A Comparative Bibliography of the Sheets and Publishers’ Cloth Cases of the Demy Octavo Works of Charles Dickens, 1837-1872

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Abstract

This thesis – *A Comparative Bibliography of the Sheets and Publishers’ Cloth Cases of the Demy Octavo Works of Charles Dickens, 1837-1872* – seeks to fill a gap in the bibliography of the works of Charles Dickens. The research reported is focused on the twelve demy octavo titles published by Dickens over this period, and aims to identify all of the printings of the sheets, and describe the varieties and establish the precedence of the cloth cases provided for those titles.

This thesis represents the first substantial study into the variants of cloth provided for the demy octavo works of Dickens. Because of their original issue in monthly parts, these works saw a large number of different bindings produced for them, amongst which was publishers’ cloth, as owners of sets of parts had them bound by the publisher or by non-affiliated binders. Remainder sheets were sold as book forms and the titles were kept in print; new bindings, especially variant cloth cases, were continually provided for them.

Previous bibliographers of Dickens were concerned with the earliest issues of these works, concentrating on the part issues, the earliest forms of the sheets and plates, and, to a limited extent, the primary cloth. The later issues – produced over a long period of time – were almost entirely ignored. In the absence of information about the later issues, various misconceptions have developed regarding the state of knowledge of the earliest forms.

The first part of the thesis is introductory and provides the context for the findings on the printings of the sheets and cloth cases to follow. The second part deals with the investigation into the printings of the sheets of each title of the demy octavo works. Establishing the pattern of the printings of the sheets is necessary in order to establish the correct sequence for the issue of the cloth cases. The final part deals with the variants of cloth found on the issues of the demy octavo works. The primary cloth was definitively identified for most of the titles, and the order in which it is believed that the secondary cloth cases were added was described.

The information provided by the thesis is important for the work of librarians, bookdealers, collectors, and scholars of Dickens and the nineteenth century book trade.
Declaration

To the best of my knowledge and belief this thesis contains no material previously published by any other person except where due acknowledgement has been made. This thesis contains no material that was accepted for the award of any other degree or diploma in any university.

Lars Kremers.
Acknowledgements

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For their unstinting support: my family, especially: my Mother and Father; stepmother Lilian; aunt Gabrielle Scrayen; brother Kees Kremers; and sister Natasja Kremers, a professional photographer who took the fine images of the demy octavo works that are included with this study.

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For kindly and generously giving of his time and encouraging me in my endeavours when I was in London on a research trip, Dr Robert L. Patten, an idol.

Lars Kremers, November 2013.
Preface

Professor John Ferguson once wrote that ‘bibliographic research only requires a beginning’\textsuperscript{1}, which in my case I found to be so. The investigation that would ultimately result in this study had its origin in the purchase of a single cloth-bound copy of \textit{The Pickwick Papers}.\textsuperscript{2} In the dealer’s catalogue it was described along general lines of ‘first edition, 1837, bound in green publishers’ cloth.’ According to a biography the year quoted appeared correct for a first edition, so I placed an order for the volume.

When the copy arrived and was examined, one inconsistency between the catalogue description and the book immediately became apparent, the title-page did not carry a date – there was no ‘1837’ printed on it. The preface was dated 1837, but all printings of this preface will carry this year, since this was when Dickens wrote it. Worried, and not possessing any bibliographies on Dickens’s works, I made my way to a local rare book dealer so that I might consult her copy of the 1913 edition of John Eckel’s \textit{The First Editions of the Writings of Charles Dickens}.\textsuperscript{3}

Much of my copy of \textit{The Pickwick Papers} matched that which Eckel described as a first edition. It was not a part issue form, but it was a bound copy in cloth of the same type of 609 pages, and it had the same number of etchings. However, the title-leaf that Eckel described, whilst it shared many similarities, was not exactly that found in my copy. The title-page should carry the year 1837 printed in roman numerals. The publisher’s imprint found in my copy was that of the original publisher, Chapman and Hall, but the firm’s address recorded in the imprint was different; according to Eckel the address should read ‘86, Strand,’ whereas my copy read ‘193, Piccadilly’. The printer’s imprint on the verso of the title-leaf was also different; Eckel’s was listed as Bradbury and Evans, whereas mine read ‘Bradbury, Evans, and Co.’ The earliest states of the text and plates detailed by Eckel weren’t present in my copy either, though some peculiarities of text were.\textsuperscript{4}

I asked the book dealer, what is this book that I have? She could not tell me, though much appeared ‘right’ about the copy, and it was in publisher’s cloth, which was desirable. She suggested that it must be later (a safe assumption, as it couldn’t be the first). How much later? She did not know.

The copy did not match the description put forward by Eckel, which represented for the time being my ‘collector’s ideal’ of \textit{The Pickwick Papers}, and duly a message of

\textsuperscript{1} John Ferguson, \textit{Some Aspects of Bibliography} (Edinburgh, Johnston, 1900), p. 37.
\textsuperscript{2} See copy, \textit{‘The Pickwick Papers, Kremers}. PP no date 2, green-diaper-globe-C+H 5,’ pp. 266-267, for its details.
\textsuperscript{3} John C. Eckel, \textit{The First Editions of the Writings of Charles Dickens and Their Values, A Bibliography} (London, Chapman & Hall, Ltd. 1913).
\textsuperscript{4} Ibid., pp. 39-40.
complaint was sent to the book dealer. This copy was not an 1837–first – it was ‘wrong.’ The dealer allowed me to return the copy.

My fondness for Dickens continued to grow, and I began in earnest to purchase early and first editions to add to my library, using a soon-bought copy of Eckel’s bibliography as a primary aid to selection. Bound copies of titles in contemporary half calf, half morocco, and fulls of both were favoured targets for purchase; and so were copies in cloth and in wrappers, both uncut, though these were harder to procure as they were, quite understandably, the favoured forms, bearing the largest leaves and clearly distinguishable (though far from all identified, as it would turn out) publisher’s dress. Other bibliographies, catalogues of renowned collections, and catalogues of book dealers also became tagged for purchase, as I began to search for additional information.

I added part one of Walter Smith’s *Charles Dickens in the Original Cloth*\(^5\) to my library, which was the last substantial bibliography produced on the major works of Dickens. Upon perusal of the text, I found that the first edition cloth deemed as primary by Smith for *The Pickwick Papers* was quite different from that found on my rejected green cloth copy, but I found some details in this work that did shed some light on it. In his notes, Smith described the title-page of a copy that matched that of the copy in green cloth, which was described as a ‘rather late’ issue of the first edition.\(^6\) He also mentioned copies of *The Pickwick Papers* bound in green cloth, of which he had found catalogue-listings but had never seen a copy in person.\(^7\)

Upon reading this, I felt as if I had swallowed a stone: I had once owned this rare green cloth copy! I wanted it back and promptly checked the dealer’s electronic catalogue to see if it was still available, and fortunately it was. I now, again, had this undated copy of *The Pickwick Papers*, which would appear to be a ‘rather late’ issue of the first edition in rare green publisher’s cloth, uncut.

However, for me, the information I had as to its origin was not nearly enough. It was vague, to say the least; and so, I began to investigate further. I wanted to find out what the circumstances of production for this copy were. When was this type printed, and what were the circumstances of the cloth case that it wore? The available bibliographies, other than these two snippets of Smith’s, provided nothing else of aid. Reference to undated issues of the original type was found in some bookseller’s and librarian’s catalogues, invariably their copies were listed as ‘late issue,’ as per Smith, and often as ‘slightly later, circa 1840–1841’. Where this last quoted finding originated is difficult to determine, whilst not found in any

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\(^5\) Walter E. Smith, *Charles Dickens in the Original Cloth, Part One* (Los Angeles, Heritage Book Shop, 1982).
\(^6\) Ibid., p. 27, Note 1.
\(^7\) Ibid., Note 5.
bibliography, it has seen regular use by dealers; it is likely that it originated with an optimistic dealer, subsequently taken up by others.

The most obvious line of investigation from which to continue were the publisher and printer’s imprints found in the copy. When did Chapman and Hall move to 193, Piccadilly? When did Bradbury and Evans gain a partner? These questions promptly led me back to a seminal work, which I’d first read during my years as an undergraduate, Robert L. Patten’s *Charles Dickens and His Publishers*. Could I use this work to place the copy into a historical context?

By natural extension, the printings of the other titles of the demy octavo type (the form of these copies of *The Pickwick Papers*) and their cloth cases, also soon came under investigation. Copy after copy in cloth – for the moment not considering copies in halves and full, morocco’s and calves (though one trade morocco type of *The Pickwick Papers* is described in this bibliography) – were located for which no explanation as to their circumstances of production could be offered. This included copies that carried their original title-pages, which were seemingly solely set apart from one and another by their cloth cases. After time similarities and relationships between copies, within the type and bindings began to reveal themselves, and patterns began to emerge: these were pieces of a substantial bibliographical puzzle. Here before me, appeared to be a significant lacuna in the bibliography of the works of Charles Dickens, and these were the circumstances that would culminate in this thesis.

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9 ‘Plum-purple-coloured morocco; blind: five rectangles and four rosettes,’ described pp. 138-139.
The Standard Novels\textsuperscript{10} went on for so long and were so successful that they were continually reprinted and, by living on into periods of new binding fashions, continually re-clothed. In consequence, dates were altered, and bindings were altered; but not always simultaneously – so that combinations of right date with wrong binding and vice versa were continually occurring.

Further, the reorganisation of the volumes carried through under the later imprint naturally reflected the change.

It will be useful, therefore, to set out the implications of date, imprint, and binding which are liable to be found on volumes of the series.

Michael Sadleir, \textit{XIX Century Fiction}, ii. 95.

\textsuperscript{10}Bentley’s Standard Novel Series (Three Series).
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A Comparative Bibliography of the Sheets and Publishers’ Cloth Cases of the Demy Octavo Works of Charles Dickens, 1837-1872

Book I
Introduction

All of the previous Dickens bibliographies were primarily concerned with the identification of the first issues, or ‘first editions’ of each of his works. This study seeks to identify the entire of the printings and the issues in publishers’ cloth of the demy octavo works of Charles Dickens, and, in the process, to unravel substantial misconceptions that have crept into the bibliography of these works.

The size of the works under investigation is demy octavo: volumes composed of gatherings of sixteen pages of type printed on demy-sized sheets folded in octavo. Ten major works of Dickens saw their original appearance in demy octavo type. These works were: The Pickwick Papers (first complete form, 1837); Nicholas Nickleby (first complete, 1839); Martin Chuzzlewit (first, 1844); Dombey and Son (1848); David Copperfield (1850); Bleak House (1853); Little Dorrit (1857); A Tale of Two Cities (1859); Our Mutual Friend (1865); and Edwin Drood (1870). After first appearing in different type, Sketches by Boz and Oliver Twist were also set to demy octavo type, in 1839 and 1846 respectively.

The demy octavo sheets and plates of each of the titles were first issued in monthly parts, at the original conclusion of which they were also issued bound entire as book forms. The book forms were constantly kept in production and on sale until 1872, the limit of this study (and for a period after). The book form issues regularly received variant dress, largely those of cloth. The publisher also made available bindings for the casing up of sets of parts, including a variety of cloth case, which was also provided for some of the first book forms. The bound forms in cloth form only a fraction of the bindings found, as the publisher also provided half and full leather bindings, and the public also took their sets of parts to countless unaffiliated binders, to have them bound into bindings of their choosing.

The titles of the demy octavo forms, and those of other, different original formats of certain major titles (Hard Times, ‘small’ 8vo; Barnaby Rudge and The Old Curiosity Shop, both in imperial octavo; &c.), which together came to be advertised as the ‘Original’ editions, also came to be produced together in series of uniform, serially issued cheaper formats.13

11 A folded sheet is also described in this study as a gathering or quire, since in the case of the majority of these works, they amounted to the same; these were marked with a signature: ‘A,’ ‘B,’ ‘C,’ &c., for ease of identification when they were to be bound or stitched into wrappers.

12 ‘Kept on sale’: so was the continued availability of monthly parts of The Penny Magazine advertised by publisher Charles Knight during the 1830’s: ‘All the Numbers and Parts of the Penny Magazine, from the commencement, are constantly kept on Sale, and may be had of every Bookseller in the United Kingdom.’ The Penny Magazine, Part XXXIII, Dec. 6 to Dec. 27, 1834, and Supplement, front advertisement inset (two leaves), p. 2. The author has found this phrase to be of much use in this study, which embodies the concept that it so aptly describes.

13 Before they became known and advertised as the ‘Original editions’ during the 1860’s, to distinguish them from the cheap forms, for a short period (during the late 1840’s, upon the introduction of the Cheap edition, and into the 1850’s) the demy octavo book forms were advertised by the firm Chapman.
These cheap ‘editions’\textsuperscript{14} cost less to produce, achieved through various combinations of smaller sheets, newly set type, double columns, limiting illustrations, and cheap bindings.

The cheap editions that were produced serially (some in wrappers first, others as monthly book forms) during Dickens’s lifetime, by his publishers, with his approbation, were the Cheap edition\textsuperscript{15} (crown 8vo., titles first issued around 1850, other titles joining the format during the late 1850’s and early 1860’s), the Library Edition and the Illustrated Library Edition (post 8vo., commenced issue in the late 1850’s and early 1860’s respectively), the People’s Edition (crown 8vo., a ‘railway’ edition commencing issue in the mid 1860’s, sold at stalls, same type as the Cheap ed., but issued in a cheaper, ephemeral binding), and the Charles Dickens Edition (royal 16mo., commenced issue in the last quarter of the 1860’s).

After their original appearance, the cheaper editions also remained in production; they were kept on sale and sold concurrently.\textsuperscript{16} As Dickens produced new titles, these too would come to be issued in the various cheaper formats, after an expiry of an interval of time.

When Dickens died, he was in the midst of composing the text for the sixth number of the demy octavo part issue of \textit{Edwin Drood}. He provided enough letterpress to fill seven of the eight leaves of the final gathering of text to be included in the final number. As a fitting epitaph, the publishers filled the last leaf with an advertisement of his works.\textsuperscript{17} Of the various advertisements examined, it is this that best illustrates Dickens’s entire body of work, and

\footnotesize{and Hall as ‘library editions,’ an appellation that was subsequently given to a new cheap form. The use of these terms can be traced in Appendix 2, ‘A survey of the advertisements for the demy octavo works, 1837-1872,’ pp. 284-299. The other titles of the Original editions (other than dmy 8vo.) were produced under different circumstances than those of the demy octavo titles. For example, \textit{Hard Times} was issued as a small 8vo. book form in newly set type after first appearing in the magazine \textit{Household Words}. It was this book form that came to be advertised as an ‘original’ edition during the 1860’s, but which, in this guise, had been on sale since its first issue in 1854. These other titles were not reset to demy octavo in the period to 1872 (shortly after, they were), and instead, their original form was eventually advertised alongside the demy octavo works as ‘Original editions.’ The Original editions were therefore a mismatched lot when shelved together.\textsuperscript{14} Dickens and his publishers refer to the cheaper forms as ‘editions,’ but not in any sense as indicative of priority, but as descriptive of the type (of whichever printing) and even, amongst the issues of the same type, as descriptive of a new physical form (for example, a new edition utilising an earlier type may be differentiated by a new, uniform binding). The Victorian use of ‘Edition’ has multiple applications. Successive issues of the first book form of a title could also be given edition statements, generally done if it is the first appearance of the type and of the title. Each subsequent re-issue of the sheets of such type – often produced during the same year, or into the next – bears an edition statement on its title-pages: ‘second edition,’ &c. For example, \textit{A Christmas Carol} and \textit{American Notes} went through numerous editions, so marked.\textsuperscript{15} The ‘Cheap edition’ and ‘Original edition’ were regularly advertised with a lowercase ‘e’ for edition; a fashion adhered to in this study. Also note, the Cheap edition also came to be advertised as the Uniform edition, at the time when the Original editions first came to be known as such (1860’s). The small volumes of the Cheap edition were uniform of size, a point in its favour, by comparison with the mismatched Original editions, and thus, became presumably so advertised.\textsuperscript{16} The cheaper editions and their bindings are yet to be the subject of a scholarly bibliographical study. Where necessary, during the course of this study, printings of the various formats are detailed, where they have bearing on the subject matter at hand.\textsuperscript{17} The details of this advertisement are recorded in Appendix 2, pp. 296-297.}
their various formats that had been produced during his lifetime, and which remained available upon his death. It is the titles of the demy octavo format, duly advertised in 1870, as available in cloth, under the heading ‘Original editions,’ and their earlier issues, including their original issue, and their cloth dresses, including their first, which are the focus of this bibliography.

* * * * * *

The titles of the demy octavo format are of central importance to the objective of achieving a complete Dickens bibliography. It was his favourite vehicle of dissemination, that which had first carried him in such a triumphant manner to prominence via the original issue of *The Pickwick Papers*. The variants of cloth and the sheets of the demy octavo titles have never been the subject of a substantial study. As a result, the publishing history of Dickens’s demy octavo works and the body of the physical copies have never been reconciled.

This discrepancy became apparent to Patten when he wrote *Charles Dickens and His Publishers*. Patten’s book laid bare the publishing history of the works of Charles Dickens, and this history had certainly not ended with the first issue of each of Dickens’s works. There were many years of later produced issues of each of the demy octavo forms; of the different cheaper editions; and for those titles of other ‘original’ formats, none of which were adequately covered, if at all, by the available bibliographies.

Patten drew from the surviving accounts of the publishing firms of Chapman and Hall, and Bradbury and Evans. Commenting on 1,100 or so folio pages of these accounts held by the Victoria and Albert Museum, Patten remarked that he had been ‘unable to answer many of the questions which these invaluable documents raise,’ because ‘we still lack a good deal of primary information about Dickens on which these accounts depend: a full bibliography of his writings and of lifetime editions in England and abroad.’ Patten had turned to then existing bibliographies of the works of Dickens, and whilst some are important for their revelations concerning first editions and first issues, they included almost nothing on the immediate or later issues of Dickens’s works. Patten was best placed to come to this realization, being the scholar who uncovered the full publishing history of Dickens’s various works, based on an in-depth investigation into the surviving printing and publishing records.

There had been others too, who had been aware of the work that yet needed to be done in the field of Dickens bibliography. Ada Nisbet, in 1964, neatly summed up the state of Dickens bibliography by detailing the following: ‘In 1947 Philo Calhoun and Howell J. Heaney, in their *Dickensiana in the Rough*, stated categorically, “There is no accurate and

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complete Dickens bibliography.” The statement still stands. In 2013, this is still the case, very little of consequence having been added since.

Whilst Patten was to comment on the want in Dickens bibliography from the viewpoint of publishing figures against which he had few bibliographies to compare, John Carter, some forty-six years previously, commented on the same matter, having approached the subject from his investigations into the publishers’ cloth variants of nineteenth century British fiction.

Most students or collectors of the books of this period [1820-1900] are aware that variant bindings occur on certain books with which they happen to be acquainted: they have probably gathered, from the perusal of bibliographies, that a good many others exist. Very few realise quite how large the number is; partly because one does not often have a chance of examining half a dozen copies of a single book side by side; partly because a combination of ignorance and lack of interest has relegated the question to a back seat in the great advances in nineteenth-century bibliography which have taken place in recent years. The problem of binding variants, however, have got to be faced. They have been faced by the bibliographers of some authors, the most notable instance, perhaps, being Mr. Sadleir’s Bibliography of Trollope: and one has only to compare their admirable treatment there with the summary attitude of Mr. Eckel in his Bibliography of Dickens (an author almost as rich as Trollope in binding complexities) to see what an immensely important part of bibliography they become when they are taken seriously. We need to develop a scientific method on general lines for dealing with so frequent a phenomenon as two or more original bindings on identical sets of sheets; and the study of the whole question ought to take its place as an ancillary, if you will, but still indispensable, part of the science of comparative bibliography. If this book does no more than make a few more people conscious of this need, it will not have been written in vain.

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20 John C. Eckel, The First Editions of the Writings of Charles Dickens and Their Values, A Bibliography (London, Chapman & Hall, Ltd. 1913). The title was revised and enlarged in 1932. Hereafter these books are referred to as ‘Eckel, 1913,’ and ‘Eckel, 1932.’ Carter’s is a true, but rather unfair criticism of Eckel’s work. His was a different period with other needs, which called for his dealing with a broad subject matter: the earliest issues and editions of a large number of titles.
In this passage, Carter also touches on the fact that variant dress is found on copies that bear the same sheets — multiple dresses found on bound copies that carry the same title-pages, a circumstance that has become a central point of interest of this study. Some copies have the appearance, in absence of further information, of being of earliest issue, when they are in fact of later issue. As a result of these circumstances, copies have often been misidentified. When it comes to ‘first editions,’ or first issue in cloth, there remained much to be revealed.

The existing major bibliographies are one-dimensional as a result of their primary interest in facets of the circumstances of the earliest issues of the demy octavo works. Errors exist within these bibliographies largely because of a lack of knowledge concerning later issues; and the earliest cloth cases of the demy octavo type of *Sketches by Boz* and *Oliver Twist* have not been subject to any investigation. They had been deliberately so designed, each serving what was then the specific requirements of the scholar, librarian, and collector, they wished to know of the ‘first editions’ — and are hence incomplete, and in some cases, confused, or unreliable. The evolution in Dickens’ bibliography has not yet come to a halt, however, and offers much scope for new research. What is critical to this study is that it is the first attempt to produce a complete bibliography of the works that appeared in a demy octavo format, of their sheets and their cloth cases.

The original research question for this study was: What were the variations in the type, publishers’ cloth, and endpapers, of the issues of the demy octavo works of Charles Dickens, produced between 1837 and 1872? The objectives created in order to address this research question were as follows:

* To compile a complete comparative bibliography of the variations of Dickens’s novels issued in demy octavo format and bound in publishers’ cloth for the period 1837-1872.
* To determine and describe the changes that occurred within the type — in particular the publisher and printers’ imprints—of the demy octavo works, and to find how these changes reflect, and/or assist our understanding of their publishing history.
* To determine and describe the variations of publishers’ cloth that were used to dress the demy octavo volumes. This includes recording the varieties of cloth and their blind and gilt stamped decorations and imprints in order to determine how often the variations of type received new dresses, and their precise pattern of issue.
Method

You may dissect and you may describe, but until your anatomy becomes comparative you will never arrive at the principle of evolution. You may name and classify the colours of your sweet peas and produce nothing but a florist’s catalogue; it is only when you begin grouping them according to their genetic origin that you will arrive at Mendel’s formula.22

The methodologies that were used for this research are based on access to variant issues of the demy octavo works in publishers’ cloth and primary and secondary records associated with publication. Personal access to copies was supplemented by the use of the internet, a powerful tool for bibliographic research that was not available to previous generations of bibliographers. From the commencement of this investigation it became clear that in order to gain an understanding of the various cloth cases that the issues of the titles of the demy octavo format wore, the patterns of the printings of the sheets also needed to be established. The patterns did not neatly align – the sheets and the bindings found on them were not necessarily produced at the same time (a cloth case on 1844-dated sheets was not necessarily produced in 1844, for example), and they needed to be dealt with separately.

Part I consists of a broad overview of the production of the demy octavo works; it delineates many of the findings that were uncovered by this investigation, which need to be set out at the head of this work in order to provide the context for the findings on the sheets and bindings to follow. The findings on the printings of the sheets are detailed in Part II, and the findings on the cloth cases are detailed in Part III.

The primary source of data for this research was gathered from a personal examination of part issues and bound copies of the demy octavo format, particularly those cased in publishers’ cloth. The details of the sheets were recorded (paying closest attention to the title-leaves); as were the varieties of cloth that these sheets wore. Further data gathered was any that provided clues as to their date of issue, and clues towards their publishing and printing histories, such as bookseller’s and binder’s tickets, contemporary inscriptions, and advertisements. In order to arrive at ‘Mendel’s formula,’ each piece of data gathered from each of the volumes examined was compared against others of their kind, and was considered in concert with evidence from other primary and secondary sources, in an effort to complete a picture gained of the printings of the demy octavo works and their bindings, and suggest

avenues for further investigation. The details of cloth-bound copies examined or investigated are included at the rear of each section of the variants of cloth discussed in Part III. The details of the publisher’s advertisements located within the demy octavo book forms (catalogues and endpaper-advertisements) are recorded in Appendix 1.

Access to data of demy octavo copies was secured in a number of ways. The author’s library includes multiple sets of parts in wrappers of most of the titles of the demy octavo format, as well as numerous bound forms of each of the titles – including a substantial amount of copies in publisher’s cloth. The author’s library provided the largest single source of demy octavo copies examined for this study. Volumes held in private collections, by institutions, and at booksellers were also examined. In February of 2012 a research trip to London was undertaken. Copies that form part of the collections of Rev.’d Alexander Dyce and John Forster, held by the Victoria and Albert, and the John F. Dexter collection at the British Library, were accessed. The stock of rare bookdealers, including Jarndyce, Maggs Bros., Adrian Harrington, and Peter Harrington, was also examined.

Where physical examination of copies was not possible, images were attained when possible. The librarians and curators of the Beinecke Library of Yale and the Princeton University Library, kindly provided high-quality images of copies in their keeping from the collections of Colonel Richard Gimbel and Morris L. Parrish respectively. Bookdealers were regularly quizzed about new copies listed by them for sale. Auction sites and houses, including Ebay, regularly provided new listings of demy octavo works during the course of this study. Data gathered from these sources came with inherent flaws, and due care was taken when the details provided could not be personally verified. Some sources proved entirely unreliable in the details that they provided, which rendered their data mute.\footnote{John Ferguson, in \textit{Some Aspects of Bibliography} (Edinburgh, Johnston, 1900), on page 33, offers sage advice on the gathering and use of data:}

\begin{quote}
True, the work costs time and labour and resignation – so does all work – and the return is sometimes small; but the reward is in the pleasure of amassing of the scattered and obscure references.

But if it is to be meritorious, it must be independent; there must be no taking for granted, no assumption that a statement is correct as it stands, or because it has been made by a recognized authority, unless it be confirmed by personal inspection. This last element in the task may act in cases as a deterrent to its prosecution, for to make a description complete or accurate may involve an amount of trouble which one may have neither the opportunity nor the inclination to bestow. Nevertheless, even if it be not complete in the fullest sense, it will, if conscientiously done within the author’s limit, remain a permanent gain to knowledge, and will take its place in a further discussion of the same topic; and another part of the reward lies in the consciousness that something has been done which facilitate the work of others. Let no one refrain because he may not be able to make his portion complete. It would be a phenomenal bibliography which would be perfect; not less so would be one so defective as to be devoid of all use and value.
\end{quote}
Existing records were examined for relevant data. These records include bookdealers’ catalogues, auction records, previous bibliographies, and library catalogues. A number of these records, of given periods, are accessible via the internet, such as, for example, those of the auction house Christie’s. These entries generally proved too incomplete to be of use for the purposes of this study, especially in the absence of images (‘Bleak House, first edition, green cloth’: which variety of green cloth?), but at times, they yielded information of some use, though often only suggestive in nature.

All major and most minor bibliographies on the subject were accessed and most were added to the author’s library. These works form part of the foundation upon which this study is built.²⁴

Important primary sources include the surviving records of the firms of Chapman and Hall, and Bradbury and Evans. The details of the printing, stitching, and sales records that were recorded by Patten in the Appendices of his work Charles Dickens and His Publishers have proved of vital aid to this study.²⁵ The correspondence of Charles Dickens, the Pilgrim Edition of The Letters of Charles Dickens, which runs to twelve volumes, has also been a great aid.²⁶ Vital information concerning the publishing history and the physical appearance of the demy octavo volumes was gathered from an investigation into contemporary advertisements for the works. A survey of the most useful of the advertisements is provided as Appendix 2. The advertisements carry important information, such as, for example: which titles were offered for sale and when; who the publisher of the various titles was at different periods; and the bindings that were made available. Contemporary advertisements were vague when it came to addressing the exact appearance of the publishers’ bindings of the works that they listed, but they did occasionally offer clues, which, when considered in light of the findings of the examinations of the physical volumes, will provide insight into the issues of the volumes. For example, advertisements for the trade morocco case of The Pickwick Papers inform us that their earliest issues carried gilt edges, which suggests that any morocco-bound forms without gilt edges are not of the first trade issue.

Advertisements that listed Dickens’s demy octavo works were found in a number of different publications. These publications include the part issues of the demy octavo format themselves; the concluding parts of each title contained advertisements that informed the

²⁴ For a discourse on the bibliographies, see the ‘Literature review: A historiography of Dickens bibliography, and publishers’ cloth cases,’ pp. 44-52.
²⁵ Patten marked his Appendices with capital letters: ‘Appendix A, Sales and Profits of Dickens’s Works’ and ‘Appendix B, The Printing History of Dickens’s Monthly Serials’; his are referred to so often in this work, that it became prudent to provide the Appendices of this thesis with Arabic numerals, so as to avoid confusion between the two. Hereafter Patten’s Appendices are referred to as Patten, ‘Appendix A’, and Patten, ‘Appendix B’.
public of the book forms, the range of bindings, and their prices, which the publisher provided for the completed work. Two serials, *Household Words*, and *All the Year Round*, both edited by Dickens, carried advertisements for the demy octavo works. Dickens and his publishers also placed advertisements in publications such as the satirical magazine *Punch*, and the London literary magazine *The Athenaeum*. There existed extensive cross advertising for works of fiction in the Victorian age, and advertisements for Dickens’s works were carried by the works of fiction of other authors – particularly in those works that shared the same publisher or printer with Dickens. The author’s library contains a large number of contemporary works, which, by their content – advertisements, &c. – shed light on the production practices of the period, and particularly those of the publishers involved. Copies of other works examined were largely sourced from institutional libraries.
Part I. The demy octavo works of Charles Dickens
1. The demy octavo works of Charles Dickens

Part I details the findings that have resulted from this investigation, which apply to the body of the demy octavo works as a whole. In treating the subject matter in this manner, it avoids repetition of material in the sections dedicated to each of the titles, or constant referral to the circumstances of earlier titles. It is also necessary, here at the head of this work, to describe the various forms that the demy octavo works took and the method by which they were issued (in monthly parts in wrappers; bound from parts into publisher’s dress, or non-affiliated dress; book forms in publisher’s dress), without which context, aspects of the findings of the sheets and cloth cases could not be fully understood. A number of details required extensive investigation before the bibliographical puzzle of the issue of sheets and cloth cases could be entirely unravelled; the most prominent of which, was that there had existed much confusion pertaining to the various forms of the demy octavo works and the points of issue for the parts. The chapter concludes with the literature review, ‘A historiography of Dickens bibliography, and publishers’ cloth cases.’ It was placed at the end of Part I, because it was felt that the question of the confusion over the points of issue of the parts needed to be dealt with prior.

The demy octavo part-issues, and post-conclusion-issued later parts

The sheets of text and plates of illustration of the demy octavo type of the twelve titles saw their first appearance in monthly-issued parts. Dickens wrote to order each month for this format, to fill what would become a standard of two demy octavo gatherings of text for most numbers of each of the titles produced. An artist would etch two designs to accompany this letterpress, printed on a heavier stock of paper; and together – generally the plates followed by the gatherings of text – would be stitched into a colourful wrapper, most of which were green-blue or blue-green in colour for each of the titles (the exception being Sketches by Boz, which was issued in pale pink/rose-coloured wrappers). The front of the wrapper carried an illustration and number. The wrappers also provided space for advertisements, on either side of the rear wrapper and the front inner, all printed in black. Two gatherings of text and two plates of illustration constituted a unit for the majority of the titles, designated a ‘number.’ The first gathering of text, included in the first number, was signature ‘B.’

The pagination of each gathering was continuous, the first two gatherings included in part one (number one) of most of the titles would end on page 32, and the first gathering of the text of the second part (number two) would commence with page 33. No advertisements, dates, other tales, nor woodcut illustrations, were set into these gatherings of text, they only
carried the type of Dickens’s tale. In these respects, the part-issue differed from a magazine, which sheets might carry more than one tale, or extract, or essay—a magazine was not limited to a single work. A magazine was also designed so that sheets that carry a tale could not be bound independently from the other material contained within.27

The majority of Dickens’s demy octavo titles ran to twenty numbers. The first eighteen numbers of these titles were stitched into the wrappers of a single monthly part, selling at a shilling apiece. The last two numbers of most of these titles were stitched together into the wrappers of a single monthly part, which sold for two shillings; these are still commonly referred to as a ‘double number.’ A double number might carry three gatherings of text, and a fourth gathering that carried the preliminaries to the tale, which might include: a half-title page; title-page; foreword; list of contents; list of plates. This gathering was signature ‘A,’ which would be moved to the head of the text, when the copy was bound. The artist would produce four illustrations for this double number, which might include a vignette title-page, or a frontispiece, which would also be stitched into the part.

The exact format and circumstances of each of the demy octavo titles differed. Some examples of differences include: for Oliver Twist and Sketches by Boz, there already was a known, written letterpress, which had been set to different type, before their issue in demy octavo type. For Sketches by Boz, this meant that less matter was contained in the numbers provided.28 The last two numbers of twenty were issued as single parts, rather than as a double. For Our Mutual Friend, the first ten of twenty numbers were so designed, that a book form could be issued at that point in the tale; the pagination of the text for part 11 was reset to commence at page 1. This circumstance was unique to Our Mutual Friend. During the issue of Little Dorrit, the artist fell ill, and for one part no illustrations were provided, which were instead provided in the next part, which carried four. During the issue of The Pickwick Papers, Dickens’s sister-in-law passed away, and he would be unable to produce the material for the coming month’s issue, putting the serial publication on hold for one month. A Tale of Two Cities was issued in eight parts. Edwin Drood was to be completed in twelve, but only six of the twelve parts were completed; the preliminaries (signature A) to the incomplete novel were provided with the sixth part. &c., &c. The specific details of each of the titles are covered in Part II.

Along with the sheets of text and plates of illustration of the tale, stitched into parts, was extraneous matter, which might include: an advertising booklet called the ‘[shortened

27 The original vehicle of Oliver Twist was a magazine called Bentley’s Miscellany. When Bentley issued Oliver Twist as an independent book form, it was necessarily set to new type. Later, the title was also set to demy octavo, and subsequently, also to the formats of cheaper editions.
28 A circumstance which elicited some complaints from subscribers when they compared the lesser matter to that contained in the parts of The Pickwick Papers and Nicholas Nickleby, the former of which had just concluded, and the latter, which ran concurrently.
title of the novel, i.e. Pickwick] Advertiser,’ which provided space for the placement of advertisements (the publisher regularly made use of this booklet themselves, placing their own advertisements); advertisement insets, consisting of a single leaf or slip to upward of sixteen pages, often printed on coloured paper, which were provided and paid for by the firm whose advertisement it carried; and announcements by the publisher or author. This matter may be stitched in at the front, after the plates, or after the sheets of type. It is probable that loose advertising material was on occasion also inserted by the publisher, and by booksellers and other interested parties, or on receipt of stock – for Dickens’s demy octavo parts such inserted material has not yet been noted, but they have been found in Chapman and Hall-published demy octavo part issues by other authors and in Christmas numbers of All the Year Round. The parts of most of Dickens’s novels carried extraordinary amounts of extra material by comparison with those of other contemporary authors (Charles Lever, William Makepeace Thackeray, William Harrison Ainsworth), which was testament to how well received his work was.

With the arrival of the final part, subscribers and other members of the public who had assembled sets of parts could take them to the bookbinders to have them bound. Wrappers, advertisements, insets, and announcements were discarded, and the sheets of text and the plates of illustration were arranged in order, and bound into a binding of choice. Such a volume is referred to as a public/subscriber bound copy. The first of the book forms – the title issued bound complete by the publisher – were issued concurrent with the appearance of the final part (the book forms are discussed below, pp. 18-21).

Of those part issues for which printing, stitching, and sales records survive, the records show that the publishers retained remaining stock of plates of illustration and sheets of text for each number at the conclusion of the serial issue. Some of this stock that remained was already stitched into wrappers (remainder parts in wrappers). The majority of the sheets and plates produced for each number had however, for most of the titles, been sold to the public in wrappers during the original monthly issue. The production was as exact as the

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29 An illustrative advertisement for placing advertisements in a monthly serial publication was found in a number of The Lady’s Magazine (No. V, May, 1823). It details prices for the placement of advertisements of different length: a short one; quarter of a page; half a page; three quarters of a page; an entire page. It offers further instruction: ‘Catalogues, Proposals, Prospectuses of Literary Works, Lottery Bills, &c. are also received and inserted at 2l. 2s. each. Advertisements, &c. must be sent on or before the 23d of the month to Mr. S. Robinson, Chapter-house-court, Paternoster-row.’

30 Found inserted loosely into part five of Charles Lever’s, Davenport Dunn (London, Chapman and Hall, November 1857) was a colourful leaflet titled ‘Maps of India’, Chapman and Hall, 193, Piccadilly, and also a leaf of the ‘Prospectus of the Library Edition’ (Dickens’s Library Edition, one of the cheap formats of his works), printed on plain paper. It may be that they were overlooked when the part was stitched up, and loosely inserted afterwards – or, when it was stitched up, the needle did not strike the material. Loose material has also been found inserted into a copy of Mrs. Lirriper’s Legacy, the extra Christmas number of All the Year Round, 1864.
publisher could manage. They printed to order and had a fair idea of the numbers required from subscriptions, and from additional orders placed by middlemen and distributors. In the case of most of the titles, by comparison with that which had sold, little remained of the sheets and plates of each number at the conclusion of the original serial issue.31

During periods of up to ten years after their original appearance for the majority of the titles, sheets and plates continued to be issued between the wrappers of parts, as remaining stock was worked off.32 Further issues of parts were stitched up during these years for many of the titles, as were further sheets and plates printed up. For many of the titles extra wrappers are likely to have been produced. A shilling part will have remained an attractive purchase, if a customer merely wanted their favourite episode, or needed more time to be able to assemble a set, rather than having to buy the work entire, and for this reason parts were often kept on sale33 and be had of every bookseller in the United Kingdom.34 Whilst parts of Dickens’s demy octavo works remained on sale post original-issue, no advertisements by the publishers for them have been found for them in contemporary publications.

For the later titles that Dickens wrote, on the other hand, it would appear that sales in parts was wrapped up rapidly after the original issue, and remainder parts were not kept on sale for long (these were unstitched and used to produce book forms). These titles were reproduced sooner in the cheaper formats than had the earlier titles, which may partly account for their no longer keeping demy octavo parts on sale. The period between the first issues of editions (demy octavo and the cheaper editions) had shortened.

Of post original conclusion issued parts, their later date was not reflected in any printed matter of the parts. No new advertisements have yet been found on the wrappers of any parts printed post-conclusion of the serial, nor new advertisers, or advertisement-insets, nor has a title-page yet been found other than that of the first state within the wrappers of a part for any of Dickens’s demy octavo part issues. Nor do Hatton and Cleaver – the bibliographers of the demy octavo parts35 – mention the existence of such later issues.

31 See Patten, ‘Appendix A’ and ‘Appendix B,’ for the figures of each title.
32 The original issue was monthly and concluded with the final part. Any remaining parts and newly produced parts (which matched or closely resembled the originals, see details further below in the narrative) sold afterwards are described as having been issued ‘post-conclusion of the original issue.’
33 Contemporary advertisements for contemporary part-issue productions by other authors were located, which encourage members of the public to purchase missing parts to enable them to complete sets, months after their original appearance, and warn that they’ll soon run out of stock. For an example, see ‘Chapman and Hall catalogue, 24pp. dated “September 1846.”’ Appendix 1, p. 277.
34 Signs of widespread availability may be discerned in surviving specimens of parts, from inscriptions, or bookseller’s tickets, &c. For example, pasted onto a front wrapper of part 11 of Bleak House was a large ticket of the bookseller, binder, and circulating library keeper, Gerald Bellew of Dublin, indicating that this part was sold at his establishment (another, earlier advertisement featuring Bellew’s establishment is transcribed on p. 42).
35 Thomas Hatton and Arthur Cleaver, A Bibliography of the Periodical Works of Charles Dickens (London, Chapman and Hall, Ltd. 1933). Hereafter this work is referred to as ‘Hatton and Cleaver.’
The ‘Advertiser’ booklets were printed in smaller amounts than entire production of the parts in which they were to be included.\(^{36}\) This was also the case for other advertisement insets provided to the publishers. Surviving parts that do not carry certain insets or ‘Advertiser’ booklets, and which do not show physical evidence of these having been included, are likely to have been stitched up into their wrappers when the original supplies of these had run out.

It is not positively known whether ‘Advertisers’ were printed post-conclusion of the original serial issues for inclusion in post-conclusion produced parts, but it is unlikely: it would be improbable that they’d re-print any settings of what would be a dated advertisement sheet. No further copies of insets are likely to have been produced either. However, it is conceivable that loose printed matter was slipped in between wrappers of numbers post-original conclusion of the serial (as it was pre-conclusion). The sales of later issued parts were small by comparison with their original issue during the original part run, and it would make little economic sense to produce what would be very small printings of new advertising material for numbers, once the copies with advertisement insets in them had run out. This is particularly the case when new vehicles, of large original issue, including productions by Dickens, became available to carry new advertisement material. For example, shortly after the original issue of *The Pickwick Papers* concluded, the demy octavo issue of *Nicholas Nickleby* commenced, which ran from 1838 to 1839 – providing 19 parts of large circulation that could carry new advertisements.

Research into parts should reveal at least a few hitherto unknown circumstances of later issue parts. It is possible that Hatton and Cleaver ignored copies of numbers that were obviously of later issue; and variations have been noted during the course of this research, for which there exists no explanation. For example, images of parts of *Dombey and Son* have been sighted that appear to carry wrappers that bear plain rear wraps, and plain inner-front wraps – no advertisements were printed on them. This set also contained numbers that had been stitched into wrappers that belonged to other numbers of the same title, their incorrect number was crossed out, and a new number was added in ink. It is possible that previous owners had altered, or ‘sophisticated’ the parts with plain wrappers, but if this had not happened, it would suggest that wrappers were printed up of *Dombey and Son* that did not carry advertisements, which are likely of later issue – since, why, if further wrappers needed printing, years post conclusion, would they incur the expense of adding the advertisements of the original issue? The original advertisers would likely not pay for placement of long-since

\(^{36}\) At the head of the ‘Pickwick Advertisers’ of the later numbers of *The Pickwick Papers*, circulation figures were detailed, which showed this to be the case. For part 17, for example, p. 1 of the Advertiser was headed: ‘The Pickwick Advertiser. No. XVII. [The Impression of the Advertising Sheet is limited to 20,000,—but the circulation of the Work being 26,000, that number of Bills is required.]’
superseded advertisements. Plain rear wraps and front inner have also been noted on parts of *The Pickwick Papers* and on parts of Thackeray’s *Pendennis.* These are a sign either of small publication figures, as the firms did not consider the sales figures of the serial worthy of placing advertisements in them (not the case for *Dombey and Son*, which saw large sales from commencement); or of later printed wrappers for later produced parts.

For a number of the titles, remnant parts were unstitched and used in the construction of some book forms. This could happen concurrently, seemingly irregularly, whilst numbers also remained on sale (as appeared to have been the case for *Oliver Twist*), including numbers of those of which some were unstitched for inclusion in book forms. For some titles, as detailed earlier, on the other hand, un-stitchings may have heralded the conclusion of the continued availability of parts, as an entire remainder was used up for the construction of book form issues.

**Public/subscriber bound copies**

The sheets of type and plates of illustration carried between the wrappers of sets of parts were meant to be, and were to a great extent, bound into more substantial bindings (surviving sets of parts are far from common; those of some titles are rarer than others). To produce each bound copy, the extraneous matter of the parts (wrappers, advertisers, advertisement insets) was discarded, plates of illustration moved to the appropriate place in the text, preliminary gathering moved to the front, and the set would be bound. A single, large volume would usually result when a twenty-number set was taken to a binder, though they were, at times, bound into more than just a single volume. The resultant copies are described in this study as public/subscriber bound copies.

An examination of the gutters between the leaves of text can identify whether a copy was public/subscriber bound. When a volume is bound from sheets and plates removed from an entire set of parts, stab-holes remain visible in the gutter of the leaves, unless the volume is bound too close or tight.

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38 Discussed in the findings of the volumes cased in the ‘vignettes’ cloth variants, pp. 189-195.
39 The sheets, plates, and advertising material of a part in wrappers were stitched together with string, and the wrapper was glued to the resultant booklet along its spine. The booklet was stabbed in three spots by the stitching needle. When the string was removed in preparation for binding, three holes would remain on the leaves of each gathering; these are the ‘stab-holes.’ Each of the three stab-holes sits close to the inner edge of the gatherings of the parts, at around six millimeters adjacent to it. The central hole of the three, usually sits halfway along the height of the leaves, with the remaining two holes a distance above and below it. The distance from the top hole to the lower differed between titles, and to a lesser extent, between specimens of the same number. A sample: for *The Pickwick Papers* the distance has been measured from 8 cm to 13.5 cm; *Sketches by Boz* at 8.5 cm; *Nicholas Nickleby* at distances from 9 cm to 10.5 cm; *Martin Chuzzlewit* at 11 cm; *Dombey and Son* at 6 cm to 6.5 cm; *David Copperfield* at distances from 6.5 cm to 7 cm; *Little Dorrit* at distances from 6.8 cm to 7 cm;
An examiner must take care that any holes created by binding-chords are not confused with the stab-holes – there is a clear difference between the two, the stab-holes of the stitching needle sit at a distinct, short distance further into the body of the leaf than the holes of the binding chords, and there are only three of them, rather than many.

To be certain that a copy is public/subscriber bound, all of the gatherings in the volume must display these telltale stab-holes. Only a single leaf of each gathering needs to show the stab-holes to confirm that the gathering had been removed from a stitched part, since the stitching needle pierced all leaves of each gathering.\footnote{Ascertaining at second hand whether a copy that belongs to an institution or a rare bookshop was public/subscriber bound for the purposes of this thesis has been unworkable. To convince a librarian or a bookdealer to subject their valued stock to such an examination (let alone explain what was required – only a single leaf of every other two gatherings needed examining, rather than each leaf), was understandably nigh on impossible – nor, often, would one be willing to subject a volume to such an examination. These works are valued, and extreme care needs to be taken.}

The stab-holes are often also visible on the plates of illustration. When the volume was bound, the plates of illustration were placed in their appropriate places in the text. For many of the plates this required that it be reversed to face the page of text that it was designed to illustrate. As a result, depending on how the plate was bound in, the stab-holes would sit adjacent to the spine, just like the leaves of text; or, the stab-holes would sit on the outer edge. If the edges of the text-block of the volume were cut, the stab-holes on the outer edge of any plates so bound, would be lost; if left uncut, they’re plainly visible. The plates are of little use in determining the form of such a copy, since some evidence may be lost by the binder’s knife. In an uncut copy, an examination for stab-holes on the plates could determine its status, but it is more convenient to examine the gatherings of text for stab-holes.

A related finding should be noted here. For those titles of the demy octavo format for which half title-pages were included in their preliminary gatherings (not all titles included a half title-page in their preliminary gathering), these appear to often have been omitted by a contemporary binder when a set of parts was bound into its original binding. Perhaps it was customary for some binders to dispense with the half title-pages. Was this leaf on occasion pasted beneath the paste-down, adding strength to the binding? However, in many cases it was clearly a sign of a later re-back or rebind.

**Book forms**

Concurrent with the arrival of the final part of the part issue, the first of the book forms were issued to the public. The book forms were advertised in the final numbered-
numbers nearing the conclusion of the serial (for example, number 17, 18, or 19/20 of a twenty-number set): ‘complete in one volume’; ‘on this day, available in one volume, complete,’ &c. Remaining sheets and plates were bound entire for issue to the public, and for many of the titles, before long – the exact time depending on the popularity of the title – they began to print more sheets and plates to furnish the public with further book forms (and for use in post-conclusion parts, again dependent on the title and its circumstances).

The sheets and plates of a book form left the publisher’s or a distributor’s premises in the form of a book, or in quires to be bound by an associated firm, not issued as parts in wrappers: they were issued to the public in the form of a book. Public/subscriber-bound sets of parts are not book forms – considered semantically, they are of course (a circumstance, which has caused no end of problems), but this is not what is meant, when bibliographers use the term ‘book form.’

The simplest way to determine whether a volume of Dickens’s demy octavo type is a book form is to examine the sheets for an absence of stab-holes. When these tell-tale stab-holes are definitely not present in at least some of the gatherings, then that volume was bound from at least some ‘clean’ sheets, and is a book form. Partially bound from parts copies are also book forms – the publisher issued them in the form of a book.

Partially bound from parts copies are often mistaken for public/subscriber bound copies, since some of their gatherings – and even many – display the telltale stab-holes, and once some of these are noted by cataloguers in a volume, they’re often described as ‘bound from parts’ even when they carry some clean sheets. It is for this reason that for the purposes of this study a copy is described as ‘public/subscriber bound’ or ‘entirely bound from parts,’ rather than as ‘parts bound.’ The use of either of the former two, it is believed, is more likely

Arthur Waugh held that the book forms were initially made available to enable the publishers to sell remaining sheets and plates in a form that would be attractive to those readers, ‘who would not be bothered to read a serial, or who had lost the monthly installments in the interval’. The book forms gave the publisher ‘a chance of making his money twice over.’ Arthur Waugh, A Hundred Years of Publishing (London, Chapman and Hall, Ltd. 1930), p. 19.

Carter describes a book form as being used to ‘distinguish the first appearance of any work from an earlier FIRST PRINTING in a periodical, series of proceedings, BROADSIDE, leaflet or the like. For instance, a Churchill speech might be first printed in The Times, then in Hansard, then possibly in a party leaflet; but unless it was issued as an individual unit between its own covers, its ‘first edition in book form’ would probably be a collected volume of speeches, issued perhaps several years later’. He goes on to note, that the use of ‘volume form’ is the ‘more usual term’ of ‘a book first issued in PARTS and subsequently as a THREE-DECKER or otherwise bound or CASED.’ ‘Book form’ is the term, however, that has seen regular use by the trade and public, even for publications originally issued in parts; and where ‘volume form’ was used, it came with the same attendant difficulties. It cannot be imagined that had ‘volume form’ become standard usage that it too might not be confused with a public/subscriber bound volume. Carter, ABC for Book Collectors (8th ed. Oak Knoll Press, 2006) pp. 48-49. See pp. 31-35 of this study for a discussion of the results of widespread misunderstanding of the term book form and titles issued in numbers.

No book form has been positively identified that had been entirely bound from parts unstitched by the publisher, which would mimic public/subscriber bound volumes. Any such copies would be difficult to distinguish from public/subscriber bound volumes; however, such having been produced would be improbable, with the possible exception for A Tale of Two Cities.
to suggest to an examiner to pay closer attention to differentiating between partial and entirely bound from parts copies.

There are a few other indicators as to form (book form or public/subscriber bound). With the exception of volumes with the 1837-dated volume-statement title-pages in the case of *The Pickwick Papers*, and for all other titles of the demy octavo format, the following holds: if the volume carries a title-page other than that of its original issue, then that volume will be a book form. Also, if the volume carries a publisher’s catalogue bound in at the rear, and is bound in a contemporary binding, or if the volume carries advertisements printed on its endpapers, then these volumes had also been issued as a book form or were sold in quires bound by, or for, a middle-man. This rule holds, barring made-up or doctored copies (the existence of such would be improbable).

Prior to *The Pickwick Papers*, publications issued in parts were generally deemed to be a ‘low’ kind of publication, and after their initial sale, the rights and remainders were regularly moved on by the original publisher to specialist remainder booksellers such as John Bohn or Thomas Tegg. The original publisher would make what they could from the part issue, and dealers in remainders would sell the remaining sheets as book forms, adding their own title-pages. In the years to follow, if the popularity of the title warranted it, the dealers in

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44 Volume-statement title-pages were made available to subscribers of *The Pickwick Papers*, for use in binding up two volumes from sets of parts. Some members of the public made use of them, not all. See pp. 61-62.

45 No title-page other than that of its original state has been identified stitched into a part of a title, nor has a public/subscriber-bound copy of the various titles of the demy octavo format, been found with a later-state or variant title-page (again, with the exception for *The Pickwick Papers*, of the volumestatement title-pages).

46 Charles Dickens wrote of the original demy octavo part issue of *The Pickwick Papers*, in his preface of its Cheap edition: ‘My friends told me it was a low, cheap form of publication’. He would also comment that publishing in shilling numbers was ‘then only known to me, or I believe, to anybody else, by a dim recollection of certain interminable novels in that form, which used, some five-and-twenty years ago, to be carried around the country by pedlars’. *The Pickwick Papers* (Cheap edition, Chapman and Hall, 1847), p. viii.


47 For example: James Grant’s *Sketches in London*, was issued serially from 1837-1838 in twelve parts, published by W.S. Orr. & Co. Two publisher’s cloth bound book forms of the title were located of the same type and illustrations, which carried title-pages belonging to Thomas Tegg, which were dated 1840 and carried an edition statement that read ‘Second Edition.’ The vignette title-pages (plates of illustrations) still carried Orr’s imprint, and the original year of issue, 1838. Tegg had taken over the title. Of further interest is that the cloth cases of each volume shared much in common with the appearance of the primary cloth cases of *Sketches by Boz*, 1839 (see pp. 151-153). For an example of a set of the parts of *Sketches in London*, see item 93, *The Robert H. and Donna L. Jackson Collection, Part I* (Bonhams, October 18, 2011), p. 64. Another almost contemporary example with *The Pickwick Papers* is the part issue of *Pickwick Abroad*, the parts of which were issued by Sherwood and Co., subsequently, the rights of the title passed through the hands of both Tegg and Bohn.
reminders would periodically issue new stock, newly printed from the standing type (if at all), or (more likely) stereotype plates they took into hand when they acquired the rights.

This was not to happen with the titles of Dickens’s demy octavo type, Dickens and his publishers had held on to their rights of *The Pickwick Papers*, and found that remaining book forms and remaining parts saw small but steady sales to the point that they needed to print up further sheets.48 These were the first indications (other than its immense original popularity) that Dickens’s tales would enjoy a remarkable longevity of popularity, which would also pave the way for issue in cheaper forms.

2. Evolution of the sheets and plates of the demy octavo type

**Title-leaves**

The information carried by the title-leaves is the first and most important source of data for the identification of the relationships between and priority of, the various bound issues.

The demy octavo type did not carry edition statements on their title-pages, presumably because of the differing methods of issue of the same sheets and plates (fascicles and book forms), which were issued concurrently for long periods of time. These circumstances would make it impractical to assign edition statements to either form; nor does it seem that they were required to, as no edition statements have been found on the various title-pages of these works.49

The original, first state title-leaves of each title carried a year, and a publisher and printer’s imprint. By law, the name and abode of business of the firm/s involved in a publication were required to be recorded on its title-leaf, and upon the last page of text of all printings.50 For the demy octavo works of Dickens, the details of the publisher were recorded

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48 This included sales to dealers in remainders; for example, there is evidence that they moved material through John Bohn in 1843. See advertisement, Appendix 2, p. 298. Dickens’s demy octavo works remained in print, so to consider later issues as ‘reminders’ would not be appropriate.

49 Whilst it seems relatively innocuous to describe the various forms of the titles of this type as ‘first editions,’ it has proved misleading to do so in the absence of edition statements and numerous printings and issues of book forms of the same type of each title over the period of a great many years. The title-pages of book forms of some part-issue publications not by Dickens, did receive edition statements. See the circumstances of *Sketches in London* in the footnote directly above, though this title did see a change of publisher, possibly accounting for this occurrence. Part-issues of the early nineteenth century have also been noted with edition statements on the wrappers of the parts. The exact circumstances of the requirements with regards edition statements for the part issues, if any, or its evolution of use, appear yet to be the subject of study.

50 Act 39 Geo. III. Cap. 79. Section 27. *Typographia* (2 vols., London, Longman, Hurst, Rees, Orme, Brown, & Green, 1824), ii. 572-573: in part: ‘every person who shall print any paper or book whatsoever, which shall be meant or intended to be published or dispersed, whether the same shall be sold or given away, shall print on the front of every paper, if the same shall be printed on one side only,
on the recto of the title-leaf; and those of the printer were recorded on the verso of the title-leaf,\textsuperscript{51} and upon the last page of text.

When the circumstances changed for the firms involved in a publication (for example, gaining a new partner; a change of address; &c.) or for the title itself (rights transferred), this would force a change to the imprints of the title-leaves of new printings.

For the demy octavo book forms of most of the titles, the first state title-leaf, which bore the original year of issue, was used for the binding up of later-issue book forms for a number of years after the original issue. Remaining sheets of the final numbers that carried the title-page will simply, at first, have been used up for the production of these immediate later-issued book forms. There is also evidence for a number of the titles, which shows that the first state title-page was reprinted, years after its original issue, for use in book forms. It would appear that as long as the imprints did not require a reset (the circumstances of the firms involved not having changed), and whilst parts in wrappers of the title remained on sale (remainders and newly produced), the publishers felt at liberty not to produce newly set title-pages for the later-issue book forms.

It would appear that the sole exception to the retention of the first state title-page for immediate later-produced and issued book forms (within eight years of first issue) as parts continued on sale concurrently, were those of the first title of the demy octavo type, \textit{The Pickwick Papers}. For these, newly set title-pages were found (they received new dates) for the immediate later-issued book forms. This practice was promptly abandoned for the titles that followed.

Subsequently, newly set title-leaves were produced for batches of later book form issues that carried new years, or no year at all (undated),\textsuperscript{52} and, when required, newly set imprints. Title-pages that carried no year, can be dated to a period established from its

\textsuperscript{51} Whilst they are not the same, title-leaf and title-page are sometimes seemingly used interchangeably in this study. When discussing the title-page and the printer’s imprint, it should be assumed that the printer’s imprint is to be found on the recto of the title-leaf.

\textsuperscript{52} For the circumstances of undated title-pages, it would appear that, in some instances, if another substantial printing of sheets for an issue of book forms was to be produced, and a dated setting with the same imprints was available (which needed no changing), the date was imply filed away from the type, which was then used to produce these undated title-pages. The original engraved vignette title-page, a plate of illustration, when present, also regularly saw such modification as circumstances for its title changed.
imprints; for example, if it is known that a publisher was at a particular address from year ‘x’ to year ‘y.’

For printings that were issued towards the end of a year, say November and December, publishers might (it is not clear whether it was always the case) place the next year’s date on the title-page. For example, volume II of Dickens’s *A Child’s History of England* (not a demy octavo title), Bradbury and Evans, dated 1853, was published in December 1852; and volume III, dated 1854, was published in December 1853.53

Other than change to the date or imprints, the type of the variant title-pages of each of the titles matched that of their first state.54

The title-pages of the printings of the cheap forms of the works of Dickens did not carry edition statements either (‘second edition,’ &c.). Newly dated and undated title-pages were also produced for later printings, and their imprints were altered for new printings when the circumstances of the firms or of the titles changed.

The imprints of the demy octavo works, 1837-1872

In Part II of this study – ‘The sheets, the issues, and further production details’ – the printings of the titles are divided into the periods during which years their type bore the same sets of imprints. Titles that share the same imprints are grouped together under the same heading.

The year 1837 was chosen as the early date of the span of years covered by this study, because this year saw *The Pickwick Papers* published. The year 1872, selected as the latter date, coincided with a change in the imprint of the printer of the majority of the twelve demy octavo titles, and it gives a short span of two years to cover for the last title to appear in the demy octavo format, *Edwin Drood*.

The publisher of the printings of the demy octavo forms of *The Pickwick Papers* (first complete, 1837), *Sketches by Boz* (1839), *Nicholas Nickleby* (1839), and *Martin Chuzzlewit* (1844), during the entire period under investigation (1837-1872) and for a time afterwards, was the firm of Chapman and Hall.

Until late 1850, Chapman and Hall was situated at 186, Strand, in London, and this address and name (Chapman and Hall), is duly found on the title-pages of their publications printed during this period. By November of 1850 Chapman and Hall had moved from its premises at 186 Strand, to a new address at 193, Piccadilly – or, at least had begun to publish

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53 See Appendix 2, pp. 293-294.
from there, since this new address was included on the title-pages of their publications thereafter. Chapman and Hall were to stay at 193, Piccadilly, for the remaining period under consideration in this thesis, after 1850 to 1872. Their imprint would not change during this period.

The printer of these titles, with the exception of *Sketches by Boz*, was Bradbury and Evans, in which capacity they remained for the entire period. As printer, Bradbury and Evans recorded their place of abode as ‘Whitefriars’. Bradbury and Evans’s details as printer would not change until May 1866, when the firm gained a partner, which detail was included in their imprint thereafter (added as ‘Co.’). In 1872 their imprint was changed again, recording ‘Agnew’ in place of ‘Co.’ It is this change in 1872 that set the later date of the span of years of the period under investigation in this work, 1837-1872.

The printer for the original printings of *Sketches by Boz* was Whiting at Beaufort House, Strand. There is an odd occurrence for this type, for printings examined that carry a title-page datable to after 1850, no printer’s imprint is provided on the verso of the title-leaf. The verso is left blank. For one copy examined of *Sketches by Boz*, which carried the earliest variant title-page recorded, dated 1856, whilst the printer’s imprint was missing on the verso of the title-leaf, it still carried Whiting’s imprint on the last page of text. For copies examined with even later title-pages, the imprint was also removed from the last page of text, leaving none in its place. It is possible that some 1856-dated copies might also carry sheets where the imprint is removed from the base of the last page of text. Why the printer’s imprint was removed for the later printings, is yet to be established.

55 The first state title-page of the Cheap edition of *Sketches by Boz* carries a publisher’s imprint that reads: ‘London:/ Chapman and Hall, 193, Piccadilly./ (Late 186, Strand.)/ 1850.’ This title-page was first issued in part XLVIII of the Cheap edition of Dickens’s works (part V of the Cheap edition of *Sketches by Boz*), dated November 1, 1850 on its wrapper. So, by November 1850, Chapman and Hall were providing Piccadilly as the address for newly printed publications. The wrapper of part XLVIII still carried the address of 186, Strand, as did the wrappers of the parts that came before (from part XLI, May 1, 1850, and onwards examined), so presumably the change of date was largely coincident with part XLVIII.

Arthur Waugh would comment – presumably having incorrectly identified the precise date – on the change of address: ‘In 1852 their opposite or nearly opposite neighbors, W.H. Smith & Son, whose new headquarters at 136 Strand stood at the corner of Wellington Street, found their premises too small for their needs, and approached Chapman & Hall with a proposal to buy their narrow tenement, around which so much literary history had already clustered. Terms were arranged, and Chapman & Hall removed themselves far west, to 193 Piccadilly, where they became the near neighbors of Hatchard, Sotheran, Bentley, and Murray.’ *A Hundred Years of Publishing, Being the Story of Chapman and Hall, Ltd.*, p. 108.

56 The date of the changes in these imprints was established by consulting the serial publication *Punch*, of which Bradbury and Evans had been printer since the serial commenced in the early 1840’s. Within the pages of *Punch* the element of the imprint that read ‘Bradbury and Evans,’ would change to ‘Bradbury, Evans, and Co.,’ between the issue of 28 April 1866 and the issue of 12 May 1866. The imprint changed again, this time from ‘Bradbury, Evans, and Co.’ to ‘Bradbury, Evans, and Agnew,’ from 30 November 1872 to 14 December 1872. The quires of copies of the demy octavo works that carry the imprint of Bradbury, Evans, and Co., were printed at some time between May 1866 and December 1872.
For ease of presentation, the details of *Sketches by Boz* are described under the same headings as those of *The Pickwick Papers, Nicholas Nickleby*, and *Martin Chuzzlewit*, with which titles it shares many historical circumstances.

The original publisher of the demy octavo forms of *Dombey and Son* (first complete, 1848), *David Copperfield* (1850), *Bleak House* (1853), and *Little Dorrit* (1857) was Bradbury and Evans. The demy octavo form of *Oliver Twist* (first complete, 1846) was published ‘for the Author’ by the firm of Bradbury and Evans. Bradbury and Evans was also the printer of these titles.

In the capacity as publisher, Bradbury and Evans saw two different imprints over the period, recorded for Dickens’s demy octavo works. For the demy octavo title of *Oliver Twist*, it read: ‘London: Published for the Author, by Bradbury & Evans, Whitefriars.’ Dickens felt that the Whitefriars address was inappropriate for use as the publisher’s address of his books, and insisted on a change during 1846. 57 Bradbury and Evans obliged, and for the remaining demy octavo titles that they published, the publisher’s imprint of Bradbury and Evans read, ‘London: Bradbury and Evans, 11, Bouverie Street.’ There was no opportunity to correct the publisher’s imprint for the demy octavo *Oliver Twist* until after 1861, as it would not see a reprint during this period (though remainder sheets in wrappers and bindings were kept on sale from 1846 to 1861).

In 1861 Chapman and Hall would gain the rights to publish *Oliver Twist, Dombey and Son, David Copperfield, Bleak House*, and *Little Dorrit*. Remaining sheets were transferred to Chapman and Hall from Bradbury and Evans, at the end of 1861. 58 Bradbury and Evans, although they sold their publishing rights, retained the right to print all the demy octavo works that they had previously printed. 59 Dickens wrote to Frederic Chapman on this subject on 12 October 1862:

> Mr. Evans asked you whether they were to lose the printing of my books? On which head I wrote to you that I had no intention whatever of changing the existing arrangements or interfering to deprive them of

57 To John Forster, 25 June 1846. *Letters*, iv. 571. Dickens seemed to loathe the address. When he fell out with Bradbury and Evans he would refer to them contemptuously in a letter as ‘the Whitefriars Gang.’ To Miss Georgina Hogarth, 16 May 1859. *Letters*, ix. 65.

58 Gerald G. Grub, ‘Some Unpublished Correspondence of Dickens and Chapman and Hall,’ *Boston University Studies in English*, 1 (1955), p. 115 n. How the transferred sheets were processed by Chapman and Hall is discussed in this study on pp. 120-121.

59 The author is unsure whether this was true for all of the works written by Dickens in a range of formats that had been printed by Bradbury and Evans. It is possible that they continued to reprint some of these other works, but it is certainly true for the reprints of the demy octavo works, which they had previously printed.
the printing. Unless I am mistaken, you either shewed Mr. Evans that note, or read it to him, before their purchase was concluded?60

The books that Dickens referred to included the demy octavo titles of: *The Pickwick Papers*, *Nicholas Nickleby*, *Martin Chuzzlewit*, *Oliver Twist*, *Dombey and Son*, *David Copperfield*, *Bleak House*, *Little Dorrit*, and perhaps *Sketches by Boz*. These firms, with the attendant changes to Bradbury and Evans in 1866 and 1872, would remain as printer and publisher for these titles until 1872, and after.

The circumstances of the original firms involved with *A Tale of Two Cities*, *Our Mutual Friend*, and *Edwin Drood*, would remain unaltered during the period to 1872.

Table 1 provides details of the publisher and printer’s imprints and changes of the demy octavo works of Charles Dickens between 1837 and 1872. The addresses of these firms are all at London, which detail is included at the head of each address of each imprint of all of the printings. The details of the firms recorded below will be found in the imprints of the sheets, the exact form – punctuation, spacing, is not necessarily reproduced. Some colours have been added as a visual aid for some of the sets of imprints; where repeated in this thesis it indicates printings of titles that carry these imprints.

Table 1: Publisher and printer’s imprints, 1837-1872

<table>
<thead>
<tr>
<th>Period</th>
<th>Demy octavo titles, printings</th>
<th>Publisher’s details</th>
<th>Printer’s details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1846-1862</td>
<td>Oliver Twist.</td>
<td>Published for the Author, by Bradbury &amp; Evans, Whitefriars</td>
<td>Bradbury and Evans, Printers, Whitefriars.</td>
</tr>
<tr>
<td>1862-1866</td>
<td>Oliver Twist, Dombey and Son, David</td>
<td>Chapman and Hall, 193, Piccadilly.</td>
<td>Bradbury and Evans, Printers, Whitefriars.</td>
</tr>
</tbody>
</table>

60 Letters, x. 139. To change the printer of these works would have meant a costly upheaval. Also, perhaps Dickens felt that it would be prudent to leave some business with the firm, considering that his son was courting Evans’s daughter.
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Publisher</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1859-1872</td>
<td><em>A Tale of Two Cities.</em></td>
<td>Chapman and Hall, 193, Piccadilly; and at the Office of All the Year Round.</td>
<td>C. Whiting, Beaufort House, Strand. ¹⁰¹</td>
</tr>
</tbody>
</table>

The sheets of type and plates of illustration

During the original issue, the earliest-printed sheets of the individual parts for many of the titles – particularly those of the earliest-written titles – were in the first instance printed from standing type, after which, still during the original issue in parts, the publishers began to print from stereotype plates. ¹⁰² The stereotype plates remained in use to print further sheets after the original issue in parts of each of the titles, until 1872 and after. ¹⁰³ Should further

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¹⁰² To produce stereotyped plates, moulds were taken from the set-ups of moveable type, from which the plates were cast. Multiple plates could be used at the same time, to speed up production. Standing type was freed up, and stereotype plates could be stored and used for subsequent printings. The stereos were exact copies of the setting of type from which they were copied. Any errors, any peculiarities, all was copied and embedded in the stereo. Stereotype-plate technology had greatly aided the production, and proliferation of Dickens’s works. Charles Knight wrote of the relatively new technology in November 1833:

This process is by no means universally applied to all printed books. Its peculiar advantages are confined to works in very large demand, and of which the demand is continued long after the first publication. In the case of the ‘Penny Magazine,’ there is another great advantage afforded by this process, namely, the facility of procuring several metal copies, or plates, of each number.

Charles Knight, ‘Compositors Work and Stereotyping,’ *Penny Magazine*, 107 (1833), p. 470. For a detailed description of the entire process of stereotyping, and for a description of the extraordinary benefits of these plates see pp. 465-472. The emergence of stereotype-plate technology had greatly aided the production and proliferation of Dickens’s works. For an account of the circumstances that aligned to make *The Pickwick Papers* such as success, which includes the form of its issue, see Patten, ‘*Pickwick Papers* and the Development of Serial Fiction,’ *Charles Dickens and His Publishers*, pp. 45-74.

¹⁰³ The minutiae of later printings were not examined in this study in great detail (though immediate later – within the space of a year, or small number of years, as opposed to twenty years after – were, to some extent), so as to ascertain that this was indeed the case. However, in all instances where investigated, it has shown to be the case; and logic would certainly suggest that the stereos were used...
stereos have been produced during this period, as multiple copies of stereos wore out or broke, this will not have occurred until a great many years after the original stereos were produced. A diligent compositor may have then taken the opportunity to correct some minor errors at times such as these, shortening existing lists of errata, when producing these new, later stereos (if this had happened for the demy octavo type of Dickens it ought to be incredibly rare), but these changes will not be of any aid to the bibliographer, since these printings can easily be set aside from each other through a simple examination of their title-pages, which will no longer be those of the first state by the time that this may have occurred. Substantial revisions in these cases were not made as it would not make any sense to do so, as the later demy octavo book forms saw small sales, tiny in number by comparison with the original issues of newly produced cheaper editions (Cheap, Library, &c.), which provided the perfect opportunity for revision by the author, which was indeed done for a number of them.

A set-up of standing type, on the other hand, lent itself to display variations as successive printings were produced from it, especially when the repeated printings were numerous. Compositors noticed and corrected damage or errors, or failed to notice damage or errors, which had set in: some words spelled incorrectly were corrected within the type; signatures previously forgotten were added; fount heads became worn, or damaged, and some of these were corrected. Type loosened and was tightened again in their forms (the frames holding the standing type in place) as more sheets were printed, which produced different sized impressions.

Variations are most notable in the type of The Pickwick Papers. Its part issue grew enormously in popularity as it progressed in the space of ten months from an initial issue of 500-1000 per number to in excess of 25 000. The continual growth forced the publishers to print further sheets and plates of preceding numbers as demand for back-numbers grew, which gave ample opportunity for differences to set in, particularly for the sheets of the numbers preceding the tenth. During the printing for part 9, stereotype plate technology was introduced, enabling them to handle the increasing size of the printings of the sheets.

The standing type of the earlier numbers of The Pickwick Papers was corrected for a last time, and stereos were produced of these also. Thereafter, sheets for further back numbers of parts 1-8 were printed from stereos. Because of these circumstances, variations between impressions were most pronounced in the early printings of the sheets of parts 1-8 of The Pickwick Papers, as the sheets of these parts saw the most re-prints from movable type and

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64 For a discussion of the production figures, see pp. 56-61.
65 Hatton and Cleaver, p. 11.
66 Ibid., p. 6.
hence, opportunity for variation. Fewer to no differences are noted in the sheets of the parts to follow (10-19/20), since they were either printed immediately from stereotyped plates, or shortly after the standing type was set, which may have been used to print from initially.

For the titles produced after *The Pickwick Papers*, a better idea of the size of the monthly issues of each successive number (or part) that needed to be printed was known. There was no astonishing, solid spike in growth of the issue of the numbers for these as there had been for *The Pickwick Papers* – they would have a sound idea of the numbers of subscribers and of the likely popularity of each succeeding number of a new tale (for example, between 32000 and 34000 printings of the sheets for the original monthly issue of each part of *Dombey and Son* were produced).67 Stereotype plates were produced early if not immediately during the printings for each number of each new title, possibly after first using an original setting of standing type.68 Sometimes, a difference is noted between the printings during the issue in parts of these sheets, which may be a difference between the standing type and stereos – a correction was made before the type was copied; but, it must also have happened on rare occasions that errors were discovered in stereotype plates, which were used from the outset or shortly after standing type to print sheets, which were corrected during the issue in parts. Corrections involving stereotyped plates would incur quite an expense (they’d need to produce new ones), and this was largely done only when a substantial error was made (for small errors a notation in the errata provided with the final part would suffice).69 Initial printings from stereos, or almost immediate printings from stereos, whichever the circumstances, meant that the sheets of the numbers of these titles showed little, or no variation.

With the exception of numbers 1-8 of *The Pickwick Papers*, and some confusion over *Sketches by Boz*, the stereotype plates appear to have been produced for the printing of sheets almost immediately, during the original printings, still prior to the month of original release of each number of each title. Should sheets have been printed from standing type, and subsequently a correction was made when that type was stereotyped, this was done relatively promptly in all cases, just prior to the monthly issue of that part, or early after. If an error was embedded in a stereotyped plate that was deemed important enough for a change and corrected (standing type reset and new stereotype plates produced), this was done early, either just prior to issue, or within a few months to follow.

* * * * *

68 Hatton and Cleaver are not entirely clear as to during which point in the printing process the stereos were introduced for each number of each title. Their emphasis was on the earliest issue, and little space was devoted to later printings, but much can be inferred from their findings.
69 *Little Dorrit* may likely have seen an instance of this, sustaining a substantial error during its issue in parts (names of characters were mixed up), which they felt needed correction after first providing a substantial errata for the sheets that were issued with the mistakes. See p. 106.
The plates of illustration of the demy octavo type were printed from etched steel plates. When multiple plates were etched to provide for one illustration, the results were not identical. The nature of the process could not allow for it, nor did the artists take complete care that they were produced as exactly alike as possible.

To enable the production of a large issue of a new number (say, the plates of 30000 numbers in wrappers) multiple etched plates were produced concurrently to print the plates of illustration of a number, since a single plate would wear out before the required amount of illustrations was printed. These multiple plates also allowed the publishers to produce plates of illustration at a faster rate, since more than one could be used to print plates at the same time. In these circumstances, the impressions of the different plates do not indicate priority for the specimens of the part in which they are found. It may be that an order of production of the etched plates in the workshop of the artist/etcher in preparation for the original printing of the part is discernable, but the etched plates were all in use to print the plates of illustration at the same time (at the printers) during the original production of that number – or, at least, we are unable to distinguish otherwise.

It did happen that some etched plates were produced far earlier rather than concurrently. Such instances were possibly restricted to the issue of *The Pickwick Papers*. As the popularity of the serial grew, additional etched plates were produced months after the original, in order to provide for the growing demand for back numbers of the earlier parts. For part 3, entirely new designs were produced, many months later. As a result of these circumstances, *The Pickwick Papers* saw parts produced for which the presence of certain varieties of plates of illustration indicate priority for the specimens of that part. The presence of certain impressions of plates indicate early issue for the specimens of that part, since the other impressions were not sewn into further specimens until much later. When an etched plate was produced much earlier than another, rather than concurrently, then that plate’s impression was the earlier, and hence any difference between its impression and the impression of the later etched plate denotes a point of issue for the specimens of the part that carries those plates.

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70 The design was drawn onto a prepared ground laid over a steel plate. Into this ground the design was etched with a tool, revealing the steel beneath. Aqua-fortis, an acid, was then applied to the plate which bit into the exposed steel. The ground was then removed and the plate was touched up. Prints were taken from the plate by applying ink, which would settle into the grooves and depressions created by the acid. The plate was then pressed to paper and the ink was transferred. For a fine description of the process see Patten, *George Cruikshank’s Life, Times, and Art* (2 vols., London, Lutterworth Press, 1992 and 1996) i. 1-8; for a work devoted to the subject, see Gilbert Hamerton, *The Etcher’s Handbook* (London, Charles Roberson & Co., 2nd ed. 1875).
71 The plates of parts 1 and 2 of *Nicholas Nickleby* may have seen early and later state during its issue in parts. Hatton and Cleaver are a little unclear on the issue; see, p. 134.
For the parts of all of the other titles, the publishers had a good understanding of the amount that needed to be produced, and the etched plates were ordered and produced concurrently, in preparation for the large issue of each new number.

The etched plates remained in use to print plates of illustration, for inclusion in post-conclusion produced parts and for later book forms. It has not been ascertained whether copies were produced of these etched plates, or whether some illustrations were etched anew. Whatever the case their identification will prove of little use to bibliographers as this will not have occurred until much later, numbering years post-conclusion of the part-issue and post the earliest book form issues, if at all. Newly set title-pages or the bindings of these volumes will prove sufficient to indicate later issue.

Hatton and Cleaver, and the great confusion

In 1933 Thomas Hatton and Arthur Cleaver produced the seminal work *A Bibliography of the Periodical Works of Charles Dickens*. Their aim was to identify the earliest issue of each number of the demy octavo part issues of each of the twelve titles, and that of the imperial octavo part issue of *Master Humphrey’s Clock*. The publishing history of the issues of each of the numbers for each of the titles could be discerned with their physical details.

Hatton and Cleaver examined each constituent component of multiple specimens of each part: the type of the sheets of text; the plates of illustration; the wrappers; advertisement-insets, their presence or/and – in some cases – their type; the ‘Advertiser,’ its presence or/and – in some cases – its type. Variations in the constituent components of specimens of the same part were identified, and these were examined to see if it could be established which variation was earliest. They identified the earliest states, and established the points of issue of the parts. For the sheets and plates these points also indicate their earliest printings regardless of what form they are bound into, though they only indicate a point of issue for the parts.

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72 Differences or variations can separate an earlier printing from later, when it can be shown which state is the earlier. These constitute ‘points of issue,’ for the form in which they are found (the ‘issue’ of ‘points of issue’). Where two differences have been identified, but it is not known which is earlier, this does not constitute a point of issue: not all differences are points of issue. Errors or flaws in the type that were never corrected are not points of issue either, and they are of no use to the bibliographer, other than being representative as a quirk of that type. For example, ‘The Picwick Club.’ as the heading of page 375 was never corrected for all of the printings of demy octavo type of *The Pickwick Papers* from 1837-1872 (it was present in the standing type, and was embedded on the stereos), should a cataloguer mention its presence, this detail merely confirms that the copy is of demy octavo type, nothing more. Errors, which are corrected much, much later for the sheets of the demy octavo type (a new stereo produced), are not points of earliest issue; but could, conceivably, separate a later printing from another later printing, of limited use, and only should these bound forms happen to carry the same title-page (if not, the title-page would separate an earlier from later printing), or if the state of the title-page is not known. Any such are yet to show themselves to be of use, let alone have been identified.
In all probability, the connotations of no single bibliographic work have been as almost universally misunderstood as that of Hatton and Cleaver. This circumstance has largely arisen out of the confusion caused by the lack of understanding of how the sheets and plates of earliest and later printing were distributed into the various forms in which they could be found. The various forms are:

* Sets of numbers/parts in wrappers: their initial monthly issues, and those issued or produced post-conclusion original issue (after the original serial-issue was completed).
* Book forms, first issued upon conclusion of the original part issue, and later issues (some, composed of entirely clean sheets as yet unstitched or unbound, and others, partially bound from remainder parts).
* Copies bound up from sets of parts by subscribers and other members of the public.

Many in the bookseller’s trade, collectors, librarians, and other bibliophiles came to believe that Hatton and Cleaver’s points were also indicative of ‘early state’ or ‘first issue’ for the book forms and public/subscriber bound copies, as if they indicate priority for the bound forms. They do not. That book forms and public/subscriber bound copies were mistaken for one and other should an understanding even exist that there was a distinction between these forms – and that many were produced in the same bindings, did not help this situation. These combined circumstances constitute ‘the great confusion.’

The matter of points is simple for a publication of which its type was solely issued as book forms. The books with the point are earlier than the books without of the original printings, and many publications were neatly marked with an edition statement. Check the edition: first edition? Yes. Check for the point: present? Yes: first edition, early issue. This same simple procedure, using Hatton and Cleaver’s points for the individual parts, was applied to all bound and stitched forms of the sheets and plates of Dickens’s demy octavo type, with predictably confusing results.

* * * * *

Book forms of actual earliest issue of each title were, and are still, identified as ‘later state’ on the strength of Hatton and Cleaver’s points of issue for the parts, misguidedly compared against these copies. Some points of the sheets and plates – or at least awareness that there were some indicators of early state (originally issued with the parts) – were known before Hatton and Cleaver. The misconception had first come about before Hatton and Cleaver, but they added more grist to the mill, with their extensive investigation. See, ibid.

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73 For a discussion of the historical circumstances see the ‘Literature review: A historiography of Dickens bibliography, and publishers’ cloth cases,’ p. 44.
74 Some points of the sheets and plates – or at least awareness that there were some indicators of early state (originally issued with the parts) – were known before Hatton and Cleaver. The misconception had first come about before Hatton and Cleaver, but they added more grist to the mill, with their extensive investigation. See, ibid.
the case of most of the titles, when the first book forms were bound, the sheets and plates available were those of the latest printing. Sheets of the earliest printings – including those identifiable from Hatton and Cleaver’s points – had gone out in the wrappers of parts.

The exact circumstances differed for each title, but it is rare that sheets of earliest printing, including those identifiable through Hatton and Cleaver, made their way into book forms. This is particularly the case for the early-numbered numbers of a title (for example, numbers 1-13 of a twenty-number set), since it is less likely that early sheets will have remained available of these when the first book forms were produced concurrent with the final part, many months later. For the later numbers of almost all part-issues (say, 14-20 of a twenty-number set) it is harder to tell, since Hatton and Cleaver identified far fewer points for them. However, should there be identifiable points, sheets are more likely to have remained of these than those of the earlier numbered numbers at the point of production for the first book forms – that is not to say that this did happen, the serials were popular and their printing was exact; even for these later numbers, any earlier sheets should have gone out in parts. But, we can be less sure of this, by comparison with the sheets of say, number 1 of a part issue.

Before even an examination of any book forms, when all other available data is considered, it becomes apparent that the sheets and plates bearing the points of most parts of each title could not have made their way into book forms under any circumstances, with the exception of freak occurrences.

Consider an instance for *The Pickwick Papers*, where any error first found in the earliest issues of number 1-5, a printing of each that may number 1000-2000 sets of sheets at most, is corrected, and the printings continue as the serial grows in popularity and demand for back numbers grows. The errors become points of issue of the sheets for these parts. The popularity of *The Pickwick Papers* grows to an issue of, conservatively speaking, 25 000 of each number, of which the majority are sold in parts. Back numbers are produced of the earlier numbered numbers; their sheets are printed again and again, and by part nine, from stereotyped plates. The sheets with the point of issue of parts 1-5 had sold, contained in the wrappers of parts, conservatively calculated, at least some eleven or twelve months before the publishers began to construct book forms. Even should remainder parts have been unstitched for inclusion in book forms – an instance not noted for this title – the parts that will have remained, considering the majority of the issue will have sold, available for possible unstitching, will carry sheets printed from the latest setting of type, in this case printed from stereotype plates. Sheets with such points of early issue of the parts will simply not be found in book forms.

Examination of a number of book form copies has so far borne this out, and further copies are likely to provide the same result. A number of book forms in primary cloth of *The Pickwick Papers* have been examined, and none carried sheets and plates of the earliest issue.
as identified by Hatton and Cleaver of the parts preceding number 15. The later numbered parts (16-19/20) either did not carry points, or the details of those that did, were not compared against these book forms (these were not investigated, as resolution of this question is of no relevance for the investigation into publisher’s cloth cases).

For the majority of those titles for which some remainder parts were unstitched for the construction of some book forms, the sheets and plates contained within the majority of parts that remained were also those of the later printings. The majority of the parts produced during the original serial issue, which included the earliest, were picked up by the distributors and agents for monthly distribution – any parts that remained were of latest production.

Sheets of earliest printing, identifiable from Hatton and Cleaver’s points, may have made their way into book forms for only a few titles. *A Tale of Two Cities* appears to be one of these titles. For this title, a large remnant of parts (the sale was slow because the title was issued concurrently in other formats) was almost immediately unstitched upon the conclusion of the original serial issue for inclusion in the early book form issues, which may have included early sheets identifiable from Hatton and Cleaver’s points. Any book forms of *A Tale of Two Cities* that carry a point indicating that they received some of these early sheets are not necessarily of earlier issue than those without. The publisher will not have selected all of the parts identifiable as early, and unstitched these for inclusion solely for the first batch of the book forms, after which they took up the remainder, and produced the next batch of book forms. They would have taken up any, whichever were near at hand, to produce the first issue.

Few circumstances can be imagined in which early sheets, identifiable from Hatton and Cleaver’s points, made their way into the first book forms of a title, for which their presence would then indicate the first issue. Unless an instance can be identified whereby they were used to construct the first book forms, a presence of early sheets does not indicate priority for the book forms of any titles.

It is entirely unlikely that points of issue for the book forms in their sheets and plates will be identified. The sheets that were used for the book forms were printed from stereotyped plates, which would remain in use. For these, there was no variation, from which to establish the earliest issue.

* * * * *

The earliest sheets and plates of some parts made their way into some public/subscriber bound copies; which, depended on the state of the individual parts of the set that was carried to the binders by the owner, but the presence of any early sheets and plates in the bound copy does not indicate priority for it.

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75 See pp. 109-110. There is only one point for the sheets.
Public/subscriber bound copies are often confusedly described as being of ‘mixed issue,’ or incorrectly as first state or first issue when one or two of the sole points identified for the parts of a part issue are present in the copy (many of the titles of the part issues carried only few points of issue for their parts), or as late state or late issue if they’re not. There cannot be cases of priority for public/subscriber bound copies determined from the states of the parts from which the copy was bound, since the sets were bound whenever the owner wished to bring them to the binders, which may have been immediately or months later, and owners could have carried any combination of early and later issue parts to the binders (a selection of nineteen of them, for the majority of the titles).

At any rate, even should they indicate priority (which they do not), for The Pickwick Papers, it would have constituted a miracle, should a member of the public have carried the first issue of each part to the binders and even if they had, vital evidence from the wrappers and other discarded matter necessary to positively identify a constituent section of the bound volume (sheets and plates) as having been removed from a part of early or first state, would be lost.

* * * * *

It may be desirable for some to have some of the early sheets and plates identifiable from Hatton and Cleaver present in a public/subscriber bound copy or book form – that is one thing; but to believe that it is of earlier issue than another bound copy that does not carry them, citing them as the evidence, is quite another, and incorrect.

In the case of bound forms of the titles of the demy octavo format bearing original and early state title-pages, it is in almost all cases the binding that sets one specimen apart from another in terms of importance (some bindings are rare; some are early; some are magnificent; some are a mixture of these qualities), rather than the sheets of type and plates of illustrations.

Hatton and Cleaver, book forms, public/subscriber-bound forms, and the variants of publisher’s cloth

It is important for this study to distinguish between copies as to whether they are book forms or public/subscriber-bound to aid with the understanding of the evolution of the publisher’s cloth cases (considering the cloth-bound copies only: the primary cloth was provided for the first book forms and for the binding up of sets of parts, and it would seem that secondary cloth is found only on book forms, not on public/subscriber bound copies). Without examining the volumes, it is difficult to distinguish book form copies from public/subscriber bound copies in the same cloth.

Catalogue listings of cloth-bound forms of the demy octavo works produced by book dealers, librarians, or auctioneers are unreliable with regards the description of their form
As detailed earlier, there exists in the book trade and amongst librarians and collectors a regular misunderstanding of the term ‘book form’ as pertaining to titles first issued as a part-issue. This has rendered virtually all their ascriptions as to form unreliable. Observations on the presence of stab-holes is usually lacking, and should stab-holes be detailed as present, partially bound from parts book forms are regularly mistaken for public/subscriber bound copies (if not described as book forms, which in that case, they would be correct!). There are those cataloguers who know the difference, and list the copies correctly, but since there are so many cataloguers that do not, these are lost amongst error. Even between employees of the same house, firm, or institution, one cataloguer may know, whilst others do not. Even bibliographers are not immune.

A personal examination, searching for telltale stab-holes, has been paramount to establish the ‘form’ status of volumes, bound in the variants of cloth. However, for listed copies that could not be examined in person, contrary to what the cataloguers of bound volumes of the demy octavo works believed the information to have meant when they detailed it, any observations as per Hatton and Cleaver can be of some assistance with the identification of which bound form – either book forms or public/subscriber-bound – the listed copies might be. Care must be taken as to assumptions of listed copies on such evidence, since errors are/were/could have been made by cataloguers, or because of the existence of doctored copies, or, far less likely, Hatton and Cleaver could have made an error.

For example, for the early issues of part 3 of *The Pickwick Papers*, two plates of illustration were provided that were later replaced with entirely new illustrations (still during the issue of the parts). The two earlier plates – known as the ‘Buss plates’ (after the illustrator) – did not make it into any book forms – they were only stitched into parts. So, if a bound copy is catalogued as having these plates, then it is likely to be public/subscriber bound, assuming that the copy is entirely original (not doctored) and catalogued correctly. If the plates are not present in a bound copy that is catalogued, then, in the absence of other information, the copy could be either a book form or public/subscriber bound, since parts also carried the later plates of illustrations.

For each title, detailed in each section of Part II, early sheets and plates, as identified by Hatton and Cleaver, are described, along with their likelihood of presence or absence in the case of any book forms (low to not at all, for most of the titles). Discussed too, are findings of any occurrences of partially bound from parts book forms for these titles, and whether these copies might carry early states of sheets and plates. Not necessarily all of the

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76 These observations can readily be qualified by a cursory examination of catalogue listings in light of what has been written in this study thus far. There is therefore no need to highlight any mistakes for the purposes of example, in light of almost universal or at the least, regular error.

77 The circumstances of these plates are described on pp. 68-69.
details of the earliest sheets and plates as identified by Hatton and Cleaver are detailed (particularly for *The Pickwick Papers*, which had many); and on occasion, in the text of this thesis where the details of copies examined of each variant cloth are recorded, guesses as to form may be based on data that was not detailed in the section on the sheets of each of the titles. Where this occurs, the circumstance is discussed in the listing.

Far from enough book forms of each title in primary cloth have been available for examination in order to be able to arrive at entirely certain conclusions with regards the exact circumstances of early sheets and plates making it into book forms, but the strength of argument for each case will be detailed. The conclusions are often borne out in those copies that have been examined, which in turn had been of aid in establishing these conclusions.

The utility of the points of Hatton and Cleaver provided by cataloguers for bound forms in determining their form status is not great – any guesses based on these are suggestive of form at best, since not all circumstances are known, and the details of the listed copies cannot be personally verified – but these sections are also of aid in dispelling confusion over Hatton and Cleaver’s bibliography.

3. Bindings

Rebound and cut copies are usually avoided. The tendency of modern collecting has steadily moved towards books in their original state – books as they were when created – and it is doubtful if there will be much deviation from this taste in the future.

Eckel, 1913, xvii.

The titles of the demy octavo format have been found in a considerable number of different bindings. It is safe to assume that the printings of no other single type of any other author has seen so many different bindings. Indeed, it is quite possible that no title of a type has ever seen more different bindings than *The Pickwick Papers*.

The publishers produced trade bindings for the book forms and for sets belonging to the public/subscribers. The public also took their sets of parts to their favourite non-affiliated binders, and even to affiliated binders, and opted for custom bindings. The parts were circulated around the country, were sent or carried to the continent, the Antipodes, and Americas, where binders also went to work on them. Sheets were sold in quires, which were then bound by the firms, jobbers, and middlemen that purchased them.

After Dickens’s death the demy octavo forms increasingly became desirable objects for preservation, and it became practice for many devoted owners to rebind copies into
bindings of their choice. Even surviving sets of parts in wrappers were bought and bound during this period (at first, there was little interest in preserving them as parts).

**Publishers’ binding, or trade bindings**

Bindings provided to the public by the publisher, for either book forms or public/subscriber bound copies are regularly referred to in this work as ‘trade bindings.’

The advertisements provided towards or upon conclusion of each of the part-issues – ‘Completion of…’-like, advertisements – detailed the options of bindings available for book forms in broad terms, for example: ‘cloth;’ ‘half bound morocco, marble leaves;’ and ‘whole bound morocco, gilt edges.’ In the same advertisements, for sets in the possession of subscribers, they would advise, along general lines: ‘Subscribers desirous of having their copies bound in a similar style can have them done by the Publishers, or through their Booksellers,’ prices for each, quoted.’

The cloth case used for the first issues of book forms has proved to be that made available for the binding of sets of parts (‘similar style’ of above). This fact is central to the identification of the primary trade cloth case: the primary cloth case was that used for both book forms and public/subscriber bound copies. Of the cloth case, it would appear that there was only a single variety made available for each of the titles upon conclusion of the serial issue.

Of the other options offered, it is not known whether more than one style was made available. A single trade morocco binding\(^78\) was identified and investigated, and it would...

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\(^78\) ‘Presentation binding’ is not used in this study, as it is a term that can be misleading. To call a binding found on a copy a ‘presentation binding’ is suggestive that Dickens or the publisher specially bound it for the purposes as a presentation, or gift copy. Full morocco trade bindings were not such, they were simply the finest bindings made available by the firm to the public. That is not to say that Dickens did not present copies in these bindings – which he in fact did (see, for example, the Prentis copy: *The Pickwick Papers. Private collection,* pp. 147-148). Copies that bore an inscription by Dickens or the publisher, or by a related, important individual, are referred to in this study as a presentation copy, and such have surfaced, which were trade bindings. However, fine bindings have been found on copies, which the publisher or interested party had arranged for, which were not trade bindings. A letter by Dickens to John Forster (11 December 1837, i. 340) mentions three “extra super” copies of *The Pickwick Papers*, bound by James Hayday, sent to him by Chapman and Hall. One was presented to Forster, and the Victoria and Albert now holds this beautiful volume (F.48.A.40). Copies with such connections are extremely difficult to identify from their binding alone (although, a contemporary binding stamped by Hayday might be suggestive of a possible connection, since many fine Hayday-stamped bindings are in the Forster collection; and a number of copies inscribed by Dickens bound by Hayday have come to auction), since the public also had copies bound into extremely fine bindings (binders advertised ‘super’ and ‘extra’ services). Even in the case of identifiable super bound copies arranged by publisher or author, it probably still is not appropriate to assign ‘presentation binding’ to them, as to do so suggests to the trade, collectors, and librarians that they may have such ‘presentation bindings’ in hand, without proof other than the binding itself. Mind also that there is evidence that Hayday bound trade copies; see the last advertisement on page 287.
appear, in the case of this binding, that the same was made available for both book forms and for sets of parts.\textsuperscript{79}

Between titles, bindings of the same type (cloth, half morocco, or full morocco) offered upon conclusion of serial issues (primary), were generally not of the same appearance (variety).

Cloth-bound book forms were regularly advertised as available during the entire period under investigation from their original appearance until after Dickens’s death. ‘Immediate later’ (within five years of original issue) and later book forms have been found in different varieties of cloth, bearing first state title-pages and later title-pages. The publishers continued to advertise book forms in the leather options for some years after the original issue of the first book forms for those titles for which they were provided, after which they ceased to advertise them.\textsuperscript{80} This is not to say that sheets were not bought by other contemporary firms who may have bound them in half and full morocco or calf – indeed later issue book forms were located in such – or that the publishers bound up batches afterwards themselves, without advertising them.

The tables below detail the trade options for bindings found in the earliest advertisements located for each of the titles. Each was located in a publication written by or edited by Dickens. For most, these were first announced in the ‘completion of’-like advertisements provided in the final parts of each of the titles. The details of the advertisements are provided in the survey of advertisements in Appendix 2. For several of the titles, such ‘completion-of’ advertisements were not located, and for some of these, such were not provided. In these cases, the details of the earliest found advertisements were provided.

Table 2: Trade bindings advertised, The Pickwick Papers, Sketches by Boz, Nicholas Nickleby, and Martin Chuzzlewit

<table>
<thead>
<tr>
<th>Chapman and Hall, title</th>
<th>Location of advertisement</th>
<th>Book forms</th>
<th>Subscribers, public</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Pickwick Papers</td>
<td>The Pickwick Papers, Part 19/20, November 1837</td>
<td>Cloth; half morocco, marble edges; whole bound morocco, gilt edges</td>
<td>Cloth; half morocco, marble edges; whole bound morocco, gilt edges</td>
</tr>
</tbody>
</table>

\textsuperscript{79} Discussed in the findings of the variant ‘plum-purple-coloured rectangles,’ pp. 138-150.

\textsuperscript{80} Whilst many were, not all advertisements were examined. An approximate estimation of when they ceased advertising the leather-bound options made available for those titles that carried them, should be discernible in the survey of advertisements provided in Appendix 2, pp. 284-299.
Table 3: Trade bindings advertised, *Oliver Twist, Dombey and Son, David Copperfield, Bleak House*, and *Little Dorrit*

<table>
<thead>
<tr>
<th>Title</th>
<th>Location of advertisement</th>
<th>Book forms</th>
<th>Subscribers, public</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Oliver Twist</em></td>
<td>Dombey and Son, Part 1, October 1846</td>
<td>Cloth[^82^]</td>
<td>[Cloth]</td>
</tr>
<tr>
<td><em>Dombey and Son.</em></td>
<td>Dombey and Son, Part 19/20, April 1848</td>
<td>Cloth; half morocco, marble edges</td>
<td>Cloth; half morocco, marble edges; whole bound morocco, gilt edges</td>
</tr>
<tr>
<td><em>David Copperfield</em></td>
<td>David Copperfield, Part 19/20, November 1850</td>
<td>Cloth; half morocco, marble edges</td>
<td>Cloth; half morocco, marble edges; whole bound morocco, gilt edges</td>
</tr>
<tr>
<td><em>Bleak House</em></td>
<td>Bleak House, Part 19/20, September 1853</td>
<td>Cloth; half morocco, marble edges</td>
<td>Cloth; half morocco, marble edges; whole bound morocco, gilt edges</td>
</tr>
<tr>
<td><em>Little Dorrit</em></td>
<td>Little Dorrit, Part 19/20, June 1857</td>
<td>Cloth; half morocco[^83^]</td>
<td>[Cloth; half morocco]</td>
</tr>
</tbody>
</table>

[^81^] Earlier advertisements for *Sketches by Boz* might be found, but the options detailed in this advertisement should prove to be the same.

[^82^] It may be that other options were provided, but these have not been located in advertisements, all of which invariably list *Oliver Twist* as being available in cloth. Part 1 of *Dombey and Son* is contemporary with the final number of *Oliver Twist*.

[^83^] The advertisement is rather cursory; see Appendix 2, p. 295. The options were, for one volume, one pound, one shilling, which must have been cloth; and ‘bound in morocco’ for 1-4-6, which was the price for half morocco. Presumably, the title was issued in the same manner as the preceding, since in the book form particulars they matched.

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*Table 4: Trade bindings advertised, *A Tale of Two Cities, Our Mutual Friend, and Edwin Drood***

<table>
<thead>
<tr>
<th>Title</th>
<th>Location of advertisement</th>
<th>Book forms</th>
<th>Subscribers, public</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>A Tale of Two Cities</em></td>
<td>The Uncommercial Traveller, Chapman and Hall, 1861. Catalogue-inset of 32pp. at rear, dated 'December, 1860.'</td>
<td>Cloth</td>
<td>[Cloth]</td>
</tr>
</tbody>
</table>
The variants of publisher’s cloth are usually readily identifiable as being of publisher’s issue and display almost no variation between examples of the same type. Binders other than publishers rarely used cloth during this period 1837-1872. Contemporary custom cloth is rarely encountered on public/subscriber bound copies. It will prove difficult to distinguish between large numbers of examples of half morocco and full morocco bindings found on copies. It should, however, be possible to identify those produced by the publisher, should an extensive survey be undertaken.

Non-affiliated bindings

Subscribers and members of the public also took their sets to their local, favoured binders, to have them bound. A conservative amount of 25 000 sets of Nicholas Nickleby were sold in parts, of which a majority in all likelihood will have been bound into custom bindings. Public/subscriber bound copies of each of the titles have been seen in a great variety of different bindings, of contemporary half and full, morocco and calf (many of which may have been of publisher’s origin, as yet undivided from their custom kin); plain endpapers, marbled endpapers; marbled edges and matching end-papers; all edges gilt. Sets of parts also survive, which had not been bound.

Whilst there is little evidence to support the following comment – particularly in the way of research on publishers’ bindings – it is believed that for each subsequent title released in the demy octavo format, the publishers will have gained market share for the bindings they provided. The cases were made to order, and there is every reason to believe that they could provide them more cheaply than the cost of the majority of custom bindings.

Examples of advertisements by providers of non-trade issued bindings abound, and include those of the following two, one by Bellamy and Co. of London, and one by Gerald Bellew of Dublin:

Bookbinding – Works elegantly half-bound, size of the Family Library, at 1s. 3d. per vol., or size of Scott’s novels at 1s. 6d. per vol.; or beautifully bound in calf in a very superior manner, size of Family Library, 1s. 9d. per vol., size of Scott’s novels 2s. 2d.

A list of Prices of Bookbinding may be had gratis.
London: Bellamy and Co., Booksellers and Bookbinders, 46, Cornhill.


Gerald Bellew begs respectfully to draw the attention of the Nobility and Gentry to his Establishment, where they can be supplied with an Extensive Assortment of Papers, &c., which he flatters himself, for variety and prices, can but rarely be met with. He is also supplied with the various descriptions of Account Books used in Mercantile and Professional lines, Imperial, Super Royal, Royal, and Medium Ledgers, with most durable Bindings, manufactured under his own superintendence; and in the execution of Miscellaneous Binding, he pledges himself, in point of Workmanship, to compete with the best London Houses.

Any article purchased at his house, will be exchanged, or the money returned, to meet the wishes of his customers. A Variety of Bibles, Prayer-books, Scrap-books, Albums, elegantly bound. An assortment of Second-hand Works of Literature. Morocco leather, and every description of Material for Bookbinders. Plain and Enamelled Cards for Engravers, &c., at London prices. Engraving, Printing, &c., executed with punctuality and dispatch. Account books, to any pattern, Ruled and Bound on the Shortest notice.

The Circulating Library shall be supplied with every New Work of merit as soon as published.

Libraries Purchased, Catalogued, and Repaired in Town and Country.

Rebinds

Many early collectors and owners (1880-1940) of the original editions of Dickens rebound both remaining sets of parts and contemporary-bound copies, often into sumptuous

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bindings. These bindings often carry the stamp of fine binders, such as Mansell, Birsdall and Son, Riviere, Bayntun, &c. Original wrappers and the cloth cases were often retained and bound in at the rear.

For the early collectors of *The Pickwick Papers*, there was some fascination in an examination of the constituent sheets and plates in entirely parts-bound copies. Bibliophiles disbound volumes to retrieve early states, and re-assemble them, to produce volumes that displayed many, or even all of the early states of the plates and sheets as they had appeared in parts. Some collectors became fascinated with the plates, and variant specimens of plates were procured from volumes for inclusion in a newly bound volume, which now might carry multiple, variant examples of each or many of the illustrations, bound in with the text. For example, there might be included in a newly-bound volume three variants of the famed first plate of illustration, ‘Mr. Pickwick addresses the Club’. The resultant copies did not carry contemporary bindings, but rather, these carried often-sumptuous bindings produced for the bibliophile. Later, when interest in original sets of parts rose, unscrupulous or misguided individuals also would have been tempted, and likely did remove specimens of early plates and sheets (per Hatton and Cleaver) from bound sets and used these to replace later plates and sheets of their own unbound parts. For a discussion of the circumstances of these practices, see pp. 44-46.

Demy octavo copies in contemporary bindings are still being rebound today, which is quite remarkable, considering that appreciation for the original dress continues to grow. Modern rebinds are in the main awful and inferior productions, and are of least interest to the bibliographer and connoisseur. A severely broken copy in an original binding duly preserved – damage arrested – holds far more interest, and is substantially more important than a modern rebind. An unsophisticated copy, also holds more interest than a sophisticated or ‘restored’ copy (re-backed, hinges fixed, replaced endpapers, &c.). For the bibliographer, an unsophisticated copy provides a large measure of assurance that the copy was not tampered with. Rebinds can tell the tale of a copy; many are gorgeous, and the earlier ones generally hold more interest than later ones, but if an original binding can be preserved (or even an early rebind of note), then this ought to be done.
4. Literature review: A historiography of Dickens bibliography, and publishers’ cloth cases

The works of Charles Dickens began to be collected during his lifetime. As interest grew in securing and preserving first or original editions, there was an increasing impetus for bibliographic research into these editions. Collectors (private and institutional) and dealers alike needed to acquire more knowledge about exactly what they were buying and selling, and they therefore began to assemble and publish the results of their research.

Amongst the earliest forms of the bibliographies of Dickens’s works was the list that was contained within the first substantial biography of Dickens, entitled *The Life of Charles Dickens*, written by his close friend and literary adviser John Forster. This list would have served as a starting point for further bibliographic research.

An early bibliography, entitled *The Bibliography of Dickens. A Bibliographical List Arranged in Chronological Order of the Published Writings in Prose and Verse from 1834 to 1880*, was published anonymously in 1882. This bibliography consisted of a comprehensive list of the earliest forms of Dickens’s works. The basic form of the demy octavo titles was described, as were details of their original title-pages. Publisher-issued bindings were not described. Considering that the earliest works of Dickens were published in the early 1830s, and given how prolific Dickens had been over the period to his death in 1870, compiling the bibliography entailed a serious scholarly effort. A revised and enlarged second edition was issued shortly afterwards. These bibliographies were printed for private circulation, and the print runs were small (the revised edition saw a print run of fifty initial copies).

John F. Dexter provided a work entitled *Hints to Dickens Collectors* in 1885, and Charles Plumptre Johnson published *Hints to Collectors of Original Editions of the Works of Charles Dickens* in 1885. The focus of these early works was to provide a collector with the necessary knowledge to identify Dickens’s earliest editions.

Johnson was aware of the existence of some of the earlier states of the sheets and plates that had been printed of the demy octavo type, and he detailed these in his listings. He

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86 The edition used for this study was: John Forster, *The Life of Charles Dickens* (Library Edition, 2 vols., London, Chapman and Hall, 1876). Referred to hereafter as ‘Forster.’

87 *The Bibliography of Dickens, A Bibliographical List Arranged in Chronological Order of the Published Writings in Prose and Verse of Charles Dickens (from 1834 to 1880)* (London, Printed for Private Circulation, [1882]).

88 *The Bibliography of Dickens, A Bibliographical List Arranged in Chronological Order of the Published Writings in Prose and Verse of Charles Dickens (from 1833 to 1882), Second Edition, Revised and Enlarged* (London, Printed for Private Circulation, no date).

89 *Dickens Memento. With an Introduction by Francis Phillimore, a Chapter on “Hints to Dickens Collectors,” by John F. Dexter, and a Reprint of the Catalogue of the Dickens Sale, with Purchasers’ Names and Prices Realized, of the Pictures, Drawings, and Objects of Art of Charles Dickens, Dispersed at Christie, Manson, and Woods in 1870* (London, Field and Tuer, N.D. [1885]).

informed the collector that they should see that these were present in their volumes. At this stage there was little interest in ‘original condition,’ or even original state, with Johnson advocating rebinding of bound forms and even binding of sets of parts. His interest was primarily in the sheets and plates, preferably the earliest forms, on uncut sheets if possible.

Johnson’s work is fascinating in that it provides insight into the habits and requirements of the early collectors of Dickens’s works. From the introduction of his work:

My general plan has been to compare with the greatest care several copies of every work (with the exception of No. XXVI.); to collate them; to note the smallest variations in the title-pages; and to put the information thus gained in a compact and intelligible form. I have given in each case, an exact copy of the title-page, a full collation of pages and illustrations, notes of differences in editions and states of plates, and other matters to be attended to by collectors, and finally the market value of the book. I must explain that I have added this last particular to give the collector an idea of the price he may have to pay for a clean, uncut copy of the book. If he is satisfied with the same book, in the ordinary bound, or half bound, condition, with margins, more or less, clipped, he should get it at a price from twenty-five to fifty per cent. less.91

A few general hints may be of use to young collectors. If you have a book with uncut edges and you are sending to have it bound, keep the margins intact and have only the top edges gilt. If you have a book issued in parts or otherwise, with an illustration on the cover, bind the cover in and thus preserve the illustration.92

Uncut was a clear preference (the largest form of the sheets, originally only found in parts or original cloth). The part issues were designed so that they’d be bound into bindings, and finely bound was the preferred state for Johnson and many of his fellow collectors. This necessitated re-bindings of original cloth-bound copies and binding of sets of parts in wrappers since these were the only forms that bore uncut sheets (a contemporary half bound or full bound leather copy customarily had its edges cut and marbled or gilt).

Johnson made a few allowances for the original bindings. When a surviving set was to be bound, he advised that a wrapper was bound in at the rear of the volume. For a number

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91 Ibid., pp. 6-7.
92 Ibid., p. 7.
of the titles including the Christmas tales (not demy octavo works), he advised that the cloth bindings ought to be preserved bound in at the rear. For *The Pickwick Papers*, he suggested that the announcements from the publishers and Dickens, part of the extraneous matter included with sets of parts, be retained, and bound into a volume.\(^93\)

Johnson’s requirements would result in collectors needing to resort to “making up” copies, with early states of sheets and plates removed from other copies, to be bound into their volumes.\(^94\) This course of action was acknowledged and encouraged by him. It was in almost all cases necessary, since bound copies and sets of parts with uncut sheets that carried the earliest states of all sheets and plates was a rarely encountered form in original state – it would have to be a ‘perfect’ set of parts that was bound up, or a public/subscriber bound volume bound from the first state of each part, which in the case of *The Pickwick Papers* either of which was virtually unobtainable. ‘Original state’ was clearly not a consideration for the nineteenth century collectors.

Copies bound (in the case of parts) and rebound (in the case of original bound forms) during this period for these collectors are readily identifiable. Top edge gilt is usually a sign of later bound and rebound copies, as this has not been noted on Dickens titles bound before 1870.\(^95\) The rebinds were often finely bound,\(^96\) and were often ‘made up.’ They often displayed uncut edges, and had a wrapper or original cloth (or both) bound in at the rear, cut from the original case and pasted onto extra leaves – often retaining both the cloth of the covers and the spine strip. These practices were not restricted to Dickens. Bindings of this period are also readily found on the titles of other authors, for example, the author’s library contains: Johnson’s *Rasselas*, 1759, cut and rebound by Riviere in full red-coloured crushed morocco,\(^97\) all edges gilt; and Ainsworth, *Tower of London*, 1840, bound into full tan-coloured crushed calf, uncut, top edge gilt, with the original gilt-pictorial stamped cloth pasted in at the back – both the covers and spine strip (on three leaves).

Bibliographers soon turned their attentions to the details of Dickens’s minor works, and his periodical articles – a considerable challenge given that many of his periodical articles had been published anonymously. Frederic G. Kitton provided several important accounts, including *The Minor Writings of Charles Dickens*, published in 1900.\(^98\) Kitton’s work was as

\(^{93}\) Ibid., p. 14.

\(^{94}\) Johnson referred to the action of cobbbling copies together as “making up,” see for example his listing for the demy octavo issue of *Sketches by Boz*, p. 10.

\(^{95}\) In the experience of this bibliographer top edge gilt is rarely encountered on volumes bound before 1870. Only a single possible specimen was found, which was not a Dickens title.

\(^{96}\) Many copies are remarkable specimens of their kind, stunning rebinds or their first binding in the case of sets, likely never to be bettered: stamped bindings by masters like Birdsall and Son, Mansell, Riviere, Root and Son, &c.

\(^{97}\) Crushed: pressure was exerted on the surface of the material, to flatten the grain.

much historical as bibliographical in nature, taking care to provide the context to the works that he described. Another work by Kitton, entitled *Dickens and His Illustrators* remains important for bibliographers and biographers alike.99

In 1913, John C. Eckel produced *The First Editions of the Writings of Charles Dickens*. This bibliography was more detailed and encompassing than all of the previous attempts. This talented bibliographer had investigated and described many of the points of issue of nearly all of the first editions of Dickens’s works. By the early decades of the twentieth century interest had turned to the preservation of the earliest issues of the demy octavo parts in their original form – many were no longer bound and rather preserved as they were. Eckel described prices fetched by sets sold at auction, boxed up into Solander cases, rather than bound. Original-issue bound copies in publisher’s cloth, uncut, were also valued for their bindings, and largely left alone. In his listings of the demy octavo type, Eckel provided a price for sets in parts, and for copies in cloth, which were clearly deemed most desirable. Whilst appreciation grew for some of the original dress (cloth and wrappers), the old habits of rebinding the demy octavo works would not quite disappear.

There was a burgeoning interest in the study into the earliest issues of the parts of *The Pickwick Papers*. Dexter had introduced some points in his *Hints*, and Johnson had mentioned the Buss plates. In his section on *The Pickwick Papers*, Eckel expanded on these, describing a number of the peculiarities and points of the extraneous matter, including some of the wrappers. A hunt for the earliest issues of each part of the part issues – particularly those of each of the first nine parts of *The Pickwick Papers*, surviving specimens of which numbered incredibly few – was underway, and Eckel was at the forefront of investigations into them.

The earlier want of collectors for early states of sheets and plates – understanding of which was now steadily improving – of the demy octavo works would soon clash with the growing interest in preserving the bound forms, predominantly those in cloth, as first issued in original state.

Eckel expressed a view on the matter that catered for both requirements (early sheets and cloth-bound copies). He could distinguish between book forms and public/subscriber bound, and he did not incorrectly identify the first book forms as late; he was aware that the book forms did not carry the early forms of the sheets and plates, and so he advised the collector to purchase copies bound from the parts, some of which he knew might carry the points. For *The Pickwick Papers* he would comment:

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When a bound copy is purchased, it should be seen that it is composed of the parts. The regular cloth bound copy has no great value either from a bibliographic or commercial standpoint.\textsuperscript{100}

This relegated all of the first-issue book forms and the public/subscriber bound copies of which the original owner had not received the first issue of \textit{each} part, in original cloth, uncut, of the demy octavo type, to being less desirable forms. For \textit{The Pickwick Papers} it ruled virtually all copies in cloth as being less desirable or unsatisfactory, if a collector required all of the earliest states of the sheets and plates of the parts. These circumstances led to further doctoring of the titles, this time to copies bound in cloth. The practice was driven underground, deemed as reprehensible, since they were trying to reconcile original state and early sheets, and a doctored copy was \textit{not} in original state (in Johnson’s time they had not cared since original state was not a requirement).

The tone of the entire passage where Eckel comments on the ‘regular cloth bound’ copy, seems cursory, as if he did not want to dwell on the subject. At the continued distinct risk of reading too much into the passage, Eckel appears a touch sad of tone, or apologetic regarding his pronouncement on these forms. Who would oppose the desire of collectors for the earliest states of the sheets and plates uncut in publisher’s cloth, for which, it would seem, he had a fondness/predilection for too, regardless of the fate of an original vehicle such as the first cloth-bound book forms uncut?

Eckel gave little information regarding the visual appearance of the publishers’ cloth of the earliest cloth-bound forms. At best he might comment on the colour of the cloth found on the earliest forms, and may mention a later variety.\textsuperscript{101} This circumstance may have amplified misunderstanding, as collectors misguidedly began to look for the early sheets and plates in bound copies in trying to identify the earliest produced in cloth. Whatever were the exact circumstances, it came about that bibliophiles began to believe that the presence of early sheets and plates indicated earliest issue for the bound forms.

Eckel’s bibliography, and its revised form of 1932, is still widely consulted, particularly for Dickens’s more obscure publications including plays and contributions to periodicals. Its encompassing nature, accessibility, and sheer readability, make it a favourite, and a title still of much use.

John F. Dexter, who wrote the aforementioned \textit{Hints}, was a bibliographer of foresight who had been investigating the parts-issues years before it became vogue to preserve them.

\textsuperscript{100} Eckel, 1913, p. 38. This view – of wanting parts-bound copies in cloth, for their early sheets and plates – was evident amongst some bibliophiles as early as 1887. For an insight, see the letter that accompanied copy: ‘\textit{Martin Chuzzlewit}. Kremers. MC 44, blue-diag.rib-cross-oval 2,’ pp. 165-166.
\textsuperscript{101} The inclusiveness of his work and his interest in the burgeoning studies into the earliest forms of the part issues little allowed for further detailed investigations.
Thomas Hatton and Arthur Cleaver had access to the personal collection of Dexter, and also to Dexter’s records and notes, which had been compiled in preparation for an intended bibliography of Dickens. Hatton and Cleaver produced a breakthrough account in 1933 with *A Bibliography of the Periodical Works of Charles Dickens*. The findings on *The Pickwick Papers* alone provided almost a quarter of the material for the entire bibliography. Hatton and Cleaver’s work remains seminal for subsequent Dickens bibliography.

Armed, however, with Hatton and Cleaver’s points for the individual parts, cataloguers listed bound copy after bound copy, incorrectly identifying them as either late or early. The misconception became entrenched and has persisted to this day. Knowledge of how the earliest sheets and plates were distributed between the various bound forms had become confused: time and the relative complexity of their relationships had eroded understanding. The bulwark against time that Hatton and Cleaver’s work was, even came to be criticised in some quarters by those that did not understand, or misapplied their findings.

During the first half of the twentieth century the great triumvirate of bibliographers, Alfred W. Pollard, Walter W. Greg, and Ronald B. McKerrow, turned their attention to works that pre-dated 1800. With the exception of Dickens, and a handful of other major authors, it was not yet fashionable to prepare detailed bibliographies of nineteenth century British authors. One bibliographer, and peerless collector, Michael Sadleir, began to undertake bibliographic studies of the neglected authors of the nineteenth century, resulting in a work entitled *Excursions in Victorian Bibliography* (1922). Sadleir explored, amongst others, the works of Frederick Marryat, Mrs. Gaskell, Anthony Trollope, and Wilkie Collins, and in doing so he greatly opened up the field of nineteenth century bibliography.

Sadleir’s research drew heavily from his own collection of nineteenth century fiction, and he took a deep interest in the publishers’ bindings – especially those of cloth, though from an examination of his collection, he was not entirely restricted to these. Publishers’ leather-bound copies were also added, likely where readily identifiable. As he added to his collection, various patterns revealed themselves, and he began to chart the broad evolution of the bindings in his collection. The work that resulted from his investigations – *The Evolution of Publishers’ Binding Styles 1770-1900* – is for the study into British nineteenth century

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102 Geoffrey Tillotson would aptly comment on aspects of Dickens scholarship, which also applies to this study into the bibliography of the demy octavo works: ‘Horace’s famous phrase reminds us that Time eats things, and it is just because he does so that the need for scholars arises.’ ‘It was not until the twentieth century that there was any need for Dickens scholars, because in Dickens’s own day everyone knew everything the scholars are now intent on recovering.’ ‘It was about thirty years ago that the need to recover lost knowledge about the writings of Dickens struck the scholars.’ See, Geoffrey Tillotson, ‘The English Scholars get their Teeth into Dickens,’ *The Sewanee Review* (Spring, 1967, vol. 75, no. 2), p. 325.

publishers’ bindings, the equivalent in importance as *The Origin of the Species* is for the study of nature. For the study of bindings as a whole, it is a work of central importance.

The work for which Sadleir is most renowned, however, is *XIX Century Fiction, a Bibliographical Record*, which was published in 1951 in two volumes.\(^{104}\) The formidable depth and inclusiveness of Sadleir’s collecting was reflected in this record of his personal library. Within the preliminary section of volume one, ‘Passages from the autobiography of a bibliomaniac,’ Sadleir gave an intimate account of his collecting habits that revealed much of bibliographic importance. Not only were those works that he collected included in *XIX Century Fiction*, but he frequently described the works that were missing, thereby providing a more complete record for each author. He provided a list of comparative scarcities, and a description of the varieties of the grains of book cloths, accompanied by images. In this tour de force Sadleir provided an outline history of the world of nineteenth century printing, publishing, and binding.

Sadleir took care to collect Dickens editions in their publishers’ bindings. Of this collection Sadleir wrote:

> As Dickens collections go, this one is, of course, insignificant. But it has one claim to distinction, which, because the basis of that claim is insufficiently appreciated, merits emphasis. It offers a complete series of Dickens’ 8vo fictions (except *Master Humphrey’s Clock*)\(^{105}\) in cloth and mostly in fine condition.

> Although their part issues are valued far more highly than the 8vo first editions in cloth, these are (with the exception of a *Pickwick* with all the minutiae of points) considerably easier to find and in fine state. And even *Pickwick* (ignoring points) is rarer ‘fine in original cloth’ than fine in parts. It would I think surprise many experienced collectors to discover how extremely difficult it is to get these 8vo first editions in original cloth and really clean. The great majority of copies which survive are re-bound, and those which have retained their original clothing (most of the volumes being too heavy for their cases) are usually in poor condition.\(^{106}\)

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\(^{105}\) By 8vo he means the demy octavo works and *Master Humphrey’s Clock*, which was published in imperial octavo.

\(^{106}\) Sadleir, *XIX Century Fiction*, i. 104.
Sadleir’s collecting aided the rise of the profile of publishers’ cloth (which in Dickens’s case could be attributed to this oft and regularly quoted passage) and piqued the interest of collectors. The original binding firmed as a vital facet of collecting, and Dickens’s cloth bound forms began to receive increased attention. Of interest is Sadleir’s reassimilation of the book forms as items of importance to collectors. He indicates his awareness of a lack of the points in the volumes in cloth in original state, but, regardless, establishes that these specimens are scarce, and by inference, important. This detail, in which he is entirely correct, has slowly been eroded by the persistent and mistaken need for the presence of Hatton and Cleaver’s points in bound forms.

Critically, however, the descriptions given by Sadleir of the cloth bindings within his collection are restricted to the grain and colour of the cloth. Sadleir did not provide a detailed description of the appearance of the cloth, of the blind stamped markings, nor of the gilt stamped lettering on the spines of the cloth-bound works that he included in his bibliography. For him to have included such finer details would have constituted a monumental undertaking, considering the great numbers of titles that he covered for each author. Nor did he discuss any variants.

Sadleir reflected on the state of Dickens bibliography in *XIX Century Fiction, a Bibliographical Record*, in the following passage:

> The bibliographical and semi-bibliographical literature dealing with Dickens is very extensive, yet includes no single comprehensive and satisfactory work. The most ambitious general book is *The First Editions of Charles Dickens* by J. C. Eckel (revised edition 1932) which gives much detailed information, but is unhelpful as to original bindings and frequently so clumsy in style as to be meaningless. The Part-Issues are dealt with very fully in *A Bibliography of the Periodical Works of Charles Dickens* by T. Hatton and A. H. Cleaver, but no discussion of Book-Issues is included.107

For Sadleir’s purposes, and for those of other collectors, there remained work to be done. The bound forms had still received very little attention.

John Carter described some of the variants of many nineteenth century titles in his two works *Binding Variants* and *More Binding Variants*. These were companion volumes to Sadleir’s *The Evolution of Publishers’ Binding Styles 1770-1900*, produced in the same series that saw Sadleir’s work issued. These studies were the earliest to have binding variants as the

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107 Ibid.
subject of research, and are important for their treatment of the matter, and for their coverage of two of Dickens’s titles, the demy octavo Edwin Drood, and Hard Times.

Between them, Sadleir and Carter had provided a broad and encompassing account of the publishing practices of the nineteenth century, and their pioneering coverage of publishers’ bindings pointed the way for future research.

Between the 1950s and 1982, besides a few minor exceptions, very little Dickens bibliographic work was conducted. It was not until 1982 that another substantial bibliography was published. In that year Walter E. Smith published the first volume of a two-volume bibliography, Charles Dickens in the Original Cloth. The second volume was published in 1983. Smith gathered pertinent information on the first editions of the major, and many of the minor works. The demy octavo works were included with the exceptions of Oliver Twist and Sketches by Boz. Smith drew from all of the bibliographies previously mentioned and included descriptions of the cloth that he deemed primary for each work, and provided an image of these.

Smith described many of the cloth cases of the demy octavo works. Other than suggesting the primary form, the order in which the variant issues appeared and the history behind them was, however, not revealed, nor does it appear to have been Smith’s intention to do so. Whilst aware of many of the complexities of early sheets, early plates, stereotyping, and form, Smith does not elucidate on them in his listings. Indeed much of what is provided is unfortunately wrought so as to add to the confusion. His researches into cloth were preliminary in nature. He commented on his work: ‘I have simply described the bindings and text and presented other information in the entries which I thought would be of interest to the reader.’ In doing so he also demonstrated how much was yet to be revealed of the issues of the book forms of the demy octavo works.

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108 Walter E. Smith, Charles Dickens in the Original Cloth, Part One, The Novels with Sketches by Boz (Los Angeles, Heritage Book Shop, 1982); and Charles Dickens in the Original Cloth, Part Two, The Christmas Books and Selected Secondary Works (Los Angeles, Heritage Book Shop, 1983). Hereafter these works are referred to as ‘Smith, i,’ and ‘Smith, ii.’

109 For the majority of the titles of the demy octavo works, Smith provides a list of flaws (not indicative of priority) and Hatton and Cleaver’s points for the parts, grouped together under the heading ‘Internal Flaws’. Unfortunately, readers who take note of these lists set out beside the cloth cases described, either draw the conclusion that they signify early state for the bound forms, just as many bibliophiles had done since the early twentieth century, or become frustrated when their implications cannot be understood. Smith could foresee that complications might result from including the flaws: ‘My great fear is that I have a multitude of frivolous data under internal flaws that could bore, discourage, or upset a collector’. Smith, i, p. xi.

110 Smith, i. x.
II. The sheets, the issues, and further production details

I have confined myself entirely to the business details of the matter; not wishing to give you the trouble of having to separate them from a crowd of remarks.

Charles Dickens to Messrs. Bradbury and Evans. 8 May 1844.\textsuperscript{111}

\textsuperscript{111} Letters, iv. 123.
5. The demy octavo forms of *The Pickwick Papers, Nicholas Nickleby, Martin Chuzzlewit, and Sketches by Boz*, 1837-1866

The demy octavo format of *The Pickwick Papers*, issued 1836-1850

The first final form of the sheets and plates of *The Pickwick Papers*, delivered by the monthly part-issue, April 1836-November 1837

The first dress of the sheets of text and plates of illustration of *The Pickwick Papers* were the wrappers of a monthly part-issue; twenty shilling-numbers issued in nineteen parts from April 1836 to November 1837; the wrappers of the last part contained a double number.

The sheets and plates that were included with each part of *The Pickwick Papers* were stitched into a green wrapper that carried a woodcut illustration designed by the original illustrator, Robert Seymour. The number of the part was printed in black or drawn onto the front wrapper in ink in a spot left blank for the purpose.

Three gatherings of text printed on half demy sheets, printed in quarto – four pages of text on each side of the half sheet – were included with numbers 1 and 2. Dickens had written too much for number 1, and the publisher was forced to include a single extra leaf of text for that part. The initial intention for the form of the monthly serial publication had been to include four illustrations with each number. Four were completed for the first, but only three for the second part, when Seymour died in tragic circumstances before he could complete the fourth plate. A new illustrator was found for the next part. The form of the numbers was reconsidered, and from number 3 onwards, the publishers and Dickens settled on two demy octavo gatherings of text to be included for each of the numbers, along with two plates of illustration. This arrangement was largely to become the standard for subsequent demy octavo numbers of Dickens’s fiction.

The gatherings of text and number of plates included in each part of the serial issue of *The Pickwick Papers* have been entered into the Table 3. Further particulars, are provided beneath the table.\(^{112}\)

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\(^{112}\) On the tables of the form of sheets and plates of the demy octavo works: The details of the demy octavo form of *The Pickwick Papers* provided in Table 5, and further particulars listed beneath the table; and those of the other titles, were garnered from numerous sets of parts and bound forms in the possession of the author, and from examinations of sets of parts held in private collection, institutions, and from listings. These details were confirmed against the descriptions provided by Hatton and Cleaver’s *A Bibliography of the Periodical Works of Charles Dickens*, and John Podeschi’s *Dickens and Dickensiana. A Catalogue of the Richard Gimbel Collection in the Yale University Library* (New Haven, Yale University Library, 1980).

With the exception of a few odd numbers, the sets in possession of the British Library of *Sketches by Boz* (C.194.b.211), *Martin Chuzzlewit* (Dex.269), and *Oliver Twist* (Dex.284), were the sole copies of
Table 5: Sheets and plates of *The Pickwick Papers*

<table>
<thead>
<tr>
<th>The Pickwick Papers</th>
<th>Number</th>
<th>Gatherings</th>
<th>Pagination</th>
<th>Number of plates</th>
</tr>
</thead>
<tbody>
<tr>
<td>April, 1836</td>
<td>1</td>
<td>B-D&lt;sup&gt;E&lt;/sup&gt;[E]&lt;sup&gt;1&lt;/sup&gt;</td>
<td>pp. (1)-26</td>
<td>4</td>
</tr>
<tr>
<td>May</td>
<td>2</td>
<td>E-G&lt;sup&gt;1&lt;/sup&gt;</td>
<td>pp. 27-50</td>
<td>3</td>
</tr>
<tr>
<td>June</td>
<td>3</td>
<td>H-I&lt;sup&gt;1&lt;/sup&gt;</td>
<td>pp. 51-82</td>
<td>2</td>
</tr>
<tr>
<td>July</td>
<td>4</td>
<td>K-L&lt;sup&gt;1&lt;/sup&gt;</td>
<td>pp. 83-114</td>
<td>2</td>
</tr>
<tr>
<td>August</td>
<td>5</td>
<td>M-N&lt;sup&gt;1&lt;/sup&gt;</td>
<td>pp. 115-146</td>
<td>2</td>
</tr>
<tr>
<td>September</td>
<td>6</td>
<td>O-P&lt;sup&gt;1&lt;/sup&gt;</td>
<td>pp. 147-178</td>
<td>2</td>
</tr>
<tr>
<td>October</td>
<td>7</td>
<td>Q-R&lt;sup&gt;4&lt;/sup&gt;</td>
<td>pp. 179-219</td>
<td>2</td>
</tr>
<tr>
<td>November</td>
<td>8</td>
<td>S-T&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 211-242</td>
<td>2</td>
</tr>
<tr>
<td>December</td>
<td>9</td>
<td>U-X&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 243-274</td>
<td>2</td>
</tr>
<tr>
<td>January, 1837</td>
<td>10</td>
<td>Y-Z&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 275-306</td>
<td>2</td>
</tr>
<tr>
<td>February</td>
<td>11</td>
<td>AA-BB&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 307-338</td>
<td>2</td>
</tr>
<tr>
<td>March</td>
<td>12</td>
<td>CC-DD&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 339-370</td>
<td>2</td>
</tr>
<tr>
<td>April</td>
<td>13</td>
<td>EE-FF&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 371-402</td>
<td>2</td>
</tr>
<tr>
<td>May</td>
<td>14</td>
<td>GG-HH&lt;sup&gt;3&lt;/sup&gt;</td>
<td>pp. 403-434</td>
<td>2</td>
</tr>
<tr>
<td>July</td>
<td>15</td>
<td>II-KK&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 435-466</td>
<td>2</td>
</tr>
<tr>
<td>August</td>
<td>16</td>
<td>LL-MM&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 467-498</td>
<td>2</td>
</tr>
<tr>
<td>September</td>
<td>17</td>
<td>NN-OO&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 499-530</td>
<td>2</td>
</tr>
<tr>
<td>October</td>
<td>18</td>
<td>PP-QQ&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 531-562</td>
<td>2</td>
</tr>
<tr>
<td>November</td>
<td>19</td>
<td>RR-SS&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 563-594</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>TT&lt;sup&gt;2&lt;/sup&gt;[A]&lt;sup&gt;1&lt;/sup&gt;</td>
<td>pp. 595-[610]+ pp. [i]-[xvi]</td>
<td>2: The vignette title-page; and the frontispiece.</td>
</tr>
</tbody>
</table>

The collation of the complete work, when bound as intended (wrappers, advertisers, and insets removed, plates and text arranged in the correct order with the preliminary gathering moved to the front – or, as sheets bound into a book form): [A]<sup>1</sup> B-D<sup>4</sup> E<sup>1</sup> 2E<sup>4</sup> F-G<sup>4</sup> H-TT<sup>8</sup>. Text: pp. xvi+609 (610). Plates of illustration: 43, including a vignette title-page and a frontispiece.

Gathering [A], provided with the last part, carried the eight leaves of preliminaries to the work. These consisted of: half title-page, verso of leaf blank (i, ii); title-page, verso with printer’s imprint (iii, iv); dedication to Talfourd, dated September 27, 1837 (v), vi; preface, 4 pp., verso second leaf blank (vii), vii, ix, (x); contents, 4 pp. (xi), xii, xiii, xiv; directions to the binder, verso errata (xv, xvi).

The form of the title as detailed above matches all printings of the demy octavo *The Pickwick Papers* from all settings of type, from the earliest sheets of the earliest numbers, to the re-prints contemporary with Dickens’s death, and after, in all types of bindings. Between the original printings of movable type, and those of the stereotyped sheets no wholesale changes are apparent that could have had a bearing on the over-all form of the entire work.

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these titles in the wrappers of parts examined in person (numerous bound forms of these titles were examined), and for the findings of *A Tale of Two Cities*, the author has only had access to bound forms.
The impressions of the sheets remained largely the same, and the figures of the text, and numbers of plates, included in the table above, apply for all printings of the sheets.

The original title-page reads: ‘The/ Posthumous Papers/ of/ The Pickwick Club./ [short rule]/ by Charles Dickens./ [short rule]/ with/ Forty-three Illustrations, by R. Seymour and/ Phiz./ London:/ Chapman and Hall, 186, Strand./ [short rule]/ MDCCCXXXVII.’

The verso of the title-page leaf carried the printer’s imprint, which read: ‘London:/ Bradbury and Evans, Printers./ Whitefriars.’ The printer’s imprint was also included at the base of the last page of text, p. 609.

The vignette title-page carried Chapman and Hall’s imprint and date, MDCCCXXXVII.

The production and circumstances of the part-issue of The Pickwick Papers

The surviving printing and stitching records of The Pickwick Papers commence from 1846, so estimates of the amounts produced, and the circumstances of sale for the period preceding this date need to be deduced from evidence gathered from other sources, such as from letters, biographies, anecdotes, and contemporary advertisements. An understanding of the figures produced of each of the parts, and their steady steep growth in popularity is important for understanding the evolution of the sheets and plates, and for placing Hatton and Cleaver’s points into their proper context.

The initial issues of the early monthly numbers were small, and their sales were low. There was an exchange in the papers not long after Dickens’s death involving two binders, and their recollections of the original stitching orders for number 1, sections of which were reproduced in John Hotten’s Charles Dickens, the Story of His Life.

Since the illustrious author’s decease even the bookbinders who had the charge of “Pickwick” have been claiming the honour of stitching the sheets together, and giving their recollections to the newspapers. It having been stated in the Daily Telegraph that “it was a question between Messrs. Chapman and Hall and their binder, Mr. Bone” (the gentleman who bound the book now in the reader’s hand) “whether a greater or less number than seven hundred copies should be stitched into wrappers…

The second binder responded to this account.

113 Patten, ‘Appendix B,’ p. 448.
But a Mr. Joseph Aked, of Green Street, Leicester Square, on the following day sent this correction to the same journal:—“Sir,—In your sketch of the life and death of Mr. Charles Dickens, in yesterday’s Telegraph, you state that the first order given to the binder for Part I. of the ‘Pickwick’ was 700 copies, and it was a question between Messrs. Chapman and Hall, and Mr. Bone, the binder, whether a greater or less number than 700 should be stitched in wrapper.

“The first order for Part I. of the ‘Pickwick’ was for 400 copies only, and the order was given to myself to execute (not to Mr. Bone) by Messrs. Chapman and Hall, the publishers, who in those days did not consult the binder about the number of copies they would require. Also the first number, stitched and put in the green cover, was done by myself, my workpeople having left off for the day.

“Before the completion of the work the sale amounted to nearly 40,000, the orders being given to myself and to Mr. Bone.”

Hatton and Cleaver – likely drawing on Aked’s account – hold that one thousand copies of the text for number 1 were printed, of which four hundred were stitched into wrappers for the first issue. Of number 2, only five hundred copies were printed. Whatever were the exact amounts, it is clear that of the earliest issues of each of numbers 1 and 2, very few were produced.

James Grant, quoted in Hotten, gave his personal recollections of the original publication of The Pickwick Papers.

“For the first five months of its existence, Mr. Dickens’s first serial the ‘Pickwick Papers,’ was a signal failure, and notwithstanding the fact that Mr. Charles Tilt, at that time a publisher of considerable eminence, made extraordinary exertions, out of friendship for Messrs. Chapman and Hall, to ensure its success. He sent out, on what was called sale or return, to all parts

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114 John Hotten, *Charles Dickens, the Story of His Life*, 2nd ed. (London, John Camden Hotten, [1870]), pp. 58-59. Bound by Bone and Son, ticket at the rear paste-down. Both binders were involved with the original publication of The Pickwick Papers, but it would appear that there was a dispute as to who had dealt with the original issue of number 1. The recollections may have become confused, forty-three years had elapsed, and the publication was to become chaotic after the early numbers as the sales skyrocketed – production of large amounts of back numbers of number 1 were shortly required, and one or the other may have been called on to assist. This account is one of the few that survives, which gives an insight into the binders involved with the production of the demy octavo works. Binder’s tickets were also rarely found in both the book forms and public/subscriber bound copies in publishers’ cloth.

115 Hatton and Cleaver, p. 6.
of the provinces, no fewer than fifteen hundred copies of each of the first five numbers. This gave the ‘Pickwick Papers’ a very extensive publicity, yet Mr. Tilt’s only result was an average sale of about fifty copies of each of the five parts. A certain number of copies sold, of course, through other channels, but commercially the publication was a decided failure. Two months before this Mr. Seymour, the artist, died suddenly, but left sketches for two parts more, and the question was then debated by the publishers whether they ought not to discontinue the publication of the serial. But just while the matter was under their consideration, Sam Weller, who had been introduced in the previous number, began to attract great attention, and to call forth much admiration. The press was all but unanimous in praising ‘Samivel’ as an entirely original character, whom none but a great genius could have created; and all of a sudden, in consequence of ‘Samivel’s’ popularity, the ‘Pickwick Papers’ rose to an unheard-of popularity. The back numbers of the work were ordered to a large extent, and of course all idea of discontinuing it was abandoned.”

Grant suggests that number 5 was the turning point for *The Pickwick Papers* in its rise to immense popularity. Accordingly, the earliest issues of numbers 3-5 must have numbered almost as few as those of number 1 and 2.

The first indication to be found within the letters of Dickens that the part-issue of *The Pickwick Papers* began to be successful came in a letter that is dated by the editors of the *Letters* to [?6 August 1836]. Dickens writes to his publishers: ‘When you have quite done counting the sovereigns, received for Pickwick, I should be much obliged to you, to send me a few.’ Dickens’s tongue in cheek remark over the sovereigns earned by Chapman and Hall is suggestive of increased sales. In the letter Dickens also proudly relates that Boz and Mr. Pickwick were being discussed in *Fraser’s Magazine*; in the article a correspondent pondered over the political alignment of Mr. Pickwick, which was a sign that the public were beginning to take an interest in this tale issued in parts. The date ascribed to this letter by the editors of the *Letters* appears a little early, since it is contemporary with the first issue of number 5. It is probable that the letter dates to either later in the month, or to some time after. Whatever the exact date, its exultant tone is suggestive of early success.¹¹⁷

By the end of the month that had seen number 7 issued, the serial was a certain success. In a letter to Chapman and Hall dated 1 November 1836, Dickens wrote: ‘I have been exceedingly gratified by your very kind letter; not so much by the intelligence you

¹¹⁶ Hotten, op. cit., p. 56.
communicate to me of Pickwick’s success, and the consequent advantage it holds out to me (though they are something) as by the very kind tone in which it is couched, and the very handsome terms in which your intelligence is communicated. 118

Increased demand for the latest numbers created a demand for the earlier numbers, since a growing readership wanted access to these also, which prompted the publishers to produce extra issues, or back numbers, of these.

In a one-page address, which was issued along with the other extraneous matter included in number 10, in which Dickens confirmed to his readers that the serial would be completed in twenty numbers (as had been speculated in the original advertisements for the launch of the part-issue), Dickens called the serial a ‘brilliant success.’ The address had been written during the month that saw the issue of number 9, so, by the time of that part, the serial had exceeded all expectations.

In a letter to the publisher Richard Bentley, dated to 24 February 1837 by the editors of The Letters, Dickens instructs him that Chapman and Hall would require 14,000 copies of the ‘Speeches;’ presumably an advertising insert intended to be included with the latest number of The Pickwick Papers. 119 February 1837 saw the release of part 11, so the insert was intended for part 12. This meant that the initial circulation of part 12 had reached at least 14,000 (it is probable that less insets were required than the actual circulating figures, for the reasoning behind this, see below).

To cope with an increased demand for advertising space the publishers began to include an advertising sheet, folded as a booklet and stitched into the part, entitled the ‘Pickwick Advertiser.’ The ‘Pickwick Advertiser’ of number 14 carried on its front page a

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118 To Messrs. Chapman and Hall, 1 November 1836, Letters, i. 188-189. Other early letters by Dickens survive, within which signs of early success of The Pickwick Papers can be discerned, however, the dates ascribed to some of them by the editors appear misjudged (as may be that of the letter discussed previous). For example, in a renowned letter to the publisher John Macrone, Dickens declared ‘PICKWICK TRIUMPHANT.’ (To John Macrone, Letters, i. 147) The editors of The Letters believe the letter to have been written in mid-April 1836, in part on account of external evidence. If correct this meant that Dickens had written the letter during the first issue of number 1, April 1836, an issue that could not be described as triumphant. The letter was dated to July previously (by its owners? - the Morgan), a notion that the editors disregard. However, July would make more sense, though it might also be a little too early.

The editors dated another letter to [?August] 1836 (Letters, i. 165); in this letter Dickens accepts an invitation from Edward Chapman to a social engagement arranged to celebrate the success of The Pickwick Papers. The date would mean that the letter was contemporary with the original issues of part 5. The date might be early for this engagement, although it is certainly possible that the letter dates to late in the month, or at sometime after. The letter has the ‘feel’ to suggest it postdates the letter that is dated 1 November 1836.

119 Letters, i. 238, fn. The editors indicate that the ‘Speeches’ may have been ‘copies of the “Extraordinary Gazette,” containing “the Editor’s speech,” inserted in the Feb. Miscellany.’
notice: ‘20,000 of the Advertizing Sheet will be Printed and Stitched in each Monthly Number’.  

The advertisers for parts 15 and 16 announced a total of 20,000 for the advertising sheet. The advertiser belonging to part 17 announced, ‘The impression of the Advertising Sheet is limited to 20,000,— but the circulation of the work being 26,000, that number of Bills is required.’ The circulation of the work was greater than the number printed of the advertising sheet — this must have held true for the earlier advertising sheets. Inserts would likely also have been supplied below the exact eventual circulation. The initial print run of part 14 was at least 20,000. The publishers were still printing 20,000 of the advertising sheet for part 17, within which publication they indicated that the circulation was 26,000; so, the initial issues of part 14, must also have sat near this figure. The total circulation of each part had reached a plateau by part 14, maintained to part 17, and expected for part 18: since the Bills required, as nominated by the advertiser of part 17, were intended for part 18. It is possible that the circulation of part 19/20 will also have sat around 26,000, as a great rise from 18 to the final part would not be likely, considering that the figures had reached a plateau.

Some early commentators on the issue of The Pickwick Papers provided a higher estimate of the sale towards the end than that of the figures related above. Mr. Aked, the binder, would comment in 1870: ‘Before the completion of the work the sale amounted to nearly 40,000, the orders being given to myself and to Mr. Bone.’ Mr. Grant, in the same work, held to the same figure: ‘The work continued steadily to increase in circulation until its completion, when the sale had all but reached 40,000 copies.’ Henry Dowling, the publisher of the Van Diemen’s Land edition of The Pickwick Papers, 1838, a colonial reproduction, would comment in the publisher’s preface of this publication that: ‘The original work was produced, as the colonial public are aware, in monthly parts. Its popularity was so unprecedentedly great that 30,000 copies of each number were regularly sold off.’ Dowling’s figure was contemporary. What is the reason for the disparity between the figures?

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120 Note the spelling error ‘advertizer’. It has not been investigated whether any Advertisers of earlier numbers carry the same error, but in later issues of the Advertiser, the spelling was corrected. Assuming correct transcription, Dickens made the same spelling error in at least one letter perhaps dated six months earlier (To Richard Bentley, [?10 December 1836], Letters, i, p. 209). In the letter to Messrs. Chapman and Hall dated 1 November 1836 (Letters, i. 188-189), Dickens spells advertiser correctly (and calls it ‘my very kind friend the’). It would appear from a perusal of his letters that Dickens sometimes incorrectly spelled the word. Had Dickens had named the advertiser in a note of instruction, and his incorrect spelling of the word been transferred to the printings of the sheet? An advertising sheet was not a new concept; advertising sheets in a serial publication have been noted earlier, for example, in monthly parts of the Lady’s Magazine of the early 1830’s, published by J. Page of London; but it may have been for a part issue.

121 Hotten, op. cit., p. 59.

122 Ibid., p. 57.

It is just possible, that whilst the Advertising sheet for part 18 numbered 20,000, the circulation exceeded 26,000, and for part 19/20, it may again have seen growth. The printing was larger than the circulation figures, so it could also be this that they were alluding to. However, the figure of 40,000 seems too great a number. This might it be an inflated account, designed to build on the legend of this publication.

The 1837-dated volume-statement title-pages

An advertisement inset issued by the publisher, which announced the conclusion of The Pickwick Papers, stitched into the original issues of part 19/20, informed the public that: ‘For the accommodation of subscribers who wish to bind the work in two volumes, a title page for a second volume has been printed, which may be had on application at the Publishers.’124

Not one, but two related title-pages dated 1837 had been made available by the publishers for those subscribers who wished to bind their sets of parts of The Pickwick Papers into two volumes. Examples of these variant title-pages have been found bound into some two-volume public/subscriber bound sets of The Pickwick Papers, indicating that some subscribers availed themselves of the option offered by the publisher. Whilst most sets of parts of The Pickwick Papers were bound into a single volume, it was at times also bound into two volumes rather than into a single, and the title has even been seen bound into more than two (for which the publishers had made no provision as to additional title-pages), likely with an eye to make the title more accessible to lending, sharing; or for plain ease of handling.125

The type of these title-pages matches that of the first state title-page, but with an addition of a volume statement for each. The variants read: ‘The/ Posthumous Papers/ of/ The Pickwick Club./ [short rule]/ by Charles Dickens./ [short rule]/ with/ Forty-three Illustrations, by R. Seymour and/ Phiz./ Volume I.[II.]/ London:/ Chapman and Hall, 186, Strand./ [short rule]/ MDCCCXXXVII.’ The verso of these title-leaves carried the printer’s imprint, which read: ‘London:/ Bradbury and Evans, Printers,/ Whitefriars.’

A public/subscriber bound set of two volumes that carry the two volume-statement title-pages, nicknamed ‘the Parrot’ – on account of the red-blue-and-yellow colours of its oil-spot marbled, paper-covered original boards, which match the colouring of the plumage of a Rosella Parrot – is particularly revealing with regards these variant title-pages. The

124 The Pickwick Papers, number 19/20, single-leaf insert after plates, p. (1). Reproduced in Appendix 2, pp. 285-286. 125 The complete work when bound as a single volume was bulky. The publisher was kindly accommodating those who wished to have their sets bound as two relatively slim volumes. A two-volume format would accommodate book clubs and lending libraries – two people could read the work at same time.
preliminary gathering [A] provided with part 19/20 of the set of parts used for the construction of the two-volume set, had been bound into volume I entire: each of its eight leaves including the first state title-page. The variant volume-statement title-page for volume I had also been bound into the volume; so this volume carries both the volume-statement title-page leaf, and the first state title-page leaf.

Other two-volume sets investigated, which carried the volume-statement title-page bound into volume I, had their original first state title-page removed in place of the new. The Parrot set indicates that these volume-statement title-pages were provided as single leaves, as appears to have been suggested by the announcement by Chapman and Hall, since the entire original gathering of [A], with its first state title-page, was still present.

The collation of two-volume sets with these added title-pages is not set. The division of the gatherings to be included in each volume is up to the discretion of the owner and binder, as is the possible removal of the original first state title-page. Indeed, the Parrot set described above is likely unusual in that the first state title-page was retained.

These volume-statement title-pages are not commonly found. The public and subscribers who wished to bind their sets into two volumes did not necessarily avail themselves of these title-pages offered by Chapman and Hall. Many two-volume-bound sets of The Pickwick Papers should not carry the additional title-pages – a number examined did not – with the first volume simply carrying the first state title-page, and the second going without.

No other such offer (additional title-pages for the binding of two-volumes) upon conclusion of the serial was made for the following titles of Dickens’s part-issued demy octavo works.

The publisher’s binding options advertised for The Pickwick Papers suggest that these were for single-volume bindings. However, even whilst none have been found, it is possible that the publishers may have bound book forms into two volumes and provided these title-pages for them. The reasoning behind this was the discovery and circumstances of a volume-statement title-page dated 1838, which was bound into a book form, rather than into a public/subscriber bound volume. The details of this title-page are discussed on pp. 66-68.

126 Of one such, the binder had removed the original title-page and substituted the variant title-page with the volume statement in its stead. This set also lacked a second leaf from signature A: its half-title page. The first volume carried a bookseller’s ticket belonging to John Stacy, of Norwich, and the pastedown of one of the front boards carried a book-plate of Robert Leaman, printed on yellow paper. The set was bound in tan half calf, with moiré paisley-patterned cloth covered boards. The set included the Grattan plates – extra illustrations produced contemporary with the part issue, also in parts, by another publisher (Grattan), for eventual inclusion in a bound volume.

127 The collation of the two volumes: Volume I: [A]\(^5\) [A]\(^3\) B-D\(^4\) E\(^1\) 2E\(^5\) F-G\(^5\) H-Y\(^8\) Z\(^4\); volume II: [A]\(^3\) [Z]\(^2\) AA-TT\(^5\). Half each of Z in eights (four leaves) was included in each of the volumes, preceded in the second by the second additional title-page.

128 Appendix 2, pp. 285-286.
Eckel’s ‘Boz’ author-statement title-page

Another variant 1837-dated title-page of *The Pickwick Papers* was described by Eckel: ‘When the volume edition was issued, after the completion of the parts, the title page credited the work to “Boz” in some copies, and Dickens’s name was retained in others.’ It would seem that Eckel had seen these title-pages, as this does not appear to be second-hand information. However, no book form dated 1837 was located with a title-page that credits the work to ‘Boz.’ All copies that have been examined carry the first state title-page, which credits the work as: ‘by Charles Dickens.’ If they did issue ‘Boz’ title-pages for the volume edition (book form) they must have been abandoned rapidly during 1837, since the regular first state title-page has been found in book forms, and book forms have been found that carried title-pages dated 1838 (see below). This raises the question as to whether there was an original issue of the book forms of *The Pickwick Papers* that carried these ‘Boz’ title-pages, soon abandoned and now rare? Eckel has been known to make a few errors, but his bibliographic enterprise was carried out in an exceptionally broad field, and has proved largely reliable. It is therefore possible that ‘Boz’ title-pages exist.

Post-conclusion original part issue: later-issued parts; book forms; and title-leaves of the demy octavo format of *The Pickwick Papers*, 1837-1850

During at least some ten years after their original appearance, sheets and plates will have been issued between the wrappers of parts. Stock should have remained that was already stitched, and it is possible that the publishers had more wrappers printed, to enable them to continue to supply the market for *The Pickwick Papers* in slices, should the remainders have sold out. There was a final stitching order for the demy octavo parts of *The Pickwick Papers* in 1847, so parts were available after this date. How long this stock lasted before it was sold off is not known. A remainder of wrappers and perhaps sheets may have been worked off in anticipation of the launch of the Cheap edition. With the arrival of this, the first of the

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129 Eckel, 1932, p. 57.
131 At its commencement, the Cheap edition was originally issued in weekly parts and in monthly parts in blue wrappers, followed by book forms in cloth and half-bindings. It was a smaller form, reset type in double columns, and carried a single illustration, a newly produced frontispiece. The Cheap edition form of *The Pickwick Papers* first appeared in 1847; *Nicholas Nickleby* in 1848; and *Martin Chuzzlewit*, and *Sketches by Boz*, in 1850. Chapman and Hall also published *Oliver Twist* as a Cheap edition form in 1850; the demy form of *Oliver Twist* had been published for the author by Bradbury
cheap formats, the demy octavo parts would likely have lost their appeal as they were superseded by the cheaper parts of the Cheap edition.

No book forms of The Pickwick Papers have been found that were partially constructed from sheets removed from remaining parts, which is not to say that such volumes do not exist, but their general absence in book form copies examined suggests that the remaining parts were simply kept on sale until sold out in that form.

*   *   *   *   *

An announcement/advertisement for the completion of the demy octavo form of The Pickwick Papers included with the final number, dated ‘October 30, 1837’, informed the public and trade that the title, ‘complete in One Volume, will be ready for delivery on the 14th November.’

The vast majority of the bound copies of The Pickwick Papers that date to the period 1837-1850 carry the first state of the title-page, dated 1837; a large majority of which, in turn, are subscriber/public bound, the remainder being book forms. Book forms of The Pickwick Papers have also been found with title-pages that carry the dates of 1838, 1842, and 1845. Other than the change to the date, the type examined of the title-pages with these later dates, matches that of the first state. Copies with these title-pages are very-uncommon-to-rare by comparison with those that carry the first-state title-page.

The vignette title-page of The Pickwick Papers of its earliest issue (printed concurrently from duplicate plates that displayed variations) carried the date 1837, which formed part of the etched plate for the illustration. The copies examined with the later dated title-pages carried the original vignette title-pages, dated 1837.

No copies with title-pages that carry the pre-1846 unaccounted-for dates of 1839, 1840, 1841, 1843, and 1844 have been found. Their possible existence cannot be ruled out or guessed at, since we have no printing records for these years. However, if they exist, they are rare since none have been found in the course of this research.

The surviving records indicate no printings of The Pickwick Papers between 1846 and 1850, therefore it might be postulated that no copies should exist that carry title-pages with the dates 1846, 1847, 1848, 1849, and 1850, unless the different-date title-leaves produced did not warrant inclusion in the records.

The Cheap edition begun in 1847 was popular, and subsequently less book forms of the original format are likely to have sold (by comparison with the other years, post the original issues), decreasing the probability that the publishers would have needed to produce

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new issues of book forms with variant title-pages of *The Pickwick Papers* for the years 1846-1850. There is some evidence that there was a binding order for Chapman and Hall’s four demy octavo titles to date (*The Pickwick Papers*, *Sketches by Boz*, *Nicholas Nickleby*, and *Martin Chuzzlewit*) in 1846, which may have constituted a final pitch to sell remaining demy octavo book forms or espouse their qualities before the cheap form was issued.¹³³

The publishers may have abandoned the practice of producing new title-pages from 1846 and into the early years of the 1850’s, and simply have used the remainder of 1837-dated title-pages (and possibly also remainder 1838, 1842, and 1845-dated title-pages) for use in book forms of *The Pickwick Papers*. Had this happened, this would mean that 1837-dated copies of *The Pickwick Papers* were produced after 1845-dated copies were produced. No definitive evidence has yet come to light that shows that this had happened, but it is a possibility.

No undated title-pages have been found of the demy octavo form of *The Pickwick Papers*, of which its imprints reveal them to have been printed before 1850 (Chapman and Hall’s address at 86, Strand), but their existence cannot be ruled out.¹³⁴

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Judging from the circumstances of the book form issues of the later titles of the demy octavo format, the size of the issues of the book forms of *The Pickwick Papers* for each of the years after 1837 to 1850 will have been small in number, by comparison with public/subscriber-bound copies (in all bindings). The issues were small, because some twenty-six thousand sets (a conservative high estimate) of the relatively affordable monthly shilling-parts had been sold, and this serial-issue would have sated most of the original demand. Any demand for the book forms was limited because of their comparatively dear price, 21s. for the cheapest bound copies (publisher’s cloth, uncut), putting them out of reach of many.¹³⁵

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¹³³ The 1846-catalogue-bearing copies, see pp. 175-176.
¹³⁴ The firm of Chapman and Hall did produce undated title-pages for some later-produced publications during the period when their premises were at the address of 86, Strand. The original type of *Sketches of Young Gentlemen*, and *Sketches of Young Couples*, both titles written by Dickens, and published by Chapman and Hall, were issued with undated title-pages with a publisher’s address at 86, Strand. The original publications, published by Chapman and Hall, were dated 1838 and 1840, respectively. Later issues of these titles received edition statements, though the undated title-pages did not carry them.
¹³⁵ 21s. for a bound copy of the demy octavo form of title, was however already substantially cheaper than comparable new fiction from that period issued standard in three volumes, which fact Dickens proudly pronounced in the Preface of the Cheap edition of *The Pickwick Papers*, ‘This book would have cost, at the then established price of novels, about four guineas and a half.’ Charles Dickens, *The Pickwick Papers*, Cheap ed., ‘Preface,’ p. ix.
At most, some 120 demy octavo book forms were sold on average for each year of 1846-1850.\textsuperscript{136} For the years 1848-1850, with the arrival of a rival Cheap edition form of The Pickwick Papers, the sales figures were lower than those of 1846-1847.

The table below details the findings of the title-leaves, compared against the figures recorded in Patten’s Appendices.\textsuperscript{137}

**Table 6: Title-leaves of The Pickwick Papers, 1837-1850**

<table>
<thead>
<tr>
<th>The Pickwick Papers</th>
<th>Title-leaves found, imprints + year</th>
<th>Patten, Appendix B, pp. 448</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>June</td>
</tr>
<tr>
<td>1837</td>
<td>Yes.</td>
<td></td>
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<tr>
<td>1838</td>
<td>Yes.</td>
<td></td>
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<td>1839</td>
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<td>1840</td>
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<td>1841</td>
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<td>1842</td>
<td>Yes.</td>
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<td>1843</td>
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<td>1844</td>
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<tr>
<td>1845</td>
<td>Yes.</td>
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<td>1846</td>
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<td>1847</td>
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<td>1848</td>
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<td>1849</td>
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<td>1850</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>No date</td>
<td>?</td>
<td></td>
</tr>
</tbody>
</table>

An 1838-dated volume-statement title-page

\textsuperscript{136} Patten, ‘Appendix A,’ p. 408. It is not possible to determine what percentage of the sales figures of the units for these years of The Pickwick Papers consisted of numbers in wrappers or of book forms. The clerks of Chapman and Hall, and at Bradbury and Evans of the original half-yearly rendered records accounted for the octavo works in units of sheets and plates that matched the numbers, which allowed them to account for the various bound forms (wrappers and book forms) in the same tables: 44 numbers sold, might equate to two book forms of The Pickwick Papers and four numbers in wrappers; or to one book form and twenty-four numbers, &c. The yearly average for book forms was arrived at by assuming that all of the sales figures indicated book forms, ignoring the division. By this means, an uppermost estimate of the average of the yearly issue is determined. Also see Patten, p. 350; items sold to dealers in remainders may or may not be included in the sales figures; and review copies and Dickens’s gift-copies are not included in the figures.

\textsuperscript{137} On the tables of the title-leaves, and Patten’s Appendices: The findings into the title-leaves of each title of the demy octavo format were compared against the printings of each title detailed in Patten’s ‘Appendix B.’ A question mark is placed in the table of comparison when the existence of a title-leaf cannot be ruled out as having been produced. When it appears that it can be ruled out, an ‘x’ is placed in the table. Even though the comparisons have not been shown to fail yet, an ‘x’ should not be considered foolproof against the existence of a particular title-page. ‘Yes,’ entered into the table, means that a title-leaf bearing that year was identified. During this early period for The Pickwick Papers, it is possible that single title-leaves were produced, which did not warrant inclusion in the records.
A single volume of 306 pp. was found of *The Pickwick Papers*, which carried the most unusual title-page identified of the works of the demy octavo format of Dickens: a 1838-dated volume-statement title-page (for volume I). For all title-pages, examined of each title, excepting changes to the imprints and dates – and in the case of the 1837-dated volume statement title-pages, an addition of a volume statement – this title-page is the only one that also saw substantial change to other elements of the type and set-up of the text on the leaf when compared with that of the first state.


The most immediately noticeable difference (other than the date and the addition of the volume statement) may be discerned in the illustrator statement. The word ‘and’ was moved down to the next line, to sit next to ‘Phiz.’ The size of the type is different for comparable elements, for example ‘Posthumous Papers’ is smaller for that of the 1838 volume-statement title-page by comparison with that of the first-state.


The volume that carries this title-leaf is a book form; none of the sheets carry stab-holes. The volume has lost its original boards and spine strip, and only retains a rear free brown grey-coloured coated endpaper. The edges of the volume were cut and oilspot marbled in red and blue, which suggests that the volume was originally issued in a half or full leather binding. A previous owner, to protect the remnant text block, provided a grey wrapper for the volume.

The volume will have been produced by Chapman and Hall, issued as part of a two-volume book form set. Only Chapman and Hall will have produced this title-leaf. It is possible that it was produced solely for the use of a two-volume book form issue and not made available for the use of subscribers, although the serial issue only concluded in November 1837, so subscribers will have remained who still needed to bind their sets, who may have been provided with these leaves should they have wished to bind their sets into two volumes. There is no reason to doubt the authenticity of this leaf. No one would have had a reason to produce facsimile title-pages dated a year after that of the first state. The paper matches that of the remaining leaves of the preliminary gathering, and an impression of the title-page was transferred onto the rear of the vignette title-plate bound opposite, attesting to its age. It is this volume, which suggests that it is possible that the 1837-dated volume-statement title-pages may also have made their way into book forms. It is also this volume
that suggests some early experimentation by Chapman and Hall with the title-leaves and form (in two volumes) of the book forms of *The Pickwick Papers* in the period after the original part issue, which would suggest that Eckel’s ‘Boz’ title-page may well be found.

The points of Hatton and Cleaver, and the bound forms of *The Pickwick Papers*

A large number of points of issue were identified for the sheets of parts 1-8; parts 9-19/20 carried far fewer (not counting text measurements as indicative of early state). Points were not identified for parts 10, 11, 13, and 15-19/20.\(^{138}\)

The numbers of the printings of the sheets for parts 1-8 that bore the states identified as earliest were small, 1000-5000 at most, and these will certainly have gone out in wrappers. The points of the sheets of parts 12 and 14 are also likely to have gone out in parts, since the issue continued to grow, and new printings will have been produced of these over and again.

Remaining clean sheets (never stitched) at the end of the serial, available for the first book forms will have been printed from the stereotyped plates for each number. It is possible, though improbable – because most sheets will have gone out in parts – that sheets of 16-20 may have remained that had been printed from standing type (if this had been done). No book form copies of *The Pickwick Papers* have been identified that were partially bound from sheets taken from unstitched parts. Should such exist, these should not carry sheets with these points of early state for 1-8. It is also probable that if sheets of remainder parts of 9, 12, and 14 were unstitched for inclusion in book forms, these would, in all probability, also carry sheets of later state, as it is probable that all of the parts that carried the earliest states had sold.

A point only present in the earliest sheets included with part one was an absence of a signature “E” at the base of page 25. For the later state, including printings from the stereotypes, the signature was present. The point should not be present in any book forms, as no circumstance can be imagined that would mean that it be present (no remainder parts of 1, even had these been unstitched, will have included sheets with this point).

The most oft quoted points of the sheets and plates for *The Pickwick Papers* detailed by cataloguers of bound forms, were the two plates by Robert Buss. Early bibliographers of Dickens had identified the Buss plates as being of first issue.\(^{139}\)

Buss, was dismissed after producing two etched plates for the first illustrations of number 3, ‘The Cricket Match,’ and ‘The Arbour Scene.’ Dickens had not found his work

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\(^{138}\) Hatton and Cleaver, pp. 3-88.

\(^{139}\) For example, Charles Plumptre Johnson recorded the Buss plates as being of early issue in 1885 (this may not be the earliest that this detail was recorded); see *Hints to Collectors of Original Editions of the Works of Charles Dickens* (London, George Redway, 1885), p. 14. Collectors sought after the Buss plates early.
suitable. Buss’s plates were in use until November 1836 when two entirely new designs to replace them were etched by Browne. Buss’s etched plates were not immediately abandoned when he was dropped. Printings of Buss’s plates are found in parts stitched into variants of wrappers that denote a much later issue of part 3 – of some months later, when Browne already had been some time in his position as illustrator. Buss’s plates survive in too great a number for them to have been replaced as soon as Buss was.

In November 1837, when the first book forms were issued, the stock available of the plates for part 3 had long since been printed from etched plates that carried Browne’s design. The title-page, part of the preliminary gathering first issued with the final part (19/20) and in use for the first of the book forms, does not even mention Buss: ‘with/ Forty-three Illustrations, by R. Seymour and/ Phiz.’ Nor do the variant title-pages of later reprints mention Buss. Whilst Dickens was alive, it is almost certain that no Buss-plates ever made it into a demy octavo book form of *The Pickwick Papers*.

The demy octavo format of *Sketches by Boz*, issued 1837-1850

The first final form of the sheets and plates of *Sketches by Boz*, delivered by the monthly part-issue, November 1837-June 1839

John Macrone owned the rights and was the original publisher of the collected short stories that came to be called *Sketches by Boz*. Macrone published the title as three book forms: a first series in two volumes, and a second series in a single volume. Both series were illustrated with plates by George Cruikshank. Before long, the first series went through at least four editions, and the second series through at least two. The price of the three volumes was one pound and sixteen shillings.

Upon noting the success of *The Pickwick Papers*, Macrone considered releasing *Sketches by Boz* ‘in monthly parts of nearly the same size and in just the same form as the Pickwick Papers.’ Dickens, irritated and disappointed at not earning anew from the proposed change in the format, purchased the rights to the title from Macrone with the aid of Chapman and Hall. They had the machinery of *The Pickwick Papers* ready, and would reissue

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140 Hatton and Cleaver, p. 20.
141 Eckel, 1913, p. 17.
142 Waugh, *100 Years*, ascertained from the plate bound in opposite p. 32, a reproduction of an advertisement.
143 Charles Dickens to John Forster, [?9 June 1837]. *Letters*, i. 269-270.
*Sketches by Boz* themselves in a shilling monthly-format (Macrone’s notion or concept must have been appealing).

An announcement dated ‘August 26, 1837’ for the part-issue of *Sketches by Boz* was included in part 17 of *The Pickwick Papers*. Chapman and Hall had purchased the copyrights from Macrone for the two series ‘of these popular Works, for the purpose of enabling the Subscribers to the *Pickwick Papers* to obtain the whole in one book of the same size, and at the same price.’ The publishers and Dickens hoped that the numbers would find a new market with the subscribers they had gained for *The Pickwick Papers* and enable them to recoup, at the least, the costs of the purchase of the rights. The first number of *Sketches by Boz* was to be issued on the 1st of November 1837.

Further details of the part-issue were announced in advertisement-insets after the plates of parts 18 and 19/20 of *The Pickwick Papers*. Macrone’s letterpress of *Sketches by Boz* was to be reset to the demy octavo format, and the division or layout of the sketches (short stories) for the demy octavo form was announced in the advertisements. The reset of the type offered the author an opportunity to revise the text of the original setting; something which constituted a selling point, as the advertisements for the new form announced: ‘This edition will be revised by the Author’.

The form of the numbers of *The Pickwick Papers* had evolved to carry two demy octavo gatherings of text and two illustrations. Dickens had written to order to supply an exact amount of letterpress for the numbers of *The Pickwick Papers*. The circumstances of the demy octavo part issue of *Sketches by Boz* were different. They already had text over which they laid the framework of the part-issue, a process likely aided by Dickens’s revisions and additions. They were to issue twenty numbers in twenty parts (in this case the last two numbers weren’t issued as a double number in a single part). The original plates of the Macrone issues were again used for the illustrations, and Cruikshank produced a number of new ones and designed the illustration for the pale pink-coloured wrappers.

The division of the letterpress into twenty numbers resulted in numbers carrying less matter than those of both *The Pickwick Papers* and the soon-to-be-running-parallel, newly produced, part issue of *Nicholas Nickleby*, which had been set up along the same publishing line as *The Pickwick Papers*. The public picked up on this inconsistency, and questions were

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144 These events must have laid some of the foundation for the eventual issue of the Cheap edition, since in contracts for his works concluded hereafter, Dickens placed strict restrictions on changes of format so that the publisher would not be the sole earner from any change in format. This inferred that Dickens and the publishers could conceivably earn anew from a change in format of a title.


146 To John Forster [?17 June 1837], Letters, i. 273.
raised over the same shilling price that was set on the numbers of each of the three part-issue titles.\footnote{Indeed, the part-issue of Sketches by Boz had been somewhat misleadingly (possibly/likely inadvertently) advertised as intended to become a ‘book of the same size, and at the same price’ as The Pickwick Papers. ‘Size’ will have referred to the demy octavo format, not the amount of letterpress. The Pickwick Papers, Part 17, p. [1] of a single leaf advertisement inset, after the plates.}

Table 7: Sheets and plates of Sketches by Boz

<table>
<thead>
<tr>
<th>Sketches by Boz</th>
<th>Number</th>
<th>Gatherings</th>
<th>Pagination</th>
<th>Number of plates</th>
</tr>
</thead>
<tbody>
<tr>
<td>November, 1837</td>
<td>1</td>
<td>B(^4) C(^2)</td>
<td>pp. (1)-24</td>
<td>2</td>
</tr>
<tr>
<td>December</td>
<td>2</td>
<td>D(^2) E(^3)</td>
<td>pp. 25-48</td>
<td>2</td>
</tr>
<tr>
<td>January, 1838</td>
<td>3</td>
<td>F(^4) G(^2)</td>
<td>pp. 49-72</td>
<td>2</td>
</tr>
<tr>
<td>February</td>
<td>4</td>
<td>H(^2) I(^3)</td>
<td>pp. 73-96</td>
<td>2</td>
</tr>
<tr>
<td>March</td>
<td>5</td>
<td>K(^3) L(^3)</td>
<td>pp. 97-120</td>
<td>2</td>
</tr>
<tr>
<td>April</td>
<td>6</td>
<td>M(^8) N(^8)</td>
<td>pp. 121-144</td>
<td>2</td>
</tr>
<tr>
<td>May</td>
<td>7</td>
<td>O(^8) P(^3)</td>
<td>pp. 145-168</td>
<td>2</td>
</tr>
<tr>
<td>June</td>
<td>8</td>
<td>Q(^8) R(^3)</td>
<td>pp. 169-192</td>
<td>2</td>
</tr>
<tr>
<td>July</td>
<td>9</td>
<td>S(^4) T(^4)</td>
<td>pp. 193-216</td>
<td>2</td>
</tr>
<tr>
<td>August</td>
<td>10</td>
<td>U(^8) X(^4)</td>
<td>pp. 217-240</td>
<td>2</td>
</tr>
<tr>
<td>September</td>
<td>11</td>
<td>Y(^4) Z(^4)</td>
<td>pp. 241-264</td>
<td>2</td>
</tr>
<tr>
<td>October</td>
<td>12</td>
<td>AA(^8) BB(^4)</td>
<td>pp. 265-288</td>
<td>2</td>
</tr>
<tr>
<td>November</td>
<td>13</td>
<td>CC(^3) DD(^4)</td>
<td>pp. 289-312</td>
<td>2</td>
</tr>
<tr>
<td>December</td>
<td>14</td>
<td>EE(^8) FF(^4)</td>
<td>pp. 313-336</td>
<td>2</td>
</tr>
<tr>
<td>January, 1839</td>
<td>15</td>
<td>GG(^3) HH(^8)</td>
<td>pp. 337-360</td>
<td>2</td>
</tr>
<tr>
<td>February</td>
<td>16</td>
<td>II(^4) KK(^2)</td>
<td>pp. 361-384</td>
<td>2</td>
</tr>
<tr>
<td>March</td>
<td>17</td>
<td>LL(^8) MM(^8)</td>
<td>pp. 385-408</td>
<td>2</td>
</tr>
<tr>
<td>April</td>
<td>18</td>
<td>NN(^8) O(^4)</td>
<td>pp. 409-432</td>
<td>2</td>
</tr>
<tr>
<td>May</td>
<td>19</td>
<td>PP(^8) QQ-SS(^4)</td>
<td>pp. 433-488</td>
<td>2</td>
</tr>
<tr>
<td>June</td>
<td>20</td>
<td>TT-UU(^8) XX(^4)[A](^1)</td>
<td>pp. 489-(528)+ pp. (i)-(viii)</td>
<td>2, including the engraved title-page.</td>
</tr>
</tbody>
</table>

The collation of the complete work, when bound as intended (wrappers, advertisers, and insets removed, plates and text arranged in the correct order with the preliminary gathering moved to the front – or, as sheets bound into a book form): [A]\(^4\) B\(^8\) C-D\(^4\) E-F\(^3\) G-H\(^4\) I-K\(^8\) L-M\(^4\) N\(^8\) O\(^4\) P-Q\(^8\) R-S\(^5\) T-U\(^8\) X-Y\(^4\) Z-AA\(^8\) BB-CC\(^8\) FF-GG\(^4\) HH-II\(^8\) KK-LL\(^4\) MM-NN\(^8\) OO-PP\(^4\) QQ-UU\(^8\) XX\(^4\). Text: pp. viii+526. Plates of illustration: 40; including a vignette title and a frontispiece.

Gathering [A], provided with the last part carried the four leaves of preliminaries to the work. These consisted of: half title page, verso blank (i, ii); title-page, verso printer’s imprint (iii, iv); advertisement by the author dated May 15, 1839, verso blank (v, vi); contents 2pp. (vii) viii.

The first state of the title-page reads: ‘Sketches by Boz/ Illustrative of/ Every-day Life and Every-day People./ [short rule]/ with forty illustrations/ by/ George Cruikshank./
The verso of the title-page carried the printer’s imprint, which read: ‘Whiting, Beaufort House, Strand.’ The printer’s imprint was also included in the same form at the base of the last page of text, p. 526.

The vignette title-page carries Chapman and Hall’s imprint, but no date.

Post-conclusion original part issue: later-issued parts; book forms; and title-leaves of the demy octavo format of Sketches by Boz, 1839-1850

Stock remained of the parts of Sketches by Boz. The part-issue of Sketches by Boz was a failure by comparison with that of The Pickwick Papers. A number of factors had conspired against this form being a success. The title had already been in print – the individual sketches, or short stories, having appeared in magazines, and as collected in Macrone’s book forms, and these had already met with good success. The appetite for the title of much of the market had been satiated – at least the highest end of it (those that could afford Macrone’s book forms). Chapman and Hall themselves had been advertising, during the final months of the run of The Pickwick Papers remaining, transferred volumes of the original ‘Macrone’ first and second series of Sketches by Boz, which stock they had gained along with the purchase of the rights. For subscribers, a serial such as this was a relatively large commitment, a shilling per month. The work also had an entirely new part-issue work by Dickens as a competitor, Nicholas Nickleby, a part-issue that had commenced only a few months after Sketches by Boz had begun. The two ran largely in tandem.

All of the bound copies found with the imprints that date a volume of the demy octavo form of Sketches by Boz to this period examined carry the first state of the title-page, dated 1839. No variant title-pages of Sketches by Boz, including undated ones, have been found that date to this period.

Remaining sheets, which included the original preliminary gathering, would have been available for some years to produce book forms. A book form with the first state title-page dated 1839 has been found, which carries a catalogue of books published by Chapman

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149 See p. 3 of the advertisement inset (4 pp.) dated ‘June 30, 1837’ stitched in after the plates, of part 15 of The Pickwick Papers; Chapman and Hall announce: ‘Messrs. Chapman and Hall beg to announce that they have purchased the entire Stock, and Copyright of the highly popular Works by the Author of The Pickwick Papers.’ Advertised beneath were the third edition of the First Series, and the second edition of the Second Series of Sketches by Boz. See also, the ‘Agreement between Chapman and Hall and John Macrone for the Purchase of the Copyright of Sketches by Boz, 17 June 1837.’ Letters, i. 653.
and Hall dated September 1846.\textsuperscript{150} It would be safe to assume that no variant title-pages had been produced before this date, since either sheets of the original preliminary gathering had remained until this date, or more had been printed using the original stereos to produce this volume.

The practice of producing newly dated title-pages for the early book forms of The Pickwick Papers issued/produced during the years after its original year of issue, appears not to have been applied to the early book forms of Sketches by Boz. It is probable that no variant title-pages of Sketches By Boz that date to this period were produced, but their existence cannot be ruled out with absolute certainty.

It is probably a safe assumption that less book forms will have been issued of the demy octavo format of Sketches by Boz each year after the completion of the serial issue, by comparison with the book forms issued of the far more successful part-issues of The Pickwick Papers and Nicholas Nickleby. Judging from the more complete printing records of later years, the demy octavo form of Sketches by Boz did appear to be less popular than the other titles in the demy octavo format.

**Table 8: Title-leaves of Sketches by Boz, 1839-1850**

<table>
<thead>
<tr>
<th>Sketches by Boz</th>
<th>Title-leaves found, imprints + year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1839</td>
<td>Yes.</td>
</tr>
<tr>
<td>1840</td>
<td>x</td>
</tr>
<tr>
<td>1841</td>
<td>x</td>
</tr>
<tr>
<td>1842</td>
<td>x</td>
</tr>
<tr>
<td>1843</td>
<td>x</td>
</tr>
<tr>
<td>1844</td>
<td>x</td>
</tr>
<tr>
<td>1845</td>
<td>x</td>
</tr>
<tr>
<td>1846</td>
<td>x</td>
</tr>
<tr>
<td>1847</td>
<td>?</td>
</tr>
<tr>
<td>1848</td>
<td>?</td>
</tr>
<tr>
<td>1849</td>
<td>?</td>
</tr>
<tr>
<td>1850</td>
<td>?</td>
</tr>
<tr>
<td>No date</td>
<td>?</td>
</tr>
</tbody>
</table>

The points of Hatton and Cleaver, and the bound forms of Sketches by Boz

Parts in wrappers of Sketches by Boz were unstitched to produce book forms, an instance in the case of this title likely indicative of both a large remainder and slow sales of parts, post-conclusion original issue. Hatton and Cleaver would comment on the book forms of Sketches by Boz: ‘on completion of the periodical run, remainders were collected and

\textsuperscript{150} ‘Sketches by Boz. Kremers. SB 39, plum-diaper-rec. 8,’ see p. 147.
bound up in cloth; these represent the first edition in book form.\textsuperscript{151} Eckel noted that ‘a perfect issue of the latter (of the book form) is really the hitherto unsold monthly parts bound up,’ and ‘unless it is bound too closely the stab-holes of the parts should be visible.’\textsuperscript{152}

Of copies that carry the first state title-page dated 1839, partially bound from parts book forms have been found, and book forms showing no stab-holes have also been found. If complete sets of parts were unstitched for inclusion into book forms, these are difficult or impossible to distinguish from public/subscriber-bound volumes.\textsuperscript{153}

The circumstance of when, which, and how many parts were unstitched for inclusion in book forms is not established. Clean sheets would have been available for the first book forms. Were these used first to produce book forms, giving remainder parts a chance at a sale, before unstitching them? Or were parts unstitched immediately, or some parts? The Cheap edition parts of \textit{Sketches by Boz} were not produced until 1850, so it is likely that they will have continued to keep some shilling-parts of the demy form of \textit{Sketches by Boz} on sale. Their relative cheapness, and their carrying sketches will have made them attractive as a purchase.

Hatton and Cleaver, in their discourse on \textit{Sketches by Boz}, appear to suggest that standing type was used to print the earliest sheets, and that this is distinguishable from later sheets (those printed from stereos) by the size of the impression. Little further information is offered. No points for the sheets were found other than this hint at the size of the impression. Hatton and Cleaver dwell little on this point, since all surviving parts of \textit{Sketches by Boz} are of extreme rarity.\textsuperscript{154} The sheets were presumably stereotyped during the issue in parts (a few clues are provided in their discourse that would suggest this to be the case), as had been done for \textit{The Pickwick Papers} and \textit{Nicholas Nickleby}. Whatever the case, this point will be of no aid in determining the form of a listed copy, as it is not known when the parts were unstitched, nor how many, for the construction of book forms, and the early sheets could also be found in public/subscriber bound copies. Even if it were known that the first book forms were entirely produced from unstitched sheets – or not – almost all catalogued entries for \textit{Sketches by Boz} examined did not list the size of the impression of its sheets.

The demy octavo format of \textit{Nicholas Nickleby}, issued 1839-1850

\textsuperscript{151} Hatton and Cleaver, p. 104.
\textsuperscript{152} My brackets. Eckel, 1913, pp. 18-19.
\textsuperscript{153} There might be a few indications to show that a copy is public/subscriber bound. For example, a copy in publisher’s cloth that carries ‘unusual’ original endpapers, or which carries a provincial binder’s ticket would be suggestive of it being public/subscriber bound.
\textsuperscript{154} Surviving sets of parts were described by Eckel as ‘extremely scarce’. Eckel, 1913, p. 21.
The first final form of the sheets and plates of *Nicholas Nickleby*, delivered by the monthly part-issue, April, 1838 – October, 1839

Dickens and Chapman and Hall were eager to continue the success enjoyed with *The Pickwick Papers* by producing an entirely new work in the demy octavo format. The part issue of *Nicholas Nickleby* was also announced within the pages of ‘The Pickwick Advertiser.’ As for *The Pickwick Papers*, Bradbury and Evans was engaged to print the sheets of *Nicholas Nickleby*.

The form of the numbers of *Nicholas Nickleby* was that which had become established for *The Pickwick Papers*: two demy octavo gatherings of letterpress, accompanied by two plates of illustration per monthly-issued number, at the price of a shilling each. The final two numbers were issued as a single part, selling at two shillings.

H. K. Browne was unable to produce the plates for inclusion with part 14, and these were instead first included with part 15. The serial run of *Nicholas Nickleby* was completed with the arrival of its final part in October 1839, during which month the first of the book forms were issued.

**Table 9: Sheets and plates of Nicholas Nickleby**

<table>
<thead>
<tr>
<th>Nicholas Nickleby</th>
<th>Number</th>
<th>Gatherings</th>
<th>Pagination</th>
<th>Plates</th>
</tr>
</thead>
<tbody>
<tr>
<td>April, 1838</td>
<td>1</td>
<td>B-C³</td>
<td>pp. (1)-32</td>
<td>2</td>
</tr>
<tr>
<td>May</td>
<td>2</td>
<td>D-E³</td>
<td>pp. 33-64</td>
<td>2</td>
</tr>
<tr>
<td>June</td>
<td>3</td>
<td>F-G³</td>
<td>pp. 65-96</td>
<td>2</td>
</tr>
<tr>
<td>July</td>
<td>4</td>
<td>H-I³</td>
<td>pp. 97-128</td>
<td>2</td>
</tr>
<tr>
<td>August</td>
<td>5</td>
<td>K-L³</td>
<td>pp. 129-160</td>
<td>2</td>
</tr>
<tr>
<td>September</td>
<td>6</td>
<td>M-N³</td>
<td>pp. 161-192</td>
<td>2</td>
</tr>
<tr>
<td>October</td>
<td>7</td>
<td>O-P³</td>
<td>pp. 193-224</td>
<td>2</td>
</tr>
<tr>
<td>November</td>
<td>8</td>
<td>Q-R³</td>
<td>pp. 225-256</td>
<td>2</td>
</tr>
<tr>
<td>December</td>
<td>9</td>
<td>S-T³</td>
<td>pp. 257-288</td>
<td>2</td>
</tr>
<tr>
<td>January, 1839</td>
<td>10</td>
<td>U-X³</td>
<td>pp. 289-320</td>
<td>2</td>
</tr>
<tr>
<td>February</td>
<td>11</td>
<td>Y-Z³</td>
<td>pp. 321-352</td>
<td>2</td>
</tr>
<tr>
<td>March</td>
<td>12</td>
<td>AA-BB³</td>
<td>pp. 353-384</td>
<td>2</td>
</tr>
<tr>
<td>April</td>
<td>13</td>
<td>CC-DD³</td>
<td>pp. 385-416</td>
<td>2</td>
</tr>
<tr>
<td>May</td>
<td>14</td>
<td>EE-FF³</td>
<td>pp. 417-448</td>
<td>-</td>
</tr>
<tr>
<td>June</td>
<td>15</td>
<td>GG-HH³</td>
<td>pp. 449-480</td>
<td>4</td>
</tr>
<tr>
<td>July</td>
<td>16</td>
<td>II-KK³</td>
<td>pp. 481-512</td>
<td>2</td>
</tr>
<tr>
<td>August</td>
<td>17</td>
<td>LL-MM³</td>
<td>pp. 513-544</td>
<td>2</td>
</tr>
<tr>
<td>September</td>
<td>18</td>
<td>NN-OO³</td>
<td>pp. 545-576</td>
<td>2</td>
</tr>
<tr>
<td>October</td>
<td>19</td>
<td>PP-QQ³</td>
<td>pp. 577-608</td>
<td>2</td>
</tr>
</tbody>
</table>

75
The collation of the complete work, when bound as intended (wrappers, advertisers, and insets removed, plates and text arranged in the correct order with the preliminary gathering moved to the front – or, as sheets bound into a book form): [A]8 B-RR8. Text: pp. (xvi)+624. Plates of illustration: 40, including an engraving of a portrait of Charles Dickens with a facsimile autograph, to be bound in opposite the title-page.

Gathering [A], provided with the last part carried the eight leaves of preliminaries to the work. These consisted of: half title-page, verso of leaf blank (i, ii); title-page, verso with printer’s imprint (iii, iv); dedication to W.C. Macready 2 pp., verso blank (v, vi); preface, 4 pp. (vii), viii, ix, x; contents 4 pp. (xi), xii, xiii, xiv; list of plates 2 pp. (xv), xvi.

The first state setting of the title-page reads: ‘The/ Life and Adventures/ of/ Nicholas Nickleby./ [short rule]/ By Charles Dickens./ [short rule]/ With Illustrations by Phiz./ London:/ Chapman and Hall, 186, Strand./ [short rule]/ MDCCCXXXIX.’

The verso of the title-page leaf carried the printer’s imprint, which read: ‘London:/ Bradbury and Evans, Printers, Whitefriars.’ The printer’s imprint was also included at the base of the last page of text, p. 624.

Post-conclusion original part issue: later-issued parts; book forms; and title-leaves of the demy octavo format of Nicholas Nickleby, 1839-1850155

No partially bound from parts book forms have been found of Nicholas Nickleby that date to this early period, which is not to say that these do not exist, but their general absence suggests that the remaining parts were simply kept on sale until sold out in that form. As for The Pickwick Papers, and judging from the method of issue of many of the later titles of the demy octavo part issues of which we do have evidence from accounts, parts in wrappers will have continued to be available for purchase for some years. Book forms were also kept on sale.

Most book forms produced and issued of Nicholas Nickleby during this period carried the first state title-page. A book form of Nicholas Nickleby has been found that carries the first state title-page dated 1839, which includes, bound in at the rear, a catalogue dated September 1846, headed, ‘A Catalogue of Books published by Chapman and Hall, 186 Strand.’156 It would be quite safe to assume that no variant title-pages had been produced


before this date, since either sheets of the original preliminary gathering had remained until this date, or more had been printed in order to produce this volume.\footnote{157}

A copy of \textit{Nicholas Nickleby} was located with a title-page dated 1850. From what had been observed of the other titles, it was assumed (prior to finding this volume) that \textit{Nicholas Nickleby} had seen no variant title-pages produced before the change of address forced them to, for the next printing after. Since 1850 saw the change of address of Chapman and Hall from 186, Strand to 193, Piccadilly, it was initially assumed, upon locating the listing of this 1850-dated demy octavo form of \textit{Nicholas Nickleby}, that this newly found 1850 title-page carried the later address, and that Chapman and Hall had taken the opportunity to change the date when the imprint needed to be changed as required (to include the new address). This was not, however, the case. Upon inquiry and subsequent receipt of the volume, it was found to carry the original address, 186, Strand (the initial responses to the inquiries produced a response of incredulity and some suspicion, even though the firm was one of fine standing!).\footnote{158}

\textit{Nicholas Nickleby} was issued in the Cheap format in 1848. It is possible that demy octavo parts were no longer being produced or issued at this stage. It may be that the 1850-dated title-pages were the first new printings of the title afterwards – they may have felt obliged to produce them. However, since they appear to be extremely rare, their production may have been a trial. It is possible that 1839-dated sheets were still available, and that these were used subsequently, into the 1850’s. It is also possible that book forms of \textit{Nicholas Nickleby} were produced that carry other variant title-pages of the period after 1846 to 1850. If there are any others, then these are likely to be as rare as the 1850-dated specimen, since none have yet been identified.

The part issue of \textit{Nicholas Nickleby} was successful and the title was popular, and its later book sales are likely to have been comparable to those of \textit{The Pickwick Papers}. For that title, an amount approximating 120 copies was sold each year from 1846-1850 (the sales of its earlier years are not known).\footnote{159}

\textbf{Table 10: Title-leaves of \textit{Nicholas Nickleby}, 1839-1850}

<table>
<thead>
<tr>
<th>\textit{Nicholas Nickleby}</th>
<th>Title-leaves found, imprints + year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1839</td>
<td>Yes</td>
</tr>
<tr>
<td>1840</td>
<td>x</td>
</tr>
<tr>
<td>1841</td>
<td>x</td>
</tr>
<tr>
<td>1842</td>
<td>x</td>
</tr>
</tbody>
</table>

\footnote{157} It is also improbable that another issue was printed during 1846, after September.  
\footnote{158} This title-page produced a fresh wave of caution with regards assumptions.  
\footnote{159} Patten, ‘Appendix A,’ p. 408.
The points of Hatton and Cleaver, and the bound forms of *Nicholas Nickleby*

There are only two points that indicate early sheets from later, and these are found in parts 4 and 5.

The early issues of part 4 carry an oft-quoted point of *Nicholas Nickleby* for which the details of the circumstances of the change are known. In a letter to Mr. Hicks, a reader at the printing firm of Bradbury and Evans, Dickens wrote:

My dear Mr. Hicks, –On looking hastily over the proof, I see no mistake except page 123, where at line 17 the word “sister” should be substituted for “visitor,” etc.  

The change was addressed, and accordingly the first issue of the sheets to this part, has the misprint “visiter” for “sister” in page 123, line 17. Sheets of the original printings that carry this point are not rare; they are commonly found in parts and in public/subscriber bound copies, suggesting that a great many had been printed up with the error before it was corrected.

Part 5: ‘Page 160, line 6 up, should read “latter” in the first issue of text. This was later corrected to “letter.”

The text was stereotyped for each number. That there were so few differences that could distinguish early sheets from later, suggests that the sheets of each number had not been printed from standing type – early proofs perhaps, but not sheets for issue. The error for part 4 was likely embedded in a stereotyped plate before the correction was made, since its circulation was so large.

---

160 Eckel, 1913, p. 59. The letter carried a post office stamp dated Ju. 23, 1838. That this proof reading occurred so close to date of issue of part 4, July 1838 (the letter being postmarked 23 June) matches the evidence of the large number of sheets surviving with the error: the correction was made late, and many sheets had already been printed up. Sheets that bear the correction had been printed up after the date of the letter.

161 Hatton and Cleaver, p. 140.

162 Ibid., p. 141.
For the plates of illustration, only variations discerned in parts 1 and 2 constitute points. The early plates issued did not carry a publisher’s imprint at the base. After etching the first two plates, and as the popularity of the serial grew, two further plates were required from Browne.

It is not likely that book forms of *Nicholas Nickleby* will carry any of the early sheets and plates of parts 1, 2, 4, and 5, identified by Hatton and Cleaver. No book forms of *Nicholas Nickleby* have yet been found to contain sheets removed from parts. Barring improbable circumstances, remaining clean sheets and plates of illustration at the conclusion of the original serial issue for inclusion in book forms will display the later state, and remainder parts (should any have been unstitched for inclusion in a partially bound from parts copy) will also in all probability carry the later state.

The portrait-plate of illustration is also of interest. According to Hatton and Cleaver, no portrait-plate with an imprint of Chapman and Hall at the base was found stitched into the wrappers of part 19/20 (it is not a point of issue for the parts, since no parts had them). If this is correct, then any bound copy with a portrait plate that carries the imprint must be a book form. This supposition was not investigated during an examination of copies and entries. The ‘visiter-sister’ point was tracked most often, as cataloguers invariably detail its status.

The demy octavo format of *Martin Chuzzlewit*, issued 1844-1850

The first final form of the sheets and plates of *Martin Chuzzlewit*, delivered by the part-issue, January, 1843 – July, 1844

The form of the issue of *Martin Chuzzlewit* was that, which had become established for *The Pickwick Papers*, and exactly that of *Nicholas Nickleby*: two octavo gatherings of letterpress, accompanied by two plates of illustration designed by H. K. Browne, per number, at the price of a shilling each. The final two numbers were issued as a single part, selling at two shillings. Bradbury and Evans had been engaged to print the sheets of *Martin Chuzzlewit*.

### Table 11: Sheets and plates of *Martin Chuzzlewit*

<table>
<thead>
<tr>
<th><em>Martin Chuzzlewit</em></th>
<th>Number</th>
<th>Gatherings</th>
<th>Pagination</th>
<th>Plates</th>
</tr>
</thead>
<tbody>
<tr>
<td>January, 1843</td>
<td>1</td>
<td>B-C</td>
<td>pp. (1)-32</td>
<td>2</td>
</tr>
<tr>
<td>February</td>
<td>2</td>
<td>D-E</td>
<td>pp. 33-64</td>
<td>2</td>
</tr>
<tr>
<td>March</td>
<td>3</td>
<td>F-G</td>
<td>pp. 65-96</td>
<td>2</td>
</tr>
</tbody>
</table>

163 Ibid., p. 134.
164 Ibid.
<table>
<thead>
<tr>
<th>Month</th>
<th>Week</th>
<th>Vol.</th>
<th>Pages</th>
<th>Cities</th>
</tr>
</thead>
<tbody>
<tr>
<td>April</td>
<td>4</td>
<td>H-I$^a$</td>
<td>pp. 97-128</td>
<td>2</td>
</tr>
<tr>
<td>May</td>
<td>5</td>
<td>K-L$^a$</td>
<td>pp. 129-160</td>
<td>2</td>
</tr>
<tr>
<td>June</td>
<td>6</td>
<td>M-N$^a$</td>
<td>pp. 161-192</td>
<td>2</td>
</tr>
<tr>
<td>July</td>
<td>7</td>
<td>O-P$^a$</td>
<td>pp. 193-224</td>
<td>2</td>
</tr>
<tr>
<td>August</td>
<td>8</td>
<td>Q-R$^i$</td>
<td>pp. 225-256</td>
<td>2</td>
</tr>
<tr>
<td>September, 1843</td>
<td>9</td>
<td>S-T$^x$</td>
<td>pp. 257-288</td>
<td>2</td>
</tr>
<tr>
<td>October</td>
<td>10</td>
<td>U-X$^x$</td>
<td>pp. 289-320</td>
<td>2</td>
</tr>
<tr>
<td>November</td>
<td>11</td>
<td>Y-Z$^z$</td>
<td>pp. 321-352</td>
<td>2</td>
</tr>
<tr>
<td>December</td>
<td>12</td>
<td>AA-BB$^t$</td>
<td>pp. 353-384</td>
<td>2</td>
</tr>
<tr>
<td>January, 1844</td>
<td>13</td>
<td>CC-DD$^t$</td>
<td>pp. 385-416</td>
<td>2</td>
</tr>
<tr>
<td>February</td>
<td>14</td>
<td>EE-FF$^t$</td>
<td>pp. 417-448</td>
<td>2</td>
</tr>
<tr>
<td>March</td>
<td>15</td>
<td>GG-HH$^b$</td>
<td>pp. 449-480</td>
<td>2</td>
</tr>
<tr>
<td>April</td>
<td>16</td>
<td>II-KK$^b$</td>
<td>pp. 481-512</td>
<td>2</td>
</tr>
<tr>
<td>May</td>
<td>17</td>
<td>LL-MM$^t$</td>
<td>pp. 513-544</td>
<td>2</td>
</tr>
<tr>
<td>June</td>
<td>18</td>
<td>NN-OO$^s$</td>
<td>pp. 545-576</td>
<td>2</td>
</tr>
<tr>
<td>July</td>
<td>19</td>
<td>PP-QQ$^s$</td>
<td>pp. 577-608</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>RR$^s$ [A]$^b$</td>
<td>pp. 609-624 + pp. (i)-(xvi)</td>
<td>2</td>
</tr>
</tbody>
</table>

The collation of the complete work, when bound as intended (wrappers, advertisers, and insets removed, plates and text arranged in the correct order with the preliminary gathering moved to the front – or, as sheets bound into a book form): [A]$^b$ B-RR$^b$. Text: pp. (xvi)+624. Plates of illustration: 40; including a vignette title-page and a frontispiece.

Gathering [A], provided with the last part carried the eight leaves of preliminaries to the work. These consisted of: half title-page, verso of leaf blank (i, ii); title-page, verso with printer’s imprint (iii, iv); dedication to Miss Burdett Coutts (v, vi); preface 2 pp. (vii) viii; contents 4 pp. (ix) x, xi, xii; list of plates 2 pp. (xiii) xiv; errata 2 pp., verso blank (xv, xvi).

The first state setting of the title-page reads: ‘The/ Life and Adventures/ of/ Martin Chuzzlewit./ [short swell rule]/ By Charles Dickens./ With Illustrations by Phiz./ London:/ Chapman and Hall, 186, Strand./ [rule]/ MDCCCXLIV.’

The verso of the title-page leaf carried the printer’s imprint, which read: ‘London:/ Bradbury and Evans, Printers, Whitefriars.’ The printer’s imprint was also included at the base of the last page of text, p. 624.

Post-conclusion original part issue: later-issued parts; book forms; and title-leaves of the demy octavo format of *Martin Chuzzlewit*, 1846-1850\(^{165}\)

Remaining parts in wrappers and newly stitched parts were sold during twelve years after the conclusion of the original part issue. The records detail stitching orders for the numbers during each year from when surviving records commence, from 1846 to 1854, and

there was a final small order in 1856. Partially bound from parts book forms have been found, but it is not believed that these are indicative of a ‘wrap up’ of parts on sale.

No variant title-pages have been found bound into book forms of this period. No new sheets were printed in the period 1846-1850. It is unlikely that any variant title-pages exist. It would appear that book forms produced and issued during this period retained the original title-page. Indeed, book forms with the original title-page were still available and/or produced (remainders bound) during the 1850’s.¹⁶⁶

An amount approximating 119 copies of *Martin Chuzzlewit* was sold each year from 1846-1850 (a similar amount to that of *The Pickwick Papers* during the same period). The sales of its earlier years are not known.¹⁶⁷

**Table 12: Title-leaves of *Martin Chuzzlewit*, 1844-1850**

<table>
<thead>
<tr>
<th><em>Martin Chuzzlewit</em></th>
<th>Title-leaves found, imprints + year</th>
<th>Patten, Appendix B Print Order, pp. 435-436</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>June</td>
<td>December</td>
</tr>
<tr>
<td>1844</td>
<td>Yes,</td>
<td></td>
</tr>
<tr>
<td>1845</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>1846</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>1847</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>1848</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>1849</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>1850</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>No date</td>
<td>?</td>
<td></td>
</tr>
</tbody>
</table>

The points of Hatton and Cleaver, and the bound forms of *Martin Chuzzlewit*

No differences that could indicate state can be discerned in the text of *Martin Chuzzlewit*,¹⁶⁸ all of the sheets included in the parts are likely to have been printed from commencement from stereotype plates.

The preliminary gathering [A] does display a difference, in that the errata is found with either thirteen lines or fourteen lines. The thirteen-line errata is believed to be the earlier state.¹⁶⁹ The book forms may have carried either, as sheets with the thirteen line errata may have remained. Subsequently, this point cannot be used to identify possible book forms from catalogue entries with any certainty.

¹⁶⁶ For example: ‘*Martin Chuzzlewit*’. Kremers. MC 44, violet-rose-morocco grain-cross-oval 1,’ p. 184.
¹⁶⁷ Patten, ‘Appendix A’, p. 393.
¹⁶⁸ Hatton and Cleaver, p. 185.
¹⁶⁹ Ibid., p. 212.
As had been the case for Nicholas Nickleby, multiple etched plates for the illustrations were produced for each number, from commencement. Differences can be discerned between the images, but these do not represent points of issue for the parts.\footnote{Ibid., pp. 185-187.}

Book forms and title-leaves of the demy octavo forms of The Pickwick Papers, Sketches by Boz, Nicholas Nickleby, and Martin Chuzzlewit, 1850-1866

Chapman and Hall continued to produce, advertise, and sell demy octavo book forms of The Pickwick Papers, Sketches by Boz, Nicholas Nickleby, and Martin Chuzzlewit, from 1850-1866. There is a general lack of variants of title-pages that were found for these titles bearing the years between 1845 and 1855 – the exception being the 1850-dated copy of Nicholas Nickleby. Other than this, the earliest confirmed variant title-pages produced for these titles that were found were: The Pickwick Papers, 1857; Nicholas Nickleby, 1857; Martin Chuzzlewit, 1859; and Sketches by Boz, 1856.

The sales figures that remain do not show large sales for the titles in each year from 1851-1855, after which, especially later in the decade, they do pick up. Martin Chuzzlewit sold an average of 54 book forms per year at most (not having factored in part sales – assuming all are book form sales) for the period 1851-1855.\footnote{To reiterate, the cheap forms sold concurrently, and were kept in print and on sale, until and after Dickens’s death. Later yearly sales of the demy octavo book forms will seem small, but the sales of each title were larger, when the cheap editions are factored in.} The Pickwick Papers fared better, selling around double these figures for the same period (no parts available for sale concurrently). For Sketches by Boz and Nicholas Nickleby, we have no records until 1858, but it would be difficult to imagine that either will have sold more than The Pickwick Papers, sitting probably nearer the sales level of Martin Chuzzlewit.

Book forms of these titles produced and issued during this period are difficult to distinguish from earlier copies since these will carry the same sheets, including seemingly title-pages, as those of their earlier issues. These copies will need to be identified from their bindings, inscriptions, &c. Complicating this situation, it would appear that many bear similar bindings as those of earlier issues. Stock of these titles must have remained into the 1850’s (they had sold and they were advertised during this period), which was certainly the case for The Pickwick Papers and Martin Chuzzlewit, since no sheets had been printed of these titles during this period that would suggest a substantial book form issue.

A copy of Martin Chuzzlewit that bears the original 1844 title-page has been found that was bound during the 1850’s on evidence of an 1856-dated catalogue bound in at its rear.\footnote{‘Martin Chuzzlewit. Kremers. MC 44, violet-rose-morocco grain-cross-oval 1,’ p. 184.} Original state title-page sheets appeared still to be available in 1856. A copy of Martin
Chuzzlewit bearing the original title-page has also been found that carries a dated inscription of May 1854, which would appear to be contemporary with the binding of the copy, and is suggestive of its issue and sale into the early 1850’s.\textsuperscript{173}

There are small stitching orders for numbers of Martin Chuzzlewit during the early years of the 1850’s, during 1853 and 1854 there are none, then in 1856, there is a final stitching order for 609 numbers ‘various’.\textsuperscript{174} This may have been a final order to organize remainder sheets into a book form issue, and it is possible that the copy bearing the 1856-dated catalogue is one of these.

It is possible that copies of The Pickwick Papers were issued into the 1850’s in their original cloth cases, and with their original title-pages, after having foregone adding newly printed title-pages to book forms of remaining stock after 1845. This is, however, mere conjecture. It is possible they had abandoned printing new title-pages, and simply used remaining stock of sheets including the original dated, and even printing more using the original stereos of the original preliminary gathering, until these ran out. The stock may have lasted until some years into the 1850’s, there were no reprints of the sheets of the preliminary gathering; indeed, there was only the single order in 1853 for number 1 (which possibly allowed them to bind up the last of the remaining sheets printed prior to 1850).

The order of five hundred of each number (five hundred book forms) in 1855 is the first substantial order for a reprint of The Pickwick Papers during the 1850’s, and the volumes of this issue are likely to have gained a newly set title-page, with a new date. Since the issue was produced in the second half of 1855, it is possible that it received title-pages dated either 1855 or 1856. The four titles would see some further reprints, before they were joined by the Bradbury and Evans titles in 1862. The period after saw relatively larger issues produced by comparison with the years before. Large sales were made to the firm of Bohn during the period 1862-1866 of each of these titles, and of those transferred from Bradbury and Evans (Oliver Twist, Dombey and Son, David Copperfield, Bleak House, and Little Dorrit).\textsuperscript{175}

Table 13: Title-leaves of The Pickwick Papers, 1850-1866

<table>
<thead>
<tr>
<th>The Pickwick Papers</th>
<th>Title-leaves found, imprints + year</th>
<th>Patten, Appendix B Print Order, pp. 448-451</th>
</tr>
</thead>
<tbody>
<tr>
<td>1850</td>
<td>x</td>
<td>June - December</td>
</tr>
<tr>
<td>1851</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td>1852</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td>1853</td>
<td>x</td>
<td>- 250 of number 1.</td>
</tr>
</tbody>
</table>

\textsuperscript{174} Patten, ‘Appendix B,’ pp. 435-436.
\textsuperscript{175} See variant ‘chain,’ pp. 249-262.
<table>
<thead>
<tr>
<th>Year</th>
<th>Title Leaves</th>
<th>Imprints + Year</th>
<th>Patten, Appendix B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1854</td>
<td>x</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1855</td>
<td>?</td>
<td>-</td>
<td>500 of each number.</td>
</tr>
<tr>
<td>1856</td>
<td>?</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1857</td>
<td>Yes.</td>
<td>-</td>
<td>1000 of each number.</td>
</tr>
<tr>
<td>1858</td>
<td>?</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1859</td>
<td>x</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1860</td>
<td>x</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1861</td>
<td>x</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1862</td>
<td>Yes.</td>
<td>-</td>
<td>500 of each number.</td>
</tr>
<tr>
<td>1863</td>
<td>Yes.</td>
<td>750 of each number.</td>
<td>1000 of each number.</td>
</tr>
<tr>
<td>1864</td>
<td>?</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1865</td>
<td>?</td>
<td>1000 of each number.</td>
<td>-</td>
</tr>
<tr>
<td>1866</td>
<td>Yes.</td>
<td>No a/c</td>
<td>21,644 numbers various.</td>
</tr>
</tbody>
</table>

No date ?

Table 14: Title-leaves of *Nicholas Nickleby*, 1850-1866

<table>
<thead>
<tr>
<th>Year</th>
<th>Title Leaves</th>
<th>Imprints + Year</th>
<th>Patten, Appendix B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1850</td>
<td>?</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1851</td>
<td>?</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1852</td>
<td>?</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1853</td>
<td>?</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1854</td>
<td>?</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1855</td>
<td>?</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1856</td>
<td>?</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1857</td>
<td>Yes.</td>
<td>250 of each number.</td>
<td>-</td>
</tr>
<tr>
<td>1858</td>
<td>?</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1859</td>
<td>x</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1860</td>
<td>x</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1861</td>
<td>x</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1862</td>
<td>?</td>
<td>-</td>
<td>500 of each number.</td>
</tr>
<tr>
<td>1863</td>
<td>Yes.</td>
<td>-</td>
<td>750 of each number.</td>
</tr>
<tr>
<td>1864</td>
<td>?</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1865</td>
<td>?</td>
<td>-</td>
<td>750 of each number.</td>
</tr>
<tr>
<td>1866</td>
<td>?</td>
<td>-</td>
<td>-</td>
</tr>
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</table>

No date Yes.

Table 15: Title-leaves of *Martin Chuzzlewit*, 1850-1866

<table>
<thead>
<tr>
<th>Year</th>
<th>Title Leaves</th>
<th>Imprints + Year</th>
<th>Patten, Appendix B</th>
</tr>
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<td>?</td>
<td>-</td>
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</tr>
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</tr>
<tr>
<td>1861</td>
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<td>-</td>
<td>-</td>
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<tr>
<td>1862</td>
<td>?</td>
<td>-</td>
<td>500 of each number.</td>
</tr>
<tr>
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<td>Yes.</td>
<td>-</td>
<td>750 of each number.</td>
</tr>
<tr>
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<td>?</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1865</td>
<td>?</td>
<td>-</td>
<td>750 of each number.</td>
</tr>
<tr>
<td>1866</td>
<td>?</td>
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Table 15: Title-leaves of *Martin Chuzzlewit*, 1850-1866
<table>
<thead>
<tr>
<th>year</th>
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<td>1855</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td>1856</td>
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<td>1857</td>
<td>?</td>
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<td>1860</td>
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<td>-</td>
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<tr>
<td>1861</td>
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</tr>
<tr>
<td>1862</td>
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<td>-</td>
</tr>
<tr>
<td>1863</td>
<td>Yes.</td>
<td>-</td>
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<tr>
<td>1864</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1865</td>
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<td>No a/c</td>
</tr>
<tr>
<td>1866</td>
<td>?</td>
<td>No a/c</td>
</tr>
</tbody>
</table>

No date

Table 16: Title-leaves of *Sketches by Boz*, 1850–1866

<table>
<thead>
<tr>
<th>Sketches by Boz</th>
<th>Title-page, Chapman and Hall, 193 Piccadilly + year</th>
<th>Title-leaf, printer’s imprint</th>
<th>Patten, Appendix B Print Order, pp. 453–454 June</th>
<th>December</th>
</tr>
</thead>
<tbody>
<tr>
<td>1850</td>
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<td></td>
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</tr>
<tr>
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<td>?</td>
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<td>1854</td>
<td>?</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>1855</td>
<td>?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1856</td>
<td>Yes.</td>
<td>None, verso blank</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1857</td>
<td>?</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>1858</td>
<td>?</td>
<td>850 of each number</td>
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</tr>
<tr>
<td>1859</td>
<td>Yes.</td>
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<td>No a/c</td>
<td>No a/c</td>
</tr>
<tr>
<td>1860</td>
<td>?</td>
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<td></td>
</tr>
<tr>
<td>1861</td>
<td>?</td>
<td>-</td>
<td>No a/c</td>
<td></td>
</tr>
<tr>
<td>1862</td>
<td>?</td>
<td>No a/c</td>
<td>No a/c</td>
<td></td>
</tr>
<tr>
<td>1863</td>
<td>Yes.</td>
<td>None, verso blank</td>
<td>395 of each number</td>
<td></td>
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<tr>
<td>Year</td>
<td>Condition</td>
<td>Description</td>
<td>Notes</td>
<td></td>
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<td>--------</td>
<td>-----------</td>
<td>---------------------------</td>
<td>-------</td>
<td></td>
</tr>
<tr>
<td>1864</td>
<td>X</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>1865</td>
<td>Yes</td>
<td>None, verso blank</td>
<td>750 numbers various.</td>
<td></td>
</tr>
<tr>
<td>1866</td>
<td>?</td>
<td>No a/c</td>
<td>125 of each number.</td>
<td></td>
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<tr>
<td>No date</td>
<td>?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
6. The demy octavo forms of *Oliver Twist*, *Dombey and Son*, *David Copperfield*, *Bleak House*, and *Little Dorrit*, 1846-1861

A new publisher for new works – from Chapman and Hall to Bradbury and Evans

The serial run of *Martin Chuzzlewit* had not been quite as successful as Dickens and Chapman and Hall had hoped. In response to lower sales than expected, Mr. Hall wanted to invoke a clause of the agreements for publication of the novel. Chapman and Hall were to ‘appropriate fifty pounds a month out of the two hundred pounds payable for authorship in the expenses of each number.’ Mr. Hall had misjudged when he wished to invoke the clause. What he took to be a mere matter of business, Dickens took as a personal affront. John Forster, Dickens’s friend and literary advisor, commented that the clause had merely been present in the agreement in order to satisfy attorneys and it was meant to enable Chapman and Hall to recover some costs should the serial fail. Dickens and Forster did not see the need to have the clause invoked as the serial was at no risk of failure, and they felt that to do so was a form of profiteering at Dickens’s expense. The sales of *Martin Chuzzlewit* weren’t poor; they were merely less than anticipated.

Dickens, who had enriched the firm of Chapman and Hall through the success of *Nicholas Nickleby* and *The Pickwick Papers*, felt betrayed. His letters of this period often express concern for his financial position. Financial strain originated from a number of sources, and fewer funds were flowing into his coffers than expected. *Martin Chuzzlewit* was performing less well, and the little foolscap octavo volumes of *A Christmas Carol*, whilst immensely popular, threatened to return low profits due to high production costs. Dickens had also taken pirates of *A Christmas Carol* to court, and even though he won, he was forced to pay costs because the defendants had declared bankruptcy. These conditions, along with his growing household, added to a financial burden. It is not difficult to see why Dickens became irritated with Chapman and Hall – here were his partners, who instead of providing assistance, sought to add to his burden when one novel does not sell in the same astonishing numbers as *The Pickwick Papers* and *Nicholas Nickleby*. There are parallels between the themes of *A Christmas Carol* and Dickens’s dealings with Chapman and Hall over this

177 Ibid.
178 Patten, pp. 148-149.

‘Nothing but a lavish format would satisfy him.’ Ibid., p. 145. The resulting publisher’s cloth-bound volumes were beautiful: colour plates by the artist Leech, all edges gilt, fine powdered endpapers, salmon-brown cloth blocked in gilt.
179 For his comprehensive account of the proceedings of Dickens versus the pirates see E. T. Jaques, *Charles Dickens in Chancery* (London, Longmans, Green and Co., 1914).
period; Mr. Hall had seemingly placed profit before any sentiment of understanding, goodwill, and kindness, especially in a time of want.

A distinct period of a cooling of relations ensued between Dickens and his publishers. Dickens wrote to his friend Thomas Beard, on the subject:

I have recently stood in relations towards Chapman and Hall, which are not perfectly agreeable, and which have limited our correspondence to affairs of business. I have had no distinct quarrel with them; but this vague kind of barrier has arisen between us; and I do not entertain the least desire to throw it down.180

Mr. Hall, ‘a very kind well-disposed man’ became aware of the estrangement, and its underlying cause. According to Forster, he had ‘always much regretted it, and made endeavours to exhibit his regret; but the mischief was done, and for the time was irreparable’.181 Dickens turned to Bradbury and Evans, his printers, and proposed that they also become his publisher for new works.

Dickens assigned Bradbury and Evans as new publishers for those Chapman and Hall-published works that he could move. He did not attempt to move certain titles where the terms might produce resistance, perhaps wary of the possibility of meeting Chapman and Hall in the courts, where he had just been – courts that seemed to destroy both ‘losers’ and ‘winners,’ (he would before too long target the courts in *Bleak House*); but, he certainly investigated the circumstances and possibility of moving each title.

The rights to publish – as they stood at the time of the negotiations between Bradbury and Evans and Dickens – the demy octavo volumes of *Nicholas Nickleby*, *The Pickwick Papers*, *Sketches by Boz*, and *Martin Chuzzlewit* were elucidated in Dickens’s letter to Bradbury and Evans of 8 May 1844. For *The Pickwick Papers*, as long as Chapman and Hall held two thirds of the copyright, Dickens had not the power to appoint new publishers. From November of 1844, Dickens was to own the entire copyright to *Nicholas Nickleby*. He could not sell this copyright, unless he offered it to Chapman and Hall first, but there was no clause that would confirm Chapman and Hall as the novel’s perpetual publisher. The copyright to *Martin Chuzzlewit* was to be owned by Chapman and Hall and Dickens, in halves. Whilst there was no agreement confirming Chapman and Hall as the perpetual publisher, the stipulation ‘that they not alter the form or price without my consent,’ implied they might always be the publisher. The clauses of *Sketches by Boz* matched those of *Martin Chuzzlewit*.

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180 To Thomas Beard, 14 February 1844. *Letters*, iv. 44.
181 Forster, op. cit.
in their main details. It eventuated that Chapman and Hall stood firm on their rights and remained as publisher for these demy octavo works (until well past 1872, the limit of this research), even though Dickens had obviously been shopping them to Bradbury and Evans. *The Pickwick Papers, Nicholas Nickleby, and Martin Chuzzlewit* would continue to be printed by Bradbury and Evans (as they had been before).

Dickens elucidated his intentions for *Oliver Twist* in the same letter of 8 May 1844.

*Oliver Twist*, which has not yet been published in a single volume or a cheap form, is absolutely mine; free from any conditions whatever.

The ‘single volume’ was to become the demy octavo form of *Oliver Twist*, published by Bradbury and Evans for the Author in 1846. *A Christmas Carol* (not a demy octavo work) shared these conditions, and also went to Bradbury and Evans.

Bradbury and Evans were to accept the offer to both publish and print the new works of Dickens, and they entered into a set of agreements. Their firm was to publish the demy octavo works of *Oliver Twist* (first complete, 1846); *Dombey and Son* (1848); *David Copperfield* (1850); *Bleak House* (1853); and *Little Dorrit* (1857) under the auspices of their firm. Bradbury and Evans would continue to issue these works until their final accounting of Dickens’s sales on 30 December 1861.

*Dombey and Son, David Copperfield, Bleak House, and Little Dorrit* were not added to the Cheap edition format until after 1857, each first appearing before 1862. *A Tale of Two Cities, Our Mutual Friend,* and *Edwin Drood,* were added to the Cheap edition within a few years of their original issue as a demy octavo form.

Dickens’s displeasure with Chapman and Hall, a period described by Forster above as ‘for the time’ was indeed short-lived, and cordial relations were soon re-established. This soon became apparent in their business dealings, with Chapman and Hall providing assistance to Dickens and Bradbury and Evans with the part issue of *Dombey and Son,* which commenced from October 1846. Dickens even gave Chapman and Hall permission to issue – advertised ‘with the author’s approbation’ – extra plates of illustration for this serial issue, an

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182 The detail was part of those given by Dickens to Bradbury and Evans in his letter of 8 May 1844. *Letters*, iv. 121-123.
183 Dickens and his publishers were presently discussing the Cheap edition. *Letters*, iv. 121.
184 Ibid.
185 Ibid.
186 The agreements were anticipated in the letter of 8 May 1844, and enacted 1 June 1844. See ‘Appendices A. Agreements with Bradbury and Evans, 1 June 1844.’ *Letters*, iv. 691.
188 See advertisement ‘Completion of Dombey and Son,’ Appendix 2, p. 291.
instance which could hardly have eventuated should Dickens have remained ill-disposed towards them.

The demy octavo format of Oliver Twist, issued 1846-1861

The first final form of the sheets and plates of Oliver Twist, delivered by the part-issue, January 1846 – October 1846

The form of the issue of Oliver Twist was largely that which had become established for the demy octavo part-issues of Charles Dickens. Two demy octavo gatherings of text were included per number. The last part was a single number, however, and Cruikshank’s plates were included, divided two and three per number.

When the title was published as a demy octavo form it had already seen a number of earlier publications (produced in the magazine Bentley’s Miscellany, and as book forms by Richard Bentley; the type was taken over by Chapman and Hall, which was used to issue reprints bearing their imprint). Therefore the numbers produced and sold of it were never going to match the success of titles such as Nicholas Nickleby and The Pickwick Papers, which had seen their original issue in the format. The title was also soon to be issued as a Cheap edition form (first, 1850).

The reset of type (to demy octavo) gave Dickens an opportunity to make revisions to the text. Indeed, the part-issue was advertised: ‘This Edition has been carefully corrected by the Author throughout, and it will contain the whole of the original Illustrations.’

Table 17: Sheets and plates of Oliver Twist

<table>
<thead>
<tr>
<th>Oliver Twist</th>
<th>Number</th>
<th>Gatherings</th>
<th>Text</th>
<th>Plates</th>
</tr>
</thead>
<tbody>
<tr>
<td>January, 1846</td>
<td>1</td>
<td>B-C^8</td>
<td>pp. (1)-32</td>
<td>2</td>
</tr>
<tr>
<td>February</td>
<td>2</td>
<td>D-E^8</td>
<td>pp. 33-64</td>
<td>3</td>
</tr>
<tr>
<td>March</td>
<td>3</td>
<td>F-G^4</td>
<td>pp. 65-96</td>
<td>3</td>
</tr>
<tr>
<td>April</td>
<td>4</td>
<td>H-I^8</td>
<td>pp. 97-128</td>
<td>2</td>
</tr>
<tr>
<td>May</td>
<td>5</td>
<td>K-L^8</td>
<td>pp. (129)-160</td>
<td>2</td>
</tr>
<tr>
<td>June</td>
<td>6</td>
<td>M-N^8</td>
<td>pp. 161-192</td>
<td>2</td>
</tr>
<tr>
<td>July</td>
<td>7</td>
<td>O-P^4</td>
<td>pp. 193-224</td>
<td>2</td>
</tr>
<tr>
<td>August</td>
<td>8</td>
<td>Q-R^8</td>
<td>pp. 225-256</td>
<td>2</td>
</tr>
<tr>
<td>September</td>
<td>9</td>
<td>S-T^4</td>
<td>pp. 257-288</td>
<td>3</td>
</tr>
<tr>
<td>October</td>
<td>10</td>
<td>U^9 X^4 [A]^4 X^2</td>
<td>pp. 289-(312), + (i)-xii.</td>
<td>3</td>
</tr>
</tbody>
</table>

189 Advertisement, inner rear wrapper, Oliver Twist, Part 1, January 1846.
The collation of the complete work, when bound as intended (wrappers, advertisers, and insets removed, plates and text arranged in the correct order with the preliminary gathering moved to the front – or, as sheets bound into a book form): [A]4 X2 B-U8 X4

Gathering [A], provided with the last part carried the six leaves of preliminaries to the work. These consisted of: half title-page, verso of leaf blank (i, ii); title-page, verso with printer’s imprint (iii, iv); contents, 3 pp. (v), vi, vii; list of illustrations (viii); Author’s preface, 2 leaves (ix), x, xi, xii.

The first state setting of the title-page reads: ‘The/ Adventures/ of/ Oliver Twist;/ or,/ The Parish Boy’s Progress./ By/ Charles Dickens./ [short swell rule]/ With Twenty-Four Illustrations on Steel, by/ George Cruikshank./ [short rule]/ A New Edition, Revised and Corrected./ [short rule]/ London:/ Published for the Author,/ By Bradbury & Evans, Whitefriars./ [short rule]/ MDCCXLVI.’

The verso of the title-page leaf and the last page of text, p. (312), carried the printer’s imprint, which read: ‘London:/ Bradbury and Evans, Printers, Whitefriars.’

Post-conclusion original part issue: later-issued parts; book forms; and title-leaves of the demy octavo format of Oliver Twist, 1846-1861

Five thousand sheets for each number were printed per month, but the stitching orders for each fell as the serial continued, suggesting either a shrinking subscriber market or that they had overestimated the market for the title. All initial 5000 printed of number one were stitched up; by part seven, the initial stitching order had fallen to 3250, where it would remain for the numbers to follow. Of 51000 numbers printed for the accounting period of June 1846 – December 1847 (part 1 saw another 1000 produced in the second 1/2–year accounting period), 37910 numbers were stitched into wrappers.

Parts continued to have a market post conclusion of the original serial issue, albeit a smaller one for this title by comparison with the other titles issued in a demy octavo format by Bradbury and Evans. Suggestive of such part sales, during the accounting period June 1848 to December 1860, small amounts of numbers were stitched up each year up to, and including, 1860, averaging 63 per year.

As is the case for the other demy octavo part issues, later issue was not reflected in the type of the printed matter of the parts. A notable variation, not textual in nature, is known, in that the wrappers of the part issue of Oliver Twist were coloured green, but a few


191 Any less would prove counterproductive because of duties.
specimens of part one have been found in blue-coloured wrappers. These rare blue wrappers are likely to have been printed later, possibly during a period when Dickens’s new demy octavo serials carried wrappers printed on blue paper, such as those of *Bleak House* or *Little Dorrit*. An order for new wrappers of number one of *Oliver Twist* of that period may have found their way onto like paper.

The title saw sales of 40643 numbers during the accounting period of June 1846 - December of 1847. Assuming all of the stitched parts had sold, then 2733 parts had sold, which had not been stitched, and are likely to have been issued as bound book forms – or sold in quires, to be bound into book forms, which amounted to a total of 273 book forms, which total represents a rough estimate of the size of the earliest book form issue. The actual amount of book forms sold is likely to sit a little higher, since not all of the stitched numbers had sold. Copies may also have been bound that had not yet sold.

Some parts may have been un stitched for inclusion in book forms in this first year or so, since publisher’s cloth bound book forms have been found, with first state title-pages, that were partially bound from unstitched sheets, which would again modify this total, but, a figure of 273 book forms produced in this first period, will give a relative idea of the size of the early book form issue: it was not large.

The total sales of the title for the accounting period June 1848 – December 1860, was 9938 numbers sold, in an accounting period of 26 half-years; an average of 382 numbers per half year. Assuming all of these were book form sales, 76 copies were sold per year. The actual total will be smaller, because parts also continued to sell (stitching orders during these years are suggestive of such sales). But this figure will give an approximation of the size of the book form issue during these years.

Book forms produced during this period retained the first state title-page. No variant title-pages, including ones with no date, have been found that date to this period. Number 10 of *Oliver Twist* carried the preliminary gathering, which included the title-page, and the sheets of this number saw no reprints after the original 5000, during the period before the transfer of remaining stock to Chapman and Hall towards the end of 1861. A publisher’s cloth-bound copy that carries the first state title-page has been found with advertisements

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192 Hatton and Cleaver, p. 216.
193 Eckel offers an alternative explanation: ‘A number of copies of the parts have been noticed in which the first number was in blue wrappers. It is believed that this was a Dickens experiment to differentiate in colour between original issues and re-publications. It evidently did not please because the green wrappers were finally adopted after a few of the others had been printed.’ Eckel, 1913, p. 55.
194 When stitched parts were first un stitched for inclusion into book forms is difficult to establish with certainty – it may have happened for the first book forms. To establish the precise chronology would require an extensive survey of what are volumes of small issue. See the findings for the variant ‘vignettes,’ pp. 189-195.
printed on its endpapers, the nature of which indicate the volume to have been bound in later years.\textsuperscript{195} The sheets and plates of this copy give no indication as to their later issue.

Table 18: Title-leaves of \textit{Oliver Twist}, 1846-1861

<table>
<thead>
<tr>
<th>\textit{Oliver Twist}</th>
<th>Title-leaves found, imprints + year</th>
<th>Patten, Appendix B Print Order, pp. 443-444</th>
</tr>
</thead>
<tbody>
<tr>
<td>1846</td>
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<td>June 5000 of each, no’s 1-7. Dec 1000 of 1; 5000 of each, no’s 8-10.</td>
</tr>
<tr>
<td>1847</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td>1848</td>
<td>x</td>
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<td>1849</td>
<td>x</td>
<td>-</td>
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<td>1850</td>
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<tr>
<td>1851</td>
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<td>1852</td>
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<td>-</td>
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<td>1853</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td>1854</td>
<td>x</td>
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<td>x</td>
<td>-</td>
</tr>
<tr>
<td>1857</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td>1858</td>
<td>x</td>
<td>- 250 of number 3.</td>
</tr>
<tr>
<td>1859</td>
<td>x</td>
<td>- 500 of number 4.</td>
</tr>
<tr>
<td>1860</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td>1861</td>
<td>x</td>
<td>- 500 of number 1.</td>
</tr>
<tr>
<td>No date</td>
<td>x</td>
<td></td>
</tr>
</tbody>
</table>

The points of Hatton and Cleaver, and the bound forms of \textit{Oliver Twist}

No differences that indicate early state were found for the sheets and plates.\textsuperscript{196} The sheets are likely to have been printed from stereotyped plates from their commencement. Partially bound from parts book forms have been found of the title.

The demy octavo format of \textit{Dombey and Son}, issued 1848-1861

The first final form of the sheets and plates of \textit{Dombey and Son}, delivered by the part-issue, October, 1846 – April, 1848

The form of the issue of \textit{Dombey and Son} was that which had become established for \textit{The Pickwick Papers}: two octavo gatherings of letterpress, accompanied by two plates of illustration per monthly-issued number, at the price of a shilling each. The final two numbers were issued as a single part, selling at two shillings.

\textsuperscript{195} ‘\textit{Oliver Twist}. Beinecke-Gimbel. A39, copy 2,’ see p. 195.
\textsuperscript{196} Hatton and Cleaver, p. 216.
## Table 19: Sheets and plates of *Dombey and Son*

<table>
<thead>
<tr>
<th><strong>Dombey and Son</strong></th>
<th>Number</th>
<th>Gatherings</th>
<th>Text</th>
<th>Plates</th>
</tr>
</thead>
<tbody>
<tr>
<td>October, 1846</td>
<td>1</td>
<td>B-C&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. (1)-32.</td>
<td>2</td>
</tr>
<tr>
<td>November</td>
<td>2</td>
<td>D-E&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 33-64.</td>
<td>2</td>
</tr>
<tr>
<td>December</td>
<td>3</td>
<td>F-G&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 65-96.</td>
<td>2</td>
</tr>
<tr>
<td>January, 1847</td>
<td>4</td>
<td>H-I&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 97-128.</td>
<td>2</td>
</tr>
<tr>
<td>February</td>
<td>5</td>
<td>K-L&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 129-160.</td>
<td>2</td>
</tr>
<tr>
<td>March</td>
<td>6</td>
<td>M-N&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 161-192.</td>
<td>2</td>
</tr>
<tr>
<td>April</td>
<td>7</td>
<td>O-P&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 193-224.</td>
<td>2</td>
</tr>
<tr>
<td>May</td>
<td>8</td>
<td>Q-R&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 225-256.</td>
<td>2</td>
</tr>
<tr>
<td>June</td>
<td>9</td>
<td>S-T&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 257-288.</td>
<td>2</td>
</tr>
<tr>
<td>July</td>
<td>10</td>
<td>U-X&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 289-320.</td>
<td>2</td>
</tr>
<tr>
<td>August</td>
<td>11</td>
<td>Y-Z&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 321-352.</td>
<td>2</td>
</tr>
<tr>
<td>September</td>
<td>12</td>
<td>AA-BB&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 353-384.</td>
<td>2</td>
</tr>
<tr>
<td>October</td>
<td>13</td>
<td>CC-DD&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 385-416.</td>
<td>2</td>
</tr>
<tr>
<td>November</td>
<td>14</td>
<td>EE-FF&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 417-448.</td>
<td>2</td>
</tr>
<tr>
<td>December</td>
<td>15</td>
<td>GG-HH&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 449-480.</td>
<td>2</td>
</tr>
<tr>
<td>January, 1848</td>
<td>16</td>
<td>II-KK&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 481-512.</td>
<td>2</td>
</tr>
<tr>
<td>February</td>
<td>17</td>
<td>LL-MM&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 513-544.</td>
<td>2</td>
</tr>
<tr>
<td>March</td>
<td>18</td>
<td>NN-OO&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 545-576.</td>
<td>2</td>
</tr>
<tr>
<td>April</td>
<td>19</td>
<td>PP-QQ&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 577-608.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>RR&lt;sup&gt;8&lt;/sup&gt; [A]&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp.609-624 + pp. (i)-(xvi)</td>
<td>2: Including a vignette title-page.</td>
</tr>
</tbody>
</table>

The collation of the complete work, when bound as intended (wrappers, advertisers, and insets removed, plates and text arranged in the correct order with the preliminary gathering moved to the front – or, as sheets bound into a book form): [A]<sup>8</sup> B-RR<sup>8</sup>. Text: pp. (xvi)+624. Plates of illustration: 40, including a vignette title-page dated 1848.

Gathering [A], provided with the last part carried the eight leaves of preliminaries to the work. These consisted of: errata, verso of leaf blank (i, ii); half title-page, verso of leaf blank (iii, iv); title-page dated 1848, verso with printer’s imprint (v, vi); dedication to the Marchioness of Normandy, verso blank (vii, viii); preface dated twenty-fourth of March, 1848, verso blank (ix, x); contents, 4 pp. (xi), xii, xiii, xiv; list of plates, 2 pp. (xv), xvi.

The first state setting of the title-page reads: ‘Dombey and Son./ By/ Charles Dickens./ [short rule]/ With Illustrations by H. K. Browne./ [short rule]/ London:/ Bradbury and Evans, 11, Bouverie Street./ 1848.’

The verso of the title-page leaf carried the printer’s imprint, which read: ‘London:/ Bradbury and Evans, Printers, Whitefriars.’ The printer’s imprint was also included at the base of the last page of text, p. 624.
Post-conclusion original part issue: later-issued parts; book forms; and title-leaves of the demy octavo format of *Dombey and Son*, 1846-1861

The stitching and printing order of each of the twenty numbers during the original serial run remained steady. For the accounting period December 1846 – June 1849, which includes an additional year of accounting figures after the serial concluded its initial run, of 705000 numbers printed, 660164 were stitched into wrappers. The sales figures for this period sat at 673589. Judging from the stitching orders of the period after, from December 1849 – December 1860, which averaged 566 numbers per year, parts continued to sell.

Assuming all of the stitched parts had sold during the accounting period December 1846 – June 1849 (most are likely to have), 13425 numbers had sold, which were used for the book form issue – or had sold in quires, subsequently bound. This amounted to 671 copies, which total represents a rough estimate of the size of the earliest book form issue. The actual amount of book forms sold is likely to sit a little higher, since not all of the stitched numbers had sold. Copies may also have been bound that had not yet sold.

The total sales of the title for the accounting period after, from December 1849 – December 1860, was 31683 numbers. Assuming all of these represented book form sales, an average of 138 had sold per year. The actual total will be smaller, because parts also continued to sell (stitching orders during these years are suggestive of such sales). But this figure will give an approximation of the size of the book form issue during these years.

The book forms that were produced during this period carried the first state title-page. No variant title-pages with these imprints, including ones with no date, have been found stitched into wrappers or bound into book forms. Sheets of number 19/20, which included the preliminary gathering, saw no reprint during this period after the original run of the serial concluded. Sheets with the first state title-page have been found bound into a later variant of cloth by Bradbury and Evans, which postdates 1853. A few volumes of this variant carry advertisement endpapers revealing that they were bound in later years, during the period 1848-1860. Remaining stock that had been transferred to Chapman and Hall in 1862

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198 Another clear sign that the printings and stitching orders closely matched the sales, is the printing order of another 4000 of number one, during the accounting period after its initial period; all 34,000 of the original printing of one will have sold, stitched into wrappers.

199 ‘Bradbury and Evans’s “lineal globe”’, see pp. 206-221.

included sheets of the original preliminary gathering with the original title-page. Two copies were located bound into a binding provided by Chapman and Hall. 201

Table 20: Title-leaves of *Dombey and Son*, 1848-1861

<table>
<thead>
<tr>
<th><em>Dombey and Son</em></th>
<th>Title-leaves found, imprints + year</th>
<th>Patten, Appendix B Print Order, pp. 427-430</th>
<th>June</th>
<th>December</th>
</tr>
</thead>
<tbody>
<tr>
<td>1846</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1847</td>
<td>-</td>
<td>32000 of 5; 33000 of each, 6-10. 4000 of 1; 2000 of each, 2-3.</td>
<td>32000 of each, 11-15; 33000 of 16. 1000 of each, 2, 4; 2000 of 5.</td>
<td></td>
</tr>
<tr>
<td>1848</td>
<td>Yes.</td>
<td>34000 of each, 17-18; 35000 of each, 19-20. 2750 of each, 1-3; 3000 of each, 4, 6; 1750 of 5; 2500 of each, 7, 14-15; 1500 of each, 8, 11-13, 16; 2000 of each, 9-10.</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>1849</td>
<td>x</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1850</td>
<td>x</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1851</td>
<td>x</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1852</td>
<td>x</td>
<td>250 of 12.</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>1853</td>
<td>x</td>
<td>-</td>
<td>750 of 11; 500 of each, 12-13, 18.</td>
<td></td>
</tr>
<tr>
<td>1854</td>
<td>x</td>
<td>-</td>
<td>500 of each, 8, 17.</td>
<td></td>
</tr>
<tr>
<td>1855</td>
<td>x</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1856</td>
<td>x</td>
<td>500 of 1.</td>
<td>500 of each, 12-13, 18.</td>
<td></td>
</tr>
<tr>
<td>1857</td>
<td>x</td>
<td>500 of each, 2-4, 8, 11, 17.</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>1858</td>
<td>x</td>
<td>500 of 16.</td>
<td>500 of 1.</td>
<td></td>
</tr>
<tr>
<td>1859</td>
<td>x</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>1860</td>
<td>x</td>
<td>-</td>
<td>500 of 5.</td>
<td></td>
</tr>
<tr>
<td>1861</td>
<td>x</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>No date</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The points of Hatton and Cleaver, and the bound forms of *Dombey and Son*

The table below carries all of the points of issue of the sheets of the parts identified by Hatton and Cleaver for the parts. Few points were identified.

Table 21: Points of *Dombey and Son*

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96
Another observation made by Hatton and Cleaver is that on ‘page 284 appear two errors which were not included in the errata. The word “Delight” is twice mentioned instead of “Joy.”’

They would further comment that the use of the word ‘Delight’ for ‘Joy’ was never corrected during the issue in parts (and not present in the errata), so presumably, should a bound copy be found, and it carries ‘Joy’ then it is a book form, since this is not found on sheets stitched into parts.

The earliest sheets are unlikely to be present in any book forms.

Whilst differences can be discerned, including regular use of lithography, there are no points that can distinguish early from late in the plates for the part issue: multiple etched plates and lithographic copies were seemingly in use simultaneously.

There are two settings of the errata, to which Hatton and Cleaver refer as with regards part 19/20: ‘The two-line “Errata” should be given preference over another consisting of eight lines – the latter must obviously be of later issue.’

There can be no telling as to whether no short-line errata made its way into any book forms, unless a larger census of volumes is conducted.

The demy octavo format of *David Copperfield*, issued 1850-1861

The first final form of the sheets and plates of *David Copperfield*, delivered by the part-issue, May 1849 – November 1850

The form of the issue of *David Copperfield* was two octavo gatherings of letterpress, accompanied by two plates of illustration per monthly-issued number, at the price of a shilling each. The final two numbers were issued as a single part, selling at two shillings.

**Table 22: Sheets and plates of *David Copperfield***

<table>
<thead>
<tr>
<th>David</th>
<th>Number</th>
<th>Gatherings</th>
<th>Text</th>
<th>Plates</th>
</tr>
</thead>
</table>

202 Hatton and Cleaver, p. 240.
203 Ibid., p. 227.
204 Ibid., pp. 227-228.
205 Ibid., p. 250.
The collation of the complete work, when bound as intended (wrappers, advertisers, and insets removed, plates and text arranged in the correct order with the preliminary gathering moved to the front – or, as sheets bound into a book form): [A]\textsuperscript{8} B-RR\textsuperscript{8}. Text: pp. (xvi)+624. Plates of illustration: 40, including a vignette title-page dated 1850.

Gathering [A], provided with the last part carried the eight leaves of preliminaries to the work. These consisted of: half title-page, verso blank (i, ii); title-page dated 1850, verso with printer’s imprint (ii, iv); dedication to Mr. and Mrs. Watson, verso blank (v, vi); preface, 1 leaf (vii), viii; contents, 4 pp. (ix), x, xi, xii; list of plates, 2 pp. (xiii), xiv; errata, (xv, xvi).

The first state setting of the title-page reads: ‘The Personal History/ of/ David Copperfield./ By Charles Dickens./ With Illustrations by H. K. Browne./ London:/ Bradbury & Evans, 11, Bouverie Street./ 1850’

The verso of the title-page leaf carried the printer’s imprint, which read: ‘London:/ Bradbury and Evans, Printers, Whitefriars.’ The printer’s imprint was also included at the base of the last page of text, p. 624.

Post-conclusion original part issue: later-issued parts; book forms; and title-leaves of the demy octavo format of *David Copperfield*, 1849-1860\textsuperscript{206}

\begin{tabular}{|l|l|l|l|}
\hline
*Month, 1849* & *Gathering* & *Pages* & *Note* \\
\hline
May & B-C\textsuperscript{8} & pp. (1)-32. & 2 \\
June & D-E\textsuperscript{8} & pp. 33-64. & 2 \\
July & F-G\textsuperscript{8} & pp. 65-96. & 2 \\
August & H-I\textsuperscript{8} & pp. 97-128. & 2 \\
September & K-L\textsuperscript{8} & pp. 129-160. & 2 \\
October & M-N\textsuperscript{8} & pp. 161-192. & 2 \\
November & O-P\textsuperscript{8} & pp. 193-224. & 2 \\
December & Q-R\textsuperscript{8} & pp. 225-256. & 2 \\
January, 1850 & S-T\textsuperscript{8} & pp. 257-288. & 2 \\
February & U-X\textsuperscript{8} & pp. 289-320. & 2 \\
March & Y-Z\textsuperscript{8} & pp. 321-352. & 2 \\
April & AA-BB\textsuperscript{8} & pp. 353-384. & 2 \\
May & CC-DD\textsuperscript{8} & pp. 385-416. & 2 \\
June & EE-FF\textsuperscript{8} & pp. 417-448. & 2 \\
July & GG-HH\textsuperscript{8} & pp. 449-480. & 2 \\
August & II-KK\textsuperscript{8} & pp. 481-512. & 2 \\
September & LL-MM\textsuperscript{8} & pp. 513-544. & 2 \\
October & NN-OO\textsuperscript{8} & pp. 545-576. & 2 \\
November & PP-QQ\textsuperscript{8} & pp. 577-608. & 2 \\
& RR\textsuperscript{8} [A]\textsuperscript{8} & pp.609-624 + pp. (i)-(xvi) & 2: including a vignette title-page. \\
\hline
\end{tabular}

For the accounting period of June 1849 – December 1851, which includes two half-year periods of additional sales after the accounting period during which the serial concluded its run, 460500 numbers were printed of the sheets of *David Copperfield*, of which 426475 were stitched into wrappers. The sales figures of this period sat at 441554 numbers, of which the large majority will have been part sales. Judging from the printing, and stitching orders for each, the sales of the initial serial issue of each part of *David Copperfield* were relatively consistent in size. Shilling-slices of *David Copperfield* remained an attractive purchase and continued to sell. Suggestive of such sales, for the accounting period June 1852 – December 1860, an average of 613 numbers were stitched into wrappers each year (the figure for the half year period June 1852 was not specified, so the actual average is likely to be a little larger).

Assuming all of the numbers that had been stitched up during this period had sold during the period June 1849 – December 1851 (the majority are likely to have), 15079 numbers had sold which had not been stitched into wrappers, and had sold bound complete – or sold in quires, subsequently bound – as book forms. This amounted to 754 copies, which total represents a rough estimate of the size of the earliest book form issue. The actual amount of book forms sold is likely to sit a little higher, since not all of the stitched numbers had sold. Copies may also have been bound that had not yet sold.

The total sales of the title for the accounting period after, from June 1852 – December 1860, was 47769 numbers. Assuming all of these represented book form sales, an average of 239 had sold per year. The actual total will be smaller, because parts also continued to sell (stitching orders during these years are suggestive of such sales). But this figure will give an approximation of the size of the book form issue during these years. Substantial reprints of many of the numbers during 1852, 1853, 1854, and 1856 (especially), are likely to indicate production of issues of book forms.

Remainders bound, new sheets printed, and book forms produced during this period retained the first state title-page bearing the year 1850. No variant title-pages, including ones with no date, with Bradbury and Evans’s imprints as printer and publisher, have been found. Publisher’s cloth-bound book forms found to date to later periods within 1848-1860 have been identified, which carry the original first state title-page. When the remaining stock was handed over to Chapman and Hall towards the end of 1861 it included preliminary gatherings that carried the original state title-page, suggesting that the title-page had seen no resets. A copy has been found that was bound during this period by Chapman and Hall into one of its own bindings.

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207 For example, see: ‘*David Copperfield*. Ebay. Item number: 290501953164.’ pp. 218-219.
208 ‘*David Copperfield*. Kremers. DC 50, rose-honeycomb-cross-oval 2,’ see p. 228.
The preliminary gathering, part of number 20, saw reprints during the years 1852, 1853, 1856, and 1859. Since no demy octavo forms (parts and book forms) have been located found to carry these years on their title-pages, these sheets were printed from the original setting of type (a stereo) of the preliminary gathering.

Table 23: Title-leaves of *David Copperfield*, 1850-1861

<table>
<thead>
<tr>
<th>Year</th>
<th>Title-leaves found, imprints + year</th>
<th>Patten, Appendix B Print Order, pp. 423-425</th>
</tr>
</thead>
<tbody>
<tr>
<td>1849</td>
<td>-</td>
<td>30000 of 1; 24000 of each, 2-3.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>24000 of each, 4-5; 22000 of each, 6-9.</td>
</tr>
<tr>
<td>1850</td>
<td>Yes</td>
<td>22000 of each, 10-15.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>22000 of each, 16-20.</td>
</tr>
<tr>
<td>1851</td>
<td>x</td>
<td>1250 of each, 6, 9; 500 of 7</td>
</tr>
<tr>
<td></td>
<td></td>
<td>500 of each, 15-17.</td>
</tr>
<tr>
<td>1852</td>
<td>x</td>
<td>500 of each, 8, 13-14, 18-20; 750 of each, 11-12.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>750 of each, 2, 7-8, 10, 15-18.</td>
</tr>
<tr>
<td>1853</td>
<td>x</td>
<td>750 of each, 3, 6; 1000 of each, 13-14, 19-20.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>500 of 12.</td>
</tr>
<tr>
<td>1854</td>
<td>x</td>
<td>500 of each, 2, 7, 10; 750 of each, 11.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>500 of each, 4, 15-17; 1000 of each, 5, 9, 18.</td>
</tr>
<tr>
<td>1855</td>
<td>x</td>
<td>500 of 12.</td>
</tr>
<tr>
<td>1856</td>
<td>x</td>
<td>750 of each, 2-3, 6-7, 13-15, 19-20; 500 of each, 4, 8, 11, 16-17.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>1857</td>
<td>x</td>
<td>500 of 12.</td>
</tr>
<tr>
<td>1858</td>
<td>x</td>
<td>500 of each, 11, 16-17.</td>
</tr>
<tr>
<td>1859</td>
<td>x</td>
<td>500 of each, 4, 8, 15, 18.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>500 of each, 19-20.</td>
</tr>
<tr>
<td>1860</td>
<td>x</td>
<td>500 of each, 2-3, 9, 14.</td>
</tr>
<tr>
<td>1861</td>
<td>?</td>
<td>500 of 5.</td>
</tr>
<tr>
<td>No date</td>
<td>x</td>
<td>2000 numbers various.</td>
</tr>
</tbody>
</table>

The points of Hatton and Cleaver, and the bound forms of *David Copperfield*

There are no points of issue for the sheets or plates – any differences do not denote state.

The demy octavo format of *Bleak House*, issued 1852-1861

The first final form of the sheets and plates of *Bleak House*, delivered by the part-issue, March, 1852 – September, 1853
The form of the issue of *Bleak House* was two octavo gatherings of letterpress, accompanied by two plates of illustration per monthly-issued number, at the price of a shilling each. The final two numbers were issued as a single part, selling at two shillings.

### Table 24: Sheets and plates of *Bleak House*

<table>
<thead>
<tr>
<th>Bleak House</th>
<th>Number</th>
<th>Gatherings</th>
<th>Text</th>
<th>Plates</th>
</tr>
</thead>
<tbody>
<tr>
<td>March, 1852</td>
<td>1</td>
<td>B-C³</td>
<td>pp. (1)-32</td>
<td>2</td>
</tr>
<tr>
<td>April</td>
<td>2</td>
<td>D-E³</td>
<td>pp. 33-64</td>
<td>2</td>
</tr>
<tr>
<td>May</td>
<td>3</td>
<td>F-G³</td>
<td>pp. 65-96</td>
<td>2</td>
</tr>
<tr>
<td>June</td>
<td>4</td>
<td>H-I³</td>
<td>pp. 97-128</td>
<td>2</td>
</tr>
<tr>
<td>July</td>
<td>5</td>
<td>K-L³</td>
<td>pp. 129-160</td>
<td>2</td>
</tr>
<tr>
<td>August</td>
<td>6</td>
<td>M-N³</td>
<td>pp. 161-192</td>
<td>2</td>
</tr>
<tr>
<td>September</td>
<td>7</td>
<td>O-P³</td>
<td>pp. 193-224</td>
<td>2</td>
</tr>
<tr>
<td>October</td>
<td>8</td>
<td>Q-R³</td>
<td>pp. 225-256</td>
<td>2</td>
</tr>
<tr>
<td>November</td>
<td>9</td>
<td>S-T³</td>
<td>pp. 257-288</td>
<td>1</td>
</tr>
<tr>
<td>December</td>
<td>10</td>
<td>U-X³</td>
<td>pp. 289-320</td>
<td>3</td>
</tr>
<tr>
<td>January, 1853</td>
<td>11</td>
<td>Y-Z³</td>
<td>pp. 321-352</td>
<td>2</td>
</tr>
<tr>
<td>February</td>
<td>12</td>
<td>AA-BB³</td>
<td>pp. 353-384</td>
<td>2</td>
</tr>
<tr>
<td>March</td>
<td>13</td>
<td>CC-DD³</td>
<td>pp. 385-416</td>
<td>2</td>
</tr>
<tr>
<td>April</td>
<td>14</td>
<td>EE-FF³</td>
<td>pp. 417-448</td>
<td>2</td>
</tr>
<tr>
<td>May</td>
<td>15</td>
<td>GG-HI³</td>
<td>pp. 449-480</td>
<td>2</td>
</tr>
<tr>
<td>June</td>
<td>16</td>
<td>II-KK³</td>
<td>pp. 481-512</td>
<td>2</td>
</tr>
<tr>
<td>July</td>
<td>17</td>
<td>LL-MM³</td>
<td>pp. 513-544</td>
<td>2</td>
</tr>
<tr>
<td>August</td>
<td>18</td>
<td>NN-OO³</td>
<td>pp. 545-576</td>
<td>2</td>
</tr>
<tr>
<td>September</td>
<td>19</td>
<td>PP-QQ³</td>
<td>pp. 577-608</td>
<td>2</td>
</tr>
</tbody>
</table>

The collation of the complete work, when bound as intended (wrappers, advertisers, and insets removed, plates and text arranged in the correct order with the preliminary gathering moved to the front – or, as sheets bound into a book form): [A]³ B- RR³. Text: pp. xvi+624. Plates of illustration: 40, including a vignette title-page dated 1853.

Gathering [A], provided with the last part carried the eight leaves of preliminaries to the work. These consisted of: half title-page, verso blank (i, ii); title-page, verso with printer’s imprint (iii, iv); dedication, verso blank (v, vi); preface (vii), viii, ix, x; contents (xi), xii, xiii, xiv; list of plates, errata at base of last page (xv), xvi.

The first state setting of the title-page reads: ‘Bleak House./ By/ Charles Dickens./ [short rule.]/ With Illustrations by H. K. Browne./ [short rule.]/ London:/ Bradbury and Evans, 11, Bouverie Street,/ 1853.’

The verso of the title-page leaf carried the printer’s imprint, which read: ‘London:/ Bradbury and Evans, Printers, Whitefriars.’ The printer’s imprint was also included at the base of the last page of text, p. 624.
For the accounting period of June 1852 – December 1854, which includes two half-year periods of additional sales after the accounting period during which the serial concluded its run, of 723000 numbers printed, 685383 were stitched into wrappers. The sales figures of this period sat at 705281. Judging from the printing, and stitching orders for each, the sales of the initial serial issue of each part of *Bleak House* were consistent in size. After this period, shilling-slices of *Bleak House* remained an attractive purchase. Suggestive of this popularity, during the accounting period June 1855 to December 1860, an average of 775 numbers were stitched into wrappers each year.

Assuming all of the numbers that had been stitched up during the period of June 1852 – December 1854 had sold (the majority are likely to have), 19898 numbers had sold which had not been stitched into wrappers, and had sold bound complete – or sold in quires, subsequently bound – as book forms, amounting to 995 copies. This total represents a rough estimate of the size of the earliest book form issue. The actual amount of book forms sold is likely to sit a little higher, since not all of the stitched numbers had sold. Copies may also have been bound that had not yet sold.

The total sales of the title for the accounting period after, from June 1855 – December 1860, was 22192 numbers. Assuming all of these represented book form sales, an average of 185 had sold per year. The actual total will be smaller, because parts also continued to sell (stitching orders during these years are suggestive of such sales). But this figure will give an approximation of the size of the book form issue during these years.

Sheets printed and book forms produced during this period retained the first state title-page dated 1853. No variant title-pages, including ones with no date, with Bradbury and Evans’s imprints as printer and publisher have been found bound into book forms of the demy octavo format of *Bleak House*. Publisher’s cloth-bound book forms shown to date to later periods within 1853-1860 have been found that carry the first state title-page. When the remaining stock was handed over to Chapman and Hall towards the end of 1861, it included gatherings of *Bleak House* that carried the original state title-page. A copy was located that

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102
was bound by Chapman and Hall.\textsuperscript{211} The title-pages saw reprints during the years 1856 and 1858; these will have been printed from the original stereos.

Table 25: Title-leaves of \textit{Bleak House}, 1853-1861

<table>
<thead>
<tr>
<th>\textit{Bleak House}</th>
<th>Title-leaves found, imprints + year</th>
<th>Patten, Appendix B Print Order, pp. 419-421</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>June</td>
<td>December</td>
</tr>
<tr>
<td>1852</td>
<td>-</td>
<td>38500 of 1; 36000 of 2; 35500 of 3; 35000 of each, 4-5.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>35000 of each, 6-9; 34500 of 10; 34000 of 11.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2500 of each, 1-2; 1500 of each, 3-4.</td>
</tr>
<tr>
<td>1853</td>
<td>Yes.</td>
<td>34000 of each, 12-17. 1000 of 5.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>34000 of each, 18-20. 2500 of 1; 1500 of each, 2-6; 750 of 7.</td>
</tr>
<tr>
<td>1854</td>
<td>x</td>
<td>1000 of each, 2-4, 6-8, 10-11.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>750 of 12.</td>
</tr>
<tr>
<td>1855</td>
<td>x</td>
<td>750 of each, 1, 13; 1000 of each, 5, 9, 18.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>500 of 17.</td>
</tr>
<tr>
<td>1856</td>
<td>x</td>
<td>500 of each, 2-3, 15-16, 19-20.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>750 of 14.</td>
</tr>
<tr>
<td>1857</td>
<td>x</td>
<td>500 of 12.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>500 of each, 4, 6-8, 11, 17.</td>
</tr>
<tr>
<td>1858</td>
<td>x</td>
<td>500 of each, 10, 15, 19-20.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>1859</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>500 of each, 1, 16, 18.</td>
</tr>
<tr>
<td>1860</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>1861</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No a/c.</td>
</tr>
</tbody>
</table>

No date x

The points of Hatton and Cleaver, and the bound forms of \textit{Bleak House}

There are no points of issue for the sheets or plates – any differences do not denote state.

The demy octavo format of \textit{Little Dorrit}, issued 1857-1861

The first final form of the sheets and plates of \textit{Little Dorrit}, delivered by the part-issue, December, 1855 – June, 1857

The form of the issue of \textit{Little Dorrit} was two octavo gatherings of letterpress, accompanied by two plates of illustration per monthly-issued number, at the price of a shilling each. The final two numbers were issued as a single part, selling at two shillings.

Table 26: Sheets and plates of \textit{Little Dorrit}

\textsuperscript{211} ‘\textit{Bleak House. Private collection},’ p. 228.
<table>
<thead>
<tr>
<th>Month, Year</th>
<th>Number</th>
<th>Gatherings</th>
<th>Text</th>
<th>Plates</th>
</tr>
</thead>
<tbody>
<tr>
<td>December 1</td>
<td>1</td>
<td>B-C⁸</td>
<td>pp. (1)-32</td>
<td>2</td>
</tr>
<tr>
<td>January, 1856</td>
<td>2</td>
<td>D-E⁸</td>
<td>pp. 33-64</td>
<td>2</td>
</tr>
<tr>
<td>February 3</td>
<td>3</td>
<td>F-G⁴</td>
<td>pp. 65-96</td>
<td>2</td>
</tr>
<tr>
<td>March 4</td>
<td>4</td>
<td>H-I⁸</td>
<td>pp. (97)-128</td>
<td>2</td>
</tr>
<tr>
<td>April 5</td>
<td>5</td>
<td>K-L⁸</td>
<td>pp. 129-160</td>
<td>2</td>
</tr>
<tr>
<td>May 6</td>
<td>6</td>
<td>M-N⁸</td>
<td>pp. 161-192</td>
<td>2</td>
</tr>
<tr>
<td>June 7</td>
<td>7</td>
<td>O-P⁴</td>
<td>pp. 193-224</td>
<td>2</td>
</tr>
<tr>
<td>July 8</td>
<td>8</td>
<td>Q-R⁸</td>
<td>pp. 225-256</td>
<td>2</td>
</tr>
<tr>
<td>August 9</td>
<td>9</td>
<td>S-T⁸</td>
<td>pp. 257-288</td>
<td>2</td>
</tr>
<tr>
<td>September 10</td>
<td>10</td>
<td>U-X⁸</td>
<td>pp. 289-320.</td>
<td>2</td>
</tr>
<tr>
<td>October 11</td>
<td>11</td>
<td>[Y]-Z⁸</td>
<td>pp. (321)-352; includes a half title-page, verso blank pp. (321-322)</td>
<td>2</td>
</tr>
<tr>
<td>November 12</td>
<td>12</td>
<td>AA-BB⁸</td>
<td>pp. 353-384</td>
<td>2</td>
</tr>
<tr>
<td>December 13</td>
<td>13</td>
<td>CC-DD⁸</td>
<td>pp. 385-416</td>
<td>2</td>
</tr>
<tr>
<td>January, 1857</td>
<td>14</td>
<td>EE-FF⁸</td>
<td>pp. 417-448</td>
<td>2</td>
</tr>
<tr>
<td>February 15</td>
<td>15</td>
<td>GG-HH⁸</td>
<td>pp. 449-480</td>
<td>2</td>
</tr>
<tr>
<td>March 16</td>
<td>16</td>
<td>II-KK⁸</td>
<td>pp. 481-512</td>
<td>2</td>
</tr>
<tr>
<td>April 17</td>
<td>17</td>
<td>LL-MM⁸</td>
<td>pp. 513-544</td>
<td>2</td>
</tr>
<tr>
<td>May 18</td>
<td>18</td>
<td>NN-OO⁸</td>
<td>pp. 545-576</td>
<td>2</td>
</tr>
<tr>
<td>June 19</td>
<td>19</td>
<td>PP-QQ⁸</td>
<td>pp. 577-608</td>
<td>2</td>
</tr>
</tbody>
</table>

The collation of the complete work, when bound as intended (wrappers, advertisers, and insets removed, plates and text arranged in the correct order with the preliminary gathering moved to the front – or, as sheets bound into a book form): [A]⁸ B-RR⁸. Text: pp. xiv+625, (626) is blank. Plates of illustration: 40, including a vignette title-page dated 1857.

Gathering [A], provided with the final part carried the last leaf of text, verso blank, 625-(626), taking the place of the usual half-title (Little Dorrit does not lead with a half-title), and seven leaves of preliminaries to the work. These consisted of: title-page dated 1857, verso with printer’s imprint (i, ii); dedication to Clarkson Stanfield, verso blank (iii, iv); preface, 4 pp., final page blank (v), vi, vii, (vii); contents (ix), x, xi, xii; list of plates, errata at the base of the last page (xiii), xiv.

The first state setting of the title-page reads: ‘Little Dorrit./ By/ Charles Dickens./ [short rule.]/ With Illustrations by H. K. Browne./ [short rule.]/ London:/ Bradbury and Evans, 11, Bouverie Street./ 1857.’

The verso of the title-page leaf carried the printer’s imprint, which read: ‘London/ Bradbury and Evans, Printers, Whitefriars.’ The printer’s imprint was also included at the base of the last page of text, p. 625.
Post-conclusion original part issue: later-issued parts; book forms; and title-leaves of the demy octavo format of *Little Dorrit*, 1855-1861

For the accounting period of December 1855 – June 1858, which includes two half-year periods of additional sales after the accounting period during which the serial concluded its run, of 677750 numbers printed, 645494 were stitched into wrappers. The sales figures of this period sat at 663479. Judging from the printing, and stitching orders for each, the sales of the initial issue of each part of *Little Dorrit* were relatively consistent in size. After this period, shilling-slices of *Little Dorrit* remained an attractive purchase. Suggestive of this popularity, during the accounting period December 1858 to December 1860, an average of 840 numbers were stitched into wrappers each year.

Assuming all of the numbers that had been stitched up during the period of December 1855 – June 1858 had sold (the majority are likely to have), 17985 numbers had sold which had not been stitched into wrappers, and had sold bound complete – or sold in quires, subsequently bound – as book forms. This amounted to 899 copies, which total represents a rough estimate of the size of the earliest book form issue. The actual amount of book forms sold is likely to sit a little higher, since not all of the stitched numbers had sold. Copies may also have been bound that had not yet sold.

The total sales of the title for the accounting period after, from December 1858 – December 1860, was 3378 numbers. Assuming all of these represented book form sales, an average of 68 had been produced per year. The actual total will be smaller, because parts also continued to sell (stitching orders during these years are suggestive of such sales). But this figure will give an approximation of the size of the book form issue during these years.

Sheets bound during this period retained the first state title-page. No variant title-pages, including ones with no date, with Bradbury and Evans’s imprints as printer and publisher have been found. The preliminary gathering, which included the title-page, part of number 19/20, saw no reprints, during the period that Bradbury and Evans were publisher.

**Table 27: Title-leaves of *Little Dorrit*, 1857-1861**

<table>
<thead>
<tr>
<th>Little Dorrit</th>
<th>Title-leaves found, imprints + year.</th>
<th>Patten, Appendix B Print Order, pp. 432-433.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>June</td>
<td>December</td>
</tr>
<tr>
<td>1855</td>
<td>Not yet commenced.</td>
<td>38000 of 1; 35000 of 2.</td>
</tr>
<tr>
<td>1856</td>
<td>36500 of 3; 35000 of 4;</td>
<td>33000 of 9; 32000 of each, 10-</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Year</th>
<th>Points of Issue</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1857</td>
<td>Yes</td>
<td>36000 of each, 5-6; 35000 of 7; 34000 of 8. 2000 of each, 1-2. 11; 31500 of each, 12-14.</td>
</tr>
<tr>
<td>1858</td>
<td>x</td>
<td>31000 of each, 15-20. 2000 of each, 1, 3, 4; 1000 of each, 3, 12. 1000 of each, 10, 15.</td>
</tr>
<tr>
<td>1859</td>
<td>x</td>
<td>31500 of each, 12.</td>
</tr>
<tr>
<td>1860</td>
<td>x</td>
<td>750 of each, 16.</td>
</tr>
<tr>
<td>1861</td>
<td>x</td>
<td>1000 of each, 3, 12.</td>
</tr>
</tbody>
</table>

No date

The points of Hatton and Cleaver, and the bound forms of *Little Dorrit*

There are no points of issue for the plates of the parts, which were produced in duplicate from commencement.213 Points of issue of the sheets were only identified for part 15:

In the first issue of this number the name “Rigaud” is used instead of “Blandois.” The error occurs seven times in pp. 469, 470, 472, and 473; and in Part 16 a slip is inserted pointing out this oversight by the Author. It does not necessarily follow that a first issue must be scarcer than a later one, as in this particular case the corrected version is infinitely less common than the original.214

Since corrected sheets (those of later state) were found stitched between wrappers of parts, it is probable that those that bore the errors (first state) were first used up. Should this prove correct, no sheets with the errors should have made their way into book forms. However, it is not as safe to assume that no sheets of the earlier state made their way into book forms, since their production was large, and it was one of the later-numbered numbers (15), which were produced relatively close to the date of issue of the first book forms (within four months). These circumstances may have provided for a situation whereby some sheets with the errors may have been available when the first book forms were bound.

213 Hatton and Cleaver, pp. 307-308.
214 Ibid., p. 326.
7. The demy octavo forms of *A Tale of Two Cities, Our Mutual Friend*, and *Edwin Drood*, 1859-1872

*Back to Chapman and Hall*

*Little Dorrit* was to be the last demy octavo novel published by Bradbury and Evans for Dickens. The relationship between Dickens and Bradbury and Evans was to be severed in the whitewash that accompanied Dickens’s separation from his wife during 1858. The reasons behind the severance lay with Bradbury and Evans’s decision not to publish an announcement penned by Dickens regarding circumstances surrounding his marital affairs. By the means of the announcement, Dickens had meant to gainsay malicious rumours that were being spread about him and certain of his beloved ones.

These rumours had been spread and fanned, in part, by the intellectual clique behind the publication *Punch*. Bradbury and Evans chose not to include the announcement penned by Dickens in the pages of *Punch*, of which they were both printer and publisher. They had felt that it was not appropriate, and moreover they claimed that they had never been asked to publish it.  

Frederick Evans was also placed to negotiate on behalf of Mrs. Catherine Dickens with regards the separation, and this would also not have aided Dickens’s disposition towards the firm.

Dickens responded to the situation by rejecting all of those involved; for him, such a situation was untenable. If they could not back him, nor trust in his good nature and intentions, he did not want them in his life. Forster commented on the break of Dickens with Bradbury and Evans that the ‘disputes turned upon matters of feeling exclusively.’

Dickens returned to Chapman and Hall as the publisher for the next demy octavo work (*A Tale of Two Cities*) a short time before April 1859. Chapman and Hall had continued to publish titles and formats of the works of Dickens in which they had an interest or the rights to publish – including reprints of the demy octavo volumes of *The Pickwick Papers, Sketches by Boz, Nicholas Nickleby*, and *Martin Chuzzlewit* – throughout the Bradbury and Evans period. The earlier grievance between Dickens and the firm had been long buried. Frederic Chapman made a final reference to the events that had caused their original break when he wrote to Dickens on 13 March 1860 that it was ‘not gain alone that we

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216 Forster, ii. 281. Dealing with the dissolution of the serial *Household Words*, the rights of which were shared largely between Dickens and Bradbury and Evans, became a messy and acrimonious proceeding.
217 At this time they rendered an estimate for the production of the demy octavo numbers of *A Tale of Two Cities*. This event was selected as being representative of an early sign of their reconnecting as publisher and author. Patten, p. 273.
have at heart in being your publishers’. The original disappointment at losing Dickens, and the reason behind having done so, must have remained in the breasts of the Chapmans.

The demy octavo format of *A Tale of Two Cities*, issued 1859–1872

The first final form of the sheets and plates of *A Tale of Two Cities*, delivered by the part-issue, June 1859 – December 1859

The form of the demy octavo issue of *A Tale of Two Cities* was largely that, which had become established for *The Pickwick Papers*: two octavo gatherings of letterpress, accompanied by two plates of illustration per monthly-issued number, at the price of a shilling each. The final two numbers were issued as a single part, selling at two shillings.

Table 28: Sheets and plates of *A Tale of Two Cities*

<table>
<thead>
<tr>
<th><em>A Tale of Two Cities</em></th>
<th>Number</th>
<th>Gatherings</th>
<th>Text</th>
<th>Plates</th>
</tr>
</thead>
<tbody>
<tr>
<td>June, 1859</td>
<td>1</td>
<td>B-C⁸</td>
<td>pp. (1)-32.</td>
<td>2</td>
</tr>
<tr>
<td>July</td>
<td>2</td>
<td>D-E⁸ F¹</td>
<td>pp. 33-68.</td>
<td>2</td>
</tr>
<tr>
<td>August</td>
<td>3</td>
<td>G-H⁸</td>
<td>pp. 69-100.</td>
<td>2</td>
</tr>
<tr>
<td>September</td>
<td>4</td>
<td>I-K⁸</td>
<td>pp. 101-132.</td>
<td>2</td>
</tr>
<tr>
<td>October</td>
<td>5</td>
<td>L-M⁸</td>
<td>pp. 133-164.</td>
<td>2</td>
</tr>
<tr>
<td>November</td>
<td>6</td>
<td>N-O⁸</td>
<td>pp. 165-196.</td>
<td>2</td>
</tr>
<tr>
<td>December</td>
<td>7</td>
<td>P-Q⁸</td>
<td>pp. 197-228.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>R⁸ S¹ T¹ [A]⁵</td>
<td>pp. 229-254 + pp. (i)-(x)</td>
<td>2</td>
</tr>
</tbody>
</table>

The collation of the complete work, when bound as intended (wrappers, advertisers, and insets removed, plates and text arranged in the correct order with the preliminary gathering moved to the front – or, as sheets bound into a book form): [A]⁵ B-E⁸ F² G-R⁸ S⁴ T¹. Text: pp. (x)+254. Plates of illustration: 16, including an undated vignette title-page.

Gathering [A], provided with the last part carried the eight leaves of preliminaries to the work. These consisted of: title-page dated 1859, verso blank (i, ii); dedication to John Russell, verso blank (iii, iv); preface, verso blank (v, vi); contents (vii), viii; list of plates, verso blank (ix, x).

The first state setting of the title-page reads: ‘A/ Tale of Two Cities./ By/ Charles Dickens./ [short rule]/ with illustrations by H. K. Browne./ [short rule]/ London:/ Chapman and Hall, 193, Piccadilly;/ and at the Office of All the Year Round,/ 11, Wellington Street North./ MDCCCLIX.’

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²¹⁸ *Letters*, ix. 222.
Page 254 carried the printer’s imprint at its base, which read: ‘C. Whiting, Beaufort House, Strand.’ None of the original and variant title-pages examined carried a printer’s imprint on the verso of the title-page; this was found only at the base of the last page of text.

Post-conclusion original part issue: later-issued parts; book forms; and title-leaves of the demy octavo format of *A Tale of Two Cities, 1859-1872*\(^{219}\)

The demy octavo form of *A Tale of Two Cities* was issued concurrently with its production in Dickens’s magazine *All the Year Round*. As a result of the issue in multiple formats, the printings of the demy octavo forms never attained the size of those of the previous demy octavo-issued titles.

A number of circumstances indicate that remainder parts were not kept on sale for long. It would seem that almost immediately, the sheets were to be sold as book forms solely.

There were two orders for the demy octavo format of *A Tale of Two Cities* in March of 1860 and June of 1860, for ‘Volumes bound from parts’, of 2500 and 400 volumes respectively.\(^{220}\) Large numbers of unsold parts were unstitched for inclusion in book forms. Many of the copies *A Tale of Two Cities* that were examined were partially bound from parts, attesting to these figures.\(^{221}\) There are also no stitching orders after the initial issues, and whilst there are years for which no records survive, it is unlikely that stitching orders were placed.

There was no reprint of the sheets of either 1 or 2, until, at the earliest, and only possibly, 1866, which would suggest that all gatherings of 1 and 2, contained in all book forms produced until that year, should bear stab-holes. Clean sheets did remain of the other numbers (not all sheets printed were stitched up), so partial bound copies should be the norm for the book forms of this title. It is possible that book forms were produced that carried sheets which were removed from entire sets of parts.

*A Tale of Two Cities* was soon produced as part of the cheaper formats, and remainder demy octavo parts would not have held a market share opposed to these superior cheaper forms. By October 1864 *A Tale of Two Cities* had joined the Illustrated Library


\(^{220}\) Patten, ‘Appendix B,’ p. 456.

\(^{221}\) For examples see the volumes bound in the cloth case: ‘Claret-coloured morocco-grain cloth; blind: ‘88’;’ pp. 223-225.
Edition and the Cheap edition format. Prints of the People’s Edition of *A Tale of Two Cities* were found that carried the year 1866.

Variant title-pages were found of the demy octavo format of *A Tale of Two Cities*, dated 1860, which were likely produced for the relatively substantial issue of that year as the sale in parts was wrapped up. Other variants were found for the years 1866 and 1872. No undated copies were found. It is possible that remainder sheets dated 1859 and 1860 remained available to be bound as book forms until the 1866 printings.

Table 29: Title-leaves of *A Tale of Two Cities*, 1859-1872

<table>
<thead>
<tr>
<th><em>A Tale of Two Cities</em></th>
<th>Title-pages and last p. of text found, imprints + year</th>
<th>Patten, Appendix B Print and stitching order, pp. 456-457</th>
<th>Year</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1859</td>
<td>Yes</td>
<td>15000 of 1; 10000 of 2; 7000 of 3 (of these three nos., 22000 stitched). 5000 of each, 4-8 (of these five, 21000 stitched).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1860</td>
<td>Yes</td>
<td>1000 of 3; 3000 of 4; 2500 of 5-8, 224 No a/c</td>
<td>1860</td>
<td></td>
</tr>
<tr>
<td>1861</td>
<td>?</td>
<td>No a/c</td>
<td>No a/c</td>
<td></td>
</tr>
<tr>
<td>1862</td>
<td>?</td>
<td>No a/c</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>1863</td>
<td>x</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>1864</td>
<td>x</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>1865</td>
<td>?</td>
<td>No a/c</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>1866</td>
<td>Yes</td>
<td>No a/c</td>
<td>1340 numbers various</td>
<td></td>
</tr>
<tr>
<td>1867</td>
<td>?</td>
<td>-</td>
<td>3125 numbers various</td>
<td></td>
</tr>
<tr>
<td>1868</td>
<td>?</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>1869</td>
<td>?</td>
<td>-</td>
<td>No a/c</td>
<td></td>
</tr>
<tr>
<td>1870</td>
<td>?</td>
<td>No a/c</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1871</td>
<td>?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1872</td>
<td>Yes</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

No date ?

Facsimile and other spurious title-pages

Hatton and Cleaver describe facsimile title-pages that were produced for *A Tale of Two Cities*:

---

222 Advertisement, p. 2, ‘Our Mutual Friend Advertiser,’ *Our Mutual Friend*, Part 6, October 1864. A copy of the Cheap ed. of *A Tale of Two Cities* examined carried the date 1864; and a listing of the Illustrated Library Edition, carried the date [1863].

223 These figures were listed in Patten under separate headings; the figures of numbers 1-3 under ‘Aug. 1859,’ and those of 4-8 under ‘Nov. 1859’; they have been grouped here together under ‘December.’

224 These figures were listed in Patten under separate headings: ‘Mar. 1860’ and ‘June 1860’; here, again, they were grouped together, this time under June.
Of the Title-page, a very clever facsimile exists in goodly numbers, and without a close comparison it is difficult to detect the spurious from the original. A genuine copy should show an extreme page depth measurement of 174 mm., whilst the facsimile will pull only 168.5 mm. The letter “A” at top is also slightly larger in the genuine title.\textsuperscript{225}

Hatton and Cleaver do not indicate what bindings the facsimile title-pages were found bound into. The facsimiles are likely to have been produced to replace the title-page of copies that carry the year 1860. Copies in a number of bindings have been identified that bear the 1860-dated title-page, though none have been found that were bound in the primary cloth. The primary cloth of \textit{A Tale of Two Cities} is coloured deep red and carries an ‘88’ design blind stamped on its boards.\textsuperscript{226} Copies dated 1860 bound in primary cloth are likely to have been produced, and would have been the prime candidate for the facsimile title-pages.

Another method of doctoring that must have presented itself was removing 1859 title-pages from other bound copies, usually those in half or full leather bindings (deemed of lesser interest), since those in cloth were already valued (no point removing these, in the majority of circumstances), and used them to replace 1860 title-pages found in cloth-bound copies (or those of other later-dated cloth-bound copies; but, the primary cloth – ‘88’ – will have been the main target). The edges of half and full leather bound copies were almost always cut in contemporary copies, therefore the title-leaves thus removed will be smaller than those found in cloth. This is one clue to identifying such doctored copies; others include obvious signs of doctoring, which resemble re-backs. It would be rare if a copy received a spurious title-page, and it showed little evidence of sophistication – that will have been a master at work.

\textit{The Pickwick Papers} will have been an attractive target for such attentions, since the early book form issues also received variant title-pages (dated 1838, 1842, and 1845). Indeed, a dubious copy in cloth was found of this title, which the author was unable to secure on a number of occasions (upon queries, two dealers who in turn held the copy refused to sell). The details of this volume are not included in the lists of copies found in Book III.

It is difficult to disguise copies with facsimile title-pages, and in many cases, they should simply not exist, as they do not fit the pattern of issue of the cloth cases.

\textsuperscript{225} Hatton and Cleaver, p. 342. Charles Plumptre Johnson warns as early as 1885: ‘I would caution all collectors against the numerous dishonest tricks that have been resorted to, for the purpose of deceiving them as to the genuineness of some of Dickens’s books. The great demand for, and subsequent rarity of, many of his works, have made it worth while to use chemicals for the purposes of erasing “Second Edition” from title-pages, and to reprint title-pages, and even whole volumes, in facsimile.’ Johnson, \textit{Hints to Collectors}, p. 6.

\textsuperscript{226} ‘Claret-coloured morocco-grain cloth; blind: ‘88’;’ pp. 223-225.
The points of Hatton and Cleaver, and the bound forms of *A Tale of Two Cities*

There are no points indicating early issue for the plates carried by the parts. For the type, there is only a single. For the double number, 7/8, page 213 is numbered 113 (part of the sheets for 7). This point is of no use to aid with the identification of the status of bound forms that bear the 1859-dated title-page. Judging from catalogue records and examinations of bound forms that bear the first state title-page, sheets with the error are not rare or uncommon by comparison with those that bear sheets with the correction, so presumably, the error was corrected after a relatively substantial number of sheets was printed from them. Clean sheets with the error may have remained for inclusion in book forms. For the book form issues, it is likely that specimens of 7/8 that bore the error were unstitched for inclusion, so the book forms could carry either form of the sheets. Public/subscriber bound copies, as per usual, can carry either state, depending on which form was carried to the binder.

The demy octavo format of *Our Mutual Friend*, issued 1865-1872

The final form of the sheets and plates of *Our Mutual Friend*, first delivered by the part-issue, May 1864 – November 1865

The form of the issue of *Our Mutual Friend* was that which had become established for *The Pickwick Papers*: two octavo gatherings of letterpress, accompanied by two plates of illustration per monthly-issued number, at the price of a shilling each; the last two numbers were issued as a single part.

The issue was unusual in that it accommodated for a two-volume book form issue. In the middle of the issue of the parts, coincident with part 10, a first volume was issued as a book form. When the serial was completed, the second volume was issued. The numbering recommenced at page 1, and the signatures at ‘B,’ for the sheets of part 11, being the first to be included in what was to become volume II.

In addition to the signature, the majority of the gatherings carried a volume statement, ‘Vol. I [II]’; which indicates that the double book form issue was part of a design before the serial commenced.

Table 30: Sheets and plates of *Our Mutual Friend I*

<table>
<thead>
<tr>
<th>Our Mutual Friend</th>
<th>Number</th>
<th>Gatherings</th>
<th>Text</th>
<th>Number of plates</th>
</tr>
</thead>
</table>

227 Hatton and Cleaver, pp. 333-342.
The collation of volume I, when bound as intended (wrappers, advertisers, and insets removed, plates and text arranged in the correct order with the preliminary gathering moved to the front) or, as sheets bound into a book form: [A]4 b2 B-X8

Signatures [A]4 b2 provided with part 10 bore the six leaves of preliminaries to the matter produced in these first 10 parts. These consisted of: half title-page, verso blank (i, ii); title-page (vol. I), dated 1865, verso, printer’s imprint (iii, iv); dedication, verso blank (v, vi); contents, 4 pp. last page blank (vii), viii, ix, (x); illustrations, vol. I, verso blank, xi, (xii).

The original setting of the volume I, title-page reads: ‘Our Mutual Friend./ By/ Charles Dickens./ With illustrations by Marcus Stone./ In two volumes./ Vol. I./ London:/ Chapman and Hall, 193 Piccadilly./ 1865./ [The right of Translation is reserved.]’

The verso of the title-page leaf carried the printer’s imprint, which read: ‘London Printed by William Clowes and Sons, Stamford Street/ and Charing Cross.’ The printer’s imprint was also included at the base of the last page of text, p. 320.

Book forms containing the matter of these first 10 parts were issued concurrently with part 10 in wrappers, for February. Advertisements announced: ‘Our Mutual Friend, By Charles Dickens. Volume the First, With 20 Illustrations, will be Published on January 20th, Price 11s. Orders should be sent in advance to Chapman & Hall, 193 Piccadilly.’228 Cloth cases were also made available for the sets of parts at this point in the production.229

The serial issue continued unabated, without break.

Table 31: Sheets and plates of Our Mutual Friend II

<table>
<thead>
<tr>
<th>Month, Year</th>
<th>Number</th>
<th>Gatherings</th>
<th>Text</th>
<th>Number of plates</th>
</tr>
</thead>
<tbody>
<tr>
<td>March, 1865</td>
<td>11</td>
<td>B-C8</td>
<td>pp. (1)-32</td>
<td>2</td>
</tr>
<tr>
<td>April</td>
<td>12</td>
<td>D-E8</td>
<td>pp. 33-64</td>
<td>2</td>
</tr>
</tbody>
</table>

228 Slip stitched in at the front, ‘Mrs. Lirriper’s Legacy, the Extra Christmas Number,’ Christmas, 1864, All the Year Round, Chapman and Hall.
The collation of volume II, when bound as intended (wrappers, advertisers, and insets removed, plates and text arranged in the correct order with the preliminary gathering moved to the front) or, as bound into a book form: [A]4 B-U8 X4

Signature X carried the last leaf of text, pp. 305-306; two leaves: 3pp. postscript, last p. printer’s imprint; recto of last leaf carries an advertisement headed, ‘Mr. Charles Dickens’s Works.’, verso blank.

Signature [A]4 bore the four leaves of preliminaries to the matter produced in these last 10 numbers of the serial (to constitute vol. II). These consisted of: half title-page, verso blank (i, ii); title-page (vol. II), dated 1865, verso, printer’s imprint (iii, iv); contents, (v), vi, vii; illustrations, vol. II, (viii).

The original setting of the volume II, title-page reads: ‘Our Mutual Friend./ By/ Charles Dickens./ With illustrations by Marcus Stone./ In two volumes./ Vol. II./ London:/ Chapman and Hall, 193 Piccadilly./ 1865./ [The right of Translation is reserved.]’

The verso of the title-page leaf carried the printer’s imprint, which read: ‘London: Printed by William Clowes and Sons, Stamford Street/ and Charing Cross.’

The first book forms of volume II were issued upon arrival of the final part; and likely sets of the two volumes were made available also, for those not in possession yet of volume I. The sets of parts were bound for the public by the publisher, when brought to them, and into custom bindings – including on occasion into single volumes. The publisher issued single-volume book forms during the years to 1872.

Post-conclusion original part issue: later-issued parts; book forms; and title-leaves of the demy octavo format of Our Mutual Friend, 1865-1872230

The stitching orders and printing numbers fell away as the serial progressed. Of 40000 printed of 1, 35000 were stitched; by number 10, of 28000 printed, 24000 were stitched.

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Of 561000 numbers printed during the entire original serial issue, 357000 were stitched into wrappers.

For the accounting period October 1864 – December 1866, a total of 379847 numbers were sold; assuming all stitched parts were sold, 22847 numbers had sold, which had not been stitched, which will have been used for book form issues, or were sold in quires. This equates to 1142 book forms (or in quires; 2-volume sets). This total is an approximation of the first book form issue, although it is likely to be somewhat higher, since far from all stitched numbers had sold.

After the December 1865 accounting period, there were no more stitching orders. Many of the book form copies examined were partially bound from parts, including copies in primary cloth that carry catalogues dated November 1865.\textsuperscript{231} Just as was the case for \textit{A Tale of Two Cities}, \textit{Our Mutual Friend} in other formats followed closely upon the heels of the demy octavo form, certainly faster by comparison with those of the titles issued before the merger. These circumstances suggest that the sale of parts was promptly wrapped up – they were not kept on sale.

There were no more printing orders after 1865, but sales of sheets and plates continued yearly to 1870, in all probability solely as book forms or in quires.

No title-pages other than that of the first state have been found of \textit{Our Mutual Friend}, which can be shown to date to this period. Indeed, book form copies were located that were bound after 1872, which still bore the original state title-page, dated 1865,\textsuperscript{232} so it is improbable that variant title-pages will be found.

\begin{table}[h]
\centering
\begin{tabular}{|c|c|c|c|}
\hline
\textbf{Our Mutual Friend.} & \textbf{Title-leaves found, imprints + year.} & \textbf{Patten, Appendix B Print Order, pp. 446-447.} & \\
& & \textbf{October} & \textbf{December} \\
\hline
1864 & - & 40000 of 1; 35000 of 2; 30000 of each, 3-5; 28000 of 6. & 28000 of each, 7-9. \\
\hline
1865 & Yes & 28000 of each, 10-12; 25000 of each, 13-15. & 25000 of each, 16-20. \\
1866 & x & - & - \\
1867 & x & - & - \\
1868 & x & - & - \\
1869 & x & - & - \\
\hline
\end{tabular}
\caption{Title-leaves of \textit{Our Mutual Friend}, 1865-1872}
\end{table}


\textsuperscript{232} See for example ‘\textit{Our Mutual Friend}. Maggs Bros. Stock code: MO 54581,’ p. 268.
The slip

A narrow slip of extraneous matter, printed in black on plain paper, was stitched into part 1 of the part issue of *Our Mutual Friend* after the plates at the head of the first page of text. The slip read:

*The Reader will understand the use of the popular/phrase Our Mutual Friend, as the title of this book,/on arriving at the Ninth Chapter (page 84).*

It was practice during the 1880’s to bind surviving sets of parts of the works of Dickens into more substantial bindings – it had not yet become standard practice of collectors to preserve sets of parts. The bibliographer Johnson would comment in 1885 on this slip in his entry for *Our Mutual Friend*: ‘An explanatory note as to the title was issued on a slip of paper, and should be bound in.’\(^{233}\) As a result of such advice, many surviving sets of parts that were bound up after 1885 will retain the slip.

In his collation for volume 1 of *Our Mutual Friend*, under the heading ‘Green Wrapper’, Eckel indicated that this slip ‘should’ be in place at the front of the text, after the preliminaries\(^ {234}\) (which was where the slip was stitched into part 1). Later, in the 1932 revised edition Eckel augmented the entry with: ‘Before the text, to insure a perfect copy, there should be inserted a separate slip of paper…’\(^ {235}\) These comments, regardless of Eckel’s intentions, became problematic for surviving contemporarily bound specimens of *Our Mutual Friend* that never bore the slip.

The slip ought to be present in specimens of part 1 of the part issue. Indeed Hatton and Cleaver do not indicate that copies of part one were found that did not carry the slip – so presumably it was not a point of issue; though, of course, some may have been issued without. The slip will have been printed in limited numbers, as it was extraneous material – should further sheets have been printed post conclusion of the original serial issue, the slips should not have been reprinted. Eckel, if he was referring only to specimens of part 1 of the part issue, seems to suggest that there were specimens that did not include it. However, if he

\(^{233}\) Johnson, *Hints to Collectors*, p. 34.
\(^{234}\) Eckel, 1913, p. 97.
\(^{235}\) Eckel, 1932, p. 95.
was not referring to specimens of part one, but to bound copies, he is suggesting that the bound forms should carry the slip at the head of text for that copy to be ‘perfect,’ which many, by extension, will have taken to mean first issue, since this was what most were looking for. This must have led to numerous cases of sophistication.

That the slip is necessary as first issue for the various bound forms cannot be right. For the public/subscriber bound volumes in all varieties of bindings including the primary cloth case it is not the case (each owner/subscriber or binder could have treated the slip in their own manner when the set was bound); for the book forms in primary cloth it is yet to be shown to be the case.236 Copies examined in secondary cloth did not carry them.

The additional vignette title-page illustration

An additional vignette title-page illustration has been found bound into single-volume, book form cloth bound copies of *Our Mutual Friend* (secondaries). It bears the design of the wrapper, and a publisher’s imprint that reads: ‘Chapman and Hall, Piccadilly, London.’

This plate was never included in the part issue, and accordingly not found in public/subscriber bound volumes. Nor was it found bound into two volume sets in publisher’s cloth.

An American edition also carried this plate at the head of text, though its titling was slightly different and it carried the publisher’s imprint ‘New York:/ Harper and Brothers, Publishers,/ Franklin Square./ 1865’. It served as the title-page; at the back, this issue carried a catalogue that dates the volume to late 1865 - early 1866. It is believed that this edition was issued with the approbation of Dickens and Chapman and Hall. It is possible that this vignette title-page was first designed for this American issue, making use of the wrapper design, and subsequently used in later book form issues of the London edition.

The points of Hatton and Cleaver, and the bound forms of *Our Mutual Friend*

No points were recorded by Hatton and Cleaver for the individual parts indicating early from late in the plates and text.

The demy octavo format of *Edwin Drood*, complete in 1870

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236 For the findings on the primary cloth see ‘Maroon-purple-coloured, two-volume *Our Mutual Friend,*’ pp. 229-235.
237 The plate has also been found with a later imprint, ‘London: Chapman and Hall, Limited,/ Henrietta Street.’; which dates to at least after 1880, bound into later copies that still bore the original title-page.
The first final form of the sheets and plates of *Edwin Drood*, delivered by the part-issue, April 1870 – September 1870

The form of the issue of *Edwin Drood* was two octavo gatherings of letterpress, accompanied by two plates of illustration per monthly-issued number, at the price of a shilling each. The production of the sixth number, which became its last, was interrupted by the death of the author. It had been the intention of the author and the publisher that this novel was to run to twelve monthly parts.

**Table 33: Sheets and plates of *Edwin Drood***

<table>
<thead>
<tr>
<th><em>Edwin Drood</em>, Number</th>
<th>Gatherings</th>
<th>Text</th>
<th>Number of plates</th>
</tr>
</thead>
<tbody>
<tr>
<td>April, 1870</td>
<td>B-C&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. (1)-32.</td>
<td>2</td>
</tr>
<tr>
<td>May</td>
<td>D-E&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 33-64.</td>
<td>2</td>
</tr>
<tr>
<td>June</td>
<td>F-G&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 65-96.</td>
<td>2</td>
</tr>
<tr>
<td>July</td>
<td>H-I&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 97-128.</td>
<td>2</td>
</tr>
<tr>
<td>August</td>
<td>K-L&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 129-160.</td>
<td>2</td>
</tr>
<tr>
<td>September</td>
<td>M-N&lt;sup&gt;8&lt;/sup&gt;[A]&lt;sup&gt;8&lt;/sup&gt;</td>
<td>pp. 161-(192) + pp. (i)-(viii).</td>
<td>4</td>
</tr>
</tbody>
</table>

The letterpress provided for the last gathering, signature N, fell short of filling its eight leaves, covering seven. On its final leaf, the publishers included two pages of advertisements headed, ‘Charles Dickens’s Works’, detailing the publications of the various editions available of his works, commencing with the titles of the ‘Original Editions.’

The collation of the complete work, when bound as intended (wrappers, advertisers, and insets removed, plates and text arranged in the correct order with the preliminary gathering moved to the front) or, as sheets bound into a book form: [A]<sup>8</sup> B-N<sup>8</sup>. Text: pp. (1)-(192). Plates of illustration: 14, including an engraved portrait with facsimile signature of Dickens’s dated 1870; and a vignette title-page bearing the publisher’s imprint of Chapman and Hall, 193, Piccadilly, undated. Public/subscriber bound copies often omit the last leaf of signature N, bearing the publisher’s advertisements.

Gathering [A], provided with the last part carried four leaves of preliminaries to the work. These consisted of: title-page dated 1870, verso with printer’s imprint (i, ii); publisher’s note, dated 12th August, 1870, verso blank (iii, iv); contents, 3 pp. (v), vi, vii; illustrations, (viii).

The first state setting of the title-page reads, (square brackets included): ‘The Mystery/ of/ Edwin Drood./ By/ Charles Dickens./ With Twelve Illustrations by S. L. Fildes./ and a Portrait./ London:/ Chapman and Hall, 193 Piccadilly./ 1870./ [The right of Translation is reserved.]’
The verso of the title-page leaf carries the printer’s imprint, which read: ‘London: Printed by William Clowes and Sons, Stamford Street/ and Charing Cross.’ The printer’s imprint is also included at the base of the last page of text, p. 190.

Post-conclusion original part issue: later-issued parts; book forms; and title-leaves of the demy octavo format of *Edwin Drood*, 1870-72

Of the first number 50000 copies were sold, giving an indication of the popularity of the issue.\(^{238}\)

No title-leaves of *Edwin Drood* dated 1871 or 1872 were found. Copies bearing the original title-page were found that were bound during 1872, based on the evidence of their catalogues.\(^{240}\) It is improbable that Chapman and Hall would have needed to print more sheets of the title in the short gap between 1870 (the date of its first issue) and 1872, minor orders of some numbers perhaps excluded.

Unstitching parts for inclusion into book forms appears to have commenced very early. Book forms have been found that carry catalogues dated 1870 and 1872, which carried gatherings removed from parts.

**Table 34: Title-leaves of *Edwin Drood*, 1870-1872**

<table>
<thead>
<tr>
<th>Edwin Drood.</th>
<th>Title-leaves found, imprints + year.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1870</td>
<td>Yes</td>
</tr>
<tr>
<td>1871</td>
<td>x</td>
</tr>
<tr>
<td>1872</td>
<td>x</td>
</tr>
</tbody>
</table>

The points of Hatton and Cleaver, and the bound forms of *Edwin Drood*

There are no points of issue for the sheets or plates.

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\(^{238}\) No printing records of *Edwin Drood* are included in Patten’s Appendices.

\(^{239}\) Eckel, 1913, p. 99.

\(^{240}\) For example, see copy ‘*Edwin Drood*. Kremers. ED 70, green-gilt and black-no sawtooth 1,’ p. 247.
8. Transferred titles: book forms and title-leaves of the demy octavo forms of Oliver Twist, Dombey and Son, David Copperfield, Bleak House, and Little Dorrit, 1862-1866

‘Divorce copies’, and early printings

Chapman and Hall gained the rights to publish Oliver Twist, Dombey and Son, David Copperfield, Bleak House, and Little Dorrit after Dickens’s rejection of Bradbury and Evans over the circumstances surrounding the failure of his marriage. The right to publish the demy octavo works previously published by Bradbury and Evans was transferred to Chapman and Hall and Dickens between 1 May 1861 and 30 Jan 1862, and the remaining stock of these novels was transferred to Chapman and Hall at the end of 1861. The last accounting by Bradbury and Evans of these titles was made on 30 December 1861.

When the remaining stock of the demy octavo titles of Oliver Twist, Dombey and Son, David Copperfield, Bleak House, and Little Dorrit was transferred, it included quires of the preliminary gatherings of each of the titles. Chapman and Hall dealt with this stock by simply having volumes bound, for which they used the original preliminary gatherings, bearing the original Bradbury and Evans title-pages. Because Bradbury and Evans had been issuing the titles in parts in wrappers and as book forms, and likely in quires, they will have had uneven amounts of the sheets and plates of the numbers remaining at the time of the transfer. In the records there are a number of instances of printings recorded as ‘numbers various’ during the year after the transfer, and even during 1861 in the case of some of the titles. These are likely to have amounted to ‘equilisation printings;’ printings which will have supplied necessary sheets and plates to produce entire batches of book forms, in order to neatly work off remaining stock. Printings of new preliminary gatherings and vignette title-pages would bear Chapman and Hall’s imprints. Once remaining stock was largely worked off, printings intended for book forms continued.

241 The date of the agreement between Bradbury and Evans, Chapman and Hall, and Dickens, regarding the transfer of rights occurred between these dates. Dickens rendered a last check to Bradbury and Evans on 30 January 1862. See Patten, p. 282. Chapman and Hall approached Bradbury and Evans, to make an offer for the purchase of the rights on 1 May 1861. See Gerald G. Grub, ‘Some Unpublished Correspondence of Dickens and Chapman and Hall,’ Boston University Studies in English, 1 (1955), p. 115 n. Between these dates, the deal was concluded.

242 Grub, ibid.

243 Patten comments on the timing: ‘The accounts were closed on 31 May 1861, but inventory and the balance due to Dickens were not rendered until the new year.’ Patten, p. 282.

244 Little Dorrit in December 1861, Patten, ‘Appendix B,’ p. 433.

245 There were no stitching orders for these titles, after the transfer – with an exception of 182 of Bleak House in June 1862 (Patten, p. 421). Bleak House’s remainder may have neatly rounded off, with the exception of these numbers, or a handful of wrappers remained. All printings went towards book forms. It is not known whether parts were unstitched of these titles to form book forms. Too few identifiable volumes that date to this period have been located in order to ascertain this.
Book forms have been found of these titles that carry Bradbury and Evans preliminary gatherings, along with vignette title-pages (of those titles that had them) that bear Chapman and Hall’s imprints. It also appears that transferred stock of Bradbury and Evans title-pages and Bradbury and Evans vignette title-pages together made their way into bindings produced for Chapman and Hall, or by others for them (transferred quires). In the case of *Oliver Twist*, which did not have a vignette title-page, Chapman and Hall would simply have bound and sold the remaining stock that carried the Bradbury and Evans title pages. Volumes, which were bound from the quires and plates of the transferred stock, will be referred to as ‘divorce’ copies. Volumes with a Chapman and Hall vignette title-page and a Bradbury and Evans title-page are the most obvious examples of such copies.

Bound remainder sheets and new printings of the previously Bradbury and Evans titles (*Oliver Twist, Dombey and Son, David Copperfield, Bleak House, Little Dorrit*) should be considered along with the contemporary printings of the original Chapman and Hall titles and newly added titles (*The Pickwick Papers, Nicholas Nickleby, Sketches by Boz, A Tale of Two Cities, Our Mutual Friend*). Chapman and Hall advertised all of these titles in cloth under the same heading. One variant of cloth dating to the early period after the original transfer was clearly theirs. The period 1862-1866 saw substantial sales of all of the titles to Bohn. It would appear that a variant of cloth case was in use by Bohn during this period.

### Table 35: Title-leaves of *Oliver Twist*, 1862-1866

<table>
<thead>
<tr>
<th><em>Oliver Twist.</em></th>
<th>Title-leaves found, imprints + year.</th>
<th>Patten, Appendix B Print Order, pp. 444-445. December</th>
<th>June</th>
<th>December</th>
</tr>
</thead>
<tbody>
<tr>
<td>1862</td>
<td>?</td>
<td>No a/c</td>
<td>-</td>
<td>4350 numbers various.</td>
</tr>
<tr>
<td>1863</td>
<td>Yes</td>
<td>No a/c</td>
<td>750 of each, 1-10.</td>
<td></td>
</tr>
<tr>
<td>1864</td>
<td>?</td>
<td>No a/c</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

246 Two volumes were located bound in identical half calf bindings. One volume was a late issue of *Nicholas Nickleby* with no date and Chapman and Hall’s Piccadilly imprint. The second volume is *Bleak House*, with both a first state title-page and a vignette title-page that carries the publisher’s imprint of Bradbury and Evans. Since these titles carried the same binding, these two volumes are likely to have been bound for Chapman and Hall, or by a third party through them, after they received the stock from Bradbury and Evans. For another example, see the copy ‘*Dombey and Son. Adrian Harrington.* The copy was yet to be catalogued,’ bound in Bohn’s variant ‘chain,’ p. 257.

247 Although the term ‘divorce’ copies has been adopted it should be pointed out that no formal divorce was concluded between Charles and Catherine Dickens, and I do not wish to infer by means of this phrase that it did. The term has been chosen so as to be indicative of the circumstances of the genesis of these bound copies; ‘separation’ copies – as an alternative – simply does not have the same impact and may lead to confusion, since ‘separation’ used in the context of a discussion of sheets, plates, and bindings may be taken to refer to something else.

248 The earliest cloth case produced during this period is ‘violet-rose coloured morocco-grain cloth; ‘geometric-decorated rectangles with cross-oval ornament,’” see pp. 226-228. The four originally-issued-by-Bradbury and Evans-titles found cased into this cloth carry a ‘divorce copy’ pattern of sheets.

249 Ibidem. The sheets of the one original Chapman and Hall title found in this cloth, *Martin Chuzzlewit*, were dated 1859, showing that of this title, these were still available for binding in 1862.

250 See variant ‘chain,’ see pp. 249-262.
Table 36: Title-leaves of *Dombey and Son*, 1862-1866

<table>
<thead>
<tr>
<th>Year</th>
<th>Title-leaves found, imprints + year.</th>
<th>Patten, Appendix B Print Order, pp. 429-430.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>June</td>
</tr>
<tr>
<td>1862</td>
<td>?</td>
<td>No a/c</td>
</tr>
<tr>
<td>1863</td>
<td>?</td>
<td>9700 numbers various. 251</td>
</tr>
<tr>
<td>1864</td>
<td>?</td>
<td>500 of each, 1-20.</td>
</tr>
<tr>
<td>1865</td>
<td>?</td>
<td>No a/c</td>
</tr>
<tr>
<td>1866</td>
<td>?</td>
<td>No a/c</td>
</tr>
</tbody>
</table>

No date

Table 37: Title-leaves of *David Copperfield*, 1862-1866

<table>
<thead>
<tr>
<th>Year</th>
<th>Title-leaves found, imprints + year.</th>
<th>Patten, Appendix B Print Order, pp. 425-426.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>June</td>
</tr>
<tr>
<td>1862</td>
<td>?</td>
<td>No a/c</td>
</tr>
<tr>
<td>1863</td>
<td>?</td>
<td>6080 numbers various.</td>
</tr>
<tr>
<td>1864</td>
<td>?</td>
<td>500 of each, 1-20.</td>
</tr>
<tr>
<td>1865</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1866</td>
<td>?</td>
<td>-</td>
</tr>
</tbody>
</table>

No date Yes

Table 38: Title-leaves of *Bleak House*, 1862-1866

<table>
<thead>
<tr>
<th>Year</th>
<th>Title-leaves found, imprints + year.</th>
<th>Patten, Appendix B Print Order, p. 421.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>June</td>
</tr>
<tr>
<td>1862</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1863</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1864</td>
<td>?</td>
<td>No a/c</td>
</tr>
<tr>
<td>1865</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1866</td>
<td>?</td>
<td>-</td>
</tr>
</tbody>
</table>

No date

251 In Patten’s table, this figure is aligned under ‘stitched,’ clearly an oversight in setting.
<table>
<thead>
<tr>
<th>Little Dorrit</th>
<th>Title-leaves found, imprints + year.</th>
<th>Patten, Appendix B Print Order, pp. 433-434.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>June</td>
<td>December</td>
</tr>
<tr>
<td>1862</td>
<td>?</td>
<td>No a/c</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1300 numbers various.</td>
</tr>
<tr>
<td>1863</td>
<td>Yes</td>
<td>No a/c</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No a/c</td>
</tr>
<tr>
<td>1864</td>
<td>?</td>
<td>6913 numbers various.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>1865</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>35 numbers various.</td>
</tr>
<tr>
<td>1866</td>
<td>?</td>
<td>No a/c</td>
</tr>
</tbody>
</table>

| No date      | ?                                    |                                                  |
Batches of sheets of the demy octavo format of each of the titles were periodically produced after 1866, the year that Bradbury and Evans gained a partner and their printer’s imprint came to read ‘Bradbury, Evans, and Co.’ Undated title-pages were identified for these titles, which were produced during this period. Many of the printings recorded by Patten for each title will carry these undated title-leaves. For example, for *The Pickwick Papers*, the printings of 1000 sets (1000 book forms) in 1867 and 500 sets in 1870, may have received undated title-pages – at least one of these printings did. There were no stitching orders for these titles during this period.

**Table 40: Title-leaves of *The Pickwick Papers*, 1866-1872**

<table>
<thead>
<tr>
<th>The Pickwick Papers</th>
<th>Title-leaves found, imprints + year.</th>
<th>Patten, Appendix B Print Order, pp. 451-452.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>June</td>
<td>December</td>
</tr>
<tr>
<td>1866</td>
<td>Yes</td>
<td>No a/c</td>
</tr>
<tr>
<td>1867</td>
<td>?</td>
<td>21,644 numbers various.</td>
</tr>
<tr>
<td>1868</td>
<td>?</td>
<td>1000 of each, 1-20</td>
</tr>
<tr>
<td>1869</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1870</td>
<td>?</td>
<td>500 of each, 1-20</td>
</tr>
<tr>
<td>1871</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1872</td>
<td>?</td>
<td>-</td>
</tr>
</tbody>
</table>

| No date             | Yes                                  |

**Table 41: Title-leaves of *Nicholas Nickleby*, 1866-1872**

<table>
<thead>
<tr>
<th>Nicholas Nickleby</th>
<th>Title-leaves found, imprints + year.</th>
<th>Patten, Appendix B Print Order, pp. 441-442.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>June</td>
<td>December</td>
</tr>
<tr>
<td>1866</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td>1867</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1868</td>
<td>?</td>
<td>750 of each, 1-20</td>
</tr>
<tr>
<td>1869</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1870</td>
<td>?</td>
<td>No a/c</td>
</tr>
<tr>
<td>1871</td>
<td>?</td>
<td>500 of each, 1-20</td>
</tr>
<tr>
<td>1872</td>
<td>?</td>
<td>-</td>
</tr>
</tbody>
</table>

| No date             | Yes                                  |

252 Of the single copy located with this date, the title-leaf carried the printer’s imprint ‘Bradbury, Evans, and Co.’ The last page of text, still carried the imprint of Bradbury and Evans.
Table 42: Title-leaves of *Martin Chuzzlewit*, 1866-1872

<table>
<thead>
<tr>
<th>Martin Chuzzlewit</th>
<th>Title-leaves found, imprints + year.</th>
<th>Patten, Appendix B Print Order, pp. 438-439.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>June</td>
</tr>
<tr>
<td>1866</td>
<td>?</td>
<td>No a/c</td>
</tr>
<tr>
<td>1867</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1868</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1869</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td>1870</td>
<td>?</td>
<td>500 of each, 1-20</td>
</tr>
<tr>
<td>1871</td>
<td>?</td>
<td></td>
</tr>
<tr>
<td>1872</td>
<td>?</td>
<td></td>
</tr>
</tbody>
</table>

No date | Yes

Table 43: Title-leaves of *Oliver Twist*, 1866-1872

<table>
<thead>
<tr>
<th>Oliver Twist</th>
<th>Title-leaves found, imprints + year.</th>
<th>Patten, Appendix B Print Order, p. 445.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>June</td>
</tr>
<tr>
<td>1866</td>
<td>?</td>
<td>No a/c</td>
</tr>
<tr>
<td>1867</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1868</td>
<td>?</td>
<td>500 of each, 1-10</td>
</tr>
<tr>
<td>1869</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td>1870</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1871</td>
<td>?</td>
<td></td>
</tr>
<tr>
<td>1872</td>
<td>?</td>
<td></td>
</tr>
</tbody>
</table>

No date | ?

Table 44: Title-leaves of *Dombey and Son*, 1866-1872

<table>
<thead>
<tr>
<th>Dombey and Son</th>
<th>Title-leaves found, imprints + year.</th>
<th>Patten, Appendix B Print Order, pp. 430-431.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>June</td>
</tr>
<tr>
<td>1866</td>
<td>?</td>
<td>No a/c</td>
</tr>
<tr>
<td>1867</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1868</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1869</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1870</td>
<td>?</td>
<td>500 of each, 1-20</td>
</tr>
<tr>
<td>1871</td>
<td>?</td>
<td></td>
</tr>
<tr>
<td>1872</td>
<td>?</td>
<td></td>
</tr>
</tbody>
</table>

No date | Yes
Table 45: Title-leaves of *David Copperfield*, 1866-1872

<table>
<thead>
<tr>
<th>David Copperfield</th>
<th>Title-leaves found, imprints + year.</th>
<th>Patten, Appendix B Print Order, p. 426.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>June</td>
<td>December</td>
</tr>
<tr>
<td>1866</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td>1867</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1868</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1869</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1870</td>
<td>?</td>
<td>500 of each, 1-20</td>
</tr>
<tr>
<td>1871</td>
<td>?</td>
<td></td>
</tr>
<tr>
<td>1872</td>
<td>?</td>
<td></td>
</tr>
</tbody>
</table>

Table 46: Title-leaves of *Bleak House*, 1866-1872

<table>
<thead>
<tr>
<th>Bleak House</th>
<th>Title-leaves found, imprints + year.</th>
<th>Patten, Appendix B Print Order, pp. 421-422.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>June</td>
<td>December</td>
</tr>
<tr>
<td>1866</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td>1867</td>
<td>?</td>
<td>500 of each, 1-20</td>
</tr>
<tr>
<td>1868</td>
<td>?</td>
<td>250 of each, 1-20</td>
</tr>
<tr>
<td>1869</td>
<td>?</td>
<td>No a/c</td>
</tr>
<tr>
<td>1870</td>
<td>?</td>
<td>500 of each, 1-20</td>
</tr>
<tr>
<td>1871</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1872</td>
<td>?</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 47: Title-leaves of *Little Dorrit*, 1866-1872

<table>
<thead>
<tr>
<th>Little Dorrit</th>
<th>Title-leaves found, imprints + year.</th>
<th>Patten, Appendix B Print Order, p. 434.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>June</td>
<td>December</td>
</tr>
<tr>
<td>1866</td>
<td>?</td>
<td>No a/c</td>
</tr>
<tr>
<td>1867</td>
<td>?</td>
<td>1000 of each, 1-20</td>
</tr>
<tr>
<td>1868</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1869</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td>1870</td>
<td>?</td>
<td>500 of each, 1-20</td>
</tr>
<tr>
<td>1871</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>1872</td>
<td>?</td>
<td>-</td>
</tr>
</tbody>
</table>

No date       Yes
Table 48: Title-leaves of *Sketches by Boz*, 1866-1872

<table>
<thead>
<tr>
<th>Sketches by Boz</th>
<th>Title-page, Chapman and Hall, 193 Piccadilly + year</th>
<th>Title-leaf, printer’s imprint</th>
<th>Patten, Appendix B Print Order, pp. 454-455</th>
<th>June</th>
<th>December</th>
</tr>
</thead>
<tbody>
<tr>
<td>1866</td>
<td>?</td>
<td>No a/c</td>
<td>125 of each, 1-20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1867</td>
<td>Yes</td>
<td>None, verso blank</td>
<td>-</td>
<td></td>
<td>No a/c</td>
</tr>
<tr>
<td>1868</td>
<td>?</td>
<td>1000 of each, 1-20</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1869</td>
<td>x</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1870</td>
<td>Yes</td>
<td>Verso not seen</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1871</td>
<td>?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1872</td>
<td>Yes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No date</td>
<td>?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
A Comparative Bibliography of the Sheets and Publishers’ Cloth Cases of the Demy Octavo Works of Charles Dickens, 1837-1872

Book II
III. The publishers’ cloth cases

I brought the volume with me on my next visit (I got it prettily bound, first, to make it look less dry and more inviting)…

10. The copies

A description of the cloth variants is placed at the head of each section dealing with one or more related variants of cloth.253 The findings on the variant/s are placed after the description/s, and the list of each copy and their details in a variant of cloth upon which the findings are based, is positioned after the findings. Bibliography is not a static field, and it is not believed that all findings on the cloth cases (nor those on the sheets) will stand the test of time. New data will improve or alter our understanding of them; this was borne out during the course of this research as provisional beliefs were continually challenged by new information, which early on fostered a strong conservative approach with regards conclusions. As a result findings are couched in the usual hesitant terms that bibliographers regularly use: ‘it is believed,’ ‘it may be,’ ‘probable,’ ‘unlikely,’ &c. It will be apparent to the reader which findings are based on stronger evidence than others (the data on which most conclusions are based is available for perusal).

All of the copies examined in person were included, as are the details of a number that were not examined in person. Whether a copy was examined in person or not is indicated in the listing for each copy. For many of the varieties of cloth, details of other copies were identified (notably internet auctioneer records), but the information provided was deemed insufficient for the purposes of this bibliography and the details of such copies were therefore not recorded in the lists of the copies investigated.

A shortened version of the name of the source of the data, or location of each copy is recorded in its entry. For example, the details of a copy described that forms part of the Gimbel Collection held by the Beinecke Rare Book and Manuscript Library at Yale, is marked ‘Beinecke-Gimbel,’ followed by its catalogue number. The full title of the institutions, internet resources (Christie’s, Sotheby’s, Ebay, &c.) and bookdealers, are recorded in the select bibliography under headings III, IV, and V, provided at the end of this study. Copies marked ‘Kremers’ form part of the author’s library.

The copies are listed in order to a set of general rules, but since the circumstances between the cloth cases differ, they’re not always rigidly adhered to. For those cloth cases that had them, public/subscriber copies are generally listed first; then the book forms (this is in no way to be taken as indicative of priority). For the cloth cases that have multiple titles, the copies are listed in order of the date of the earliest title-page first, regardless of title; then, for titles that carry the same date on the title-page, or the same imprints if undated, they are listed in the order in which the titles originally appeared. On occasion, where copies share

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253 In this study, ‘variant’ is used to mean ‘variety’ as often as ‘a variation from…;’ its use does not necessarily imply secondary status, the variant – or variety – may be primary.
details in common such as provenance, or advertisement endpapers, they are listed together, which might supersede the rules above.\textsuperscript{254}

For some varieties of apparent rarity, the copies described are the only ones the bibliographer is thus far aware of. Where this is the case, it is indicated in the section dealing with the variant. As a general rule, for the demy octavo titles of Dickens in cloth, the first variety – the primary cloth – is that which most copies of early sheets wore. New dress was provided for later, usually smaller issues of the titles.

As to provenance or markings, where possible, and particularly for copies not held in institutions, enough data is recorded in each entry of the details of a copy to be able to identify the volume. If the detail is of importance in dating the volume, it is included. Not necessarily all details are recorded: not all book-plates, inscriptions, marginalia, &c. Armorial book-plates are not necessarily distinguished from plainer ones, or others; most are simply described as book-plates.

For the primary cloth cases, the ratio of public/subscriber bound copies to book forms produced cannot be judged or even guessed at, as the samples of copies examined/investigated are simply too small. Access gained to further specimens of each variant of cloth case would improve the picture gained of its origin and circumstances. For many variants of cloth cases the data gathered is small, a circumstance primarily caused by their rarity.

**Form**

Intimations on the form of bound copies (book form or public/subscriber bound) that were not examined in person are placed in square brackets where data, considered in light of findings, appears to suggest either one form or another. When copies have been examined, and where there is relative certainty of the form status of a copy, this has been noted down without brackets, though it must be kept in mind, that even here it is possible that errors can be made. It takes only a single missed gathering, with well-hidden stab-holes or without stab-holes, to misidentify the form of a copy. Tightly bound copies tend to keep their stab-holes well hidden, and others made it difficult, even without having been tightly bound, hiding their stab-holes deep, closely aligned with the spine. In such instances, it is not possible to examine each gathering closely enough, without damaging the volume.

\textsuperscript{254} The copies belonging to the author were given a running number for each kind of cloth case. At times the order of these numbers does not match that of the order in which the copies are listed, this is because some copies were added after the lists were first assembled, and were placed in the order according to the general rules detailed.
The colour of the cloth

Unless copies can clearly be set aside as another variant of colour, on account of convincing evidence, specimens of slight variation of a colour are described together as being of a single colour. The colour description was chosen to be sufficiently broad and encompassing so as to include all the slight variations encountered. It may be that as more copies are examined, further distinctions can be made between copies treated here under the same heading.

Examples of the very same cloth cases found on different copies can display variation in colour for many reasons: aging and poor storage may result in fading; restoration, whereby the original material of the spine darkens on re-backs, on account of glues used, or the cloth was deliberately re-coloured. The same variant of cloth was in many cases in use for a number of years, and the cloth supplied for these cases could have seen slight variation in colour. For some varieties of colour in cloth only images have been seen, and these may not accurately reproduce their ‘true’ colour.

Colour charts were deemed of little use in these circumstances, as no sample of copies in the original colour could be examined, and an encompassing colour for a sample was chosen, rather than an exact colour of a single copy.

Ascription as to the colour of these copies by bibliographers and cataloguers has necessarily been arbitrary. Which copies did they have in front of them before this work? For example, in this work, ‘plum-purple’ was chosen as the general colour for the primary case of *The Pickwick Papers* (1837). Smith has the colour of the same case described as ‘slate or purplish black’, a description possibly influenced by Sadleir, who described the colour of his copy (almost certainly in this same cloth case) as ‘slate black.’ Podeschi has the colour of the case as purplish grey.

The grain of the cloth

The descriptions of the grain of the cloth of the copies are based on Sadleir’s *XIX Century Fiction*, i, Plates 29-32; and Carter, *Binding Variants*, pp. xvi-xvii; Plate 2.

A single extra variety has been identified which does not appear to be identified by either Sadleir or Carter. It is a kind of direction-less fine ribbed-grain cloth (Sadleir, i, Plate 30), simply described in this study as fine weave-grain. Upon close examination, there

255 Smith, i, p. 19.
256 Sadleir, i, p. 106.
appears to be no direction in the weave, however, this cloth can give an impression of being vertically ribbed, particularly when photographed.

**Endpapers**

Many of the cloth-bound copies of Dickens’s demy octavo works examined received replacement endpapers, provided as the binding received restorative work. In many instances, this was done pre-1930. Many copies display quality coated endpapers, expertly replaced, particularly when the restoration was conducted early (pre-1930), and for these it can be difficult to discern whether they are replacements. For some copies that received replacement endpapers, it is possible to discern the edges of the original endpapers beneath the new pastedowns.

When a copy carries original endpapers (as issued with that copy), this is indicated in the entries of copies, along with a description of its colour if not of plain paper. In the absence of comment, assume that the endpapers are later replacements or that it had not been possible to examine them. Dickens’s demy octavo book forms in publisher’s cloth were in virtually all cases provided with coated endpapers,\(^{258}\) and the public/subscriber bound copies also predominantly received coated endpapers.

Variation is encountered in the original endpapers of book form copies and for public/subscriber bound copies in the same primary variant of cloth. Slight variations in colour of original coated endpapers are dealt with under a general description of colour. The groupings of colour were: variations of yellow, described as yellow; variations of peach, described as peach; variations of white, described as white. Other varieties of endpaper are described as found.

The book forms of the demy octavo works of Charles Dickens were predominantly provided with varieties of pale yellow to yellow-coloured coated paper. Instances have also been noted of off-white-coloured coated paper; light peach and peach-coloured coated paper; advertisement endpapers;\(^{259}\) and chocolate-coloured coated paper. It is possible that there were instances of plain paper as used for book form issues.

Book forms of some of the variants of cloth cases appear to have been issued with uniform coloured endpapers. Examples of such can be discerned for the variants ‘violet-orange rose-coloured honeycomb-grain cloth’ and ‘chain,’ copies of which carry distinct off-white and peach-coloured coated endpapers respectively. Another particularly notable

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\(^{258}\) Coated endpapers were plain paper that had been given a coat of powdery coloured paint. Endpapers described as ‘green-coloured coated endpapers’ are distinct from those that are described as ‘green coloured endpapers,’ which are endpapers made of green coloured paper.

\(^{259}\) Endpapers that carry printed advertisements. Specimens of each kind of such encountered in the copies of cloth are described in Appendix 1.
example of uniform endpapers provided for book forms is the example of the yellow-coloured coated endpapers that bear advertisements.

There are many reasons that might account for slight variations in the colour of endpapers of book forms in the same cloth. Stock of yellow-coated paper provided to the publisher’s binders might have seen minute changes over a number of years as more batches of copies were bound into the same cloth case. For example, the same cloth case and the same 1839-dated sheets were in use for the production of book forms of *Nicholas Nickleby* until at least 1846. There is also some evidence that the publisher used more than one binder, and there is no certainty that these firms used the same stock of endpapers, as each may have had their own provider of coated paper.

The public/subscriber cloth-bound copies of titles show more variation in their endpapers than those of the book forms, though most public/subscriber bound copies carry endpapers that are coated varieties of yellow colour. If a set of parts was bound by the publisher for the client, a service made available for each title of the demy octavo format, it could be expected that the same stock of endpapers available for the book forms at that time was used for such public/subscriber bound copies. The cloth cases were also made available to the trade for purchase, so that they could bind sets of parts brought to them by the public and subscribers. Such bound copies did not necessarily receive endpapers of the same stock as the publishers, as binders took up sheets of coated paper from their own stock, coloured paper, or even plain paper. A contemporary binder in Colchester named E. Benham, cased a copy of *Dombey and Son* (1848) in the primary variant of cloth and provided it with pale green-blue-coloured endpapers. A public/subscriber bound copy of *David Copperfield* (1850) in primary cloth was found with plain endpapers. These endpapers were original to these copies.

Over the years since their original issue, copies in cloth have been kept in differing conditions by their owners, collectors, and librarians, which may account for further variations in the colour of the endpapers of both book forms and public/subscriber bound copies in cloth. The endpapers might fade, or receive slight restorative work, such as re-gluing, which would tend to discolour or darken them.

There exists an anecdote of a collector, who, based on a description of the endpapers of another copy returned a copy of *The Pickwick Papers* to his dealer because the colour of the endpapers of his copy was not quite ‘right.’ There is no one ideal of the endpapers of the varieties of publisher’s cloth-bound copies, particularly for the public/subscriber bound copies of Dickens’s demy octavo format, other than ‘original.’ Who, after all, would hold E. Benham of Colchester accountable for his choice in endpapers?

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Edges

The edges of the book forms of Dickens’s demy octavo works in cloth were left uncut. No book forms in cloth were identified for which it appeared that the publisher cut the edges deliberately. Cheapness was an appeal of the cloth-bound copy. The material was cheaper, and the edges of the text-block need not be cut. This could be done should the copy be bound into a finer binding. Sets of parts brought to the publisher for casing in the same cloth as the book forms by the publisher were left uncut also.

Copies of public/subscriber bound volumes in publisher’s cloth have surfaced that display cut edges, pebbled, and marbled. For example, an *Edwin Drood* in original cloth has been located with edges cut and pebbled red and black, as has a set of the two cloth-bound volumes of *Our Mutual Friend*. The bookdealer and Dickensian Lee Biondi records an example of *Bleak House* in original cloth with all edges gilt. Such copies are likely to have either been sets of parts bound by non-affiliated binders into the cloth cases that the publisher made available to the trade, with some ‘extra’ work done on them; or they were doctored. Finding cut and decorated edges on the text block of a copy in publisher’s cloth is an almost certain sign that it is public/subscriber bound, or else it is a sign that they were doctored (possibly to move some ‘earlier’ sheets into the cloth case).

Catalogues

The finer details of specimens of each catalogue encountered in the copies of cloth are described in Appendix 1, under descriptive headings, which are used in the entries of copies to describe their presence. For example a Chapman and Hall catalogue of four leaves dated 1865, is described as such in the entry, and its finer details are recorded in Appendix 1.

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261 ‘Boards’ or paper covered boards, uncut was the cheapest form other than in quires that London publishers used in the period around the year 1800. These bindings served to protect the sheets until the copy would be bound into finer bindings, but before too long, owners began also to keep their copies in this form and labels necessarily needed to be provided for them. In the mid-1820’s publishers’ cloth, uncut was introduced as an alternative to this cheapest form, and this would soon become the primary cheap form. Owners still had copies rebound, and the mantle was transferred to the cloth-bounds as the form to be rebound. The cloth form also, indeed primarily, would become a form that was shelved, but it had inherited that ‘rebind’ intended-nature from the boards-copies, hence, they were left uncut. From the 1850’s, cloth was on a path to become preeminent, as the binding provided for an issue and as the binding to be kept. See Michael Sadleir’s *The Evolution of Publishers’ Binding Styles, 1770-1900* (London, Constable & Co Ltd, 1930). Publishers took advantage of these cheap-bound forms, to also insert their advertisements, something little noted in half and full leather publishers’ bindings in the period to 1870 examined by the author.


In this way when more than one recorded specimen carries the same catalogue, the same finer details need not be provided in its listing.

For the purposes of quick reference: Title-leaves, no date patterns

May be found within the demy octavo titles: The Pickwick Papers, Sketches by Boz, Nicholas Nickleby, Martin Chuzzlewit: 1850-1866; Oliver Twist, Dombey and Son, David Copperfield, Bleak House, Little Dorrit: 1862-1866.

May be found in all the titles described in the entry above, during the period 1866-1872.

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11. Chapman and Hall, 1837-1861, demy 8vo.: *The Pickwick Papers, Sketches by Boz, Nicholas Nickleby, and Martin Chuzzlewit*
The Pickwick Papers. Kremers. PP 38, plum-purple morocco, rec. 5.
The Pickwick Papers. Kremers. PP 37, plum-purple morocco, rec. 3.
The Pickwick Papers. Kremers. PP 37, plum-purple morocco, rec. 4.
A cloth case, believed to be primary for *The Pickwick Papers*, and a related primary trade morocco binding, are dealt with together under this heading. The trade morocco binding is a useful aid with regard to the findings on the primary cloth of *The Pickwick Papers*. It is also useful in showing the potential of this study to identify bindings found on Dickens’s demy octavo volumes other than publisher’s cloth.

Plum-purple-coloured fine diaper-grain; blind: ‘rectangles’

Description

Cloth: plum-purple-coloured fine diaper-grain. Blind stamped pattern: ‘rectangles.’ Boards: the stamping of the front and rear boards are the same. The front board carries five concentric rectangles. The outermost rectangle is slightly broader in its lines than the four inner. The two outermost rectangles sit together close upon the edges of the boards. The three inner sit together slightly deeper into the boards, the innermost forming a substantial plain rectangular panel in the center of the board. Spine: the spine carries five rectangular compartments. The second compartment, counting down from the top, consists of a single stamped rectangle; the remaining four compartments consist of two concentric stamped rectangles, the outer slightly broader of line (matching that of the single-of-line compartment) than the inner. Between the compartments and at the top and base, are stamped horizontal lines of the same width in line as the broadest of those that form the rectangles of the compartments. Single stamped lines divide each of the compartments; and immediately above the uppermost and beneath the lowermost compartment, there sits a single line. At the very base of the spine, sit together an additional two horizontal stamped lines, forming a narrow band between them and the line above.

Titles found, gilt stamped pattern: ‘The/ Pickwick/ Papers’; ‘Sketches/ by/ Boz’. The title of the work is stamped in gilt to the second compartment counting down from the top of the spine.

Sheets, title-pages found cased: *The Pickwick Papers*: 1837, 1838; *Sketches by Boz*: 1839.

Forms identified: book forms and [public/subscriber bound].

Catalogues (not necessarily located in all, see list of copies): ‘Chapman and Hall catalogue, 24pp. dated ‘September 1846.’’ thus far found only in a single copy of *Sketches by Boz*.

Endpapers found in book forms: yellow-coloured coated.

Plum-purple-coloured morocco; blind: five rectangles and four rosettes
Description

Binding: plum-purple-coloured morocco.

Blind stamped pattern: Boards: the stamping of the front and rear boards are the same. The front board carries five concentric rectangles. Four of the rectangles sit together, just within the edges of the boards; the outermost, slightly broader than the others, sits 2-3 mm from the edges. The corners of these four rectangles are obscured with a total of four small, stamped rosettes (a single over each of the corners where the four rectangles meet). The fifth, innermost rectangle sits a further 6-7 mm deeper into the boards, forming a large rectangular panel in the center of the board. The spine: is divided into six plain compartments by five raised bands. Double blind-stamped horizontal lines abut each band immediately above and below, the inner broader than the outer on each side; the same double stamped lines are repeated at the very head and base of the spine, the broadest sitting outermost. The boards of those copies examined carry identical inner blind-stamped dentelles around the pastedowns, consisting of delicate botanical scrolls and dots.

Titles found, gilt stamped pattern: ‘The/ Pickwick/ Papers// 1837’; ‘The/ Pickwick/ Papers’.

Sheets, title-pages found cased: The Pickwick Papers: 1837, 1838.

Forms identified: book forms and public/subscriber bound.

Endpapers found in book forms: yellow-coloured coated.

Edges: all cut and gilt.

Findings

Other copies of The Pickwick Papers cased in this cloth were located, which were not included in the list of copies investigated, because their data was considered insufficient to be of use. These copies were dated 1837 or 1838 by their cataloguers.

This variety is believed to be the primary cloth, provided for the earliest book forms and made available for the binding of public/subscriber owned sets of parts of The Pickwick Papers, for those ‘Subscribers desirous of having their copies bound in a similar style” as the cloth-bound issued book forms. With the exception of a single copy of Sketches by Boz, no copies of other titles have been found bound into this variant of cloth.

A number of copies of *The Pickwick Papers* were located cased in this cloth, which are likely to have been public/subscriber bound. The Beinecke’s copy\(^{265}\) is described as carrying both stab-holes and many points of early issue, suggesting that it was public/subscriber bound. Adrian Harrington’s copy also carries stab-holes and points of early issue, but it was re-backed, meaning that it could have been doctored.\(^{266}\) It is not known whether the sheets bearing the early points were left uncut or bore stab-holes (a leaf removed from a public/subscriber bound copy in a binding other than cloth will have had its edges cut and marbled or gilt, which would suggest a made-up or doctored copy). Neither of these copies was examined in person.

It is not believed that parts were immediately unstitched for inclusion by the publisher into book forms of *The Pickwick Papers* (no examples have yet been identified), which means that another copy, that of Maggs,\(^{267}\) examined in person, may be public/subscriber bound since it carries at least some stab-holes (it was too tightly bound for a complete examination). It is, however, possible that the copy may have been made-up at some time to carry early sheets (not a suggestion that this was done by Maggs, unless this was done during the 1880’s when the practice was acceptable). The copy received extensive restoration and it is far from its original state. A copy of *The Pickwick Papers* independently confirmed or definitively shown to be public/subscriber bound into this cloth has remained obstinately elusive.

The cloth was found on a number of book forms of *The Pickwick Papers*, which carried the first state 1837-dated and 1838-dated title-pages. A piece of printed advertisement-matter, used in the binding of one of the 1837-dated copies of *The Pickwick Papers*, carries the year 1836 as the latest date found printed upon it,\(^{268}\) which is suggestive, but not proof, that the copy was bound in 1837. The only book form for which it is possible to tie the year of binding to the year on the title-page is an 1838-dated title-page copy, which carries an inscription dated 1838.\(^{269}\) This copy could not have been bound later than 1838. There is no reason to question the veracity of the inscription, since what book collector or dealer of the past would wish to prove that an 1838 title-page copy of *The Pickwick Papers* was bound in 1838?

No title-pages of *The Pickwick Papers* have yet been found that are dated 1839, 1840, or 1841; and this cloth case has not been found on 1842 or 1845-dated sheets – which is not to suggest that such will not be found – but assuming that such copies will not be found, then this case could have been in use during the period 1837-1842, with copies bound in the years

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\(^{268}\) *The Pickwick Papers*. Kremers. PP 37, plum-diaper-rec. 4,’ p. 145.

\(^{269}\) *The Pickwick Papers*. Kremers. PP 37, plum-diaper-rec. 7,’ p. 146.
after 1838 sporting remaining 1838, and possibly 1837-dated title-pages. Or, bound 1838-dated volumes remained available until 1842, when more copies needed to be produced.

This cloth variant is the only one found to carry 1837-dated sheets, which suggests that this cloth was primary. It was definitely in use by 1838, as indicated by the 1838-inscribed copy. A majority of the publisher’s cloth bound volumes of The Pickwick Papers dating to pre-1850 were found in this binding, which is further suggestive that it is its earliest, since the original issues would have seen the greatest production, as a total of the publisher’s cloth bound volumes.

However, until copies of The Pickwick Papers cased in this cloth are found, which are definitively shown to be public/subscriber bound, or other evidence – for example an inscribed book form copy that carries a date in the inscription – some tiny measure of doubt must remain as to whether it is primary. However improbable, book forms bearing 1837 and 1838-dated title-pages of The Pickwick Papers may, under some as yet-unknown circumstances, have been bound into this variant of cloth at a later date (after 1845 and before 1850, a period for which no variant-dated title-pages have been found, and may have seen remainder use of 1837-dated sheets). It is possible, however, that this could also have happened, the cloth remaining in use, or being used again later in the decade, retaining 1837-dated title-pages.

This variety of cloth was also found on a single copy of Sketches by Boz bearing its original 1839 title-page, and a catalogue of Chapman and Hall’s dated ‘September 1846’. This volume’s circumstances and those of others that carry this catalogue are discussed on pages 175-176. This copy suggests that Nicholas Nickleby and Martin Chuzzlewit may also have been bound into this cloth.

There is some further, external evidence that this is the primary cloth case provided for The Pickwick Papers. Whilst it is the specific aim of this study to identify the various issues of the sheets and the variants of publisher’s cloth, some findings on the publisher’s trade morocco found on copies of The Pickwick Papers reveal insights into the cloth.

Five copies of The Pickwick Papers each bearing 1837-dated title-pages; and a single copy with an 1838-dated title-page have been found (inscribed ‘1838’), which were bound in full morocco, edges gilt, in what closely resembles the cloth cases of this variant. This

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270 ‘Sketches by Boz. Kremers. SB 39, plum-diaper-rec. 8,’ see p. 147.
271 Similarities between cloth cases and full morocco bindings provided by publishers for many titles around this period (1835-1845) are yet to be investigated in detail. Other than The Pickwick Papers, the author has found a number of instances of titles of this period where such similarities were noted. A copy of The Loving Ballad of Lord Bateman (London, Tilt, 1839) by George Cruikshank and Charles Dickens was found bound in a full green-coloured morocco publisher’s binding, with the very same vignette stamped in gilt on the front board which the stiff green-coloured cloth wrappers of its cheapest-issued form carry. A full-morocco copy of The Tower of London by Ainsworth and Cruikshank, originally issued in parts (London, Bentley, 1840), was procured that carried the same
binding is believed to be the primary trade morocco binding, advertised as ‘full morocco, gilt’ made available for public/subscriber bound copies and book forms,\textsuperscript{272} though it may be that more than one variant of trade-morocco was in use. Their plum colour appears to match that of the cloth cases, although, if so, they’re little faded by comparison (they’re probably illustrative of the original colour of the cloth); five concentric blind-stamped rectangles are a feature on otherwise plain boards; the endpapers were powdered yellow, a feature rarely noted on non-publisher produced morocco bindings of sets of parts; and the decoration of their spines is also reminiscent of the cloth-bound copies. It would appear that this full morocco and the cloth cases were trade options provided upon the conclusion of the serial issue.

Four of the morocco-bound volumes are book forms; one is public/subscriber bound; and the status of the sixth is not definitively known, but since it is a presentation volume it is likely to be a book form.

Copies that still carried their original spine (some copies appear to have been re-backed, receiving new spine strips) were identified that carried the date 1837 stamped in gilt at the base of the spine in addition to the title, which is somewhat suggestive that these copies are earlier than those with an original spine without a date stamped at the base. However, it is odd that one of the morocco bound copies of \textit{The Pickwick Papers} with 1837 stamped at the base of the spine carries an 1838-dated title-page.\textsuperscript{273}

For some later variants of cloth, early issues carry a date stamped at the base of the spine, and later ones do not,\textsuperscript{274} but for at least one variant of cloth, that believed to be primary

\begin{quote}
distinctive gilt-vignette stampings that the publisher’s cloth copies carried, though it was of a different colour, green instead of claret. Sadleir had a morocco copy of the same, also in green (Sadleir, i, item 31). Carter records copies of \textit{The Tower of London} in claret-coloured cloth with vignettes in gilt on front and back, and full claret-coloured morocco copies bearing the same; as well as in ‘half morocco or half-roan, of various colours,’ their sides only carrying the vignettes (\textit{Binding Variants and More Binding Variants}, Oak Knoll), p. 88. These must be the three variants of bindings, apparently offered in at least two colours, any possible priority between colours not known. Page (1) of a single leaf headed, ‘Completion of the “Tower”’ stitched in at the head of the ‘Tower of London Advertiser,’ part 12/13, \textit{The Tower of London}, December 1840, read in part:

‘Subscribers are informed that they can have their Numbers bound with Designs after George Cruikshank, by Mr. William Runting, Binder, 7, Goldsmith’s Row, Gough Square, Fleet Street. Complete Copies of the Work may be had of the Publishers, bound in various styles, and at the undermentioned prices:- Cloth extra, with George Cruikshank’s Designs on the Cover 0-14-6. Substantially bound in morocco back, gilt top, and cloth sides 0-17-6. Elegantly bound whole morocco, gilt edges 1-1-0. Country Subscribers can procure the Covers through the medium of their Booksellers. An Allowance made to the Trade.’

Because it was issued in parts, \textit{The Tower of London} is also found in a great many custom bindings.
\end{quote}


\textsuperscript{273} \textit{The Pickwick Papers}. Kremers. PP 38, plum-purple morocco, rec. 5,’ p. 149.

\textsuperscript{274} See variant ‘Bradbury and Evans’s ‘lineal globe,’’ pp. 263-268.
for *Nicholas Nickleby*, all copies located carry the date at the base of the spine, one of which was found to carry an 1846-date catalogue bound in at its rear.\(^{275}\) This indicates that any conclusions as to the date of binding of a volume, based on a date stamped at the base of a publisher’s cloth-bound volume, must be treated with due caution.

The presence of a year stamped on the spine of some of these morocco-bound copies suggests the possibility that copies bound in the corresponding variant of publisher’s cloth might exist with the addition of a date at the base.

Charles Dickens inscribed one of the trade morocco volumes with the date 1837 stamped in gilt at the base of the spine (an example of a Chapman and Hall trade bound copy also being a presentation copy). The inscription is not dated, but an analysis of the signature, conservatively suggests that the copy was bound in a period between November 1837 and November 1839.\(^{276}\)

Copies: Plum-purple-coloured fine diaper-grain cloth; blind: ‘rectangles’

Title-page: 1837. Examined in person: No.
Details: The copy has yellow coloured coated endpapers. ‘The text and plates show most of the points of early issue. The copy is treated as the publisher’s issue although it may be composed of matter originally issued serially which the owner took to his bookseller for casing in the publisher’s cloth binding. There are stab-holes along the inner margins of gatherings.’ The copy displays stab-holes, clearly visible in the images provided by Beinecke staff.
Form: [Public/subscriber bound.]

Title-page: 1837. Examined in person: Yes.
Details: Yellow coloured coated endpapers, which might not be original. No Buss plates. The copy displays stab-holes, and it is possible that it is entirely parts-bound. The copy was at some time heavily sophisticated (including re-colouring of the cloth), and it was tightly bound. Possibly made-up/doctored. Inscribed in ink: ‘J.G. Petsik.’
Form: Not known.

*The Pickwick Papers*. Cove Rare Books. The copy was yet to be catalogued.
Title-page: 1837. Examined in person: No.

\(^{276}\) The details are discussed in the entry for ‘The Pickwick Papers. Private Collection,’ p. 147.
Details: The dealer James Cove believed the copy to be entirely parts bound. One image provided by the dealer shows one of the two Buss plates, “The Arbour Scene,” uncut, as present in the volume; stab-holes appear to be present on its outer edge. Directly above the middle of the bower, near the upper edge of the plate, in a discolouration, sit side by side two small spots of foxing; one is slightly smaller and sits a fraction lower than the other. The copy appears to be unsophisticated.

Form: [Public/subscriber bound.]

Title-page: 1837. Examined in person: No.
Details: The copy has the Buss plates, and ‘many early issue indicators.’ The copy was re-cased.
Form: [Public/subscriber bound.]

Title-page: 1837. Examined in person: No.
Details: The cataloguer states that this copy shows the stab-holes from the parts.
Form: Not known.

*The Pickwick Papers.* Peter Stern and Co. Stock code: 18568P.
Title-page: 1837. Examined in person: No.
Details: Yellow coloured coated endpapers. Bound entirely from clean sheets. No Buss plates.
Form: Not known.

Title-page: 1837. Examined in person: Yes.
Details: The copy was re-cased and it received replacement endpapers made of thick paper, coloured yellow on one side. Bound entirely from clean sheets. No Buss plates.
Form: Book form.

*The Pickwick Papers.* Kremers. PP 37, plum-diaper-rec. 2.
Title-page: 1837. Examined in person: Yes.
Details: Yellow coloured coated endpapers. Bound entirely from clean sheets. No Buss plates. The copy is inscribed in ink: ‘Mr. John Richardson/ Newcastle.’
Form: Book form.

_The Pickwick Papers._ Adrian Harrington. The copy was yet to be catalogued.
Title-page: 1837. Examined in person: Yes.
Details: Yellow coloured coated endpapers. Bound entirely from clean sheets. No Buss plates.
Re-backed, the original endpapers appear to have been retained.
Form: Book form.

_The Pickwick Papers._ Kremers. PP 37, plum-diaper-rec. 3.
Title-page: 1837. Examined in person: Yes.
Details: Re-backed. Yellow coloured coated endpapers. Bound entirely from clean sheets. No Buss plates. The original endpapers show beneath replacement added ones. A white truncated rectangular bookseller’s ticket is pasted to the original rear paste-down lower outer corner, which reads, printed in black: ‘Thos. N. Webb,/ Bookseller./ High Town./ Hereford.’ The ticket was pasted upside down, or the boards were re-attached back to front when it received its re-back.
Form: Book form.

_The Pickwick Papers._ Kremers. PP 37, plum-diaper-rec. 4.
Title-page: 1837. Examined in person: Yes.
Details: Yellow coloured coated endpapers. Bound entirely from clean sheets. No Buss plates. Inscription in ink, which appears to read: ‘E.A. Gordon/ Hergeldie.’ The spine strip has come away on this copy and has revealed pieces of printed paper used in the binding process. Excerpts from the top of the piece attached to the cloth strip read: ‘Engravings, very…/ 1832 to 1836…/ superb scarlet cover…/ Keepsake & M…/ the Rev. W. Ellis. Small Quarto…/ price 15s.’ Further down the advertisements continue; ‘*ile Scrap Book* for…/ School prize. By Agnes Strickl…/ handsomely bound, 8s.’ A testimonial for this work reads, some lines down, ‘-Lit. Gaz. The vol. for 1836.’ The publisher of these works, reads at bottom, ‘[Lon]don: Fisher, Son, & Co.’ The spine carries a strip of printed paper, which appears to be a prospectus for a serialised work, clues towards what the work might be, include the details: ‘Le Keux’s Me…,’ and ‘edifices…’, and ‘the Architect, and…’
Form: Book form.

_The Pickwick Papers._ Kremers. PP 37, plum-diaper-rec. 5.
Title-page: 1837. Examined in person: Yes.
Details: No Buss plates. Re-bound into full brown calf, top edge gilt, with original cloth preserved at the rear. Extra-illustrated with a set of Onwhyn illustrations (issued in parts by
the firm Grattan, contemporary with the serial of *The Pickwick Papers*), and a front wrapper of a part laid in. The copy is bound tight and is difficult to examine for stab-holes; whilst no stab-holes were found, at least some sheets were certainly clean. Inscription in pencil, dated 1974. Since it is a book form, the extra illustrations were bound in when the copy was rebound, which had certainly happened after 1870.

Form: Book form.


Title-page: 1837. Examined in person: Yes.


Form: Book form.


Title-page: 1837. Examined in person: Yes.

Details: Yellow coloured coated endpapers. Re-cased, the pale yellow endpapers appear to be replacements. Bound entirely from clean sheets. No Buss plates.

Form: Book form.


Title-page: 1837. Examined in person: Yes.

Details: The original endpapers show beneath new ones, the originals are coated yellow. Bound entirely from clean sheets. No Buss plates. Bookplate with motto, ‘Every Bullet has its Billet.’

Form: Book form.


Title-page: 1838. Examined in person: Yes.

Details: Yellow coloured coated endpapers. No Buss plates. The vignette title-page carries the date 1837. There is a small remnant of a 2-3 cm ticket on the cloth of the spine, above the gilt title imprint, only a capital letter ‘L’ shows, printed in black on what was a white ticket.

Form: Book form.


Title-page: 1838. Examined in person: Yes.
Form: Book form.

Title-page: 1838. Examined in person: No.
Details: Bookplate of Alfred Edward Turner.
Form: Book form.

*Sketches by Boz.* Kremers. SB 39, plum-diaper-rec. 8.
Title-page: 1839. Examined in person: Yes.
Details: Yellow coloured coated endpapers. The vignette title-page carries the imprint: ‘London:/ Chapman & Hall, 186, Strand.’ Some of the gatherings of the volume were removed from stitched parts, including (or perhaps only) S, T, and U. Bound in at the back, ‘Chapman and Hall catalogue, 24pp. dated ‘September 1846.’’
Form: Book form.

Copies: Plum-purple-coloured morocco; blind: five rectangles and four rosettes; all edges gilt

*The Pickwick Papers.* Kremers. PP 37, plum-purple morocco, rec. 1.
Title-page: 1837. Examined in person: Yes.
Details: The copy has ‘1837’ stamped to the base of the spine. The copy was re-backed and retained its original endpapers, which were coated white. The spine is a replacement, since its morocco is of a different quality than that of the boards (the grain is distinctly different). It is probable that the person who re-backed the copy based its new design on the remnants of the original (it closely matches that of the untouched copies below); so presumably, the original had ‘1837’ stamped in gilt at the base, since the new one does too. The copy is entirely bound from parts. The copy does not have the Buss plates, and the presence of further points of issue for the parts were not examined. The front pastedown carries the bookplate of ‘Charles A. Whyte.’
Form: Public/subscriber bound.

Title-page: 1837. Examined in person: No.
Details: The image of the spine provided by the owner was taken from an awkward angle, but the copy appears to have ‘1837’ stamped at the base of the spine. The copy is inscribed,
‘Edward Brentis Esquire/ From his very sincerely/ Charles Dickens’. The inscription reads Brentis for Prentis; the ‘B’ of ‘Brentis’ appears to have been written as if Dickens was uncertain of the spelling. A descendant of Edward Prentis owns the copy. Edward Prentis was a painter and once president of the Society of British Artists.277 Dickens’s father, John Dickens, knew Edward Prentis and appeared fond of him.278 Judging solely from the Letters, Charles Dickens’s acquaintance with Prentis seems to have petered out, as he is not mentioned in the Letters of volumes ii (1840-1841) and iii (1842-1843). The inscription of this copy is not dated, but the inscription provides a clue as to its date, and hence gives an indication of the latest date that the volume could have been bound. Dickens’s signature saw changes in style from 1832 to 1861, which changes were identified and used as an aid to date Dickens’s undated letters by the editors of the Pilgrim edition of The Letters of Charles Dickens:

From 1836 a clearer pattern began to emerge. The frequent small changes in signature and flourish, first made perhaps on a sudden whim, were adopted and used consistently, sometimes for months, until the impulse came to make another change. The difference is striking between a signature of, say, 1837 and one of 1847. But the consistency at each intermediate stage and, from late 1839 onward, the steadiness of the development made it possible to rely with some confidence on the clues the signatures provided.’279

A comparison of the signature inscribed into the volume against the table of samples that the editors provide (opposite xxiv) suggests that this volume was likely inscribed during a period between April 1837 and November 1839; facsimiles of the signatures provided for March 1838 and November 1839, are the closest matches. If this finding is correct, this would mean that this copy was bound no later than November 1839, and at its earliest November 1837, since this was when the first book forms were issued, upon conclusion of the original serial issue.

Form: On account of the presence of Dickens’s inscription, it is almost certainly a book form; it is unlikely – though not impossible – that Dickens had a set of parts bound, or secured one, or had one already, which he then inscribed to Prentis.

The Pickwick Papers. Kremers. PP 37, plum-purple morocco, rec. 2.

277 Letters, i. 320n.
278 Ibid.
279 Ibid. xxiv. As advised by the editors (n.) see also J. Holt Schooling, in “The Signatures of Charles Dickens from 1825 to 1870”, Strand Magazine, VII (1894), 80-9.
Title-page: 1837. Examined in person: Yes.
Details: The copy does not have ‘1837’ stamped in gilt to its base. Yellow coloured coated endpapers. The copy appears to be bound entirely from clean sheets. It does not have the Buss plates. The copy carries a damaged, rectangular, yellow-coloured book dealer’s ticket affixed to the front pastedown, which reads in part, ‘G. A.’ and ‘oynder’. The copy is unsophisticated.
Form: Book form.

The Pickwick Papers. Kremers. PP 37, plum-purple morocco, rec. 3.
Title-page: 1837. Examined in person: Yes.
Details: The copy has ‘1837’ stamped to the base of its original spine. Yellow coloured coated endpapers. The copy is in fine condition, it is bound tightly, and none of its signatures are proud. As a result, for fear of damaging it, it was not exposed to a close investigation for stab-holes. It appears to be entirely free of stab-holes; it does not have the Buss plates, and it carries the signature “E” on page 25. The copy has a ‘Tribute to Genius,’ 1812-1912, celebratory stamp, printed in black on white paper, affixed to the front paste-down. The copy carries an inscription dated 1861 on the front free endpaper.
Form: Book form.

The Pickwick Papers. Kremers. PP 37, plum-purple morocco, rec. 4.
Title-page: 1837. Examined in person: Yes.
Details: The copy was re-backed; its spine appears to be a replacement. The spine does not have ‘1837’ stamped in gilt to the base of the spine. If the spine is a replacement, then presumably the binder restored it from the old, so it may be that this copy did not have ‘1837’ stamped to its original spine. The endpapers appear to be replacements, coated yellow. The tightly bound copy appears to be bound from at least some clean sheets. It does not have the Buss plates. The front paste-down carries the book-plate of ‘William Stirling.’
Form: Book form.

The Pickwick Papers. Kremers. PP 38, plum-purple morocco, rec. 5.
Title-page: 1838. Examined in person: Yes.
Details: The copy has ‘1837’ stamped to the base of the spine. The copy is inscribed in ink on the half-title page, ‘HM Clark/ December 1838.’ The copy was delicately re-cased. It has new yellow coloured coated endpapers, and the text block edges may have been cut slightly, some of the gilt remains. The binding remains in fine order, and has not been tampered with any further. The rear leaves show damage, which has been repaired. The vignette title carries the date 1837. The copy does not carry the Buss plates.
Form: Book form.
**Violet-purple-coloured vertical fine ribbed-grain cloth; blind: variation on ‘rectangles,’ plus arabesque**

**Description**

Cloth: violet-purple-coloured\(^2\) vertical fine ribbed-grain cloth.

Blind stamped pattern: variation on ‘rectangles,’ plus arabesque. Boards: the stamping of the front and rear boards are the same. The front board carries three concentric stamped rectangles, which sit together immediately within the edges of the boards, which diminish in width of line going inwards. The innermost forms a large rectangular panel, which carries a large arabesque. The arabesque, other than substantial scrolls, has as its most identifiable features: two mirror-image fleur-de-lys shapes at the head and tail of the arabesque; and within the arabesque, mirror-image, on the right and left, just underneath its horizontal middle, sit two smaller shapes that are reminiscent of trumpet-like flowers.\(^3\) The spine: is that, exactly as described for ‘rectangles.’ It carries five rectangular compartments. The second compartment, counting down from the top, consists of a single stamped rectangle; the remaining four compartments consist of two concentric stamped rectangles, the outer slightly broader (matching that of the single-of-line compartment) of line than the inner. Between the compartments and at the top and base, are stamped horizontal lines of the same width in line as the broadest of those that form the rectangles of the compartments. Single stamped lines divide each of the compartments; and immediately above the uppermost and beneath the lowermost compartment, there sits a single line. At the very base of the spine, sit together an additional two horizontal stamped lines, forming a narrow band between them and the line above.

Titles found, gilt stamped pattern: ‘Sketches/ by/ Boz’. The title is stamped in gilt to the second compartment counting down from the top of the spine.

Sheets, title-pages found cased: *Sketches by Boz*: 1839.

Forms identified: [book form and public/subscriber bound.]

**Findings**

This variety of cloth is believed to be primary for *Sketches by Boz*, issued upon the completion of *Sketches by Boz*, for book forms and for the binding of sets of parts. The

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\(^2\) The colour of these copies appears to differ from that of the plum-purple-coloured fine diaper-grain cloth believed primary for *The Pickwick Papers*, but the difference is not pronounced, there is a possibility that they were produced from the same colour of cloth.

\(^3\) There may be a possibility that there are copies with variant arabesques, see fn. 285, below.
earliest issues of the demy octavo form of *Sketches by Boz* did not sell well, and the printing run of its numbers was far smaller by comparison with those of *The Pickwick Papers* and *Nicholas Nickleby*, which may explain the scarcity of the copies found. It can safely be assumed that fewer book forms were produced in a similar early period as compared to *The Pickwick Papers* and *Nicholas Nickleby*.

Three copies of *Sketches by Boz* bound in this cloth have been located, which bear the original first state title-page, dated 1839. The form status of two copies is not known; one copy is bound entirely from unstitched parts, which is, in all probability, public/subscriber bound, although there is a chance that Chapman and Hall may have produced book forms of *Sketches by Boz* composed entirely from sheets removed from parts.\(^{282}\) If it is public/subscriber bound then this cloth is almost certainly the earliest used for *Sketches by Boz*. If it is a book form bound entirely from parts, and if the suggestion by Eckel and Hatton and Cleaver\(^ {283}\) that the first book forms were entirely bound from parts is correct, then this cloth again shows itself to be primary.

This variant, a variation on ‘rectangles’ seen on the primary case of *The Pickwick Papers*, and other cloth cases bearing variations on ‘rectangles,’ have not been found that bear sheets of any of Dickens’s titles that date to post-1850.

The style of cloth – violet-purple coloured vertical fine ribbed-grain and arabesque stampings – is a style contemporary with 1839. The use of these kinds of large arabesques on boards is a feature of many titles produced during a roughly consigned period of 1837-1846. Carter notes that, ‘the arabesque blind designs which came in around 1837 continue through the earlier ‘forties for poetry and belles lettres’.\(^ {284}\) Whilst these observations are made with some confidence, they need to be treated with due and diligent skepticism.\(^ {285}\)

\(^{282}\) See pp. 73-74.
\(^{283}\) Discussed, ibid.
\(^{285}\) Carter comments on the subject of identifying the style of a cloth to a period: ‘The differences in the styles of one particular cloth which are characteristic of one decade or another are too minute for tabulation; but they exist, and the more practiced the eye the clearer they become. To say ‘this cloth looks to me like the early ‘sixties’ is to invite a skeptical smile and may indeed sound intolerably dogmatic: to say ‘This combination of cloth and lettering looks like the early ‘sixties’ is perhaps more convincing; but I am under no illusions, and I fully expect a large number of those who examine the discussions of particular examples in the second half of this book [consisting of findings on variants] to exclaim at intervals ‘The man talks through his hat, besides making mountains out of molehills.’” Carter, *Binding Variants with More Binding Variants*, p. 60, my square brackets.

Examples of fiction in original cloth bearing arabesques typically found on many titles of the period ascribed include: Dickens, *Oliver Twist*, 3 vol. London, Bentley, 1837 (whilst variants are noted, many are reminiscent of this variant of *Sketches by Boz* – grain, colour, stamping); James Grant, *Sketches in London*, 2nd ed. London, Thomas Tegg, 1840 (originally issued in parts; bears a cloth case of the same colour, grain, and similar stamping of the boards as those of this variant of *Sketches by Boz*), which has been seen with more than one variant of arabesque. Copies of the same titles, in the almost identical cases of case of cloth, often display as their only difference variations in the form of the arabesque,
Copies: Violet-purple-coloured vertical fine ribbed-grain; blind: variation on ‘rectangles,’ plus arabesque

*Sketches by Boz.* Kremers. SB 39, purple-ribbed-rec.arabesque 1.
Title-page: 1839. Examined in person: Yes.
Details: Yellow coloured coated endpapers. All of the gatherings carry stab-holes. The vignette title-page carries the publisher’s imprint: ‘London:/ Chapman & Hall, 186, Strand.’ There is a book-plate on the front paste-down of FitzPatrick of Grantstown Manor, Queen’s Country. The name ‘R.W.FitzPatrick,’ is inscribed in ink on the front free end-paper.
Form: Bound entirely from parts: almost certainly public/subscriber-bound.

Title-page: 1839. Examined in person: No.
Details: Yellow coloured coated endpapers. Podeschi does not mention stab-holes. The few high definition images provided by the Beinecke staff show no evidence of stab-holes. ‘Not only do the gatherings follow the structure of serial issue, but the copy shows all the minor errors of typesetting as in the previous impression’ (the part-issue). The vignette-title carries the publisher’s imprint: ‘London:/ Chapman & Hall, 186, Strand.’ The front paste-down carries the book-plate of George Barr McCutcheon.
Form: Not known, though Podeschi does tend to point out if stab-holes are present, so it is likely a book form.

*Sketches by Boz.* Peter Harrington. Stock code: 30115.
Title-page: 1839. Examined in person: No.
Details: The volume is re-backed. There is a damp-stain mark on the lower left corner of the front board, and it bears a distinctive 2-cm. long diagonal scar on the spine, which crosses over the third and fourth panels, counting down from the top.
Form: Not known.

though this has not yet been observed for this variety of cloth on *Sketches by Boz*; observed, for example, on copies of the above-mentioned, *Sketches in London* and *Oliver Twist*. 153
Blue-green-coloured fine diaper-grain cloth; blind: ‘rectangles’

Description

Cloth: blue-green-coloured fine diaper-grain cloth.

Blind stamped pattern: the blind stamped pattern of these volumes is that exactly as described for ‘rectangles.’ Boards: the stamping of the front and rear boards are the same. The front board carries five concentric rectangles. The outer rectangle is slightly broader in its lines than the four inner. The two outer rectangles sit together close upon the edges of the boards. The three inner sit together slightly deeper into the boards, the innermost forming a substantial plain rectangular panel in the center of the board. Spine: carries five rectangular compartments. The second compartment, counting down from the top, consists of a single stamped rectangle; the remaining four compartments consist of two concentric stamped rectangles, the outer slightly broader of line (matching that of the single-of-line compartment) than the inner. Between the compartments and at the top and base, are stamped horizontal lines of the same width in line as the broadest of those that form the rectangles of the compartments. Single stamped lines divide each of the compartments; and immediately above the uppermost and beneath the lowermost compartment, there sits a single line. At the very base of the spine, sit together an additional two horizontal stamped lines, forming a narrow band between them and the line above.

Titles found, gilt stamped pattern: ‘Nicholas/ Nickleby// By/ Chas. Dickens// London 1839.’

The title is stamped to the second compartment counting down from the top of the spine; an author’s statement is stamped into the second compartment counting up from the base; and a place and year statement is stamped to the narrow band at the base of the spine.

Sheets, title-pages found cased: Nicholas Nickleby: 1839.

Forms identified: book forms and public/subscriber bound.

Catalogues (not necessarily located in all, see list of copies): what appears to be ‘Chapman and Hall catalogue, 24pp. dated ‘September 1846.’”286 was found in one copy.

Endpapers found, book forms: yellow-coloured coated.

Findings

Other copies of Nicholas Nickleby cased in this cloth were located, which were not included in the list of copies investigated, because their data was considered insufficient to be of use. These copies were dated 1839 by their cataloguers.

286 Appendix 1, p. 277.
This is the primary cloth made available for the book forms and for the binding of sets of parts at the conclusion of the original serial run of *Nicholas Nickleby*.

Of the copies investigated, the Peter Harrington copy was public/subscriber bound and a number of others were quite likely to have been also. The Peter Harrington copy may be an example of Chapman and Hall having made the case available to the trade for binding as opposed to having been bound at Chapman and Hall’s premises for the subscriber, since the resultant volume shows little care for the entire removal of indications of extraneous matter of the wrappers and advertisements. Chapman and Hall might have taken more time with the volume.

Book forms were identified cased in this cloth, including one that carried a catalogue by Chapman and Hall dated ‘September 1846’.

The earliest copy of *Nicholas Nickleby* in variant cloth for which information has been found, was also issued in 1846, in what appears to be unusual circumstances. The next variant after carries a title-page of 1857. Current data suggests that the primary variety of cloth remained in use during the years from 1839 to 1846. Though it is possible that this cloth may have continued to see use after the appearance of the 1846 variant, perhaps into the early years of the 1850’s. Or, already-bound copies in primary cloth may have remained available into the 1850’s.

Copies by Chapman and Hall in variant cloth dating to the early 1850’s are rarities, and it may be that such are yet to surface, which would drive the extent of the period of use of the primary case back, but to no earlier than 1846.

It is also a possibility that the primary cloth case was in use for only a number of years from 1839, and that it was revived in 1846, in between which it received variant cases. *The Pickwick Papers* saw its earliest variants of cloth in 1842, and it is possible that *Nicholas Nickleby* also saw its first variants circa this year, possibly in the same variant of cloth found on the copies of *The Pickwick Papers* – or in another variant, and that either are yet to be located.

Copies: Blue-green-coloured fine diaper-grain cloth; blind: ‘rectangles’


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289 Smith, i. 40. This copy is discussed in further detail on pp. 175-177.
291 ’Slate-coloured fine diaper-grain cloth; blind: a slight variation on ‘rectangles,’ plus central pear-shaped ornaments,’ see, pp. 159-161.
Title-page: 1839. Examined in person: Yes.
Details: Yellow coloured coated endpapers. Stab-holes in all gatherings. The rear free endpaper is pasted to a free leaf; there is a possibility that these endpapers are replacements. There is a remnant of a serial wrapper on the plate, ‘The Consultation.’ The front paste-down carries two book-plates, of H.C. Embleton, and William Waples. Page 123, line 17: ‘sister’ (later state in the parts); part 5 of the set from which this volume was bound, carried sheets of the second state in the parts.
Form: Public/subscriber-bound.

*Nicholas Nickleby.* Sumner & Stillman. Stock code: 10011.
Title-page: 1839. Examined in person: No.
Details: Re-backed with new endpapers added; the original endpapers are still present and these are coated yellow. Page 123, line 17: ‘visiter’ (early state in the parts); page 160, line 6 up: ‘letter’ (later state in parts). The four illustrations of parts 1 and 2 do not have Chapman and Hall’s imprint (later state in parts). The portrait has Chapman and Hall’s imprint (plates without an imprint are not found in parts).
Form: The presence of the point and the portrait plate with the imprint suggests a public/subscriber bound copy.

*Nicholas Nickleby.* Ebay. Item number: 330695160506.
Title-page: 1839. Examined in person: No.
Details: The endpapers appear to be original and are plain, which may suggest a copy bound entirely from parts by a binder who used their own material for the endpapers. The volume carries a A.L.S. by Dickens, dated 5 August 1839, addressed to Thomas Ellis Bramall; it is accompanied by its envelope, which is stamped 6 August 1839. The *Letters* carries an entry for this letter, as a mention in Dawson’s Book Shop catalogue No. 323; but they have the recipient of the letter as being ‘Bramale,’²⁹² the image of the letter provided appears to show the name of the recipient as being ‘Bramall’ rather than ‘Bramale.’ The images provided in the listing of pages clearly show stab-holes in the margins.
Form: It is bound from at least some parts, and is likely to be a public/subscriber bound copy.

*Nicholas Nickleby.* Ebay. Item number: 280598101216.
Title-page: 1839. Examined in person: No.

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²⁹² *Letters*, i. 574.
Details: Yellow coloured coated endpapers. Inscribed in dark ink on the title-page, ‘John F?’ The copy was re-cased, retaining the original endpapers. The dealer believed the volume to be entirely parts-bound.
Form: [Public/subscriber-bound.]

_Nicholas Nickleby._ Kremers. NN 39, green-diaper-rec. 1.
Title-page: 1839. Examined in person: Yes.
Details: Yellow coloured coated endpapers. Does not carry the points of early sheets and plates of the parts.
Form: Book form.

_Nicholas Nickleby._ Kremers. NN 39, green-diaper-rec. 2.
Title-page: 1839. Examined in person: Yes.
Details: The copy received new endpapers; the edges of the original yellow coloured coated powdered endpapers are visible beneath the sections of the new pastedowns. Does not carry the points of early sheets and plates of the parts.
Form: Book form.

_Nicholas Nickleby._ Adrian Harrington. Stock code: 37430.
Title-page: 1839. Examined in person: Yes.
Details: Yellow coloured coated endpapers. Bound entirely from clean sheets. Inscription in dark ink on front paste-down, reading in part: ‘Henderson.’
Form: Book form.

Title-page: 1839. Examined in person: No.
Details: Yellow coloured coated endpapers. ‘Ten leaves of the publisher’s advertisement’s, dated September 1846, are bound at the back of the volume.’ The first page of this catalogue matches that of: ‘Chapman and Hall catalogue, 24pp. dated ‘September 1846.’’
Form: Book form.

_Nicholas Nickleby._ Christie’s. _William E. Self Collection, Part I, The Kenyon Starling Library_, lot 60.
Title-page: 1839. Examined in person: No.
Details: The volume carries two book-plates, belonging to William Maryon, and Kenyon Starling. ‘The first four plates in this copy do not carry the publisher’s imprint’ (later state in the parts).
Form: Not known.

Title-page: 1839. Examined in person: No.
Details: This copy was re-backed. The cataloguer states: ‘the first four plates are without an imprint’ (later state in the parts).
Form: Not known.
Slate-coloured fine diaper-grain cloth; blind: a slight variation on ‘rectangles,’ plus central pear-shaped ornaments

Description

Cloth: slate-coloured fine diaper-grain cloth.

Blind-stamped pattern: The blind stamped pattern of these volumes is a slight variation on ‘rectangles,’ plus an addition of pear-shaped ornaments to the central panels of the boards.

Boards: The stamping of the front and rear boards are the same. The front board carries five concentric rectangles. The outer rectangle is slightly broader in its lines than the four inner. The two outer rectangles sit together close upon the edges of the boards. The three inner sit together slightly deeper into the boards, – the slight variation on ‘rectangles’ noted being here, in that the rectangles sit a touch deeper, and are hence slightly smaller, – the innermost forming a rectangular panel in the center of the board. The rectangular panel carries additional decorations, containing in each of its corners, a small scrollwork decoration; and in its center, a pear-shaped ornament, formed by a geometric pattern of scrolls, many in the shape of mollusk shells. Spine: the spine carries five rectangular compartments. The second compartment, counting down from the top, consists of a single stamped rectangle; the remaining four compartments consist of two concentric stamped rectangles, the outer slightly broader of line (matching that of the single-of-line compartment) than the inner. Between the compartments and at the top and base, are stamped horizontal lines of the same width in line as the broadest of those that form the rectangles of the compartments. Single stamped lines divide each of the compartments; and immediately above the uppermost and beneath the lowermost compartment, there sits a single line. At the very base of the spine, sit together an additional two horizontal stamped lines, forming a narrow band between them and the line above.

Titles found, gilt-stamped pattern: ‘The/ Pickwick/ Papers.’ The title of the work is stamped into the second panel, counting from the top.

Sheets, title-pages found cased: The Pickwick Papers: 1842, 1845.

Forms identified: book forms.

Endpapers found, book forms: white-coloured coated.

Findings

This variety of cloth has only been found on two book form copies of *The Pickwick Papers*, which carry sheets dated 1842 and 1845. It is not believed that this variety of cloth
was made available for the binding of sets of parts, not for *The Pickwick Papers*, nor for sets of *Sketches by Boz*, *Nicholas Nickleby*, and *Martin Chuzzlewit*.

The use of this cloth is believed to have been in use during a period around the dates carried on the title-pages of the two volumes located, 1842-1845, or slightly later. It could have been in use as early as 1842, and remained in use until after 1845; or, it was in use after 1845, and 1842-dated sheets remained available, along with 1845-dated ones.

The same blind-stamped pear-shaped ornament of the boards matches that stamped in blind on the boards of the original cloth bindings of at least the first four editions – so marked – in original cloth of *American Notes*, published by Chapman and Hall, in 1842 (2 vols.). The first two editions of *American Notes* and their bindings were certainly produced in the year 1842. This stamping was available from as early as 1842, though it could have first been used later for copies of *The Pickwick Papers*.

It is not known whether this variety of cloth was unique to *The Pickwick Papers*. It may be that book forms of *Nicholas Nickleby*, *Sketches by Boz*, and *Martin Chuzzlewit* also received this dress, but that these are yet to be found. Since the case is believed to date to the period 1842-1845 or a little later, then these titles, if they exist in this case, will each carry their first state title-page (1839; 1839; and 1844 respectively).

The grain is the same, and the colour of this variant is reminiscent – if not the same – as many copies of the variant of cloth known as ‘vignettes’ of *Oliver Twist*, copies of which bear 1846-dated title-pages.

Copies: Slate-coloured fine diaper-grain cloth; blind: a slight variation on ‘rectangles,’ plus central pear-shaped ornaments


Title-page: 1842. Examined in person: Yes.

Details: White coloured coated endpapers. The gatherings appear entirely clean; the volume is bound tightly, it is difficult to search for stab-holes. The vignette title carries the date 1837. No Buss-plates.

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293 Multiple copies of editions one through fourth are in the author’s possession. Each bears the same blind-stamped pear-shaped ornament as those on the copies of *The Pickwick Papers*. For images of two bindings of a first, with the same central ornament of *American Notes* (1842), see Smith ii, pp. (8-9). A copy of *American Notes* (London, Chapman and Hall, 1842) with the ‘pear’ binding was found, of which both volumes were inscribed with the date 29 October 1842, and the paste-down of volume one carried a white-coloured octagonal binder’s ticket, printed in brown or red, which read: ‘Bound by/ Leighton & Eeles/ Exmouth Street/ Spa Fields.’

294 This cloth variant is further discussed in the findings on the variant, ‘Plum-purple-coloured, and slate-coloured fine diaper-grain cloth; blind: ‘geometric-decorated rectangles with cross-oval ornament,’” pp. 169-171.

Form: Book form.

Title-page: 1845. Examined in person: Yes.
Details: White coloured coated endpapers. No stab-holes. The vignette title carries the date 1837. No Buss-plates.
Form: Book form.
Blue-coloured cloth; blind: ‘geometric rectangles with cross-oval ornament’

Variants have been found of this type of cloth, of which these three have been grouped together under this heading. The blind stamping and basic colour (variations of blue) of cloth for each variant of case has been the same; the grain of cloth and the pattern of gilt stamping display differences. The variants appear to display slight variations of blue. The morocco-grain copies, for example, appear grey-blue of colour; however, the copies are all treated here together, described as blue in colour.

Blue-coloured diagonal fine ribbed-grain cloth; blind: ‘geometric rectangles with cross-oval ornament’

Description

Cloth: blue-coloured diagonal rib-grain cloth. Blind-stamped pattern: ‘geometric-decorated rectangles with cross-oval ornament.’ Boards: The stamping of the front and rear boards are the same. The front board carries five concentric rectangles. The outer rectangle is slightly broader of line than the four inner. The two outer rectangles sit together close upon the edges of the boards. The three inner sit together slightly deeper into the boards. The innermost ‘rectangle’ is better described as rectangular-shaped, as its inner corners evolve into a geometric pattern, mostly consisting of 90-degree angles. In the center of the boards sits a large ornament, that could be described as a cross combined with an oval at its center. Each end of the cross is composed of a geometric ‘jumble’ of intersecting lines, which contains many 90-degree angles. Spine: the spine carries five rectangular compartments. The second and fourth compartments, counting down from the top, consist of a single stamped rectangle. The remaining three compartments consist of two concentric stamped rectangles, the outer slightly broader (matching that of the single-of-line compartment) of line than the inner. The innermost ‘rectangle’ of these compartments is better described as rectangular-shaped, as its inner corners evolve into a geometric pattern, mostly consisting of 90-degree angles – repeating the pattern of the innermost ‘rectangle’ of the boards in miniature. Immediately above the uppermost compartment, at the very head of the spine, is stamped a horizontal line; there is another immediately beneath the lowermost compartment and another at the very base, between them forming a narrow band. These horizontal lines are of the same width as the outermost rectangles of the boards – for many copies, the uppermost line is obscured (missing, possibly the entire is stamped too high). Titles found, gilt stamped pattern: ‘Martin/Chuzzlewit// By/ Chas. Dickens// London 1844.’ The title is stamped to the second compartment counting down from the top of the spine. An
author’s statement is stamped into the second compartment counting up from the base. A place and year statement is stamped to the narrow band at the base of the spine.

Sheets, title-pages found cased: *Martin Chuzzlewit*: 1844.
Forms identified: book form and public/subscriber bound.
Endpapers found, book forms: yellow-coloured coated.

Blue-coloured fine weave-grain cloth; blind: ‘geometric-rectangles with cross-oval ornament’

**Description**

Cloth: blue-coloured fine ribbed-grain cloth.\(^{286}\)
Blind-stamped pattern: ‘geometric rectangles with cross-oval ornament.’
Titles found, gilt stamped pattern: ‘Martin/Chuzzlewit// By/ Chas. Dickens// London 1844.’
The title is stamped to the second compartment counting down from the top of the spine. An author’s statement is stamped into the second compartment counting up from the base. A place and year statement is stamped to the narrow band at the base of the spine.
Sheets, title-pages found cased: *Martin Chuzzlewit*: 1844.
Forms identified: book form.
Endpapers found, book forms: yellow-coloured coated.

Blue-coloured morocco-grain cloth; blind: ‘geometric-decorated rectangles with cross-oval ornament’

**Description**

Cloth: blue-coloured morocco-grain cloth
Blind-stamped pattern: ‘geometric-decorated rectangles with cross-oval ornament.’
Titles found, gilt stamped pattern: ‘Martin/Chuzzlewit// By/ Chas. Dickens’. The title is stamped to the second compartment counting down from the top of the spine. An author’s statement is stamped into the second compartment counting up from the base. The band at the base of the spine is left plain.
Sheets, title-pages found cased: *Martin Chuzzlewit*: 1844.
Forms identified: book forms.
Endpapers found, book forms: yellow-coloured coated.

\(^{286}\) This is the first appearance of the cloth, described for this study as fine weave-grain (see description, p. 132).
Findings

In catalogue listings for *Martin Chuzzlewit* in ‘blue cloth,’ when provided with an image, it can be difficult to distinguish the grain of the cloth, but copies of *Martin Chuzzlewit* cased in the diagonal grain cloth were identified, which were not included in the list of copies investigated, because their data was considered insufficient to be of use. These copies were dated 1844 by their cataloguers.

The blind stamped pattern of these volumes represents a substantial evolution of style on ‘rectangles,’ with which it does, nonetheless, share features in common. This blind-stamped pattern (‘geometric-decorated rectangles with cross-oval ornament’) is duplicated for many varieties of cases, all produced for Chapman and Hall, and remained in use until at least 1862/1863.297 On current evidence, it is believed that this is the first appearance of this variant of cloth.

The three grains of cloth are believed to represent different periods of production for the volumes of *Martin Chuzzlewit* found, they are not believed to have been used concurrently. No instance has been found where two grains for a primary case can be shown to have been in use concurrently for the titles of the demy octavo cloth. Whilst the numbers of copies examined are few, there is some evidence to support this assertion.

Sheets of *Martin Chuzzlewit* dated 1844 were in use, or remained for use, until at least 1856, when there was a printing order for sheets which may have seen new title-pages produced. The earliest variant title-page so far found, was dated 1859. This means that copies of *Martin Chuzzlewit*, bearing the original 1844-dated title-page are likely to have been produced until, at the earliest, 1856.

The blue-coloured diagonal fine ribbed-grain cloth appears to be primary – its earliest incarnation, in use for the earliest book forms and provided for the binding of sets of parts. Book forms and public/subscriber bound copies of *Martin Chuzzlewit* (bearing 1844-dated title-pages) have been found in the diagonal fine-ribbed variant. Thus far it appears to be the most common of the three types, suggesting earliest issue, since the title sold well and many book forms (as a percentage of the whole) were produced early.

Only book forms of *Martin Chuzzlewit* have been found cased into the other two variants of this blue cloth. Of the fine ribbed-grain cloth two copies were located; both carry ‘London 1844.’ stamped in gilt to the base of the spine.298 The morocco-grain cloth does not

297 ‘Violet-orange rose-coloured honeycomb-grain cloth; blind: ‘geometric-decorated rectangles with cross-oval ornament;’ gilt: ‘Chapman & Hall’ stamped at the base of the spine,’ see pp. 226-228. Features of the spine stampings survive for the cloth case ‘Illustrations By,’ which was in use during the mid to late 1860’s, see pp. 269-273.

298 ‘*Martin Chuzzlewit*. Adrian Harrington. The copy was yet to be catalogued,’ p. 167; ‘*Martin Chuzzlewit*. PBA Galleries. Item number: 235659,’ p. 168.
carry a stamping at the base. The blue-coloured fine weave cloth is likely earlier than the blue-coloured morocco grain, since it would seem improbable that the order of stamping during the issue of book forms should be ‘London 1844.’ – base plain – ‘London 1844.’ There is further evidence to suggest that the earliest use of morocco-grain cloth for the demy octavos by Chapman and Hall dates to from the mid to late 1850’s.

One of the three morocco-grain cloth copies carries a dated inscription of May 1854, which is suggestive of an 1850-decade-issued copy. Morocco grain appeared to be in use for other copies of Chapman and Hall titles, including another variant for Martin Chuzzlewit, around this same period. Two exceptionally beautiful copies of Martin Chuzzlewit bearing 1844-dated title-pages have been found which were bound into violet-rose-coloured morocco-grain cloth, with the same blind-stamping as these three blue-cloth varieties and without the place and date statement stamped at the base of their spines (base plain). One of these copies bears a catalogue dated to 1856.299 The very next demy octavo title published by Chapman and Hall after Martin Chuzzlewit was A Tale of Two Cities, 1859, and its primary cloth case was produced from morocco-grain cloth, which suggests continuity in the use of the grain of cloth.

Copies: Blue-coloured diagonal fine ribbed-grain cloth; blind: ‘geometric-rectangles with cross-oval ornament’

Title-page: 1844. Examined in person: Yes.
Details: The endpapers are plain. Stamped at the base of the spine: ‘London 1844.’ All of the gatherings appear to carry stab-holes. A few loose fragments of blue paper, possibly matter from the wrappers or advertisements, were found in the gutter of page 89. Many of the stab-holes were difficult to locate, sitting very deep in the leaves.
Form: Public/subscriber bound.

Title-page: 1844. Examined in person: Yes.
Details: The endpapers are yellow coloured coated. Stamped at the base of the spine: ‘London 1844.’ All of the gatherings carry stab-holes. The volume carries, loosely inserted, a letter and

a leaf of advertisements. The leaf of advertisements is that of the completion of *Martin Chuzzlewit*, issued with part 19/20.\(^{300}\) The letter reads:

> Bank House. Belper

This copy of *Martin Chuzzlewit* is almost unique. The plates are the earliest impressions. The illustrated title bears the artist’s error (on the reward/ of placing the L after 100 thus 100L instead of L100, to which he altered it on discovering the error. The copies are few + high priced. On examination it will be found that this copy has been bound, in the publishers covers, from the “parts” instead of from the sheets. This accounts for the plates being such early impressions so unusual in cloth copies.

[J.RDe???] 1887.\(^{301}\)

Form: Public/subscriber bound.


Title-page: 1844. Examined in person: No.

Details: Yellow coloured coated endpapers. Stamped at the base of the spine: ‘London 1844.’

‘Stab-holes are visible along inner margins of the leaves in several gatherings.’\(^{302}\)

Form: Not known. The description seems to suggest that it is partially bound from parts (book form).


Title-page: 1844. Examined in person: Yes.

Details: Yellow coloured coated endpapers. Stamped at the base of the spine: ‘London 1844.’

Entirely bound from parts, although one gathering may have been clean. The spine strip is loose and a strip of printed matter is revealed, in part it reads: ‘Mr. Punch has just published a sheet of emblematical devices with mottoes for Sir James Fouche Graham. Each sheet 16

\(^{300}\) See Appendix 2, p. 288, for a transcription. A remnant of the blue wrapper adheres along the right edge of the page with the *Martin Chuzzlewit* advertisement; the other side of the leaf carries an advertisement headed, ‘In October/ England in the Reign of Henry the Eighth’.

\(^{301}\) The different impressions for the vignette title-page plate do not indicate priority; however, the concept that only copies bound from parts could carry early states as issued with the parts, is correct (though, for *Martin Chuzzlewit* there are no points for the sheets and plates of the parts, with the possible exception of the errata leaf [the later errata leaf may have been first produced after the part issue concluded]). It is of interest that the letter suggests copies with early sheets are rarer than those without in cloth – those with the earliest sheets would be in the minority compared with public/subscriber bound copies and the book forms that did not carry them. Rarity is a factor in making an item desirable, and instances of such can be found for many of the facets of the variants of cloth. For example, whilst the blue-coloured weave-grain cloth is not believed to be primary (nor carry early state sheets) it appears to be the rarest of the three variants (and is quite beautiful). Those interested in preserving these volumes will be drawn to characteristics that appeal to them personally.

\(^{302}\) Podeschi, p. 74.
stamps specimen below, price 2d.’ The printer of *Martin Chuzzlewit*, Bradbury and Evans, also printed for *Punch*, suggesting this volume was bound by, or for them, unless coincidentally another binder happened to use this waste material.

Form: [Public/subscriber bound.]

*Martin Chuzzlewit*. Adrian Harrington. The copy was yet to be catalogued.

Title-page: 1844. Examined in person: Yes.

Details: Stamped at the base of the spine: ‘London 1844.’ The copy received new endpapers; the originals show beneath the paste-downs, and these were coated yellow. Entirely bound from clean sheets.

Form: Book form.

*Martin Chuzzlewit*. Private collection.

Title-page: 1844. Examined in person: No.

Details: Yellow coloured coated endpapers. Stamped at the base of the spine: ‘London 1844.’ The front free endpaper carries two inscriptions in ink, one, in blue-purple-coloured ink reads in part: ‘from his mother –/ Sep 1893/ [short rule]’. The owner of the volume has indicated that he could not find stab-holes after about page 38, but before this, they were present in the leaves.

Form: [Book form.]


Title-page: 1844. Examined in person: No.


Form: Not known.

Copies: Blue-coloured fine weave-grain cloth; blind: ‘geometric-rectangles with cross-oval ornament’

*Martin Chuzzlewit*. Adrian Harrington. The copy was yet to be catalogued.

Title-page: 1844. Examined in person: Yes.

Details: Yellow coloured coated endpapers. Stamped at the base of the spine: ‘London 1844.’ Partially bound from parts; stab-holes visible on page 20, the remaining gatherings appear largely clean. The name ‘E. Wethered’? is inscribed on the front free endpaper.

Form: Book form.
Martin Chuzzlewit. PBA Galleries. Item number: 235659.
Title-page: 1844. Examined in person: No.
Details: Stamped at the base of the spine: ‘London 1844.’ The volume was re-backed. Carries the book-plate of Sidney T. Miller on the front paste-down.
Form: Not known.

Copies: Blue-coloured morocco-grain cloth; blind: ‘geometric-decorated rectangles with cross-oval ornament’

Title-page: 1844. Examined in person: Yes.
Form: Book form.

Title-page: 1844. Examined in person: Yes.
Details: Yellow coloured coated endpapers. Base of spine plain. Partially bound from parts. Stab-holes show in the first gathering (A); the copy appears to be almost entirely clean.
Form: Book form.

Title-page: 1844. Examined in person: No.
Details: Base of spine plain. The cataloguers of Jarndyce tend to note the presence of stab-holes, which it does not for the catalogue entry of this copy.
Form: Not known.

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Plum-purple-coloured, and slate-coloured fine diaper-grain cloth; blind: ‘geometric-decorated rectangles with cross-oval ornament’

Description

Cloth: There appear to be two distinct colours of this variety of fine diaper-grain cloth, but as yet there are too few specimens have been located to treat them separately.

Blind-stamped pattern: ‘geometric-decorated rectangles with cross-oval ornament’

Titles found, gilt stamped pattern: ‘The/ Pickwick/ Papers// By/ Chas. Dickens’. The title is stamped to the second compartment counting down from the top of the spine. An author’s statement is stamped into the second compartment counting up from the base.


Sheets, title-pages found cased, slate-coloured: *The Pickwick Papers*: 1845.

Forms identified: book forms.

Findings

Only book forms of *The Pickwick Papers* have been found bound into this variety of cloth. It does not appear to be primary. The grain of the cloth is the same as that of the two primary cases of *The Pickwick Papers* and *Nicholas Nickleby* (fine diaper).

Of the book forms found of this variety of cloth, three carry 1838-dated title-pages, and two carry 1845-dated title-pages. Assuming that they were bound concurrent with the date of the title-pages, it suggests a period of use for batches in this cloth of at some time between 1838-1845 or slightly later. It could not be imagined that it was in use concurrent with the primary cloth of *The Pickwick Papers*, or that it was used to bind copies concurrent with the ‘pear’ variant (found on copies of *The Pickwick Papers*, sheets dated 1842 and 1845),\(^{303}\) as there is no reason for Chapman and Hall to bear such an expense.

The ‘pear’ variant appears to be an evolution on ‘rectangles’ and this cloth (stamped ‘cross-oval’) is related to that primary for *Martin Chuzzlewit*, which suggests that this cloth is later than ‘pear’. The dates of the sheets do not preclude this argument. Sheets dated 1838 may also have made their way into ‘pear’ – this is a relatively short period for a change of cloth case, and an explanation of how remnant sheets made their way into these cases will have to wait until more copies are located.

What appears relatively certain is that this cloth post-dates the first appearance of *Martin Chuzzlewit’s* primary cloth. The reasoning for this is that it would appear unusual that

\(^{303}\) ‘Slate-coloured fine diaper-grain cloth; blind: a slight variation on ‘rectangles,’ plus central pear-shaped ornaments,’’ pp. 159 – 161.
the publishers would go to the expense of providing an entirely new blind-stamped style, solely for the relatively small re-issues and reprints of The Pickwick Papers (and possibly for the other two titles, Sketches by Boz and Nicholas Nickleby, assuming such will be found). It would seem more logical that the stamping was first produced, and the expense incurred, for the original production of Martin Chuzzlewit. The pear-shaped stamping had likely also first seen its use for a new publication, American Notes (first edition, 1842), before it was used for the variant ‘pears.’

However, judging on the colours of cloth – and the dates of the sheets – the ‘pear’ variant may be later than this cloth case. The copies of The Pickwick Papers of the ‘pear’ variant (1842 and 1845-dated sheets) appear to be of the same slate colour as a number of early cloth variants of Oliver Twist (1846-dated sheets). One of the copies of The Pickwick Papers in this cloth (blind-stamped ‘cross-oval’) is also slate in colour, and it carries 1845-dated sheets. The other copies in this cloth are in a colour similar or the same as that primary for The Pickwick Papers. These circumstances would suggest that ‘cross-oval’ copies postdate primary for The Pickwick Papers, first appearing after Martin Chuzzlewit was first issued (1844), after which the ‘pear’ variant was produced, carrying over the slate colour between variants, which also came to be used for the first issues of Oliver Twist’s ‘vignettes’ variant.

Copies: Slate-coloured, and plum-purple-coloured fine diaper-grain cloth; blind: ‘geometric-decorated rectangles with cross-oval ornament’

Title-page: 1838. Examined in person: No.
Details: Plum-purple coloured fine diaper-grain cloth. This copy was re-backed.
Form: Book form.

Title-page: 1838. Examined in person: No.
Details: Plum-purple coloured fine diaper-grain cloth. The verso of the front free endpaper carries a bookseller’s label of ‘Stassin et Xavier’.
Form: Book form.

Title-page: 1838. Examined in person: Yes.

Details: Plum-purple coloured fine diaper-grain cloth. The copy was crudely but sturdily re-backed, not unsympathetic, the original spine strip laid down over black coloured morocco-grain buckram, which was also used to reinforce the corners of the boards; the original yellow coloured coated endpapers show beneath new endpapers. The vignette title carries the date 1837. No Buss plates.

Form: Book form.

Title-page: 1845. Examined in person: Yes.
Details: Plum-purple coloured fine diaper-grain cloth. Yellow coloured coated endpapers. The vignette title carries the date 1837. No Buss plates. The copy carries an inscription in pencil on the front free endpaper of ‘John Watson’.
Form: Book form.

Title-page: 1845. Examined in person: Yes.
Details: Slate-coloured fine diaper-grain cloth. White coloured coated endpapers. The gatherings are clean. The vignette title carries the date 1837. No Buss-plates.
Form: Book form.
“One can suspect anything,” said Poirot. “One has to find out more.”

Agatha Christie, *Hallowe’en Party*.

Description

The description is taken from a single found volume, a book form.

Cloth: dark green-coloured fine diaper-grain cloth.

Blind stamped pattern: the blind stamped pattern of this volume is reminiscent of ‘rectangles’ – featuring blind-stamped rectangles and an added arabesque to the boards. Boards: the stamping of the front and rear boards are the same. The front board carries two concentric rectangles; the outer is substantially broader than the inner. The rectangles sit together close upon the edges of the boards, the innermost forming a large rectangular panel in the center of the board. The rectangular panel encloses a roughly oval-shaped arabesque composed of botanical scrolls and flowers. Spine: the spine of the volume was re-backed; the original spine was laid back down with some loss. The spine is divided into five compartments. Between the compartments sit quadruple horizontal blind lines close upon one and other; the two inner are broader than the two outer. The very top of the spine carries a double horizontal stamped line, the topmost broader. If there was stamping at the very base, this is now obscured or missing. Due to the re-back and loss, it is not clear whether the spine once carried blind-stamped rectangles – it appears not to have.

Titles found, gilt stamped pattern: ‘Martin/ Chuzzlewit’. The title is stamped onto the second compartment counting down from the top of the spine.

Sheets, title-pages found cased: *Martin Chuzzlewit*: 1844.

Findings

A single book form copy of *Martin Chuzzlewit* with first state 1844-dated title-page has been found cased in this variety of cloth. It has all the appearances of being a publisher’s cloth-bound volume. The blind stamping is reminiscent of that ‘rectangles’ and the grain of cloth, fine diaper, matches that of the primary cases for *The Pickwick Papers* and *Nicholas Nickleby*. But, since only a single copy has been found, and the blind stamping is reminiscent-only of other cases, little can be said with any certainty. If it was not bound for Chapman and Hall, then clean sheets had been acquired by a non-directly affiliated binder to produce this
volume, perhaps on behalf of a middle-man seller. If it had been a parts-bound copy it would have more likely been a freak, since any binder could have acquired a set of parts to ‘experiment’ upon.

The style of the case appears to be contemporary with the sheets; other examples of titles have been located bound into similar cases of cloth, dating to the early years of the 1840’s. A particularly illustrative example is a two-volume set of Thomas Arnold’s History of the Later Roman Commonwealth (London: Fellows, Rivington, et al. 1845). The volumes of this set were also bound in green-coloured publisher’s cloth, and carry a remarkably similar style of blind-stamped decoration. The spines carry the same pattern of horizontal stamped lines, which were not part of a rectangular-shaped stamping (the volumes of this set were not re-backed); and arabesques on the boards, of the same overall shape, as found on this copy of Martin Chuzzlewit. Another example was a copy of Volume I of Ainsworth’s Magazine (London: Cunningham, 1842), 306 which was bound in dark green fine diaper-grain, with similar stamping, including arabesques on the boards of the same overall shape.

Assuming that it is publisher’s cloth case, this cloth case represents a conundrum. Stylistically it appears to predate that believed to be primary for Martin Chuzzlewit (blue-coloured ‘cross-oval’). However, if it was primary, then there should be far more copies. If of publisher-issue, the scarcity of the cloth suggests that it was not in use for long, or that it was in use for only small batches. Dickens left Chapman and Hall as publisher for his new titles in 1844, but Chapman and Hall continued as publisher for the titles that had been produced by them. Was this variety of cloth used or abandoned during this period? Whilst the copy appears to be of publisher-issue, until more copies are located, or further evidence is uncovered, it ought to be considered as a mere oddity.

Copies: Dark green-coloured fine diaper-grain cloth; blind: reminiscent of ‘rectangles,’ plus oval-shaped arabesque

Title-page: 1844. Examined in person: Yes.
Details: Yellow coloured coated endpapers. The copy was cut and re-backed, and likely given smaller boards. New endpapers were added but the original free endpapers were retained and the edges of the original paste-downs show beneath the new. The copy is bound very tight; no stab-holes were found, and at least some of the sheets were clean. There is a small plain rectangular booksellers’ ticket printed in black affixed to the upper left corner of the front

306 A serial dedicated to general literature and art, edited by Ainsworth and illustrated by George Cruikshank; Volume I carried part of Ainsworth’s The Miser’s Daughter.
paste-down: ‘Bain,/ Bookseller./ 1, Haymarket.’ Also affixed to the front paste-down is a book-plate of Stephen Lyne Stephens.

Form: Book form.
Titles bearing the same cloth case and the 1846-catalogue-bearing volumes of Chapman and Hall

Three related publisher’s cloth-bound volumes, which carry an 1846-dated catalogue by Chapman and Hall bound in at their rear, present a fascinating conundrum, but also allow for a unique insight into a slice of production, united as they are by their catalogues.

The first is a book form volume of Sketches by Boz with 1839-dated title-page, which carries a ‘Chapman and Hall catalogue, 24pp. dated ‘September 1846.’’307 This copy is dressed in the cloth case believed primary for The Pickwick Papers, and is the only copy of another title foundcased in this cloth. This variant of cloth, is the only one identified so far which has more than one title bound into it. For example, so far only The Pickwick Papers has been identified cased in the ‘pear’ variant, Martin Chuzzlewit in the blue-coloured ‘cross-oval’ blind stamped cases, &c.

The second copy bound with what appears to be the same catalogue (same front page, but only ten leaves in length) is a copy of Nicholas Nickleby (1839-dated title-page) cased in its primary cloth.308 An image was obtained of the first page of the catalogue of this volume and this matches that found in the volume of Sketches by Boz, though this catalogue carried ten leaves (were two leaves lost?).

Smith described the third volume. It was an 1839-dated Nicholas Nickleby,309 with a 24-page catalogue of books by Chapman and Hall bound in at the rear, dated September 1846, which likely matches that of ‘Chapman and Hall catalogue, 24pp. dated ‘September 1846.’’ The copy apparently bore the blind stamped pattern that matches ‘geometric-decorated rectangles with cross-oval ornament:’ that found on the primary blue cloth of Martin Chuzzlewit. The spine carried a gilt-stamped author statement, as that of the primary cloth of Martin Chuzzlewit (‘by Chas. Dickens’). Smith indicates that the grain and colour of the cloth was the same as that of Nicholas Nickleby’s primary case: blue green-coloured fine diaper-grain cloth. Two other copies without catalogues in what may be the same variant were identified, both carry the title Nicholas Nickleby, with title-pages dated [1839] and 1857, but these apparently did not carry the catalogue (the 1857-dated volume would not be expected to).310 Their relation is not clear.

The copies with the 1846-dated catalogues share a clear kinship, but the cloth cases they wear represent a conundrum. On the evidence of other copies of Sketches by Boz in other

307 ‘Sketches by Boz. Kremers. SB 39, plum-diaper-rec. 8,’ see p. 147. For further details of the catalogue, see Appendix 1, p. 277.
309 Smith, i. 40.
310 ‘Olive green-coloured [fine diaper-grain, or fine rib-grain] cloth; blind: ‘geometric-decorated rectangles with cross-oval ornament,’’ pp. 185-186.
variants of original cloth, the variant deemed primary for *The Pickwick Papers* (plum-purple-coloured fine diaper-grain; blind: ‘rectangles’) is not believed to be primary for *Sketches by Boz*. One of the *Nicholas Nickleby’s* with 1846-dated catalogues is bound in *Nicholas Nickleby’s* primary cloth, and the other carries stampings primary for *Martin Chuzzlewit*.

It is possible these copies represent the first indication of evidence of copies, bound in cloth, provided in uniform cloth cases. Was provision made to cover each of the four primary cloth cases? Was *Sketches by Boz*, bound into three variants of cloth in 1846, and into its primary again, and given 1846-dated catalogues?: that primary for *The Pickwick Papers* (found); *Nicholas Nickleby* (not found); *Martin Chuzzlewit* (not found), and its own (not found: none with the catalogue). *Nicholas Nickleby*, bearing the catalogue, has been identified in its own case, and appears to have been located in one similar to the primary case of *Martin Chuzzlewit*’s (though in a different colour, and grain [it is more likely to be related to the other green-coloured copies of *Nicholas Nickleby* discovered]). These 1846-catalogue bearing copies are rare, and there may be other combinations of dress and case, yet to be found. This period roughly coincides with the first advertisements for the demy octavo as ‘library editions’,311 ‘suitable for the libraries of the wealthy,’ and this may indicate an attempt at providing uniformity.

This reasoning is entirely preliminary, and as such, entirely unreliable. The picture of these volumes will improve should further data of those few remaining examples surface (volumes bearing the 1846-catalogue will not have seen a large issue).

As indicated earlier, of the varieties of cloth cases, primary for each title and later, identified as used until at least the early 1850’s of these four Chapman and Hall titles, this copy of *Sketches by Boz* and the copies of *The Pickwick Papers* are the only instance identified of multiple titles wearing a uniform case (‘plum-purple-coloured rectangles,’ primary for *The Pickwick Papers*). Other than this instance, the primary cloth case provided for each of the titles, and their later-issued variants of cloth cases, seem, on the evidence of current data, to be unique for each title of the demy octavo format of Dickens’s produced until 1853.312 The data concerning the later issue cloth variants of these four Chapman and Hall titles is, however, weak. There may be other titles bound uniformly into later cloth variant cases. Few were produced and few may have survived of the later issued cloth variant-cased copies of these titles.

311 See Appendix 2, p. 289.
Other ‘geometric-decorated rectangles with cross-oval ornament’ stamped variants, Chapman and Hall

The copies in publisher’s cloth of which the details and descriptions are to follow bear the same pattern of blind stamping, ‘geometric-decorated rectangles with cross-oval ornament,’ which is very likely first found on cloth-bound copies believed primary for *Martin Chuzzlewit*. One of the varieties of cloth described, the first described, carries a slight variation of blind stamping.

The copies in these variants were likely produced for Chapman and Hall between 1850-1860, though some may have seen use earlier. Thus far, no book forms copies of *The Pickwick Papers, Sketches by Boz, Nicholas Nickleby*, and *Martin Chuzzlewit*, shown to have been produced during this decade for Chapman and Hall, have been found to carry a pattern of blind stamping other than ‘geometric-decorated rectangles with cross-oval ornament’ or its slight variant alluded to above. By comparison with the earlier original primary-cloth issued copies of most of the titles, far fewer were produced of the later issues and reprints of these book forms. The titles remained popular, however, as shown by the sales of the cheaper formats that were periodically introduced.

For most of these varieties of cloth, only single or few copies were identified. Of each of the variants of cloth, not more than one title has so far been found bound into it. It may be that each variant is unique for the title found bound into it during that period, or, that copies of other titles in that cloth are yet to be discovered. For Bradbury and Evans, it would appear that the issue of different demy octavo titles in a uniform cloth case first occurred from 1853.
Plum-purple-coloured fine weave-grain cloth; blind: a slight variation on ‘geometric-decorated rectangles with cross-oval ornament’

Description

Cloth: plum-purple-coloured fine weave-grain cloth.
Blind-stamped pattern: these copies carry the pattern ‘geometric-decorated rectangles with cross-oval ornament’ with a slight variation: the fourth compartment of five of the spine, counting down from the top, matches the three others, the exception being the second from the top, which carries the title.
Titles found, gilt stamped pattern: ‘Sketches/ by/ Boz’. The title is stamped to the second compartment counting down from the top of the spine. These volumes do not carry an author’s statement stamped to the spine nor is a statement stamped at the base of the spine.
Sheets, title-pages found cased: Sketches by Boz: 1839, 1859.
Forms identified: book forms.
Endpapers found, book forms: yellow-coloured coated.

Findings

This variant is believed to post-date that pronounced primary for Sketches by Boz, bearing the arabesques, and likely dates to after 1844, since it is believed that Martin Chuzzlewit first saw this pattern of blind stamping. The first copies of Sketches by Boz may have been bound in this variant of cloth shortly after 1844; it was certainly in use for casing book forms of Sketches by Boz during the 1850’s.

Only book forms of Sketches by Boz have been positively identified in this cloth, all of which bear the original 1839-state title-page, with the exception of one, which bears an 1859-dated title-page, which suggests later use of this cloth on the whole. No copies are shown to have been public/subscriber bound, which also suggests that this cloth was not primary. The grain of cloth closely resembles that of fine weave-grain blue-coloured volumes found of Martin Chuzzlewit and it might it be contemporary with it (the cloth is likely the same variety, though no two copies were available for direct comparison).

Sheets of Sketches by Boz bearing 1839-dated title-pages were available into the 1850’s. The first variant dated title-page of Sketches by Boz identified carried the date 1856, and that after, 1859. It is likely that 1856-dated sheets were also bound into this cloth.

The volumes of this variety show a variation in the vignette title-page (a plate of illustration). Some carried the original imprint, ‘London:/ Chapman & Hall, 186, Strand.’; one carried only the imprint ‘London:’; and some were without an imprint entirely. At certain points in time, the imprint was steadily filed away from the etched plate used to produce the plates of illustration, leaving less when a print was pulled from them – or, multiple etched plates were in use, one of which had the entire imprint filed away and for the other only the address was filed away.

This may have been done because the issue was produced after 1850 – the imprint was no longer correct, as they had moved from Strand to Piccadilly. Title-pages bearing the 1839 date were still available, but they needed to print up more plates of the vignette title-page, and took the opportunity to erase the old imprint.

A case could be made that this is the primary cloth of Sketches by Boz, but it would be a weak one. Eckel seems to put this cloth forward as the primary case, which is understandable, since it appears that more copies in this cloth were issued (many more were found for this study by comparison with that deemed primary), during a period that could date from, as early as 1846 (though more likely early-mid 1850, judging from the evidence of the vignette title-pages) to at least 1859, than the fewer book forms of the failed original issue (‘arabesques’).

* * * * *

Of interest is the manuscript note drawn onto the printed matter used in binding of one of the copies. It reads, ‘12 Sketches’, providing an insight into the binding of these later issues. Quires may have been bound for sale as warranted, in batches. Selling at roughly one guinea per volume, the remainders and reprints (the type was set) of these demy octavo volumes represented almost pure profit to Dickens and the publishers. The note may indicate a binding-up or an order of twelve volumes of Sketches by Boz. An instance has been found for a variant binding, which contains MS notes of instructions to the binder in what appears to be Dickens’s hand. In their case the orders for the binding of these later variants stood at 13 volumes for two titles, each.

Copies: Plum-purple-coloured fine weave-grain cloth; blind: a slight variation on ‘geometric-decorated rectangles with cross-oval ornament’


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314 He describes it as follows: ‘The colour of the binding was a rather glossy brown cloth, blind-tooled. There was no lettering excepting the title in the second of five panels of the back.’ Eckel, 1932, p. 15.
Title-page: 1839. Examined in person: Yes.
Details: Yellow coloured coated endpapers. Some gatherings have stab-holes; most are without. There is a small light green bookseller’s ticket pasted to the front paste-down belonging to ‘H. Whitmore,’ of Manchester. There is also a book-plate of John Wood pasted onto the front paste-down.
Form: Book form.

Title-page: 1839. Examined in person: No.
Details: Described as bound from the monthly parts by the cataloguer. Book-plate of Kenyon Starling.
Form: Not known.

*Sketches by Boz.* Live Auctioneers – Heritage Auctions. Sale 683, lot 57468.
Title-page: 1839. Examined in person: No.
Details: Yellow coloured coated endpapers. The vignette title-page carries the imprint: ‘London:/ Chapman & Hall, 186, Strand.’ ‘Early ink signature (crossed out) and pencil signature, dated ”Nov. 24 1881,” on front pastedown.’
Form: Not known.

*Sketches by Boz.* The Bowral Bookmen. Stock code: 116843.
Title-page: 1839. Examined in person: No.
Form: Not known.

*Sketches by Boz.* David Brass. Stock code: 01100.
Title-page: 1839. Examined in person: No.
Details: ‘Original pale yellow endpapers.’ It appears that the entire original imprint is present at the base of the vignette title-page.
Form: Not known.

*Sketches by Boz.* Kremers. SB 39, plum-purple-fine weave-cross-oval 1.
Title-page: 1839. Examined in person: Yes.
Details: Yellow coloured coated endpapers. Entirely composed of clean sheets. There is no publisher’s imprint on the vignette title-page. The spine strip has come away on this copy,
revealing a fragment of printed matter used in the construction of the binding; written across it in brown ink is: ‘12 Sketches.’ The advertisements found on the printed fragment include, in part: ‘…Insurance Company. 3, Crescent, New Bridge Street, Blackfriars, London,’ and a list of its trustees and directors. Also, ‘..Fire and Life Assurance Company. No. 11, Lombard Street, London,’ and a list of its directors and auditors. The copy is inscribed in dark ink on the half-title, ‘Thomas Entwisle.’

Form: Book form.


Title-page: 1859. Examined in person: No

Details: ‘Bound in the fine rib-grain greyish violet cloth;’ ‘very pale yellow coated endpapers.’ Podeschi does not mention stab-holes in the entry for this copy. There is no printer’s imprint on the verso of the title-page leaf. The publisher’s imprint carries the address, 193, Piccadilly. The ‘5’ of 1859 on the title-page is slightly obscured by what appears to be a scuff mark, however, the date should originally have read 1859, since it carries the later address. The imprint on the vignette title-page reads, only: ‘London[:]’.

Form: Book form.
Violet-rose coloured morocco-grain cloth: ‘geometric-decorated rectangles with cross-oval ornament’

Description

Cloth: violet-rose coloured morocco-grain cloth.
Blind-stamped pattern: ‘geometric-decorated rectangles with cross-oval ornament.’
Titles found, gilt stamped pattern: ‘Martin/Chuzzlewit// By/ Chas. Dickens’.
Catalogues (not necessarily located in all, see list of copies below): ‘James Gilbert catalogue-inset, 2 leaves, [1856]’, see Appendix 1, p. 282.
Sheets, title-pages found cased: Martin Chuzzlewit: 1844.
Forms identified: book forms.

Findings

Two book forms of Martin Chuzzlewit bearing the original 1844-dated title-pages have been found cased into this extraordinarily beautiful variant of cloth. The presence of the catalogue dated to 1856 in one of the copies indicates that it could not have been bound earlier than 1856 and suggests that it was bound during this year.

The grain of cloth closely resembles that found on the blue-coloured morocco-grain copies of Martin Chuzzlewit, which bear the same blind stamping and 1844-dated title-pages. These two varieties of cloth cases are likely to date to a similar period.

It is probable that the copy bearing the catalogue, and possibly the other, was bound by/or for Chapman and Hall for James Gilbert, who will have provided Chapman and Hall with their catalogues. An issue would have been ordered, into which Chapman and Hall had their catalogues bound. If James Gilbert had the copy bound, it will have been done at Chapman and Hall’s and Dickens’s direction as to style, since it matches that already seen on copies bound by Chapman and Hall, but this would seem unlikely.

Physical signs and evidence of copies indicating possible issue via a middle-man begin to surface during the mid-1850’s. For example, copies of Bleak House were issued in 1855, for which some alterations were made for an Antipodean bookseller. There is also evidence of binding by Bohn, at Chapman and Hall’s direction.

318 It appears that Gilbert-publications (if it is the same Gilbert) were advertised in the part issue of The Pickwick Papers. On the front inner wrapper of part 18 (October 1837) two maps by Gilbert were advertised, published by E. Grattan.
319 See ‘Bradbury and Evans’s ‘lineal globe,’’ pp. 206-221.
320 ‘Chains,’ see pp. 249-262.
Later issues – reprints and remaining sheets – of the works of Charles Lever in a demy octavo format were issued by Chapman and Hall in a similar if not the same coloured cloth as these copies of *Martin Chuzzlewit*. A selection of volumes, all bearing the book-plates of the same gentleman, is of interest, as a number of the volumes likely represent a cross-section ‘slice’ of volumes produced at around the same time.321 One of the titles, *The Martin’s of Cro’ Martin* carried a similar two-leaf catalogue-inset as that found for *Martin Chuzzlewit* bound in at the rear of each of its volumes. The catalogue appears to be further evidence of sales by Chapman and Hall to a middle-man seller. It is dated 1860, and headed ‘New Books and Remainders,/ selected from/ Bickers and Bush’s/ Catalogue,/ 40 Lisle Street, Leicester Square,/ London, W.’322

The catalogue includes a number of works published by Chapman and Hall. The demy octavo forms of Charles Lever are advertised on page four as the ‘Library Edition.’ Their price is recorded as ‘Published at 14s.; reduced to 7s. per volume.’ Also listed is the complete series of Dickens’s serial *Household Words*, 19 vols. royal 8vo. Cloth. ‘Published at 5l. 4s. 6d.; reduced to 3l. 16s.’323

It is probable, on current evidence that this cloth is unique to *Martin Chuzzlewit*. However, it is not impossible that *The Pickwick Papers*, *Sketches by Boz*, and *Nicholas Nickleby* were also cased into this variety of cloth, since similar had been done for the works of Charles Lever. Middle-men firms may also have secured Bradbury and Evans titles, cased in the same cloth. *Oliver Twist*, *Dombey and Son*, *David Copperfield*, and *Bleak House* had seen their original issue by 1856. Judging by the date of advertisement of the catalogue-inset, if *The Pickwick Papers* was bound into this cloth at the same time its sheets would carry the date 1856. *Sketches by Boz* and *Nickleby Nickleby*, if issued at that time, would likely carry their first state title-pages (1839, for both) – or, possibly 1857 for *Nicholas Nickleby*.

Copies: Violet-rose-coloured morocco-grain cloth; blind: ‘geometric-decorated rectangles with cross-oval ornament’

321 The following copies, published by Chapman and Hall, at 193 Piccadilly, bore elements of the same blind stamping on their boards as copies of the primary cloth for *Dombey and Son* (‘marigold,’ pp. 196-201). The stamping of their cloth was the same, though there was slight variation in the grain of the cloth. They all carried the same book-plate, belonging to ‘Mr. R. Stewart Savile. Longrood. Nr. Rugby.’ The titles were: *The O’Donoghue*, 1 vol. no-date (vertical fine rib); *Charles O’Malley*, 2 vol. no-date (horizontal fine rib); *Knight of Gwynne*, 2 vol. 1860 (vertical fine-rib); *Harry Lorrequer*, 1 vol. no-date (fine rib); *Martins of Cro’Martin*, 2 vol. no-date (vertical fine rib, each volume bore a catalogue-inset). All of the volumes carried pale yellow-coloured coated endpapers. Earlier issues in this cloth, bearing advertisement endpapers for Chapman and Hall were also found.

322 At the base of page four is listed, ‘Strangeways & Walden (late G. Barclay), Printers,/ 28 Castle St. Leicester Sq., London.’

323 This could be part of a clearance of remainder stock when Dickens secures and ends *Household Words*. 

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*Martin Chuzzlewit.* Kremers. MC 44, violet-rose-morocco grain-cross-oval 1.
Title-page: 1844. Examined in person: Yes.
Details: Yellow coloured coated endpapers. The copy carries stab-holes in some of the gatherings; they show on the vignette half title-page. Bound in at the back of the volume: ‘James Gilbert catalogue-inset, 2 leaves, [1856]’.
Form: Book form.

*Martin Chuzzlewit.* Sumner and Stillman. Stock code: 9340.
Title-page: 1844. Examined in person: No.
Details: The cloth is described in the catalogue entry as morocco-grain. The copy was re-backed; it received new endpapers.
Form: Book form.
Olive green-coloured [fine diaper-grain, or fine rib-grain] cloth; blind: ‘geometric-decorated rectangles with cross-oval ornament’

Description

Cloth: olive green-coloured [fine diaper-grain, or fine rib-grain] cloth. Judging from the images provided of two copies found in this cloth, the copy carries either fine diaper-grain or fine rib-grain cloth.

Blind-stamped pattern: ‘geometric-decorated rectangles with cross-oval ornament’.

Titles found, gilt stamped pattern: ‘Nicholas/ Nickleby// By/ Chas. Dickens’. The title is stamped to the second compartment counting down from the top of the spine. An author’s statement is stamped into the second compartment counting up from the base.

Sheets, title-pages found cased: Nicholas Nickleby: [1839], 1857.

Forms identified: book form.

Findings

The year 1857 may be the first variant title-page produced for Nicholas Nickleby after the rare 1850-dated title-page, which may also have been cased into this variant of cloth. It may be that sheets of the original 1839-dated title-pages were available and used in the production of book forms during the 1850’s, which the unconfirmed copy might suggest. If a copy of Nicholas Nickleby described by Smith carries the same cloth as these copies, then this variant was already in use in 1846, since that copy carried a catalogue of this date.324 The Smith copy was bound in fine diaper-grain cloth.

It may be that book forms of the Pickwick Papers, Sketches by Boz, and Martin Chuzzlewit were also cased into this cloth.

Copies: Green-coloured [fine diaper-grain, or fine weave-grain] cloth; blind: ‘geometric-decorated rectangles with cross-oval ornament’


Title-page: 1857. Examined in person: No.

Details: Judging from an image provided by Sumner and Stillman, the copy carries either fine diaper-grain or fine rib-grain cloth.

Form: Book form.

324 Smith, i. 40. For a discussion of copies that carry this catalogue see: ‘Titles bearing the same cloth case and the 1846-catalogue-bearing volumes of Chapman and Hall,’ pp. 175-176.
*Nicholas Nickleby*. Cove Rare Books. The copy was yet to be catalogued.

Title-page: [1839]. Examined in person: No.

Details: Yellow coloured coated endpapers. The images provided were unfortunately rather dark; James Cove described the cloth as being ‘deep green’ of colour. The copy ‘has the publication date stamped to the foot,’ presumably of the spine. The base of the spine of the volume was too dark to be able to verify this information. The grain of the cloth appears to be fine diaper. The title-page was described as dated 1839, and it was not cut.

Form: Not known.
Brown-coloured fine weave-grain cloth; blind: ‘geometric-decorated rectangles with cross-oval ornament’

This description is based on an examination of images of a single located copy.

Cloth: brown-coloured fine weave-grain cloth. The brown-coloured grain of this cloth appears rather ‘grainy,’ for want of better description.

Blind stamped pattern: boards: ‘geometric-decorated rectangles with cross-oval ornament’

Gilt stamped: the spine was replaced. The copy received a new back of brown buckram, which may have mimicked the original: it is divided into five compartments with a narrow band at the base; the second and fourth compartments counting down from the top, have spine labels, which carry: ‘The/ Pickwick Papers// By/ Chas. Dickens’.

Forms identified: book form.

Findings

Other than what is inherent in this single copy, little else can be noted.

Copies: Brown-coloured fine weave-grain cloth; blind: ‘geometric-decorated rectangles with cross-oval ornament’

Title-page: 1857. Examined in person: No.
Details: The vignette title-page bears the Piccadilly address of Chapman and Hall. The volume was re-backed, and received a new back of brown buckram, which may have mimicked the original. It is divided into five compartments with a narrow band at the base; the second and fourth compartments counting down from the top, have spine labels, which carry: ‘The/ Pickwick Papers// By/ Chas. Dickens’.
Form: Book form.
12. Bradbury and Evans, 1846-1861, demy 8vo.: *Oliver Twist, Dombey and Son, David Copperfield, Bleak House, and Little Dorrit*

This section covers the publisher’s cloth provided by Bradbury and Evans for the sets of parts and book forms during the period 1846 to 1861.

During this period no variant title-pages were produced for each of the titles: *Oliver Twist* (title-page dated, 1846), *Dombey and Son* (title-page dated, 1848), *David Copperfield* (title-page dated, 1850), *Bleak House* (title-page dated, 1853), and *Little Dorrit* (title-page dated, 1857). Every book form of these titles issued by Bradbury and Evans during this period carried its original first-state title-page.
Oliver Twist. Kremers. OT 46, green-slate-B-minus ornaments 1.
Oliver Twist. Kremers. OT 46, slate-diaper-B-small ornaments 1.
Oliver Twist. Kremers. OT 46, slate-diaper-B-small ornaments 2.
Oliver Twist. Kremers. OT 46, slate-diaper-B-small ornaments 2.
Oliver Twist. Kremers. OT 46, green-slate-B-minus ornaments 1.
Oliver Twist, gilt-stamped: ‘vignettes’

Four variants of a type of cloth unique to Oliver Twist have been found, designated as ‘vignettes.’ The gilt stamping on the spine figures three vignettes depicting scenes from the tale, chosen from eleven such vignettes found on the cover illustration of the wrappers to the original part issue, designed and etched by George Cruikshank.

Slate-coloured fine diaper-grain cloth; blind: ‘frame A’ to boards; gilt: ‘vignettes,’ and ‘wreath-ornament’ on front board

Description

The description of this variant was taken from a single copy of Colonel Richard Gimbel’s, held at Yale (A39, copy 1. Podeschi, p. 39), which is also the only copy located. The Beinecke Library provided images of the copy.

Cloth: slate-coloured fine diaper-grain cloth.

Blind stamped pattern: Boards: ‘frame A:’ The blind stamping of the front and rear boards are the same. The front board carries a broad rectangular-shaped frame (1.5-2 cm-broad), Celtic-esque of appearance; in the middle of each length, double lines cross through which is weaved a triple-looped design; the corner-designs resemble stylised pomegranates, their tops breaching, as inner-corner ornaments, into the central panel enclosed by the frame. The central panel of the rear board, enclosed by the frame, was left plain. The spine carries no blind-stamped markings.

Gilt stamped pattern: Front board: ‘wreath-ornament’: The central panel formed by the blind-stamped frame on the front board carries a central gilt-stamped ornament: a wreath of bay laurel and berries. The wreath is composed of two double-pronged branches, the two upper prongs sweep around upwards to form the wreath of leaves and berries, and the two lower, sweep downwards to join in a smaller heart-shape. At the base of the wreath, within, where the two branches join, a small heart-shaped device is placed, its lower point joining the point of the upside-down heart shape formed by the lower prongs of the branches. Spine: ‘vignettes:’ The spine carries five elements. Three of the elements are vignettes copied from the illustration of the wrappers of the parts, designed and etched by George Cruikshank. The uppermost vignette shows Oliver and the Beadle, Mr. Bumble; the middle shows Fagin cooking sausages for the boys; and the lower shows Fagin in the condemned cell. Between the three vignettes, and at the very base are placed compartments that carry titles stamped in
gilt, the lettering of the title is pictorial: ‘Oliver Twist/ by/ Charles Dickens/ illustrated by/ G. Cruikshank’.

Sheets, title-pages found cased: Oliver Twist: 1846.

Forms identified: book form.
Endpapers found: yellow-coloured coated.

Slate-coloured fine diaper-grain cloth; blind: ‘frame B’ to boards enclosing panel with small ornaments inner corners, ‘wreath-ornament’ on rear board; gilt: ‘vignettes,’ and ‘wreath-ornament’ on front board

Description

Cloth: slate-coloured fine diaper-grain cloth.
Blind stamped pattern: Boards: ‘frame ‘B:’ The boards each carry a broad rectangular frame (1.8 cm-broad), contained within two thin-of-line stamped rectangles; the inner corners of the broad frame are square, as are the outer corners. The decoration within the frame is vaguely reminiscent of Arabic script. The inner corners of the panels formed by the frames on each board are decorated with small ornaments. The rear board carries the ‘wreath-ornament’ stamped in blind in the center of the panel formed by its frame. The spine carries no blind stamped markings.
Gilt stamped pattern: ‘vignettes’ to spine, and ‘wreath-ornament’ to front board.

Sheets, title-pages found cased: Oliver Twist: 1846.
Forms identified: book form and public/subscriber bound (unless copy identified was a book form entirely bound from parts, see below).
Endpapers found, book form: yellow-coloured coated.

Slate-coloured fine diaper-grain cloth; blind: ‘frame B’ to boards enclosing panel without small ornaments inner corners, ‘wreath-ornament’ on rear board; gilt: ‘vignettes,’ and ‘wreath-ornament’ on front board

Description

The description of this variant is taken from a single copy of Colonel Richard Gimbel’s, held at Yale (A39, copy 2. Podeschi, p. 39), which is also the only copy located. The Beinecke Library provided images of the copy.

Cloth: slate-coloured fine diaper-grain cloth.
Blind stamped pattern: The boards carry the same rectangular frames, described as ‘frame B.’

The inner corners of the panels formed on each board are left plain. The rear board carries the ‘wreath-ornament’ in blind in the center of the panel formed by its frame. The spine carries no blind-stamped markings.

Gilt stamped pattern: ‘vignettes’ to spine, and ‘wreath-ornament’ to front board.

Sheets, title-pages found cased: Oliver Twist: 1846.

Forms identified: book form.

Endpapers: The pale yellow-coloured coated endpapers of the single copy located, carry ‘Advertisement endpapers, Bradbury and Evans, [November 1855],’ see Appendix 1, pp. 281-282. It is not known whether other copies exist that differ only from this copy, in that the endpapers are left plain.

Green-slate-coloured fine diaper-grain cloth; blind: ‘frame B’ to boards enclosing panel without small ornaments inner corners, ‘wreath-ornament’ on rear board;’ gilt: ‘vignettes,’ and ‘wreath-ornament’ on front board

Description

Cloth: green-slate-coloured fine diaper-grain cloth.
Blind stamped pattern: ‘frame B’ to boards enclosing panel without small ornaments inner corners, blind ‘wreath-ornament’ on rear board.
Titles found, gilt stamped pattern: ‘vignettes,’ and ‘wreath-ornament’ to front board. Titles stamped, ‘Oliver Twist// By/ Charles Dickens// Illustrated by/ G. Cruikshank’
Sheets, title-pages found cased: Oliver Twist: 1846.
Forms identified: book forms.
Endpapers: yellow-coloured coated.

Findings

Eckel was the only bibliographer to pass a comment on the original cloth case of this production, noting that after the part issue ‘a volume was issued in slate-coloured cloth and this is now very scarce.’325 Eckel made no distinction between any variants.

This type of cloth is primary and unique to Oliver Twist, provided for the first cloth-bound book forms and for the casing of sets of parts.

325 Eckel, 1932, p. 63.
Frederick Locker’s presentation copy is unique amongst the copies located of *Oliver Twist* in this cloth. This variant may represent the first cloth case. The copy likely came out of Locker’s famed cabinet-style library at Rowfant. The copy bears a note of presentation by George Cruikshank to Locker, and Locker’s book-plate (with motto, ‘Fear God, Fear Nought’). Cruikshank likely gifted the volume to Locker later than 1846 — it was not a gift contemporary with publication. Locker was not a ‘name’ in 1846, then aged 25, so it is unlikely that Cruikshank gifted him a copy then, but Locker did become a renowned poet and collector. Cruikshank provided a frontispiece for Locker’s *London Lyrics*, in 1857. The inscription therefore does not suggest that the copy is of early issue, but it may be that the volume was one in Cruikshank’s library, which he had acquired upon original issue. Another argument may be made for this variant being earliest, viz. the blind-stamped, substantial feature of the decoration, ‘frame A’ is only used on this variety — all of the other variants bear ‘frame B.’ It would appear counter-productive and an expensive undertaking, if the stamping order was anything other than: ‘A’ – ‘B’ – ‘B’ – ‘B’.

The cloth of the second variant (slate, ‘frame B,’ inner ornaments to panels) may have been produced soon after Locker’s presentation volume (assuming Locker’s variant is earliest). It would appear that this variant of cloth was made available for casing sets of parts, indicating early issue. A copy has been identified that was public/subscriber bound, unless it was entirely bound from remainder parts by the publisher. It is, however, unlikely that this volume is a book form. The individual numbers in wrappers sold, albeit slowly, in the years after the original part issue; there were also regular, though small, stitching orders during these years. They will have used at least some remaining clean sheets to produce book forms in order to give parts a chance of sale. Book forms were found in this cloth that were partially bound from parts. For some numbers they will have needed to unstitch some — eventually, if not initially — for the production of book forms (for example, of 5000 printed of number 2 — the totality of the printing issue until the transfer — 4390 were stitched into wrappers). Also, presumably, the parts of some numbers had not sold as well as others, or, for re-sale, some proved more popular than others. It may be that the less-popular numbers were incorporated into book forms. This cloth case is the most numerous of the variants so far identified, which is suggestive of early/original issue. The case may have seen use for a number of years.

The remaining variants are believed to post-date these two variants. Gimbel’s second copy, in the third variant of cloth (slate, ‘frame B,’ no inner ornaments) can be dated to

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329 Patten, ‘Appendix B,’ p. 443.
around November 1855, from an examination of its endpapers. This variant is almost identical to that of the second variant, with the exception of the removal of the small corner ornaments of the boards. This finding in itself is slightly indicative of a later binding date for this copy than the variant without ornaments, since later variants tend to become simpler, and cheaper to produce.

The remaining variant is likely the latest of the four. The copies found in this cloth did not have the small ornaments stamped on their boards either. The green-slate-coloured variety of cloth, as appealing as it is, does appear to be of inferior quality than the slate-coloured cloth provided for the other variants. Both copies found in this variant of cloth are bound entirely from clean sheets – it is difficult to judge whether this signifies anything.

These cloth cases appear to be unique to Bradbury and Evans. No copy has yet been found in this cloth that may have been cased for Chapman and Hall after the transfer of the title and remaining stock to Chapman and Hall.

Copies: Slate-coloured fine diaper-grain cloth; blind: ‘frame A’ to boards; gilt: ‘vignettes,’ and ‘wreath-ornament’ on front board

Title-page: 1846. Examined in person: No.
Details: Yellow coloured coated endpapers. Podeschi does not mention the presence of any stab-holes. The librarians of the Beinecke have provided a clear image of the gutter between pages 38-39 to quite some depth, and no stab-holes are visible. The plate ‘Oliver Damned’ is placed opposite the title-page. Book-plate of Cruikshank’s friend, Frederick Locker, is affixed to the front paste-down. There is a note from Cruikshank pasted to the front free endpaper, which reads, ‘Frederick Locker/ With the best wishes of/ Geo Cruikshank.’
Form: Book form.

Copies: Slate-coloured fine diaper-grain cloth; blind: ‘frame B’ to boards enclosing panel with small ornaments inner corners, ‘wreath-ornament’ on rear board;’ gilt: ‘vignettes,’ and ‘wreath-ornament’ on front board

*Oliver Twist.* Kremers. OT 46, slate-diaper-B-small ornaments 1.
Title-page: 1846. Examined in person: Yes.

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331 On ‘cheapening’ the cloth of the secondaries, see Sadleir, *The Evolution of Publishers’ Binding Styles 1770-1900*, p. 89.
Details: Yellow coloured coated endpapers. All of the gatherings carry stab-holes. ‘Oliver Damned’ is placed opposite the title-page. The volume carries no markings, inscriptions or book-plates.

Form: Public/subscriber bound, or entirely bound from parts book form.

“Oliver Twist.” Kremers. OT 46, slate-diaiper-B-small ornaments 2.

Title-page: 1846. Examined in person: Yes.

Details: Yellow coloured coated endpapers. Many of the gatherings have stab-holes; others do not, including the preliminary gathering. The plate ‘Oliver Damned’ is placed opposite the title-page. Book-plate of Henry P. Marsham affixed to the front paste-down.

Form: Book form.

“Oliver Twist.” Cove Rare Books. The copy was yet to be catalogued.

Title-page: 1846. Examined in person: No.

Details: Yellow coloured coated endpapers. James Cove examined this volume, and he found that there are stab-holes in many of the gatherings, though not all.

Form: [Book form.]


Title-page: 1846. Examined in person: No.

Details: Described as being bound from parts, so it can be assumed that at least some of the gatherings carry stab-holes. The image provided shows the spine and the front board – it is not known whether the blind-stamped wreath is on the back. The plate ‘Oliver Damned’ is placed opposite the title-page. Described as carrying a small book-plate. It also carries a wrapper from part one.

Form: Not known.


Title-page: 1846. Examined in person: No.

Details: Only the front board and spine are shown in the image provided, which shows a copy that appears little faded. No clues as to provenance given in the description, though it does have a ‘morocco-backed box.’ There is substantial wear at the base of the spine of this copy, beneath the gilt-stamped ‘Cruikshank,’ though otherwise fine of appearance.

Form: Not known.
Copies: Slate-coloured fine diaper-grain cloth; blind: ‘frame B’ to boards enclosing panel without small ornaments inner corners, ‘wreath-ornament’ on rear board;’ gilt: ‘vignettes,’ and ‘wreath-ornament’ on front board

Title-page: 1846. Examined in person: No.
Details: The copy carries advertisements on yellow powdered endpapers: ‘Advertisement endpapers, Bradbury and Evans, [November 1855]’. The plate ‘Oliver Damned’ is placed opposite the title-page. No stab-holes show in the four clear images provided of pages.
Form: Book form.

Copies: Green-slate-coloured fine diaper-grain cloth; blind: ‘frame B’ to boards enclosing panel without small ornaments inner corners, ‘wreath-ornament’ on rear board;’ gilt: ‘vignettes,’ and ‘wreath-ornament’ on front board

*Oliver Twist.* Kremers. OT 46, green-slate-B-minus ornaments 1.
Title-page: 1846. Examined in person: Yes.
Details: Yellow coloured coated endpapers. Entirely bound from clean sheets. The plate ‘Oliver Damned’ is placed opposite the title-page. There is an ellipse-shaped embossed stamp on the front free endpaper, which belongs to ‘R. Whitmore/ Market St/ Manchester.’
Form: Book form.

*Oliver Twist.* Maggs Bros. Catalogue 1452, item 36.
Title-page: 1846. Examined in person: Yes.
Details: Yellow coloured coated endpapers. Entirely bound from clean sheets. The copy was re-backed, and appears to have retained the original endpapers. There is no plate opposite the title-page. Book-plate of Frederick Spiegelberg affixed to the front paste-down.
Form: Book form.

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'Marigold'

Two varieties were located of this cloth case. For copies examined in these two varieties of cloth, the statement stamped in gilt at the base of the spine is often damaged and obscured. It is in such a low position, that the simple act of removing the volumes from shelves will damage the gilt stamping: a slight tilt will sit the volume onto the stamping. In many cases it is no longer possible to establish exactly what had been stamped in that spot. For many re-backed copies, the statement at the base of the spine is lost completely. No copy in either variety of cloth has been found to lack a stamping at the base of the spine, as per design by the original binder: no copies appear to have been produced that left the base of the spine plain (which is not to claim that such copies will not be found). The presence and condition of the statements found stamped at the base of the spine is described under the entry of each copy examined.

In trying to establish whether catalogued copies cased in these cloths are book forms or public/subscriber bound, there has been an additional aid in the form of extra illustrations, produced towards the end of the serial run for inclusion, when the public and subscribers would bind their sets of parts. The artist for the illustrations of *Dombey and Son*, H. K. Browne, etched additional plates of illustration, published by Chapman and Hall (*Dombey and Son* was published by Bradbury and Evans) with the ‘approbation of Mr. Charles Dickens’. Four portraits of the characters Edith, Florence, Alice, and little Paul were issued stitched in a neat wrapper for a shilling, and a ‘few’ India proofs were produced of each for a shilling apiece. Shortly upon the issue of these four portraits, another eight ‘full-length’ portrait-illustrations were issued stitched into a green wrapper, which sold for two shillings. The front wrapper of these eight plates bore, ‘published with the sanction of Mr. Charles Dickens.’ None of the extra portraits found their way into book forms of *Dombey and Son*, but the issue proved popular with the public, and the plates are often found in public/subscriber bound copies. As such, these plates are most useful in determining whether a copy is a public/subscriber bound in absence of other data. If any of them are present (it could be as few as one – a proof plate of little Paul, or all twelve), then it is almost certain that the copy is public/subscriber bound.334

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332 ‘Dombey and Son Advertiser,’ *Dombey and Son*, part 18, p. 1.
333 ‘Dombey and Son Advertiser,’ *Dombey and Son*, part 18, p. (2). The eight full-length portraits were of: Dombey and Carker; Miss Tox; Mrs. Skewton; Mrs. Pipchin; Old Sol. and Captain Cuttle; Major Bagstock; Mrs. Nipper, and Polly.
334 Contemporary-published extra illustrations were produced for some of the other serial issues of Dickens’s, notably *The Pickwick Papers* and *Nicholas Nickleby*. Please refer to Podeschi or Kitton, *Dickens and His Illustrators* (London, George Redway, 1899) for their details. It is likely that undoctored public/subscriber copies of *The Pickwick Papers* and *Nicholas Nickleby* in primary cloth will be found that carry extra illustrations. The book form copy of *The Pickwick Papers*. Kremers. PP 37.
Olive green-coloured fine diaper-grain cloth; blind: ‘marigold,’ and ornaments to the corners of central panels of the boards

Description

Cloth: olive green-coloured fine diaper-grain cloth. Blind stamped pattern: ‘marigold:’ Boards: The stamping of the front and rear boards are the same. The front board carries a rectangular frame (roughly 2 cm broad) composed of geometric patterns. A point of each of four prominent triangular features set into the middle of each of the lengths of the frame pierces the central panel contained within the frame (the base of each triangle, sits parallel with the edges of the board). The point of each of these triangular features that pierce the central panel evolve into a small square. Each of the four corners of the broad frame carries an eight-cornered feature: two squares that sit on top of one and other, one of which is turned 90 degrees to the other. The corners of the panel formed in the center of the frame are decorated with substantial botanical ornaments that are roughly triangular of shape, their bases measuring some 6.5 cm across. Spine: the top and base of the spine are decorated by scrollwork heart-shaped stampings, the bases of the hearts point towards the respective ends of the spine. A rectangular panel abuts onto each of the hearts, below and above respectively. Between these boxes is stamped a three-piece design, consisting of: a flower, reminiscent of a blooming rose or a marigold, dominates the center of this design and is bordered, above and below, by two ornate cross-shaped patterns. Titles found, gilt stamped pattern: ‘Dombey/ and Son// C. Dickens.// London 1848’. The title is stamped in gilt to the uppermost compartment counting down from the top of the spine; an author statement is stamped to the lower compartment; and a place and date statement is stamped at the very base of the spine. Sheets, title-pages found cased: Dombey and Son: 1848. Forms identified: book forms and public/subscriber bound.

Olive green-coloured fine diaper-grain cloth; blind: ‘marigold,’ no ornaments to the corners of central panels of the boards

Description

Cloth: olive green-coloured fine diaper-grain cloth.

plum-diaper-rec. 5’ (pp. 145-146) carries Thomas Onwhyn’s extra illustrations, but these were likely bound in later when the copy was rebound into its full brown calf binding.
Blind stamped pattern: the pattern of blind-stamping matches that described for ‘marigold’ except that there are no ornaments stamped into the corners of the panels formed by the rectangular frames on the boards on these copies.

Titles found, gilt stamped pattern: ‘Dombey/ and Son/ C. Dickens,/ London.’ The title is stamped in gilt to the uppermost compartment counting down from the top of the spine; an author statement is stamped to the lower compartment; and a place statement is stamped at the very base of the spine.

Sheets, title-pages found cased: *Dombey and Son*: 1848.

Forms identified: Public/subscriber bound.

Findings

Other copies of *Dombey and Son* in both of these varieties of cloth were located, which were not included in the list of copies investigated, because their data was considered insufficient to be of use. These copies were dated 1848 by their cataloguers.

These two varieties of this type of cloth have only been found on *Dombey and Son*, and they appear to be unique to the title. The first variant with the added ornaments to the panels on the boards is that believed to be primary for *Dombey and Son*, provided to the trade and public for the casing of sets of parts and used for book forms. Both public/subscriber bound and book form copies have been found in this cloth.

Public/subscriber bound copies have been found in both variants, indicating that one of these variants is the primary case, and suggesting that they were in use close upon one and other. It is not believed that they were concurrent, but it would appear that they followed closely upon one and other, since both were used to bind sets of parts. The copies bearing ‘London.’ stamped at the base of the spine are believed to be later, since the removal of ‘1848’ would make more sense if it were done later. Copies were identified of the next variant of cloth described, ‘fleur-de-lys,’ deemed primary for copies of *David Copperfield* (1850), which also carry ‘London.’ stamped at the base of their spine. It may be that the same base stamping was in use for both, and that the ‘marigold’ copies of *Dombey and Son* were contemporary with the original 1850 issues of the ‘fleur-de-lys’ case. The ‘London 1848’ copies also appear to be more common by comparison with the other, which suggests that it was in use closer to the end of the part issue.

The primary variety of cloth of *Bleak House* (‘lineal globe’) became the cloth that was used for binding up of book forms of *Dombey and Son* after 1853 (first appearance of *Bleak House*), since the ‘lineal globe’ variant is believed to have seen its first use for *Bleak*

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335 ‘Fleur-de-lys,’ see pp. 202-205.
336 pp. 206-221.
House (the use of the cloth should not predate Bleak House). ‘Marigold’ was likely in use for book forms of Dombey and Son until, at its latest date, 1853, since it is unlikely that their use would have continued with the advent of the new cloth case.

Copies: Olive-green-coloured fine diaper-grain cloth; blind: ‘marigold,’ ornaments to the corners of central panels of the boards

Title-page: 1848. Examined in person: Yes.
Details: Pale blue-green-coloured endpapers (original). The base of the spine reads, ‘London 1848’. There are stab-holes in all of the gatherings. Enough remains of the statement at the base of the spine to show that it read: ‘London 1848’. The copy is not extra-illustrated. The copy is inscribed in black ink to the front free endpaper, ‘Richard E Wright from his father – Dec. 3rd 1915’. There is a small rectangular yellow binder’s attached to the lower inner front pastedown, printed in black that reads, ‘Bound by/ E. Benham/ Colchester’. ‘Captain’; omitted; omitted: an example of a public/subscriber bound copy that carried later points of the parts.
Form: Public/subscriber bound.

Dombey and Son. Adrian Harrington. The copy was yet to be catalogued.
Title-page: 1848. Examined in person: Yes.
Details: Yellow coloured coated endpapers. The base of the spine reads: ‘London 1848’. Stab-holes present in all of the gatherings. Pencil markings made by a German bookseller or collector on the front paste-down, dated 1924.
Form: Public/subscriber bound.

Title-page: 1848. Examined in person: No.
Details: ‘Yellowish white coated endpapers.’ The base of the spine reads: ‘London 1848’ ‘There are stab-holes along the inner margins of gatherings.’ The copy carries four of Browne’s extra portrait-plates.
Form: Public/subscriber bound.

Title-page: 1848. Examined in person: No.
Details: The base of the spine reads, ‘London,’ and likely ‘1848’ too – the stamping is of sufficient length, but the detail in the image provided by the bookseller is indistinct. ‘Bound
from the parts, with ‘Capatin’ on p. 324 and ‘if’ omitted on p. 426 (but p. 431 number present), half-title discarded, the 8-line errata leaf bound after other prelims.’ ‘Stab-holes visible.’ Carries the book-plate of Arthur Stephen Moriarty.337

Form: [Public/subscriber bound.]

Title-page: 1848. Examined in person: Yes.
Details: Plain endpapers. The base of the spine reads: ‘London 1848’. The sheets are entirely clean. The copy is not extra-illustrated. It carries none of the early states of the text for the parts. Inscribed by Joyce Cary on the front free endpaper, ‘Tristram Cary, May 14. 51 with his fathers love.’
Form: Book form.

Title-page: 1848. Examined in person: Yes.
Details: The copy has replacement yellow powdered endpapers. The base of the spine reads: ‘London 1848’. The copy is tightly bound, and appears to be composed entirely out of clean sheets. The copy is not extra-illustrated. The half title-page carries bookseller’s marks in pencil, including the code ‘J1618’. The copy carries none of the early states of the text for the parts.
Form: Book form.

_Dombey and Son._ Cove Rare Books. The copy was yet to be catalogued.
Title-page: 1848. Examined in person: No.
Details: The copy was re-backed. A remnant of the imprint at the base of the spine reveals enough to show that it read, ‘London 1848’. An errata slip of twelve lines (not counting the heading and a short swell rule) is bound in at the errata leaf, which bears two lines of errata (not counting its heading and a short swell rule). The volume carries a book-plate bearing the motto, ‘Toujours Fidele’; a name beneath the armorial shield of the plate and motto was scraped away.
Form: Not known.

Copies: Olive-green-coloured fine diaper-grain cloth; blind: ‘marigold,’ no ornaments to the corners of central panels of the boards

337 It would appear that Arthur Stephen Moriarty was subscribing to _Dombey and Son_, and _David Copperfield_ after that. See, ‘David Copperfield. Kremers. DC 50, green-diaper-fleur 3,’ pp. 203-204.
**Dombey and Son.** Kremers. DS 48, green-diaper-marigold-no ornaments 1.

Title-page: 1848. Examined in person: Yes.

Details: Yellow coloured coated endpapers. The base of the spine reads: ‘London.’ There are stab-holes in all of the gatherings. There is an inscription in ink on the front free endpaper that reads, ‘Mary Leeks’. The copy carries extra illustrations (the fine portraits).

‘Captain’; 431; omitted.

Form: Public/subscriber bound.

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**Dombey and Son.** Beinecke-Gimbel. A103, copy 1.

Title-page: 1848. Examined in person: No.

Details: The base of the spine reads: ‘London.’ ‘This copy is treated as the publisher’s issue in one volume, but it is just as likely composed of serially issued text and plates that the owner took to his book-seller for casing in publisher’s cloth. There are stab-holes along the inner margins of the gatherings.’

Form: [Public/subscriber bound.]
*David Copperfield.* Kremers. DC 50, green-diaper-fleur 1.
Copies in this variant of cloth were located that had ‘London.’ stamped in gilt at the very base of the spine, as low as those of the previous variant (‘marigold’), which were prone to damage. It is possible that copies were produced whose base was kept free of gilt-stamped markings, but none have been positively identified. For many of the copies, it is no longer possible to identify what was stamped at its base, on account of damage or a re-back. The circumstances for each copy are recorded in their entry.

Olive green-coloured, fine diaper-grain cloth; blind: ‘fleur-de-lys’

Description

Cloth: olive green-coloured, fine diaper-grain cloth.
Blind stamped pattern: ‘fleur-de-lys.’

Boards: The stamping of the front and rear boards are the same. The front board carries a rectangular frame (at its broadest points, 3 cm) composed of botanical-esque scrolls and patterns. The outer edges of the frame are square; eight elements of decoration breach the inner edge onto the central panel, one in each of the corners and one in the middle of each of the lengths. The corners of the frame consist of a heart-shaped pattern of scrolls, mounted by a small five-pointed leaf-design (the entire heart-shaped element measures 1.9-3.7 cm). The central panel formed by the frame is left plain. Spine: At the top and base of the spine, are stamped two narrow bands composed of intersecting lines; within boxes formed by some of these lines, are stamped dots and flower-shapes. A narrow band is left plain between the lower stamped band and the very base of the spine. The uppermost stamped band sits against the very top of the spine. Against each of the bands on their inner side is stamped a fleur-de-lys ornament, their bases abut the band. Between these two ornaments, in the middle of the spine is stamped a larger more elongated upside-down positioned fleur-de-lys ornament, with three prongs at its base (pointing upward).

Titles found, gilt stamped pattern: ‘David/ Copperfield/ Charles Dickens./ London.’ The title is stamped between the uppermost and middle fleur-de-lys designs, and an author statement is stamped between the lowermost and middle fleur-de-lys designs. A place statement is stamped at the very base of the spine, on the narrow band.

Sheets, title-pages found cased: *David Copperfield: 1850.*
Forms identified: book forms and public/subscriber bound.
Endpapers found, book forms: yellow-coloured coated.

Findings
Other copies of *David Copperfield* cased in this cloth were located, which were not included in the list of copies investigated, because their data was considered insufficient to be of use. These copies were dated 1850 by their cataloguers.

This variety of cloth is deemed primary for *David Copperfield*, provided for the first cloth-bound book forms and for the casing of sets of parts. It appears to be unique to *David Copperfield*.

Two copies were positively identified as being public/subscriber bound. One of these copies is of further interest, as an example of having originally received plain endpapers when the set of parts was bound up, suggesting a non-affiliated binder using his/her own stock of endpapers. Little care was taken with the removal of remnants of extraneous matter originally bound in with the parts, visible, in particular, on the plates. A number of other copies are likely to be public/subscriber bound. Book form copies were also identified cased in this cloth.

This cloth was likely in use for *David Copperfield* until, at the earliest, when *Bleak House* received its primary cloth case, ‘lineal globe’ (1853). This same variety of cloth case (*Bleak House’s* primary) was then, or likely shortly after, also put into use for book form copies of *David Copperfield*, likely when the use of its original case ended. Two of the copies of *David Copperfield* in this variant of cloth carry inscriptions dated 1853 and 1856. Copies may have been available on the shelves for some years, should they have been inscribed at the point of sale.

Copies: Olive-green-coloured, fine diaper-grain cloth; blind: ‘fleur-de-lys’

*David Copperfield*. Kremers. DC 50, green-diaper-fleur 1.
Title-page: 1850. Examined in person: Yes.
Details: Plain endpapers. The base of the spine reads: ‘London.’ There are stab-holes in all of the gatherings. There is a large remnant of a dark green inset-advertisement from the parts visible along an edge of the plate of illustration ‘The River,’ bound in by page 428. Many other edges of plates carry remnants of the blue wrappers of the part issue. There is a private library ticket pasted to the outer-upper corner of the front pastedown, which reads: ‘T.F. Bergin/ 483/E2/21/ Dublin’.
Form: Public/subscriber bound.

*David Copperfield*. Kremers. DC 50, green-diaper-fleur 3.

338 *David Copperfield*. Kremers. DC 50, green-diaper-fleur 1, p. 203.
Title-page: 1850. Examined in person: Yes.
Details: The endpapers are either plain or they were given a pale-coloured coating. The base of the spine is indistinct on account of a re-back. There are stab-holes in all of the gatherings. The front paste-down carries the book-plate of Arthur Stephen Moriarty. Form: Public/subscriber bound.

Title-page: 1850. Examined in person: No.
Details: The base of the spine reads: ‘London.’ ‘Ownership inscription of A.E. Harwood on leading front free end-paper.’ This copy is catalogued as ‘b.f.t.p.’ (bound from the parts). The copy does not carry a half-title page. Form: [Public/subscriber bound.]

*David Copperfield.* Princeton-Parrish. Dickens 149.
Title-page: 1850. Examined in person: No.
Details: Yellow coloured coated endpapers. The base of the spine reads: ‘London.’ There are stab-holes visible in the images sent, so at least some of the gatherings came from part-stitched sheets. Form: [Public/subscriber bound.]

*David Copperfield.* Kremers. DC 50, green-diaper-fleur 2.
Title-page: 1850. Examined in person: Yes.
Details: The copy was re-backed and the original pale yellow coloured coated endpapers were retained; it is tightly bound. As a result of the re-back, it is no longer clear as to whether there was a statement stamped into the base of the spine. The copy is entirely composed of clean sheets. There are two inscriptions to the front free endpaper. The first in black ink reads ‘B:B: Todd/1856’; the second, in blue ink, reads ‘Tristram Cary,/1948’.
Form: Book form.

*David Copperfield.* Adrian Harrington. Stock code: 30970.
Title-page: 1850. Examined in person: Yes.
Details: Yellow coloured coated endpapers. The base of the spine is indistinct on account of a re-back. The volume carries clean sheets throughout. There is an ownership inscription on the front pastedown in ink, which appears to read ‘Lowndes.’ Form: Book form.

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340 It would appear that Arthur Stephen Moriarty was subscribing to *David Copperfield*, and *Dombey and Son* before that. See, *Dombey and Son*. Blackwell Rare Books. Stock code: 45050, pp. 199-200.

204
**David Copperfield.** Beinecke-Gimbel. A122, copy 1.
Title-page: 1850. Examined in person: No.
Details: ‘Pale yellow coated endpapers;’ the base of the spine reads: ‘London.’ A presence or lack of stab-holes is not mentioned by Podeschi, which suggests a ‘clean-sheet’ copy. This copy belonged to Hatton and Cleaver.
Form: [Book form.]

**David Copperfield.** Ebay. Sold by Colin Borgal in October 2010.
Title-page: 1850. Examined in person: No.
Details: The base of the spine is indistinct on account of a re-back. The endpapers appear to be replacements. The volume carries an inscription on the half title-page that reads in part: ‘Williamson Esq. 1853.’ There is a binder’s ticket – likely that of the re-binder – on the rear lower inner pastedown.
Form: Not known.
Bradbury and Evans’s ‘lineal globe’

This variant of cloth takes its name from Smith’s description of the central ornament found on its boards, which he described as ‘a lineal globe-shaped design’. The ornament and Smith’s description of it are so distinctive that cataloguers regularly make use of it when describing copies cased in the varieties of this cloth. The cloth was the last cloth designed by Bradbury and Evans for its demy octavo titles (no others have been identified) and it was in use until the titles were transferred to the care of Chapman and Hall, when it was temporarily abandoned. The tools of the cloth were also transferred to Chapman and Hall, and they later revived their use to produce an almost identical case (blind stamping, and cloth grain). Chapman and Hall helpfully stamped their copies with a publisher’s statement in gilt at the base of the spine. This section deals with Bradbury and Evans’s use of this type of cloth.

It appears that this cloth case became the first to see substantial use as a uniform binding employed by Bradbury and Evans for multiple titles. It is found on book form and public/subscriber bound copies of Bleak House and Little Dorrit (for both of which this cloth appears to be primary) and on book form copies of Dombey and Son, and David Copperfield.

The cloth cases display variation between the titles only in the gilt stamped statement at the base of their spines, if present, and omitting the obvious differences of the gilt stamped title. Some copies carry plain bands at the base of the spine, others, dates stamped in gilt; place and date; place, date, distributor. The statements at the base of the spine of these copies, when present, are stamped higher up the spine than those of the primary cloth cases of Dombey and Son, and David Copperfield (‘marigold’ and ‘fleur-de-lys’), which sit very low; as a result of which, the stampings of this variant have been more likely to survive intact. However, some copies, particularly re-backed ones, lost the stamping or received damage that obscured them. The entries of the copies detail the stamping that they carry.

Book form copies of some of the titles in this cloth were located that carry catalogues, and others that carry advertisements printed on their endpapers, both of Bradbury and Evans’s issue.

Olive green-coloured fine diaper-grain cloth; blind: ‘lineal globe’

Description

Cloth: olive green-coloured fine diaper-grain cloth.

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341 Smith, i, p. 76.
Blind stamped pattern: ‘lineal globe.’ Boards: The stamping of the front and rear boards are the same. The front board carries two thin-of-line blind stamped rectangles, which sit close to the edges of the board. Stamped slightly further into the board, is a third decorated rectangular frame, which encloses a substantial rectangular panel. The innermost frame carries a decoration stamped as part of its corners, of a small three-part scrollwork; the lengths of the frame carry small nodules placed at regular intervals, breaching the central panel, three in each of the short lengths, and five in each of the long. Stamped in the center of the panel, contained within these frames, is a ‘lineal globe-shaped design’. The design resembles a rounded flower bud, composed of thin lines intertwining, with scrolls ending in leaflets and nodules. Spine: At the very top and base of the spine, are stamped double horizontal lines. The spine is divided into five compartments, and a narrow plain band at the base. Two of the five compartments, the second counting from the top and the second counting from the bottom, consist of broad plain bands, bordered above and below by double horizontal lines, the outer of which is slightly broader and decorated – divided into two long lozenges. The other three compartments consist of two concentric stamped rectangles each, the outer plain and the inner decorated with scrolls forming its corners, which enclose a rectangular shaped field, in the center of which is stamped a heart-shaped ornament, which encloses a small maple leaf design. Between the lowest stamped compartment and the double horizontal line at the very base, is left a narrow plain band.

Titles found, gilt stamped pattern: The title is stamped in the uppermost broad plain band; an author statement is stamped in the lowermost broad plain band. The narrow plain band is found left plain, or is stamped with additional information.


Endpapers found, book forms: yellow coloured coated; some have been located that carry: ‘Advertisement endpapers, Bradbury and Evans, [November 1855],’ see Appendix 1, pp. 281-282.

Table 49: ‘Lineal globe,’ Bradbury and Evans, cases and sheets

<table>
<thead>
<tr>
<th>Found, gilt stamped pattern:</th>
<th>Sheets, title-pages found cased:</th>
<th>Forms identified:</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘Bleak House// Charles Dickens.//</td>
<td>1853</td>
<td>Book form and [public/subscriber</td>
</tr>
</tbody>
</table>
Findings

The cloth case ‘lineal globe’ ‘MDCCCLIII’ is primary for *Bleak House* (sheets dated 1853), issued for its first book forms and made available for the binding of sets of parts. A book form was located in this cloth that was inscribed with the date ‘24 Septr. 1853’; the book forms were made available by Bradbury and Evans to the trade from the 12th of September, clearly illustrating that this was the primary cloth. There is no reason to doubt the genuineness of the inscription. Two copies were identified bound in this cloth which are almost certainly public/subscriber bound, indicating that the cloth was made available for the casing of sets of parts. The stamping of *Bleak House’s* date of issue at the base of the spine is strongly suggestive of original issue.

‘Lineal globe’ ‘London MDCCCVII’ is believed to be primary for *Little Dorrit* (sheets dated 1857). A public/subscriber bound copy has been identified, as has a book form in this cloth. The date stamped at the base of the spine is suggestive of it being the title’s first cloth case. Copies in the same style of binding but without the date stamped at the base have also been located for *Little Dorrit*, each of which was public/subscriber bound, which suggests that this cloth (without stamping at the base) was concurrent or roughly concurrent with the date-stamped copies. It is probable that book forms without the date stamped at the base should also exist. No variant cloth bindings produced by and for Bradbury and Evans can be put forward for *Bleak House* and *Little Dorrit* as an alternative for primacy.

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342 There is a slight possibility that the imprint at the very base of these copies concludes with a full stop. Having examined the images of many copies, including high resolution ones of the spine of the fine copy of Colonel Gimbel’s (A141, copy 1, Podeschi p. 138; see also p. 215, here), this point remains not entirely settled.  
344 *Bleak House Advertiser,* dated September 1853, *Bleak House*, Part 19/20, Bradbury and Evans, advertisement on page 1 headed ‘Completion of Bleak House’: ‘On Monday, 12th September will be Published, Complete in One thick Volume, 8vo, with Forty Illustrations by H.K. Browne, Bleak House. By Charles Dickens.’ See Appendix 2, pp. 293-294 for a transcript of the entire advertisement.  
345 *Bleak House*. Cove Rare Books. The copy was yet to be catalogued,’ see p. 214; ‘Bleak House. Beinecke-Gimbel. A131, copy 1,’ p. 214.
The Sydney bookseller William Richman Piddington’s copies of *Bleak House*, with his place of business and date printed at the base of the spine, form part of a batch, in the same type of cloth, produced in September/October 1854. Piddington set up on his own as bookseller in Sydney in mid-1849. In 1858 he won the seat of Northumberland and Hunter. Advertisements by Piddington in contemporary Australian papers during the year 1854 and 1855 list *Bleak House*. A particularly illustrative example of these advertisements is found in the serial *Empire*, Sydney, New South Wales, dated Friday 6 January 1854, p 1:

Bleak House, By Dickens, 21 s.
Imported by the undersigned, as Harbinger,
100 Copies of the above work, complete, 8vo., plates.
Note.–All the above copies are substantially bound in London, and therefore much to be preferred to any that are merely blown together in Sydney.
The importer is now selling this popular work at the reduced price of 21s., or may be sent through the post (on receiving a remittance either in money or stamps l.1 2s. 9d.) to all parts of the colony, except where the mail is conveyed on horseback.
W.R. Piddington,
Importer of Books and Stationary,
485, George Street.

The copies that were found did not form part of this particular shipment, since their catalogue dates them as later. The catalogues in the copies located suggest that they were also bound in London, subsequently sent to the Antipodes (it would seem unlikely that Piddington would bind in Chapman and Hall’s catalogues), which also appears to have been the case for the earlier consignment (not ‘blown together in Sydney’). Of the copies examined in person, the gilt of the title and author statement stamped on the spine matched that of Piddington’s statement stamped on the base of the spine, which suggests that it was added at the same time.

A copy of a title in a related binding was found. Carter records a copy of Charles Lever’s *The Daltons*, Chapman and Hall, 1852, bound in dull pink publisher’s cloth (variant C; which bears the same gilt-stamped frame as that of ‘marigold’ on its boards, without the added ornaments to the inner corners), which also carries Piddington’s imprint at the base of the spine. Carter commented on this case:

I have only seen this one copy of C; and it is interesting as being the earliest instance known to me of a colonial distributor’s imprint on the spine. Since it is improbable that the book would have been exported in sheets with loose cases the lettering – Sydney/ W.R. Piddington – was presumably put on by the London binder.\textsuperscript{347}

Piddington advertised many other titles during this period, and a search was conducted to see if any other titles could be discovered that bore his imprint at the base of their spine, but none have so far been located. Candidates included: Lyell’s *Principles of Geology*, 1853 (new edition, 21s.),\textsuperscript{348} the Cheap edition of Thackeray’s *Vanity Fair*,\textsuperscript{349} Lever’s *Harry Lorrequer* (1 vol. 9s.), *The O’Donoghue* (1 vol., 9s.), and *Jack Hinton* (1 vol., 9s.).\textsuperscript{350}

A copy of *Bleak House* with a plain band at the base of the spine was found that carries the same catalogue found in the Piddington copies, suggesting that it formed part of the same batch produced, but that this copy had not gone to the Antipodes. The circumstances of these copies suggest that the date stamped at the base of the spine found on the primary variant was dropped the following year, for book form copies of *Bleak House* produced in this type of cloth binding. It is possible that public/subscriber bound copies of *Bleak House* will be found in this type of cloth without the date at the base of the spine.

*Dombey and Son* and *David Copperfield* were also issued in this type of cloth case ‘lineal globe,’ without stampings at the base of their spine. None of the copies in this cloth of *Dombey and Son* and *David Copperfield* have been located that were public/subscriber bound, unlike the cloth bindings which were identified as primary for these titles. All of the copies examined, or for which other evidence was available, were book forms, and the remaining copies are in all probability also book forms. This cloth was not that made available for casing sets of parts of *Dombey and Son* and *David Copperfield* in the possession of the public (not counting freaks: the cloth certainly was available for casing when *Bleak

\textsuperscript{348} Empire, op cit.
\textsuperscript{349} Empire, Thursday 12 January 1854, p. 1.
\textsuperscript{350} Ibid.
House was issued, though not with an intention that they were to be used for remaining or just/lately-assembled sets of Dombey and Son or David Copperfield).

The earliest use of ‘lineal globe’ on Dombey and Son and David Copperfield should not pre-date the first issues of the book forms of Bleak House. It would be difficult to imagine that the publishers produced primary cloth cases for Dombey and Son and David Copperfield (‘marigold’ and ‘fleur-de-lys’ respectively), and, concurrently, produce a new cloth case (‘lineal globe’) solely for book forms of both titles before Bleak House was completed in September 1853, and then adopt this same cloth as primary for Bleak House adding a date stamped at its base. David Copperfield was completed in November 1850, which, should they have been concurrent, will have meant that two cloth cases were in use for David Copperfield during a period of less than two years. Such a scenario does not seem feasible at all.

The Piddington and the plain base copies of Bleak House, carry catalogues dated to [September/October 1854]. It is possible that Dombey and Son and David Copperfield were also bound into this cloth at this time, and that these too received this catalogue, but none have yet surfaced. However, it may also be that these titles were yet to be cased into this cloth and that their first appearance in this cloth postdates these copies of Bleak House, since none have yet been found with this particular catalogue (and yet five copies of Bleak House were located that bear them).

Book forms of Dombey and Son and David Copperfield were certainly bound into this cloth with plain bases during 1855. Book forms of David Copperfield were bound up at some time during the period January 1854 – December 1855, as shown by the copy bearing the catalogue dated to this period.351 It is probable that batches of Dombey and Son and Bleak House were produced that also carry this specimen of catalogue. Bleak House and Dombey and Son have been found in this cloth bearing advertisement endpapers dating to [November 1855]; one of the copies of Dombey and Son found with them was inscribed with the date 1856.352 Copies of David Copperfield will likely also have been bound in this cloth case, which were provided with these advertisement endpapers, but a copy has not yet surfaced.

A copy of Oliver Twist was found bearing these same advertisement endpapers, but this copy wore its own primary dress (‘vignettes’).353 Oliver Twist has not been found cased into this cloth by Bradbury and Evans. This combination of circumstances for Oliver Twist is suggestive that Bradbury and Evans never issued Oliver Twist in ‘lineal globe’ cloth. The original cloth case provided for Oliver Twist was beautiful, and was a larger investment, and it is possible that they may have decided to ‘stick’ with it while Dombey and Son and David Copperfield received new cases, as per Bleak House, simplifying their production and supply.

The copies with catalogues and advertisement endpapers are part of batches for which we can establish a firm or relatively firm binding date. *Dombey and Son*, *David Copperfield*, *Bleak House*, and *Little Dorrit*, have also been located that werecased in ‘lineal globe’ which have plain bases, which do not bear these helpful aids. *Little Dorrit* is yet to be located as a book form in a ‘lineal globe’ with a plain base; for the three public/subscriber bound copies located in this cloth, their binding date should fall close to 1857. For copies of the other three titles, some evidence of association, inscriptions, and book plates, has been identified that is helpful in establishing their date of binding, when viewed in light of the above discussion on ‘lineal globe.’

Four copies cased in ‘lineal globe,’ consisting of *Dombey and Son* (plain base), *David Copperfield* (plain base), *Bleak House* (plain base), and *Little Dorrit* (London MDCCCLVII’), bearing the armorial book-plates of George H. Frothingham were preserved together in a private library. Three of the four copies were examined in person, and each was a book form; the *Bleak House* was not examined, but is likely to be a book form. When George Frothingham bought these copies, he did not purchase *Dombey and Son* and *David Copperfield* in their primary cloths, nor does the *Bleak House* have a date stamped at the base of its spine. Only *Little Dorrit* is in its primary case. He had not bought or subscribed to *Dombey and Son*, *David Copperfield*, and *Bleak House*, when they saw their original issues, and the *Little Dorrit* is a book form in its primary case, ergo he likely purchased the four book forms together, at around the time of *Little Dorrit’s* original issue.

Christie’s offered for sale copies of *Dombey and Son* and *David Copperfield* with plain bases each of which bore inscriptions by Eleanor Trotter dated 11 September 1859. It is likely that Eleanor Trotter acquired these volumes on the same date, and that these bindings are relatively contemporary with this date. It is also probable that they are book forms. This scenario would correspond with the findings detailed earlier. Other scenarios as to how Eleanor Trotter came to own them seem improbable. The book forms for each title remained in production, so the cloth these wore will have been contemporary if she had purchased them new. The copies bear no other contemporary inscriptions – at least, Christie’s detailed none – and the copies were remarkably fine, which suggests that Eleanor Trotter was the original owner.

Charles Dickens offered a copy of *David Copperfield* cased in ‘lineal globe’ without a date at the base to Messrs. Brookes and Sons, dated 25th April 1857, asking them ‘to do me the favour of accepting my own copy of Copperfield.’ This copy, which is in the Beinecke’s


\[355\] *‘Dombey and Son*. Christie’s, Self I, lot 130,’ see p. 218; *‘David Copperfield*. Self I, lot 137,’ p. 218.
Gimbel collection carries Dickens’s book-plate. Podeschi would comment on the copy: ‘The authenticity of this volume as Dickens’s own copy of *David Copperfield* is questionable.’ However, it would appear that the binding certainly matches the period of the inscription. Dickens gave copies away that were in his possession. As a result he will have needed to acquire new copies for his shelves, which would bear a binding corresponding to the period. Further, the ‘Inventory of Contents of 1 Devonshire Terrace, May 1844’ preserved in the *Letters*, details multiple copies of each of his own titles on the shelves of his library, he had for example: four copies of *The Pickwick Papers* that should be Chapman and Hall’s demy octavo, one of which is dated 1838 (there were no other forms it could be, other than American or perhaps Continental editions, which were marked as such in the list); and four sets of *Oliver Twist* (3-volume edition). This shows that he kept multiple copies of titles; he had spare copies that he could hand out, not just single copies.

‘Lineal globe’ appears to be the first instance of substantial use of a uniform cloth case provided and bound, for and by the publisher for more than one title. It is believed that this type of cloth was in use from the conclusion of the serial issue of *Bleak House* in September 1853, to bind sets of its parts and for book forms; used to case book forms of *Dombey and Son* and *David Copperfield*; and used as the primary case for *Little Dorrit* in 1857, and for its book forms. The cloth case was in use for all four titles as book forms, until the remaining stock was transferred to Chapman and Hall.

Copies: Olive-green-coloured fine diaper-grain cloth; blind: ‘lineal globe;’ gilt, base: ‘MDCCCLIII’

Title-page: 1853. Examined in person: Yes.  
Details: ‘MDCCCLIII’ is stamped in gilt at the base of the volume. The copy appears to be entirely bound from clean sheets (no stab-holes were discovered, and most gatherings definitely do not carry stab-holes). The volume has yellow powdered endpapers. The copy is inscribed in ink on the front free endpaper: ‘For Mathilda/ from hers most sincerely/ FG GodolphinOsborne/ 24 Septr. 1853.’ The volume carries a book-plate of ‘F.G. Godolphin Osborne.’ A search of an amateur website devoted to the subject of peerage indicates that Reverend Francis George Godolphin Osborne (6 April 1830 – 6 March 1907) married Mathilda Katherine Rich on July 4, 1854.

357 Ibid.  
358 *Letters*, iv, pp. 704-726  
Form: Book form.

*Bleak House.* Cove Rare Books. The copy was yet to be catalogued.
Title-page: 1853. Examined in person: No.
Details: ‘MDCCCLIII’ is stamped in gilt at the base of the volume. The volume has yellow powdered endpapers. Images were received of remnants of wrappers and advertisements on plates and gatherings, visible between the leaves. There are two pencil inscriptions, one on the front free endpaper, and one on the pastedown, which appears to read, ‘Gillard’.
Form: [Public/subscriber bound.]

Title-page: 1853. Examined in person: No.
Details: ‘MDCCCLIII’ is stamped in gilt at the base of the volume. The copy has ‘pale yellow coated endpapers.’ Podeschi suggests that this copy may be bound from parts. Stab-holes show in the images provided.
Form: [Public/subscriber bound.]

Title-page: 1853. Examined in person: No.
Details: ‘MDCCCLIII’ is stamped in gilt at the base of the volume. The volume has yellow-coloured powdered endpapers. There appear to be no stab-holes in the few inner margins that show in the images provided.
Form: Not known.

Title-page: 1853. Examined in person: No.
Details: ‘MDCCCLIII’ is stamped in gilt at the base of the volume. The volume carries an inscription or stamp of a: ‘tiny ink "K" to the rear pastedown.’
Form: Not known.

Copies: Olive-green-coloured fine diaper-grain cloth; blind: ‘lineal globe;’ gilt, base: ‘London MDCCCLVII’

Title-page: 1857. Examined in person: Yes.
Details: ‘London MDCCCLVII’ is stamped in gilt at the base of the spine. All of the gatherings carry stab-holes. The copy was re-cased and received new endpapers. The front paste-down carries the book-plate of Ronald George Taylor.
Form: Public/subscriber bound.

*Little Dorrit.* Christie’s. Self I, lot 154.
Title-page: 1857. Examined in person: No.
Details: ‘London MDCCCLVII’ is stamped in gilt at the base of the spine. ‘FIRST ISSUE, with "Rigaud" for "Blandois" on pp. 469-474.’ Catalogued by Christies as a book form. In December 2010 this same volume was part of the stock of David Brass Rare Books. Included in Brass’s description of the work is the following: ‘First edition in book form of Dicken[s]' sixteenth novel, bound from the original monthly parts, with stab-holes present in the inner margins of gatherings.’ The copy is likely to be public/subscriber bound, unless it was partially bound from parts. The early points suggest entirely parts-bound. Book-plates of Morris L. Parrish and Kenyon Starling.
Form: [Public/subscriber bound.]

Title-page: 1857. Examined in person: No.
Details: ‘London MDCCCLVII’ is stamped in gilt at the base of the spine. The catalogue description of the lot states that on page 469 it carries the earlier "Rigaud" instead of "Blandois," and that the copy is bound from the parts with stab-holes present.
Form: [Public/subscriber bound.]

*Little Dorrit.* Jarndyce. Catalogue CXCVII, item 94.
Title-page: 1857. Examined in person: Yes.
Form: Book form.

Title-page: 1857. Examined in person: No.
Details: ‘London MDCCCLVII’ is stamped in gilt at the base of the spine. Yellow coloured coated endpapers. Podeschi does not comment on this copy’s form status.
Form: [Book form.]
*Little Dorrit.* Ebay. Item number: 310180502905.
Title-page: 1857. Examined in person: No.
Details: ‘London MDCCCLVII’ is stamped in gilt at the base of the spine. Yellow coloured coated endpapers. The copy was missing its front board. The copy carried a Tasmanian bookseller’s ticket.
Form: Not known.

Copies: Olive-green-coloured fine diaper-grain cloth; blind: ‘lineal globe;’ gilt, base: ‘Sydney/ W.R. Piddington’

Title-page: 1853. Examined in person: Yes.
Details: ‘Sydney/ W.R. Piddington’ is stamped in gilt at the base of the volume. Yellow coloured coated endpapers. There are no stab-holes in this volume. Bound in at the rear ‘Bradbury and Evans catalogue, 8 pp. [September/October 1854]’. Erased name to the front free endpaper. The gilt of the title on the spine matches that of the Piddington’s imprint.
Form: Book form.

Title-page: 1853. Examined in person: Yes.
Details: ‘Sydney/ W.R. Piddington’ is stamped in gilt at the base of the volume. Yellow coloured coated endpapers. There are no stab-holes in this copy. Bound in at the rear ‘Bradbury and Evans catalogue, 8 pp. [September/October 1854]’. The volume carries two book-plates of the Selden family, motto: ‘Liberty above all things.’ The gilt of the title on the spine matches that of the Piddington’s imprint.
Form: Book form.

Title-page: 1853. Examined in person: No.
Details: ‘Sydney/ W.R. Piddington’ is stamped in gilt at the base of the volume. Yellow coloured coated endpapers. ‘“A List of Books,” 8pp. at back.’ Page one of this catalogue matches that of ‘Bradbury and Evans catalogue, 8 pp. [September/October 1854]’.
Form: Book form.

*Bleak House.* Mitchell Library; State Library of New South Wales. 823.8/77.
Title-page: 1853. Examined in person: No.
Details: ‘Sydney/ W.R. Piddington’ is stamped in gilt at the base of the volume. Yellow coloured coated endpapers. Bound in at the rear of the volume is a catalogue of eight pages. Page one of this catalogue matches that of ‘Bradbury and Evans catalogue, 8 pp. [September/October 1854]’.
Form: Book form.

Copies: Olive-green-coloured fine diaper-grain cloth; blind: ‘lineal globe;’ gilt, base: left plain

*Dombey and Son.* Maggs Bros. Stock code: MO54534.
Title-page: 1848. Examined in person: Yes.
Details: The base of the spine is free of gilt stamped inscriptions. Yellow coloured coated endpapers. Composed entirely of clean sheets. None of the extra plates are present. Carries the book-plates of Eric S. Quayle, dated 1964, and Wm Dilworth Howard on the front pastedown.
Form: Book form.

*Dombey and Son.* Kremers. DS 48, green-diaper-globe-plain 1.
Title-page: 1848. Examined in person: Yes.
Details: The base of the spine is free of gilt stamped inscriptions. Yellow coloured powdered endpapers, which carry advertisements of the form: ‘Advertisement endpapers, Bradbury and Evans, [November 1855]’. There is a dated ownership inscription on the title-page, which has faded; the name is difficult to make out, but it was dated 1856.
Form: Book form.

*Dombey and Son.* Ebay. Item number: 380290596087.
Title-page: 1848. Examined in person: No.
Details: The base of the spine is free of gilt stamped inscriptions. Yellow coloured powdered endpapers, which carry advertisements of the form: ‘Advertisement endpapers, Bradbury and Evans, [November 1855]’. There is an inscription on the half title-page, which reads; ‘Jane Wagner/ The Fell Side/ Penrith/ Cumberland./ Oct. 30th.’
Form: Book form.

*Dombey and Son.* Jarndyce. Catalogue CXCVII, item 69.
Title-page: 1848. Examined in person: Yes.
Details: The base of the spine is free of gilt stamped inscriptions. Yellow coloured coated endpapers. Composed entirely of clean sheets. The copy carries the book-plate of George H. Frothingham.
Form: Book form.

Title-page: 1848. Examined in person: No.
Details: The base of the spine is free of gilt stamped inscriptions. Yellow coloured coated endpapers. Those images provided by the curator of pages clearly show no stab-holes.
Form: [Book form.]

*Dombey and Son.* Christie’s. Self I, lot 130.
Title-page: 1848. Examined in person: No.
Details: The base of the spine is free of gilt stamped inscriptions. The volume carries an inscription by Eleanor Trotter dated 11 September 1859 on the front free endpaper.
Form: [Book form.]

*David Copperfield.* Christie’s. Self I, lot 137.
Title-page: 1850. Examined in person: No.
Details: The base of the spine is free of gilt stamped inscriptions. The volume carries an inscription by Eleanor Trotter dated 11 September 1859 on the front free endpaper.
Form: [Book form.]

*David Copperfield.* Jarndyce. Catalogue CXCVII, item 76.
Title-page: 1850. Examined in person: Yes.
Details: The base of the spine is free of gilt stamped inscriptions. Yellow coloured coated endpapers. Composed entirely of clean sheets. The copy carries the book-plate of George H. Frothingham.
Form: Book form.

*David Copperfield.* Ebay. Item number: 290501953164.
Title-page: 1850. Examined in person: No.
Details: The base of the spine is free of gilt stamped inscriptions. Yellow coloured coated endpapers. The copy is partially bound from parts; stab-holes clearly show in a number of images provided, on both plates and pages of the shaken volume; on others, they appear to be absent. Bound in at the rear: ‘Bradbury and Evans catalogue, [8 pp.] [January 1854 – December 1855]’. There are two broad sweeps of stains or foxing on the vignette title-page;
one sits to the right of the title, and the other sits nearby the first, just above and to the right of the vignette.
Form: Book form.

Title-page: 1850. Examined in person: No.
Details: The base of the spine is free of gilt stamped inscriptions. ‘Pale yellow coated endpapers.’ There are no stab-holes visible in the few images of pages provided, one of which gives a clear view of the gutter.
The volume carries a letter from Dickens to Messrs. Brookes and Sons, dated 25th April 1857, asking them ‘to do me the favour of accepting my own copy of *Copperfield.*’ The volume carries Dickens’s book-plate. Podeschi comments: ‘The authenticity of this volume as Dickens’s own copy of *David Copperfield* is questionable.’
Form: [Book form.]

Title-page: 1853. Examined in person: Yes.
Details: The base of the spine is free of gilt stamped inscriptions. Yellow coloured coated endpapers, which carry advertisements of the form: ‘Advertisement endpapers, Bradbury and Evans, [November 1855]’. Composed entirely of clean sheets.
Form: Book form.

*Bleak House.* Ebay. Item number: 380290595688.
Title-page: 1853. Examined in person: No.
Details: The base of the spine is free of gilt stamped inscriptions. Yellow coloured coated endpapers. Bound in at the rear of the volume is a catalogue of eight pages. Page one of this catalogue matches that of ‘Bradbury and Evans catalogue, 8 pp. [September/October 1854]’.
Form: Book form.

*Bleak House.* Christie’s. Self I, lot 147.
Title-page: 1853. Examined in person: No.
Details: The base of the spine is free of gilt stamped inscriptions. The copy carries the book-plates of Kenyon Starling and Charles Henry Hough.
Form: Not known.

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Podeschi, p. 121.
Title-page: 1853. Examined in person: No.
Details: The base of the spine is free of gilt stamped inscriptions. The copy carries the book-plate of George H. Frothingham.
Form: Not known.

Title-page: 1853. Examined in person: No.
Details: The base of the spine is free of gilt stamped inscriptions.
Form: Not known.

Title-page: 1857. Examined in person: Yes.
Details: The base of the spine is free of gilt stamped inscriptions. Yellow coloured coated endpapers. All of the gatherings carry stab-holes. The copy carries John Forster’s book-plate on the front paste-down.
Form: Public/subscriber bound.

Little Dorrit. Adrian Harrington. The copy was yet to be catalogued.
Title-page: 1857. Examined in person: Yes.
Details: The base of the spine is free of gilt stamped inscriptions. Plain endpapers. All of the gatherings carry stab-holes. The front paste-down carries an ink inscription, which appears to read, ‘Owen F. Jacson.’
Form: Public/subscriber bound.

Title-page: 1857. Examined in person: Yes.
Details: The base of the spine is free of gilt stamped inscriptions. The copy has light blue coloured endpapers. All of the gatherings carry stab-holes.
Form: Public/subscriber bound.

Copies: Freak

Title-page: 1857. Examined in person: Yes.
Details: The base of the spine is free of gilt stamped inscriptions. Yellow coloured coated endpapers. There are stab-holes visible in all of the gatherings. This volume is missing its rear
board. The edges are uncut. The binding appears to be contemporary. The front board is not
decorated: it is void of blind stamped and gilt markings. The spine is divided into five
compartments, with a narrow band at the base; matching the layout of ‘lineal globe.’ The
spine does not carry the central blind stamped ‘maple leaf’ markings. The dividing blind
stamped bands of the compartments are plain, rather than decorated, as in ‘lineal globe.’ The
title and author statement are stamped in gilt as per ‘lineal globe’ copies; however, the letters
are stamped irregularly. This is likely an attempt by a bookbinder to bind a volume from a
subscriber’s set, to match those provided by the publisher.
Form: Public/subscriber bound.

_______________
Claret-coloured morocco-grain cloth; blind: ‘88’

Description

Cloth: claret-coloured morocco-grain cloth.
Blind-stamped pattern: ‘88.’ Boards: The stamping of the front and rear boards are the same. The front board carries six concentric rectangles, three sit together close upon the edge of the board, and the remaining three sit slightly deeper into the boards. The innermost rectangle forms a substantial panel (8.5 - 16.6 cm), on which is stamped an ‘88’-shaped design. Areas contained in the panel without the ‘88’-stamping, are decorated with botanical designs of leaves, and in the center sits a flower that resembles a magpie dahlia. Within the loops of the eights are stamped, single flowers that also resemble magpie dahlias. Spine: At the very top and base of the spine, are stamped horizontal plain bands, which frame the space between, which carries no further blind-stamping.
Gilt stamped pattern: ‘Chapman & Hall’ is stamped at the very base of the spine. The title and author-statement forms part of a substantial gilt-stamped design at the head of the spine. Each element is contained in a box; that of the letter ‘A’ is stamped into a small heart-shaped box. At the head of the design a crown is stamped above the heart-shaped box; beneath the box bearing ‘Chas. Dickens’, are stamped two shields that sit side-by-side, one slightly obscured behind the other, one bears the design of a cross (the left shield), and the other a ship at sail. Between the elements, run flowing designs of vines, nodules and leaves.
Sheets, title-pages found cased: A Tale of Two Cities: 1859.
Forms identified: book forms.
Endpapers found, book forms: yellow coloured coated.

Findings

This is the primary cloth, unique to A Tale of Two Cities, made available for binding sets of parts and book forms. Whilst no public/subscriber bound copies have been identified, it is believed that these will exist.
A copy bearing an 1860-dated title-page copy is yet to be identified, but it is believed that these were produced. Copies were found that carried catalogues dated ‘February 1860’ so
it was in use at least early in that year. Sheets bearing the title-page were produced in the first half of the year 1860, and these should have borne the year 1860. The cloth must have been in use for longer than February 1860, and therefore ought to have incorporated 1860-dated sheets. It is probable that 1860-titled volumes were mutilated by having their titles removed and replaced with false ones that bore the date 1859,\(^{361}\) which will in part explain why none have been found.

Copies: Claret-coloured morocco-grain cloth; blind: ‘88’

Title-page: 1859. Examined in person: Yes.
Details: Yellow coloured coated endpapers. The copy is partially bound from parts; it has stab-holes in gatherings which include those of page 15 to page 65; the gatherings after, and the prelims are clean. Page 213 is correctly paginated. No catalogue is bound in at the rear.
Form: Book form.

*A Tale of Two Cities.* Kremers. ATTC 59, red-morocco-grain-88 1.
Title-page: 1859. Examined in person: Yes.
Details: The copy has plain endpapers; an earlier set of endpapers show beneath the pastedowns, and these appear to be yellow powdered. The copy is partially bound from parts. The preliminaries are clean. Page 213 is correctly paginated. No catalogue is bound in at the rear.
Form: Book form.

*A Tale of Two Cities.* Jarndyce. Catalogue CXCVII, item 103.
Title-page: 1859. Examined in person: No.
Details: Page 213 is paginated 113. The copy carries the ‘book-plates of George Henry Virtue.’ No catalogue is bound in at the rear.
Form: Not known.

*A Tale of Two Cities.* Heritage Auctions. Item code: 57474.
Title-page: 1859. Examined in person: No.
Details: ‘Original pale yellow coated endpapers.’ Page 213 is paginated 113. No catalogue. The front board carries ink splotches, of which three are prominent: one at the top left of the ‘88’ stamped on the board; and the other two across the lower part of the ‘88’.

\(^{361}\) See pp. 110-111.
Form: Not known.

_A Tale of Two Cities_. Peter Harrington. Stock code: 60383.
Title-page: 1859. Examined in person: No.
Details: The copy has ‘pale yellow endpapers.’ Page 213 is paginated 113. Chapman and Hall catalogue at rear, 32 pp. dated November 1859. ‘Contemporary ownership inscription of G. Musgrave, Eden Hall (near Penrith), on front free endpaper and title; engraved bookseller's ticket of Charles Thurnam & Sons, Carlisle, on front paste-down.’
Form: Book form.

_A Tale of Two Cities_. Jarndyce. Catalogue CXCVII, item 104.
Title-page: 1859. Examined in person: Yes.
Details: Yellow coloured coated endpapers. The copy is partially bound from parts; it has stab-holes in gatherings that include those of pages 1 to 67; gathering “G” onwards, free of stab-holes, as well as the prelims. Page 213 is correctly paginated. Bound in at the rear: ‘Catalogue, Chapman and Hall, 32 pp. dated: ‘February, 1860.’’ The copy carries ownership stamps of Rev. R. Singleton.
Form: Book form.

_A Tale of Two Cities_. Maggs Bros. Stock code: MO54596.
Title-page: 1859. Examined in person: Yes.
Details: The endpapers appear to be replacements, and are powdered yellow in colour. Page 213 is correctly paginated. The gatherings that include page 1 to page 53 carry stab-holes; the gatherings after, and the preliminaries are clean. Bound in at the rear: ‘Catalogue, Chapman and Hall, 32 pp. dated: ‘February, 1860.’’
Form: Book form.

_A Tale of Two Cities_. Christie’s. Self I, lot 160.
Title-page: 1859. Examined in person: No.
Details: Page 213 is paginated 113. The copy carries a 32 pp. catalogue; its date was not provided. The copy carries the book-plate of Kenyon Starling.
Form: Book form.
Violet-orange rose-coloured honeycomb-grain cloth; blind: ‘geometric-decorated rectangles with cross-oval ornament;’ gilt: ‘Chapman & Hall’ stamped at the base of the spine

Description

Cloth: violet-orange rose-coloured honeycomb-grain cloth.
Blind-stamped pattern: ‘geometric-decorated rectangles with cross-oval ornament’
Gilt stamped pattern: ‘[Title]// By/ Charles Dickens// Chapman & Hall’. The title is stamped to the second compartment counting down from the top of the spine. An author’s statement is stamped into the second compartment counting up from the base. ‘Chapman & Hall’ is stamped to the narrow band at the base of the spine.
Forms identified: book forms.
Endpapers found, book forms: white coloured coated.

Table 50: Violet-orange rose-coloured honeycomb-grain cases and sheets

<table>
<thead>
<tr>
<th>Titles found</th>
<th>Sheets, title-pages found cased:</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Dombey and Son</em></td>
<td>1848</td>
<td>Divorce copy pattern of sheets. Title-page, Bradbury and Evans, 1848; Chapman and Hall vignette title-page, undated.</td>
</tr>
<tr>
<td><em>David Copperfield</em></td>
<td>1850</td>
<td>Divorce copy pattern of sheets. Title-page, Bradbury and Evans, 1850; Chapman and Hall vignette title-page, undated.</td>
</tr>
<tr>
<td><em>Bleak House</em></td>
<td>1853</td>
<td>Divorce copy pattern of sheets. Title-page, Bradbury and Evans, 1850; Chapman and Hall vignette title-page, undated.</td>
</tr>
<tr>
<td><em>Martin Chuzzlewit</em></td>
<td>1859</td>
<td></td>
</tr>
</tbody>
</table>

Findings

This appears to be the earliest variant of the cloth cases produced for the titles brought together under the house of Chapman and Hall, bound for Chapman and Hall – their original titles along with the newly added Bradbury and Evans titles. Three of the copies discovered were previously Bradbury and Evans titles, and each carried a ‘divorce copy’ pattern of sheets.

Some parts may have been unstitched of the Bradbury and Evans titles for inclusion in book forms. It is likely to be those that had been produced closest to the date of the issues.
in this cloth, such as *Bleak House* and more particularly *Little Dorrit*, since these would be more likely to have parts remaining that were transferred to Chapman and Hall.

Title-pages dated 1863 were produced for *Martin Chuzzlewit*. On this scant evidence, since 1859-dated sheets of *Martin Chuzzlewit* were found in this cloth, this variant was in use between 1862 and 1863. However, it is possible that 1863-dated copies of Chapman and Hall (including *Martin Chuzzlewit*) and previously-Bradbury and Evans titles (of those that had been provided with them) may also be located in this cloth. It cannot be imagined that this variant of cloth was in use during 1865, since so few copies have been located. It is therefore not likely that *Our Mutual Friend* will be found in this cloth. *Edwin Drood* (1870) will not be found in this cloth.

Titles also expected to be cased into this cloth, with some of their possible title-pages (of those identified): *Oliver Twist* (Bradbury and Evans, 1846); *Bleak House* (Bradbury and Evans, 1853); *Little Dorrit* (Bradbury and Evans, 1857, 1863); *The Pickwick Papers* (Chapman and Hall, 1856, 1862, 1863); *Sketches by Boz* (Chapman and Hall, 1859, 1863); *Nicholas Nickleby* (Chapman and Hall, 1857, 1863), and *A Tale of Two Cities* (Chapman and Hall, 1859, 1860; such copies will likely include unstitched parts).

Copies: Violet-rose-coloured honeycomb-grain cloth; blind: ‘geometric-decorated rectangles with cross-oval ornament;’ gilt: ‘Chapman & Hall’ stamped at the base of the spine

*Dombey and Son*. Kremers. DS 48, rose-honeycomb-cross-oval 1.
Title-page: 1848. Examined in person: Yes.
Details: White coloured coated endpapers. This copy bears a ‘divorce copy’ pattern of sheets. Vignette title-page, publisher’s imprint reads: ‘London:/ Chapman & Hall, 193, Piccadilly’. The title-page is Bradbury and Evans’s first state, dated 1848. Because of some splitting to the hinges of the volume, some dark blue paper has become apparent underneath, which was used in the binding process. This blue paper closely resembles that of the wrappers of numbers of *All the Year Round*.
Form: Book form.

Title-page: 1848. Examined in person: No.
Details: The volume appears to have white powdered endpapers. This copy bears a ‘divorce copy’ pattern of sheets. Vignette title-page, publisher’s imprint reads: ‘London:/ Chapman & Hall, 193, Piccadilly’. The title-page is Bradbury and Evans’s first state, dated 1848.
Form: Book form.
Title-page: 1850. Examined in person: Yes.
Details: This copy was re-backed. The original coated endpapers show beneath the new pastedowns, and these appear white in colour. This copy bears a ‘divorce copy’ pattern of sheets. Vignette title-page, publisher’s imprint reads: ‘London:/ Chapman & Hall, 193, Piccadilly’. The title-page is Bradbury and Evans’s first state, dated 1850. This is a ‘divorce copy’ pattern of sheets.
Form: Book form.

Bleak House. Private collection.
Title-page: 1853. Examined in person: No.
Details: White coloured coated endpapers. A slip of white paper accompanies the volume, which carries a dealer’s description, printed in black; the price called for is $1650. This copy bears a ‘divorce copy’ pattern of sheets. The vignette title-page is described on the slip as being that of Smith note 2, of which the imprint reads: ‘London:/ Chapman & Hall, 193, Piccadilly’.362 The title-page is Bradbury and Evans’s first state, dated 1853. The front pastedown carries a bookplate of Oliver Brett. The copy is accompanied by a brown coloured cloth-bound folding case.
Form: Book form.

Title-page: 1859. Examined in person: No.
Details: ‘White coated endpapers.’ The copy carries an inscription in ink on the front free end-paper, which appears to read: ‘38 Regent Street/ Naring Finch – 1863.’
Form: Book form.

362 Smith, i, p. 84.
Description

Cloth: maroon-purple-coloured sand-grain cloth.
Blind-stamped pattern: The stamping of each volume is the same. The spine carries no blind stampings. The rear board carries the same stamping as the front board. Enclosed within an outer plain rectangle is a large inner frame, which resembles a stylised entry to a bower or arbour. Tall plants bearing three flowers each run up the uprights on the left and right. At its top, the entry carries an arch; an x-shape sits where a headstone might be in a stone arch. The top right and left – the outer corners above the arch, are also decorated with three flowers. The inner panel formed by the arch is plain.
Gilt stamped pattern: At the top of the spine and at the base is a narrow band constructed of four decorative lines. Above that at the base is stamped ‘Chapman & Hall’. The remaining statements stamped into three decorative compartments that are enclosed together within a pattern of stylised flowers and leaves. For some sets of two volumes, these stampings have been found to be mis-aligned, with one sitting slightly higher on the spine than the other (see below for details).
Catalogues (located in some book forms), volume 2: ‘Chapman and Hall catalogue, 4 pp. dated ‘November, 1865.’’, see Appendix 1, pp. 278-279; ‘Twelve leaves of advertisements dated 1 December 1865’, see Appendix 1, p. 279.
Sheets, title-pages found cased: Our Mutual Friend: 1865.
Forms identified of each volume: book forms and public/subscriber bound.
Endpapers found, book forms: yellow-coloured coated, and one instance of chocolate-coloured coated.

Findings

This is the primary cloth provided for Our Mutual Friend. Part 10 of the part issue carried an advertisement, which announced that book forms of volume I were available; the price of 11s. suggests that they were cloth bound. Cloth cases for the first ten parts were also
made available.\textsuperscript{363} This variant is the cloth that is detailed in the advertisement. Upon conclusion of the serial, the same cloth was made available for binding volume II, and sets of two volume book forms were also produced in this cloth.

The method of provision for the cloth cases, has provided for a number of different circumstances as to how sets of two volumes in this cloth came together, each of which is reflected in surviving sets. Below are listed some of the different combinations.

- An owner may have bound up volume I at the point of receiving part 10, and volume II on receiving part 19/20.
- An owner may have waited until he/she received all parts before binding them into the two volumes.
- An owner may have bought the book form of volume I when it first came available, concurrent with part 10, and the book form of volume II, when that became available concurrent with the issue of part 19/20.
- An owner may have purchased the book form of volume I, and then purchased the instalments to follow, from which volume II was bound.
- An owner may have bought the instalments until part 10, had volume I bound, bought no more monthly instalments, and waited until the volume II book form was produced.
- An owner may have bought the two-volume book form set upon conclusion of the serial issue, or later.

Some of these circumstances may be discerned in the sets of volumes examined.

The first set in the list of copies investigated, the Maggs Bros. copy, is a set of two volumes bound from parts.\textsuperscript{364} The gilt stampings align, so it is likely that the entire set of parts was bound into two volumes at the same time.

The book forms of the first Kremers set and of the Adrian Harrington set listed afterwards,\textsuperscript{365} each carry the January 1865-dated catalogue in volume I, and a November 1865-dated catalogue in volume II. The volume I-copies of these sets were book forms produced when the tenth part became available, and the volume II copies were book forms produced upon issue of part 19/20. The spine stampings of these sets do not align, which attests to the ten-month gap in production between the two volumes of each set. Volume I of the Kremers set did not carry the slip, whether that of the Maggs Bros. copy did is not known.

Volume I of the set owned by the Victoria and Albert Museum\(^{366}\) was a book form entirely bound from parts that retained the slip, or was public subscriber/bound; volume II was a book form that bore the November 1865 catalogue. It is unlikely that this set was doctored to include the slip, and it showed no sign of it. The stampings align, which suggests that these were book forms produced at the same time. Both volumes carry a binder’s ticket by Virtue and Co. pasted in the same position to the rear paste-downs. This also suggests that they were book forms produced at the same time, since the likelihood of both volumes bearing the tickets, and in the same spot after a period of ten months would seem unlikely. The set that is listed after, shares these characteristics.\(^{367}\)

The evidence is scant to be able to ascertain which book forms of volume I carried the slip. On the evidence that is here considered, it would appear that some book forms produced when the first ten parts had been issued did not carry the slip, and that some book forms, seemingly entirely bound from parts, produced when the serial concluded, did carry the slips.

It is likely that the set that carries the chocolate-coloured endpapers was of slightly later issue.\(^{368}\) Chocolate-coloured coated endpapers have been found in volumes of the cheap form reissue of the Charles Dickens Edition that carried title-pages dated 1867 and 1868, many of which also carried Virtue and Co. binder’s tickets at their rear endpapers. The volumes that were examined of the variant ‘Original edition’ also carried chocolate-coloured coated endpapers; of these, *Sketches by Boz* carried a title-page dated 1867.\(^{369}\)

The Virtue and Co. binder’s tickets found in the copies of this primary cloth, represent the first substantial sign of a binder’s involvement with the cloth-bound copies of a demy octavo publication of Dickens. With the exception of a few binder’s tickets located in the secondary cloth cases of the variant ‘chain’,\(^{370}\) no other binder’s tickets were located in the book forms examined of Dickens’s demy octavo format.

Copies: Maroon-purple-coloured, two-volume


Title-page: 1865. Examined in person: Yes.


\(^{367}\) *Our Mutual Friend.* Kremers. OMF 65, maroon-morocco-grain-2vols. 2-1, 2-2,’ see pp. 233-234.

\(^{368}\) *Our Mutual Friend.* Kremers. OMF 65, maroon-morocco-grain-2vols. 3-1, 3-2,’ p. 234.

\(^{369}\) ‘Original edition,’ see pp. 236-241.

\(^{370}\) ‘Chain,’ pp. 249-262.
Details: Both volumes carry yellow coloured coated endpapers. Both volumes are entirely bound from parts. There are no catalogues in either volume, excepting the usual leaf at the rear of volume II. The edges of both volumes are cut, and speckled red.
The title-design gilt stampings of the spines align.
Form: Both volumes are public/subscriber-bound.

*Our Mutual Friend.* Sotheby’s. Sale L01317, lot 67.
Title-page: 1865. Examined in person: No.
Details: The catalogue entry reads: ‘pale yellow endpapers, without publisher's catalogues at the end of volumes I or II, with slip tipped in to page [1] of volume I.’
The title-design gilt stampings of the spines align.
Form: Not known.

Title-page: 1865. Examined in person: Yes.
Details: Volume I: Yellow coloured coated endpapers. No slip bound in at the head of the text. The volume is entirely composed of clean sheets. Bound in at rear: ‘Chapman and Hall catalogue, 36 pp. dated ‘January, 1865.’’
Volume II: Yellow coloured coated endpapers. The volume is partially bound from parts. Bound in at rear, after the one-leaf of advertisements: ‘Chapman and Hall catalogue, 4 pp. dated ‘November, 1865.’’ Small light-blue rectangular binder’s ticket pasted to the lower inner corner of the rear paste-down, printed in black: ‘Bound by Virtue & Co City Road London.’
The title-design gilt-stamped decorations of the spines of the two volumes do not align. The stamping of volume II sits at around 5 mm. lower than that of volume I.

*Our Mutual Friend.* Adrian Harrington. The copy was yet to be catalogued.
Title-page: 1865. Examined in person: Yes.
Details: Volume I: Yellow coloured coated endpapers. My notes do not mention the slip, so presumably it is either not present, or I neglected to look for it. The volume is entirely composed of clean sheets. Bound in at rear: ‘Chapman and Hall catalogue, 36 pp. dated ‘January, 1865.’’

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371 That which formed part of the type, see p. 114.
Volume II: Yellow coloured coated endpapers. The volume is partially bound from parts. Bound in at rear, after the one-leaf of advertisements: ‘Chapman and Hall catalogue, 4 pp. dated ‘November, 1865.’’

The title-design gilt-stamped decorations of the spines do not align. The stamping of volume II sits at around 5 mm. lower than that of volume I.


Title-page: 1865. Examined in person: Yes.

Details: Volume I: Yellow coloured coated endpapers. The copy is entirely bound from parts. Slip bound in at the front of text, ‘The reader will understand the use of the popular/ phrase Our Mutual Friend, as the title of this book,/ on arriving at the Ninth Chapter (page 84).’ There are no advertisements bound in at the rear. Small light-blue rectangular binder’s ticket pasted to the lower inner corner of the rear paste-down, printed in black: ‘Bound by Virtue & Co City Road London.’

Volume II: Yellow coloured coated endpapers. The copy is partially bound from parts. Bound in at rear, after the one-leaf of advertisements: ‘Chapman and Hall catalogue, 4 pp. dated ‘November, 1865.’’ Small light-blue rectangular binder’s ticket pasted to the lower inner corner of the rear paste-down, printed in black: ‘Bound by Virtue & Co City Road London.’

The title-design gilt stampings of the spines align.


Title-page: 1865. Examined in person: Yes.

Details: Volume I: Yellow coloured coated endpapers. The volume is entirely bound from unstitched parts. Slip bound in at the front of text, ‘The reader will understand the use of the popular/ phrase Our Mutual Friend, as the title of this book,/ on arriving at the Ninth Chapter (page 84).’ No catalogue bound in at rear. Small light-blue rectangular binder’s ticket pasted to the lower inner corner of the rear paste-down, printed in black: ‘Bound by Virtue & Co City Road London.’

Volume II: Yellow coloured coated endpapers. Partially bound from parts; stab-holes present in most of the gatherings of the first half of the volume, the latter half and preliminaries are clean. Bound in at rear, after the one-leaf of advertisements: ‘Chapman and Hall catalogue, 4 pp. dated ‘November, 1865.’’ Small light-blue rectangular binder’s ticket pasted to the lower inner corner of the rear paste-down, printed in black: ‘Bound by Virtue & Co City Road London.’

The title-design gilt stampings of the spines align.
Title-page: 1865. Examined in person: No.
Details: The slip is present. On advertisements, the catalogue entry states: ‘3-leaf publisher’s advertisement at end, including 4-page catalogue dated November, 1865’; ‘lacking the 36- and 24-page catalogues at the end of each volume’. From these it would appear that volume 1 carries no catalogue and bound in at the rear of volume 2, after the one-leaf of advertisements, is a Chapman and Hall catalogue, 4 pp. dated ‘November, 1865.’ The set carries a ‘binder’s ticket of Virtue and Co.’ Book-plate of Kenyon Starling.
The title-design gilt stampings of the spines appear to align – each seems equidistant from the gilt stampings at the top and base of the volumes.

Title-page: 1865. Examined in person: No.
Details: Both volumes have yellow coloured coated endpapers. Volume II carries advertisements dated November 1865. Both volumes carry a binder’s label of Virtue and Co., City Road, London, on the rear paste-down.
Alignment of gilt stampings on spines not known.

Title-page: 1865. Examined in person: Yes.
Details: Volume I: Chocolate-brown coloured coated endpapers. The copy is entirely bound from unstitched parts. No catalogue bound in at rear. Ownership inscription in ink on the front free endpaper, ‘Neville White./ Statham Vicarage./ Aug 27. 1872.’ A bookplate belonging to, ‘Holm’ is pasted to the front pastedown, the plate also carries a personal library catalogue code, which reads: ‘z Sep 28, 1957 174.’
Volume II: Endpapers, ownership inscription, and bookplate as per volume one, except numbered ‘175’ for ‘174’ in the personal library catalogue code recorded on the bookplate. Partially bound from parts. Blue wrapper remnant showing along the inner gutter at page. Bound in at rear, after the one-leaf of advertisements: ‘Chapman and Hall catalogue, 4 pp. dated ‘November, 1865.’’
The title-design gilt stampings of the spines align.
Title-page: 1865. Examined in person: No.
Details: Eighteen leaves of advertisements at the back of volume one dated January 1865.
Twelve leaves of advertisements at the back of volume two dated 1 December 1865.

Title-page: 1865. Examined in person: No.
Details: A two-volume set, bound in late 19th - early 20th century full red coloured crushed morocco. The ‘original cloth covers and spines’ were bound in at the rear; an image provided shows a spine strip of this variant of cloth of volume II pasted onto a leaf. Gilt stamped to the spine and boards; inner gilt dentelles; top edges gilt. Each spine has raised bands, six compartments, and is elaborately decorated; the second counting down from the top carries, stamped in gilt: ‘Our/ Mutual/ Friend’; and the third down from the top carries: ‘Dickens/[short rule]/ Vol. I [II]; central vase-and-bouquet motif on each of the remaining compartments.
Form: Not known.
Two variants of this publisher’s cloth were located; they are here treated together.


Description

The description was taken from a single examined volume.

Cloth: maroon-brown-coloured sand-grain cloth. The original colour of the volume is distinctly different than that of the variant below. Blind-stamped pattern: The boards carry a single narrow blind stamped rectangle located closely within their edges. There are two bands at the head and tail of the spine; that of the top is constructed of what appears to be three lines, and that of the bottom, of two. Gilt stamped pattern: ‘[Title.] [short decorative swell rule] Charles Dickens.// Illustrated// Original Edition’. The font used predominantly for the lettering of the spine was Courier.

Forms identified: book forms.

Endpapers found, book forms: chocolate-coloured coated.

Table 51: Maroon-brown sand-grain cases and sheets

<table>
<thead>
<tr>
<th>Titles found</th>
<th>Sheets, title-pages found cased:</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Pickwick Papers</td>
<td>No date, imprint pattern 2 (1866-1872).</td>
<td></td>
</tr>
<tr>
<td>Sketches by Boz</td>
<td>1867</td>
<td>Not sighted, but the description of the cloth matches that of this variant.</td>
</tr>
<tr>
<td>Nicholas Nicklehy</td>
<td>No date, imprint pattern unknown.</td>
<td>“</td>
</tr>
<tr>
<td>Martin Chuzzlewit</td>
<td>No date, imprint pattern unknown.</td>
<td>“</td>
</tr>
<tr>
<td>David Copperfield</td>
<td>[No date, imprint pattern unknown.]</td>
<td>“</td>
</tr>
<tr>
<td>Bleak House</td>
<td>No date, imprint pattern unknown.</td>
<td>“</td>
</tr>
</tbody>
</table>


Description
Cloth: light brown-coloured sand-grain cloth.

Blind-stamped pattern: No blind-stamped decorations.


The font used predominantly for the lettering of the spine was Times.

Forms identified: book forms.

Endpapers found, book forms: chocolate-coloured coated.

Table 52: Light-brown sand-grain cases and sheets

<table>
<thead>
<tr>
<th>Titles found</th>
<th>Sheets, title-pages found cased:</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Pickwick Papers</em></td>
<td>No date, imprint pattern 2 (1866-1872).(^{372})</td>
<td></td>
</tr>
<tr>
<td><em>Sketches by Boz</em></td>
<td>1867</td>
<td></td>
</tr>
<tr>
<td><em>Nicholas Nickleby</em></td>
<td>No date, imprint pattern 2 (1866-1872).</td>
<td></td>
</tr>
</tbody>
</table>

Findings

It is not known which of these two variants is earlier; it is likely that they followed on closely upon one and other. Maroon-coloured with blind is tentatively placed as earlier in use, only because the case was more elaborate.

Chapman and Hall gave the appellation ‘Original editions’ to the reprints and re-issues of the demy octavo works from the late 1850’s. One of the earliest advertisements that listed demy octavo titles under this heading was found in a Chapman and Hall catalogue dated April 1858.\(^{373}\) By the mid 1860’s, Chapman and Hall regularly listed the works of the demy octavo format together under the heading ‘Original editions.’ The demy octavo titles were listed under the same, in the advertisement included in the final part of *Edwin Drood* (1870) on the final gathering of text produced by Dickens.\(^{374}\) The relation of these cloth cases stamped with ‘Original Edition’ to the use of the same in advertising is clearly evident.

The binding style, which involved stamping an edition (series/library) statement, and distinctive layout of the lettering to the spine involving use of short rules, is found on other contemporary publisher’s cloth bound volumes publications produced by Chapman and Hall.

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\(^{372}\) The abbreviations for the no-date publisher and printer imprint patterns (no-date 1, and no-date 2) are explained on p. 136, under the heading ‘For the purposes of quick reference.’ The tables provided for the cloth cases, also detail the period during which they are in use.

\(^{373}\) Charles Lever, *Davenport Dunn*, Part 10, April 1858, Chapman and Hall. Catalogue-inset of 32pp. at rear, dated April 1858, headed ‘A Catalogue of Books Published by Chapman and Hall, 193, Piccadilly’, p. 11. See Appendix 2, p. 289. Prior to this, they had, at times, advertised demy octavo works under ‘Library Editions;’ but when a new cheap format was launched, which was given the name ‘Library Edition,’ they needed to come up with another appellation for the original editions. In the preface of the Cheap edition of *The Pickwick Papers* (Chapman and Hall, 1847, p. vii), Dickens had called the original form - the demy octavo form - of *The Pickwick Papers*, the ‘original Edition,’ which is likely the origin of the new choice of heading.

\(^{374}\) See Appendix 2, for examples of these advertisements.
They produced volumes with similar lettering for cheaper editions of the works of a number of authors, which included those of Dickens.\(^{375}\) The volumes of the contemporary Library Edition of Dickens’s works share a similar pattern of lettering on their spines. For example, the volumes of the two-volume cloth-bound Library Edition of *Our Mutual Friend*, dated 1866, carry lettered in gilt on their spines, ‘Our/ Mutual/ Friend/ [short rule]/ Charles Dickens/ [short rule]/ Vol. I [II]/ Library Edition.’ These imprints are very similar as those of the volumes under examination; note particularly the use of the edition statement, ‘Library Edition’, imprinted at the base of each spine.

Of the volumes in these variants of cloth examined, all carried chocolate-coloured coated endpapers; those for which only second hand information was available, also appeared to carry them. During this period, Chapman and Hall made use of chocolate-coloured coated endpapers for a number of productions. For example, the primary claret-coloured morocco-grain cloth publisher’s cloth-bound volumes of the cheap format of the ‘Charles Dickens Edition,’ issued circa 1867, were provided with chocolate-coloured coated endpapers. A single set of *Our Mutual Friend* in primary cloth was also located with chocolate-coloured coated endpapers, (which may suggest that this set was bound around 1867).\(^{376}\)

The sheets of the copies of *The Pickwick Papers* and *Nicholas Nickleby* of either variant of this type, judging by their imprints, were printed between 1866 and 1872. *Sketches by Boz* was printed in 1867. *The Pickwick Papers* saw a reprint of 1000 in 1867, and a reprint of 500 in 1870.\(^{377}\) Because the two volumes of *Sketches by Boz* carry a date of 1867, it is probable that the two volumes of *The Pickwick Papers* belonged to the issue of 1867. It is probable that these variants of cloth were in use between 1866 and 1870.

A copy of *Our Mutual Friend* (1865) was located, which, judging from the description provided was bound in one of these variants of cloth, but it is not known which. With the possible exception of *Edwin Drood*, it is probable that all of the titles of the demy octavo works would have been bound into the varieties of the ‘Original edition’ cloth. If *Edwin Drood* is found in either variant of this cloth, then the cloth was in use until after 1870.

Two notes of instruction to the binders – possibly by Dickens – were found inserted loosely into two of the volumes bound in the light brown-coloured cloth, one in *Sketches by Boz* (1867) and the other in *Nicholas Nickleby* (no-date 2).\(^{378}\) The lettering and the layout of

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\(^{375}\) A cheap edition of Charles Lever’s works, for example, shares a similar pattern of gilt titles on their spines. See for example the publishers’ cloth cases of *Jack Hinton* (London, Chapman and Hall, 1857). A volume examined carries imprinted on its spine, lettered in gilt: ‘Jack Hinton/ [short rule]/ Charles Lever /Illustrated.’

\(^{376}\) *Our Mutual Friend*. Kremers. OMF 65, maroon-morocco-grain-2vols. 3-1, 3-2,’ p. 234.

\(^{377}\) Patten, ‘Appendix B,’ pp. 451-452.

the imprints on the spine match those of the instructions. Even the short rule between the title and the author’s name detailed on the notes was reproduced, imprinted in gilt on the spine. The use of the term ‘rebind’ in the notes seems to suggest that there was an earlier issue of titles in this publishers’ cloth, or that these volumes were once cased in a different binding and subsequently rebound, which does not appear to be the case from an examination of the volumes. ‘Rebind’ used in this context could mean the sheet’s first binding, as: rebind, as was done for a previous order.

Copies: Maroon-brown-coloured sand-grain cloth; blind: blind-stamped decoration to the boards and spine; gilt: ‘[Title.]/[short swell rule]/ Charles Dickens./Illustrated//Original Edition’

Title-page: No date, imprint pattern 2 (1866-1872). Examined in person: Yes.
Details: Chocolate-brown coloured coated endpapers.
Form: Book form.

Title-page: 1867. Examined in person: No.
Details: Chocolate-brown coloured coated endpapers. The boards are described as having a ‘blind stamped rule around the edges,’ which would suggest that the copy is that of the maroon-brown variety. The lettering of the spine is described, and this also appears to match that of the maroon-brown type: the rule on the spine is described as ‘short swollen rule’, and it has a full stop after the title statement and author statement on the spine.
Form: Book form.

Title-page: No date, imprint pattern unknown. Examined in person: No.
Details: Chocolate-brown coloured coated endpapers. The boards are described as having a ‘blind stamped rule around the edges,’ which would suggest that the copy is that of the maroon-brown variety. The lettering of the spine is described, and this also appears to match that of the maroon-brown type: the rule on the spine is described as ‘short swollen rule’, and it has a full stop after the title statement and author statement on the spine.
Form: Book form.

Title-page: No date, imprint pattern unknown. Examined in person: No.
Details: Chocolate-brown coloured coated endpapers. The boards are described as having a ‘blind stamped rule around the edges,’ which would suggest that the copy is that of the maroon-brown variety. The lettering of the spine is described, and this also appears to match that of the maroon-brown type: the rule on the spine is described as ‘short swollen rule’.

Form: Book form.


Title-page: [No date, imprint pattern unknown.] Examined in person: No.

Details: The boards are described as having a ‘blind stamped rule around the edges,’ which would suggest that the copy is that of the maroon-brown variety. The copy has a Chapman and Hall title-page.

Form: Book form.


Title-page: No date, imprint pattern unknown. Examined in person: No.

Details: Chocolate-brown coloured coated endpapers. The boards are described as having a ‘blind stamped rule around the edges,’ which would suggest that the copy is that of the maroon-brown variety. The lettering of the spine is described, and this also appears to match that of the maroon-brown type: the rule on the spine is described as ‘short swollen rule’, and it has a full stop after the title statement and author statement on the spine.

Form: Book form.

Copies: Light brown-coloured sand-grain cloth; blind: no blind-stamped decorations; gilt:

‘[Title]/ [short rule]/ Charles Dickens// Illustrated// Original Edition’


Title-page: No date, imprint pattern 2 (1866-1872). Examined in person: Yes.

Details: Chocolate-brown coloured coated endpapers.

Form: Book form.

_Nicholas Nickleby_. Kremers. NN no date 2, brown-original-ed.-no-blind 2.

Title-page: No date, imprint pattern 2 (1866-1872). Examined in person: Yes.

Details: Chocolate-brown coloured coated endpapers. A note of instruction written in pencil to the binders was found inserted loosely into the volume. It read: ‘Rebind as before/ [short rule]/ Lettering on back/ Nicholas/ Nickleby./ [short rule]/ Charles Dickens// Illustrated//
Original Edition’ Running vertically from the lower left corner of the note is written; ‘13 vols sent.’

Form: Book form.


Title-page: 1867. Examined in person: Yes.

Details: Chocolate-brown coloured coated endpapers. A note of instruction written in pencil to the binders was found inserted loosely into the volume. It read: ‘Rebind as before/ [short rule]/ Lettering on back/ Sketches/ by/ Boz./ [short rule]/ Charles Dickens// Illustrated// Original Edition’ Running vertically from the lower left corner of the note is written; ‘13 vols sent.’

Form: Book form.

Copies: Original Edition, variety not known


Title-page: 1865. Examined in person: No.

Details: The font used on the spine is not known, nor is it known whether it has any blind-stamped decorations. From the catalogue entry: ‘Our Mutual Friend - 2 Volumes in One - 1865 - Original Edition.’ ‘Crack at spine and FEP is loose very clean inside, has original edition stamped in gold on spine, has 1865 on title page. Good / reddish brown cloth lightly rubbed.’

Form: Book form.

379 Related evidence of the size of the batch of this and that of the next copy, which also carries the note, was found in an earlier copy of Sketches by Boz. It carried a manuscript note in the binding matter used to construct the volume, which read ‘12 Sketches’. See ‘Sketches by Boz. Kremers. SB 39, plum-purple-fine weave-cross-oval 1,’ pp. 180-181 for its details. For a discussion of the copy and batch size see p. 179. For a discussion of this note, see the following fn.

380 In consultation with Dr Margaret Brown, editor of the Pilgrim Edition of The Letters of Charles Dickens, it has become apparent that Charles Dickens himself may have written these two notes. After an examination of the script of the two notes, Margaret Brown commented, during an exchange of email correspondence, that it is probable that Dickens wrote these notes of instructions to the bookbinders. She would further comment that she felt that Dickens had always been passionately interested in the minutiae of his publications. That he should issue directions such as these would therefore not be surprising. An examination of manuscripts by Dickens, for example the title-page of the manuscript of A Christmas Carol, and especially the manuscript of Our Mutual Friend – written close to the composition of these two notes, will be illustrative of how Dickens laid out his material for instruction to the compositors. A comparison with such pages may prove definitive on the authorship of these notes of instruction to the binders.
*Edwin Drood*. Kremers. ED 70, green-gilt and black-sawtooth 1.
Edwin Drood. Kremers. ED 70, green-gilt and black-no sawtooth 1.
Two variants of this publisher’s cloth were located; they are here treated together.


Description

Cloth: green-coloured fine bead-grain cloth.
Blind stamped pattern: none.
Gilt and black stamped pattern: Front board: The front board is framed by two concentric rectangles in black; between these rectangles and the outer edge runs a pattern of black triangles, forming a ‘sawtooth’ pattern. The panel formed by the innermost rectangle carries decoratively stamped in gilt, ‘The/ Mystery/ of/ Edwin Drood./ Dickens.’ The elements ‘The’; the ‘M’ of ‘Mystery;’ and ‘E’ of ‘Edwin,’ are contained in a decorative largely rectangular-shaped gilt stamped box. The panel is further decorated with scrolls and other decorative elements stamped in black.
Rear board: Entirely stamped in black, features four concentric rectangles, the innermost is slightly broader of line and sits a little deeper into the panel that they form. The panel carries a shield, which features a branch of roses.
Forms identified: book forms and public/subscriber bound.
Endpapers found, book forms: yellow coloured coated.


Description

Cloth: Green-coloured fine bead-grain cloth.
Blind stamped pattern: The rear board is entirely stamped in blind, it carries two concentric rectangles that are joined at their corners with diagonal lines; the outermost is slightly broader of line. A stylised thistle-like plant is stamped in the middle of the panel.
Black and gilt stamped pattern: The spine matches that of the variant above; the front board does also, except that the sawtooth frame is not present. The rear board carries no black and gilt stampings.

Forms identified: Book forms.


Endpapers found, book forms: yellow coloured coated.

Findings

This case is unique to Edwin Drood. The ‘sawtooth’ variant is primary and earlier, used for book forms and for casing up sets of parts – public/subscriber bound copies were located. Only two copies of the ‘no sawtooth’ variant were examined and both carried W.H. Smith’s catalogue dated 1872, which dates them to this period. These will have been bound up by arrangement with Chapman and Hall.

The style of these variants is noticeably different from those that came before it, all of which appeared to have had a common thread run through them. Until this variant, only gilt and blind stamping was used; black stamping had not seen use on Dickens’s demy cases. The difference is likely a reflection of the removal of the ‘Chief’s’ hand on the tiller.\(^{381}\)

The remarkably fine Forster copy\(^ {382}\) is the earliest-bound volume found in the course of this research with a wrapper bound into it (in this case the front wrapper of each part), a practice that was to become customary for rebound copies or later bound sets of parts after 1870.\(^ {383}\) The copy will likely have been bound upon conclusion of the serial issue. It was almost certainly bound before 1872, since the cloth he used was of the ‘sawtooth’ variety.

Newton’s dust jacket

For the frontispiece of his 1932 revised edition of The First Editions of the Writings of Charles Dickens, Eckel provided an image of a dust jacket belonging to Edwin Drood, which was then in the collection of A. Edward Newton (the current location of the copy is not known). The image shows the cover. Contained in a rectangular border is stamped ‘The Mystery/ of/ Edwin Drood/ [short rule]/ By Charles Dickens./ [short rule]/ London:/ Chapman and Hall, 193, Piccadilly.’ The jacket was of a tan colour,\(^ {384}\) presumably printed in

\(^{381}\) Dickens was affectionately so called by many, particularly by those at the office of All the Year Round. Hotten, Charles Dickens, the Story of His Life, p. 355.


\(^{383}\) See p. 46.

\(^{384}\) Eckel, 1932, p. 98.
black. Eckel describes the book form edition as having been bound in green cloth, but he does not distinguish between the two green-coloured cloth varieties described here. Presumably the jacket was found on one of these variants of cloth. If the copy that was enclosed by the jacket had carried the 1872-dated catalogue of the ‘no sawtooth’ variant, this would likely have been disclosed by either Newton or Eckel. However, the jacket may have been moved at some stage to a ‘sawtooth’ variant, had it originally enclosed a copy of the ‘no sawtooth’ variant.

Study into the early use of dust jackets is still in its infancy. Much of the research on which the study into dust jackets needs to be based is yet to be conducted. Some preliminary thoughts on dust jackets and the works of Charles Dickens may be disclosed here, however.

It is not believed that dust jackets were provided for any of the issues of the demy octavo works of Dickens before the late 1850’s; after which, it may be that some received jackets. In 1932 it was believed that the Edwin Drood dust jacket was the earliest in existence. Since 1932, only a few British publishers’-issue dust jackets have been identified that the author is aware of that predate this jacket, and these were issued after 1860.

It seems highly improbable that publications of British nineteenth century fiction before 1855 were issued in dust jackets (none have been identified), though some may have been. If so, they would be few. It would seem that for the introduction or use of dust jackets to become standard, it would require a number of conditions. The majority of the copies, if not all, of a newly-published issue of books will need to have been bound in publishers’ cloth. Until at least 1860, publications of newly produced British nineteenth century fiction – especially part-issue productions – were largely provided with a number of different bindings by the publisher, of which the cloth was the cheapest. In these circumstances, it would make little sense to protect the cheapest form, which formed only a fraction of the copies produced. It would also make more sense if the publishers’ cloth was of a variety that would need protecting. For example, pictorially blocked (such as these varieties of Edwin Drood), or heavily gilt-stamped cloth.

The demy octavo issues produced before the late 1850’s do not match all of these conditions. The form of issue of the demy octavo works precludes the suggestion that jackets were issued for the cloth-bound book forms. The circumstances of the issues were not conducive to the supply and use of dust jackets. The titles were issued in parts, which accounted for the majority of the sales of the titles, after which only a percentage of book form copies sold after were issued in cloth. Why provide dust jackets for this fraction of copies? It would be inconceivable that they would provide dust jackets for sets of parts that were carried to the binders for casing into cloth.

Of interest, is that it would appear that the binding options provided by the publisher for A Tale of Two Cities (1859) and Our Mutual Friend (1865) did not include anything other than cloth. It would appear that cloth had become standard for these. Issues in cloth of these
titles – particularly primary cloth, which were richly gilt – may have been provided with dust jackets. However, it must be kept in mind that a substantial percentage of the sets of parts sold of these titles will still have gone into custom bindings. Some of the post-1860 re-issues of the demy octavo works by Chapman and Hall, and for Bohn and W.H. Smith, may also have seen jackets provided.385

Copies: Green-coloured fine bead-grain cloth; blind: none; black and gilt: black rose and sawtooth.

Title-page: 1870. Examined in person: Yes.
Details: Yellow coloured coated endpapers. The copy is entirely bound from parts. The front wrappers of each part are bound into the volume at the head of each section. The wrapper to part 1 is bound in after the prelims. A slip with a new price is not pasted over the old on the front wrapper to part 6. The advertisement at the end of text was not bound into the volume. The book-plate of John Forster is affixed to the front paste-down.
Form: Subscriber/public-bound.

Title-page: 1870. Examined in person: Yes.
Details: Yellow coloured coated endpapers. This copy was entirely bound from parts. No publisher’s catalogue. The edges are cut and speckled red. The volume carries Jarndyce’s markings in pencil, including the stock code 602/195, but when this catalogue entry was consulted the Edwin Drood it lists did not match the copy examined (the listed item had a catalogue). Either I recorded the stock code incorrectly, or a slight clerical error was made when it was catalogued.
Form: Subscriber/public-bound.

Title-page: 1870. Examined in person: Yes.
Details: Yellow coloured coated endpapers. The copy is partially bound from parts. The binding has become partially detached from the spine. An advertisement for Cassell’s Don Quixote was used in the construction of the volume – it may match that used in the part-issue. Bound in at rear, after the one-leaf of advertisements, Chapman and Hall catalogue, 32 pp. dated ‘Aug. 31, 1870.’ Inscribed in pencil on the front free endpaper, ‘Henry Reynolds.’

385 These productions are discussed in the following section.
There is an embossed stamp on the upper outer front free endpaper, ‘W.H. Smith & Son/Strand/London’.
Form: Book form.

Title-page: 1870. Examined in person: No.
Details: Yellow coloured coated endpapers. ‘Bound mainly from the parts.’ Bound in at rear, after one-leaf of advertisements, is a 32 pp. catalogue dated ‘Aug. 31, 1870,’ presumably the same catalogue recorded in Appendix 1. The copy carries an ownership inscription of Catherine Dickens to the front free endpaper, dated August 1870.
Form: Book form.

*Edwin Drood.* Adrian Harrington. The copy was yet to be catalogued.
Title-page: 1870. Examined in person: Yes.
Details: Yellow coloured coated endpapers. Partially bound from parts. Bound in at rear, after the one-leaf of advertisements, ‘Chapman and Hall catalogue, 32 pp. dated ‘Aug. 31, 1870.’’
Inscription: ‘1500’ in pencil, upper outer front free endpaper.
Form: Book form.

Title-page: 1870. Examined in person: Yes.
Details: Yellow coloured coated endpapers. Partially bound from parts. Bound in at rear, after the one-leaf of advertisements, ‘Chapman and Hall catalogue, 32 pp. dated ‘Aug. 31, 1870.’’
Inscription: ‘1500’ in pencil, upper outer front free endpaper.
Form: Book form.

Title-page: 1870. Examined in person: No.
Details: The copy carries a 32-page publisher’s catalogue at the rear dated August 31, 1870. Carries the bookplate of Kenyon Starling.
Form: Book form.

Title-page: 1870. Examined in person: Yes.
Details: Yellow coloured coated endpapers. Partially bound from parts. Bound in at rear, after the one-leaf of advertisements, ‘Chapman and Hall catalogue, 32 pp. dated ‘Aug. 31, 1870.’’
Form: Book form.
Copies: Green-coloured fine bead-grain cloth; blind: stylised flower; gilt and black: no sawtooth.

Edwin Drood. Kremers. ED 70, green-gilt and black-no sawtooth 1.
Title-page: 1870. Examined in person: Yes.
Details: Yellow coloured coated endpapers. The copy is partially bound from parts. Bound in at rear, after the one-leaf of advertisements, W.H. Smith catalogue, 20-leaves, dated ‘May, 1872.’ There is an embossed stamp on the upper outer front free endpaper, ‘W.H. Smith & Son/ Strand/ London’. By the embossed stamp is a blue-ink inscription dated ‘May 48’.
Form: Book form.

Edwin Drood. Adrian Harrington. The copy was yet to be catalogued.
Title-page: 1870. Examined in person: Yes.
Details: Yellow coloured coated endpapers. The copy is partially bound from parts. Bound in at rear, after the one-leaf of advertisements, W.H. Smith catalogue, 20-leaves, dated ‘May, 1872.’ There is an embossed stamp on the upper outer front free endpaper, ‘W.H. Smith & Son/ Strand/ London’.
Form: Book form.
14. Bound by Chapman and Hall, or for/by other firms through Chapman and Hall
‘Chain’

Two varieties of a cloth case were produced that had a chain pattern stamped in blind on its boards. The first variety carries the author’s name imprinted in gilt on the spine as ‘Chas. Dickens.’ The second variety carries the author’s name imprinted in gilt on the spine as ‘Charles Dickens.’

Olive-green-coloured fine diaper-grain cloth; blind: ‘chain;’ gilt: author statement, ‘Chas. Dickens’

Description

Cloth: olive-green-coloured fine diaper-grain cloth.
Blind-stamped pattern: ‘chain;’ boards, blind: The stamping of the front and rear boards is the same. The front board carries three plain concentric rectangles, which sit close together towards the edges of the boards. Stamped equidistant within the three concentric rectangles is a rectangular 2.3 cm-broad frame, which contains a number of decorative elements. The lengths of this innermost frame are composed of intertwining bands that form a pattern that is reminiscent of the links of a chain; the corners of the band, between the chain-like elements, are decorated with triple stemmed leaves. The rectangular-shaped panel within this stamping is left plain. Spine, blind: decorated by four stamped rectangular compartments, each of which is composed of three concentric rectangles; the outer is broadest; the two inner are of the same width; the two outer are plain-stamped, and the innermost has a line composed of a dotted effect. A broad band separates the uppermost compartment from the three below that are in turn separated by narrow plain bands. The very top and base of the spine carry a narrow undecorated band.
Gilt stamped pattern: ‘[Title]/ Chas. Dickens’. The title of the work is lettered in gilt on the broad band. ‘Chas. Dickens’ is lettered in gilt within the central of the three blind stamped rectangular compartments below the broad band.
Forms identified: book forms.
Endpapers found, book forms: peach coloured coated.

Table 53: ‘Chain, Chas. Dickens’ cases and sheets

<table>
<thead>
<tr>
<th>Titles found</th>
<th>Sheets, title-pages found cased:</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Martin Chuzzlewit</td>
<td>[1844]</td>
<td></td>
</tr>
<tr>
<td>Dombey and Son</td>
<td>[1848]</td>
<td></td>
</tr>
<tr>
<td>Bleak House</td>
<td>[1853] Divorce copy pattern.</td>
<td></td>
</tr>
</tbody>
</table>
**Table 54: ‘Chain, Charles Dickens’ cases and sheets**

<table>
<thead>
<tr>
<th>Titles found</th>
<th>Sheets, title-pages found cased:</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Dombey and Son</em></td>
<td>1848, vignette title-page and title-page are those of Bradbury and Evans.</td>
<td>Likely divorce pattern – transferred remainder sheets.</td>
</tr>
<tr>
<td><em>David Copperfield</em></td>
<td>[1850], vignette title-page and title-page are those of Bradbury and Evans.</td>
<td>Likely divorce pattern – transferred remainder sheets.</td>
</tr>
<tr>
<td><em>Bleak House</em></td>
<td>[1853], Divorce copy pattern. Title-page of Bradbury and Evans dated 1853; undated vignette title-page of Chapman and Hall</td>
<td></td>
</tr>
<tr>
<td><em>Sketches by Boz</em></td>
<td>1859</td>
<td></td>
</tr>
<tr>
<td><em>A Tale of Two Cities</em></td>
<td>1859</td>
<td></td>
</tr>
<tr>
<td><em>A Tale of Two Cities</em></td>
<td>1860</td>
<td></td>
</tr>
<tr>
<td>The Pickwick Papers</td>
<td>1863</td>
<td>A copy was found with an ownership inscription of Robert A. Scott dated ‘16 May 1863’.</td>
</tr>
<tr>
<td>Sketches by Boz</td>
<td>1863</td>
<td></td>
</tr>
<tr>
<td>Nicholas Nickleby</td>
<td>1863</td>
<td></td>
</tr>
<tr>
<td>Martin Chuzzlewit</td>
<td>1863</td>
<td></td>
</tr>
<tr>
<td>Oliver Twist</td>
<td>1863</td>
<td></td>
</tr>
<tr>
<td>Little Dorrit</td>
<td>1863</td>
<td></td>
</tr>
<tr>
<td>Nicholas Nickleby</td>
<td>No date, imprint pattern 1 (1850-1866).</td>
<td>A copy was found with an ownership inscription of Robert A. Scott dated ‘22 November 1864’.</td>
</tr>
<tr>
<td>[David Copperfield]</td>
<td>No date, imprint pattern 1 (1862-1866).</td>
<td>A copy was found with an ownership inscription of Sophia Scott dated ‘22 November 1864’.</td>
</tr>
<tr>
<td>Title</td>
<td>Date, Imprint Pattern</td>
<td>Details</td>
</tr>
<tr>
<td>---------------------------</td>
<td>-----------------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td><em>Sketches by Boz</em></td>
<td>1865</td>
<td></td>
</tr>
<tr>
<td><em>The Pickwick Papers</em></td>
<td>No date, imprint pattern 2 (1866-72).</td>
<td></td>
</tr>
<tr>
<td><em>Nicholas Nickleby</em></td>
<td>No date, imprint pattern 2 (1866-72).</td>
<td></td>
</tr>
<tr>
<td><em>Martin Chuzzlewit</em></td>
<td>No date, imprint pattern 2 (1866-72).</td>
<td></td>
</tr>
<tr>
<td><em>Dombey and Son</em></td>
<td>No date, imprint pattern 2 (1866-72).</td>
<td></td>
</tr>
<tr>
<td><em>David Copperfield</em></td>
<td>No date, imprint pattern 2 (1866-72).</td>
<td></td>
</tr>
<tr>
<td><em>Little Dorrit</em></td>
<td>No date, imprint pattern 2 (1866-72).</td>
<td></td>
</tr>
<tr>
<td><em>Sketches by Boz</em></td>
<td>1867</td>
<td></td>
</tr>
</tbody>
</table>

Slate-blue-coloured fine diaper-grain cloth; blind: ‘chain,’ gilt: author statement, ‘Charles Dickens’

Description

This description was taken from images of a single located copy.

Cloth: slate-blue-coloured fine diaper-grain cloth.
Blind-stamped pattern: ‘chain.’
Gilt stamped pattern: ‘Charles Dickens’ is lettered in gilt within the central of the three blind stamped rectangular compartments below the broad band. ‘[Title]// Charles Dickens’
Titles found, gilt stamped pattern: A single copy of *Martin Chuzzlewit* has been located in this cloth. Stamped: ‘Martin/ Chuzzlewit// Charles Dickens’
Sheets: *Martin Chuzzlewit*: No date, imprint pattern 2 (1850-1866).

Findings

All copies located in the ‘chain’ varieties are book forms, or are likely to be. It does not appear that this cloth was made available to the public for the casing of sets of parts – it does not appear to be primary for any of the titles.

Judging from the sheets that the copies located thus far carry, and from other, external evidence, it would appear that the two variants of the ‘chain’ cloth – ‘Chas.’-stamped and ‘Charles’-stamped – were in use for a period of years between 1862 and 1869. However, it is possible that the case was in use earlier than 1862. It appears that one cloth case followed the other, the ‘Chas.’ variety being in use before the ‘Charles’ variety. There is evidence that suggests that the copies in these variants of cloth had been bound, and were sold by the ‘remainder’ bookseller and publishing firm of Henry George Bohn, or were bound for them, by Chapman and Hall, during this period.
The divorce copies of *Bleak House*\(^{386}\) suggest that the ‘Chas.’ variety of cloth first came into use after Bradbury and Evans’s titles were transferred to Chapman and Hall (they could not have gained Chapman and Hall vignette title-pages before this). The latest-dated sheets of the ‘Chas.’ variety found were those of *Martin Chuzzlewit* dated 1863.\(^{387}\) If the first use of this variant dates to after 1862, first state sheets of *Martin Chuzzlewit*,\(^{388}\) and original sheets of *Dombey and Son* were available when these copies were cased. Some original state sheets remained of *Martin Chuzzlewit* (somehow), which were cased along with 1859-dated sheets into this cloth. Although, it is possible that this cloth case was in use before 1859, and that this is how *Martin Chuzzlewit* first state sheets made their way into this cloth (assuming in both cases that the *Martin Chuzzlewit* copy with original sheets was not doctored).

The three volumes of the ‘Charles’ variety that were inscribed by members of the Scott family are of aid in establishing when the ‘Charles’ variety first came into use, and when the ‘Chas.’ variety ended.\(^{389}\) The copy of *The Pickwick Papers* was printed in 1863, and because the volume was inscribed with the date 16 May 1863, it was printed, bound, and sold in the same year. The next year saw the Scott family add two more volumes in this cloth; both *Nicholas Nickleby* and *David Copperfield* were inscribed with the date November 1864.\(^{390}\) The sheets were printed and these two volumes were bound between 1862 and 1864, established from the imprints of their sheets and the dates of inscription. A *Martin Chuzzlewit* bound in the ‘Chas.’ imprint on its spine is also dated 1863.\(^{391}\) It is therefore very likely that the binders changed the author’s imprint on the spines of the volumes from ‘Chas. Dickens,’ to ‘Charles Dickens,’ during 1863, thereby creating this variety of cloth.

No copies of *Our Mutual Friend* were located which were bound in the ‘Chas.’ variety of cloth. If the reasoning as to the later date of the period of usage of this cloth is correct (1863), it should not exist, since the *Our Mutual Friend* was first published in 1865. *Edwin Drood* (1870) was also not found cased into the ‘Chas.’ variety, and it is not expected that it will be found. Sheets of the other demy octavo titles, as yet unaccounted for (Nicholas Nickleby, Sketches by Boz, David Copperfield, &c.), are likely to have been bound into the ‘Chas.’ variant of cloth.

In 1863, when the ‘Charles’ variant appears to have first come into use, Chapman and Hall still had remainder sheets of *Dombey and Son, David Copperfield, and Bleak House*...
available (it is extremely unlikely that the ‘Charles’ variant of cloth predates 1863). Sheets of *A Tale of Two Cities*, dated both 1859 and 1860, were also available. The sheets printed of the other titles during this period were also cased into the cloth. *Our Mutual Friend* (1865) was cased up; as were 1867 sheets of *Sketches by Boz*; and no-date 2 sheets printings of the other titles, which date to between 1866 and 1872. The next variety of cloth found on the book forms of the demy octavo cloth was that of “lineal globe,” ‘Chapman and Hall;’392 this cloth also saw no-date 2 sheets bound up. This suggests that the transfer – it is not believed that they were in use at the same time (though some may have been on sale at the same time) – to the new cloth case occurred at some time between 1867 (on account of the *Sketches by Boz* dated 1867 bound in the variant ‘Charles’ chain) and 1872. No *Edwin Drood* has been found cased into the ‘chain’ variety of cloth, which suggests that the transfer occurred before 1870.

Fewer copies were located of the ‘Chas.’ variety than of the ‘Charles’ variety. Whilst the sample examined of both cases was quite small, the numbers may be suggestive. Assuming the span of years of usage of both cases is correct, two years for ‘Chas.’ and possibly six years for ‘Charles,’ then fewer copies ought to have been issued in the ‘Chas.’ variant.

The ‘Chas.’ variety is believed to have been in use for Bohn at roughly the same time that Chapman and Hall were producing copies cased in the variety: ‘Violet-orange rose-coloured honeycomb-grain cloth; blind: ‘geometric-decorated rectangles with cross-oval ornament;’ gilt: ‘Chapman & Hall’ stamped at the base of the spine’ – they may have been concurrent. It may be that the connection with Bohn, apparently so successful in moving demy octavo re-issues, saw the other case cease use.

*   *   *   *   *

Patten records substantial sales of sheets of each demy octavo title to Bohn (see Appendix A) – including transferred stock of the Bradbury and Evans titles – during a period that spans January 1861 to December 1866 (the exception being *Edwin Drood*, which was yet to be published). The dates of the sheets of the titles bound in these varieties of cloth largely correspond with the sales figures. Almost entire reprints of sheets appear to have been sold to Bohn. For example, during the same accounting period December 1862, 500 were printed complete of *The Pickwick Papers*, and 472 volumes were sold to Bohn.393 A copy of *The Pickwick Papers* dated 1862 (title-page) was located, which was bound in the ‘Chas.’ chain variant of cloth,394 which strongly suggesting a connection between Bohn and the cloth.

Bohn owned the rights to *Pickwick Abroad*, a title written by George Reynolds and illustrated by Alfred Crowquill, which was first issued in parts (demy octavo) by Sherwood,

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392 See pp. 263-268.
394 *The Pickwick Papers*. Adrian Harrington. The copy was yet to be catalogued, p. 257.
Gilbert, and Piper, contemporary with the original part-issue of *The Pickwick Papers*, and derivative from it, featuring the characters of Dickens’s tale. A number of specimens of the title, of later printing, with vignette title-page dated 1863, and the title-page dated 1864, with Bohn’s imprint, were found bound in the ‘chain’ variety of cloth, stamped in gilt on the spine with the author statement ‘GWM Reynolds’. It appears that Bohn had this title bound in matching cloth, so that he could sell them along with the ‘Original editions’ of Charles Dickens’s works.

Patten’s Appendices do not record sales to Bohn after the December 1866 accounting period for the titles. Henry George Bohn began to wind down his various enterprises from 1864, ‘when it became evident that his sons did not wish to follow him into the business’.

These periods largely correspond to the end of the usage of the ‘chain’ case, which is suggestive of the Bohn link.

Assuming that these varieties were produced in connection with Bohn, it is not known whether Bohn bound the sheets into these variants, or whether Chapman and Hall arranged this for Bohn. The *Pickwick Abroad* copies and that the binding disappeared almost concurrent upon Bohn winding up his business, would suggest that Bohn had them bound. The style of the volumes appears much in keeping with both Bohn and Dickens’s tastes during this period (many of Bohn’s cheap series were bound in similar sober style, note for example the green-coloured cloth cases of his ‘Classical Library’). If Bohn had them bound, it may have been done in consultation with Dickens and Chapman and Hall. Bohn knew Dickens quite well, letters between them survive, and both Dickens and George Cruikshank attended botanical-themed garden parties with him, which was one of his interests.

A binder’s ticket of Burn was found in an 1859-dated copy of *Sketches by Boz* bound in the ‘Charles’ chain variant of cloth, it read: ‘Bound by/ Burn/ 37 & 38/ Kirby St.’

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395 Tegg-imprint sheets of *Pickwick Abroad* (1839) were found bound in a vertical rib-grain cloth with arabesques stamped in blind to the boards that shares a number of features with both the ‘pear’ variant of cloth located on copies of *The Pickwick Papers* and the primary cloth cases of *Sketches by Boz*. The binding style is reflective of the period, however, it may be mimicking that of the ‘pear’ variant. For an image of a copy see Christie’s, *Self I*, lot 30. *Pickwick Abroad* (Tegg, 1839) has also been noted in red cloth with gilt vignettes on the spine. The title appear to have seen regular reprints by the remainder houses that held the rights at given times. *Pickwick Abroad*’s earliest cloth case is yet to be determined – the Self copy appears earliest thus far, although no Sherwood-imprint title-page has yet been found in a bound form – it may be that Tegg took over the title before the serial issue was complete, and that there are no Sherwood-imprint title-pages, which would be issued with the last part; or immediately after, and the first book forms were issued with his imprint. Only a single part (number 1) of *Pickwick Abroad* has made its way into the library that was assembled for this research; its buff-coloured wrappers carry the Sherwood and Co. imprint. The rear wrapper indicates that the title also ran in the ‘Monthly Magazine,’ presumably begun prior to the commencement of the demy issue.


397 Ibid.

398 ‘*Sketches by Boz*, Adrian Harrington. The copy was yet to be catalogued,’ see p. 258.
second Burn ticket has been noted in a ‘Chas.’ chain copy too – spelt ‘Burns’ in its catalogue entry. A rudimentary search on the bookdealers’ sites ‘ILAB’ and ‘Abebooks’ for tickets of Burn pasted into books, for the period 1830-1870, reveals that this binder did much work for Bohn, though they were also noted in a few copies published by Ackermann, Chapman and Hall, and Bradbury and Evans.

* * * * *

The slate-blue-coloured ‘chain’ variant may be part of a small issue produced in this colour of cloth. It may postdate both ‘Chas.’ and ‘Charles’ copies in green, or it was issued concurrent with the green ‘Charles’ copies. The details of another copy that may have been issued in this cloth is that described by Smith: ‘The catalogue of the William Glyde Wilkins collection lists a copy of Dombey and Son in blue cloth.’

Copies: Olive-green-coloured fine diaper-grain cloth; blind: ‘chain;’ gilt: author statement, ‘Chas. Dickens’

* * * * *

Title-page: [1844.] Examined in person: No.
Details: The copy was re-backed. An image was provided of the title-page, which appears to be uncut, and this was that of Chapman and Hall’s first state, dated 1844.
Form: Book form.

Dombey and Son. Valentine Rare Books. Stock code: DAQ203.
Title-page: [1848.] Examined in person: No.
Details: Title-page not sighted. The book dealer indicates that the copy has ‘pale peach endpapers, ‘Burns’ ticket rear pastedown, bookplate front paste-down.’
Form: Book form.

Dombey and Son. Whitmore Rare Books. Stock code: 428.
Title-page: [1848.] Examined in person: No.
Details: No image of the title-page had been provided. The author statement stamped in gilt to the spine is a little indistinct on the image provided, whilst it appears to read ‘Chas.’ it might read ‘Charles Dickens.’ The book dealer provides in his catalogue entry: ‘corrected spelling of captain on p. 324, “if” present on p. 426 and page number present on p. 431.’ These are all the later states of sheets in the issue in parts.
Form: [Book form.]

400 Smith, i, Dombey and Son, p. 73, note 1.
Title-page: [1853.] Examined in person: No.
Details: The copy carries the first state title-page of Bradbury and Evans dated 1853; and an undated vignette title-page of Chapman and Hall. This copy carries a ‘divorce copy’ pattern of sheets.
Form: Book form.

Title-page: [1853.] Examined in person: No.
Details: No image of the title-page was provided. The book dealer mentions three flaws – likely as per Smith – as proofs of first issue.
Form: [Book form.]  

Title-page: 1859. Examined in person: No.
Details: According to Tom Lintern-Mole, proprietor, this copy was originally part of the stock of the Heritage Bookshop dispersed at auction. The volume carries no ownership markings or plates, but the copy was provided with an aquamarine-coloured cloth-covered slip-case.
Form: Book form.

Title-page: 1859. Examined in person: Yes.
Details: Peach coloured coated endpapers. The copy carries clean sheets throughout with the exception of gatherings B and C, which carry stab-holes. The front paste-down carries an ownership stamp, which reads: ‘H.W. Wilson’.
Form: Book form.

Title-page: 1860. Examined in person: Yes.
Details: Peach coloured coated endpapers. The copy is partially bound from parts; composed of almost entirely clean sheets; stab-holes show on page 26.
Form: Book form.


401 Smith mentions a Martin Chuzzlewit in green cloth with 1859-dated title-page that was partially bound from parts. Smith, i. 67, note 1.
Title-page: 1860. Examined in person: No.
Details: ‘Brownish white coated endpapers.’ There are no stab-holes apparent in any of the images provided of pages.
Form: Book form.

The Pickwick Papers. Adrian Harrington. The copy was yet to be catalogued.
Title-page: 1862. Examined in person: Yes.
Details: Peach coloured coated endpapers. No markings or inscriptions on the title-page or the front endpaper. The ‘s’ of ‘Chas.’ stamped in gilt on the spine was scuffed and damaged.
Form: Book form.

Title-page: 1863. Examined in person: Yes.
Details: Peach coloured coated endpapers. The book-plate of Samuel Edwards is affixed to the front paste-down.
Form: Book form.

Copies: Olive-green-coloured fine diaper-grain cloth; blind: ‘chain;’ gilt: author statement, ‘Charles Dickens’

Dombey and Son. Adrian Harrington. The copy was yet to be catalogued.
Title-page: 1848. Examined in person: Yes.
Details: Yellow coloured coated endpapers. Both the vignette title-page and the title-page are first state. All of the sheets are clean. There is a shield-shaped embossed stamp on the upper outer front free endpaper, which reads in part ‘W. Wood/ Bookseller/ and/ Binder,’ of Leeds.
Form: Book form.

Title-page: [1850.] Examined in person: No.
Details: The coated endpapers appear to be peach in colour. The title-page is of Bradbury and Evans’s first state, dated 1850; the vignette title-page is of Bradbury and Evans’s first state, dated 1850. The copy is inscribed in ink on the front free endpaper: ‘Elsie R Rea./ 21st September 1936/ 212 Malvern Rd./ Worcester/ [short rule]’. The copy was re-backed, there are tape repairs to the gutters of the front and rear endpapers.
Form: Not known.

Title-page: [1853.] Examined in person: No.
Details: The title-page is Bradbury and Evans’s first state, dated 1853; the vignette title-page carries the imprint of Chapman and Hall, undated. This copy carries a ‘divorce copy’ pattern of sheets. The copy was re-backed.
Form: Book form.

*Sketches by Boz.* Adrian Harrington. The copy was yet to be catalogued.
Title-page: 1859. Examined in person: Yes.
Details: Peach coloured coated endpapers. A white square diamond-shaped bookbinder’s ticket printed in black pasted on the lower inner rear paste-down, ‘Bound by/ Burn/ 37 & 38/ Kirby St.’
Form: Book form.

*A Tale of Two Cities.* Cove Rare Books. The copy was yet to be catalogued.
Title-page: 1859. Examined in person: No.
Details: Peach coloured coated endpapers. There is a small blue-green coloured shield-shaped bookseller’s ticket printed in black on the upper outer corner of the front paste-down, which appears to read: ‘Jerrold/ & Sons/ Norwich’.
Form: Book form.

*A Tale of Two Cities.* Christie’s. Self I, lot 161.
Title-page: [1859.] Examined in person: No.
Form: [Book form.]

*A Tale of Two Cities.* Ebay. The item number was not recorded (the record of this copy predates commencement of this study), but images were retained, which are sufficient evidence of this combination of sheets and binding existing.
Title-page: 1860. Examined in person: No.
Details: -
Form: Book form.

Title-page: 1863. Examined in person: Yes.
Details: Peach coloured coated endpapers. The front endpaper carries an ink inscription: ‘Robert Firmie.’
Form: Book form.

Title-page: 1863. Examined in person: Yes.
Details: Peach coloured coated endpapers. The volume carries an inscription from Robert A. Scott dated 16 May 1863, in ink on the verso of the half-title page.
Form: Book form.

*Sketches by Boz.* Kremers. SB 63, green-diaper-chain-charles 3.
Title-page: 1863. Examined in person: Yes.
Details: Peach coloured coated endpapers.
Form: Book form.

*Sketches by Boz.* Peter Harrington. Stock code: 17639.
Title-page: 1863. Examined in person: No.
Details: -
Form: Book form.

Title-page: 1863. Examined in person: Yes.
Details: Peach coloured coated endpapers.
Form: Book form.

Title-page: 1863. Examined in person: Yes.
Details: Peach coloured coated endpapers. Twentieth century ownership inscription in blue ink on the front free endpaper: ‘Harold Barbley’.
Form: Book form.

Title-page: 1863. Examined in person: No.
Details: -
Form: Book form.

Title-page: 1863. Examined in person: Yes.
Details: Poor re-back.
Form: Book form.

*Nicholas Nickleby.* Ebay. The item number was not recorded (the record of this copy predates commencement of this Ph.D. study), but images were retained, which are sufficient evidence of this combination of sheets and binding existing.
Title-page: No date, imprint pattern 1 (1850-1866). Examined in person: No.
Details: Peach coloured coated endpapers. The images provided by the seller revealed a re-backed copy, with a new green coloured, buckram cloth-covered rear board.
Form: Book form.

*Nicholas Nickleby.* Kremers. NN no date 1, green-diaper-chain-charles 6.
Title-page: No date, imprint pattern 1 (1850-1866). Examined in person: Yes.
Details: Peach coloured coated endpapers. The volume carries an inscription in ink from Robert A. Scott dated 22 November 1864, on the verso of the half title-page.
Form: Book form.

*David Copperfield.* Kremers. DC no date 1, green-diaper-chain-charles 7.
Title-page: No date, imprint pattern 1 (1862-1866). Examined in person: Yes.
Details: Peach coloured coated endpapers. Inscription in ink from Sophia Scott dated 22 November 1864, on the half title-page. The spine strip is missing from this volume. It is likely to read ‘Charles Dickens’ on the spine since its sister volume listed directly above does.
Form: Book form.

Title-page: 1865. Examined in person: Yes.
Details: Peach coloured coated endpapers. ‘The C&H address on the pictorial title-page reads the original "Piccadilly."’ The copy is composed of entirely clean sheets. The copy has the usual leaf of advertisements at rear. There is a small white rectangular bookseller’s ticket on the upper outer front paste-down, which reads ‘T. Fenteman & Sons/ Theological and/ General Booksellers/ 15 Bear Lane, Leeds.’ There is also a book-plate of John Ellershaw affixed to the paste-down.
Form: Book form.

*Sketches by Boz.* SB 65, green-diaper-chain-charles 10.
Title-page: 1865. Examined in person: Yes.
Details: Peach coloured coated endpapers. There is no publisher’s imprint on the vignette title. The copy does not carry a printer’s imprint. The copy carries an ownership inscription on the front free endpaper, which reads ‘L.A. Hayes.’
Form: Book form.

Title-page: No date, imprint pattern 2 (1866-72). Examined in person: No.
Details: The endpapers appear to be either plain or white coated. There is a white rectangular bookseller’s ticket of ‘R. Grant & Son/ Booksellers/ 54, Princes Street,/ Edinburgh,’ pasted lower right, near the gutter, onto the front paste-down.
Form: Book form.

Title-page: No date, imprint pattern 2 (1866-72). Examined in person: No.
Details: -
Form: Book form.

Title-page: No date, imprint pattern 2 (1866-72). Examined in person: No.
Details: Yellow coloured coated endpapers. The copy carries an inscription on the front free endpaper, dated 22 August 1868. The imprint at the rear reads Bradbury and Evans.
Form: Book form.

Title-page: No date, imprint pattern 2 (1866-72). Examined in person: Yes.
Details: Yellow coloured coated endpapers. The volume carries Jarndyce’s markings in pencil, including the code: ‘394/195’.
Form: Book form.

*Dombey and Son.* Ebay. Item number: 230858232848.
Title-page: No date, imprint pattern 2 (1866-72). Examined in person: No.
Details: -
Form: Book form.

*David Copperfield.* Private collection.
Title-page: No date, imprint pattern 2 (1866-1872). Examined in person: No.
Details: Ownership inscription in ink, top outer corner of the title-page, dated 1869.
Form: Book form.

*Little Dorrit.* Ebay. Item number: 230858234690.
Title-page: No date, imprint pattern 2 (1866-72). Examined in person: No.
Details: -
Form: Book form.

Title-page: 1867. Examined in person: Yes.
Details: Yellow coloured coated endpapers. There is no imprint on the vignette title. There is an inscription in ink on the front free endpaper, which reads ‘R. S. Peck./ St Clair’. Pasted onto the front pastedown is a small, rectangular yellow-coloured bookseller’s ticket, printed in black: ‘H&C Treacher,/ (late King and Co.)/ Booksellers, Publishers,/ & Stationers/ 1 North St. & 44 East St./ Brighton.’
Form: Book form.

Copies: Slate-blue-coloured fine diaper-grain cloth; blind: ‘chain;’ gilt: author statement, ‘Charles Dickens’

*Martin Chuzzlewit.* Ebay. Item number: 290517089055.
Title-page: No date, imprint pattern 2 (1850-1866). Examined in person: No.
Details: The copy carries pale yellow endpapers. The images provided by the seller of the boards and spine show a volume bound in what appears to be slate blue-coloured cloth; in images of the pastedowns the cloth appears ‘bluer.’
Form: Book form.


‘Lineal globe.’ ‘Chapman and Hall’


Description

Cloth: olive-green fine diaper-grain cloth.
Blind-stamped pattern: ‘Lineal globe,’ see p. 207 for a description.
Gilt stamped pattern: ‘[Title]// Charles Dickens.// Chapman & Hall.’ The second panel and fifth panels counting from the top, carry respectively, lettered in gilt; the title of the work and ‘Charles Dickens.’ *Edwin Drood* has ‘C. Dickens’, rather than ‘Charles Dickens’ stamped in gilt on the spine. The narrow band at the base of the spine of these copies carries, lettered in gilt, ‘Chapman & Hall.’ The publisher-statement stamping differentiates this cloth case from those that had been used by Bradbury and Evans.
Endpapers: yellow-coloured coated.
Forms identified: book forms.

Table 55: ‘Lineal globe,’ ‘Chapman and Hall’ cases and sheets

<table>
<thead>
<tr>
<th>Titles found</th>
<th>Sheets, title-pages found cased:</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>A Tale of Two Cities</em></td>
<td>1866</td>
<td></td>
</tr>
<tr>
<td><em>The Pickwick Papers</em></td>
<td>No date, imprint pattern 2 (1866-72).</td>
<td></td>
</tr>
<tr>
<td><em>Nicholas Nickleby</em></td>
<td>No date, imprint pattern 2 (1866-72).</td>
<td></td>
</tr>
<tr>
<td><em>Dombey and Son</em></td>
<td>No date, imprint pattern 2 (1866-72).</td>
<td></td>
</tr>
<tr>
<td><em>David Copperfield</em></td>
<td>No date, imprint pattern 2 (1866-72).</td>
<td></td>
</tr>
<tr>
<td><em>Bleak House</em></td>
<td>No date, imprint pattern 2 (1866-72).</td>
<td></td>
</tr>
<tr>
<td><em>Edwin Drood</em></td>
<td>1870</td>
<td></td>
</tr>
<tr>
<td><em>Edwin Drood</em></td>
<td>1872</td>
<td></td>
</tr>
<tr>
<td><em>Oliver Twist</em></td>
<td>No date, publisher’s imprint: Chapman and Hall, 193, Piccadilly; printer’s imprint ‘Bradbury, Agnew, &amp; Co.’</td>
<td>The imprints indicate that these sheets were printed after 1872 and before 1880.</td>
</tr>
</tbody>
</table>


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Description

This description was taken from a single located copy.

Cloth: blueish-green coloured fine diaper-grain cloth. The cloth appears different though from the copies in the table above, the colour is a bluer-green (a kind of tinge bluer) and the diaper-grain appears somehow flattened.

Blind-stamped pattern: ‘Lineal globe.’

Titles found, gilt stamped pattern: ‘Dombey/ and/ Son// Charles Dickens./ Chapman & Hall.’

The second panel and fifth panels counting from the top, carry respectively, lettered in gilt; the title of the work and ‘Charles Dickens’. The narrow band at the base of the spine of these copies carries, lettered in gilt, ‘Chapman & Hall.’ The author statement stamped in gilt on the spine is of a different type from the copies of the previous, in this case matching that of the publisher statement on the spine.

Sheets: Dombey and Son. No date, imprint pattern 2 (1850-1866).

Endpapers: yellow-coloured coated.

Forms identified: book form.

Findings

The blind-stamped decorations and grain of cloth of this cloth case match the particulars of the variant ‘lineal globe,’ which was in use by Bradbury and Evans during the 1850’s, after 1853. When Chapman and Hall gained the rights of the demy octavo titles from Bradbury and Evans, they also gained the tools to the cloth cases for ‘lineal globe,’ when the remainder of sheets of the titles was transferred to them. Chapman and Hall revived the use of the case, possibly when Bohn ceased operating, and the ‘chain’ case was retired.

The details of the copies found in this variant of cloth suggest that the period during which it was in use was between 1866 and 1880. Sheets of A Tale of Two Cities dated 1859 were still available when the cloth case came to be in use. It is probable that this cloth postdates that of the ‘chain’ variant – it is unlikely to have been in use concurrent with it. The majority of the sheets of the titles found in this cloth were printed between 1866 and 1872. The copy of Our Mutual Friend (1865-dated sheets), which carries an added vignette title-page that dates to after 1880, suggests the use of this cloth case until at least 1880.

All of the titles of the demy octavo format will have been issued bound in this cloth. Any sheets of them produced between 1866 and 1880 may have been cased in this cloth.

The titles of the demy octavo format of Charles Dickens were listed for sale, on page 23 in a catalogue by W.H. Smith⁴⁰⁴ that is found bound in at the rear of copies of *Edwin Drood* in the variant ‘green-coloured fine bead-grain cloth; blind: stylised flower; gilt and black: no sawtooth.’ The heading of the listing read: ‘Dickens’s Works. Original Edition, now uniformly printed in demy 8vo, with all the Original Illustrations:–’ The titles that were listed were the original titles of the demy octavo format, along with ‘new editions’ (uniform in demy 8vo) of *The Old Curiosity Shop* and *Barnaby Rudge*. It is probable that these new titles set to the demy octavo format were also issued in ‘lineal globe’ cloth.

Carter details a variant of *Edwin Drood* (variant C) of which the description of its case matches that of ‘lineal globe.’⁴⁰⁵ Carter does not describe the central ornament of the boards of the copy, nor does he mention whether the copy has an imprint of ‘Chapman & Hall’ gilt-stamped at the base of its spine. There exists a slightly later variety of cloth case (the use of which appears to date to immediately after that of ‘lineal globe, Chapman and Hall’), the blind and gilt stampings of the spine and the cloth grain of which match the volumes of the ‘lineal globe’ case. The boards of this alternative cloth case, however, carry a blind stamped decoration of a wreath instead of a ‘lineal globe,’ and the blind frame that encloses it is also different. Maggs Bros. offered for sale a copy of *Edwin Drood* (1870-dated sheets) in this binding, which the cataloguer described as Carter C.⁴⁰⁶ The Beinecke’s Gimbel collection contains a copy of *Our Mutual Friend* (1865-dated sheets) bound in the ‘wreath’ binding, which carries an extra title-page that carries a publisher’s imprint that reads: ‘London: Chapman and Hall, Limited./ Henrietta Street.’⁴⁰⁷ It is unclear if the variant that Carter described was a ‘lineal globe’ or a ‘wreath.’

Little can be said about the blueish-green coloured variant. Its issue does not appear to have been large. It may have been a trial, or simply a variant that was soon abandoned.

Copies: Olive-green fine diaper-grain cloth; blind: ‘lineal globe;’ gilt: ‘[Title]// Charles Dickens.// Chapman & Hall.’

Title-page: 1859. Examined in person: Yes.

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⁴⁰⁴ ‘W.H. Smith catalogue, 20-leaves, dated ‘May, 1872.’’ See Appendix 1, pp. 282-283; and for a transcript of the details discussed here, see Appendix 2, pp. 297-298.  
⁴⁰⁶ Stock code MO54538.  
⁴⁰⁷ Podeschi, 150, Copy 4.
Details: Yellow coloured coated endpapers. The volume carries no stab-holes. Page 213 reads ‘213.’ There is an embossed stamp on the upper outer corner of the front free endpaper, which reads Larkin Chertsey.
Form: Book form.

Title-page: 1859. Examined in person: Yes.
Details: Yellow coloured coated endpapers. The copy has no stab-holes. There is an ownership inscription in ink on the front pastedown, ‘Lillie Brogden’.
Form: Book from.

Title-page: 1865. Examined in person: Yes.
Details: Yellow coloured coated endpapers. All of the gatherings are clean. The copy carries a 4-line gift inscription in brown ink, which is dated, ‘December 4th 1873.’ Additional vignette title-page, imprint: ‘Chapman and Hall, Piccadilly, London.’
Form: Book form.

Title-page: [1865.] Examined in person: Yes.
Details: Yellow coloured coated endpapers. This copy lacks the title-page. All of the gatherings are clean. Additional vignette title-page, imprint: ‘Chapman and Hall, Piccadilly, London.’
Form: Book form.

*A Tale of Two Cities*. Ebay. Item number: 121078793810.
Title-page: 1866. Examined in person: No.
Details: Yellow coloured coated endpapers.
Form: Book form.

Title-page: No date, imprint pattern 2 (1866-1872). Examined in person: Yes.
Details: Yellow coloured coated endpapers. The volume bears Jarndyce’s markings in pencil on the half title-page including the stock code, 106/195.
Form: Book form.

Title-page: No date, imprint pattern 2 (1866-1872). Examined in person: Yes.
Details: Yellow coloured coated endpapers.
Form: Book form.

Title-page: No date, imprint pattern 2 (1866-1872). Examined in person: Yes.
Details: Re-backed, received new endpapers. The cloth binding of this copy was stained blue-green in an attempt to pass it off as variant ‘blue-green-coloured fine diaper-grain cloth; blind: ‘rectangles.’’ Both blue and green colour has leaked into the gutter of the half-title page. The copy was inscribed in pencil, which was obviously part of the ruse: ‘To Abigail with love/ from Grandma 1844’.
Form: Book form.

Dombey and Son. Kremers. DS no date 2, green-diaper-globe-C+H 8.
Title-page: No date, imprint pattern 2 (1866-1872). Examined in person: Yes.
Details: Yellow coloured coated endpapers. The copy is composed entirely of clean sheets. Partially destroyed spine, publisher’s advertisement underneath.
Form: Book form.

Title-page: No date, imprint pattern 2 (1866-1872). Examined in person: No.
Details: Yellow coloured coated endpapers.
Form: Book form.

Title-page: No date, imprint pattern 2 (1866-1872). Examined in person: Yes.
Details: Yellow coloured coated endpapers. No stab-holes.
Form: Book form.

Title-page: 1870. Examined in person: Yes.
Details: Yellow coloured coated endpapers. ‘C. Dickens’ on the spine.
Form: Book form.

*A Tale of Two Cities.* Kremers. ATTC 72, green-diaper-globe-C+H 11.
Title-page: 1872. Examined in person: Yes.
Details: Yellow coloured coated endpapers.
Form: Book form.

Title-page: No date, publisher’s imprint: Chapman and Hall, 193, Piccadilly; printer’s imprint ‘Bradbury, Agnew, & Co. Examined in person: Yes.
Form: Book form.

Title-page: 1865. Examined in person: Yes.
Form: Book form.

Copies: Blueish-green fine diaper-grain cloth; blind: ‘lineal globe;’ gilt: ‘[Title]// Charles Dickens.// Chapman & Hall.’

Copy: *Dombey and Son.* Private collection.
Title-page: No date, imprint pattern 2 (1866-1872). Examined in person: Yes.
Details: White coloured coated endpapers. The copy carries Jarndyce’s markings in pencil, including the stock code, ‘440/195’.
Form: Book form.
*Nicholas Nickleby.* Kremers. NN no date 1, green-dot-and-line-illustrations-by 1.  
*David Copperfield.* Kremers. DC no date 2, green-dot-and-line-illustrations-by 4.
Illustrations by


Description

Cloth: dark green vertical dot-and-line-grain cloth.408

Blind-stamped pattern: The boards are framed by three concentric rectangles. The first rectangle is set an 1/8-inch within the borders of the board. The other two are set within this first at equal distances of roughly 1/8 inch, each following closely upon the next. A blind stamped diagonal line joins the corners of the inner two rectangles. The field that these three rectangles enclose is plain. Spine: The spine has been blind stamped with four compartments, each framed by a rectangle. A narrow undecorated band forms the top of the spine, followed by three of the compartments, running down the spine. This is followed by a wide plain band, below which is stamped the last of the four rectangles. Below this last rectangle is one last plain band. Counting downwards, the top, third, and fourth of the blind stamped rectangular compartments are decorated in a like manner. Their inner corners have been decorated with small triangular and square blind stamped markings. The resultant plain fields that the rectangular compartments enclose are roughly octagonal.

Gilt stamped pattern: ‘[title]// Chas Dickens// [illustrator statement.]’. The rectangular blind stamped compartment, the second from top, carries the title of the work lettered in gilt. The wide plain band, above the lowest of the four blind stamped compartments, carries ‘Chas. Dickens’ lettered in gilt. The plain band at the base of the spine carries an illustrator statement stamped in gilt. The details for the number of illustrations and the name of the illustrator match the circumstances of the title.

Endpapers: white-coloured coated.

Forms identified: book forms.

Table 56: ‘Illustrations by’ cases and sheets

<table>
<thead>
<tr>
<th>Titles found</th>
<th>Sheets, title-pages found cased:</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bleak House</td>
<td>1853. Divorce copy pattern. Title-page of Bradbury and Evans dated 1853; undated vignette title-page of Chapman and Hall</td>
<td></td>
</tr>
<tr>
<td>Nicholas Nickleby</td>
<td>No date, imprint pattern 1 (1850-1866). Copy found with an</td>
<td></td>
</tr>
</tbody>
</table>

408 Carter commented that the ‘sixties were ‘full of bead-grains, sand-grains and dot-and-line’ patterned cloth. Binding Variants with More Binding Variants, p. 60.
<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Imprint Pattern</th>
<th>Copy Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Our Mutual Friend</td>
<td>1865</td>
<td></td>
<td>embossed stamp of W.H. Smith &amp; Son.</td>
</tr>
<tr>
<td>A Tale of Two Cities</td>
<td>1866</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Martin Chuzzlewit</td>
<td>No date</td>
<td>2 (1866-72)</td>
<td>Copy found with an embossed stamp of W.H. Smith &amp; Son.</td>
</tr>
<tr>
<td>Oliver Twist</td>
<td>No date</td>
<td></td>
<td>Catalogue: ‘embossed bookseller’s stamp’.</td>
</tr>
<tr>
<td>Dombey and Son</td>
<td>No date</td>
<td>2 (1866-72)</td>
<td>Copy found with an embossed stamp of W.H. Smith &amp; Son.</td>
</tr>
<tr>
<td>David Copperfield</td>
<td>No date</td>
<td>2 (1866-72)</td>
<td>Copy found with an embossed stamp of W.H. Smith &amp; Son.</td>
</tr>
</tbody>
</table>

Findings

This binding is believed to be that either provided for, or by the firm W.H. Smith. The prevalence of the embossed stamp of W.H. Smith on the endpapers is highly suggestive of the binding’s connection to the firm.

The imprints of the sheets suggest that it was in use from circa 1863 until, possibly, after 1870. No copy has been found of Edwin Drood (1870). Should a larger sample of this cloth be examined in this cloth and Edwin Drood remain absent, this will be suggestive of a use of the cloth until perhaps the late 1860’s. With the possible exception of Edwin Drood, all of Dickens’s demy octavo titles with corresponding period sheets are expected to have been issued through the firm of W.H. Smith in this variety of cloth.

W.H. Smith enjoyed a long relationship with Chapman and Hall. It was they who took over Chapman and Hall’s premises on the Strand when they moved to Piccadilly. Business dealings extended to lines of fiction, a deal having been struck whereby Chapman and Hall would lend its imprint to titles owned by W.H. Smith, sold at their railway bookstalls.  

There are indications that this cloth, in addition to these copies of Dickens’s demy octavo format, saw standard use by W.H. Smith and Chapman and Hall provided for a number of publications. A two-volume set of the second edition of Charles Lever’s A Day’s Ride: A Life’s Romance, which carried Chapman and Hall’s imprint dated 1863, was bound in this colour and grain of cloth with the same blind stamping on its boards. The printer was W.H. Smith and Son. The endpapers of the set were coated white. Michael Sadleir’s collection contained a number of titles that appear to have been bound in this same cloth. A secondary is described of Lever’s Luttrell of Arran, Chapman and Hall, 1865 (in demy octavo), bound in ‘dark green wide dot-and-line grain cloth’, stamped in gilt ‘not only with

title and author, but also with ‘Illustrations by H.K. Brown’\footnote{Sadleir, i. 207.}. Embossed stamps of W.H. Smith are noted in a number of secondaries of the Lever titles, many of which may have been bound in these related bindings. These titles clearly share a common provenance, that of partnership/business dealings between W.H. Smith and Chapman and Hall. There is much left to be revealed of the dealings between these two firms and the bindings that resulted.

A copy of *A Tale of Two Cities* was found listed on Ebay (item number unknown) bound in this cloth purporting to date to 1859. Two grainy images were provided, one of the binding and one of the vignette title-page. At the least, it can be assumed, on this scanty information, that another copy of *A Tale of Two Cities* was located which was bound in this variety of cloth (which may have carried first state sheets). A copy with an 1866-dated title-page was positively identified.

**Copies:** Dark green vertical dot-and-line-grain cloth; gilt: ‘[Title]/ Chas. Dickens/ [illustrator statement.]’

Title-page: 1853. Examined in person: No.
Details: The endpapers appear to be white coated. This copy has a divorce copy pattern of sheets. The vignette title bears Chapman and Hall’s imprint, and the title-page is of the first state.
Form: Book form.

*Nicholas Nickleby.* Kremers. NN no date 1, green-dot-and-line-illustrations-by 1.
Title-page: No date, imprint pattern 1 (1850-1866). Examined in person: Yes.
Details: White coloured coated endpapers. The front free endpaper has an embossed bookseller’s stamp: ‘W. H. Smith & Son/ 186/ Strand/ London’. The front free endpaper also carries a bookplate of Herbert Crossley.
Form: Book form.

*Our Mutual Friend.* Cove Rare Books. The copy was yet to be catalogued.
Title-page: 1865. Examined in person: No.
Form: Book form.
*Our Mutual Friend.* Private collection.
Title-page: 1865. Examined in person: No.
Details: The copy appears to have received new endpapers, coloured blue green. Added vignette title-page, Chapman and Hall, Piccadilly. The statement at the base of the spine appears to read: ‘With/ 40 Illustrations’. A book-plate is affixed to the front paste-down.
Form: Book form.

Title-page: 1866. Examined in person: Yes.
Details: The copy was re-backed and the endpapers were replaced. The illustrator statement imprint at the base of the spine is indistinct on account of the re-back, but enough remains to show that one was present.
Form: Book form.

Title-page: No date, imprint pattern 2 (1866-1872). Examined in person: Yes.
Details: White coloured coated endpapers. The front free endpaper has an embossed bookseller’s stamp: ‘W. H. Smith & Son/ 186/ Strand/ London’. No ownership markings or plates.
Form: Book form.

*Martin Chuzzlewit.* Ebay. Listed on 5th July 2012.
Title-page: No date, imprint pattern 2 (1866-1872). Examined in person: No.
Details: White coloured coated endpapers. The copy is missing its front free endpaper. The paste-down carries a dated ownership inscription in ink, the name has largely been erased, though the given name appears to read ‘Thos’; the date reads ‘1889’.
Form: Book form.

*Oliver Twist.* Ebay. Item number: 380156887826.
Title-page: No date, pattern, see below. Examined in person: No.
Details: ‘Small embossed booksellers stamp to fep and half title.’ The publisher’s imprint is that of Chapman and Hall at 193 Piccadilly; the printer’s imprint is not known. The base of the spine carries, in gilt: ‘24 Illustrations/ By/ George Cruikshank [.]’
Form: Book form.

*Dombey and Son.* Kremers. DS no date 2, green-dot-and-line-illustrations-by 3.
Title-page: No date, imprint pattern 2 (1866-1872). Examined in person: Yes.
Form: Book form.

Title-page: No date, imprint pattern 2 (1866-1872). Examined in person: Yes.
Details: White coloured coated endpapers. No stab-holes. The front free endpaper has an embossed bookseller’s stamp: ‘W. H. Smith & Son/ 186/ Strand/ London’. The front free endpaper also carries a bookplate of Herbert Crossley.
Form: Book form.
Conclusion

It is believed that the original objectives of this study delineated in the introduction were met with in the main, however, as is the case with all bibliographies, none are ever complete. Our understanding of the issue of the sheets and cloth cases would be improved should there be further access to data. This work provides a sound foundation to meet with further research, and it is laid out in such a way that new data could easily be incorporated. This work is unique in the field of Dickens bibliography in that it records the data of the copies and of the advertisements that were used to construct it, which, as a result, remains accessible to future bibliographers.

This study has laid much of the foundation for research into the other publisher’s trade bindings of the demy octavo works (full morocco, half morocco, &c.): the pattern of the printings of the sheets is largely established, and the initial advertisements for the trade bindings have been provided in Appendix 2, as have many of the advertisements for later years. The (or one of the) primary full morocco trade binding of *The Pickwick Papers* was identified in this study, primarily as an aid to the findings into the primary publisher’s cloth of *The Pickwick Papers*, but also as an example of further research that could be conducted into the trade bindings.

By inference, now that the trade bindings, including the cloth, are better understood, this study also assists in the understanding of contemporary custom bindings (for sets of parts by non-affiliated binders and quires sent to middle men) and other bindings (such as those bound for Dickens and the publishers, which were not of trade issue) that are found on the works of the demy octavo format. For example, from what has been revealed, it can be extrapolated that of a public/subscriber bound copy of *The Pickwick Papers* bound in contemporary half calf, its binding is almost certainly not of trade issue, since it was advertised by Chapman and Hall in ‘half morocco, marble edges.’

As a result of this study, avenues of research into affiliated formats present themselves more clearly. The trade bindings, particularly those in cloth (primary and secondaries) of the other Original editions should be investigated. The Original editions included *Hard Times*, *Barnaby Rudge*, and *The Old Curiosity Shop*. These titles had seen reprints, and were provided with variant cloth cases; some preliminary research conducted into them reveal that they received some cloth cases that were related to the variants found on the demy octavo titles. This can be expected, since these titles were advertised from the late 1850’s together with the titles of the demy octavo format under the same heading (Original editions). The lifetime cheaper editions – the Cheap edition, the Library and Illustrated Library Editions, the People’s Edition, and the Charles Dickens Edition – would also benefit from investigation. The pattern of issue of their sheets, and their method of issue – monthly
parts in wrappers or as weekly quires, monthly-issued book forms, in cloth and half bindings, &c. – and their appearance, should be investigated.

It is hoped that this study will prove useful for scholars of Dickens, and those concerned with printing and publishing between 1837 and 1872. But it is hoped that the greatest benefit to come from this research is the preservation of the bindings of the works of Dickens’s demy octavo format. Interest in the preservation of items is naturally increased when there is accurate knowledge of their origin and circumstances. Much has been revealed in this study to commend these volumes. The production figures are low – in many cases tiny – of all cloth-bound demy’s, both late and early, as can easily be illustrated by a comparison of the figures with those of other titles of other ages. For example, of a conservative estimate of the original issue and sale of 15,000 volumes of The Hound of the Baskervilles,411 aside from perhaps some special-bound volumes, it is imagined that almost all have been issued in distinctive blocked and titled in black and gilt, scarlet-coloured publishers’ cloth.412

In comparison, between 2000-5000 copies of Bleak House may have been bound in the primary cloth. The size of the original issue and the percentage of copies that gained the original cloth for many of the works of fiction produced after Dickens, are larger than those of Dickens’s demy octavo format. For an institution or collector to reject an opportunity to gain, say, a Bleak House in the original cloth that bore advertisement endpapers showing it to have been bound two years after first issue, on account of it not being ‘early’ would be ill considered. To doctor such a copy by replacing the endpapers to hide this detail, would be a travesty. The copy is surely of as much interest as a copy of which the precise date of binding is not known, but which may be of ‘first’ issue (possibly a little more since it can be placed exactly in time). The copy of Martin Chuzzlewit bound in ‘violet-rose coloured morocco-grain cloth; ‘geometric-decorated rectangles with cross-oval ornament’’ that dates to some twelve years after the original issue adjudged from the catalogue that it carries at its rear (though still bearing the first state title-page),413 is one of the most beautiful of all of the volumes that were examined. Should such catalogues be removed for fear that collectors would value a copy more without that catalogue, and in doing so remove an indication of its date of binding, would again be a travesty. It is possible that copies of A Tale of Two Cities bound in primary cloth also carried 1860-dated sheets. The issues in primary cloth were so small, who would object to the 1860-dated title-page?

There are two main factors that librarians and collectors first look for in deciding which items to preserve, rarity and interest. This study should go a large way to satisfying both of these requirements in the case of the demy octavo volumes and their bindings.
Appendix 1.
Demy octavo catalogues and advertisement endpapers

All catalogues are printed in black on plain paper, unless specified otherwise.

Chapman and Hall, 1837-1872

Catalogues

Chapman and Hall catalogue, 24pp. dated ‘September 1846.’

Details recorded from specimen contained in: ‘Sketches by Boz. Kremers. SB 39, plumediaperc. 8,’ see p. 147 for the details of the copy.


Last page, 24: sub-headed: ‘New Work by the Author of/ “Harry Lorrequer,” “Charles O’Malley,” &c./ [short swell rule]/ In monthly numbers, price one shilling,/ The Knight of Gwynne’. It also bears an advertisement for St. Patrick’s Eve.

The catalogue carries the imprint of ‘Robson, Levey, and Franklyn, Great New Street, Fetter Lane.’ at the base of the last page.

Page 17, on Eugene Sue’s works (Wandering Jew, Mysteries of Paris, &c.): ‘These works may, for the present, be had in Numbers, Parts, and Volumes; but Subscribers are recommended to complete their sets without delay.’

Chapman and Hall catalogue, 32 pp. dated November 1859

A catalogue of this kind has not been examined in person. Its existence has been observed from catalogue entries, including that of ‘A Tale of Two Cities. Peter Harrington. Stock code: 60383,’ see p. 225 for the details of the copy.
Chapman and Hall catalogue, 32 pp. dated ‘February, 1860.’


Page 11 lists the ‘Original Editions,’ including the demy octavo forms of: A Tale of Two Cities, The Pickwick Papers, Nicholas Nickleby, Sketches by Boz, and Martin Chuzzlewit – the Bradbury and Evans titles were yet to be transferred when the catalogue was produced.

Chapman and Hall catalogue, 36 pp. dated ‘January, 1865.’


Page (1), contained in a double-line rectangular frame: ‘A/ Catalogue of Books/ Published by/ Chapman and Hall,/ 193, Piccadilly./ January, 1865.’


Chapman and Hall catalogue, 4 pp. dated ‘November, 1865.’


Mr. Anthony Trollope’s new work./ Now ready, in 2 Volumes, Demy Octavo, Price 22s./ Can You Forgive Her?’ Imprint at base: ‘Chapman and Hall, 193 Piccadilly.’

Twelve leaves of advertisements dated 1 December 1865

A catalogue of this kind has not been examined in person. Its existence has been observed from catalogue entries, including that of volume 1 of, ‘Our Mutual Friend. Beinecke-Gimbel. A150, copy 2,’ see p. 235 for the details of the copy.

Chapman and Hall catalogue, 32 pp. dated ‘Aug. 31, 1870.’

Details recorded from specimen contained in: ‘Edwin Drood. Kremers. ED 70, green-gilt and black-sawtooth 1,’ see p. 245-246 for the details of the copy.


Bradbury and Evans, 1846-1862

Catalogues

‘Bradbury and Evans catalogue, 8 pp. [September/October 1854]’


Each page is printed in black, contained within a single-line rectangular frame. Page (1) is headed: ‘11, Bouverie Street./ A List of Books/ published by/ Bradbury & Evans/ [medium double rule]/ Works by Charles Dickens.’ At the base of this page are listed works by W.M. Thackeray: volume 1st of Thackeray’s The Newcomes is listed as available, the title ‘will be completed in two volumes, or twenty-two parts, price 1s. each.’ Page 2, sub-heading: ‘Guides and Handbooks’. Page 6 carries advertisements for Knight’s English Cyclopaedia,
which lists details of a review dated ‘July, 1854’. Page 8 carries advertisements for Punch and for Punch-affiliated publications.

The first book forms of volume one of The Newcomes advertised in this catalogue were issued concurrent with part 12 of the serial, dated September 1854. It is probable that the first volume had just been issued when this advertisement was printed, since if further monthly parts of this serial had been issued (part 13 onward), these would likely have been advertised, which dates this catalogue to September or October 1854.414

Bradbury and Evans catalogue, [8 pp.] [January 1854 – December 1855]

Details recorded from specimen contained in: ‘David Copperfield. Ebay. Item number: 290501953164,’ see pp. 218-219 for the details of the copy. Only an image of the front page of this catalogue has been located. The description of the listing of the copy that it was found in indicated that the catalogue found in the copy consisted of 8 pages, of which pp. 5-6 were missing.

The front page, printed in black and contained in a single stamped box, is headed: ‘11, Bouverie Street/ Books Published by/ Bradbury and Evans./ [medium double rule]/ Works by Charles Dickens./ [short swell rule]/ Bleak House./ with 40 illustrations by Hablot K. Browne./ Price 21s. in cloth.’ The demy octavo forms, in cloth, of David Copperfield, Dombey and Son, and Oliver Twist are also listed, as are five of Dickens’s Christmas books (at the base of the page), Pictures from Italy, and the three volumes of A Child’s History of England.

The exact date of the catalogue cannot be determined from this single front page, however there are some clues that establish a broad date. Little Dorrit is not listed, and this serial was commenced in December 1855; it would certainly be advertised with the other demy titles, had it commenced, so the catalogue can date to no later than December 1855. Volume three of A Child’s History of England was first issued on the 24th December 1853.415 The advertisement for Bleak House is listed in a larger font than the other titles, drawing particular attention to it. Presumably this was done because it had recently been completed, - when first ready, it is usually advertised along the lines of ‘now ready’ or the like, which is absent here, so the title will have been available for a little while. Bleak House was completed

414 Details taken from a set of The Newcomes in the author’s possession.
415 Smith, ii, p. 80, note 5.
in September 1853. The catalogue should date to between January 1854 and December 1855, and it is probable that it should fall close to the earlier date.

Advertisement endpapers

Advertisement endpapers, Bradbury and Evans, [November 1855]


The endpapers are printed in black, on their coated side. Each page of advertisement is contained in a double-line rectangular frame. Each page of the endpapers carries the imprint ‘Bradbury and Evans, 11, Bouverie Street’, at its base. The dated reviews of Thackeray’s Miscellanies and the advertisement for the nine numbers of The Ferns suggest a printing of these endpapers shortly after the tenth of November 1855.

The front paste-down, upper advertisement, is headed: ‘New Work Edited by Dr. Lindley./ Illustrated by Nature-Printing/ [medium rule]/ Now ready, in large handsome folio, price 6s. each, parts I. to IX. of The/ Ferns of Great Britain/ nature-printed (life-size).’ Lower advertisement, front paste-down, headed: ‘Completion of the First Two Divisions of the English/ Cyclopaedia, conducted by Charles Knight./ Now ready, each in Four Volumes, price 2l. 2s., The/ Cyclopaedias/ of/ Geography and Natural History’.

Front free endpaper, upper advertisement, headed: ‘Works by Charles Dickens./ [medium double rule]/ Hard Times./ Carefully Revised and Wholly Reprinted./ Price 5s., in cloth.’ Included under this heading are further advertisements for cloth-bound demy octavo book forms of: Oliver Twist, Dombey and Son, David Copperfield, and Bleak House (no Little Dorrit). The lower-most advertisement on the front free endpaper is for the collected edition of the writings of Douglas Jerrold.

The rear paste-down is headed: ‘Illustrated Works./ [short swell rule]/ In a handsome folio volume, containing upwards if 600 Wood Engravings, price 12s./ Pictures of Life and Character./ From the collection of Mr. Punch./ By John Leech.’ Rear free endpaper, headed: ‘The Life and Times of Oliver Goldsmith./ By John Forster,/ Barrister-at-law. Author of “Lives of Statesmen of the Commonwealth.”’

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416 Date adjudged from an advertisement for The Ferns of Great Britain found on page one of a four-page catalogue stitched in at the rear of part 14 of Thackeray’s The Newcomes (November 1854). It reads, in part: ‘On the first of January, 1855, will be published, to be continued in Monthly Parts, large folio, price 5s. each, the first part of The British Ferns.’ Edited by Dr. Lindley. Assuming regular monthly issue, part nine was published in September 1855.
same page are listed advertisements for the works of Thackeray, including the demy octavo book forms of *The Newcomes*, *Pendennis*, and *Vanity Fair*. Quoted reviews for Thackeray’s Miscellanies, are dated: ‘Nov. 10, 1855’ and Nov. 3, 1855.’

Other firms, 1837-1872

**Catalogues**

*James Gilbert catalogue-inset, 2 leaves, [1856]*

Details recorded from specimen contained in: ‘*Martin Chuzzlewit*. Kremers. MC 44, violet-rose-morocco grain-cross-oval 1,’ see p. 184 for the details of the copy.

The volume carries a small two-leaf catalogue-inset bound in at the end of text after page 624, consisting of plain paper printed in black. The advertisements are for James Gilbert of London, Bookseller, Publisher, & Newsvendor, 49, Paternoster Row, whose imprint is found on page four of the two slips. The second page carries an advertisement for Ince’s *Outlines of English History*. Included for this advertisement is the following: ‘It is a gratifying fact to add, that this was the only book appointed by the Educational Branch of the Society of Arts (His Royal Highness the Prince Consort, President), as tests for their examinations, in June, 1856, of the Prize students on the subject of English History.’

‘*W.H. Smith catalogue, 20-leaves, dated ‘May, 1872.’*’

Details recorded from specimen contained in: ‘*Edwin Drood*. ED 70, green-gilt and black-no sawtooth 1,’ see p. 247 for the details of the copy.

Page (1), contained in a double frame of concentric rectangles (outer thicker of line than inner), headed: ‘May, 1872 Issued Monthly./ [double long rule]/ Catalogue/ of/ New and Second-Hand/ Books,/ Offered at/ Reduced Prices/ by/ W.H. Smith & Son./ 186, Strand, London./ [short swell rule]/ Orders received at 186, Strand, London, or at the railway/ bookstalls, to which they are forwarded carriage paid.’

Pages one and two are not numbered. The leaves to follow are paginated (1)-(38). Page (1 – recto leaf 2), is headed: ‘A Catalogue of Books in Elegant Bindings, Suitable for Presents and Gentle-/ men’s Libraries, is now ready, and can be had upon Application at the/
Bookstalls, or, 186, Strand, London.’ The final page (38) is headed: ‘Music./ [short wave-
rule]/ Cramer, Wood & Co.’

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Appendix 2.
A survey of the advertisements for the demy octavo works, 1837-1872

The advertisements recorded in this survey were drawn from a number of sources. The publishers placed advertisements in their own publications, and on occasion in those by other publishers. The sources include: the part issues of Dickens’s demy octavo works; book forms of the demy octavo works; titles by Dickens in other formats; magazines edited by Dickens; part issues by other authors; and contemporary bookdealer’s catalogues. Most of the publications from which the advertisements were drawn form part of the library assembled for this research. When an advertisement is recorded that was not part of the library, the source of the item is detailed.

The source from which the advertisement came is recorded first, followed by the advertisement. No author is given for the sources of advertisements written or edited by Dickens. The titles by Dickens of the demy octavo format within the advertisement are recorded, along with the binding in which they are advertised. In absence of comment, or unless specified otherwise, the titles detailed in this appendix are of the demy octavo format. The order in which the titles were advertised, has not necessarily been retained.

The titles may be referred to by a short form: PP – The Pickwick Papers; SB – Sketches by Boz; NN – Nicholas Nickleby; MC – Martin Chuzzlewit; OT – Oliver Twist; DS – Dombey and Son; DC – David Copperfield; BH – Bleak House; LD – Little Dorrit; ATTC – A Tale of Two Cities; OMF – Our Mutual Friend; ED – Edwin Drood.

Titles by Dickens in other formats, or other publications by the firm that placed the advertisement, may be present in the same advertisement. These are not necessarily recorded. Advertisements placed by other firms may be present on the same page. These are also not recorded.

Some of the advertisements are reproduced entire. Where the advertisements are transcribed, the grammar and punctuation is recorded as in the advertisement, and the

417 The advertisements themselves did not always clearly mark the size of the titles (‘demy octavo,’ ‘dmy 8vo,’ ‘8vo.’), but the size can easily be ascertained from other data. The prices given in the advertisements, always present, identify the form. A price of 21s. in cloth, is clearly indicative of the titles of the demy octavo form issued in twenty numbers. During the period 1837-1872, this price remained unchanged for all advertisements examined, placed by Dickens and his publishers. Also, before certain dates, the titles had not yet been reproduced in the cheaper formats produced by the firms in question, so the titles were clearly of the demy 8vo format; and when they did issue the cheap forms, these were advertised under headings detailing their form: for example, ‘Cheap edition.’ The number of illustrations, regularly detailed in advertisements, also identifies the title as a demy octavo form: for example, 43 illustrations for The Pickwick Papers. Only a single of the other formats carried all of the original illustrations, which was the Illustrated Library Edition, which was not released until the mid 1860’s.
approximate layout is reproduced (ruled lines reproduced are not exact; for example, some rules may be double rules in the actual advertisement. Any embellishments – manicules, etc. – are not reproduced either).

The advertisements are divided into four categories, headed: ‘Advertisements by Chapman and Hall, for the demy octavo works published by Chapman and Hall, 1837-1862;’ ‘Advertisements by Bradbury and Evans, for the demy octavo works published by Bradbury and Evans, 1846-1862;’ ‘Advertisements by Chapman and Hall, for the demy octavo works published by Chapman and Hall, 1862-1872;’ and ‘Advertisements by other firms, for the demy octavo works published by Chapman and Hall or Bradbury and Evans, 1837-1872.’ The entries within these are listed in chronological order, commencing with the earliest. The firms’ advertisements were placed in publications other than their own. Chapman and Hall placed their advertisements in publications by Bradbury and Evans, so, please take note of the publisher of the advertisement recorded in the heading of each section. For example, Chapman and Hall placed each of the advertisements recorded in the first section. In the last section, headed ‘Advertisements by other firms,’ the firm that placed the advertisement is clearly recorded in each entry.

Advertisements by Chapman and Hall, for the demy octavo works published by Chapman and Hall, 1837-1862

* The Pickwick Papers, Part 19/20, Chapman and Hall, 1837. Completion of The Pickwick Papers, announcement dated October 30, 1837, one leaf bound in after the plates, p. 1:

186, Strand.
October 30, 1837.
The Pickwick Papers.

The Public and the Trade are respectfully informed that the Pickwick Papers, complete in One Volume, will be ready for delivery on the 14th November.

Price, neatly bound in cloth......................... L1 1 0
“ “ “ Half morocco, marble edges . 1 4 6
“ “ “ Whole bound morocco, gilt edges . . 1 6 6

Subscribers desirous of having their copies bound in a
similar style can have them done by the Publishers, or
through their Booksellers, at the following prices—

Whole bound, morocco gilt edges....... 6s. 6d.
Half bound, " marble leaves … 4 6
In cloth, lettered............................ 1 6

For the accommodation of subscribers who wish to bind the work in
two volumes, a title page for a second volume has been printed,
which may be had on application at the Publishers’.

* ‘The Nickleby Advertiser,’ dated August 1, 1838, Nicholas Nickleby, Part 5, Chapman and Hall, advertisement, page (2):

* ‘The Nickleby Advertiser’ dated March 1, 1839, Nicholas Nickleby, Part 12, Chapman and Hall, advertisement, on page (3):


The Public and Trade are respectfully informed that Nicholas Nickleby, complete in One Volume, will be ready for delivery on the 21st October.

Price, neatly bound in cloth............................... L1 1 0
" " " Half morocco, marble edges . 1 4 6
" " " Whole bound morocco, gilt edges . 1 6 6

Subscribers desirous of having their copies bound in a
similar style can have them done by the Publishers, or
through their Booksellers, at the following prices—

Whole bound, morocco gilt edges……… 6s. 6d.
Half bound, “ marble leaves … 4 6
In cloth, lettered………………………… 1 6

Chapman and Hall, 186 Strand.

* Master Humphrey’s Clock, No. 21, Saturday, August 22, 1840, Chapman and Hall, advertisement inner front wrapper:
Headed ‘Works of Mr. Charles Dickens.’ NN: ‘In One Volume octavo, price, bound in cloth, 1l. 1s.; half-bound morocco, 1l. 4s. 6d.; whole-bound morocco, gilt, 1l. 6s. 6d.’ For PP, and SB, the same details, except ‘gilt’ is omitted, likely as an oversight.

* Master Humphrey’s Clock, Part 15, June 1841, nos. 62-65, Chapman and Hall, advertisement inner front wrapper:
NN, PP, SB: ‘Each in One Volume octavo, price, bound in cloth, 1l. 1s.; half-bound morocco, 1l. 4s. 6d.; whole-bound morocco, gilt, 1l. 6s. 6d.’

* Master Humphrey’s Clock, Part 17, August 1841, nos. 71-74, Chapman and Hall (monthly part), advertisement inner front wrapper:
NN, PP, SB: ‘Each in One Volume octavo, price, bound in cloth, 1l. 1s.’

Each of PP, SB, NN, advertised as, ‘In one volume 8vo, price 1l. 1s. cloth’.

* ‘Chuzzlewit Advertiser,’ dated March 1843, Martin Chuzzlewit, Part 3, Chapman and Hall, advertisement on p. 4 headed, ‘Works of Mr. Charles Dickens.’:
PP, SB, NN, each: ‘In one volume 8vo, price 1l. 1s. cloth’. Note: Barnaby Rudge, and The Old Curiosity (both imperial octavo), are advertised as, ‘In one volume, price 13s. cloth, or elegantly bound by Hayday in calf with gilt leaves, price 18s.’
* ‘Chuzzlewit Advertiser,’ dated July 1844, *Martin Chuzzlewit*, Part 19/20, Chapman and Hall, p. (24), announcement for the completion of *Martin Chuzzlewit* (copied from the British Library copy, Dex. 269; in Hatton and Cleaver, this leaf follows the plates, see p. 211):

July 1, 1844.
Martin Chuzzlewit.

The Public and Trade are respectfully informed
that *Martin Chuzzlewit*, complete in One Volume,
will be ready for delivery on the 20th instant.

Price, neatly bound in cloth………………………….. L1   1   0
“   “   “ Half morocco, marble edges . 1   4   6
“   “   “ Whole bound morocco, gilt edges . . 1   6   6

Subscribers, desirous of having their copies bound in
a similar style can have them done by the Publishers, or
through their Booksellers, at the following prices—

Whole bound, morocco gilt edges……… 6s. 6d.
Half bound, “ marble leaves … 4   6
In cloth, lettered………………………… 1   6

Chapman and Hall, 186 Strand.

* ‘Oliver Twist Advertiser,’ dated January 1846, *Oliver Twist*, Part 1, Bradbury and Evans, advertisement on page (2) headed, ‘Works Published by Mr. Dickens.’:
NN: ‘With forty illustrations by “Phiz.” In one volume, 8vo, price 21s. cloth.’ MC: ‘With forty illustrations by “Phiz.” In one volume, price 21s. cloth boards.’

* *Pictures from Italy*, Published for the Author, by Bradbury & Evans, Whitefriars, 1846, second edition (same year as first), one-leaf advertisement at rear, headed ‘Mr. Dickens’s Works’, p. 2:
MC: ‘In one volume, price 21s. cloth boards.’; SB, PP, NN, each: ‘In one volume, 8vo, price 21s. cloth.’ Bradbury and Evans-published titles were also recorded in this advertisement; no imprint of either was recorded at the base of it.

* Dombey and Son, Part 3, December 1846, Chapman and Hall. A publisher’s catalogue-inset of Chapman and Hall, is stitched in at the front, dated December 1, 1846; on page 6, headed ‘By Charles Dickens.’:
PP, NN, SB, and MC, each: ‘8vo, cloth, price 1l. 1s.’

* Charles Lever, The Knight of Gwynne, Part 13, January 1847, Chapman and Hall. A publisher’s catalogue-inset of Chapman and Hall, is bound in at the front, dated January 1, 1847; on page 6, headed ‘By Charles Dickens.’:
PP, NN, SB, and MC, each: ‘8vo, cloth, price 1l. 1s.’

* Charles Lever, The Knight of Gwynne, Part 18, June 1847, Chapman and Hall. A four-leaf Chapman and Hall catalogue-inset, is bound in at the rear, dated April, 1847; on page 8:
Headed ‘LIBRARY EDITIONS of the works of Mr. Charles Dickens.’ Included are PP, NN, SB, and MC, each: ‘8vo, cloth, price 1l. 1s.’

* Thackeray, The History of Pendennis, Part 7, May 1849, Bradbury and Evans. Inner rear wrapper:
‘LIBRARY EDITIONS of the works of Mr. Charles Dickens.’ PP, SB, NN, MC, each: ‘8vo, cloth, price 1l. 1s.’

* Charles Lever, Davenport Dunn, Part 10, April 1858, Chapman and Hall. Catalogue-inset of 32pp. at rear, dated April 1858, headed ‘A Catalogue of Books Published by Chapman and Hall, 193, Piccadilly’, p. 11:
Under the headings: ‘Works by Mr. Charles Dickens.’ ‘ORIGINAL EDITIONS’: PP, SB, NN, MC, each: ‘8vo. L1 1s.’

A Tale of Two Cities, ‘Demy 8vo, cloth, price 9s.’ ‘With 16 Illustrations, uniform with the Original Editions of “Pickwick,” “David Copperfield,” &c.’
Page 12: Under the headings: ‘Works by Mr. Charles Dickens.’ ‘ORIGINAL EDITIONS’: ATTC, 9s. PP, NN, SB, MC, each L.1 1s.
* ‘All the Year Round Advertiser,’ dated January 1861, *All the Year Round*, Part 20, nos. 84-88, and Christmas Number (December 1860), Chapman and Hall. Page 4: ATTC: ‘Demy 8vo, cloth, 9s.’

* *All the Year Round*, Part 24, nos. 102-105, April, 1861, Chapman and Hall. Two-leaf catalogue stitched in at rear, date April 1, 1861, headed ‘Chapman & Hall’s Publications’, p. 3: Under a sub-heading of ‘Original Editions’: ATTC: ‘8vo, 9s.’ PP, SB, NN, MC, each: ‘8vo. 1l. 1s.’

Advertisements by Bradbury and Evans, for the demy octavo works published by Bradbury and Evans, 1846-1862

* ‘Dombey & Son Advertiser,’ October 1846, *Dombey and Son*, Part 1, Bradbury and Evans, p. 9: Advertisement headed ‘Works by Mr. Dickens’: ‘New and Revised Edition of “Oliver Twist.” On the first of October will be published, complete in One Volume, price 11s. cloth, (uniform with “The Pickwick Papers,”) The Life and Adventures of Oliver Twist.’ ‘The Work is also published in Monthly Parts. Part X. (the last) on 1st October.’


* Charles Lever, *The Knight of Gwynne*, Part 18, June 1847, Chapman and Hall. A four-leaf Chapman and Hall catalogue-inset, is bound in at the rear, dated April, 1847; on page 8: Separated from the Chapman and Hall titles by a long rule on the last page, are Bradbury and Evans’s titles (imprint at base of advertisement), including *Oliver Twist*, new and revised (demy 8vo.) ‘8vo, cloth, price 11s.’

* ‘Dombey & Son Advertiser,’ August 1847, *Dombey and Son*, Part 11, Bradbury and Evans, p. 1:
Advertisement headed ‘Works by Mr. Dickens’: ‘New and Revised Edition of “Oliver Twist.” Complete in One Volume, price 11s. cloth, (uniform with “The Pickwick Papers,”) The Life and Adventures of Oliver Twist.’

* ‘Dombey & Son Advertiser,’ dated April 1848, *Dombey and Son*, Part 19/20, Bradbury and Evans, p. (1), announcement for the completion of *Dombey and Son:*

Completion of Dombey and Son.

________

On Wednesday, 12th April, will be Published,
Complete in One thick Volume 8vo, with Forty Illustrations by H.K. Browne,

Dealings with the Firm of
Dombey and Son:
Wholesale, Retail, and for Exportation.
By
Charles Dickens.

________

The Publishers beg to inform the Public and the Trade that Dealings with the Firm of Dombey and Son, complete in One Volume, will be ready for delivery on the 12th April.

Price, neatly bound in cloth……………………………… L1  1  0
“        “        “        Half morocco, marble edges …  1  4  6
(Cloth Cases for binding the above may be had at the Publishers.)

Subscribers desirous of having their copies bound in a similar style can have them done by Messrs. Chapman & Hall, 186, Strand, or through their Booksellers, at the following prices:–

Whole bound, morocco gilt edges………  6s. 6d.
Half bound,      “ marble leaves …  4  6
In cloth, lettered…………………………  1  6

Also, same page: OT: ‘In One Volume demy 8vo, price 11s.’

* * * The Haunted Man and the Ghost’s Bargain, Bradbury and Evans, 1848, in publisher’s cloth, recto front free leaf, headed ‘Works by Mr. Dickens’:
DS: ‘Complete in One thick Volume 8vo, with 40 Illustrations by H.K. Browne, price 21s. in cloth, or 24s. 6d. half-bound in morocco.’ OT: ‘In One Volume demy 8vo, price 11s.’

* Punch, no. 379, dated October 14, 1848, Office, 85, Fleet Street.
Inner rear wrapper: DS: ‘In One Volume, demy 8vo, price 21s. in cloth, or 24s.6d. half bound in morocco’; OT: ‘In one Volume demy 8vo, price 11s.’

* ‘Copperfield Advertiser,’ dated March 1850, David Copperfield, Part 11, Bradbury and Evans, advertisement on page 3 headed, ‘Works by Mr. Charles Dickens.’:
DS: ‘Complete in One thick Volume 8vo, price 21s. in cloth, or 24s. 6d. half-bound.’ OT: ‘In One Volume demy 8vo, price 11s.’

* ‘Copperfield Advertiser,’ dated November 1850, David Copperfield, Part 19/20, Bradbury and Evans, advertisement on page 7 headed ‘Completion of David Copperfield.’:

Completion of David Copperfield.

Early in November will be published, complete in one volume, 8vo, price 21s., cloth, or 24s. 6d., half-bound morocco,

The Personal History
of
David Copperfield.
By Charles Dickens.

Subscribers desirous of having their copies bound in a similar style can have them done by Messrs. Bradbury & Evans, 11, Bouverie Street, or through their Booksellers, at the following prices:–

Whole bound, morocco, gilt edges……… 6s. 6d.
Half bound, “ marble leaves … 4 6
In cloth, lettered………………………… 1 6

(Cloth Cases for binding the above may be had by order of any Bookseller.)

Also, same page: DS: ‘Complete in One thick Volume, 8vo, price 21s. in cloth, or 24s. 6d. half-bound in morocco.’ OT: ‘In One Volume demy 8vo, price 11s.’
* A Child’s History of England, Bradbury and Evans, 1852, volume 1. Advertisement headed ‘Works by Mr. Charles Dickens’, single page at rear:
DS and DC, both: ‘Price 21s. cloth, 24s. 6d. half-bound morocco.’ OT: ‘Price 11s.’

* ‘Bleak House Advertiser,’ dated September 1852, Bleak House, Part 7, Bradbury and Evans, p. (2):
DS, DC, each: ‘Price 21s. in cloth.’ OT: ‘Price 11s. in cloth.’

* A Child’s History of England, Bradbury and Evans, 1853 [published December 1852\(^{418}\)], volume 2. Advertisement headed ‘Works by Mr. Charles Dickens’, single page at rear:
BH: ‘Now publishing in Monthly Parts, price 1s. each.’ DS and DC, both: ‘Price 21s., in cloth.’ OT: ‘Price 11s. in cloth.’

* ‘Bleak House Advertiser,’ dated September 1853, Bleak House, Part 19/20, Bradbury and Evans, advertisement on page 1 headed ‘Completion of Bleak House.’:

Completion of Bleak House.

On Monday, 12th September will be Published, Complete in One thick Volume, 8vo, with Forty Illustrations by H.K. Browne, Bleak House.
By Charles Dickens.

The Publishers beg to inform the Public and the Trade that Bleak House, complete in One Volume, will be ready for delivery on the 12th September.
Price, neatly bound in cloth……………………………………. L1 1 0
‘ ‘ ‘ ‘ Half morocco, marble edges … 1 4 6
(Cloth Cases for binding the above may be had at the Publishers.)
Subscribers desirous of having their copies bound in a similar style can have them done through their Booksellers, at the following prices:–

\(^{418}\) Volume 2 of A Child’s History of England is advertised as ‘this day is published’ in ‘Bleak House Advertiser,’ dated December 1852, Bleak House, Part 10, p. 17.
Whole bound, morocco, gilt edges........ 6s. 6d.
Half bound, “ marble leaves … 4 6
In cloth, lettered........................................ 1 6

Also, same page: DS, DC: ‘Price 21s. in cloth.’ OT: ‘Price 11s. in cloth.’

* Thackeray, ‘The Newcomes Advertiser,’ dated November 1853, The Newcomes, Part 2, Bradbury and Evans, advertisement on page 6:
BH: ‘Price 21s. cloth; or 24s. 6d. half-bound in morocco’. DS, DC, each: ‘Price 21s. in cloth.’
OT: ‘Price 11s. in cloth.’

* ‘Household Words Advertiser,’ dated December 1853, Household Words, Part XLIV, nos. 189-192, advertisement headed ‘Works by Mr. Dickens’, p. 5:
BH: ‘price 21 s. cloth, or 24s. 6d. half bound morocco.’ DS, DC, each as ‘Price 21s. in cloth.’
OT: ‘Price 11s. in cloth.’

* A Child’s History of England, Bradbury and Evans, 1854 [published December 1853419], volume 3. Advertisement headed ‘Works by Mr. Charles Dickens’, single page at rear:
BH, DS, DC, each: ‘Price 21s. cloth, or 24s. 6d. half bound morocco.’ OT: ‘In one volume demy 8vo. Price 11s.’

* ‘Household Words Advertiser,’ dated May 1855, Household Words, Part LXI, nos. 263-266, advertisement headed ‘Works by Mr. Dickens’, p. 5:
Advertisement headed ‘Works by Charles Dickens.’ DS, DC, BH, each: ‘Price 21s. in cloth.’
OT: ‘Price 11s. in cloth.’

* Little Dorrit, Part 1, December 1855, Bradbury and Evans. Catalogue-inset of 16pp. at front, dated December 1855, headed ‘List of Books Published by Bradbury and Evans’, p. 7:
DS, DC, BH, each: ‘8vo, cloth. Price 21s.’ OT: ‘8vo, cloth. Price 11s.’

DS, DC, BH, each: ‘8vo, cloth. Price 21s.’ OT: ‘8vo, cloth. Price 11s.’

419 ‘In December will be published,’ ‘the Third Volume of Child’s History of England.’ From, ‘Household Words Advertiser,’ dated December 1853, Household Words, Part XLIV, Bradbury and Evans, p. 5.
* ‘Little Dorrit Advertiser,’ dated June 1857, *Little Dorrit*, Part 19/20, Bradbury and Evans. Advertisement headed ‘Completion of *Little Dorrit,*’ p. 5:

Completion of *Little Dorrit.*

________

This day is published in One Volume, demy 8vo, L1 1s., or bound in morocco, L1 4s. 6d.

Little Dorrit.
By
Charles Dickens.
Author of “The Pickwick Papers,” &c. &c. &c.

* Charles Lever, ‘Davenport Dunn Advertiser,’ *Davenport Dunn,* Part 1, July 1857, Chapman and Hall, page 2 (equates for this part to the inner front wrapper):
LD: ‘Complete in One Volume, cloth, price 21s.; or 24s. 6d. half morocco.’

* Thackeray, ‘Virginians Advertiser,’ dated January 1858, *The Virginians,* Part 3, Bradbury and Evans, p. 6, headed ‘Works by Mr. Charles Dickens’:
DS, DC, BH, LD, each: ‘8vo, cloth. Price 21s.’ OT: 8vo, cloth. Price 11s.’

Advertisements by Chapman and Hall, for the demy octavo works published by Chapman and Hall, 1862-1872

* ‘Mrs. Lirriper’s Legacy, the Extra Christmas Number,’ Christmas, 1864, *All the Year Round,* Chapman and Hall. Slip stitched in at the front:
‘Our Mutual Friend, By Charles Dickens. Volume the First, With 20 Illustrations, will be Published on January 20th, Price 11s. Orders should be sent in advance to Chapman & Hall, 193, Piccadilly.’


* ‘Our Mutual Friend Advertiser,’ dated February 1865, Our Mutual Friend, Part 10, Chapman and Hall, page 4:

* Our Mutual Friend, Part 19/20, November 1865, Chapman and Hall, 1865. Catalogue-inset, 4pp., dated November 1865 (the same catalogue is found in some copies of volume 2 of the cloth-bound set), p. 1:
OMF: ‘Now Ready, in Two Vols., Price 22s.’

* ‘Doctor Marigold’s Prescriptions, the Extra Christmas Number,’ Christmas, 1865, All the Year Round, Chapman and Hall. Slip stitched in at the front:
‘Completion of Mr. Dickens’s New Work. Our Mutual Friend, by Charles Dickens, with forty illustrations by Marcus Stone, Two Volumes, demy 8vo, price 22s. Chapman and Hall, 193, Piccadilly. The above Work can be had at all Libraries and of all Booksellers.’

‘Mr. Dickens’s New Work. The Mystery of Edwin Drood. By Charles Dickens. With Illustrations by S.L. Fildes, and a Portrait and Vignette Title. One Vol. demy 8vo, price 7s. 6d. On Aug. 31.’

* Edwin Drood, Chapman and Hall, 1870. Final leaf of last gathering of text bears 2pp. of advertisements headed, ‘Charles Dickens’s Works’, page 1:

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-Illustrated Library Edition, ‘With the Original Illustrations, 26 vols., post 8vo., cloth, 8s. per volume’: each in 2 vols.: PP, NN, MC, OCS, BR, DS, DC, BH, LD, OMF; each in 1 vol.: SB, OT, Pictures from Italy and American Notes, Christmas Books, ATTC, Great Expectations. 
Cheap and Uniform edition, ‘With Frontispieces, 18 vols., crown 8vo., cloth’ (ranging in price from 0 3 0 to 0 5 0 per volume): PP, NN, MC, DS, DC, BH, LD, BR, OCS, OT, SB, Christmas Books, GE, American Notes, ATTC, UT, Hard Times and Pictures from Italy, OMF.

Page 2:

-The People’s Edition, ‘Crown 8vo., boards, 2s. per volume’ (ranging in price from 0 2 0 to 0 4 0 per title): each in 2 vols.: PP, NN, MC, Old Curiosity Shop and Hard Times, Barnaby Rudge and Reprinted Pieces, DS, DC, BH, LD; each in 1 vol.: SB, OT, Pictures from Italy and American Notes, Christmas Books, ATTC, Great Expectations, UT. And, A Child’s History of England, ‘New and Cheaper edition, with Illustrations by Marcus Stone. Crown 8vo., cloth… 0 6 0’.

-The Charles Dickens Edition, ‘18 vols., royal 16mo., with Illustrations, bound in bevelled cloth 1.2 18s. the set; or in Roxburgh binding, 1.3 10s.; morocco extra, in 14 vols…. 6 6 0. The same in 14 vols., half bound, calf half extra (Hayday’s C.S. pattern)… 4 4 0.

“ “ “ “ morocco… 4 4 0.”

Each in 1 vol., ‘With 8 Illustrations’ (price either 0 3 0 or 0 3 6): PP, BR, MC, OT, DS, OCS, NN, DC, Christmas Books, BH, ATTC, SB, American Notes and Reprinted Pieces, LD, OMF, GE, Hard Times and Pictures from Italy, UT.

-Mr. Dickens Readings (1s. each): A Christmas Carol in Prose; Cricket on the Hearth; The Chimes; The Story of Little Dombey; The Poor Traveller, Boots at the Holly-Tree Inn, and Mrs. Gamp.

-Illustrated Edition of: The Christmas Books: containing–The Christmas Carol; The Cricket on the Hearth; The Chimes; The Battle of Life; The Haunted House. In 1 handsome volume, with all the original illustrations, Demy 8vo…. 0 12 0.

Advertisements by other firms, included in the demy octavo works published by Chapman and Hall or Bradbury and Evans, 1837-1872


‘Dickens’s Works. Original Edition, now uniformly printed in demy 8vo, with all the Original Illustrations:-’
The titles include, original price 21s., offered second-hand at 12s.: PP, SB, NN, MC, DS, DC, BH, LD, OMF. At 7s.: OT, ATTC. *The Old Curiosity Shop* and *Barnaby Rudge* are each also listed as ‘New Edition’ (demy 8vo). ‘The above in 13 vols., including “Edwin Drood” half-morocco … 205s.’ ‘Any of the above can be supplied singly, bound half-morocco extra.’ ‘Dickens, Charles. *The Mystery of Edwin Drood* half-morocco … 5s. 6d.’

Advertisements by other firms, for the demy octavo works published by Chapman and Hall or Bradbury and Evans, 1837-1872


3692 Dickens (Charles) *Sketches by Boz*, Both Series complete in one volume
8vo, plates, cloth 18s. 1838

3693 Posthumous Papers of the Pickwick Club; 8vo, plates, cloth, 18s. 1837

3694 Life and Adventures of Oliver Twist; 3 vols. 8vo, plates, bds. 11. 1s. 1838

3695 Nicholas Nickleby; 8vo, plates, bds. 18s. 1839

3696 Picnic Papers, edited by Boz; 3 vols. Crown 8vo, boards, 11. 7s. 1841

3697 Humphrey’s Clock, containing – Old Curiosity Shop and Barnaby Rudge;
3vols. In 2, imperial 8vo, cloth, 11. 4s. 1841

3698 Life of Joseph Grimaldi, the Clown; 2vols. post 8vo, portrait and 12 Illustrations by G. Cruikshank, bds. 10s. 1841

3698 American Notes for General Circulation; 2 vols. post 8vo, bds. 18s. 1842

* Catalogue of Books in all Departments of Literature Now on Sale*, George Robertson, Importer of Books & Stationary, 69 Elizabeth Street, Melbourne, July 1860, pp. 50-51:

Dickens’s Works, original illustrated editions:–

Barnaby Rudge; imperial 8vo … 15s

Bleak House, 8vo … 24s

David Copperfield, 8vo … 24s

Little Dorrit, 8vo … 24s

—— half-calf, extra … 26s 6d

Martin Chuzzlewit, 8vo … 24s

Nicholas Nickleby, 8vo … 24s

Old Curiosity Shop, imperial 8vo 15s

Oliver Twist, 8vo … 12s 6d
<table>
<thead>
<tr>
<th>Title</th>
<th>Format</th>
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<th>Price</th>
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<tr>
<td>Pickwick Papers, 8vo</td>
<td>…</td>
<td></td>
<td>24s</td>
</tr>
<tr>
<td>Tale of Two Cities, 8vo</td>
<td>…</td>
<td></td>
<td>10s 6d</td>
</tr>
</tbody>
</table>

Also included are Dickens’s works, new and uniform in post 8vo (Library) and cheap and uniform in crown 8vo (Cheap). As are Dickens’s cheap editions of the Chimes, Christmas Carol, &c. fcap 8vo, sewed (in a wrapper). The Australian sellers put a premium on the volumes, which will have included consideration for shipping.
Select bibliography

In addition to the following works I have consulted many editions of the works of Charles Dickens and his contemporaries. Where I have quoted from original works, their details were provided within the text. Many catalogues issued by dealers and auctioneers were also examined, of which the most notable are recorded in this list.

I. Correspondence and speeches


II. General bibliography


_The Author’s Printing and Publishing Assistant_. Saunders and Otley, London, 1839.


Carter, John. *Publisher’s Cloth, an Outline History of Publisher’s Binding in England 1820-1900.* Ed. The College of Librarianship Wales, University Microfilms Limited, 1970.


*Dickens Memento.* With an Introduction by Francis Phillimore, a Chapter on “Hints to Dickens Collectors,” by John F. Dexter, and a Reprint of the Catalogue of the Dickens Sale, with Purchasers’ Names and Prices Realized, of the Pictures, Drawings, and Objects of Art of Charles Dickens, Dispersed at Christie, Manson, and Woods in 1870. Field and Tuer, London, no date [1885].


– ‘Boz and His Publishers: II, Richard Bentley and His “Miscellany.”’ Chapter II.’ *Dickensian,* no. 3 (1907), 70-74.


– ‘Boz and His Publishers: V, Bradbury & Evans and Some Others.’ *Dickensian,* no. 6 (1907), 158-161.


Jackson, Mason. ‘How I Engraved the Cover for “Pickwick.”’ *The Sketch*, April 12, 1899, pp. 516-517.


  – *The Struggles of a Book Against Excessive Taxation*. Published at 90, Fleet Street, London, no date.


III. Institutions/collections

Beinecke Rare Book and Manuscript Library, Yale University. 121 Wall St, New Haven, CT 06511, United States.
- The Richard Gimbel Collection of Dickens and Dickensiana.

British Library. 96 Euston Road, London NW1 2DB, United Kingdom.
- The Dexter Collection of Dickensiana.
- The Mitchell and Dixson Collections.

Princeton University Library, Princeton University. 1 Washington Rd, Princeton, NJ 08544, United States.


Victoria and Albert Museum. Cromwell Rd, London SW7 2RL, United Kingdom.
- The John Forster and the Revd Alexander Dyce Collection.

IV. Internet resources

Abebooks, URL: www.abebooks.com
Bloomsbury Auctions, URL: www.bloomsburyauctions.com
Christie’s, URL: www.christies.com
Ebay United Kingdom, URL: www.ebay.co.uk
Ebay United States, URL: www.ebay.com
The International League of Antiquarian Booksellers, URL: www.ilab.org
Live Auctioneers, URL: www.liveauctioneers.com
Sotheby’s, URL: www.sothebys.com

V. Bookdealers

Antiquates Ltd., proprietor Tom Lintern-Mole. The Conifers, Valley Road, Corfe Castle, Dorset BH20 5HU, United Kingdom. This dealer also lists on Ebay UK.
Adrian Harrington Rare Books. 64a Kensington Church St, Kensington, London W8 4DB.
Bow Windows Bookshop. 175 High Street, Lewes, East Sussex BN7 1YE, United Kingdom.
Cove Rare Books, proprietor James Cove. London. This dealer lists on Ebay UK.
James Cummins Bookseller. 699 Madison Avenue, 7th Floor, New York, New York 10065, United States.
David Brass Rare Books. 4031 Park Melinda Calabasas, California 91302, United States.
Jarndyce Antiquarian Booksellers. 46 Great Russell St, London WC1B 3PA, United Kingdom.
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