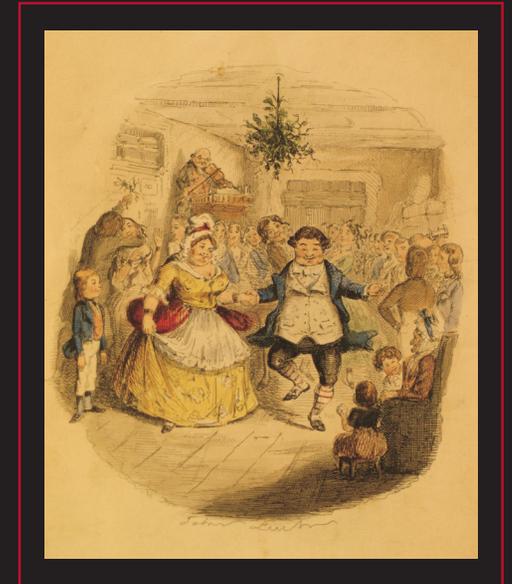


A Collection of Literary Works by Charles Dickens

John and Mary Nichols
Rare Books and Special Collections
at the University of Oklahoma Libraries



Charles Dickens

The cover illustration is the frontispiece from the first edition, first issue of *A Christmas Carol*, printed in 1843.

The illustration, titled "Mr. Fezziwig's Ball," is a hand-colored etching by artist John Leech.

Message from John and Mary Nichols



“Even as students we sensed that the University Library was a focal point on campus.”



▲ “Oliver introduced to the respectable Old Gentleman,” by illustrator George Cruikshank in the monthly parts edition of *Oliver Twist*, Part 2, February 1846.

One of the many benefits that came to us as students at the University of Oklahoma during the 1930s was a lasting appreciation for the library. It was a wonderful place, not as large then as now, but the library was still the most impressive building on campus. Its rich wood paneling, cathedral-like reading room, its stillness, and what seemed like acres of books left an impression on even the most impervious undergraduates. Little did we suspect that one day we would come to appreciate this great Oklahoma resource even more.

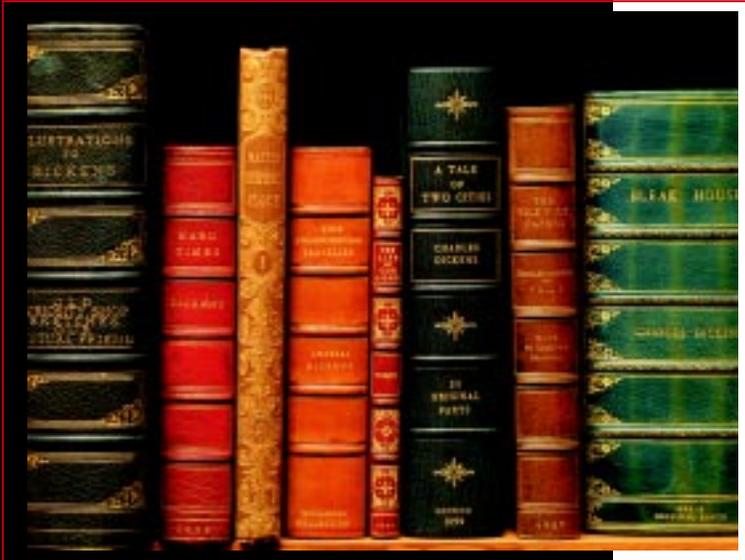
Even as students we sensed that the University Library was a focal point on campus. We quickly learned that the study and research that went on inside was important and critical to the success of both faculty and students. After graduation, reading and enjoyment of books, especially great literature, continued to be important to us and became one of our lifelong pastimes. We have benefited greatly from our past association with the University of Oklahoma Libraries and it is now our sincere hope that we might share our enjoyment of books with others. It gives us great pleasure to make this collection of Charles Dickens' works available at the University of Oklahoma Libraries.

As alumni of this great university, we also take pride in the knowledge that the library remains at the center of campus activity. It is gratifying to know that in this electronic age, university faculty and students still find the library a useful place for study and recreation. We are pleased to have an opportunity to enrich its collections and help sustain the library's mission by adding these rare books to the collections.

John W. Nichols, BS 1936

Mary Davis Nichols, BA 1937

Dean of University Libraries



“The generous support of John and Mary Nichols has fostered the acquisition of a number of rare titles in a relatively short span of years.”



▲“The Fugitives,” by American illustrator F. O. C. Darley, from *The Old Curiosity Shop*. This plate is in Pawson & Nicholson’s *Illustrations to Dickens*, 1890.

It is my great pleasure to introduce the collection of works by Charles Dickens held within the John and Mary Nichols Rare Books and Special Collections at the University of Oklahoma Libraries. While the Nichols Rare Books and Special Collections is the newest special collection in the University of Oklahoma Libraries, we have made remarkable progress in acquiring an impressive number of rare Dickens titles. This has been due to the unprecedented generosity of John and Mary Nichols.

If we were to examine the history of the outstanding special collections within our nation’s finest libraries, we would find that many began with the contribution of one or two very generous donors. That certainly is the case at the University of Oklahoma Libraries. The generous support of John and Mary Nichols has fostered the acquisition of a number of rare titles in a relatively short span of years. Since its inception in early 2001, the Nichols Collections has focused on establishing a representative core of Charles Dickens first editions that includes such desirable imprints as *A Tale of Two Cities* and a first edition of the rare and desirable *A Christmas Carol*. These and the other acquisitions described in this brochure have made the Nichols Collections an outstanding asset for scholarship at the University of Oklahoma.

It is difficult to express adequately our gratitude for John and Mary Nichols’ gift to the University of Oklahoma Libraries. We, however, can proclaim its tremendous value to future generations of scholars and students and acknowledge that this literary treasure is truly a benchmark of support for the University Libraries. It is rare for a library dean to enjoy the patronage of generous people like the Nichols, and see a special collection evolve into the outstanding resource that the Nichols Rare Books and Special Collections has become. We are greatly indebted to them and we thank them knowing that their contributions will be used and appreciated by countless generations of students and Dickens scholars.

Sul H. Lee
Dean

Introduction

Charles Dickens is one of the most widely read and best loved authors of the nineteenth century. Scholars and casual readers alike cherish his novels and short stories for their humor, compelling characters, and dramatic plot twists. He was a prolific writer who produced more than twenty books during his career for an audience that continually clamored for more. Central to his success as a popular writer was his ability to create fully developed casts of characters in his fiction with whom readers could readily identify. From the sympathetic “Little Nell” in *The Old Curiosity Shop* to the villainous Bill Sikes in *Oliver Twist*, Dickens’ vivid characters, while often exaggerated, enabled readers to feel strongly connected to the stories he told. His imagination, humor, and talent for fully engrossing readers in his tales earned him a reputation as one of the greatest entertainers in the history of fiction.

Dickens’ literary success was due not only to his talent as a writer, but also to his skill as a businessman. He and his publishers, Chapman and Hall, released most of his major novels in weekly or monthly installments. These sold for 1 shilling apiece, which was within the affordable price range of most Victorian London readers. This method of publication kept readers anxious to learn of the next plot twist, thereby ensuring sales of the following installment. It also allowed Dickens to gauge public reaction to each installment, and tailor the plot developments accordingly. Dickens wrote his novels as he published them, and readers frequently wrote to him to implore for the good fortune of their favorite characters. Although Dickens was not the first author to publish novels serially, he was by far the most successful in the use of this method.

The popularity of Dickens’ writings was enhanced by the regular inclusion of brilliant illustrations to highlight key scenes and characters. The novels issued in parts typically featured two black-and-white illustrations per installment, plus an illustrated cover design for the wrapper. The images were created with wood engravings or metal etchings. Dickens worked closely with several illustrators during his career, including George Cruikshank, Hablot Knight Browne (Phiz), and John Leech, although Browne is typically considered to be most strongly identified with Dickens’ stories. The accuracy of the illustrations was of utmost importance to Dickens, as the drawings portrayed the characters just as he envisioned them, and they gave valuable insight to the reader about the characters’ personalities and motives, as well as plot machinations.



▲ “Little Mother” by illustrator H. K. Browne in *Little Dorrit*, No. 3, February, 1856.

Adding to Dickens’ popularity was his image as a champion of the poor and an advocate for social reform. He graphically depicted the hardships of the working poor in Victorian London with a particular view to exposing the dark side of urban life for children. Dickens’ own difficult childhood provided the source for these concerns, as at age 12 he went to work in a “blackening” or shoe-polish factory when his father was imprisoned for debt. The hardships he experienced there profoundly affected his view of the world and forever influenced his writings.

The relevance of Dickens’ writings to today’s audience is evidenced by their continued popularity, their inclusion in school curricula, and their repeated adaptations to other media such as film and theater productions. Some of Dickens’ character names, particularly “Scrooge,” have even come to signify specific personality types. His novels, short stories, and works of nonfiction create a potent body of work deserving of continued attention by scholars. It is with this hope for continued study and research that our collection of Charles Dickens’ works is offered to the academic community.

Kristina L. Southwell, Curator
John and Mary Nichols Rare Books and Special Collections

The Novels

Bleak House. London: Bradbury and Evans, 1853.

First edition in original parts, twenty numbers in nineteen parts.

Charles Dickens' ninth novel, *Bleak House*, was first published in twenty parts between the spring of 1852 and fall of 1853. Although it was not his most popular story, it is often considered by literary critics to be his finest. It was illustrated by H. K. Brown, known as "Phiz," and was intended to demonstrate the evils of extended law suits in the Courts of Chancery. It is notable for introducing one of the first police detectives in English literature, "Inspector Bucket," and for the use of spontaneous human combustion as a means of dispensing with one of the characters.

Bleak House. London: Bradbury and Evans, 1853.

First edition in book form.

This book form edition of *Bleak House* features the original binding and half-title page and the 38 illustrations by H. K. Browne from the set in parts. Hablot Knight Browne, who adopted the moniker "Phiz" to complement Dickens' "Boz," served as Dickens' primary illustrator for 23 years.

◀ *Dombey and Son*. London: Bradbury and Evans, 1848.

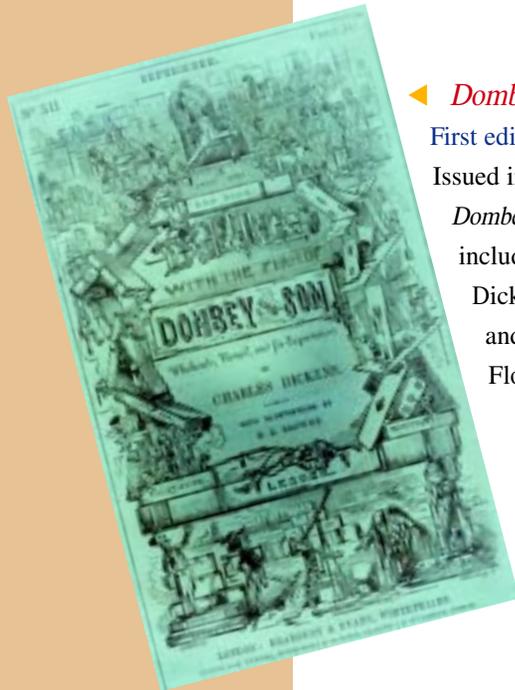
First edition in parts.

Issued in twenty numbers bound in nineteen monthly parts,

Dombey and Son includes forty illustrations by H. K. Browne

including the frontispiece and vignette title page. It was

Dickens' seventh novel, and tells the story of Paul Dombey and his eventual reconciliation with his spurned daughter, Florence.

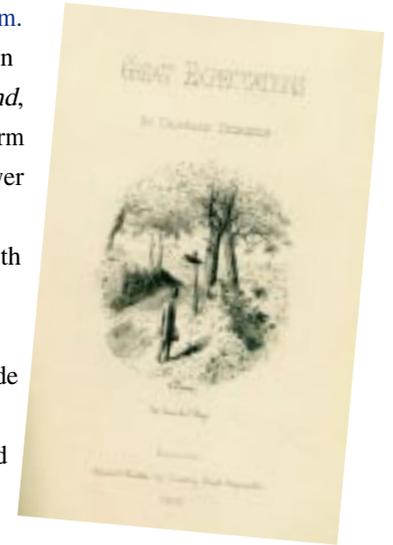


Great Expectations. ▶ London: Chapman and Hall, 1861/1885.

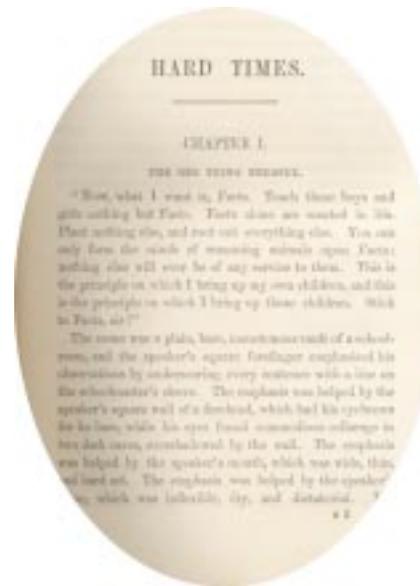
Three volumes. First edition in book form.

Great Expectations originally appeared in weekly installments in *All the Year Round*, 1860-1861. It was published in book form during the summer of 1861, but was never issued in monthly parts. This copy was bound in 1885 by Joseph Zaehnsdorf with illustrations by Frederic W. Pailthorpe.

Great Expectations is one of two novels by Dickens that did not originally include illustrations in its book form. The Pailthorpe set of illustrations was offered in an edition of 200, the first 50 of which were printed on Japanese paper. This copy is number 21.



The title page from the extra-illustrated edition of *Great Expectations* features "Pip Leaves the Village," by F. W. Pailthorpe.



Hard Times. London: Bradbury and Evans, 1854. First edition.

This copy of *Hard Times* features the original binding. It first appeared in *Household Words* from April through August of 1854. *Hard Times* is one of two novels by Dickens that did not originally include illustrations in its book form.

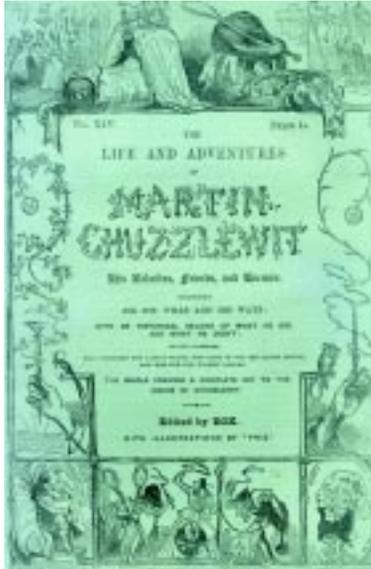
The Nichols Collection

The Novels

Life and Adventures of Martin Chuzzlewit. ▼

London: Chapman and Hall, 1844. First edition in parts.

Martin Chuzzlewit was issued in twenty numbers bound in nineteen monthly parts, with illustrations by H.K. Browne. The novel tells the story of the elder Martin Chuzzlewit and the greed and selfishness of his relatives who wish to inherit his fortune after his death. His grandson, Martin Jr., travels to America, which Dickens depicts as rife with criminal activity and disease.



The Life and Adventures of Nicholas Nickleby. ▼

London: Chapman and Hall, 1839.

First edition in parts.

Nicholas Nickleby was issued in twenty numbers bound in nineteen monthly parts, with illustrations by H.K. Browne. It is a comic tale about a serious subject: the mistreatment of children in boarding schools. After the death of his father, Nickleby finds himself working at a boarding school, and is dismayed at the treatment of the children there. He eventually leaves, and takes with him one of the most unfortunate students.

Little Dorrit. London: Bradbury and Evans, 1855-1857.

First edition in parts.

Little Dorrit was issued in twenty numbers in nineteen monthly parts, and features 38 illustrations by "Phiz," or H.K. Browne. It tells the story of William Dorrit, whose family is imprisoned at Marshalsea in Southwark. Dickens' own father was imprisoned there for debt as well.

The Mystery of Edwin Drood. London: Chapman and Hall, 1870.

First edition in parts.

The Mystery of Edwin Drood was Charles Dickens' fifteenth and final novel, published in monthly parts during 1870. Dickens had completed approximately half of the installments when he suffered a stroke and died, leaving his readers without the final chapters. Because Dickens kept secret his plans for the outcome of this murder mystery, no one ever knew the true resolution of the plot. The cover illustration by Luke Fildes, however, features vignettes that some believe give clues to solve the crime.

John Jasper's Secret. Being a Narrative of Certain Events Following and Explaining "The Mystery of Edwin Drood."

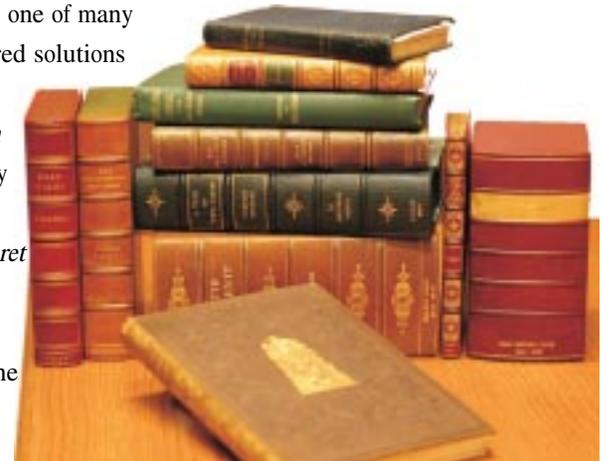
London: Publishing Offices: No. 342, Strand, 1872. First edition in parts.

Henry Morford is one of many authors who offered solutions

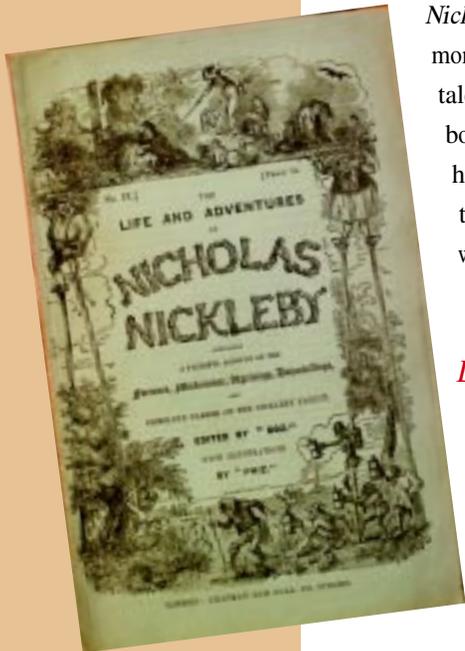
to Dickens' *The Mystery of Edwin Drood*. His theory was published as *John Jasper's Secret* in 1871-1872.

When Dickens passed away in the midst of writing *The Mystery*, the

main character, Edwin Drood, was missing and presumed dead. Morford theorized that Drood was thrown by his uncle, John Jasper, from a cathedral tower but that Drood survived. The fate of Edwin Drood continues to be debated among Dickens enthusiasts today.



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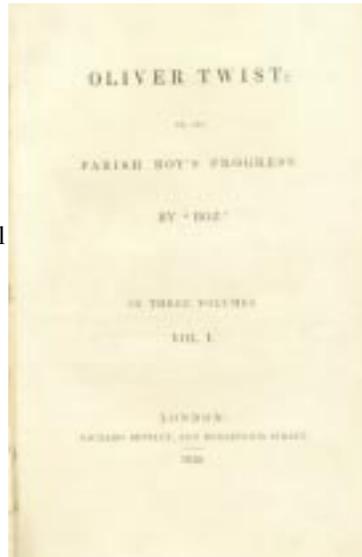
The Novels

Oliver Twist; or, The Parish Boy's Progress. By "Boz."

London: Richard Bentley, 1838.

Three volumes. First edition, first issue.

This is the first edition of *Oliver Twist* in book form, and it features the original binding and the "Fireside" version of the final illustration. The well-known story of orphan Oliver Twist in the London underworld was Dickens' second novel. It was well-received by readers, but was also criticized for having unsavory characters at the center of its plot.



The Personal History of David Copperfield.

London: Bradbury and Evans, 1850.

First edition in parts.

This first edition in the original monthly parts of *The Personal History of David Copperfield* was produced from May 1849 through November 1850. Like many of Dickens' works, it was published serially in order to make it more affordable to readers. Full-length novels normally cost thirty-one shillings, whereas Dickens' monthly installments were priced at one shilling each. H. K. Browne illustrated *David Copperfield*.



Oliver Twist. London: Bradbury and Evans, January – October 1846.

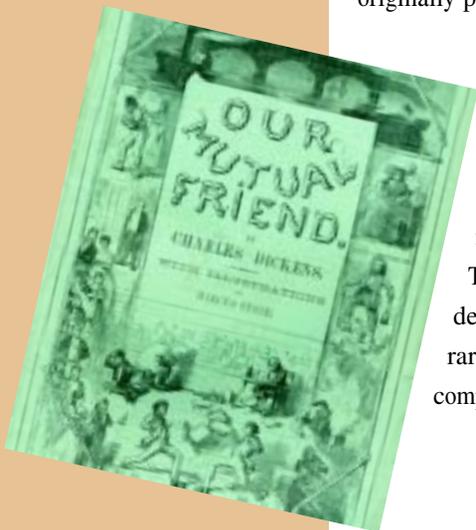
First edition in ten monthly parts.

The rare "parts" edition of Charles Dickens' *The Adventures of Oliver Twist; or, The Parish Boy's Progress* was published in 1846. *Oliver Twist* was first released as a three volume set in 1838. It was Dickens' first novel not originally published in monthly parts.

Our Mutual Friend.

London: Chapman and Hall, 1865. First edition in parts.

Our Mutual Friend was issued in twenty numbers bound in nineteen monthly parts, with forty illustrations by Marcus Stone. The story centers on John Harmon, whose mistakenly presumed death by drowning allows his inheritance to be given, if temporarily, to a family employee. The novel was the last to be fully completed by Dickens.



The Posthumous Papers of the Pickwick Club...

London: Chapman and Hall, 1837.

First edition in parts.

Commonly known as *The Pickwick Papers*, Dickens' first novel recounts the adventures of Samuel Pickwick and his friends, Snodgrass, Tupman, and Winkle. Its idea was originally conceived by artist Robert Seymour as a series of illustrations on the sporting life. Dickens was selected to author the text, but quickly stepped over the project from Seymour, who committed suicide after the second installment.



Christmas Books

The Posthumous Papers of the Pickwick Club. With forty-three illustrations by R. Seymour and Phiz. London: Chapman and Hall, 1837. Extra illustrated with sixty original watercolor drawings by “Kyd.”

This copy of the *Pickwick Papers* features added watercolor illustrations by artist Joseph Clayton Clark, popularly known as “Kyd.” Clark (1856-1937) is known primarily for his amusing renderings of Dickensian characters, although he also worked as a fore-edge painter and a designer of post cards and cigarette cards.

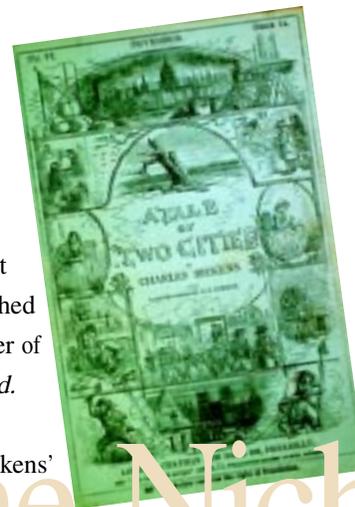


◀ *Sketches by Boz.* London: Chapman and Hall, 1839 (November 1837-June 1839). First octavo edition, in the original twenty parts.

This set of *Sketches by Boz* has the original pink printed wrappers with a woodcut design by George Cruikshank, who also created this title's other forty illustrations. *Sketches* is a collection of stories that were published in various periodicals, such as *Monthly Magazine*. The nickname “Boz” came from Dickens' younger brother's mispronunciation of his nickname, “Moses.”

A Tale of Two Cities. ▶
London: Chapman and Hall, 1859.
First edition in parts.

The first edition of Charles Dickens' twelfth novel, *A Tale of Two Cities*, opens with the now-famous line, “It was the best of times, it was the worst of times...” *A Tale* was published in weekly parts from April through December of 1859 in Dickens' journal, *All the Year Round*. The novel was the last of ten illustrated by “Phiz,” or H. K. Browne, who served as Dickens' illustrator for 23 years.



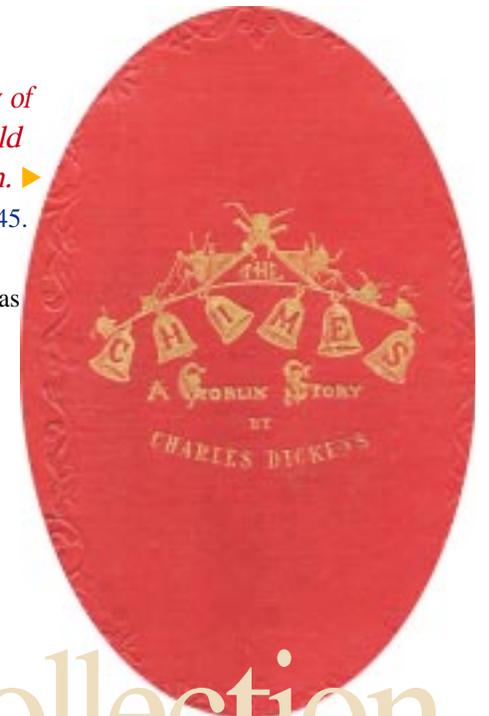
A Christmas Carol. ▶
London: Chapman and Hall, 1843.
First edition, first issue.

The first edition, first issue of Charles Dickens' *A Christmas Carol* was published in one volume in December 1843. The popular tale of miser Ebenezer Scrooge's yuletide change-of-heart has become Charles Dickens' best-known book, and a Christmas tradition. *A Christmas Carol* is beautifully illustrated with hand-colored engravings by *Punch Magazine* artist John Leech. It is the first of five Christmas books written by Dickens.



The Chimes: A Goblin Story of Some Bells that Rang an Old Year Out and a New Year In. ▶
London: Chapman and Hall, 1845.
First edition.

The second of Dickens' Christmas stories, *The Chimes* centers on Trotty Veck, a London ticket-porter, whose spirit is renewed by the bells rung for the new year.



Christmas Books

The Cricket on the Hearth: A Fairy Tale of Home. ►

London: Bradbury and Evans, 1846. First edition.

This Christmas story features twelve illustrations by various artists, including John Leech. It tells the story of John and Dot Peerybingle's May-December marriage, and the troublesome meddling of Tackleton. Perhaps less popular with today's readers, *The Cricket* was very well-received upon its release in 1846.



"Chirp the First" by illustrator R. Doyle is the first plate in *Cricket on the Hearth*.

The Battle of Life: A Love Story. London: Bradbury and Evans, 1846. First edition.

The Battle of Life is the tale of Dr. Jeddler and his two daughters, Grace and Marion, who have fallen in love with the same man. It was not one of Dickens' more popular Christmas stories; critics deemed its plot and characters underdeveloped.

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

Dickens' last Christmas novella is similar to his first, *A Christmas Carol*, in that it focuses on a yuletide change of heart for its central character, a chemistry professor. *The Haunted Man* has illustrations by Frank Stone, John Tenniel, Clarkson Stanfield, and John Leech.

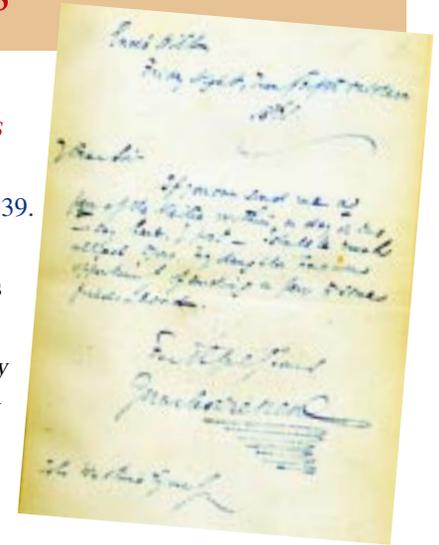
Weekly Journals

Bentley's Miscellany.

A compilation of contributions by "Boz". ►

London: Richard Bentley, 1837-1839. First edition of this compilation.

This unusual compilation of stories by "Boz" originally printed in the weekly journal *Bentley's Miscellany* includes "Nights at Sea" and "Guy Fawkes," as well as an autograph note by Dickens regarding some cartes de visite.



Master Humphrey's Clock. ▼ London: Chapman and Hall, 1840-1841. First edition, first issue, in parts.

Dickens began *Master Humphrey's Clock* as a weekly publication written entirely by himself in 1840. It was to focus on linked novels and brief sketches by the author. Dickens introduced the popular character

"Little Nell" of *The Old Curiosity Shop* in *Master Humphrey's Clock*, which led to greater fame abroad.



"Mr. Weller's Watch" by H. K. Browne, *Master Humphrey's Clock*, Issue No. 9, May 30, 1840.

Nonfiction



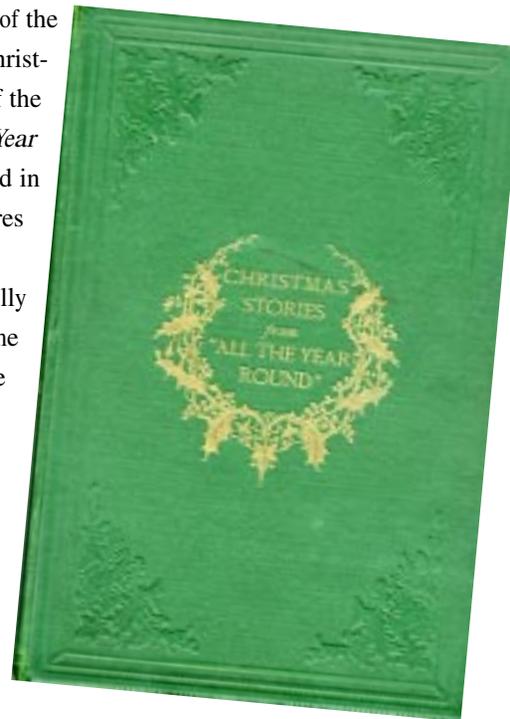
◀ *Master Humphrey's Clock*. London: Chapman and Hall, 1840-1841. First edition in book form. Three volumes.

This copy features the original dark grayish brown cloth binding with the image of a clock in gold on the front cover. The illustrations are by H. K. Browne and George Cattermole.

The Christmas Numbers of All the Year Round. ▼
London: Chapman and Hall, 1868. First collected edition.

This collection of the very popular Christmas numbers of the weekly *All the Year Round* is printed in

double column and features the original binding with triple line borders and holly and ivy centerpieces. Some of the stories included are "Somebody's Luggage," "Mugby Junction," and "The Haunted House."



American Notes for General Circulation. London: Chapman and Hall, 1842. Two volumes. First edition, first issue.

In 1842 Charles Dickens traveled to the United States and Canada. This travel narrative describes his experiences along this journey, which included among his destinations Washington, Boston, and Niagara Falls. Although the book offers interesting glimpses of life in early America, Dickens' disappointment with the States is evident, and ranges from criticism of the press to distaste for the habit of tobacco chewing. *American Notes* was originally to include an introduction which softened Dickens' criticism, but it was canceled just prior to printing.

“*Charles Dickens, Esq., on the Late Execution.*” ▶

[Letter of 13 November to *The Times*]. London: n.d. Single octavo leaf printed on recto only.

This item is a letter from Charles Dickens to the editor of *The Times*, dated November 13, 1849, concerning Dickens' reaction to the Mannings' dual public execution. The Mannings were a married couple accused of murdering Mrs. Manning's young lover. Dickens attended the execution in order to observe the crowd's reaction to the spectacle.



The Nichols Collection

Nonfiction

Evenings of a Working Man by John Overs.

Preface by Charles Dickens. London: T.C. Newby, 1844.

John Overs was a carpenter who contracted tuberculosis. On the advice of Charles Dickens, Overs collected his own writings for a book in order to support himself and his family. Dickens contributed the preface; this copy also includes an autograph letter by Dickens to Overs regarding publisher Thomas Newby.

Memoirs of Joseph Grimaldi

London: Richard Bentley, 1838

First edition, first issue. Two volumes.

This first issue copy of *Memoir of Joseph Grimaldi* has the publisher's original floral embossed pink cloth binding, with pale yellow endpapers and the first state of the final illustration by George Cruikshank, "The Last Song."

In later states this plate has an unattractive border, which was quickly removed before the second edition. Joseph Grimaldi (1779-1837) gained fame as the best English pantomime clown.



"A Startling Effect" by illustrator George Cruikshank in *Memoirs of Joseph Grimaldi*, 1838.

Pictures from Italy. London: Bradbury and Evans, 1846. First edition.

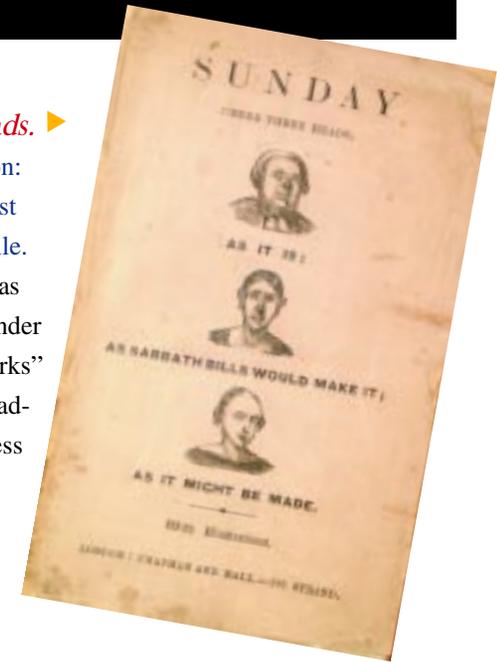
Pictures from Italy provides glimpses of Dickens' lengthy tour of Italy during 1844-1845 with his family. Dickens describes notable places and everyday people he encountered along his journey, and wrote with particular interest of the Roman carnival.

Sunday Under Three Heads. ▶

By Timothy Sparks. London:

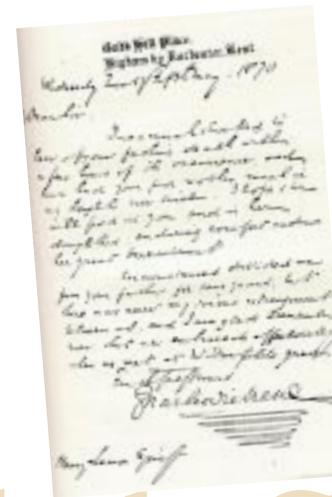
Chapman and Hall, 1836. First edition. With an 1884 facsimile.

Sunday Under Three Heads was written by Charles Dickens under the pseudonym "Timothy Sparks" in 1836. In this pamphlet he advocated clerical reform and less strict limitations on activities forbidden on Sundays by the Church.



The Uncommercial Traveller. London: Chapman and Hall, 1861. First edition.

This copy of *The Uncommercial Traveller* is in the original light maroon cloth binding, and features narrative articles about London's urban and rural life that first appeared in the journal *All the Year Round* during 1860.

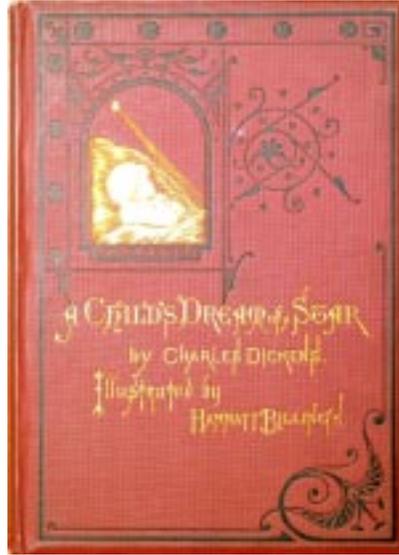


◀ *The Unpublished Letters of Charles Dickens to Mark Lemon.* Edited by Walter Dexter. Halton & Truscott Smith, 1927. First edition.

This is number 281 of 525 copies, in the original binding with the half-title page present. Six facsimile letters by Dickens are bound in with eight facsimiles of related theater programs. Lemon was a friend of the Dickens family, and was a founding editor of London's *Punch Magazine*.

Children's Works

A Child's Dream of a Star. ► Boston: Fields, Osgood, & Co., 1871. First book form edition. Charles Dickens' *A Child's Dream of a Star* features illustrations by Hammatt Billings, and was written in honor of Dickens' sister Fanny, who died of consumption at age 38. It was first printed in *Household Words* in 1850. This copy is the first separate commercial edition.



◀ *A Child's History of England.* London: Bradbury and Evans, 1852. First edition, first issue.

A Child's History of England was published in London in 1852. Dickens wrote the book for his children, and it spans the history of England from the Roman conquest in 55 B.C. to the Glorious Revolution in 1688.

The Life of Our Lord. New York: Simon and Schuster, 1934. Charles Dickens wrote *The Life of Our Lord* during the years 1846 to 1849 exclusively for the instruction of his children. The book is a retelling of the New Testament, and was not meant for publication during Dickens' lifetime. It was finally published in 1934 upon the death of his last surviving child, Henry Fielding Dickens.



The frontispiece for *A Child's History of England* was created by F. W. Topham.

Illustrations

Clark, Joseph Clayton, also known as "KYD". ▼

A collection of 192 watercolor drawings of Dickensian characters. n.p., n.d., watermarked 1887-1899.

Born in 1856, Joseph Clayton Clark was a British freelance artist and cartoonist who designed cigarette cards and postcards in addition to the many watercolor sketches he created of Dickensian characters. The featured character is Guster, the epileptic maid of law stationer Mr. Snagsby in *Bleak House*.



Illustrations to Dickens.

Philadelphia: Pawson & Nicholson, Bookbinders, 1890.

Nine volumes.

This unusual compilation contains approximately 1,325 illustrations from various editions of Charles Dickens' novels that are mounted, full page, or inset on individual leaves. It includes illustrations from 19 separate titles, such as *Sketches by Boz*, *Oliver Twist*, and *Barnaby Rudge*.

Charles Dickens

The Nichols Collection

Information:

For further information about the John and Mary Nichols Rare Books and Special Collections, please contact:

Curator

John and Mary Nichols Rare Books and Special Collections

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