

## The Letters of Charles Dickens: Supplement V

References (at the top left of each entry) to the earlier volumes of the British Academy-Pilgrim edition of *The Letters of Charles Dickens* are by volume, page and line, every printed line below the running head being counted. Where appropriate, note and column number are included.

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ANGUS EASSON  
MARGARET BROWN

1, 289.1. Replaces catalogue extract <sup>(aa)</sup> XII, 558.1.

To MISS MARION ELY,<sup>1</sup> [?LATE JULY 1837]

MS Armstrong Browning Library, Texas. On mourning paper. *Date:*  
handwriting and mourning paper support Summer 1837, and see below.

Doughty Street / Saturday Morning

My Dear Miss Ely.

Let me beg you if you can, to excuse my apparent neglect in not sending *Paracelsus*<sup>2</sup> before. "It *looks* very bad I know, but I had not forgotten it for an instant.

I return it now, and am happy to have the opportunity of again wishing you a pleasant voyage and a happy six weeks' stay in Paris;<sup>3</sup> above all, let me entreat you not to be so happy as to forget to return in good and reasonable time.<sup>4</sup>

Believe me Ever / Most faithfully Yours

Miss Ely.

CHARLES DICKENS

<sup>1</sup> Marion Ely, niece of Rachel, T. N. Talfourd's wife; she lived with the Talfourds at 56 Russell Square.

<sup>2</sup> Robert Browning's second book, a dramatic poem, 1835, based on the historical Paracelsus (1493-1541), Swiss-born physician and mystic. The poem's critical success launched Browning's career. CD may have been prompted to borrow and read *Paracelsus* by his first meeting with Browning, 26 June, in Macready's dressing-room. The poem was reprinted in *Poems*, 2 vols, 1849, which

was in CD's library at its 1878 sale (*Catalogue of the Library of CD*, ed. J. H. Stonehouse).

<sup>1</sup>Marion had returned by Oct: see Vol. I, pp. 315, 321.

I, 322.1.

To MESSRS CAREY, LEA & BLANCHARD,<sup>1</sup> 26 OCTOBER 1837

*after* MS Messrs Lea & Febiger *add Address* (MS, envelope only, Profiles in History, California, 2004): Messrs Carey and Company / Philadelphia / care of Mr. John Miller.<sup>2</sup>

<sup>1</sup>Carey, Lea & Blanchard, Philadelphia publishers and booksellers; originally Carey & Carey, later Lea & Blanchard (see 13 Feb 42, below). They published all CD's major books from *Sketches* to *Copperfield*: see further Vol. I, pp. 322-3*nn*. The letter concerns payments to CD by the firm and proposals for the transmission of early proofs of future works.

<sup>2</sup>John Miller, bookseller and publisher of 13 Henrietta Street, Covent Garden; Carey, Lea & Blanchard's London agent until 1861.

I, 346.1.

To GEORGE CATTERMOLE,<sup>1</sup> [?JULY-DECEMBER 1837]

Text from facsimile on the website of John Wilson Manuscripts Ltd. On mourning paper. *Date*: after 27 June, when Cattermole was among those who dined with CD following the visit to Newgate (*To* Forster, [26 June 37]); handwriting supports 1837; "always" in subscription supports later rather than earlier in the period.

48 Doughty Street / Tuesday Morning

My Dear Cattermole.

How sorry I am, that I did not get your note earlier! I very much regret being prevented from joining you to-day but I hope I shall see you on many future occasions both *here*<sup>2</sup> and *there*.

Believe me Always / Most Sincerely Yours  
George Cattermole Esqre. CHARLES DICKENS

<sup>1</sup>George Cattermole (1800-68; *DNB*), painter and illustrator. Co-illustrator of *Old Curiosity Shop* and *Barnaby Rudge*. Had contributed drawings, 1821-3, to the antiquary John Britton's *Architectural Antiquities of England*. Exhibited at the RA, 1819-27; member of the Society of Painters in Water Colours, 1833. In 1839 he married a distant relative of CD's: see further Vol. I, p. 277*n*.

<sup>2</sup>After the visit to Newgate, Forster, Cattermole, H. K. Browne and Macready had dined with CD at Doughty Street, where they were joined by J. P. Harley, George Hogarth, and Banks, Maclise's brother-in-law (Macready, *Diaries*, I, 401-02).

I, 398.22.

To T. N. TALFOURD,<sup>1</sup> [26 APRIL 1838]

Extract and facsimile <sup>(ao)</sup> in Bonham's catalogue, 23 March 2004; *MS 2* pp.; addressed Thomas Noon Talfourd; dated "At your chambers<sup>2</sup> / Thursday night". *Date*: Mrs Warner<sup>3</sup> went into premature labour on 26 Apr 38 (Macready, *Diaries*, I, 453).

*Informing him that Mrs Warner has been taken ill and so cannot play in his tragedy,<sup>4</sup> and suggesting that he see Helen Faucit<sup>5</sup> play that night<sup>6</sup> and ask her to take the part...Forster and I have thought it our duty to you, to come from the Theatre immediately, and acquaint [sic] with it. We will wait in a cab at the "corner of Lord Lansdowne's Garden Wall for 10 Minutes if you think it necessary to come to us.*

Ever Yours

CHARLES DICKENS

If you cannot come to us now – which I should recommend – we shall be in Letter C<sup>7</sup> at the Theatre.<sup>a</sup>

<sup>1</sup>Thomas Noon Talfourd (1795-1854; *DNB*), barrister (later Judge), MP, essayist and dramatist: see further Vol. I, p. 290n.

<sup>2</sup>Talfourd's law office, 2 Elm Court, Temple. CD and Forster drove from Covent Garden (see below), presumably hoping to find Talfourd still at work; on learning there he was dining with Lord Lansdowne (Henry Petty-Fitzmaurice, third marquis, 1780-1863; *DNB*), CD wrote this note and sent it in to Talfourd at Lansdowne's town house, 54 Berkeley Square.

<sup>3</sup>Mary Amelia Warner, *née* Huddart (1804-54; *DNB*), actress. Married Robert William Warner, c. 1837. Had great success on the London stage, 1830-51. When she developed cancer in the early 1850s and was in financial difficulties, CD among others assisted her: see further Vol. VII, pp. 116n, 271, 302 & nn.

<sup>4</sup>Talfourd's tragedy, *The Athenian Captive*, which Macready was rehearsing; the cause for a time of strained relations between Macready and Talfourd. Performed eventually on 4 Aug at the Haymarket Theatre, under Benjamin Webster's management, with Mrs Warner as Ismene, Queen of Corinth, and Macready as the captive, her son, Thoas.

<sup>5</sup>Helen (later Helena) Saville Faucit (1817-98; *DNB*), actress; Macready's leading lady at Covent Garden, 1836-8. Married (Sir) Theodore Martin, 1851; author of *On Some of Shakespeare's Female Characters*, 1885, drawing effectively upon her stage experience: see further Vol. III, p. 597n.

<sup>6</sup>*Coriolanus* was being performed. Mrs Warner was billed to play Volumnia; Macready, on learning of her indisposition, called on Mrs Clifford, due to play Valeria, to take the part (*Diaries*, I, 453). Helen Faucit, not billed to appear that night, presumably took over Valeria. The part is very small, but could be made effective, particularly in Act V, accompanying Volumnia to plead with Coriolanus, by a silent presence: such an ability is required of the actress playing Ismene. *The Times* (6 Aug) noted how in *The Athenian Captive*, since Ismene is "scarcely ever off the stage" in the first two acts and yet "has scarcely a word to say", the acting is "left to the performer".

<sup>7</sup>Their box number in the theatre. After the performance, Talfourd, CD and Forster "debated" with Macready "on what was to be done" about Mrs Warner's role in *The Athenian Captive*. Talfourd and Forster asked Faucit to take it over; she "entertained the subject", but deferred an answer. Macready was shocked next day,

Faucit being willing to act the part, when Mrs Talfourd sent “declining Miss Faucit’s performance...which Talfourd had last night requested her to perform!” in “a less courteous strain than I would write to any servant, or poor trades-person” (*Diaries*, I, 453).

I, 415.1.

To T. N. TALFOURD, 15 JULY 1838

Text from MDGH corrected from facsimile of p. 1<sup>(aa)</sup> including part of new paragraph <sup>(bb)</sup> in Bonham’s catalogue, 23 March 2004; MS 3 pp.

<sup>a</sup>Twickenham Park / Tuesday July 15th. 1838.

My dear Talfourd.

I cannot tell you how much pleasure I have derived from the receipt of your letter. I have heard little of you, and seen less, for so long a time that your hand-writing came like the renewal of some old friendship, and gladdened my eyes like the face of some old friend.

If I hear from Lady Holland<sup>1</sup> before your return, I shall, as in duty bound, present myself at her bidding; but between you and me and the general post I hope she may not renew her Invitation until I can visit her with you, as I would much rather avail myself of your personal introduction.<sup>2</sup> However, whatever her ladyship may do, I shall respond to, and anyway shall be only too happy to avail myself of what I am sure cannot fail to prove a very pleasant and delightful introduction.

<sup>b</sup>Mr. Simmonds (of whom you speak so *highly*) came quite safe.<sup>3</sup> The next Number is printed, but his mark must be something below the lowest low water, if it be not as high as the usual standard of Bentley’s Miscellany. I hope to find<sup>b a4</sup>

Your kind invitation and reminder of the subject of a pleasant conversation in one of our pleasant rides, has thrown a gloom over the brightness of Twickenham, for here I am chained. It is indispensably necessary that “*Oliver Twist*” should be published in three volumes, in September next.<sup>5</sup> I have only just begun the last one,<sup>6</sup> and, having the constant drawback of my monthly work, shall be sadly harassed to get it finished in time, especially as I have several very important scenes (important to the story I mean) yet to write. Nothing would give me so much pleasure as to be with you for a week or so. I can only imperfectly console myself with the hope that when you see “*Oliver*” you will like the close of the book, and approve my self-denial in staying here to write it. I should like to know your address in Scotland when you leave town, so that I may send you the earliest copy if it be produced in the

vacation, which I pray Heaven it may.

Meanwhile, believe that though my body is on the banks of the Thames, half my heart is going the Oxford circuit.<sup>7</sup>

Mrs. Dickens and Charley desire their best remembrances (the latter expresses some anxiety, not unmixed with apprehension, relative to the Copyright Bill,<sup>8</sup> in which he conceives himself interested),<sup>9</sup> with hearty wishes that you may have a fine autumn, which is all you want, being sure of all other means of enjoyment that a man can have.

I am, my dear Talfourd, / Ever faithfully yours

[CHARLES DICKENS]

P.S. – I hope you are able to spare a moment now and then to glance at “Nicholas Nickleby”, and that you have as yet found no reason to alter the opinion you formed on the appearance of the first number.

You know, I suppose, that they elected me at the Athenæum.<sup>10</sup> Pray thank Mr. Serjeant Storks<sup>11</sup> for me.

<sup>1</sup>Elizabeth Vassall Fox (1770-1845; *DNB*), wife of the 3rd Baron Holland; the famous and autocratic hostess of Holland House: see Vols I, p. 412*n* and II, p. 63*n*.

<sup>2</sup>CD first went to Holland House – with Talfourd – on 12 Aug 38.

<sup>3</sup>Simmonds not otherwise identified; nor his contribution discovered in the September *Bentley*'s.

<sup>4</sup>The end of the new paragraph in the catalogue facsimile remains missing.

<sup>5</sup>It was not in fact published until Nov.

<sup>6</sup>Vol. III opens with the Aug instalment which CD had finished on 7 July.

<sup>7</sup>Talfourd had joined the circuit in Feb.

<sup>8</sup>See *To* Talfourd, 27 Sep 37 (Vol. I, p. 313*n*).

<sup>9</sup>As CD's heir.

<sup>10</sup>On 21 June.

<sup>11</sup>Henry Storks (1778-1866), Serjeant-at-Law from 1827; Middlesex magistrate: see further Vol. I, p. 416*n*.

I, 615.20.

*To* T. N. TALFOURD, [?LATE 1838 – 11 DECEMBER 1839]

MS Classic Bindings Ltd. *Date*: handwriting supports 1838-9; before 12 Dec 39, when CD moved to Devonshire Terrace.

Doughty Street / Wednesday<sup>1</sup> Morning<sup>2</sup>

My Dear Talfourd.

I CAN'T.<sup>2</sup> I have refused two invitations, without counting yours. That would have been nothing however, for I would have gladly come to you when I would go nowhere else. But I

am engaged at home, and have been for a fortnight and it is out of my power to make any new arrangements now.

Always faithfully Yours  
 CHARLES DICKENS  
 Mr Sergeant Talfourd  
 &c &c

<sup>1</sup>CD wrote "Thu" and overwrote with "We".

<sup>2</sup>Underlined with two short strokes.

II, 265.1. Replaces and corrects text from printed source.

To FRANCIS SMEDLEY,<sup>1</sup> 19 APRIL 1841

Text from facsimile in Swann Auction Galleries, April 2004.

Devonshire Terrace. / April The Nineteenth 1841.

My Dear Sir.

Unless you forbid me, I mean to call upon you next Monday between 12 and 1, and avail myself of your good offices<sup>2</sup> in the matter of "the Boy Jones,"<sup>3</sup> as the Sunday newspapers denominate him in very fat capitals.

Faithfully Yours  
 CHARLES DICKENS  
 Francis Smedley Esquire

<sup>1</sup>Francis Smedley (1791-1858), High Bailiff of Westminster; father of Francis Edward Smedley, the novelist.

<sup>2</sup>As a law officer, Smedley could gain CD admission to Tothill Fields Bridewell, to which CD had no access, though he was "free" of "most other jails" (*To Smedley*, 1 Apr 41; Vol. II, p. 246).

<sup>3</sup>William Jones, known as "the Boy Jones", a 17-year-old apothecary's errand-boy, serving a three months' sentence in Tothill Fields after having been found in Buckingham Palace for the third time. He claimed, when arrested, that his only object in entering the Palace "was to hear the conversation of her Majesty and Prince Albert, in order to 'write a book'" (*Examiner*, 21 Mar 41; Vol. II, p. 246); see further Vol. II, p. 246 & *nn*. CD saw him 26 Apr.

II, 313.6. Replaces Mention in Supplement II, *D*, 99 (2003), 156.

To GEORGE JERDAN,<sup>1</sup> 28 JUNE 1841

Text from digitized facsimile on eBay website, December 2004.

Royal Hotel Edinburgh.<sup>2</sup>  
 Twenty Eighth June 1841.

My Dear Sir.

I am heartily obliged to you for your kind Invitation, forwarded to me through your brother William,<sup>3</sup> and write to

thank you for it – though I very much regret to add that the arrangements<sup>4</sup> I have made and the short time I can spare from London, prevent my seeing<sup>5</sup> you, as I should have desired.

George Jerdan Esquire

Faithfully Yours  
CHARLES DICKENS

<sup>1</sup>George Jerdan (*d.* 1849), of Kelso, younger brother of William Jerdan (see below), through whom George sent CD his invitation; writer and attorney: see further Supplement II.

<sup>2</sup>CD was in Edinburgh, 22 June-4 July, where he was given a dinner in his honour, 25 June, and voted the Freedom of the City, 29 June: see further Vol. II, pp. 310-11, 313-15 & *nn.*

<sup>3</sup>William Jerdan (1782-1869; *DNB*); editor in London of the *Literary Gazette*, 1817-50. An early contributor to *Bentley's Miscellany*; met CD apparently through Ainsworth: see further Vol. I, p. 207*n.*

<sup>4</sup>CD was heavily engaged in Edinburgh until Sunday 4 July, when he left by previous arrangement for a fortnight in the Highlands. He also wrote *Master Humphrey's Clock*, Nos 69 and 70 (*Barnaby Rudge*, chs 45-48), while in Scotland.

<sup>5</sup>Written after "meeting" deleted.

### iii, 57.1. Replaces printed text.

To MESSRS LEA & BLANCHARD,<sup>1</sup> 13 FEBRUARY 1842

Text from facsimile in Profiles in History catalogue, Dec 2004.  
Address: Messrs. Lea and Blanchard / Philadelphia.

Private

Carlton House, New York.<sup>2</sup>  
Thirteenth February 1842.

My Dear Sirs.

I am cordially obliged to you for your thoughtful recollection of me, and for the box of books.<sup>3</sup> Accept my best thanks.

I shall be exceedingly glad to know you and shake hands with you when I come to Philadelphia – where I shall be, I hope, (though for a very few days) in a fortnight at furthest.<sup>4</sup>

I shall be glad to have too – of course between ourselves, some information from you on a business-point which occurs to my mind just now.<sup>5</sup>

The intelligence of the long faces<sup>6</sup> had reached my ears before I received your letter. I am truly sorry for the cause of their elongation, and wish them short again with all my heart.

Dear Sirs / Always Faithfully Yours  
Messrs. Lea and Blanchard. CHARLES DICKENS

<sup>1</sup>See above, 26 Oct 37.

<sup>2</sup>CD stayed at Carlton House, 12 Feb-5 Mar.

<sup>3</sup>See Vol. III, p. 57*n.*

<sup>4</sup>He arrived in Philadelphia on 5 Mar and Henry C. Carey, the former senior partner, entertained him on the 8th.

<sup>5</sup> Presumably concerning the publication in America of his next novel.

<sup>6</sup> Of disapproval, presumably, at his raising – in his speeches at Boston and Hartford – the subject of international copyright.

III, 593.14.

*To MISS MARION ELY, 8 NOVEMBER 1843*

Summary and facsimile<sup>(ant)</sup> in Bonham's catalogue, 23 March 2004: *MS 2* pp.

“Devonshire Terrace / Eighth November 1843.

My Dear Miss Ely.

We shall be delighted to participate in the festivities of Mary's<sup>1</sup> birthday. – I was going to say Little Mary's, but Heaven help us – she must be dreadfully big by this time!

Mrs. Harris<sup>2</sup> says, only last evenin, as she never see a hand which giv her sech pleasure as yourn;<sup>3</sup> not only on account of its bein sech a beautiful hand in itself, but because of its bein so familiar in the hold times as is gone and past for<sup>a</sup> hevermore amen.

<sup>1</sup> Mary Talfourd (1828-1901), the elder of Talfourd's two daughters; married William Wreford Major, April 1856.

<sup>2</sup> Mrs Gamp and her imaginary friend Mrs Harris first appeared in the August 1843 No. of *Martin Chuzzlewit* (Ch. 19). For another Mrs Harris joke, see *To Ely*, [29 Nov 43] (Vol. III, p. 602).

<sup>3</sup> Ely's handwriting was a running joke with CD: see e.g. below *To Ely*, 2 Dec 44.

IV, 27.29.

*To MISS MARION ELY, 22 JANUARY 1844*

Extract and facsimile<sup>(ant)</sup> in Bonham's catalogue, 23 March 2004: *MS 2* pp; envelope; addressed Miss Ely; dated Devonshire Terrace, 22 January 1844.

*Regretting that his sister-in-law's recovered health<sup>1</sup> means that he cannot go to Barham's<sup>2</sup>...with an ill grace and a strong grudge, I must resign that blessed corner whereof you give me a glimpse. ...I must get over leaf to give due effect to an Announcement...*

“The Guinea Pig Is Dead

He left it in his Will, that he thought Conjuring had been the Death of him.<sup>3</sup>

Miss Ely.<sup>a</sup>

Always Faithfully Yours  
CHARLES DICKENS



<sup>1</sup>Georgina Hogarth's recovery means that her birthday (22 January) will be celebrated; if she had been still ill, CD might reasonably have gone out.

<sup>2</sup>"Barnham's" in the source: the Rev. Richard Harris Barham (1788-1845; *DNB*), author of *The Ingoldsby Legends* (1840; 2nd and 3rd series, 1847); contributor to *Bentley's Miscellany*. Friend and advisor to Richard Bentley and at Bentley's request mediated in the publisher's quarrel with CD, in Jan 39: see further Vol. I, p. 279*n*. Barham had dined at CD's on 2 Dec 43, when Marion and the Talfourds were among those present: Vol. III, p. 602 & *n*.

<sup>3</sup>CD began conjuring in Dec 42 (see Vol. III, p. 416 & *n*). This guinea pig is presumably the one featured at Nina Macready's birthday party, 26 Dec 43, where among other tricks described by Jane Welsh Carlyle, CD changed "a box full of bran into a box full of – a live-guinea-pig!" (*The Collected Letters of Thomas and Jane Welsh Carlyle*, ed Clyde de L. Ryals, Kenneth J. Fielding *et al*, 1990, vol. 17, p. 220).

IV, 233.16.

*To MISS MARION ELY, 2 DECEMBER 1844*

Text from facsimile on the website of John Wilson Manuscripts Ltd.  
Address: Miss Ely / 56 Russell Square.

Piazza Coffee House<sup>1</sup>  
Monday December Second 1844

My Dear Miss Ely.

The sight of your familiar and graceful hand did me scarcely less good last night, than the sight of your something more than graceful face had done me in the morning. I shall be delighted to dine in Russell Square on Saturday; and beg my sincerest regards to all belonging there.<sup>2</sup>

Believe me Ever / Faithfully Yours

Miss Ely.

CHARLES DICKENS

<sup>1</sup>George Cuttriss's Piazza Coffee House and Hotel, Covent Garden (North Side). CD was in London, 30 Nov-8 Dec, having travelled from Genoa where he was living with his family, to oversee the printing of *The Chimes*; he also gave two readings of the Christmas Book, 3 and 5 December: see Vol. IV, p. 234 *n*6. Richard Barham noted on 5 Dec that CD read *The Chimes* "with remarkable effect...from the proofs" (*Life and Letters of the Rev. Richard Harris Barham...by his Son*, 1870, II, 191).

<sup>2</sup>The Talfourd family.

V, 70.30.

*To MISS MARION ELY, 23 MAY 1847*

Facsimile (1 p.) in Bonham's catalogue, 23 March 2004; *MS* 2 pp.; with envelope.

148 King's Road, Brighton<sup>1</sup>  
 Sunday Twenty Third May 1847.

My Dear Miss Ely.

You little know the extent of my fetters. Baron Trenck<sup>2</sup> was never so [ ]<sup>3</sup> as I have been on this Sea-shore. I had been so unwell before I left town, that I had not been able to write my *Dombey*;<sup>4</sup> and when I received your kind note the other day, I was (as I still am) up to my eyes in ink and interest, and unconscious perforce, of anything else but *Dombey in the World* – except you.

As I never hope to be introduced to a more “charming woman”<sup>5</sup> than yourself, I bear that part of my disappointment with philosophy.

<sup>1</sup>CD was in lodgings kept by William Dennett, 17-29 May, recovering from an illness, “a low dull nervousness of a most distressing kind” (Vol. V, p. 66).

<sup>2</sup>Friedrich, Baron Trenck (1726-94), Prussian adventurer, imprisoned by Frederick the Great, 1754-63; guillotined as Austrian spy, Paris, 1794. He wrote a popular biography, which shows him as victim of the arbitrary tyranny of kings. It was translated into English by the Radical Thomas Holcroft (*Life of Baron Frederic Trenck*, 4 vols, 2nd edn, 1789-93). CD refers elsewhere to Trenck about this time (Vol. V, pp. 96, 111). Trenck lays great stress on his fetters and the frontispiece to vol. 1 shows him shackled with irons of 68 lbs weight, with a detailed “Explanation” of them.

<sup>3</sup>Word of about seven letters illegible; the context requires a meaning like “shackled”.

<sup>4</sup>CD was writing No. IX, Chs 26-28, the June No.

<sup>5</sup>Possibly quoting Byron, *Beppo* (1818), “A charming woman whom we like to see” (l. 450).

V, 180.14.

To DAVID ROBERTS,<sup>1</sup> [28 OCTOBER 1847]

MS (envelope only) Alastair J. E. Matthew. Address: David Roberts  
 Esquire. R. A. / 7 Fitzroy Street / Fitzroy Square. PM OC 28 1847.

<sup>1</sup>David Roberts (1796-1864; *DNB*), marine and landscape painter: see Vol. V, p. 522*n*. This is the earliest communication with Roberts so far known.

v, 527.19. Replaces mention p. 520 dated 4 April 1849.

To CHARLES SABINE,<sup>1</sup> 24 APRIL 1849

Text from facsimile in Swann Auction Galleries catalogue, 2004.

Devonshire Terrace  
Twenty Fourth April 1849.

Dear Sir

Accept my thanks for your book<sup>2</sup> and note, and believe me

Faithfully yours

Charles Sabine Esquire

CHARLES DICKENS

<sup>1</sup>Charles Sabine (1796-1859), solicitor and poet, of Oswestry, Shropshire. Friend and school-fellow of Talfourd; uncle of Shirley Brooks. Strongly evangelical, he published mainly religious verse: see further Vol. V, p. 475*n*.

<sup>2</sup>Perhaps *The Council of Constance*, 1848; Sabine had already sent CD his 1849 volume of poems: Vol. V, p. 475 & *n*.

V, 542.28.

To MARK LEMON,<sup>1</sup> 18 MAY 1849

MS Shaun Springer.

Devonshire Terrace.  
Friday Eighteenth May / 1849.

My Dear Lemon

As I have been out, and find your boy waiting, I will keep the orthographical curiosity,<sup>2</sup> to read while you read this.

I went to Forster this morning, who is willing.<sup>3</sup> We three should be too much for a barouche<sup>4</sup> – I mean, we four. But do you think there is any other kind of conveyance – and pair, say – that would be at once comfortable and spicy?<sup>5</sup> I fear not – but think of it. And if your thinking should come to anything, let me know tomorrow.

Affectionately Ever  
CD.

<sup>1</sup>Mark Lemon (1809-70; *DNB*), playwright and editor of *Punch*, 1841-70. He and CD seem to have first met in 1843, probably introduced by Douglas Jerrold, and soon became close friends. Lemon dramatised *The Chimes* and acted with CD: see further Vol. III, p. 469*n*, and Arthur A. Adrian, *Mark Lemon, First Editor of Punch*, 1966.

<sup>2</sup>Presumably a letter that Lemon thought comic in its spelling, sent to amuse CD.

<sup>3</sup>Possibly echoing Barkis in *David Copperfield*, No. II, Ch. V; not yet published but the No. completed by 5 May. The proposal was a trip to the Derby, 23 May; the party consisted of CD, Lemon, Leech, and, replacing Forster, John Gordon (see Vol. V, p. 414*n*); CD's servant, John Thompson, probably also went.

<sup>4</sup>"A four-wheeled carriage with a half-head behind which can be raised or let down at pleasure, having a seat in front for the driver, and seats inside for two couples to sit facing each other" (*OED*).

<sup>5</sup>"Full of spirit, smartness, or 'go'" (*OED*), with particular reference to horses or horse-drawn vehicles.

VI, 547.22.

*To MR CLARKE,<sup>1</sup> 2 DECEMBER 1851*

Text from facsimile in Fraser's Autographs on-line catalogue, March 2005.

London, Tavistock House, / Tavistock Square.  
Second December 1851.

Mr. Charles Dickens presents his compliments to Mr. Clarke, and begs to say that his engagements render his entertaining Mr. Clarke's request, impossible.

<sup>1</sup>Not identified.

VI, 698.7.

*To MARK LEMON, 23 JUNE 1852*

Extract in Bonham's catalogue, 23 March 2004; *MS* 1 p.; addressed Mark Lemon; dated Tavistock House, 23 June 1852.

My Dear Mark

...Thursday the 1st. of July, is the memorable day for the water party with the Etonians.<sup>1</sup> Beard<sup>2</sup> is laid on. Keep yourself disengaged to all the world, but

Yours Ever  
CD

<sup>1</sup>A party, as in 1851, on the Thames with Charley and some of his friends at Eton College: see further Vol. VI, p. 697 & *nn*.

<sup>2</sup>Thomas Beard (1807-91), journalist; knew CD from the early 1830s and they worked together on the *Morning Chronicle* from 1834. Best man at CD's wedding and godfather to Charley: see further Vol. I, p. 3*n*. Beard had been on the previous year's jaunt.

VI, 698.8.

*To MARK LEMON, 24 JUNE 1852*

MS Shaun Springer.

Tavistock House  
Twenty Fourth June 1852  
Wednesday – I mean / Thursday

My Dear Mark. I think we shall do more, alone, tomorrow

night.<sup>1</sup> The point must now be decided<sup>2</sup> as they cry for Bills in the country.

Faithfully Ever / CD

<sup>1</sup>CD was preparing for further performances by the Amateur Company in aid of the Guild of Literature and Art: see further Vol. VI. The repertoire was Bulwer Lytton's *Not so Bad as we Seem* (reduced by CD to three acts from five); J. R. Planché's *Charles XII*; and two farces: Lemon and CD's *Mr Nightingale's Diary*, and *Two o'Clock in the Morning*, adapted from the French by Mrs Catherine Gore (as *A Good Night's Rest; or, Two in the Morning*, 1839; revised by Charles Mathews, 1840). The Company gave eight performances: Nottingham (23 Aug); Derby (25 Aug); Newcastle (27 Aug); Sunderland (28 Aug); Sheffield (30 Aug); Manchester (1,2 Sep); Liverpool (3 Sep), generally with great success.

<sup>2</sup>To settle which of the farces, essentially two-handers for CD and Lemon, should be played where. They had both played in *Mr Nightingale* in May 51. CD had first played in Mrs Gore's version of *Two o'Clock in the Morning* in Montreal, 1842, and revived it for himself and Lemon in 1845 and in 1848: see Vols III, pp. 236-7 & n, IV, pp. 347-8 & n. It was decided to play both farces every night, but *Two o'Clock in the Morning* was dropped after Nottingham, it being "impossible to get anything out of it after the scream of *Mr. Nightingale's Diary*", a printed announcement of withdrawal being distributed at the doors (*To Forster*, 29 Aug 52; Vol. VI, p. 748).

VII, 250.27.

*To MISS MARION ELY, 16 JANUARY 1854*

Extract and summary in Bonham's catalogue, 23 March 2004; *MS 2* pp.; addressed Marion Ely; dated Tavistock House, 16 January 1854.

...I have an engagement of some standing, for Wednesday, to take an American from New York<sup>1</sup> – a brother in law of Jeffrey's<sup>2</sup> who has a strong claim to my attention – to see all manner of sights, winding up with the Ice at the Adelphi<sup>3</sup>....*While his sister-in-law Georgina and the tall nieces<sup>4</sup> are going with his son Charley<sup>5</sup> to their grandmother's<sup>6</sup>...*the great occasion being a kind of farewell banquet (leg of mutton) previous to Charley's return to Germany...So we are all unavailable and inconsolable.

...To let you into a dreadful secret which I am afraid to whisper to the winds; I am more than doubtful of Mr. Robson's<sup>7</sup> advancing beyond his present point in his profession. I went, with the strongest disposition to be pleased, to see him do that serious part in *Plot and Passion*.<sup>8</sup> And I thought it a very poor piece of violent patchwork,<sup>9</sup> with the worst conventionalities of the commonest theatres in it....Don't hate me if you can help it, for I always heartily admire you in everything.

<sup>1</sup>Dr George Wilkes, brother of Mrs David Colden (*née* Frances Wilkes, *b.* ?1796); both had been important friends during CD's 1842 visit to the United States. Dr Wilkes and Mrs Colden (her husband died in 1850) were visiting Europe.

<sup>2</sup>Frances Jeffrey, Lord Jeffrey (1773-1850; *DNB*: see Vol. I, p. 479*n*), had married Charlotte Wilkes (*d.* May 1850), sister of Dr Wilkes and Mrs Colden.

<sup>3</sup>A spectacular scene in *Thirst of Gold; or The Lost Ship and the Wild Flower of Mexico*, adapted from the French by Benjamin Webster. A captain, cast adrift with wife, young daughter and a faithful seaman, takes refuge on a sheet of ice, "the dissolution of which is hourly expected". As the ice breaks up, captain, wife and seaman sink from sight, "and presently the whole stage is an expanse of water, the only ice left being a single small block", on which the captain's daughter "floats along, singing a prayer which she was taught by her mother." The scene, a hit in Paris, at the Adelphi was so well contrived that "the conversion of the sheet of ice into the undulating waters...is likely to be...one of the 'sights' of the town" (*The Times*, 6 Dec 53). The downside was that the performance lasted four hours, with the Christmas magic spectacle to follow.

<sup>4</sup>Mamie and Katey, Georgina's nieces.

<sup>5</sup>After leaving Eton, Dec 52, Charley went to Leipzig for most of 1853 to learn German, returning for Christmas. CD had a long discussion with him about his future (*To* Coutts, 14 Jan 54), before he returned to Leipzig to consolidate his German.

<sup>6</sup>Mrs George Hogarth (*née* Georgina Thomson), 1793-1863.

<sup>7</sup>Thomas Frederick Robson, originally Brownbill (?1822-64; *DNB*), actor and manager; made his reputation in comedy, farce and especially burlesque. Joint manager of the Olympic theatre, 1857, where he produced professionally Wilkie Collins's *The Lighthouse*, taking CD's role of Aaron Gurnock: see further Vol. VIII, pp. 394, 418 & *nn*. Because of his small figure, became known as "the great little Robson".

<sup>8</sup>By Tom Taylor, at the Olympic Theatre, Wych Street, Strand; Robson played Desmarests. Though CD had earlier been pleased by a report of Robson's success in the part, "as I hope he will now be a fine actor" (*To* Mrs CD, 28 & 29 Oct 53; Vol. VII, p. 179), he had formed his own opinion since his return to England in mid Dec 53.

<sup>9</sup>Desmarests is an agent of Fouché, Minister of Police, "an abject creature...the very perfection of diminutive meanness". CD disagreed with *The Times*, which praising Robson for "the richness of colouring with which he fills up his details", declared his acting "the central point of interest in a play which often borders on the dull" (18 Oct 53).

VII, 271.12.

*To* MISS MARION ELY, 9 FEBRUARY 1854

MS Alastair J. E. Matthew.

Tavistock House  
Thursday Ninth February 1854.

My Dear Miss Ely.

I did not get your ethereal-looking note<sup>1</sup> until late last night. Shall our theatrical engagement stand for Saturday week?<sup>2</sup> On this next Saturday I am unfortunately engaged.

Mr. Robson excellent in a small part in the Bengal Tiger<sup>3</sup> –

as good as good can be. He apostrophises a picture to perfection,<sup>4</sup> and with a far better serious quality in him than he has shewn yet.

Miss Ely.

Ever Faithfully Yours  
CHARLES DICKENS

<sup>1</sup>Another joke about Ely's handwriting; cf. *To Ely*, 8 Nov 43 (above).

<sup>2</sup>The proposed visit not identified.

<sup>3</sup>By Charles Dance, 1837; revived for performance before the Queen at Windsor (26 Jan) and then performed at intervals at the Olympic.

<sup>4</sup>As David, the family footman, whose comparison of a portrait of Sir Paul Pagoda at fifteen with the rich thoughtless man he is now (his heart "a lump of coke") precipitates Sir Paul's recognition of his folly and the true demands of feeling. The character allows the actor to combine comic outspokenness with ingrained honesty.

VII, 367.19.

*To* THOMAS CARLYLE,<sup>1</sup> 13 JULY 1854<sup>2</sup>

after British Library. add *Address* (MS, envelope only, Bayerische Staatsbibliothek, Autog. Dickens, Charles): Angleterre / affranchie / Thomas Carlyle Esquire / 5 Upper Cheyne Walk / Chelsea / London. PM JY 14 1854.

<sup>1</sup>Thomas Carlyle (1795-1881; *DNB*), controversialist and historian. Despite his contempt for novels and indifference to *Pickwick*, he had found CD on first meeting, March 1840, a "shrewd-looking, little fellow, who seems to guess pretty well what he is and what others are" (see Vol. II, p. 141*n*) and became a friend. CD was greatly influenced politically and socially by his writings, notably *The French Revolution*, 1837, and *Past and Present*, 1843.

<sup>2</sup>CD's letter (Vol. VII, pp. 367-8) asks permission to dedicate *Hard Times* to Carlyle.

VII, 550.12.

*To* MISS MARION ELY, 27 FEBRUARY 1855

MS Free Library of Philadelphia.

Tavistock House / Twenty Seventh February 1855.

My Dear Miss Ely.

I was at the Olympic<sup>1</sup> last night (Tit for Tat,<sup>2</sup> excellent, and your protégé<sup>3</sup> Robson marvellously good),<sup>4</sup> and did not find your note until I came home at midnight. If I had had it sooner, I have a strong suspicion that I should have been better pleased with my box-company, and worse with my stage entertainers – for then I should have been at the Princess's<sup>5</sup> with you.

Catherine told me you wished to have one of the reprinted little papers.<sup>6</sup> I am truly sorry to tell you that I have not one left. I dispersed them at the time among those whom I had known in that association, and they were soon gone.

Ever believe me / Very faithfully Yours

Miss Ely.

CHARLES DICKENS

<sup>1</sup>The programme was *Tit for Tat* (see below); *A Lucky Friday*; and *The Yellow Dwarf and the King of the Golden Mines*.

<sup>2</sup>By Francis (Frank) Talfourd (Talfourd's eldest son) and Alfred Wigan, based on a French vaudeville; its first night was 22 Jan. For Frank Talfourd's earlier theatrical interests, see Vol. III, p. 602*n*.

<sup>3</sup>CD jokes about Marion's enthusiasm for the actor rather than meaning formal support or sponsorship.

<sup>4</sup>Robson played Sowerby, whose jealousy is provoked by Thornby's courting of his wife; in Act II, Sowerby in turn (tit for tat) successfully arouses the jealousy of the now-married Thornby. *The Times* (23 Jan) reported the "laughter of the audience was innocent throughout the piece".

<sup>5</sup>Oxford Street, Marylebone, under Charles Kean's management; the programme was Dion Boucicault's *Louis XI* (adapted from the French of Casimir Delavigne) and *Harlequin Bluebeard; or The Great Bashaw*. *Louis XI*, essentially "a one-part piece", gave Kean histrionic opportunities he took fully, the audience being "overpowered by the marvellous delineation of character" (*The Times*, 15 Jan); CD, though, did not admire Kean as an actor: see Vol. V, p. 545 & *n*.

<sup>6</sup>Presumably one of the special reprintings on black-bordered paper that CD had made in Mar 54 of his *HW* obituary notice of Talfourd's death: "The Late Mr. Justice Talfourd", *HW*, 25 Mar 54 (IX, 117).

VII, 685.21.

To RAIKES CURRIE,<sup>1</sup> 8 AUGUST 1855

MS John Cave.

Folkestone, Wednesday Eighth August / 1855

My Dear Sir

We have been over to Boulogne,<sup>2</sup> or I should have sooner acknowledged the receipt of your kind note. Our having some friends on a visit here,<sup>3</sup> prevents us from enjoying the pleasure it proposes to us.<sup>4</sup>

Mrs. Dickens begs me to thank Mrs. Raikes Currie on her behalf, through you. And with my own acknowledgements, I am My Dear Sir

Raikes Currie Esquire

Faithfully Yours  
CHARLES DICKENS

<sup>1</sup>Raikes Currie (1801-81), banker and politician; Liberal MP for Northampton 1837-57. His country home was Sandling Park, Hythe, some four miles from Folkestone.

<sup>2</sup>CD stayed with his family in Folkestone from July to October and worked on



*Little Dorrit*. The trip to Boulogne, by ferry from Folkestone, must have been brief, most probably on 5 or 7 Aug: possibly connected with Gibson's school there, where Alfred, Frank and Sydney Smith Dickens were due to start the school year on 1 Sep.

<sup>3</sup>As CD indicates in *To Currie*, 10 and 28 Aug, again refusing Currie's invitations (see next and Vol. VII, p. 696), many friends stayed briefly; the certain visitor at this date is Wilkie Collins, who stayed throughout August.

<sup>4</sup>Possibly a dinner invitation.

VII, 686.15.

*To RAIKES CURRIE, 10 AUGUST 1855*

MS John Cave.

Folkestone, Friday Evening  
Tenth August 1855

My Dear Sir

I was very sorry to have missed you and Gowran Vernon<sup>1</sup> (to whom I beg my kind regards) to day. After a morning's work, I was ravaging the Downs at a great pedestrian rate when you called. I am anxious to say in explanation of the enclosed note,<sup>2</sup> that we have friends with us (as we almost always have when we are out of town), and therefore are unable to consult our own inclinations as to invitations.

Raikes Currie Esquire

Very Faithfully Yours  
CHARLES DICKENS

<sup>1</sup>Unidentified.

<sup>2</sup>Presumably from Mrs CD, declining Currie's invitation.

VIII, 577.1.

*To JOHN HOLLINGSHEAD, 2 JUNE 1858*

*Add to Note 1*: Hollingshead pencilled a note on an integral leaf (dogbert. abebooks/BookSearch Item 29) "regarding an Entertainment proposed for some ladies in whom Dickens was interested". This may refer to the second of the "two little matters" and concern parts for Mrs Ternan and her daughters in a farce to be written by Hollingshead. Maria Ternan had already played in *The Birthplace of Podgers* by him, earlier that year: see Vol. VIII, pp. 492-3, 495 and *nn*.

IX, 14.1.

*To MISS MARION ELY, 19 JANUARY 1859*

Extract and summary in Bonham's catalogue, 23 March 2004; *MS 2* pp.;  
addressed Marion Ely; dated Tavistock House, 19 January 1859.

My Dear Marion.<sup>1</sup>

*Assuring her* with the utmost truthfulness and heartiness, that the love of our old times is strong within me, and that I never see your handwriting – far less, yourself – without a genuine interest and affection *and would gladly have come had it been possible....*In the hope that we may make up a cheerful dinner here before long, and improvise a skirmishing dance after it, I send my love to Mary.<sup>2</sup>

<sup>1</sup>In this, the first currently known letter to Marion since Feb 55, CD shifts from “My Dear Miss Ely” to “My Dear Marion”. The tone of the letter suggests a long break in their correspondence.

<sup>2</sup>Mary Talfourd, married since 1856 to William Wreford Major.

IX, 196.1.

*To MORITZ NABICH,<sup>1</sup> 9 JANUARY 1860*

Text from facsimile <sup>(aa)</sup> and extract in J. A. Stargardt, Berlin website, 2003.

<sup>(a)</sup>TAVISTOCK HOUSE,  
TAVISTOCK SQUARE, LONDON. W.C.  
Monday Ninth January 1860.

Sir,

Incessant occupation, and the hopeless impossibility of keeping pace with the vast number of correspondents who every day address me, have rendered it quite out of my power to return an earlier reply to your letter.

Even now, I can only beg you not to suppose me insensible of your anxieties or your confidence, when I reply to it that I *must* excuse myself from acceding to your request. I am not a professional judge of music or Musicians – I could be of no service to you – and I have as many demands on my time and attention as I can in any reason satisfy.

Therefore, I have not broken the seals of your packet. As it is of an inconvenient<sup>a</sup> size to return by post, I have left it at the office of All the Year Round (as a more convenient place to send to than this) where it is addressed in your name.

<sup>a</sup>Moritz Nabich Esqre.<sup>a2</sup>

[Faithfully Yours]  
[CHARLES DICKENS]

<sup>1</sup>Moritz Nabich (1815-93), trombonist. A member of the Duke of Saxe-Weimar's band; first appeared in London as a virtuoso soloist, 20 Jan 53, playing a "grand concerto". *The Times* (21 Jan) felt that, though of "unquestionable talent", "much more was expected of him than he achieved". He continued to appear in London as an occasional soloist in the 1850s and joined the Crystal Palace band: later moved to Leipzig.

<sup>2</sup>The recipient's name is at the bottom of p. 1.

X, 169.25.

*To* MISS MARION ELY, 4 DECEMBER 1862

Extract and summary in Bonham's catalogue, 23 March 2004; *MS* 1 p.; addressed Marion Ely; dated Paris, rue du Faubourg St Honoré 27,<sup>1</sup> 4 December 1862.

My Dear Marion

...I hope you [will] not forget your pledge to come again to Gad's Hill,<sup>2</sup> whenever you are inclined for the change. You cannot come too often, nor could your undersigned old friend and admirer easily tell you (if he tried) with what hearty pleasure you will always be received there....*describing the recovery of Georgina.*<sup>3</sup>

<sup>1</sup>CD had been in Paris since Oct, with Georgina Hogarth and Mamie, partly to give Georgina a "complete change" (Vol. X, p. 100) in hope of improving her health (see below).

<sup>2</sup>CD told Mrs Milner Gibson (8 Sep) that Marion had been staying for a few days and "was looking wonderfully well and young".

<sup>3</sup>Georgina had been unwell at least since June, and when CD, doubting Elliotson's diagnosis, had a consultation with Archibald Billing (*To* Collins, 20 July & *n*), her condition was diagnosed as "aneurism of the aorta", though no danger was apprehended. Later, CD reports that "Georgy continues wonderfully well" (Vol. X, p. 183; see also p. 253).

XI, 175.77.

*To* THE EDITOR OF THE *ATHENÆUM*, 28 MARCH 1866

Note 4 *after ibid. substitute* They were Mrs CD and Frederick Dickens. Both Chapman and Hall were invited for the evening, 17 Apr 36, at CD's lodgings at Furnival's Inn: if they were still present when Seymour called, there were properly three living witnesses (Hall died in 1847): see *To* Charles Dickens Jnr, 4 April 1866 (next).

XI, 179.10.

To CHARLES DICKENS, JNR, 4 APRIL 1866

Text from Walter Dexter & J. W. Ley, *The Origin of Pickwick*, 1936, pp. 102-3.6 SOUTHWICK PLACE, HYDE PARK.<sup>1</sup>  
April 4th, 1866

My Dear Charley,

There has been going on for years an attempt on the part of Seymour's widow,<sup>2</sup> to extort money from me, by representing that he had some inexplicable and ill-used part in the invention of *Pickwick!!!*<sup>3</sup> I have disregarded it until now, except that I took the precaution some years ago, to leave among my few papers<sup>4</sup> Edward Chapman's testimony<sup>5</sup> to the gross falsehood and absurdity of the idea.

But last week I wrote a letter to the *Athenaeum*<sup>6</sup> about it, in consequence of Seymour's son reviving the monstrosity.<sup>7</sup> I stated in that letter that I had never so much as seen Seymour but once in my life, and that was some eight-and-forty hours before his death. I stated also that two persons still living were present at the short interview.<sup>8</sup> Those were your uncle Frederick<sup>9</sup> and your mother. I wish you would ask your mother to write to you, for my preservation among the aforesaid few papers, a note giving you her remembrance of that evening – of Frederick's afterwards knocking at our door before we were up, to tell us that it was in the papers that Seymour had shot himself,<sup>10</sup> and of [her]<sup>11</sup> perfect knowledge that the poor little man and I looked upon each other for the first and last time that night in Furnival's Inn.<sup>12</sup> It seems a superfluous precaution, but I take it for the sake of our descendants long after.

Yours ever affectionately  
C.D.<sup>1</sup>Rented by CD from 26 Feb.<sup>2</sup>Jane Seymour (1801-69), widow of Robert Seymour (?1798-1836; *DNB*: see Vol. I, p. 136*n*), illustrator of the first two Nos of *Pickwick*. CD had subscribed to a fund for the education of her children in Nov 45, but declined putting on an additional performance of *Every Man in his Humour* for her benefit (*To Challenor*, 28 Oct 45; Vol. IV, p. 418 & *nn*).<sup>3</sup>Mrs Seymour had written to CD, 1849, claiming a significant role for her husband in the origin of *Pickwick*: see below and Vol. V, p. 575 & *nn*. In her privately printed *Account of the Origin of the "Pickwick Papers"*, c.1854, Mrs Seymour claimed that Seymour "originated" the work; prepared the plates in advance; fixed the title, price and monthly publication; gave Chapman & Hall his "permission" to employ CD; and approved the MS as it was written (Vol. V, p. 575 *nn* 1,3).<sup>4</sup>Business and legal documents, largely reproduced in Pilgrim appendixes; the bulk of the MSS are in the British Library.<sup>5</sup>Edward Chapman (1804-80), with William Hall (?1801-47), bookseller and publisher; with Hall, invited CD in Feb 36 to produce a new monthly publication

that became *Pickwick*: see Vol. I, p. 128 & *n*. Chapman wrote, 7 July 49, after CD received Mrs Seymour's letter (above), confirming the strict correctness of CD's account of the origin of *Pickwick* in the Preface to the Cheap Edition, 1847: see Vol. V, p. 575*n*. This letter was deposited with Forster when CD went to America, 1867, in case the occasion arose to quote it in detail in CD's absence (F, I, v, 74*n*).

<sup>6</sup>31 Mar 66, the letter dated 28 Mar: Vol. XI, pp. 175-7 & *nn*.

<sup>7</sup>In a letter by Robert Seymour, in the *Athenæum*, 24 Mar. Largely about a copyright issue regarding a reprint of his father's *Sketches*, it took occasion to attack CD for "a sneer" at Mrs Seymour's account of *Pickwick* in the *Account of the Origin* and added: "As regards 'Pickwick'...the idea and title of the work was my father's" (Vol. XI, p. 176*n*).

<sup>8</sup>CD had invited Chapman and Hall to his lodgings at Furnival's Inn on Sunday 17 Apr 36: Seymour was to bring an altered version of the illustration for "The Stroller's Tale" and, CD hoped, to join them socially (Vol. I, p. 146). They may have left before Seymour arrived or CD may possibly have forgotten Chapman was present (Hall died 1847).

<sup>9</sup>Frederick William Dickens (1820-68; see Vol. I, p. 47*n*); moved with CD to Furnival's Inn in 1834 and continued to live there after CD's marriage.

<sup>10</sup>About 7 a.m. on Wednesday 20 Apr; in the morning papers therefore ("before we were up") on Thursday.

<sup>11</sup>Source gives "his", but CD is asking Mrs CD, not Frederick, to write the account.

<sup>12</sup>The whereabouts of Mrs CD's account, if written, not currently known.

XI, 263.9.

To THE HON. ROBERT LYTTON,<sup>1</sup> 3 NOVEMBER [1866]<sup>2</sup>

Extract in Bonham's catalogue, 29 June 2004; *MS* 2 pp.; autograph envelope addressed Robert Lytton at the British Legation, Lisbon; dated Office of *All the Year Round*, 3 November [1866].

My Dear Robert Lytton

...I have written so much of the Xmas No.<sup>3</sup> myself – half of it – that the small space available renders selection among the avalanche of contributions, twice as difficult as usual. Besides which, there are in Mrs. Brackenbury's paper<sup>4</sup> such manifest evidences of inexperience, that I fear it could not hold its own, even in the usual annual struggle with expert writers. But it is too good to return. Pray tell her that I accept it with much pleasure for insertion in an ordinary number, and that I will touch it with a gentle hand, and see to its not being long on the outer steps of the Temple...

The remembrance of a summer greeting from your charming wife is always fresh with me. It is late in the day to congratulate you on such an acquisition,<sup>5</sup> but as I can never be indifferent to your happiness, I feel some sort of right to plead Better late than never...

Affectionately yours  
[CHARLES DICKENS]

<sup>1</sup>Edward Robert Lytton (1831-91; *DNB*), diplomat and poet (as “Owen Meredith”). The only son and second child of Edward Bulwer Lytton; dropped his first name to avoid confusion with his father. His diplomatic career began in 1850; Viceroy of India, 1876-80. Through his father he early became intimate with Forster, a close friend and literary advisor. Succeeded to his father’s barony, 1873, and created 1st Earl of Lytton, 1880: see further Vol. VII, p. 694*n*.

<sup>2</sup>Incorrectly dated 1868 in source (there was no Xmas No. in 1868).

<sup>3</sup>“Mugby Junction”, *AYR* Extra Xmas No., 10 Dec. CD wrote four out of the eventual eight items: in *To Halliday*, 3 Nov, he notes, in accepting a proposal for the No., “the mass of contributions now tumbling in”.

<sup>4</sup>Lytton was posted at Lisbon, 1865-8, so presumably “House-Hunting in Lisbon”, *AYR*, 9 Mar 67 (XVII, 246); Mrs Brackenbury otherwise unidentified.

<sup>5</sup>Lytton had married Edith (*née* Villiers, 1841-1936) on Oct 64.

XI, 398.26.

#### To THE HON. ELEANOR EDEN, 21 JULY 1867

Note 4 *replace with* Dorothea (Dora) Ann Eliza (c. 1839-1901), daughter of the Rev. George Stamp Robinson Bt, married Oct 1865 (Sir) Anthony Riley Hoskyns, RN (1828-1901, *DNB* Supplement, under Hoskins), later G.C.B. and Admiral R.N. Mrs Hoskyns contributed “Old Harvest-Homes” to *AYR*, 10 Aug 67, XVIII, 164.

XI, 450.1.

#### To BENJAMIN WOOD,<sup>1</sup> [?AUGUST-8 OCTOBER 1867]

Mention in *To Miss Marion Ely*, 3 February 1869. *Date*: sometime after Dolby’s meeting with Wood in August 1867 and before CD’s letter to Mrs Atwood, 8 Oct 67.

*Saying that Wood had broken the conditions over “George Silverman’s Explanation” and CD would have nothing further to do with him.*<sup>2</sup>

<sup>1</sup>Benjamin Wood (1820-1900), of New York, Congressman and publisher: see further Vol. XI, p. 350*n*.

<sup>2</sup>Dolby gives the circumstances under which Wood failed to keep to his contract in *CD as I Knew him*, pp. 128-9: see Vol. XI, p. 450*n* and below *To Ely*, 3 Feb 69.

XI, 563 col. 1

### INDEX OF NAMES AND PLACES

Hoskyns, Mrs *delete* (unidentified).

XII, 183.16.

To MRS DORA HOSKYNs,<sup>1</sup> 17 SEPTEMBER 1868

Text from facsimile on the website of John Wilson Manuscripts Ltd.  
Address: Miss Dora Hoskyns / Cranford Hall / Kettering.<sup>2</sup>

OFFICE OF ALL THE YEAR ROUND,  
Thursday Seventeenth September 1868

Dear Madam

I sincerely regret that I cannot have the pleasure of accepting the enclosed verses. But they are really unsuitable to these pages.

Faithfully Yours  
CHARLES DICKENS

Miss Dora Hoskyns

<sup>1</sup>Dorothea (Dora) Ann Eliza Hoskyns (*née* Robinson), c.1839-1901; see further Corrigenda, *To Eden*, 21 July 67, above. CD writes "Miss" twice, although to Miss Eden, accepting "Old Harvest-Homes" for *AYR*, he calls her "Mrs. Hoskyns".

<sup>2</sup>Home of Mrs Hoskyns's father, the Rev. George Stamp Robinson, seventh Baronet (1797-1873).

XII, 285.25.

To MISS MARION ELY, 3 FEBRUARY 1869

Extract and facsimile<sup>(aa)</sup> in Bonham's catalogue, 23 March 2004; *MS 2* pp.; addressed Marion Ely; dated Office of *All the Year Round*, 3 February 1869.

My Dear Marion

...*Mrs. Atwood*<sup>1</sup> presented herself to me as the Agent of a certain man in New York, who wanted to buy a short story<sup>2</sup> of me for a Thousand Pounds. I agreed to write it. When the story was ready, the thousand pounds were not.<sup>3</sup> When Mr. Dolby went to America before me,<sup>4</sup> I gave him the story, and charged him to see the man. This he did, and the money was produced. But the man claiming a right<sup>5</sup> which I had never in the least intended to sell him, Mr. Dolby withheld the story and declined to take the money. I then (disposing of the story elsewhere)<sup>6</sup> wrote to the man that he had broken his conditions and I would have nothing to do with him....

*Mrs. Atwood's* "straightforward manner"<sup>7</sup> testified that the conditions were unquestionably broken by her principal, and that I was right.

I had before that time presented her to Victor Hugo;<sup>8</sup> and I was so satisfied of her good faith, that I did not think it

necessary to caution Hugo regarding the person for whom she had negotiated.

Miss Marion Ely.<sup>a</sup>

Ever Your affectionate  
CHARLES DICKENS

<sup>1</sup>Mrs Montgomery Atwood, agent for the New York publisher, Benjamin Wood (see above *To Wood*, [Aug-8 Oct 67]); based in London and Paris.

<sup>2</sup>“George Silverman’s Explanation”.

<sup>3</sup>CD agreed with Mrs Atwood (27 Feb 67) and confirmed with Wood (9 Apr 67) that he would write a story for £1,000, the MS to be ready by 1 Aug. CD had stipulated that the fee be deposited with a London bank and exchanged for the sealed MS.

<sup>4</sup>George Dolby went to America to prepare for CD’s 1867 reading tour. He took CD’s MS, but was not satisfied Wood intended to pay and withheld the story: see further Vol. XI, p. 450*n*.

<sup>5</sup>The right not identified. In *To Wood*, 9 Apr 67 CD specifies the fee, delivery of the MS, and that the story was “to become yours on the consideration mentioned in my communication to Mrs. Atwood”: the “consideration”, as *To Mrs Atwood*, 27 Feb 67, makes clear, was the £1,000 fee.

<sup>6</sup>*To Atlantic Monthly*, 3 parts, Jan-Mar 68; reprinted in *AYR*, 1, 15 and 29 Feb 68, XIX, 180, 228 and 276.

<sup>7</sup>CD fully exonerated Mrs Atwood, assuring her he had “the highest opinion” of her rectitude (8 Oct 67; Vol. XI, p. 450).

<sup>8</sup>Victor Marie Hugo (1802-85), poet and novelist. CD first met him in Jan 47 (Vol. V, p. 15 & *nn*). CD helped to facilitate Mrs Atwood’s affairs with Hugo (Vol. XI, p. 388).

XII, 389.7.

#### *To MRS HOSKYNs, 5 AUGUST 1869*

Note 2 *replace with* Dorothea (Dora) Ann Eliza Hoskyns (c. 1839-1901): see Vol. XI, p. 398 & *n* and *Corrigenda (To Eden, 21 July 67)* in this Supplement.

XII, 439.11. See Supplement I, *D*, 98 (2002), 250.

#### *To JOHN HENRY CHAMBERLAIN,<sup>1</sup> 17 NOVEMBER 1869*

*after N*, III, 751. *add* MS (envelope only) Owen Jenkins. *Address*: John Henry Chamberlain Esquire / Birmingham and Midland Institute / Birmingham. PM 17 Nov 69.<sup>2</sup>

<sup>1</sup>John Henry Chamberlain (1831-83), Hon. Secretary, Birmingham and Midland Institute; architect: see Vol. XII, p. 279*n*.

<sup>2</sup>The letter, published in Supplement I, concerns his speech as Chairman of the Institute, 27 Sep. The speech, embodying CD’s “political creed”, had been criticised for its “anti-liberalism” when published in the press: CD was confident that capitalization of “The People” in the Institute’s printed version would clarify his position.



XII, 528.2.

*To W. R. S. RALSTON, 16 MAY 1870<sup>1</sup>*

*after* Huntington Library *add Address* (Envelope only in Heritage Book Shop catalogue, 2001): W. Ralston Esq., / British Museum / W.C. PM May 16 70.<sup>2</sup>

<sup>1</sup>William Ralston Shedden Ralston (1828-89; *DNB*: see further Vol. XI, p. 255*n*), Russian scholar; assistant in the Printed Books Dept, British Museum, 1853-75.

<sup>2</sup>CD's letter thanks Ralston, but cannot profit by his "kind note", being incapacitated by a neuralgic attack on his foot.