-cards which reproduce in color Watson's paintings of "Chas. Dickens's

House, Gadshill," "Chas. Dickens's Study, Gadshill," "The 'Little Inn,' Canterbury," "The Old Curiosity Shop," "Maidstone," and "Dotheboys Hall." These prints are in the original envelope of publisher's issue and comprise set number 1163 in the "Art Series" of Tuck's postcards.

#### H. Photographs

H1180: Gurney, J., and Son (Ben Gurney), New York, Photographers. A large oval photograph of Dickens (the image being about 22 cm. high), showing the head and chest from the right side. He wears a pleated shirt and velvet vest. Although this portrait bears neither title nor imprint, the majority of Gurney's other photographs of Dickens carry the copyright date of 1867, all of them apparently having been taken during one session in December 1867.

#### H. Autograph Letters & Documents

H1260: Blackwood, Frederick T., Marquis of Dufferin. Autograph letter, signed, of 17 November 1894 to Mr. Brett.

H1268: Brahman, John. Autograph letter, signed, of circa 1853 [?] to an unknown correspondent.

H1273: Brown, A. Autograph letter, signed, of 25 April 1863 to James Ballantine.

H1275: Autograph letter, signed, of 23 August to Mrs. Wilson.

H1277: Bryce, David. Autograph letter, signed, of 19 May 1863 to James Ballantine.

H1281: Bulwer, Edward, Baron Lytton. Autograph letter, signed, to Mr. Delmé Radcliffe, who is perhaps Frederick P. Delmé Radcliffe, the author of *The Noble Science* (1839), a treatise on fox-hunting.

H1287: Chambers, Robert. Autograph letter, signed, of 18 April 1863 to Peter S. Fraser.

H1299: Collins, Wilkie. Autograph signature to an unknown correspondent. This signature apparently was cut from a letter.

H1303: Cowan, Charles. Autograph letter, signed, of 21 April 1863 to James Ballantine.

H1352: Dolby, George. Autograph envelope, signed, of 1866 [?] to Edward Draper. This envelope embossed in blue-and-white relief with the emblem of "Mr. Charles Dickens's Reading," is addressed in what is liberally assumed to be Dolby's handwriting or the script of his amanuensis.

H1361: Everett, Edward. Autograph letter, signed, of 27 October 1846 to James Egan. Everett cannot attend a dinner being given in Cambridge, Massachusetts "Thursday next" in honor of Samuel Lover.

H1362: Faed, Thomas. Autograph letter, signed, of 25 April 1863 to James Ballantine.

H1365: Fergusson, John. Autograph letter, signed, of 20 April 1863 to James Ballantine.

H1366: Fergusson, John. Autograph letter, signed, of 28 April 1863 to James Ballantine.

H1390: Fraser, Peter S. Autograph letter, signed, of "Friday Morning," April 1863 [?] to J. A. Fullerton.

H1396: Gordon, John T. Autograph letter, signed, of 16 April 1863 to James Ballantine. The letter begins as follows: "I missed Dickens by a few minutes yesterday, but Wills (who will be with you) tells me D. has written to you to say that 1 May unfortunately is the Royal Academy Dinner here." The testimonial dinner for Peter Fraser was scheduled for 1 May 1863 in Edinburgh.

H1397: Gordon, John Watson. Autograph letter, signed, of 20 April 1863 to James Ballantine.

H1401: Gray, John. Autograph letter, signed, of 20 April 1863 to James Ballantine.

H1402: Greeley, Horace. Autograph letter, signed, of 1 September 1851 to John Chapman.

H1405: Grenville, William Wyndham. Autograph letter, signed, of 1803 to William Pitt.

H1407: Grimaldi, Joseph. Autograph letter, signed, of 20 March 1828 to Frances Kelly. Although initialed by Grimaldi, the letter is in the hand of an amanuensis.

H1408: Haghe, Louis. Autograph letter, signed, of 24 August 1861 to David Roberts.

H1414: Hannay, James. Autograph letter, signed, of 26 April 1863 to Peter Fraser. Hannay sends Thackeray's short letter (see entry H1586) of good wishes to Fraser on the occasion of the dinner in his honor. "It should be read at the dinner on Friday as a companion to Dickens's.

H1417: Hill, David Octavius. Autograph letter, signed, of 8 April 1863 to James Ballantine.

H1418: Hill, David Octavius. Autograph letter, signed, of 9 April 1863 to James Ballantine.

H1419: Hill, David Octavius. Autograph letter, signed, of 9 April 1862 to James Ballantine.

H1439: Hunter, J. Autograph letter, signed, of 14 May 1863 to James Ballantine.

H1443: Jeffrey, Francis. Autograph letter, signed, of 26 April 1832 to George Lamb.

H1455: Kingsley, Charles. Autograph letter, signed, of 10 July 1872 to Alexander Strahan.

- H1462: Lawson, Charles, Lord Probost of Edinburgh. Autograph letter of 14 April 1863 to James Ballantine, perhaps in the hand of an amanuensis.
- H1466: Lemon, Mark. Autograph letter, signed, of 1849 [?] to Benjamin Webster [?].
- H1467: Lemon, Mark. Autograph letter, signed, of 21 April 1863 to Peter Fraser.
- H1471: Lewes, George Henry. Autograph letter, signed, of 1 February 1854 to John Chapman.
- H1477: Longfellow, Henry Wadsworth. Autograph letter, signed, of 28 October 1846 [?] to Samuel Lover. This short letter is written on Longfellow's calling card.
- H1482: Mackay, Charles. Autograph letter, signed, of 19 August 1851 to A. S. Watts.
- H1488: Macnee, Daniel. Autograph letter, signed, of 20 April 1863 to James Ballantine.
- H1492: Maitland, A. C. Gibson. Autograph letter, signed, of 27 April 1863 to Peter Fraser.
- H1511: Murrie, M., Provost of Stirling, Scotland. Autograph letter, signed, of 25 April 1863 to James Ballantine.
- H1516: D'Orleans, Louis, Duc de Nemours. Autograph, envelope, signed of 30 July 1856 to Mademoiselle d'Henin.
- H1524: Pattison, A. Dunn. Autograph letter, signed, of April 1863 to James Ballantine.
- H1532: Porter, Jane. Autograph letter of "Thursday Evening" to Samuel Lover.
- H1537: Reeves, Sims. Autograph letter, signed, of April 1863 to an unknown correspondent.
- H1545: Russell, Alexander. Autograph letter, signed, of 1 May 1863 to James Ballantine.
- H1583: Talfourd, Thomas. Autograph envelope, signed, to William Jerdan.
- H1587: Thom, Alexander. Autograph letter, signed, of 7 May 1863 to James Ballantine.
- H1590: Trotter, John. Autograph letter, signed, of 15 May 1863 to James Ballantine.

#### H. Paintings & Drawings

- H1717: Clarke, Joseph Clayton, under the pseudonym of "Kyd." "The Broker's Man (Sketches by Boz)." A drawing in pen and black ink and watercolor, on card-paper 19.5 cm. x 13 cm. This drawing and the following five drawings are done in the same style as Kyd's work in the foregoing portfolios, but the figures of the characters here are slightly larger.
- H1720: Clarke, Joseph Clayton, under the pseudonym of "Kyd." "Mr. Nadgett (Martin Chuzzlewit)." A drawing in pen and black ink and watercolor, on card-paper 19.5 cm. x 13 cm.
- H1722: Clarke, Joseph Clayton, under the pseudonym of "Kyd." "Toby Crackit (Oliver Twist)." A drawing in pen and black ink and watercolor, on card- paper 19.5 cm. x 13 cm.
- H1732: "Charles Dickens." A drawing in pencil, on paper 17 cm. x 13 cm., mounted. It is believed that this sketch of Dickens's head and upper body was drawn from life by Cruikshank in 1838. Frederick W. Pailthorpe made an etching after the drawing; see entry H1132.
- H1808: A drawing of Dickens, done in pencil and red chalk, on pale brownish grey card-paper 18 cm. x 23 cm., mounted. This portrait of Dickens, which depicts his head and chest, is believed to have been drawn from life by Leech circa 1860. Provenance: Samuel Wells.

## Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

### Subjects

Authors, English  
Authors -- Great Britain  
British literature -- 19th century  
Illustrators -- Great Britain

### Occupations

Authors -- Great Britain -- 19th century

### Genres / Formats

Artifacts (object genre)  
Drawings (visual works)  
Paintings (visual works)  
Photographs  
Printing plates  
Prints (Visual works)

### Names

Cruikshank, George, 1792-1878  
Dickens, Charles, 1812-1870  
Gimbel, Richard

### Contributors

Gimbel, Richard , collector  
Dickens, Charles, 1812-1870  
Cruikshank, George, 1792-1878