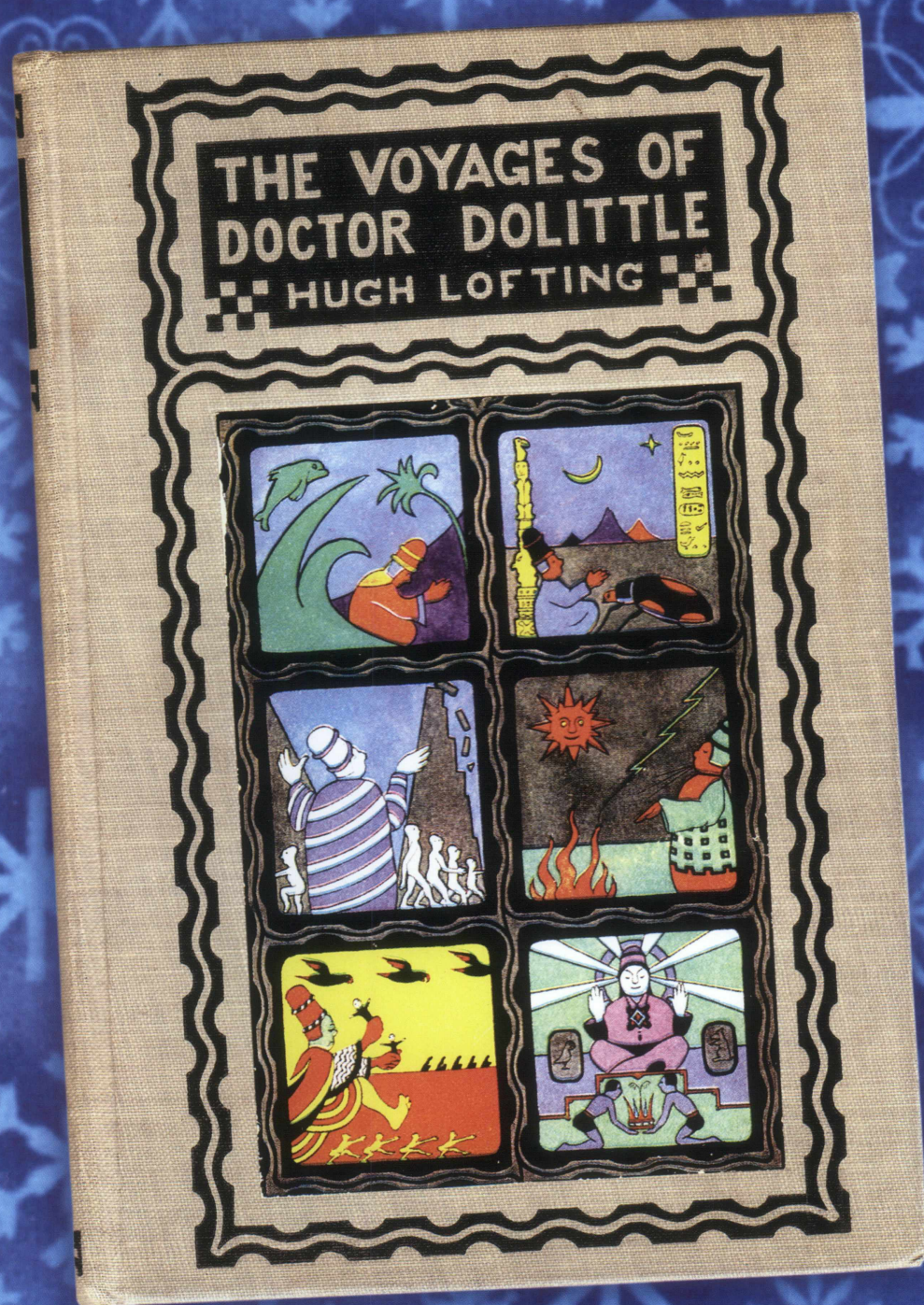


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FIRSTS

THE BOOK COLLECTOR'S MAGAZINE



*Happy
Holidays!*

Dr. Dolittle

Charles Dickens
Bicentenary

The Charles Dickens Bicentenary 1812-2012

by LEE BIONDI

ADMITTEDLY THE “BIG EVENT” in London 2012 was the Thirtieth Olympiad, but Charles Dickens confidently took the silver with Bicentenary exhibitions, events and publications galore in his honor. The premier novelist of the Industrial Age is now an industry unto himself. The Bicentenary celebration of the birth of Charles Dickens saw multiple reissues of his works in paperback, some new additions to the Nonesuch facsimile collection, new and reissued biographies, some new critical works and some celebratory and celebrity tie-ins. It seems worthwhile to assess this two-hundredth birthday party for the man who remains the world’s favorite author and to take a look at the better tie-in publications.

One of the keys to the continuing popular love of Charles Dickens is not just the quality of the literary output, but also the pure collateral *fun* of all things Dickens, and in this regard, the most *fun* books for the birthday were a new illustrated *Life of Charles Dickens* (edited from the lengthy John Forster original of 1872-1874), Simon Callow’s romp, and the pleasure-packed production, *Dickens’ Bicentenary 1812-2012*.

The major works of Charles Dickens never fall out of print and the year 2012 brought new editions of the novels from many publishers in bargain hardcover, trade paper and mass market. The standout publications worth noting here, though, come as a group of trade paperbacks from Cambridge University Press. Cambridge has admirably decided to give lovers of *Great Expectations* more than they ever could have expected. Cambridge has reproduced the novel as a facsimile of its original three-decker form, actually issuing it in three separate paperback volumes. Further, Cambridge has given us a facsimile of the work’s serial appearance in “All the Year Round.” And they have, in a larger format paperback, reproduced the original working manuscript of the work. All this has



been extremely welcome for those of us who are near-obsessed with this novel. These appearances, to the tiny extent that they will be noticed by the American public, importantly re-emphasize that the novel had two distinct endings long before the “Bulwer Lytton” or “epilogue” ending was first revealed in John Forster’s first printing of his *Life of Charles Dickens* (in Volume III) and became part and parcel of the back matter baggage of the book in Twentieth century America. The original serialization, the first edition three-decker, and the first American editions of *Great Expectations* end with the final phrase “...I saw the shadow of no parting from her.” Starting with the Library Edition of 1862, the final phrase (revised by Dickens himself, obviously, but not an improvement, in my opinion) is “...I saw no shadow of another parting from her.”

Nowadays, the schoolbook mass market paperbacks usually include the “epilogue” ending as an appendix and explain the background to that

The books discussed in this article:

- BILLS, Mark (editor). *Dickens and the Artists*. New Haven, CT: Yale University Press, 2012. 188pp. Profusely illustrated in color.
- CALLOW, Simon. *Charles Dickens and the Great Theatre of the World*. NY: Vintage Books, 2012. A paperback original in the U.S., U.K. hardcover via HarperCollins. 370pp.
- CLARK, Peter. *Dickens's London*. London: The Armchair Traveller at the bookHaus [sic], 2012. 130pp.
- COLLEDGE, Gary. *God and Charles Dickens: Recovering the Christian Voice of a Classic Author*. Grand Rapids, MI: Brazos Press (a division of Baker Publishing Group), 2012. 202pp.
- DOUGLAS-FAIRHURST, Robert. *Becoming Dickens: The Invention of a Novelist*. Cambridge, MA: The Belknap Press of Harvard University Press, 2011. 389pp.
- FIDO, Martin. *The World of Charles Dickens: The Life, Times and Work of the Great Victorian Novelist*. London: Carlton, 2012. Reissued from the 1997 edition. Profusely illustrated. 144pp.
- FITZGERALD, Percy. *Bardell v. Pickwick: A Dickens of a Case*. London: Hesperus Press, 2012. Reissue with a new foreword: first published in 1902. 119pp.
- FORSTER, John. *The Life of Charles Dickens: The Illustrated Edition*. Holly Furneaux, General Editor and Jane Smiley, Foreword. NY: Sterling Publishing, 2011. Profusely illustrated. 512pp.
- GROSSMAN, Jonathan H. *Charles Dickens's Networks: Public Transport and the Novel*. Oxford: Oxford University Press, 2012. 256pp.
- HAWKSLEY, Lucinda Dickens. *Dickens' Bicentenary 1812-2012: Charles Dickens*. San Rafael, CA: Insight Editions 2012, in association with The Charles Dickens Museum, London. Profusely illustrated and with separately printed and inserted removable material. 123pp.
- ISBA, Anne. *Dickens's Women: His Great Expectations* [on the title-page, but *His Life and Loves* on the dust jacket]. London: Continuum, 2011. 167pp.
- JACKSON, Lee. *Walking Dickens' London*. Oxford: Shire Publications, 2012.
- LEDGER, Sally and Holly Furneaux (editors). *Charles Dickens in Context*. Cambridge: Cambridge University Press, 2011. 405pp.
- MARGOLYES, Miriam and Sonia Fraser. *Dickens' Women*. London: Hesperus Press Ltd, 2011. Expanded from the 1989 edition. 96pp.
- PATTEN, Robert L. *Charles Dickens and "Boz": The Birth of the Industrial-Age Author*. Cambridge: Cambridge University Press, 2012. 408pp.
- RICHARDSON, Ruth. *Dickens & the Workhouse: Oliver Twist & the London Poor*. Oxford: Oxford University Press, 2012. 370pp.
- ROBERTS, Lucienne and Rebecca Wright (editors). *Page 1: Great Expectations: Seventy graphic solutions*. London: GraphicDesign& [sic], 2012. 316pp.
- SANDERS, Andrew. *Charles Dickens's London*. London: Robert Hale, 2010. 239pp.
- SLATER, Michael. *Charles Dickens*. New Haven, CT: Yale University Press, 2011. Paperback edition (first edition, 2009). 696pp.
- SMITH, Walter. *Charles Dickens: A Bibliography of His First American Editions 1836-1870. With Photographic Reproductions of Bindings and Title Pages: The Novels with Sketches by Boz*. Calabasas, CA: David Brass Rare Books, 2012. xxxvi, 419pp.
- SMILEY, Jane. *Charles Dickens: A Life*. 2011. Paperback reissue from Penguin (first published in 2002 by Viking Penguin.) 212pp.
- TOMALIN, Claire. *Charles Dickens: A Life*. NY: The Penguin Press, 2011. 527pp.
- WERNER, Alex and Tony Williams. *Dickens's Victorian London 1839-1901*. London: Ebury Press, 2011. Profusely illustrated. 288pp.
- WINTER, Sarah. *The Pleasures of Memory: Learning to Read with Charles Dickens*. NY: Fordham University Press, 2011. 455pp.
- WOLFREYS, Julian. *Dickens's London: Perception, Subjectivity and Phenomenal Urban Multiplicity*. Edinburgh: Edinburgh University Press, 2012. xx, 251pp.

Charles Dickens Bicentenary

situation with varying degrees of depth and accuracy. But they *silently* choose their final phrase of the last sentence without explanation that an alternate even exists. Perhaps it's just coincidence, but the main American mass market paperbacks choose "no shadow" as their reading (Barnes & Noble Classics, Dover Thrift, Signet, and Bantam); the main two British paperbacks have chosen "the shadow" (Oxford and Penguin), the first and the more haunting, more ambiguous ending. (The entire textual situation is best explained in the Norton Critical Edition of *Great Expectations*.)

I think Cambridge University Press deserves a hand for publishing this fascinating "archive" of *Great Expectations*, and for reissuing an early edition of the collected letters (the 1893 "Third Edition in One Volume," edited by Georgina Hogarth and Mary Dickens), the three-volume Forster biography (oddly, a mixed set: Volume I, the "Seventh Edition" [1872]; Volume II, the "Tenth Thousand" [1873]; and Volume III, the first edition [1874]), and George Dolby's 1885 reminiscences about the Dickens reading tours which he managed from 1866-1870. I hope that Cambridge finds a market for what is obviously a labor of love by someone at the press.

The State of the Biographies

Charles Dickens has always been well served by his biographers since the very first *Life* by his friend John Forster, just mentioned. New biographies continue to be published simply because of the abiding deep interest in the man and his work, the beloved stories and characters he gave us.

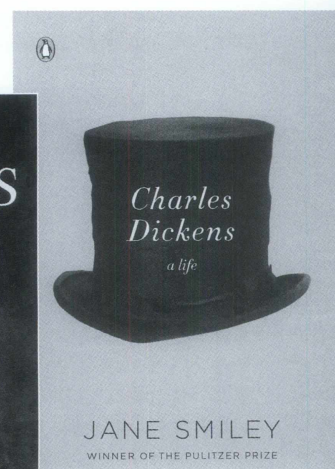
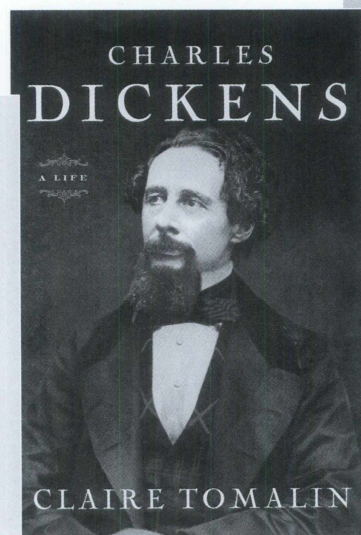
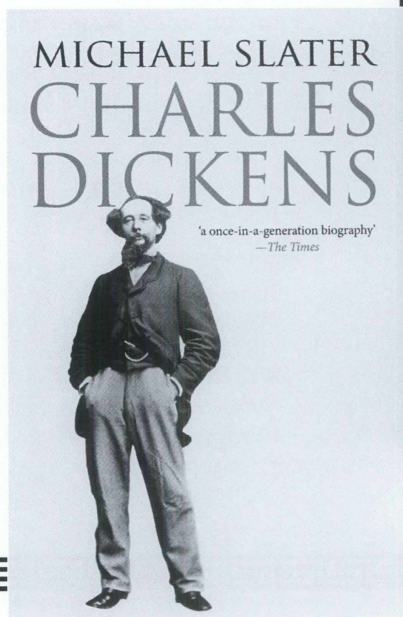
The modern English-speaking world was already well served by Edgar Johnson (1952), Fred Kaplan (1988) and Peter Ackroyd (1990) when the eagerly-awaited-by-specialists Michael Slater biography of Dickens appeared through Yale University Press in 2009. Frankly, nothing beyond the Slater work was really needed but—Dickens being so popular and all—there was a market opening for Claire Tomalin, and she and Penguin took advantage of it with panache with *Charles Dickens: A Life* (2011). Claire Tomalin knows her Dickens and can write for a wider,

more general audience than a profound specialist like Slater. Her Dickens credentials were already in order, since she had authored *The Invisible Woman: The Story of Nelly Ternan and Charles Dickens* (1990, with a timely 2012 reissue in paperback). She had expanded her reputation and audience with acclaimed biographies of Samuel Pepys and Thomas Hardy. Her biography of Dickens may have seemed superfluous to saturated readers like myself, but it was a great effort on her part, and served its broader public extremely well: those folks who were likely to get bogged down in the dense doorstep of the Slater bio.

Jane Smiley's little bio from 2002 (also titled *Charles Dickens: A Life*) was granted a 2012 tie-in reissue and it has its place for those who were threatened by even the length of the Tomalin bio.

To the general public I would recommend the Tomalin. If you are reading this article you are probably ready for the Slater (or have already read it), which mostly supplants Johnson and Kaplan as being definitive for the current generation. Ackroyd's work is an experience unto itself, successfully reaching beyond the rules of the standard biography and as such will likely always have a safe place of its own on the shelf of Dickens biographies.

Also an experience unto itself is Simon Callow's would-be—or almost—biography *Charles Dickens and the Great Theatre of the World*. Callow's narrative voice, like Peter Ackroyd's, cannot background itself as well as Johnson's or Slater's, nor should it even try. The pleasure to be found in this book is in knowing that you are reading Simon Callow, who is enthusiastically talking to you about a



subject obviously dear to his heart. The facts are correct and the book does have a chronological life narrative thread, but I am quite sure that such quotidian matters were not part of the publication pitch: another “plain old” biography of Charles Dickens was not needed. Rather, it was Callow himself and what he brings to the task with his personal flair that got this book published, and deservedly so: it’s a thumping good read!

In the story arc of the life of Charles Dickens I find the most interesting section to be the period during which he was writing the monthly parts of *The Posthumous Papers of the Pickwick Club*. This period had lasting repercussions in many areas of writing, reading and publishing. It also had repercussions in the area of authorial power and fame (and wealth). We will later encounter Sarah Winter’s *The Pleasures of Memory*: she handles the aspect of *Pickwick*’s importance in the history of reading. In the fields of the histories of writing and publishing, this explosive period—when, in the space of 20 months, Charles Dickens transformed himself from an obscure journalist/sketch writer using a pseudonym into the most famous author in the world—is addressed fruitfully by two new entries: *Becoming Dickens: The Invention of a Novelist* by Robert Douglas-Fairhurst and *Charles Dickens and “Boz”: The Birth of the Industrial-Age Author* by Robert L. Patten. Patten is a name long familiar to Dickens collectors and dealers, he being the author of the essential *Charles Dickens and His Publishers* (The Dickens Project, 1991) and co-editor (with John O. Jordan) of the near-essential *Literature in the Marketplace: Nineteenth Century British Publishing and Reading Practices* (Cambridge University Press, 1995). Robert Patten is a genuine expert in the publishing history of Charles Dickens. His academic credentials are top-flight, but he retains a fan’s level of enthusiasm for his subject. His new book is an excellent effort.

In *Becoming Dickens*, Robert Douglas-Fairhurst

throws his net a little farther afield than Patten, bringing the wider world and society a little more into the scenario. Though written by an academic and published by Belknap Harvard, this work could easily be read and enjoyed by the “common reader”—anyone who has read a few of the major Nineteenth-century novels and has a general education regarding the society and milieu. If not exactly “entry-level,” it is certainly easier going for the non-specialist than Patten’s new book. That said, any new publication by Robert Patten is a must-have for Dickens collectors and dealers.

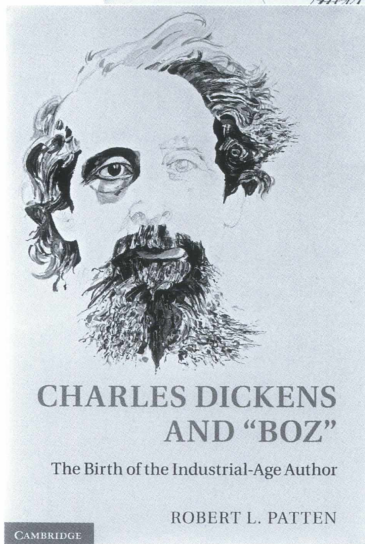
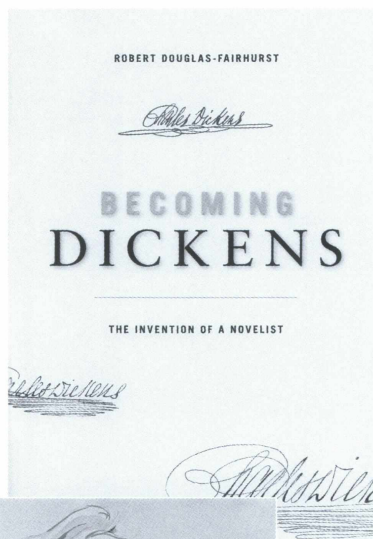
In summation, the field of Dickens biography, which certainly didn’t seem to need anything in the way of further enhancement, has in fact been well served with the popular appeal of Tomalin, the zest of Simon Callow and the focus of Douglas-Fairhurst and Patten. The Bicentenary impetus brought forth more real substance than anyone had the right to expect, and even the “fluff”-type entries were well done.

The “Expected” Tie-Ins

You just knew that the Dickens Bicentenary would bring some new junk to your local bookstore and amazon.com but, thankfully, these tie-ins have been pretty consistently worthwhile (which is more than you can say about last year’s lower end of the King James Bible four-hundredth anniversary tie-ins). Perhaps I have gone too easy on most of these from a critical perspective but, as a group, they really are quite well written and definitely well informed. And a lot of us just can’t get enough of that Dickens stuff.

An absolute delight for the mind and eyes can be found in the highly edited but also

highly illustrated edition of Forster’s *Life* published by Sterling Signature, who recently brought us illustrated oversize editions of *Bury My Heart at Wounded Knee*, *The Interpretation of Dreams* and *On the Origin of Species*, all well done and thoughtful productions. The general editor of this endeavor is Holly Furneaux (Lecturer in Victorian Literature at the University of Leicester), who will appear again in this article. The book’s foreword was contributed by Jane Smiley. This abridgement of Forster’s *Life* is a veritable feast for all



Charles Dickens Bicentenary

Dickensians, from newbies to gray-haired professionals. The text of Forster's *Life*—too long to be often revisited even by professionals and superseded factually by many a subsequent biographer—still makes a bracing good read in Furneaux's judiciously cut version, which is enhanced and enlivened with many informative and enjoyable sidebars, original comments and Dickens excerpts. The book is packed with excellently chosen and printed illustrations, breathing new life into many over-familiar images, notably Maclise's "Nickleby Portrait" and Buss' "Dickens's Dream." Highly recommended, to read oneself or to give to a fellow Dickensian.

In the same category is Lucinda Dickens Hawksley's *Dickens' Bicentenary 1812-2012* from Insight Editions in San Rafael, which follows the trend of books with fold-outs and inserted pull-outs, in this case a plethora of Dickens memorabilia and manuscripts, even facsimiles of some Dickens in parts examples. This could have easily been a very cheesy affair, but was held in check by the scholars involved. Kudos to all: I loved it. It makes for an interesting read and would delight most Dickensians.

Books on "Dickens' London" are a subgenre of their own now, and it was no surprise that the Bicentenary brought a few more. It is a remarkable thing about fans of Dickens and his work that we can get a great deal of pleasure from repetition of what we liked in the first place. By this I don't just mean the re-reading of favorite excerpts or full works but also, it seems, from just re-experiencing the favorite points of the biography and journeying with Dickens time and again through "his" London. Stuff we already know about Dickens and his city brings us pleasure just to hear again, even over and over to a point slightly beyond rational. Familiarity with the subject matter does not make repetition of the already well-known lead to boredom in the case of all things Dickens, but rather we experience a comfortable re-enjoyment. "Tell us that story again, please, the one about..."

Three books fit here (and a less comfortable one is

saved for later). The lightest of these is *Dickens's London* by Peter Clark, a small but satisfying book, well written and well produced. It fulfills its modest ambitions and is quite likeable. From what I could glean, Clark's field of expertise is Middle Eastern Studies

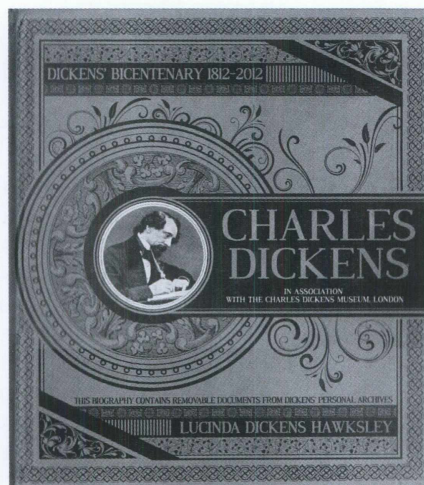
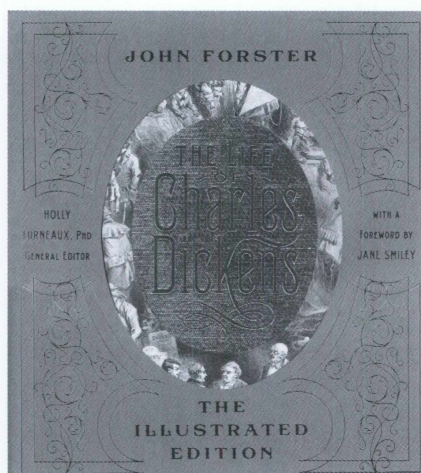
and translating Arabic works into English, but he brings a real fan's enjoyment to walking around London with Dickens and his characters. A similar "walk about" can be enjoyed with Lee Jackson's *Walking Dickens' London*, which maps out eight specific little tours. It escapes redundancy (though perhaps accidentally) by a nicely diverse illustration programme. Lee Jackson is an historical novelist of some repute in England. He is also the creative force behind the delightful and informative www.victorian-london.org, which I can highly

recommend to the armchair traveler who has moved from the fire-side leather chair to the computer workstation.

Andrew Sanders is Emeritus Professor of English at the University of Durham; he has been published extensively on Charles Dickens (*Charles Dickens: Resurrectionist, A Companion to A Tale of Two Cities, Dickens and the Spirit of the Age*, etc.) and he brings a thorough knowledge to his guided tour, *Charles Dickens's London*. Though the text is the main thing here, the book is also well and thoughtfully illustrated as an added treat. This would be the new "Dickens' London"

book that I would recommend to readers of *Firsts*. Clark and Jackson make excellent appetizers, but Sanders provides the meatier dish. I tried to be more critical of the lighter fare but, in the end, found each of these quite admirable in its own way. None of these seems exploitative of the Bicentenary: all seem to have been written from the heart, worthy of publication and of finding a reading public.

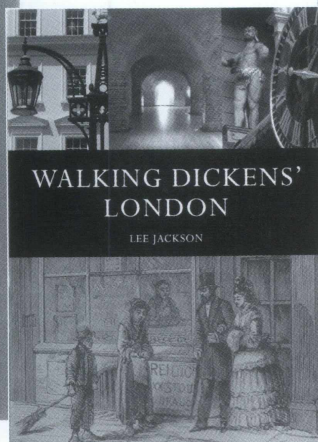
Dickens's Victorian London 1839-1901, by Alex Werner and Tony Williams, sets out with a different agenda than the above projects do. It is predominantly a photo-book, and has less direct relation to Dickens and his novels and characters than the other



Dickens's London

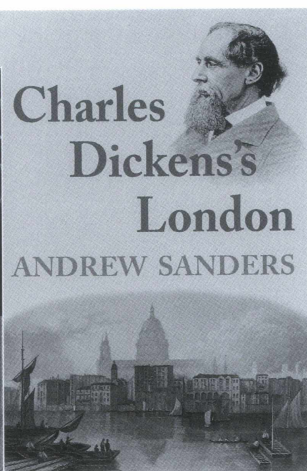


Peter Clark



WALKING DICKENS' LONDON

LEE JACKSON



Charles Dickens's London

ANDREW SANDERS

getting a little old and it is high time to hear some women's voices on the matter. Such work was split down the middle in the Bicentenary year with *Dickens's Women*, a new book by Anne Isba about the actual women in the author's life and his attitudes toward them, and a well-deserved and slightly refreshed reissue of *Dickens' Women* by Miriam Margolyes and Sonia Fraser that takes on the other half of the equation, his fictional women. Miriam Margolyes is one of the finest Dickensian actresses of her generation and an ideal person and personality to tackle such a project; Sonia Fraser,

a former member of The Royal Shakespeare Company, is her ideal collaborator. The small but admirable Hesperus Press is to be lauded for bringing such a fine little book back into the public eye.

Anne Isba read Modern Languages at Oxford and

has her doctorate in Victorian Studies. Her book *Dickens's Women* has two subtitles: "His Life and Loves" on the dust jacket and "His Great Expectations" on the title-page. She divides the work into generic sounding chapters: "Mother," "Lover," "Wife (and her sisters)," "Actress." The "Actress" section, about Ellen Ternan, was explored more deeply in Claire Tomalin's essential book on Ternan entitled

The Invisible

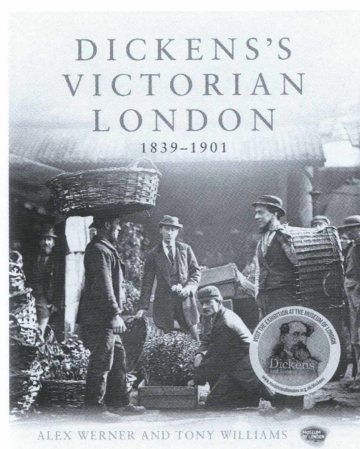
Woman (1990), but this new Isba work serves the purpose of providing a well-studied brief survey of Dickens' interactions with and attitudes toward the real female characters that populated his life.

The social relevance of the writings of Charles Dickens, a topic inevitable in the year of the Bicentenary

books once it gets past its introduction. But when it does turn to Dickens, it does so gracefully and pertinently. As a collection of well-printed and well-captioned photographs of Nineteenth-century London it is quite glorious. Alex Werner comes at the project as a curator for the Museum of London (he is Head of History Collections) and was the main figure responsible for the 2011-2012 Bicentenary display "Dickens and London." Co-writer Tony Williams is an Associate Editor of *The Dickensian*, the journal of the Dickens Fellowship—so all in all, we are in good hands.

Given the works and walks covered already, the least essential of the covered anniversary tie-ins is probably the reissue of the 1997 book *The World of Charles Dickens: The Life, Times and Work of the Great Victorian Novelist* by Martin Fido, an accomplished academician here addressing the general reader. Even as the most redundant of the lot, this book still has a lot to recommend it as a stand-alone, but I find it pales just a little by comparison to the others, perhaps because of its age and therefore its dated pop culture references.

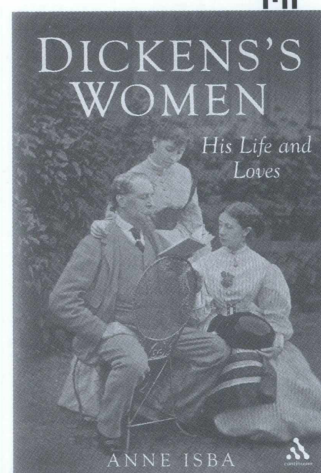
A ripe topic to bring up during the Bicentenary was "Dickens and Women," whether the actual women in his life or the female characters in his novels and sketches. Michael Slater covered both sides of the equation back in 1983 with his *Dickens and Women* (Stanford University Press), but that work is



DICKENS'S VICTORIAN LONDON

1839-1901

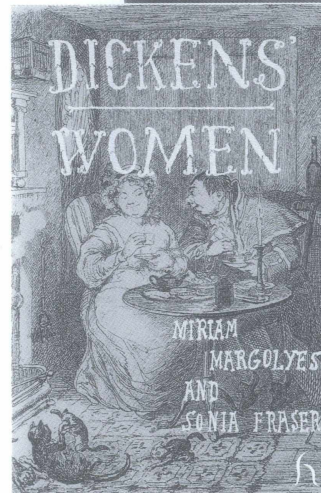
ALEX WERNER AND TONY WILLIAMS



DICKENS'S WOMEN

His Life and Loves

ANNE ISBA



DICKENS'S WOMEN

MIRIAM MARGOLYES AND SONIA FRASER

Charles Dickens Bicentenary

celebrations, is addressed in *Dickens and the Workhouse: Oliver Twist and the London Poor* by Ruth Richardson, published by Oxford but feeling very much like it is intended for the mass market, both in its writing style and its dust jacket design and illustration (a colored rendition of George Cruikshank's famous plate of Oliver asking for more). A few years ago Richardson brought us *The Making of Mr. Gray's Anatomy* (Oxford, 2008), which was the kind of book that anyone interested in the Victorian book trade had to relish. She brings equal erudition and attention to salient detail to the task at hand: exploring the social impetus behind the writing of *Oliver Twist* and the social impact of its publication. Her work is an able summation of this slice of the overall Dickens story.

The "Unexpected" Tie-Ins

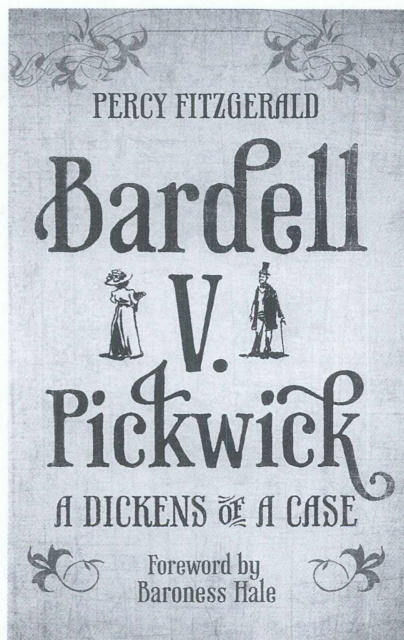
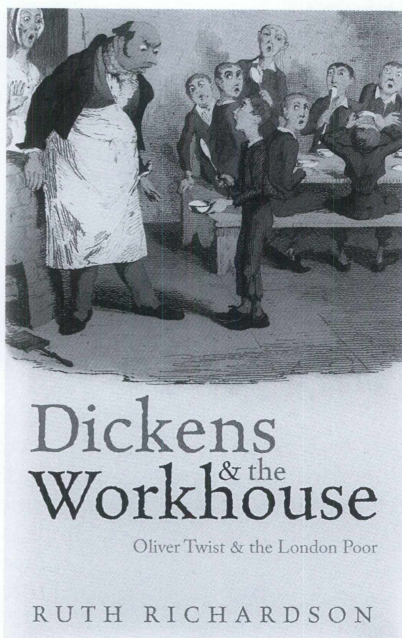
Every book discussed above is exactly along the lines of what I was expecting, though their consistent quality did exceed expectations. But some of the celebration tie-ins caught me by surprise, to varying degrees, by their content and purpose.

As the first of these "less expected" or outright "unexpected" Bicentenary tie-ins I'd like to cover *Dickens and the Artists*, edited by Mark Bills, formerly the Senior Curator of Paintings, Prints and Drawings for the Museum of London and now Curator of Watts Gallery. Bills has published reputable monographs on British painters William Powell Frith and G. F. Watts. This tie-in publication, an almost-coffee table book from Yale University Press, is associated with a Watts Gallery exhibition in the summer of 2012 also titled *Dickens and the Artists*. In retrospect this now seems like a natural, but upon first opening the book I did not know what I was in for. As it turned out, this work is a most welcome new arrival on my personal Dickens shelf. The book, a collection of expert essays, is an informed and lucid account of the relation between Dickens

and the Fine Arts: the influence of past artists on him as a writer, and the influence of his novels and characters on fine artists of his period and beyond. This is not a book about Dickens' illustrators (that ground has been thoroughly mapped in previous publications), though inevitably it does touch on that subject area, covering the usual names lightly. Nor is this a book about Dickens' mentions or reviews of art and artists in his published works or correspondence, though similarly it does not avoid the topic when too obvious to ignore (e.g., Dickens's published contempt for John Everett Millais' early work "Christ in the House of His Parents"). The work concentrates most valuably on the influence that Dickens' novels, his social implications and accusations, and his indelible characters had on paintings

and drawings of the second half of the Nineteenth century. There is no argument that Charles Dickens' lifetime success and enduring fame and favor rest on the fact that he was, above all else, a masterful storyteller and creator of vibrant living characters.

Although some of the images chosen for inclusion in this book are generic scenes of landscapes, riverscapes, city views and domestic and commercial interiors, the best are images snapped from Dickens' most powerful narratives and of his most enduring characters. This is especially so in the section of greatest interest to Dickensians (as opposed to art students), "Dickens Subjects in Victorian Art" by Hilary Underwood. In this essay, a dedicated Dickensian and any thoughtful, attentive reader will find much to appreciate, much to learn and much to ponder—aesthetically, socially and philosophically. For me, the appeal of this book was not in covering again the list of the usual names of Dickens' illustrators, but in the expansion of that list to embrace artists and works



that were not part of my cultural experience going in.

An odd but welcome reissue of *Bardell v. Pickwick*, a turn-of-the-century book by Percy Fitzgerald, reminded me of just how truly funny *The Pickwick Papers* can be at times, and certainly one of those times is the hilarious section where Mrs. Bardell takes the set-upon Mr. Pickwick to court for breach of promise. It's a shame that *Pickwick* is so overlooked by modern American readers, and I appreciate any and all efforts to turn attention to this masterpiece of improvisation, a hugely important novel on the world stage in its time, changing forever the way writers, books, readers and publishers acted and interacted. The publication period of the monthly parts of *Pickwick* was recognized, even as it was happening, as something extraordinary and unprecedented, which is why the publication history itself is still a valid topic for deep exploration from several angles by modern writers such as Patten and Douglas-Fairhurst (above) and Sarah Winter (below).

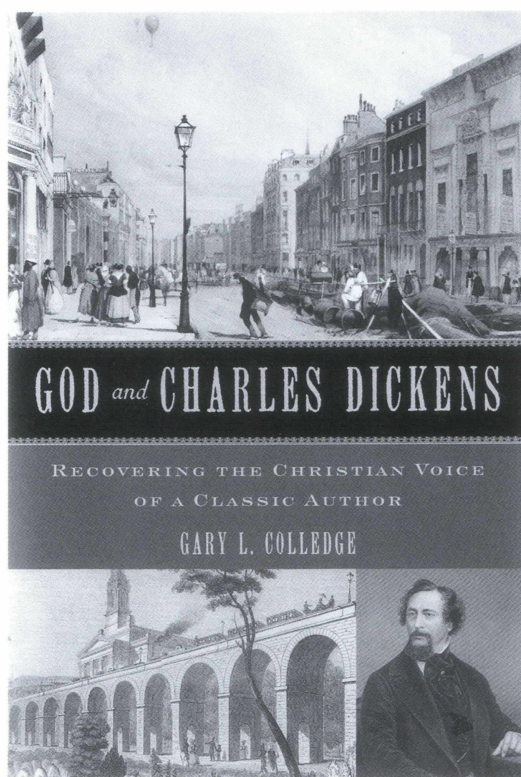
In Victorian England there was a text that all the population knew: the Bible in English. Whether you were young or old, rich or poor, schooled or unschooled, you knew your Bible. Of course it was to varying degrees, but everyone knew the Old Testament Bible stories, the Gospels and the Psalter. Whether you were Church of England, Presbyterian or a downright radical, and whether it was through the Book of Common Prayer or the actual King James Bible itself, *you knew the Bible*. And the population knew it in a way that may be hard for moderns to imagine: they knew it through and through. The Bible was part of the very fabric of their being. This was the case, also, in Colonial America, Revolutionary America and the Early Republic. On both sides of the Atlantic, high-level leaders and the man on the street could notice and properly assess even the most obscure Biblical reference. In London, Dickens' near-contemporary Charles Spurgeon (1834-1892) was a veritable superstar. Spurgeon was a Baptist preacher who could pack any venue to the rafters. His message was

true Gospel and the crowds knew what he was talking about and loved hearing him preach. Imagine if the voices that have hold of the public today were as grounded in the true Gospel message and could teach it and preach it like Spurgeon! Nowadays, any but the most clichéd Biblical references in public discourse would likely go astray or go nowhere at all. Most listeners would not even recognize where they came from. Most of the population can't explain the commonalities and differences of the just-mentioned Church of England, Presbyterians and Baptists. In America today, outside the Episcopalian Church itself, it is probably only booksellers who know what "Book of Common Prayer" even means.

All this sidetracking is in order to set the tone for what may be the most important of the Bicentenary tie-in publications, *God and Charles Dickens: Recovering the Christian Voice of a Classic Author*, written by Gary Colledge and published by Brazos Press, a division of Baker Publishing Group of Grand Rapids, Michigan. There is an obscure little subgenre of books about Dickens and faith, but this book has a chance of being found and read by more people than most of its predecessors and is a very well informed and thoroughly explained piece of work. Colledge, an adjunct professor at Moody Bible Institute, knows the jargon of theology but does not drop obscurities on his readers. He expects and writes for a layman. Since he is published by Baker, his

editors aren't afraid to let him talk about Jesus. And Colledge does talk about Jesus: as Son of God, Our Lord, Our Savior, crucified and resurrected, but not in a preachy or evangelical way, but just in the way that Dickens would have, or Dickens' contemporary readers would have amongst themselves.

One of Colledge's achievements is his judicious handling of the difficult and fraught terrain of separating the authorial voice from the voices of fictional creations. Colledge explains, "I am well aware of the danger of identifying the voice of the novel's narrator and characters with the novelist himself. Accordingly,



Charles Dickens Bicentenary

I have attempted to associate material in such a way that the quotes I have cited from novels represent concepts and ideas also found expressly in his letters and journalism—a sort of multiple attestation, if you will. I have also tried to show, perhaps less conspicuously, that Dickens' worldview is multiply attested. There are times when it is reasonably clear that the characters and the narrator have stepped out of the way—or perhaps Dickens shoves them out of the way—and Dickens the author speaks. In any case, then, I have taken deliberate care that what we are considering at a given point in a given chapter is indeed the Christian voice of Charles Dickens."

Colledge places this "Christian voice of Charles Dickens" in the contemporary social constructs of High Church, Evangelicalism, Unitarianism, Calvinism, Baptists, Presbyterians, etc. without losing sight of Dickens' personal and genuine New Testament Christianity: that is to say, a worldview of salvation by grace and personal/social obligation based on Scripture and not on denominational creeds.

Inevitably in a book with this intent, a lot of ink has to be devoted to *The Life of Our Lord* and *A Christmas Carol*, but Colledge balances that necessity deftly and brings almost all the great novels into the construction and flow of his demonstrations. Colledge is well read in Dickens, in Scripture and in theology, both modern and Victorian. He writes well, without academic obfuscation, though the footnotes and bibliography quietly reveal some deep academic chops. The result is a book that I most highly recommend.

Meanwhile, Bible publisher Thomas Nelson tried to capitalize on Dickens' enduring popularity and the Bicentenary with a rather hodge-podge entry entitled *A Charles Dickens Devotional*, compiled and written by Jean Fisher and produced with the kitsch sensibility of a fake keepsake. The excerpts from the books are worth re-reading, but the accompanying letterpress stuck in my mind as if read aloud by a condescending grief counselor. If you want Dickens, read Dickens. If you want to read about God and Dickens, read Colledge's *God and Charles Dickens*. If you want a daily devotional, get Charles Spurgeon's priceless *Morning and Evening*.

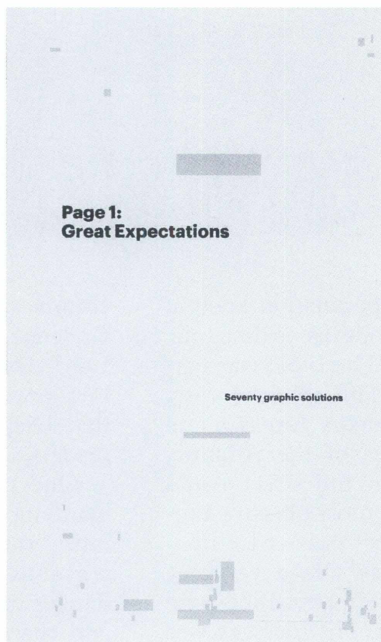
The absolutely craziest of the tie-ins this year came from a tiny press called GraphicDesign&. The book is *Page 1: Great Expectations: Seventy Graphic Solutions*. This little masterpiece of cross-century experimentation was edited by Rebecca Wright and Lucienne Roberts

(who is also credited with overall design). The back panel of the book calls it "an unusual typographical experiment designed to explore the relationship between graphic design, typography and the reading of a printed page": in this case, the opening of one of my favorite novels. "Crafted to engage the culturally curious, *Page 1: Great Expectations* collects the responses of 70 international graphic designers when posed with the same brief: to design and lay out the first page of *Great Expectations*." At the beginning of the introduction the editors discuss the dilemma of selecting a single particular novel for such treatment. "It was perhaps inevitable that we returned to the classics, and to Charles Dickens. When we read the first page of *Great Expectations* and found that it references lettering so directly it felt absolutely right, and the realization that it was the Bicentenary of Dickens' birth in 2012 was an additional gift." The introduction continues "in conversation" between the editors and the highly respected professional Dickensian Robert Patten (already mentioned). This little book is alternately awesome, thought-provoking, laughable and frustrating. Everyone with an interest in typography and book design should explore this volume.

What's Happening in Academia

The publication of serious academic books on Dickens continues unabated. The general proposal seems to be to publish a book pitched as "Dickens and (whatever you want that appeals to you that hasn't been beaten to death already)." Such academic endeavors would not deign to be thought of as "tie-in" publications, and the books that appeared in 2011 and 2012 fit that description: their appearance at this time is merely coincidental, not rushed to piggy-back onto an arbitrary date of Dickens fandom.

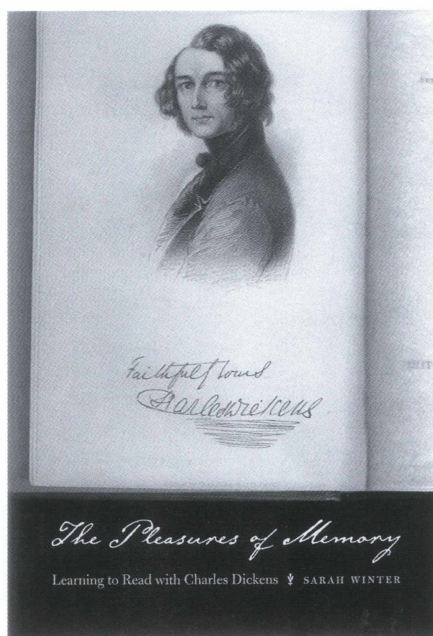
Excellent and educational books about "Dickens and Whatever" appear yearly. The year 2008 brought *Dickens and the Unreal City: Searching for Spiritual Significance in Nineteenth-Century London* by Karl Ashley Smith via Palgrave Macmillan (which was a nice addition to my "Dickens and Christianity" shelf) – as were, also from 2008, *Dickens and the Broken Scripture* by Janet L. Larson via University



of Georgia Press and *Spaces of the Sacred and Profane: Dickens, Trollope, and the Victorian Cathedral Town* by Elizabeth A. Bingham (an entry in the Routledge Series "Literary Criticism and Cultural Theory"). In 2010 there was *Dickens and Mass Culture* by Juliet John via Oxford, with a strong emphasis on the lives of *Oliver Twist* on stage and in the movies.

The year 2011 brought us, not as a tie-in, but as a substantive addition to the academic corpus of works on Dickens, *The Pleasures of Memory: Learning to Read with Charles Dickens* by Sarah Winter via Fordham University Press. Sarah Winter is a Professor of English at the University of Connecticut and author of *Freud and the Institution of Psychoanalytic Knowledge (Cultural Memory in the Present)*, a 1999 publication from Stanford University Press. She brings a deep knowledge of psychology and the history of psychology to her cultural studies in the new book about how and by whom Dickens was read in the original publications and afterwards, as his work made its way to becoming central to the English Literature canon of the "common reader" and of the system of public education, including in America. She brings a substantial dose of political science and class studies to the effort as well, and the resulting text reflects these diverse backgrounds, resulting in a deep study of Dickens in the private imagination and the public sphere all the way up to World War Two, from which point we can pick up with our own observations and other contemporary readings and studies. This was my favorite among the recent academic works because of its relevance to the "history of reading" sub-genre of the books-on-books genre and its relevance to the related but broader societal issue of public education.

The same year also saw the publication of *Charles Dickens in Context*, edited by the late Sally Ledger (of the University of London) and Holly Furneaux (of

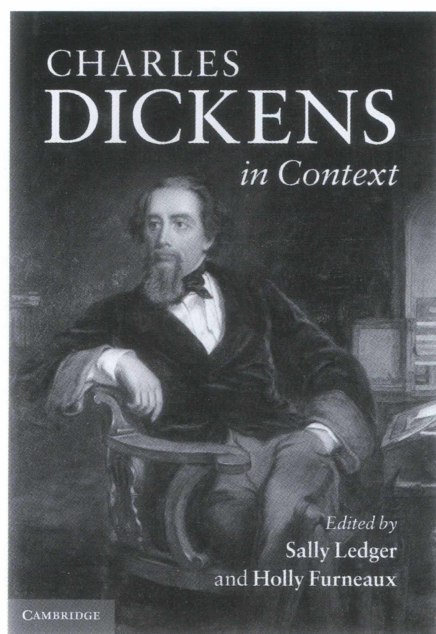


the University of Leicester). It is a stellar collection of short essays that, though published in the academic setting of Cambridge University Press, could and should reach a wider market. A general historical and literary education is prerequisite to getting started here, but once into it a reader will find a great deal of solid scholarship to satisfy a broad range of interests. Solid Dickensians contribute in abundance: Michael Slater, Michael Sanders, Jonathan Grossman, Juliet John, Andrew Sanders, Toru Sasaki and many others. The essays are serious and display deep erudition and sus-

tained demonstration despite their brevity, making the book as a whole an enlightening read and an excellent place for even the most saturated Dickensian to find a new angle or topic to fall in love with and to be immediately equipped with a fresh high-level reading list for the fresh obsession. This book is a winner across the board, a must-have.

In 2012, though I think more by coincidence than strategy, Oxford published the rather off-the-beaten-track *Charles Dickens's Networks: Public Transport and the Novel* by Jonathan H. Grossman, Associate Professor of English at U.C.L.A. Grossman's main agenda is in the title of the book, but I was pleasantly surprised to see him relate this specific transitional history to the equally important stabilization or standardization of time in the United Kingdom. The two events are tied together and remind us that genuine historical thinking takes a lot of effort in order to loose the lock of modernity's mindset. Grossman concentrates on *Pickwick*, *Master Humphrey's Clock* (especially *The Old Curiosity Shop*) and *Little Dorrit*,

and a familiarity with those works is prerequisite to getting anything out of the author's arguments. I was engrossed throughout the work, but actually found the afterword the most compelling and thought-

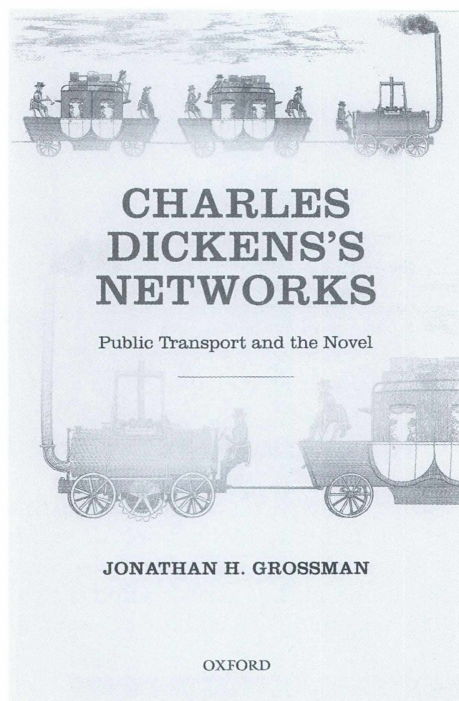


Charles Dickens Bicentenary

provoking section, as Grossman discusses future authors and novels (relative to Dickens) that might make good topics for sequels to the book at hand. I hope he continues along this path. He mentions his interest in Jules Verne's *Around the World in Eighty Days*, Blackmore's *Lorna Doone*, Collins' *The Woman in White* and even Salman Rushdie's *The Satanic Verses*. I would enjoy reading Grossman's take on transit and motion in those novels and would love to see him set his mind to Thomas Pynchon's *Against the Day*. I hope U.C.L.A. and Oxford University Press will encourage him to pursue these interests in print.

A mind-expanding trip far beyond Dickens and Dickensiana awaits the adventurous armchair space-time traveler and philosopher with enough courage to delve into the benignly titled *Dickens's London* by Julian Wolfreys (Edinburgh University Press). If the subtitle doesn't give you pause ("Perception, Subjectivity and Phenomenal Urban Multiplicity") the back of the jacket still might ("Taking [Walter] Benjamin's *Arcades Project* as an inspiration, *Dickens's London* opens a dialogue between phenomenology, philosophy and the Dickensian representation of the city in all its forms.") With a cleared-off desk and a recently acquired requisite copy of Walter Benjamin's *Arcades Project* (the paperback doorstep from Harvard) and as a guide to that unwieldy monster, yet another unwieldy monster, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* by Susan Buck-Morss (M.I.T.), I was sharpening my pencil, making espresso, and getting ready to guide the unsuspecting *Firsts* reader into these ontological, phenomenological, architectural, dense urban mysteries within mysteries, when suddenly I heard that Walter Smith's bibliogra-

phy of the American editions of the works of Charles Dickens was finally about to be published, and I dashed to more familiar territory and friendlier surroundings.

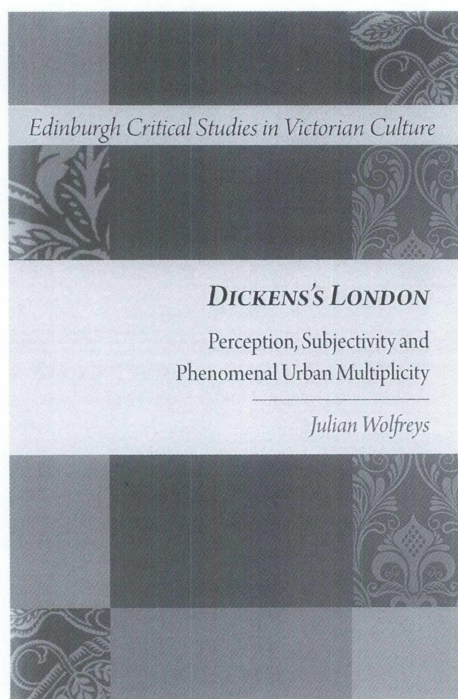


The Current American Scene

The bibliography that I have been awaiting for 20 years has finally been published: Walter Smith's bibliography of Dickens' American editions. It has the grand full title of *Charles Dickens: A Bibliography of His First American Editions 1836-1870 With Photographic Reproductions of Bindings and Title Pages: The Novels with Sketches by Boz*.

Walter Smith is, of course, the highly-respected author of *Charles Dickens in the Original Cloth: A Bibliographical Catalogue of the First Appearance of His Writings in Book Form in England* (in two volumes, 1982, 1983), published by Heritage Book Shop, Inc. of Los Angeles. While I was at Heritage (1990-2001) we also published

Smith's bibliographies of the Bronte sisters and Elizabeth Gaskell (*The Bronte Sisters: A Bibliographical Catalogue of First and Early Editions, 1846-1860* [1991] and *Elizabeth C. Gaskell: A Bibliographical Catalogue of First and Early Editions, 1848-1866* [1998]). In 2003, after I left Heritage, the firm published Smith's *Anthony Trollope: A Bibliography of His First American Editions, 1858-1884* (subtitled "A Supplement to Michael Sadleir's *Trollope: A Bibliography*"), which very successfully unpacked an immensely complicated area of study, but one that is not as active for dealers as is Dickens. The new work is published by David Brass Rare Books of



Calabasas, California. It is a most welcome new arrival, long overdue, and will almost immediately make itself essential to dealers, collectors and special collection librarians.

The state of bibliographical information on American Dickens has been frustratingly spotty. Serious regular dealers in such material, and interested collectors, were basically reduced to keeping personal notes (and sometimes sharing them) and to culling snippets from a handful of out-of-date sources such as Wilkins and Edgar & Vail (William Glyde Wilkins, *First and Early American Editions of the Works of Charles Dickens*, privately printed in Cedar Rapids, Iowa in 1910, and Herman Le Roy Edgar & R.W.G. Vail, "Early American Editions of the Works of Charles Dickens", a 1929 publication from New York Public Library). The main resource for the trade was John Podeschi's comprehensive catalogue *Dickens and Dickensiana: A Catalogue of the Richard Gimble Collection in the Yale University Library*, published by Yale in 1980. Also helpful has been Lucile Carr's catalogue of the VanderPoel Collection at the University of Texas (Austin, 1968). At Heritage we also had a mimeographed private catalogue of the Sidney Wechter collection. Beyond these sources (none of which is adequate), Dickensians have relied on a network of specialist collectors and dealers that one could contact with specific questions as needed. Now the field can stabilize around citing Smith.

The work is, as usual with Walter Smith, comprehensive and detailed. He has checked and compared innumerable copies, as he has done throughout his bibliographical career. When there is a remaining doubt or a conflicting opinion with some basis, Smith discusses all the evidence. Thankfully, this bibliography moves beyond just the first American edition of each work addressed and covers with the same attention to detail other subsequent but near-contemporary editions. This is a valuable plus for collectors and dealers. As an example: in the case of *Pickwick* (Smith

2), the bibliography identifies and describes in detail 36 editions, sub-editions, issues and impressions from 1836-1858.

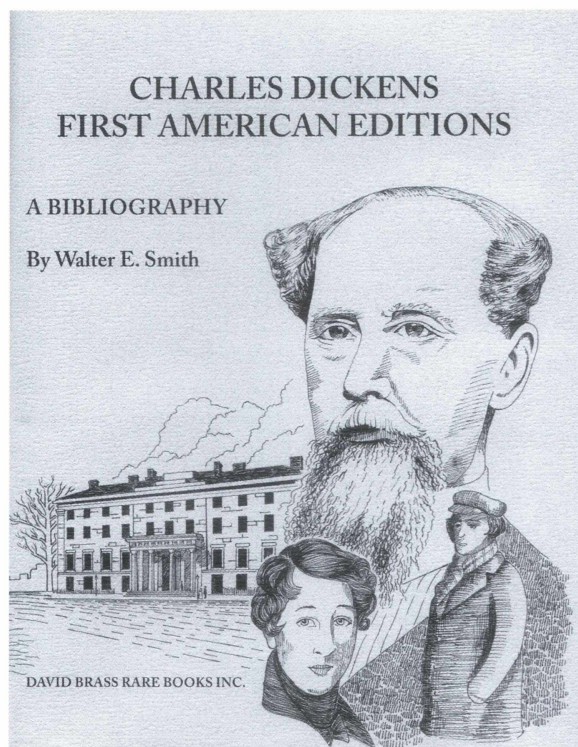
I have no doubt that this bibliography will prove to be definitive. We can only hope that its Volume II, covering the minor works, will be forthcoming sooner rather than later.

The market in American editions has seen a major boost in prestige and activity in the last few years. The Bill Self Sale had a first American *Sketches by Boz* ("Second Series"), *Oliver* in book form, *Old Curiosity Shop* (a presentation copy during his first American tour), *American Notes* in book form, *A Christmas Carol*, and *Dombey* in parts (Christie's New York, 2 April 2008, *The William E. Self Family Collection, Part I, The Kenyon Starling Library of Charles Dickens*). The Jackson Sale has an American *Pickwick* in parts, *Dombey* in parts, and *Bleak House* in parts (Bonhams, New York and Los Angeles, 18 October 2011, *The Robert H. and Donna L. Jackson Collection, Part I: 19th Century*

Literature). The 2011 Maggs Dickens catalogue (their #1452) was over 10 percent American printings.

But the big event in America was at the firm of Sumner & Stillman, with the acquisition of Dan Calinescu's awesome American collection. *The Calinescu Collection, Part I* was published in March, 2010 with 113 items (Sumner & Stillman Catalogue 142) and *The Calinescu Collection, Part II* was published in October 2012 with 150 additional items (Sumner & Stillman Catalogue 150). The two catalogues are arranged chronologically: Part I covers through *Pictures from Italy* and Part II picks up at *Copperfield*. Both of these catalogues are well illustrated and fastidiously researched.

If you can get your hands on these two catalogues and keep them with your new copy of Smith, you will, at a single stroke, be light years ahead of even where specialists were just a couple of years ago. Now that is something to celebrate! Happy birthday, C.D.!



Dickens Values, 1997-2012

IN THIS CHART it will be assumed that a BOUND copy is attractive and sound full polished calf or morocco, nothing extraordinary.

ORIGINAL CLOTH assumes an above-average copy, very good to near fine; truly fine could double the near fine price. PARTS will assume respectably attractive and collating decently close to Hatton and Cleaver. Again, fine condition of the wrappers would push up the suggested price. In some parts issues, particular ads are of special note (e.g. Lett's in *Copperfield* and the cork ad in *Drood*). One should consult the original September 1997 Dickens issue of *Firsts* to get a feeling for what types of copies in each instance are being compared. The text in that issue of *Firsts* will also explain why some of the entries below have such a broad range (*Pickwick* in parts) or seem counterintuitive in the overall picture (*Sketches* and *Oliver* in parts; *Great Expectations* in cloth and bindings; and *A Tale of Two Cities* in parts and cloth). Auction records and Internet listings are too numerous to be specifically cited, and certain individual records or entries are often too anomalously high or low to be relied upon. Dealer prices are always copy specific and there are a lot of variables with first editions of Charles Dickens; only dealers with a lot of experience with Dickens in volume at every condition level can really be counted trustworthy as price guides.

AHEARN = Allen and Patricia Ahearn, *COLLECTED BOOKS: The Guide to Identification and Values*. Comus, MD. Third edition, 1998; Fourth and current edition, 2011.

These *Firsts* and AHEARN prices (1997-2012) are generic, as defined above, based on my 22 years of experience and constant tracking of the marketplace and the Ahearns' even more extensive experiences in the trade.

I also include in this report some individual copies of note, as the last five years have brought the auctions of the exceptional William Self library and the Robert and Donna Jackson collection (mostly of literature in parts), a 2011 Maggs catalogue devoted to Charles Dickens, and Jarndyce's "Library of a Dickensian." There are also the occasional glances at Valentine Rare Books in London, another Dickens specialist.

SELF = The William E. Self Family Collection:
Part I: The Kenyon Starling Library of Charles Dickens. Christie's New York, 2

April 2008 and

The William E. Self Library: Part II: Important English and American Literature. Christie's New York, 4 December 2009.

(prices noted are "all-in": hammer plus buyer's premium)

JACKSON = The Robert H. and Donna L. Jackson Collection: Part I: 19th Century Literature. Bonhams' New York and Los Angeles, 18 October 2011.

(prices noted are "all-in": hammer plus buyer's premium)

MAGGS = Maggs Bros. Ltd. (London), Catalogue 1452: Charles Dickens, 2011.

JARNDYCE = "The Library of a Dickensian" – Jarndyce, London, 2012 catalogue, with very little in the way of parts issues, and a big emphasis on manuscript material and presentation copies. This was a prestige catalogue with about 120 hand-selected "high spots." At the other end of the spectrum, Jarndyce catalogue 195, Winter 2011-12 "The Dickens Catalogue" listed over 1,400 items.

("n/a" means not applicable, in that a particular format was not specifically price-estimated in *Firsts* or in Ahearn.)



Sketches by Boz

Sketches by "Boz"

First and Second Series,

London: Macrone, 1836 and [1837]

Original cloth:	\$10,000-\$15,000	\$15,000	\$15,000-\$20,000	\$35,000
Bound:	n/a	\$3,000	\$3,000-\$5,000	\$7,500

Chapman and Hall 1839

Parts:	\$15,000+	\$30,000	\$35,000	\$40,000
Original cloth:	n/a	n/a	\$4,000	n/a
Bound:	\$350-\$500	n/a	\$500-\$1,000	n/a

SELF (2008): the First and Second Series set realized \$32,200 all-in; his parts set fetched a whopping \$97,000, being the excellent Bruton-Suzannet set, enhanced with a small archive about the publication; his 1839 cloth copy brought \$4,750.

SELF (2009): the Hersholt set of parts was bought in, off an ambitious estimate range of \$80,000-\$120,000.

MAGGS (2011) had their First and Second Series set at GBP 20,000 in original cloth and they put GBP 25,000 on their Chapman & Hall parts issue.

JARNDYCE had a First and Second Series in original cloth at GBP 12,500 and the presentation copy to Thomas Beard at GBP 60,000.

The Pickwick Papers

The Posthumous Papers of the Pickwick Club

Chapman and Hall, 1837 [Parts issue began April 1836]

Parts:	\$3,500-\$20,000	\$5,000	\$5,000-\$25,000	\$15,000
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(There are LOTS of points to consider.)

Original cloth:	\$2,500-\$10,000	\$5,000	\$6,000-\$20,000	\$5,000+
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(FINE would be \$50,000)

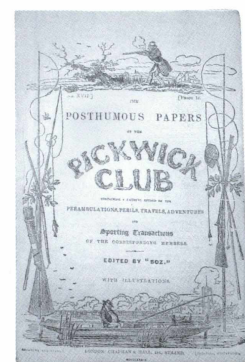
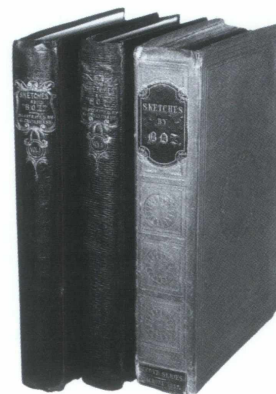
Bound:	<\$1,000	\$600	\$1,500-\$3,000	\$1,000
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SELF (2008): the "near-prime" McCutcheon-Suzannet set of *Pickwick* in parts brought \$58,600 all-in and a second set without such quality or provenance rought \$10,000; Bill Self's bound copy was the Hatton-Suzannet copy with many early state and issue points and with extensive annotations throughout by Thomas Hatton (of Hatton & Cleaver, the bibliographers of Dickens in parts)—which brought \$5,250 to a lucky new owner.

SELF (2009): a second Suzannet set of parts brought \$10,000 and a spectacularly nice copy in original plum cloth was a true bargain at \$8,125 even though it was bound without its half-title (not unusual): it was close to the best I've ever seen. Jarndyce had the copy in their 2012 catalogue at GBP 8,500. Valentine had an online copy in 2012 with a faded spine at \$12,500 and an interesting 1842 issue (of the first edition sheets) in cloth at \$2,250 (Valentine prices online in dollars).

JACKSON (2011): a nice parts set with 25 duplicate variant plates brought \$31,250 all-in.

MAGGS (2011): catalogued a parts set they dubbed "characteristically confused" at GBP 6,250 and a copy in original cloth at GBP 7,500.



Dickens Values, 1997-2012

TITLE *First*s September 1997 Ahearn 1998 *First*s December 2007 Ahearn 2011

Oliver Twist

Oliver Twist; or, The Parish Boy's Progress

Bentley three-decker, 1838

Original cloth:	\$7,500-\$10,000	\$15,000	\$8,000-\$15,000	\$12,500
Bound:	\$2,000+	\$2,000-\$3,500	\$3,500-\$4,500	\$4,000

The Adventures of Oliver Twist

Bradbury & Evans, 1846 one-volume octavo revision

Parts:	n/a	\$15,000	\$25,000	\$25,000
Original cloth:	n/a	\$2,500	\$4,000	\$2,500
Bound:	n/a	\$400	\$800-\$1,000	\$500

At the SELF sale (2008) Dickens' presentation copy of the three-decker inscribed to fellow-novelist William Harrison Ainsworth, in a lovely publisher's presentation binding, brought \$229,000 all-in (with an estimate of \$200,000-\$300,000). One of Self's regular three-deckers in original cloth was bought in (estimated \$20,000-\$30,000) but the second sold at \$25,000 all-in (estimated \$15,000-\$20,000). The Starling-Self set of parts brought \$22,500. At Self (2009) the Kettaneh set of parts brought \$30,000.

JACKSON (2011): the parts set brought \$10,000 all-in off an inviting estimate of \$3,000-\$5,000.

MAGGS (2011) had a bound 1846 Bradbury & Evans at GBP 1,500 and their parts issue at GBP 22,500. The same catalogue priced a 1838 three-decker at GBP 14,500.

JARNDYCE had the 1838 three-decker at GBP 5,000 and a nice 1846 in original cloth at GBP 2,500. Valentine, in 2012, had an online copy of the 1846 single volume octavo at \$4,500.

Nicholas Nickleby

The Life and Adventures of Nicholas Nickleby

Chapman and Hall, 1839 [Parts issue began April 1838]

Parts:	"up to \$5,000"	\$2,000	\$4,000-\$5,000	\$5,000
Original cloth:	\$5,000-\$8,000	\$3,500	\$5,000-\$8,000	\$9,500

(FINE would be \$20,000)

Bound:	<\$1,000	\$450	\$1,500-\$2,000	\$2,000
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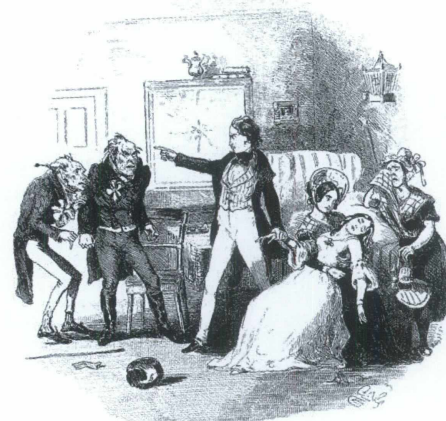
SELF (2008): an excellent set in parts was estimated strongly at \$10,000-\$15,000 and brought \$17,500 all-in; a second, more typical, set was bought in (estimated \$6,000-\$8,000); the original cloth copy in this sale brought \$6,250.

JACKSON (2011): Bob's parts set brought \$18,750 all-in, but he had Hugh Walpole's set.

MAGGS (2011) had a parts set at GBP 3,250.

The JARNDYCE copy in original cloth was priced GBP 4,000 and Brian put the presentation copy to David Wilke at GBP 120,000.

VALENTINE had a nice copy in cloth at \$8,250 and bibliographer Thomas Hatton's set of the parts at \$15,000.



Master Humphrey's Clock(comprising **The Old Curiosity Shop** and **Barnaby Rudge**)*Master Humphrey's Clock*

Chapman and Hall, 1840-41 [Parts issue began April 1840]

88 Weekly parts:	\$2,500-\$3,000	\$2,500	\$3,000-\$6,000	\$4,000
20 Monthly parts:	\$2,500-\$3,000	\$2,000	\$3,000-\$5,000	\$3,500
Cloth (first stamping):	\$1,250-\$1,500	\$1,250	\$2,000	\$3,000
Bound:	n/a	\$400	\$950	\$750

Not rare in nice condition in any of the above formats, and the above ranges assume a better condition than often seen with other, more popular titles. Title is not well known to the general public now because the two novels are mostly recognized under their eventual separate titles.

First separate printings of *Old Curiosity Shop* and *Barnaby Rudge* are not really "collectable" but should be considered if in original cloth in near fine or better condition; they are very affordable.

SELF (2008): his weeklies brought \$4,000 and the monthlies were bought in with an estimate of \$4,000-\$6,000; his cloth three-decker brought \$2,250. At Self (2009) the weeklies brought \$2,000 and the monthlies \$750.

JACKSON (2011): the weeklies brought \$3,500 and the monthlies were bought in with an estimate of \$4,000-\$6,000.

MAGGS (2011) catalogued the weeklies at GBP 4,250, the monthlies at GBP 2,500, and the original cloth at GBP 875.

JARNDYCE had the original cloth at GBP 1,500.

Martin Chuzzlewit*The Life and Adventures of Martin Chuzzlewit*

Chapman and Hall, 1844 [Parts issue began January 1843]

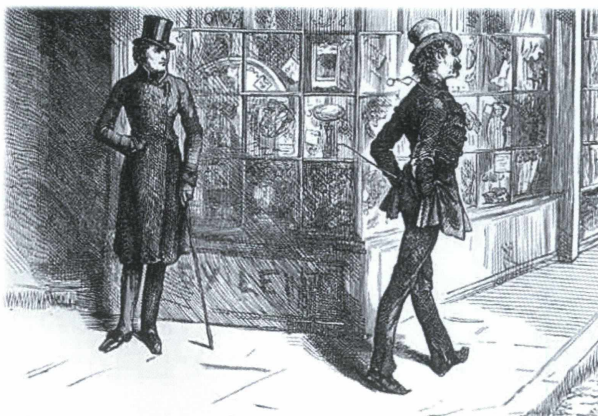
Parts:	\$1,250-\$1,750	\$2,000	\$3,000-\$5,000	\$4,500
Original cloth:	\$1,000-\$2,000	\$6,000	\$3,000-\$6,000	\$5,500
Bound:	\$350-\$650	\$400	\$1,250-\$2,000	\$600

SELF (2008): his typical parts set brought \$3,500 all-in and his way-better-than-typical cloth copy brought \$27,400 (deservedly).

JACKSON (2011): a set of parts failed to sell, estimated \$2,000-\$3,000.

MAGGS (2011) had the parts at GBP 2,750 and original cloth at GBP 3,000.

JARNDYCE had the original cloth at GBP 3,800 and VALENTINE at \$5,500.



Dickens Values, 1997-2012

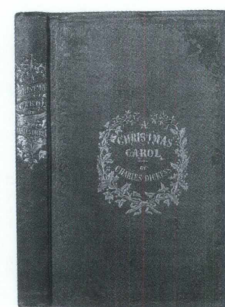
THE CHRISTMAS BOOKS

We deal with *A Christmas Carol* on its own and the subsequent titles together. We estimate prices on copies in original cloth only for two reasons: 1) these are readily available in original cloth and 2) bindings on these tend to be finer bindings than standard, often quite decorated, and therefore expensive on their own account.

A Christmas Carol

A Christmas Carol. In Prose. Being a Ghost Story of Christmas
Chapman and Hall [December 1843]

One must refer to the September 1997 issue of *Firsts* for a summary of points involving text, title-page, endpapers and casing. In that original article I did not hazard a range of value for this title because it would have been embarrassingly widespread. It still is because of all the variables and the increments of condition. One should only buy this book from a qualified dealer or get a qualified dealer to vet a copy you are considering from a dealer with limited experience.



<i>Firsts</i> September 1997	Ahearn 1998	<i>Firsts</i> December 2007	Ahearn 2011
I didn't put a range, but if forced to, I would've said \$3,000- \$25,000	\$3,500-\$20,000	\$5,000-\$50,000	\$5,000-\$35,000

SELF (2008): the first copy was bought in off an estimate of \$15,000-\$20,000 and the second copy sold for \$17,500 all-in off an estimate of \$8,000-\$12,000; a handsome set of the five Christmas Books realized \$43,000 all-in off an estimate of \$20,000-\$30,000.

At SELF (2009), *A Christmas Carol* in cloth brought \$17,500, and the fantastic pre-publication presentation copy to Eliza Touchet brought \$290,500.

JARNDYCE had a set of the five at GBP 20,000.

The Chimes; The Cricket on the Hearth; The Battle of Life; The Haunted Man and the Ghost's Bargain

The Chimes. A Goblin Story of Some Bells That Rang an Old Year Out and a New Year In.
Chapman and Hall, 1845 [i.e., December 1844]

The Cricket on the Hearth. A Fairy Tale of Home.
Bradbury and Evans, 1846 [i.e., December 1845]

The Battle of Life. A Love Story.
Bradbury and Evans, 1846.

The Haunted Man and the Ghost's Bargain. A Fancy for Christmas-Time.
Bradbury and Evans, 1848.

The ranges below are for "standard to gorgeous" and assuming third- or fourth-state engraved title for *Battle*.

<i>Firsts</i> September 1997	Ahearn 1998	<i>Firsts</i> December 2007	Ahearn 2011
\$250-\$1,000	\$750 for <i>Chimes</i>	\$750-\$2,500	\$2,000 for <i>Chimes</i>
	\$750 for <i>Cricket</i>		\$1,500 for <i>Cricket</i>
	\$600-\$1,250 for <i>Battle</i>		\$500-\$2,000 for <i>Battle</i>
	<i>Haunted Man</i> not listed		<i>Haunted Man</i> not listed

At SELF (2009), his presentation copy of *The Haunted Man and the Ghost's Bargain*, inscribed to Thomas Noon Talfourd, brought \$52,500.

MAGGS (2011) had a *Battle of Life* with the second state vignette title at GBP 1,500 and one with the usual fourth at GBP 1,000; they had a *Cricket* at GBP 1,200 and *The Haunted Man* at GBP 1,500.

TITLE *First*s September 1997 Ahearn 1998 *First*s December 2007 Ahearn 2011

Dombey and Son

Dombey and Son

Bradbury and Evans, 1848 [Parts issue began October 1846]

	<i>First</i> s September 1997	Ahearn 1998	<i>First</i> s December 2007	Ahearn 2011
Parts:	\$1,000-\$2,000	\$2,000	\$2,000-\$3,000	\$4,000
Original Cloth:	\$1,000-\$8,000	\$3,500	\$2,500-\$8,000	\$5,000
Bound:	\$500	\$450	\$1,500-\$2,000	\$1,250

At SELF (2008), the better parts issue brought \$10,625 (estimated \$6,000-\$8,000) and the second set was bought in (estimated \$3,000-\$4,000). The cloth copy brought \$8,750.

JACKSON (2011): the Jerome Kern set of parts was bought in, with an estimate of \$5,000-\$8,000.

MAGGS (2011) catalogued the parts at GBP 2,500 and the cloth at GBP 2,750.

JARNDYCE had a nice cloth copy at GBP 8,500.

VALENTINE had a *Dombey* in parts at \$5,600 and in cloth at \$4,000.

David Copperfield

The Personal History of David Copperfield

Bradbury and Evans, 1850 [Parts issue began May 1849]

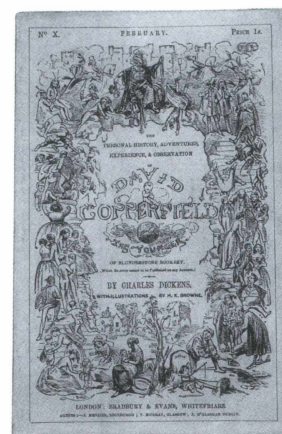
Parts:	\$8,500-\$12,000	\$8,500	\$10,000-\$15,000	\$15,000
(with Lett's ad correct)				
Original cloth:	\$7,500+	\$7,500	\$8,500-\$12,500	\$5,000+
Bound:	\$1,000-\$1,500	\$750	\$1,500-\$2,500	\$1,000

SELF (2008): the parts set brought \$11,250 all-in and the book in original cloth brought \$8,750. At Self (2009), the presentation copy to J. L. Rickards brought \$158,500.

The JACKSON (2011) parts issue was bought in with an estimate of \$30,000-\$50,000 (but this set included an original pen and ink and wash by Hablot Knight Browne ["Phiz"] of "Changes at Home" in Part 3).

The MAGGS (2011) parts issue was GBP 10,500 and their original cloth was GBP 7,500. Valentine catalogued the parts issue at \$12,000.

JARNDYCE had the original cloth at GBP 5,800, and the presentation copy to John Pritt Harley at GBP 120,000.



Bleak House

Bleak House

Bradbury and Evans, 1853 [Parts issue began March 1852]

Parts:	\$1,000-\$2,500	\$2,500	\$2,000-\$3,500	\$4,500
Original cloth:	\$3,000+	\$4,500	\$3,500-\$6,000	\$4,000
Bound:	\$500	\$400	\$1,250-\$1,750	\$1,000

SELF (2008): a set in parts brought \$3,500 (estimated \$3,000-\$4,000) and another was bought in at an estimate of \$2,500-\$3,500. Self's "regular" *Bleak House* in cloth was bought in (estimated \$6,000-\$8,000) but his presentation copy inscribed to Mark Lemon and called a "dedication copy" by Christie's (though that appellation may be a stretch—see their catalogue) brought \$79,000 all-in (estimated \$15,000-\$20,000,

Dickens Values, 1997-2012

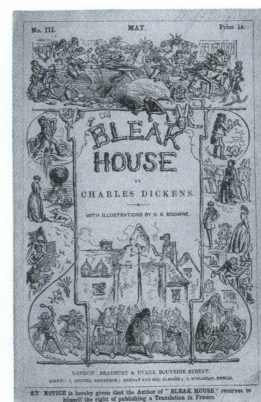
Firsts September 1997 Ahearn 1998 *Firsts* December 2007 Ahearn 2011

soft enough maybe to reflect their own “dedication copy” doubts). At Self (2009) a set of *Bleak House* in parts brought \$3,750. A presentation copy to Charles Knight (again called a “dedication copy”) brought a nice \$134,500 in the wake of the Lemon copy. The Lemon copy was catalogued by Brian Lake in the Jarndyce catalogue with a more appropriate description, and he priced it at a very reasonable GBP 50,000.

The JACKSON (2011) parts set brought \$4,375.

MAGGS (2011) had their parts issue at GBP 3,500 and a cloth copy at GBP 5,000.

JARNDYCE had a regular copy in cloth at GBP 6,500 and Valentine at \$7,500.



Hard Times

Hard Times. For These Times.

Bradbury and Evans, 1854.

Parts: No parts issue. Serialized in "Household Words" from April-August, 1854.

Original Cloth:	\$1,000-\$1,750	\$1,500	\$2,000-\$2,500	\$2,500
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Bound: Too readily available in original cloth to have to buy in a binding, unless preferred.

SELF (2008): the Burdett-Coutts copy in the first binding brought \$5,000; a nice copy in the fourth binding brought a respectable \$2,750.

MAGGS (2011) boasted two copies in original cloth, both priced GBP 2,250.

JARNDYCE had it at GBP 2,000.

Little Dorrit

Little Dorrit

Bradbury and Evans, 1857 [Parts issue began December 1855]

Parts:	\$1,000-\$2,500	\$2,500	\$4,000	\$3,500
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Original cloth:	\$2,500-\$5,000	\$3,500	\$5,000-\$7,500	\$4,500
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Bound:	\$500	n/a	\$1,500	n/a
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SELF (2008): the parts set was bought in (estimated \$4,000-\$6,000); the original cloth brought \$7,500.

The JACKSON (2011) parts set was bought in (estimated \$3,000-\$5,000).

MAGGS (2011) had two sets of parts, both priced GBP 2,500.

JARNDYCE had it in parts at GBP 2,500 and in cloth at GBP 5,000.

A Tale of Two Cities

A Tale of Two Cities.

Chapman and Hall, 1859 [Parts issue began July 1859]

[Serialized in "All the Year Round" from April to November 1859]

Parts:	\$10,000+	\$12,500	\$20,000-\$25,000	\$20,000
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Original cloth:	\$5,000-\$15,000+	\$10,000	\$20,000-\$30,000	\$27,500
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Bound:	>\$1,000	\$1,000	\$2,500-\$3,500	\$1,500+
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SELF (2008) had the too-often neglected serialization in “All the Year Round.” It fetched \$22,500 off an estimate of \$5,000-\$7,000, so someone is beginning to see the value in this version. His parts set brought \$39,400. His red cloth copy brought \$9,375 and the green cloth brought \$6,875. At Self (2009) a parts set estimated at \$20,000-\$30,000 failed to sell.

TITLE *First* September 1997 Ahearn 1998 *First* December 2007 Ahearn 2011

JACKSON (2011): a parts set brought \$23,750 all-in.

MAGGS (2011) had the parts at GBP 22,500 and the original cloth at GBP 15,000.

JARNDYCE had the first edition in original red cloth, recased, at GBP 6,000.

VALENTINE had a set of parts at \$22,500.

Great Expectations

Great Expectations

Chapman and Hall, 1861.

[Serialized in "All the Year Round" from December 1860 to August 1861]

No parts issue.

Original cloth:	\$25,000-\$45,000	\$25,000	\$75,000-\$100,000	\$125,000
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Bound:	\$7,500+	\$8,500	\$15,000-\$30,000	\$15,000
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SELF (2008): a nice copy in original cloth brought \$97,000 all-in (estimated \$90,000-\$120,000). At Self (2009) a less desirable copy with later impression points per the Clarendon Appendix notes brought \$22,500 off an estimate of \$20,000-\$30,000.

MAGGS (2011) catalogued a copy described as collating first state throughout per the Clarendon points at GBP 60,000.

JARNDYCE had a pretty copy of the first printing in cloth at GBP 50,000.

Our Mutual Friend

Our Mutual Friend

Chapman and Hall, 1865 [Parts issue began in May 1864]

Parts:	\$1,000-\$2,000	\$1,750	\$3,000	\$4,500
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Original Cloth:	\$1,000-\$2,000	\$2,500	\$3,500	\$5,000
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Bound:	n/a	\$350	\$1,250	n/a
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Self (2008): the parts set brought \$1,063 and the cloth set brought \$10,625. At Self (2009) a set in parts brought \$2,500 and a presentation copy, inscribed to Charles Kent, brought \$122,500.

The Jackson (2011) parts set brought \$2,250.

Maggs (2011) had a copy in the original cloth at GBP 3,500.

The Jarndyce set in cloth is also priced GBP 3,500.

Edwin Drood

The Mystery of Edwin Drood

Chapman and Hall, 1870 [Parts issue April-September]

Parts: (with cork ad)	\$1,000-\$1,250	\$1,000	\$2,000	\$1,500
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Original cloth: (sawtooth)	\$500	\$750	\$1,500-\$2,000	\$1,500
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Too common in parts and original cloth to settle for a bound copy unless that is preferred.

SELF (2008): a parts set (boxed with the parts issue of *John Jasper's Secret*) brought \$5,250. A regular parts set was bought in (estimated \$1,000-\$1,500). The cloth copy brought \$1,500.

The JACKSON (2011) parts set was bought in, estimated \$1,200-\$1,800.

MAGGS (2011) had a parts issue at GBP 750 and a cloth copy at GBP 1,350.

JARNDYCE had Catherine Dickens' copy of *Drood* at GBP 2,000.

