

The Collected Letters of Wilkie Collins: Addenda and Corrigenda (3)

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This is the third in the series of annual updates to *The Public Face of Wilkie Collins: The Collected Letters*, published in four volumes by Pickering & Chatto in 2005. The editorial principles, transcription conventions, and abbreviations employed here remain consistent with those described in the prefatory sections of Volume I. In the course of time, it is hoped that this material will be incorporated into a revised edition available in digital form with the added benefit of searchability.

Since the publication of the second of this series in December 2006, sixty new letters have surfaced. At the same time, the number of letters recorded in *The Public Face* has been reduced by four, since there the text on the recto and verso of four manuscript fragments in the Parrish Collection at Princeton were mistakenly recorded as those of eight independent items of correspondence. In total the sum of recorded letters thus now stands at 3072. The opportunity has also been taken to correct a number of other substantial editorial slips that have come to light. We hope that readers of the *Journal* will continue to draw our attention to omissions and errors.

(A) Addenda

* TO JOHN MURRAY,¹ 22 MAY 1847

MS: NLS (John Murray Archive, Acc.12604/1235).²

1. Devonport Street | Hyde Park Gardens | May 22nd 1847

Dear Sir

I think I once had the pleasure of an introduction to you, when you paid us your last visit to see my father's pictures before they were sent to the Exhibition; and although you have doubtless forgotten the circumstance, my name will I dare say serve sufficiently for my re-introduction to you through the medium of this letter.

I am engaged in writing a Biography of my father, having collected from different sources materials likely to be interesting to the general public in such a work. Before however I proceed further in my task, I wish to obtain advice upon matters practically connected with publication; and I know no one to whom I could apply, under such circumstances, more satisfactorily than yourself.

If therefore you could favour me with a quarter of an hour's conversation upon this subject, at the earliest opportunity convenient to you, I

should feel greatly obliged. At any day and hour you may appoint I shall be happy to wait upon you.

Faithfully yours | W. Wilkie Collins
To / John Murray Esqre³

1. John Murray (1808-1892), the third generation of the John Murray publishing dynasty based at Albermarle Street in London.
2. On full-mourning paper with a thick black edge, with the addressee line at the foot of the first page, and addressed and dated at the end of the letter after the signature.

*** TO JOHN MURRAY, 25 FEBRUARY 1848**

MS: NLS (John Murray Archive, Acc.12604/1235).¹

1 Devonport Street | Feby 25th 1848¹

Dear Sir

I have only this morning discovered that a letter I wrote to you, on the day when I received from you my M.S., was, by some mistake, not taken to the Post as I had imagined. This will account for my delay in answering your communication.

I am much obliged by the attention you have given to my Biography of my father, and by your kind advice relative to the best manner of endeavouring to procure its publication. I hope in a few days to submit my M.S. to the revision of a competent literary friend, in compliance with your recommendation to that effect.²

I remain Dear sir, | Very faithfully yours | W. Wilkie Collins
To / John Murray Esqre

1. On half-mourning paper with a thin black edge, with the addressee line at the foot of the first page, and addressed and dated at the end of the letter after the signature.
2. It is not clear who, if anyone, performed this service. Arrangements had already been made to publish the biography by private subscription through Longmans by early May – see to Sir Robert Peel of 4 May 1848.

*** TO ELHANAN BICKNELL,¹ 9 DECEMBER 1848**

MS: Parrish (5/11).

London 9th December 1848

Received of E. Bicknell Esqre The Sum of one Guinea, for one copy of
Memoirs of Wm Collins Esqre R.A.

£1 .. 1.. –

W. Wilkie Collins

1. Elhanan Bicknell (1788-1861; *DNB*), art collector.

*** TO LEWIS M. BECKER,¹ 2 DECEMBER 1856**

MS: Massachusetts Historical Society.²

2 Harley Place | New Road | Decr 2nd 1856

Sir,

I have received from Mr Dickens your letter requesting permission to adapt for stage purposes a story of my writing called, “Sister Rose”.³

I regret that I cannot give you the permission you seek, as it has already been conceded in another direction.⁴

Your obedient servant | Wilkie Collins

Lewis M. Becker Esqre

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1. Maybe Lewis Matthew Becker (1832-1909), listed as master engraver in the 1861 census.
 2. In an extra-illustrated edition of *American Actor Series* (Boston: 1882), extended by Curtis Guild, Boston, 1883, and bound 18 March 1886.
 3. See Dickens to Becker, 9 November 1856, Pilgrim VIII p. 220; the tentative identification there of the recipient as Bernard Henry Becker (1833-1900), journalist, is clearly incorrect.
 4. No dramatisation of ‘Sister Rose’ has been indentified.

*** TO F. H. UNDERWOOD,¹ DECEMBER 1857²**

MS: Maine Historical Society (Fogg Collection 420).

11 Harley Place | Marylebone Road | London. | N.W.

My dear Sir,

I must again trouble you with a note to thank you for the first two numbers of the Atlantic Monthly, and to ask you to excuse the delay that has taken place in producing my promised contribution to that periodical.³

When I last wrote to you I was little better than an invalid, and since that time my health has been altogether upset by an accident.⁴ Long confinement to the house has told upon my nerves, and has obliged me to be very careful not to exhaust what little literary energy I have still preserved. I have always been accustomed to plenty of exercise, and the enforced cessation of all bodily activity has sadly affected my health and spirits.

I only trouble you with this characteristic egotism of a sick man, because I am very anxious that you should not think me forgetful of an engagement which I still hope to fulfil. I am able to get out a little now, and I expect to be able to follow up this advantage by working off some of the arrears that have accumulated on me. If I succeed soon, which I trust I may, in doing something for the Atlantic Monthly, my proper course, I presume, will be to send my Mss to Messrs Trübner & Co for transmission to Boston.⁵

I have read the new Magazine with great interest. It seems to me to have the first great merit of appealing to a large variety of tastes; and I can express no better wish for it than that it may have already met with the success which it thoroughly deserves. The first publication of it in the very midst of a great commercial panic was an act of courage which no English publisher, under similar circumstances, would have so much as thought of rivalling.⁶ There must be a genuine interest in literature, for its own sake, in America – or such a speculation as the Atlantic Monthly could never have been launched in such times as these.

Believe me, My dear Sir, | Very truly yours, | Wilkie Collins
F.H. Underwood Esqre⁵

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1. Founder of the (Boston) *Atlantic Monthly: A Magazine of Literature, Art and Politics* – see to him of 12 August 1858.
 2. In another hand, upside down at the foot of the fourth page, a filing note reads: ‘Wilkie Collins | Dec. 1857 | London’. Given the acknowledgement of receipt of the first two issues of the *Atlantic*, dated November and December 1857, the letter seems likely to date from the middle of the month.
 3. Presumably WC had been originally invited to contribute to the opening issue.
 4. The letter remains untraced, but must date prior to 8 September 1857, when WC injured his ankle during the walking tour of Cumberland with Dickens.
 5. WC’s contribution ‘Who is the Thief’ duly appeared in the issue for April 1858; Trübner & Co were the London agents for and distributors of the magazine.
 6. The financial panic of 1857 was triggered by the failure due to embezzlement on 24 August of the New York branch of the Ohio Life Insurance and Trust Co.

*** TO FREDERICK LEHMANN,¹ 25 MARCH 1861**

MS: Historical Society of Pennsylvania (Dreer Collection, Eng. Prose, vol. II, p. 4).

12. Harley Street, W. | 25th March 1861

My dear Lehmann,

Dickens and Forster are coming to dine here on Saturday the 30th at 1/2 past 6.² Will you make another in a free and easy way (No dress)? I write at once instead of waiting till Wednesday – so as to make the surer of your being disengaged.

Enclosed is a little contribution of mine to your domestic postage-stamps. It is my admission to Covent Garden, on that evening when we enjoyed one of the most refined musical treats I ever remember.

Ever yours | Wilkie Collins

1. See to Wills of the same date.

TO FANNY MITCHELL, 30 MARCH 1861

MS: Lewis Collection. Published: Lewis website.

12. Harley Street, W. | March 30th 1861

Dear Mrs Mitchell,

I have unfortunately no hope of being able to get to Great Stanhope Street today or tomorrow – but in the course of next week I shall be very glad indeed to call at five o’clock.¹ In the meantime I have read Mrs Ferguson’s specimens of versification and I greatly fear that her prospect of obtaining employment in English periodicals is more than doubtful.² In these cases I always force myself to “speak out” – and though the feeling of the little poems is excellent, the expression is not calculated, I am afraid, to recommend them to Editors or to do them justice with the public. This is only my individual opinion – and I am too sincerely anxious to be of service, if I can, to any friend of your’s, to rest satisfied with my own impression. I will therefore submit the “specimens” to the gentleman critically appointed to read all the new contributions (in poetry as well as prose) which are offered to “All The Year

Round”³ – and when I have the pleasure of calling in Great Stanhope Street, I will bring you his opinion as well as mine. I hope, for Mrs Ferguson’s sake, that it may contradict mine as flatly as possible!

With compliments to Mr Mitchell

Believe me | Vy truly yours | Wilkie Collins

1. WC writes on a Saturday.
2. Mrs Ferguson and her verses remain unidentified.
3. Presumably W.H. Wills.

*** TO ALFRED-AUGUSTE ERNOUF,¹ 7 MAY 1862**

MS: Massachusetts Historical Society.²

12, Harley Street | Cavendish Square | London. | 7th May 1862.

Dear Sir,

Your letter has reached me today. The copy of the Revise which you have kindly sent to me, has not arrived at the same time.³ I have no doubt however that I shall receive it in a day or two. The book-post is always slower than the letter-post.

“The Frozen Deep” and “The Red Vial” are written in the same general plan as The Lighthouse. In all three dramas my intention was to invent a story containing a strong human interest – to work the story out by means of characters as little theatrical and as true to everyday nature as I could make them – and, lastly, to surround events and persons thus produced with the most picturesque and striking external circumstances which the resources of the stage could realise. Thus, the story of The Lighthouse, passes in the Eddystone Lighthouse, and is illustrated by all the little picturesque circumstances of lighthouse-life. The story of The Frozen Deep (a love story) is so constructed as to connect the interest of it with the Arctic Discoveries of England – and the main collision between two of the male characters occurs in a hut of Lost Explorers in the regions of eternal frost, with all the circumstances of danger in that situation interwoven with the circumstances of the plot. The Red Vial traces the slow degrees by which circumstances distort the love of a mother for her child into the commission of a crime by the mother for the child’s sake. And here the climax of the Drama is worked out in the famous “Dead-House” of Franckfort – where all bodies are laid out before burial with a bell-pull attached to their hands, so that no supposed dead person may be buried alive by mistake. Here again, all the terrible and picturesque surroundings of the Dead House are associated with the story of the drama – just as the Lighthouse and the Arctic hut are associated with the other two stories. None of these three dramas have been printed. In the present degraded state of the drama in England – degraded, I mean, in the literary sense – I have refused all proposals to publish them, or to allow them to be acted after the period of their first stage appearance. I mean to keep them till better times come – and if no better times come, I will turn them into Novels.⁴

So much for my Plays. No Name will I hope be finished this autumn. It is – like The Woman in White – an attempt to create a strong interest out of characters and incidents taken from modern life, without inventing any outrageous crimes, or creating any impossible people. The interest, this time, centres round a young girl. The story is told on a totally different plan from The Woman in White, and is carried out by a totally different set of characters. As far as the book has been read here, it is thought the best book of the two. I am trying hard to make it the best book.

I need scarcely say that I shall read your article with no ordinary interest. I have so hearty and sincere an admiration for French literature that I feel honestly anxious to deserve some recognition from French critics and French readers. You only do me justice in supposing that I am incapable of the folly of resenting a plain and fair statement of my faults. Criticism which frankly and intelligently endeavours (as I am sure your criticism will) to improve the artist, in the interests of Art, is, in my opinion a compliment to any man who is the object of it. When you tell me of my faults you show me, by implication, that you think I am worth improving.

Believe me, Dear sir | very truly yours | Wilkie Collins
Monsieur | Le Baron Ernouf

1. Alfred-Auguste, Baron Ernouf, Parisian journalist and scholar.
2. Tipped into extra-illustrated copy of James T. Fields, *Yesterdays with Authors* (Boston: Ticknor & Fields, 1883), extended by Curtis Guild, Boston, 1887.
3. Presumably of Ernouf's forthcoming piece on WC; see to him of 16 September 1862.
4. *The Frozen Deep* was indeed used for his readings in America and published in *The Frozen Deep and other Stories* (1874), while the plot of *The Red Vial* was reworked in *Jezebel's Daughter* (1880).

*** TO UNKNOWN RECIPIENT, 26 MAY 1862**

MS: Parrish (5/11/AM18709).

May 26th 1862 /

“ The poor weak words, which have failed to describe Miss Fairlie, have succeeded in betraying the sensations she awakened in me. It is so with us all. Our words are giants when they do us an injury, and dwarfs when they do us a service.”¹

From “The Woman In White” | By | Wilkie Collins

1. WC copied out the same passage for another fan in February 1861.

*** TO A. VOGUE,¹ 2 FEBRUARY 1863**

MS: Historical Society of Pennsylvania (Society Collection).

12. Harley Street, W. | 2nd February 1863

Dear Sir,

I have much pleasure in acknowledging the receipt of your kind letter, and in thereby complying with the request which you are so good as to make to me.²

Faithfully yours | Wilkie Collins
To | A Vogue Egre

1. Unidentified.
2. Clearly a request for WC's autograph.

*** TO GEORGE SMITH, 11 MAY 1864**

MS: NLS (Smith, Elder Archive, MS. 43104).

12. Harley Street. W. | 11th May 1864

My dear Smith,

I enclose a letter & poem from a namesake of mine (whom I don't know from Adam) who addresses me as Editor of the *Cornhill Magazine*. I have merely written back to dissipate his delusion, and to say that I have returned his contributions to Messrs Smith & Elder.¹

The infernal East Wind has given me a bad cough and cold – but I am at work in spite of it, and am getting towards the close of the first monthly number of the new story. It is slow work at first – for the form is new to me, and I feel my long want of practice with the pen.² But I am steadily “under weigh” and I feel myself getting into better and better working order. As soon as the number is done, you shall have it.

Ever yours | Wilkie Collins

P.S. – Here is a petition. You kindly offered me, a few copies of the Library Edition of After Dark (to range with Low's editions) some little time since. I am making up, and am going to have half bound, on a plan of my own, four sets of my complete novels for presents to certain old friends – and if you will help me with four copies in the matter of “After Dark”, the series will be complete.³

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1. The Collins in question remains unidentified. At this time George Smith was one of the editors of the *Cornhill*.
 2. The first part of *Armadale*, serialised in the *Cornhill* in November 1864. Since WC's previous serial novels had appeared CD's weeklies, he had not written in monthly numbers before; moreover, he had not written for some time after a lengthy period convalescing on the Continent.
 3. For later requests by WC concerning specially bound sets, see to Smith of 5 May 1873, and to Andrew Chatto of 4 July 1876.

*** TO FREDERICK ENOCH,¹ 15 SEPTEMBER 1864**

MS: Historical Society of Pennsylvania (Gratz Collection 10/28).

12. Harley Street, W. | September 15th 1864

Dear Sir,

Will you be kind enough to send a messenger tomorrow – or the next day, if it is more convenient – any time between 11 and 3 o'clock to take some copy to the printers? It is part only of the new number² – but I am anxious, as I may be leaving town shortly, to save time this month in the “setting up”. There will be no need to send me any proof until the copy for the whole number has been received complete.

Faithfully yours | Wilkie Collins
Frederick Enoch Esqr /

P.S. There will also be a corrected proof (of No 3) to go back

1. See to him of 21 February 1865.

2. Of *Armadale*, which began its run as a serial in the November issue of the *Cornhill Magazine*. The postscript suggests that this is likely to have been the fourth part, appearing in February 1865.

TO UNKNOWN RECIPIENT, 22 AUGUST 1865

MS: Parrish (5/11/AM14749). Published: Parrish & Miller, p. 57 (misdated 22 August 1885).

August 22nd 1865 /

“I must go” he said, as he turned wearily from the window, “before she comes to the house again. I must go before another hour is over my head.” With that resolution he left the room; and, in leaving it, took the irrevocable step from Present to Future.

From “*Armadale*” (Book III Chapter XIII)¹ | By | Wilkie Collins

1. As in the *Cornhill* serialization – in the volume edition it became Book II Chapter XIII.

*** TO FREDERICK ENOCH, 7 DECEMBER 1865**

MS: Massachusetts Historical Society.

9, Melcombe Place | N.W. | Decr 7th 1865

Dear sir,

The duplicate proofs for February have reached me safely,¹ in good time before I go away today.²

Many thanks.

Faithfully yours | Wilkie Collins
Frederick Enoch Esqr

1. Of *Armadale* serialised in the *Cornhill*.

2. To Tunbridge Wells to see his mother.

*** TO FREDERICK ENOCH, 14 MARCH 1866¹**

MS: University of Pennsylvania (Rare Book and Manuscript Library, Van Pelt-Detrich Library Center).

9. Melcombe Place | March 14th

My dear Sir,

I was in a hurry this afternoon or I should have tried to get through the closed door.

I enclose the Illustration (one of the very best, I think, that has appeared) with the lettering.²

Many thanks for the book-proofs. I have very few alterations to make. You shall have the first volume for the printers in a few days.

Faithfully yours | Wilkie Collins

P.S. | If “*Armada*” is not republished in three volumes, please let me know. If I don’t hear from you, I will assume that the book will appear in the usual form of three volumes.³

1. Year dating based on the reference to the volume publication of *Armada*.

2. Probably the plate for the April number of the *Cornhill*.

3. In fact published in two volumes, in June 1866.

TO UNKNOWN RECIPIENT,¹ 18 NOVEMBER 1869

MS: Unknown. Published: *Baltimore Sun* (29 November 1873) p. 4, our copy text, and *Richmond Daily Dispatch* (1 December 1873) p. 4.

No. 90, Gloucester Place | Portman Square, W. London
November 18, 1869

Dear Sir,

My life, like the lives of other literary men, is all in my books. I was born in 1824. I was the oldest of the two sons of William Collins, Royal Academician, the celebrated English painter of the coast scenery and cottage life of his native country. I was christened by the name of his dearest friend, the late Sir David Wilkie, another famous painter of the British School. Wilkie was my godfather.

I was educated at a private school of excellent repute, and learned Latin and Greek as well as most of the boys. The only part of my “education” which has, as I believe, done me any good in later life was given to me by my father, who took me to Italy with him for two years when I was a boy of twelve years of age. Here I learned to observe for myself, and became, as far as a boy could be, associated with all sorts of clever people, whom my father’s reputation as a painter collected about him. I never went to college, though my father was willing to send me there. The life was not the sort of life for me, after Italy and the artists. I was tried for a few years in a merchant’s office, and did my work and hated it. I was taken from commerce and entered as a student at the bar. I am a barrister of Lincoln’s Inn, but I never practiced my profession, and never studied it. I was good for nothing, in short, but writing books, and I ended in writing them. How this “analytical power” which you and other critics find in my novels comes to me I know no more than you do. The only “rule” I have in writing a work of fiction is at anybody’s service. Begin at the beginning, know what the end is before you write a line, and keep the story always going on. With this, and with enormous pains and care, you have the sum total of what I

consciously know of my own art as a writer. These few particulars are entirely at your service.

Faithfully yours, | Wilkie Collins

1. This letter was published to presage WC's appearance at the Music Hall, Baltimore, on 11 December 1873 during his tour in America. The *Baltimore Sun* introduced it as a letter written to 'a gentleman of Virginia, now of Baltimore'.

*** TO HENRY BLACKETT,¹ 1860s**

MS: University of Pennsylvania (Rare Book and Manuscript Library, Ms. Coll 585, Ward Coll. 41), incomplete.²

to a periodical publication.

Trusting that I may have some future opportunity of showing that I have not forgotten your proposal,

I remain, dear Sir, | Faithfully yours | Wilkie Collins
Henry Blackett Esqre

1. Henry Blackett (1826-71), of the publishers Hurst & Blackett who issued *The Queen of Hearts* in 1859. See to him of 31 May 1860.

2. The second leaf only of a sheet of folding notepaper.

*** TO BENJAMIN WEBSTER,¹ 2 SEPTEMBER 1870**

MS: Historical Society of Pennsylvania (Dreer Collection, Eng. Prose, vol. II, p. 5).

90, Gloucester Place, | Portman Square. W.

Friday, September 2nd 1870

My dear Webster,

I have made a four-Act drama, on the subject of my last novel – "Man and Wife".

Would you like to look at it, before I open negotiations in other quarters? If yes, one line here, on, or before, Monday next – to tell me so – in case I leave town after that date.

Yours ever | Wilkie Collins

1. In the event, *Man and Wife* did not appear at Webster's Royal Adelphi Theatre; the first London production was in February 1873, under the direction of the Bancrofts at the Prince of Wales.

*** TO HUGH MCCULLOCH,¹ 1 APRIL 1871**

MS: Lilly Library, Indiana University (McCulloch MSs).

90, Gloucester Place, | Portman Square. W. | April 1st 1871

My dear Sir,

I have only just returned to London – or I should have thanked you sooner for your kind letter (forwarded here from a residence which I no longer occupy).

The main object of my return to town is to keep certain dinner engagements – and one of them falls due, most unluckily, on the 3rd of this

month. I should otherwise have gladly availed myself of the honour of dining with Mrs McCulloch and yourself. As it is I can only beg you to accept my thanks and my apologies, and assure you that I sincerely regret losing the opportunity of improving our acquaintance which you have so kindly offered to me.

Vy truly yours | Wilkie Collins

1. Hugh McCulloch (1808-1895; *ANB*), American financier; identification by the Lilly Library. From 1870 to 1873 McCulloch running the London branch of the business.

TO JOHN BONNER,¹ 10 JUNE 1871

MS: University of Pennsylvania (Rare Book and Manuscript Library)

90, Gloucester Place, Portman Square. W. | London | 10th June 1871
My dear Sir,

I should have written to you at an earlier date on the subject of my dramatic version of “The Woman in White”— if the arrangements for the production of the work in England had been complete. They are not yet settled – but I defer communicating with you no longer.

If the play is produced in England, during the present year, it will probably be performed in September next. If it is to be first represented in London, I will as soon as I am certain of the fact send you an early copy, giving you time to treat for its production in the United States.

If, on the other hand, the play is first produced at an English provincial town, I have a question to ask you relating to the possibility of also producing it in America, with an English actor in the chief character.

The actor who is to play “Fosco” here—and who is now reading the part with me – has been invited to appear in America – and has some idea of accepting the invitation, provided he can play “Fosco” in your principal cities. Could he (for example) appear in the part in Liverpool (say) in August next – and then cross to New York and appear there, (say) in September – leaving the representation of the piece in London to be accomplished on his return to England after a series of performances in the United States? Is it possible, under these circumstances, to secure the copyright of my drama, in America? Or can the actor to whom I allude (whose name I am not yet at liberty to mention)² only play “Fosco” (in my drama) in the United States, on condition of the piece being first produced in the United States, and not, in the first instance, represented in England at all? The object of the proposed preliminary performances in Liverpool, would be to enable me to see a rehearsal and to give the necessary hints as to the acting and the stage business generally.

As to the play, there is not the least fear of any existing version copied from the novel coming into competition with it. It is an original work – with entirely new situations and new developments of character. The question of the conditions under which it can be profitably produced in the United States – with the English actor in the chief character – is the important question to settle. Will you kindly let me hear what your experience suggests on this point – before I do anything definitely with the drama in England?

I hear from my brother that “No Name” is to be shortly produced at the Fifth Avenue Theatre.³ This I am afraid, is a production of the piece at the worst theatrical season of the year. A success in the American summer is, as I am informed, not to be hoped for. The best actors take their holiday – and the public are at the watering places. Even here, the summer is the very worst possible season for the production of a new play.

Faithfully yours | Wilkie Collins

1. Although the recipient is not formally identified, it is clearly to WC’s agent for dramatic works in the USA – see to Bonner of 21 January 1871.

2. George Vining, who in the event only played the part for a short time.

3. The play had been originally written by WC, but was later adapted by Augustin Daly and Wybert Reeve and opened on 7 June 1871.

*** TO UNIDENTIFIED RECIPIENT, 15 DECEMBER 1871**

MS: Parrish (5/11/AM14749).

London | December 15th 1871 /

“There in the middle of the broad bright high road – there, as if it had that moment sprung out of the earth or dropped from the heaven – stood the figure of a solitary Woman, dressed from head to foot in white garments,”

From | “The Woman In White” | by | Wilkie Collins

*** TO HARPER & BROTHERS, 13 JANUARY 1872**

MS: Maine Historical Society (Lot M. Morrill Collection 284).

Private

90, Gloucester Place, | Portman Square. W. | London
Saturday 13th January 1872

Dear Sirs,

You will already have heard from my amanuensis that it has been impossible for me to defer the publication day of “Poor Miss Finch” beyond the 25th of this month.¹ No publisher in London would consent to issue the book simultaneously with the periodical conclusion of the story.

The insanely-absurd system of the three volume English novel at the fancy price of a guinea and a half is entirely answerable for this.² One great monopolist (Mr Mudie) virtually purchases the whole edition of a 3 volume novel, at a price agreed on between the publisher and himself.³ Every circulating library in the Great Britain of any importance is under Mr Mudie’s direction – and the idea of forcing his hand by publishing a popular story before its periodical completion, and so exposing him to the demands of impatient periodical readers eager for the end, is the idea at the bottom of the present system of novel-publishing in England, when novels appear first in periodicals. Note: My friend Charles Reade’s last novel was published in England in book-form six weeks before the last periodical part was published in Cassell’s Magazine.⁴ Add to this, that Mr Mudie has been known to cut out the pages of the story from the periodical – bind them together – and issue

them to his subscribers as a book – and you will understand the degrading position in which the publishers and writers are placed under the present system – and will I hope, see at the same time how impossible it is for me to meet your views, in the matter of the English publication of “Poor Miss Finch.”⁵

It is also to be observed – in my case, where there is a considerable public demand on Mr Mudie for the book – that he limits that demand. Hundreds of his subscribers never get my book – and write to me in despair to know what they are to do. Mr Mudie’s interest, as a commercial man, is to take as few copies of “Miss Finch” as the public demand will let him take. He can get bad novels, by obscure writers, cheaper than he can get my novel – and he can send them as stop-gaps to his subscribers who want my book. His customers are quite helpless. They have no other library to go to – and no other system of supply yet set in motion.

I must beg you to consider this letter strictly confidential—for my English publisher’s sake. He has bought an edition of “Miss Finch” of me – and the sale of that edition virtually rests with Mr Mudie alone. I am myself so disgusted with these degrading conditions of publication, that I am seriously contemplating turning to dramatic writing for the future instead of novel-writing. The publishers here who have money, have no enterprise. The publishers with enterprise have no money. The small booksellers are being ruined. The public is as badly supplied as possible. And all for want of the courage, among English publishers, to issue a book, as you do, at a price which the reader can pay. I have myself formed a plan for a new system of publishing novels which I have stated to our principal publishers. They admit that it is founded on sound commercial principles – but the novelty of it terrifies them, and they object to the risk – in other words they object to that bold speculation on the public taste which is the essence of a publishers business!

I make no apology for troubling you with this long letter (written in haste). It is only right that you should thoroughly understand my position, and the impossibility of my individually abolishing a corrupt system, by which I am myself a serious loser.

Sincerely regretting my inability to meet your views, I remain, Dear
Sirs

vy truly yours, | Wilkie Collins
Messrs Harper & Brothers

1. See Carrie Graves to Harper & Brothers of 9 January 1872.

2. WC uses the same phrase ‘insanely-absurd system’ two months later in to Bentley, 22 March 1872.

3. The animosity of WC towards George Mudie, the owner of the largest circulating library, is well documented in his letters. See, for example, to Charles Ward of 14 August 1860, to William Tinsley of 11 July 1868, and to George Smith of 23 October 1871.

4. The note is added in WC’s top margin, with saltire insertion marks indicating its position.

5. W.H. Smith, a rival circulating library, was to do just that with *Poor Miss Finch*; see to Harper & Brothers of 28 May 1872.

*** TO CHARLES A. KING,¹ 2 MARCH 1872**

MS: Folger (Yc2885/4).

90, Gloucester Place, | Portman Square. W. | London | March 2nd 1872
Dear Sir,

I have only today returned to London – and found your letter waiting for me.

Messrs Smith & Elder 15, Waterloo Place London are the publishers of the cheap editions of my books. The Illustrated Edition (bound in cloth) only contains a Frontispiece to each volume, and sells at five shillings (and in one or two cases) at six shillings the volume.

The cheaper edition, “in boards” with a coloured illustration outside, sells at two shillings the volume. The type is the same in both cases.

To my mind, the best edition of my books is the edition published (without illustrations) by Tauchnitz (of Leipzig) for continental circulation. This edition is not allowed to pass the English Custom House – as it would interfere with the sale of the English editions. The price varies with the size of the books – average three shillings a volume for each work – contained in two volumes. Some volumes of the “Tauchnitz Collection” no doubt find their way to the United States.

Lastly, my American publishers – Messrs Harper of New York – inform me that they “contemplate” issuing a new, American edition of my novels.

This ends my stores of information. With thanks for your kind letter,

Believe me | yours faithfully | Wilkie Collins

Charles A. King Esqre

1. Unidentified American correspondent.

*** TO HARPER & BROTHERS, 20 JULY 1872**

MS: Parrish (5/2/AM21741), envelope only.¹

Messrs Harper & Brothers | Franklin Square | New York | United States |
America

Wilkie Collins

1. Postmarked: ‘LONDON-W | XA | JY 20 | 72’ and ‘NEW YORK | JUL | 30 | PAID ALL’. The letter itself presumably concerned the serialization of *The New Magdalen* in Harper’s *New Monthly Magazine* – see to Hunter, Rose of 27 July 1872.

TO WYBERT REEVE, [FEBRUARY] 1873¹

MS: Unknown. Extract: Wybert Reeve, *From Life* (London: George Robertson, 1891) p. 113.²

Both Miss Cavendish and I would be glad to obtain your valuable assistance to direct the performances, and to play the principal part.

1. Dating is assumed to be slightly before 3 March 1873 when WC wrote to Palgrave Simpson asking about Clayton playing Julian Gray.
2. Reeve prefaces the extract with ‘On finishing the dramatization of the New Magdalen, he writes me:—’ and after it writes ‘My having decided on visiting America, and other business matters prevented this arrangement.’

TO WYBERT REEVE, JUNE 1873

MS: Unknown. Extract: Wybert Reeve, *From Life* (London: George Robertson, 1891) p.108.

MY DEAR REEVE, – First let me heartily congratulate you on the great increase of reputation which your performance of Fosco has so worthily won. I and my play are both deeply indebted to your artistic sympathy, and your admirable business management – to say nothing of the great increase of sale in the book in each town you play, &c.

1. Reeve prefaces the letter: ‘Mr. Vining failing of success in the provinces in a few weeks, and not having behaved well in the transaction with me, Mr. Collins destroyed the agreement between them, took all future right in the piece from him, and placed it in my hands, for all future performances. Nothing could be more generous than his acknowledgments to me. In June 1873, he writes:’.

*** TO JOSEPH J. CASEY,¹ 12 JULY 1873**

MS: Historical Society of Pennsylvania (Gratz Collection 10/28).

90, Gloucester Place, | Portman Square.W. | London | 12th July 1873
Dear Sir,

Pray accept my thanks for your kind letter, and pray believe that I am gratefully sensible of the honour which the offered welcome of your Association confers on me. I feel the sincerest respect for the Public School Teachers of America. No other public duties, in any country, can compare in importance, with the duties which the Teacher performs. The future of the nation is in his hands.

But – while I feel sincerely the proud of the recognition of my labours as a literary man which the greeting of your Association confers on me – there are reasons, I regret to say, that compel me to refrain from availing myself of the invitation which your letter conveys.

I have (as you are perhaps aware) public engagements to fulfil on my arrival in the United States. My health is not good – and I am medically advised that I can only hope to sustain the inevitable fatigue of the readings which I propose to give, by reserving all my energies for that one occupation, and by laying it down as a rule to abstain from appearing at public meetings.

Under these circumstances, I hope I may count on your indulgence, and on the indulgence of the Association, to accept my excuses.

With the renewed expression of my thanks,

I have the honour to be | Your faithful servant | Wilkie Collins
To | Joseph J. Casey Esqre
President of | The Public School Teachers’ Association

1. Then President of the Public School Teachers' Association of New York, and later principal of New York Public School No. 83 for boys in 110th Street, off 3rd Avenue.

*** TO JOHN WATKINS, 15 JULY 1873**

MS: University of Rochester, USA.

Eastbourne | Tuesday 15th July

My dear Sir,

I am staying here for a few days – and your letter has followed me.

By this post I write to hurry the binder. In a few days you will I hope have the books.¹

I am concerned to hear that you are still suffering. I had hoped that you would be able to try change of air and scene.

Vy truly yours | Wilkie Collins

(In great haste | to catch the post)

John Watkins Esqr

1. See to Watkins of 5 May 1873 and 26 August 1873, and to Bentley of 29 May 1873.

TO WYBERT REEVE, JUNE TO OCTOBER 1873

MS: Unknown. Extract: Wybert Reeve, *From Life* (London: George Robertson, 1891) p. 108.¹

I cannot reconcile myself to the idea.² You, who have assumed the responsibility, surely ought to be the first gainer. I thank you most heartily, but pray forgive me if I ask you, for my sake, to say no more about it.

1. This piece follows the extract from June 1873. Reeve prefaces it with 'Later on, I wished to make a difference in our arrangements, more to his advantage. He replies:'. Reeve left for the USA on 15 November 1873 where he joined WC.

2. Of changing the financial arrangements over the provincial tour of *The Woman in White*, which Reeve produced and in which he played Fosco.

*** TO JERE ABBOTT,¹ 17 DECEMBER 1873**

MS: Lilly Library, Indiana University (English Literature Mss).

St James's Hotel | Wednesday December 17th 1873

My dear Sir,

Am I right in supposing that the hour you fixed on when you kindly invited me to dinner today was six?

If I am right, pray don't trouble yourself to answer this. Silence shall mean – "Chesnut Street 6 o'Clock".²

Faithfully yours | Wilkie Collins

To | Jere Abbott Esqr

1. Perhaps of the Boston trading company, Jere Abbott & Co.

2. Close to Boston Common.

*** TO UNIDENTIFIED RECIPIENT, 13 FEBRUARY 1875**

MS: Parrish (5/11/AM16824).¹

Very truly yours | Wilkie Collins
July 13th 1875

1. On a square of laid paper – probably a simple autograph.

*** TO J. TILFOR,¹ 2 JULY 1875**

MS: Paul Long (in a family album entitled ‘Autographed Letters of Charles Dickens’ Friends’).

90, Gloucester Place, | Portman Square. W. | 2nd July 1875

Dear Sir,

If you still have Warrens “Diary of a Late Physician” and “Ten Thousand a Year” (advertised in your last Catalogue) please send them here when your messenger is coming my way.²

Faithfully yours | Wilkie Collins

To | Mr J. Tilfor

1. WC wrote to the same book-dealer on 30 November 1874.

2. Samuel Warren (1807-1877); his novels *Passages from the Diary of a Late Physician* and *Ten Thousand a Year* were published in 1832-8 and 1840-1 respectively.

*** TO JANE WARD, 27 AUGUST 1877**

MS: Berg.

90, Gloucester Place, | Portman Square. W. | 27th Aug^t 1877

My dear Jane,

I have not only not written the play of “The Dead Secret” – but I don’t even know who has written it. Under these circumstances I am afraid I can hardly ask ~~the~~ for orders. Mrs Bateman was polite enough to ask my permission to take the piece from the novel.¹ But the barbarous English laws, allow anybody to make plays from novels without my permission being in the least necessary.

I will try hard to call and say goodbye. At present I am so busy I hardly know which way to turn.

Yours affly | W.C.

1. Sidney Frances Bateman née Cowell (1823-1881), the widow of actor and theatre manager Hezekiah Linthicum Bateman (1812-1875), and herself manager of the Lyceum from his death until 1878. *The Dead Secret* by E. W. Bramwell was to open at the Lyceum on 29 August 1877 and was advertised as ‘A NEW PLAY Adapted by the Author’s express permission from the Popular Novel of WILKIE COLLINS’.

*** TO AUGUSTIN DALY, 28 SEPTEMBER 1877**

MS: Folger (Yc2885/1).

Brussels | Sept 28th 1877

Dear Mr Daly,

Another letter! You will naturally say “this is a persecution”! But I have no other alternative than to write again. There is a report in “Galignani’s Newspaper” that you are giving up the management of the Fifth Avenue Theatre.¹ If this report should by any chance be founded on the truth, I hasten to make my excuses for troubling you about my dramatic affairs at a time when you have far more important subjects to think of.² I can only add that I sincerely regret losing the opportunity of renewing my dramatic relations with you.

I have written to Mr French Junior³ – always, of course, supposing the report to be true – requesting him to relieve you of the trouble of taking care of the copy of “The Moonstone” piece which I have innocently sent to you at so unpropitious a time.⁴

Believe me | Vy truly yours | Wilkie Collins

1. ‘Rumors were in circulation during last week, and again on Monday, to the effect that Mr. Augustin Daly, the manager of the Fifth-Avenue Theatre had failed and was about to enter into banruptcy’ (*New York Times*, 12 September 1877, p. 1): the rumours were well founded. *Galignani’s Messenger*, published in Paris in English, was widely relied upon by English visitors to the Continent.

2. Referring to WC’s letter to Daly of 22 September 1877.

3. Thomas Henry French, son of the theatrical publisher – see to him of 24 June 1876.

4. See to Daly of 22 September 1877.

*** TO WILLIAMS & NORGATE, 19 DECEMBER 1877**

MS: Lewis Collection.¹ Published: Lewis website.

90. Gloucester Place | Portman Square | W. | 19th Dec 1877

Dear Sirs

Will you kindly send to me – in the enclosed envelope – the necessary form, authorising you to receive for me through the Customs House six copies of the Tauchnitz edition in one volume of a new work of mine immediately to be published at Leipzig.²

I will return the form to you, signed – taking a copy previously, so that I need not trouble you on the next occasion³

Faithfully yours | Wilkie Collins

Messrs Williams & Norgate

1. Pasted into an album with an ownership slip: ‘To Muriel White with love and best wishes Mildred B Shaw’.

2. *My Lady’s Money and Percy and the Prophet* was published by Tauchnitz on 3 January 1878; copies are recorded from December 1877 (Todd & Bowden, p. 280)

3. For an example of the form used by the publishers acting as agents to Tauchnitz, see the first extant letter to them of 24 December 1859.

*** TO AUGUSTIN DALY, 11 OCTOBER 1878**

MS: Folger (Yc2885/2)

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Friday 11th Oct: 1878

My dear Mr Daly

I have just got back to London for a few days. If you have nothing better to do between 4 and 4.30 on Monday afternoon next (the 14th) I shall be delighted to see you. Don't trouble to write again, if this date will do. Silence shall mean Yes.

Faithfully yours | Wilkie Collins

Augustin Daly Esqre

*** TO HENRY HERMAN, 7 FEBRUARY 1879**

MS: University of Chicago.¹

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London. 7th Feby 1879

My dear Sir,

I beg to acknowledge the receipt of your letter of yesterday's date.²

I must ask for time, on my side, to consider the proposal which you are so kind as to make to me.

Under these circumstances therefore I readily accede to your suggestion that I should "give you the refusal of the piece for six weeks," reckoning from the date of this letter.

Faithfully yours | Wilkie Collins

H. Herman Esqre

1. Tipped into a copy of James T. Field, *Yesterdays with Authors* (Boston: Ticknor & Fields, 1882), with the bookplate of Frank O. Lowden.

2. WC had written to Herman on 4 February 1879.

*** TO UNIDENTIFIED RECIPIENT,¹ 23 APRIL 1879**

MS: Lewis.

Vy truly yours | Wilkie Collins

23rd April 1879

1. Apparently sent as an autograph or with an enclosure. It has been attached, probably at a later date, to a small coloured print of Macclesfield Bridge, Regent's Park.

TO RUDOLF LEHMANN,¹ 10 DECEMBER 1879

MS: Unknown. Extract: *Daily Telegraph* (24 September 1889) p. 3b.²

... I must ask you to kindly consent to a delay of a few weeks until I and the printers (who are now close at my heels) have parted company for the time. In January next the hard work will, I hope, be over, and I shall have regained

some of the “colour” which has latterly suffered in the service of pen, ink, and paper.

1. The artist Rudolf Lehmann (1819-1905), older brother of Frederick Lehmann, who commissioned Rudolf to paint a portrait of WC in oils for Nina’s fiftieth birthday in 1880. See to him of 16 April 1880. An image is found at the Lewis website.

2. The extract is found in a piece following WC’s obituary, and headed ‘FROM ONE WHO KNEW HIM’. It is introduced: ‘Just ten years ago Mr. Wilkie Collins was giving sittings to an artist for the first portrait taken of the novelist, and being still a sufferer from rheumatic gout, as he had been for some years previously, the sittings were necessarily few and far between. He was also much engaged in literary work, and was, therefore, often unable to keep his appointments. In a letter, dated Dec. 10, 1879, he writes to the artist, ...’.

*** TO CHARLES E. FERGUSON,¹ 6 APRIL 1880**

MS: Lilly Library, Indiana University (Ferguson Mss).

Ramsgate | England | 6th April 1880

Dear Sir,

I am staying at this place for a few days only – and your letter has followed me.

With the view of protecting myself from unauthorised representations of the dramatic works which you mention, I have declined to allow them to be published – and I can only therefore reply to your question that they are not to be obtained.

Regretting that you should be disappointed.

I remain | Faithfully yours | Wilkie Collins

To | Charles E Ferguson Esqr

1. Charles Eugene Ferguson (1856-1945) was a physician from Indianapolis, Indiana, whose papers are held at the Lilly Library. His interest in WC’s plays is not known though he did write to many literary figures about their work.

*** TO WILLIAM A. SEAVER, 20 APRIL 1880**

MS: Parrish (5/8/AM16030).

90, GLOUCESTER PLACE. | PORTMAN SQUARE. W.

London | 20th April 1880

My dear Seaver

Mr Chatto has just told me that you are going to cross the Pond – under the protection of Cunard – and appear like a comet on the British horizon. This contains a modest request that you will flash the light of your presence on this house at the earliest possible opportunity. Mark the address (in case you have forgotten it) – and may the heavy “joints” of the good Cunard’s cabin dinner table sit more lightly on your stomach than they did on mine!

Ever yours | Wilkie Collins

If I remember correctly, I think you like your champagne dry?

TO RUDOLF LEHMANN, [APRIL-JUNE] 1880

MS: Unknown. Extract: *Daily Telegraph* (24 September 1889) p. 3b.¹

. . . my friend (and medical advisor) tells me that I want a change of air, and I feel that he is right . . . If I “fall below par” (as they say in the Share Market), then comes the gout.

1. See to Lehmann of 10 December 1879. The extract is introduced: ‘In another note, written later on, after he had given a sitting or two, he says . . .’.

*** TO HENRY PHILLIPS JR,¹ 7 JUNE 1881**

MS: Historical Society of Pennsylvania (Gratz Collection 11/15).

90, GLOUCESTER PLACE. | PORTMAN SQUARE. W.

7th June 1881

Dear Sir,

Pray excuse this late acknowledgment of your interesting translation of Chamisso’s “Faust.”² I am slowly recovering from severe illness – and I am (literally) only able to write “a few lines”.

With many thanks for the addition which you have kindly made to my library,

Vy truly yours | Wilkie Collins
Doctor Henry Phillips Jr | &c &c &c

1. Henry Phillips Jr (1838-1895) of Philadelphia, author on archeological and numismatic subjects and translator from German, Spanish and Italian.

2. Adelbert von Chamisso (1781-1838) originally published his interpretation of the Faust legend in 1804. A presentation copy of Phillips’s translation, *Faust: A Dramatic Sketch* (Philadelphia: 1874), of which only one hundred copies were printed for private circulation, was found in WC’s library (Baker, p. 88).

*** TO ROSA KENNEY, 6 MAY 1882**

MS: Berg (tipped into copy of F.G. Kitton, *Charles Dickens by Pen and Pencil*, 2 vols; London: 1890-2, vol. 1, fol. p. 64).

90, GLOUCESTER PLACE. | PORTMAN SQUARE. W.

6th May 1882

Dear Miss Kenney,

Pray excuse this late answer to your kind note. I am in better health now – and, this time, I hope nothing will prevent me from making one among your audience on the 15th.¹

Vy truly yours | Wilkie Collins
Miss Rosa Kenney

1. See to her of 17 May.

*** TO JAMES RUSSELL LOWELL,¹ 27 JUNE 1882**

MS: Boston Athenaeum.

90, GLOUCESTER PLACE. | PORTMAN SQUARE. W.

27 June 1882

My dear Sir,

I have been suffering from a malady which is always lying in wait for me – the gout – and I can only hope to be well enough to have the pleasure of shaking hands with you towards the close of this week.

If you can favour me with a visit on Friday next at five o'clock, I shall be delighted to see you. If this appointment is not convenient, pray choose your own day and hour, after Monday next.

Between Saturday and Monday, I may be trying a little change of air.

Vy truly yours | Wilkie Collins

If Friday will suit you don't trouble to write again.

Mr J. R. Lowell

1. James Russell Lowell (1819-91) American Ambassador to London 1880-1885, and previously editor of the *Atlantic Monthly*. WC was to meet him again at the dinner on 25 July 1888 at the Society of Authors – see to Little of 25 June 1888.

*** TO CHATTO & WINDUS,¹ 18 DECEMBER 1882**

MS: Folger (Yc2885/3).

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Decr 18th 1882

Heart and Science

Weekly Part 28. (Forwarded by mail of December 16th).

If the enclosed alteration and enlargement of the concluding paragraph of the story, reaches you in time, please adopt it. Out of four different changes in the last chapter, this is the only one which has not been embodied in the proof already despatched!² W.C.

1. See the similar notes to the firm of, e.g., 21 and 27 November 1882.

2. Referring to the final chapter of the novel, numbered 62 in the various weekly newspaper serializations and 63 in the monthly serial in *Belgravia* and subsequent volume editions.

*** TO HENRY HERMAN, 5 MARCH 1883**

MS: University of Chicago.¹

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

5th March 1883

Dear Mr Herman,

I am only now recovering from another attack of gout in the eye – and I have no choice but to thank you and Mr Flaxman,² and to make my excuses.

Even if I had been well enough to attend the meeting, my “revolutionary views” in the matter of reform as applied to the affairs of

dramatic authors should have put me in the corner as the naughty boy of the party. I want all authors of really original plays to be rewarded as the French authors are, by a percentage on the gross receipts of each performance. I want authors who adapt other men's ideas, with their permission to pay half that percentage to the other men. And lastly I want a rogue who steals from a novel or a play, to be on that account ineligible by any society of dramatic authors. If any manager receives his stolen goods – that manager (for this first offence) to be forbidden for a year to play any work produced by a member of the Society. In France, these ideas have passed into established institutions. What would England say to them?

Before I close my letter let me heartily congratulate you and your collaborateur on a success which has set a most valuable example, at a time when it is most sorely needed.³ With the “run” that is still before you, I may hope that my wretched health will yet allow me to see the piece.

Vy truly yours | Wilkie Collins

H. Herman Esqre

P.S. I have, of course, written to Mr Flaxman.⁴

1. Tipped in at p. 138 to a copy of James T. Field *Yesterdays with Authors* (Boston: Ticknor & Fields, 1882), with the bookplate of Frank O. Lowden

2. Arthur J. Flaxman (b. 1845), dramatist, barrister and campaigner for dramatic copyright (see Folger Library Yc4722, and UK census for 1871, 1891, 1901, plus birth index 1845).

3. Possibly *The Silver King* by Herman and Henry Arthur Jones which opened on 16 November 1882 at the Princess's Theatre, Oxford St, London (Nicoll, II p. 419).

4. The letter remains unidentified.

*** TO CHARLES KENT, 6 DECEMBER 1883**

MS: Parrish (5/4), envelope only.¹

Charles Kent Esqre | 1. Campden Grove | Kensington W.
Wilkie Collins

1. Foolscap envelope sealed with red sealing wax carrying WC's initials, and bearing a postmark in red on the verso: 'LONDON-W | A1 | DE 6 | 83'.

*** TO UNIDENTIFIED RECIPIENT, 8 DECEMBER 1884**

MS: Unknown. On sale: eBay (December 2006), by Signature House, Bridgeport, West Virginia, item 230052489359.¹

Vy truly yours | Wilkie Collins
8th December 1884

1. Apparently a simple dated autograph, on a cream card with rounded corners.

*** TO THE REV. CHARLES TOWNSEND,¹ 5 JANUARY 1886**

MS: Lilly Library, Indiana University (English Literature Mss), with envelope.²

90, GLOUCESTER PLACE. | PORTMAN SQUARE. W. | London
5 January 1886

Dear Sir,

I should be miserable indeed, if I did not feel gratified and encouraged on reading your friendly letter. Pray accept the few lines enclosed, and believe me,

Faithfully yours | Wilkie Collins
The Revd Charles Townsend | &c &c &c

Count Fosco on John Bull.

“He is the quickest old gentleman at finding out the faults that are his neighbours’, and the slowest old gentleman at finding out the faults that are his own, who exists on the face of creation.”²

From “The Woman in White” | By Wilkie Collins | 5 January 1886

-
1. Otherwise unidentified American fan – see the address on the accompanying envelope.
 2. Directed to ‘The Reverend Charles Townsend | Pastor’s Study | Lansingburgh | New York | U.S.A.’, and postmarked ‘London W | JA 5 | 86’.
 3. From Marian Halcombe’s Diary entry for 17 June, Second Epoch III.

*** TO PERCY WILLIAM BUNTING,¹ 4 JULY 1887**

MS: University of Chicago.

90, GLOUCESTER PLACE. | PORTMAN SQUARE. W.

Monday 4 July 1887

Dear Sir,

I only received your letter yesterday evening, owing to a mistake on the part of the letter-carrier, who delivered it at the wrong house.

If you can favour me by calling here on Wednesday next between three and four o’clock, I shall be very glad to see you.

If this appointment suits you, pray do not trouble to write again. If not, in that case, I beg that you will choose your own later afternoon at the same time.

Faithfully yours | Wilkie Collins
Percy William Bunting Esqre

-
1. Sir Percy William Bunting (1836-1911), social reformer, editor of the *Contemporary Review* from 1882 until his death.

*** TO PERCY WILLIAM BUNTING, 4 SEPTEMBER 1887**

MS: University of Chicago.

Margate 4 Sept 1887

Dear Mr Bunting,

Your kind letter and Mr Cabel’s stories have just found their way to me.¹ After recovering slowly here (onshore) I have tried cruising at sea next, and making a more rapid progress towards recovery. We have sent ashore for letters – and I am now able to thank you at last.

I have only had time (before sending this to the post) to read two of Mr Cabel's stories. Very much better, to my mind, than any modern American fiction that I have read – excepting only Bret Harte. Excellent observation of character – as far as character can be observed within narrow limits – and descriptions which have the merit of making the reader see what the writer sees – these, so far as I may judge at present, are Mr Cabel's merits. The only noticeable defect that I can see is that the conscientious hard work does not conceal itself as it ought. If "Old Creole Days"² is a first work, the author has probably learnt this last secret of his art.

Pray dont suppose that I forget my promise to write for the Review. I hope to report myself again when I am able to conquer arrears of work that have accumulated during my illness.

Believe me | vy truly yours | Wilkie Collins
Percy Wm Bunting Esqre

1. George Washington Cable (1844-1925: *ANB*) – WC misspells the name consistently – the Louisiana author, was invited in 1887 by Bunting to write for the *Contemporary Review*. He replied on 23 June 1887 that he had been travelling in the southern states and was planning to write an account which he would send to Bunting. The letter is also held at the University of Chicago. Cable's 'The Negro question in the United States' appeared in the March 1888 issue of the *Contemporary*, pp. 443-68.

2. Cable's collection of short stories *Old Creole Days* was published in 1879 and presumably sent to WC as an example of the author's work.

*** TO PERCY WILLIAM BUNTING, 6 DECEMBER 1887**

MS: University of Chicago.

90, GLOUCESTER PLACE. | PORTMAN SQUARE. W.
6th Decr 1887

My dear Mr Bunting,

I was indeed sorry to have missed you when you kindly called today. A headache of the sort called "splitting" had driven me out to get the nearest approach to fresh air that London can offer. The truth is that I have been working a little too hard – and I am going away tomorrow to get some days of idleness, and to breathe the country freshness or dampness whichever it may be.

I need hardly tell you – but I will tell you – that I well remember that I am to be one of your contributors. The obstacle in my way is – as I think I mentioned when I last had the pleasure of seeing you – a new serial story. It begins in February next – and I am not yet as far in advance as I ought to be. In other words, I must still trust to your indulgence – and deserve it, if I can, by accepting no other proposals for an article, until I can redeem my pledge to you.

Vy truly yours | Wilkie Collins

*** TO CHARLES KENT, 17 DECEMBER 1881-7**

MS: Parrish (5/4).¹

Mr WILKIE COLLINS | 90, Gloucester Place, Portman Square. W.
17 Dec^r

With my love | WC
To Mr Charles Kent. | 1. Campden Grove

1. On a small printed visiting card, which provides the conjectural dating limits.

*** TO UNIDENTIFIED RECIPIENT, 8 JUNE 1888**

MS: Parrish (5/11/AM18505).¹

Vy truly yours | Wilkie Collins
8th June 1888

1. On an oblong card with rounded corners – presumably a simple autograph.

*** TO THE REV. GEORGE BAINTON,¹ 13 JUNE 1888**

MS: Historical Society of Pennsylvania (Gratz Collection 10/28).

82. Wimpole Street | London, W.
~~90, GLOUCESTER PLACE. | PORTMAN SQUARE. W.~~
13th June 1888

Dear Mr Bainton,

I am about to trespass on your kindness for a little information of which I stand in need, under these circumstances.

My new novel, called “The Legacy of Cain” is published serially in weekly newspapers here, in the Colonies, and in the United States.²

One of the characters is a Minister of the Wesleyan Methodist “persuasion.”³ He is a married man, whose wife has borne him no children, during the first seven years of their married life. He adopts an infant, from merciful and Christian motives, who is the daughter of a woman, hanged for the murder of her husband.

If the helpless orphan is to be happy in after-life, the infamy of her parentage, by the mother’s side, must be strictly concealed. She must be taken for his child. He is within two days of being transferred to a new “circuit”, in a distant place, when he adopts the child, and his wife willingly assists in helping the pious fraud. All the necessary precautions are taken – no suspicions are excited among the new congregation – and the child’s future is so far safe.

There is the situation in the serial story.

But one of my readers, a lay member of the Wesleyans and a “circuit steward”, writes to tell me that a Wesleyan Minister must attend the “district meeting” – must give in on a paper schedule the names of his children, the place of their birth &c, &c, – and receives from the “circuit steward” six guineas annually for each of his children. This curious domestic inquisition would make it simply impossible for the Minister in my story to keep the

adoption of the child, and the parentage of the child, a secret without being guilty of conduct quite unworthy of his position and his character.

I see no way out of this difficulty, but to alter the religious denomination to which my “Minister” belongs, before the story is republished in book-form.

You will now anticipate the inquiry which follows: Is there any such rule, as the Wesleyan rule, in the Nonconformist church system? or ought I to call it the Congregational church system? or the Independent church system?⁴ Pray forgive, and enlighten, my ignorance.

If a Minister, in your position, is not obliged to supply a list of his children to the constituted authorities, and is left to bring them up on his own sole responsibility, then another question follows: Under which circumstances can a Nonconformist minister leave the town in which he performs his clerical duties, and remove to another place and minister to a new congregation?

I ought perhaps to add that the Minister in the novel is supposed to have married a lady with a fortune of her own. Also that her state of health might make it necessary for him to take her to the seaside for change of air after he had left the scene of his duties, and before he removed to a new sphere of action. This latter event is not necessary to the conduct of the story, unless it might be required in the interests of probability.

Pray excuse this long letter – and, if I am giving you any trouble, and ignorantly making an undue demand on your time, do more than forgive me – take no notice of me, and you will be appreciated and understood by

Yours very truly | Wilkie Collins
The Revd George Bainton

1. See to him of 15 June 1888.

2. *The Legacy of Cain* was syndicated by Tillotson both in Britain and overseas, but neither the colonial nor American venues have been traced.

3. Reverend Abel Gracedieu.

4. Gracedieu becomes a Congregational Minister in the book edition.

*** TO JAMES STANLEY LITTLE,¹ 18 JULY 1888**

MS: Lewis Collection.² Published: Lewis website.

82. Wimpole Street. W. | 19th July 1888

Dear Sir,

I beg to enclose a postal order for 10/6 for a ticket for the Dinner to American Men and Women of Letters on the 25th of this month.

Faithfully yours | Wilkie Collins
Jas Stanley Little Esq Secy

1. Secretary of the Society of Authors – see to him of 25 June 1888.

2. Mounted and framed, alongside a print of the full-length photographic portrait of WC taken by Herbert Watkins in May 1861.

*** TO WILLIAM F. GILL,¹ UNKNOWN DATE**

MS: Unknown. On sale: eBay, June 2007.

Wilkie Collins²

1. William F. Gill, Boston publisher who issued several of WC's books.
2. All that remains is the signature excised from the envelope. On the reverse in another hand is this note: 'Mr Collins is in England. I have cut the autograph from an envelope upon which it was written. It may serve your purpose. | Yours truly | Wm F Gill'.

*** TO HENRY GRAY,¹ UNKNOWN DATE²**

MS: Buffalo and Erie County Historical Society.

technically speaking, in a false position.

Affcly yours | Wilkie Collins

Henry Gray Esq

1. Henry Gray (1823-1898), the sixth child of WC's mother's sister Catherine Esther Geddes (1796-1882). See Donald Whitton, *The Grays of Salisbury* (San Francisco: 1976), p. 15.
2. A scrap torn from a letter for the signature. It is accompanied by a MS note 'Autograph of Wilkie Collins (author of the "Woman in White" &c) given to me by his cousin H. Gray Esqr – May 10, 1890. E. Henson. London'. Henson remains unidentified.

*** TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

MS: Unknown. On sale: Christie's, 5 June 2007.¹

and believe me | very truly yours | Wilkie Collins

1. Undated fragment torn from the foot of a letter for the signature; the hands suggests WC's later decades.

(B) Corrigenda

INTRODUCTION

I. p.xxvi

J. Sterling Coyne *should read* J. Stirling Coyne.

TO NEWTON CROSLAND, [LATE 1851]

I p. 56.

TO UNIDENTIFIED RECIPIENT, -1855

I p. 133.

These two texts are in fact found on recto and verso of one and the same manuscript fragment. The later entry should therefore be removed, with the text incorporated into the earlier one.

TO J. STERLING COYNE, 8 MAY 1859

I. p.177.

Name should read Stirling Coyne in both the recipient and addressee lines, as well as note 1.

TO J. STERLING COYNE, 18 FEBRUARY 1860

I. p.190.

Name should read Stirling Coyne in both the recipient and addressee lines.

TO J. STERLING COYNE, 23 MAY 1862

I. p.263.

Name should read Stirling Coyne in both the recipient and addressee lines.

TO ANNE THACKERAY,¹ 22 NOVEMBER 1864

I p. 300: The entire entry should read:

MS: Lewis Collection. Published: Lewis website.

12. Harley Street. W | Nov^r 22nd 1864

Dear Miss Thackeray,

I wish I could help you to find Mary out.² But so far as I know that excellent girl has (in the language of Mr Carlyle) “vanished into infinite space”.³ If my mother (to whom I shall be writing in a day or two) can help in finding the lost trace, I will let you know immediately.⁴ I am always delighted to be of any service to you that I can – however little.

It is very kind of you to help in making Nice agreeable to Charley and Katie. I have been recommending them to go to Rome if the Nice climate won't do.

Vy truly yours | Wilkie Collins

1. See to her of 3 November 1864.

2. Perhaps the Collins family servant referred to in, e.g., the letter to HC of 10 August 1860.

3. While, echoing Hamlet, Carlyle employs the phrase ‘into infinite space’ with some frequency, we have not been able to locate in his writings the precise phrase cited here by

WC. Perhaps the closest call occurs in the opening chapter of *The French Revolution* (1837): ‘all Dubarrydom rushes off, with tumult, into infinite Space; and ye, as subterranean Apparitions are wont, vanish utterly, – and leaving only a smell of sulphur!’

4. The topic is not mentioned in the next known letter to HC, dated 18 December 1864.

5. CAC and his wife Katie were travelling in Europe. Exactly how Miss Thackeray helped them in Nice is not clear, though CAC wrote to HC on 14 November from Hotel Chauvain, Nice mentioning a letter she had earlier directed to him in Cannes from Miss Thackeray who is ‘back again in London . . . and much with Mrs Leech who they say is suffering terribly’ (Morgan MA3153). The couple remained in Nice until after 29 November, before travelling to Mentone in France.

TO UNIDENTIFIED RECIPIENT, 1861-5

II p. 23: Date should read [December 1861], with note 1 revised as follows:

1. Undated fragment on both sides of a single sheet of plain paper with no watermark, with text excised at the foot of the recto. The conjectural dating derives from the reference to the American Civil War and what appears to be the international diplomatic incident of early November 1861, known as the Trent Affair or the Mason and Slidell Affair. This was first reported in the *Times* of 28 November 1861, p. 9b and the piece WC refers to may be that in the *Times* of 12 December 1861, p. 9c.

TO J. STERLING COYNE, [MAY 1859-JUNE 1868]

II. p. 117.

Name should read Stirling Coyne in both the recipient and addressee lines, as well as note 1.

TO EMIL LEHMANN, 7 AUGUST 1870

II p. 204. Source line should read:

MS: Parrish (4/12/AM85-86).

TO GEORGE AUGUSTUS SALA, 23 FEBRUARY 1871

II p. 238. Source line should read:

MS: G.A. Sala Correspondence, Princeton University Library (C0804/3/268).

TO UNIDENTIFIED RECIPIENT, [7] AUGUST 1871

II p. 267-8.

The lost first part of the MS has now been located, and the entire entry should now read:

TO JOHN BONNER, 5-7 AUGUST 1871

MS: University of Pennsylvania Library (Rare Book and Manuscript Library) [part dated 5 August], and Parrish (Box 4/12) [part dated 7 August].

90, Gloucester Place, Portman Square. W. | 3rd 5th August 1871

My dear Sir,

A line to thank you for your kind letter of July 14th.¹

The dramatic “Woman in White” is to be produced on the London stage, at the Olympic Theatre, on the 2nd of October next. “Fosco” is to be played by Mr. George Vining.

I have not yet seen Mr Palmer.²

The question now is – How to prevent my play from being pirated in the United States – if it succeeds in London. If Mr Palmer and I come to terms, he will probably be able to answer my question. If we do not, my idea is that I ought to send you a copy of the piece before it is produced here, and that some American writer on whom we can rely, should “write in” a few lines here and there, and then copyright the play in America as the joint production of my pen and his. Will this be enough of itself to protect the play from being performed without my leave in the United States? Or must the work be actually produced in an American Theatre? In the latter case, would it be possible to perform it in some small town – then to stop the run – and keep it waiting until Mr Vining could visit America and play Fosco in your large cities? In plain words – will one of two public performances (in a small place) of a play stated to be the joint production of an American and an Englishman, secure the dramatic copyright of the piece for future performances in America? If the answer is No, and if American managers refuse to produce the play simultaneously with its production in London, I do not see how I can protect myself from piracy.

Excuse my again troubling you on this question. But I want nothing now to complete my disastrous dramatic campaign in your country, but to have a success here with “The Woman in White”, and then to have the play produced successfully also in America, without my making a farthing by it!

If you are in any doubt on the points I have put, would it not be desirable to apply to my friend Mr W. D. Booth at Wall Street,³ who possesses great experience on the copyright question?

The piece is printed – and I can send you one or more copies, if you think it desirable.

“Fosco” would certainly have a better chance on your stage, if the character was played by an actor who has read it over with me. I know “Fosco” intimately – in every inflection of his voice, and every gesture of his hands. If I could have instructed the “Wragge” and the “Magdalen” at Mr Daly’s Theatre results might have been very different. My characters are living beings to me. I only know how to write them by knowing how to act them as well.

Excuse this new trial of your patience. I write while there is still time to do something for the dramatic “Woman in White.”

Yours truly Wilkie Collins

On consideration I have thought it wisest to send to you at once by registered book-post, a copy of the piece – which is of course for your use only – in case it may be wanted for the object in view. In the event of accidents by post, another copy goes to Mr Booth by this mail also.

Faithfully yours | Wilkie Collins

Tuesday 7th August | **90. Gloucester Place, | Portman Square. W.**

I have kept my letter till the above date, in case of having news to send you on the subject of Mr Palmer.

Mr Vining has seen Mr Palmer – and has told him what I have planned to do with the piece. Nothing has been settled – and I gather from Mr Vining that Mr Palmer (if he treated for the piece at all) would be only disposed to

treat for the production of it, simultaneously with the production in London. I have not myself seen him yet – but, if I do see him, I shall hold to my idea of keeping “Fosco” off the New York stage until Mr Vining can play the part there – if the thing can be done.

After the experience of “No Name”,⁴ I am more and more convinced that there would be a very poor chance of success with a “Fosco”, who had not rehearsed the character with me. It is a character outside all theatrical conventions. If you had a great genius on the American Stage, I could trust the great genius to play it without my assistance. As things are I have not seen here, and have not heard of, an American actor who would be likely to make a great success in the part. The play is all Fosco. If he does not take the audience by storm, failure is certain. Mr Vining is privately rehearsing with me – every line in the dialogue is matter of consultation between us. If this hard work is repaid by a great triumph here – Mr Vining is almost certain to repeat the success with you. If he fails – there is an end of the play, on both sides of the Atlantic.

I am therefore all for waiting, until the first night at the Olympic enlightens us – provided we can copyright the play in the U.S. If we can not copyright it, it must take its chance – and I can only thank you for the kind interest which you have shown in the matter.

On reflection, I have written by this mail to Mr Booth to get his opinion at all hazards, on the purely legal aspect of the question.⁵ It will save you trouble in putting the points to him, if you find it desirable to consult together on the subject.

I must again apologize for this inordinately long letter. It is the result of my anxiety to place you in complete possession of my view – and to spare you more letter writing.

WC

1. Given the time for transatlantic travel, probably a reply from Bonner to WC’s letter of 10 June 1871.

2. Probably Albert Marshman Palmer (1838-1905), manager of the Union Square Theater, New York.

3. William D. Booth, WC’s legal representative in New York.

4. Augustin Daly had staged *No Name* at his Fifth Avenue Theater in New York from 7 June that year.

5. The letter to Booth has not been traced.

TO UNIDENTIFIED RECIPIENT, [JANUARY 1872]

II p. 319.

TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE

IV p. 384 (fragment beginning ‘of binding’).

These two texts are in fact found on recto and verso of one and the same manuscript fragment. The later entry should therefore be removed, with the text incorporated into the earlier one.

*** TO CHARLES KENT, 12 JUNE 1872**

II p. 350. Date should read 18 June 1872, with note 1 revised as follows:

1. The faint postmark reads 'LONDON-W | 2 | JU 18 | 72'. Found with letter to Kent, 28 June 1871, Parrish.

TO WILLIAMS & NORGATE, 23 MAY 1873

II pp. 402-3. On the verso of the manuscript is found the following fragment of text:

to pass the book through the Custom House.

Faithfully yours | Wilkie Collins

TO FREDERICK LEHMANN, 2 JANUARY 1874

The MS has now been located and the version in The Public Face, taken from printed sources, should be replaced with the following:

MS: The Poetry Collection, University of Buffalo. Published: Lehmann, pp. 65–8; Extract: Robinson, pp. 269–71; Davis, p. 279; Hyder, p. 55. Published (incomplete): Baker & Clarke, II, pp. 372–3.

Buffalo. N.Y. | 2nd January 1874

Strange to say, my dear Fred, I have actually got some leisure time at this place. A disengaged half-hour is before me – and I occupy it in writing a sort of duplicate letter for the Padrona and for you.

I hear you have called like a good fellow, at Gloucester Place, and have heard something of me there, from time to time. No matter where I go my reception in America is always the same. The prominent people in each place visit me, drive me out, dine me, and do all that they can to make me feel myself among friends. The enthusiasm and the kindness are really and truly beyond description. I should be the most ungrateful man living if I had any other than the highest opinion of the American people. I find them to be the most enthusiastic, the most cordial, and the most sincere people I have ever met with in my life. When an American says, "Come and see me," he means it. This is wonderful to an Englishman.

Before I had been a week in the country I noted three national peculiarities which had never been mentioned to me by visitors to the "States." I. No American hums or whistles a tune – either at home or in the street. II. Not one American in 500 has a dog. III. Not one American in a 1000 carries a walking stick. I, who hum perpetually – who love dogs – who cannot live without a walking stick – am greatly distressed at finding my dear Americans deficient in the three social virtues just enumerated.

My readings have succeeded by surprising the audiences. The story surprises them in the first place – being something the like of which they have not heard before. And my way of reading surprises them in the second place – because I don't flourish a paper-knife, and stamp about the platform, and thump the reading desk. I persist in keeping myself in the background and the story in front. The audience begins at each reading with silent astonishment and ends with a great burst of applause.

As to the money, if I could read often enough, I should bring back a little fortune – in spite of the panic. The hard times have been against me of course – but while others have suffered badly, I have always drawn audiences. Here, for example, they give me a fee for a reading on Tuesday evening next – it amounts to between £70 and £80 (English). If I could read five times a week at this rate (which is my customary rate) here is £350 a week – which is not bad pay for an hour and three-quarters' reading each night. But I cannot read five times a week without knocking myself up – and this I won't do. And then I have been mismanaged and cheated by my agents – have had to change them and start afresh with a new man. The result has been loss of time, and loss of money. But I am investing in spite of it – and (barring accidents) I am in a fair way to make far more than I have made yet, before the last fortnight in March – when I propose to sail for home. I am going “out West” from this – and I may get as far as the Mormons. My new agent – a first rate-man – is ahead making engagements, and I am here (thanks to the kindness of Sebastian Schlesinger) with my godson Frank as secretary and companion. I find him a perfect treasure – I don't know what I should do without him.

As for the said Sebastian S. he is the brightest nicest kindest little fellow I have met with for many a long day. He would'nt hear of my dining at the Hotel while I was in Boston this last time. Whenever I had no engagement (and I kept out of engagements, having work to do) I dined at his house – and dined superbly. Mrs. S. had just lain in of a daughter – so I have still to be presented to her – and our dinners were of the bachelor sort. It is not one of the least of Sebastian's virtues that he speaks with the greatest affection of you. He also makes the best cocktail in America. Vive Sebastian! Barthold S. was also as kind as could be. I dined with him too in New York. So you see your letters have not been thrown away.

The nigger-waiters (I like them better than the American waiters) are ringing the dinner bell. I must go and feed off a variety of badly cooked meats and vegetables ranged round me in (say) forty soap dishes. Otherwise I am comfortable here. I have got the Russian Grand Duke's bedroom – and a parlour in which I can shake hands with my visitors – and a box at the theatre – and the freedom of the Club.

Write soon, my dear boy, and tell me about yourself and the Padrona – to whom I send my best love and sincerest good wishes. She is happily settled, I hope, in the new house. I want to hear all about the new house – and about the boys – God forgive me! I am writing of Rudy as if he was a boy. Don't tell him! The fact is I am getting to be an old man – I shall be fifty if I live till the eighth of this month – and I shall celebrate my birthday by giving a reading at “Cleveland”. I wish I could transport myself to London!

Yours my dear Fred always afftly
Wilkie Collins
Providence (the city, not the deity) paid me 400 dollars – in spite of the panic!
P.S. My address is care of Naylor & Co, Boston, Mass: (Do you know that Firm?) Frank sends his respects.

TO CHARLES KENT, 3 FEBRUARY 1881

III, pp. 286-7: The MS has now been located. The source line, transcription, and associated notes should now read:

MS: Berg (in made-up souvenir volume, *The Frozen Deep by Wilkie Collins, Performed at the Gallery of Illustration, 8 August 1857*), with envelope.¹ Published: *Dickensian*, 5:6 (June 1909), p. 161.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

3rd February 1881

My dear Mr Kent,

It is not easy to resist the temptation to say Yes, to any request of yours – but, for consistency’s sake, I must refrain from accepting the proposal of the amateur company. I can certainly not “count on my two fingers” the number of applications to perform “The Frozen Deep” which have reached me² – and which have been refused for one sufficient reason. No amateur company that I ever saw or heard of can perform the piece. I shall be reminded of the amateur company which did perform it. Let me see a new amateur company with two such born actors in it as Charles Dickens and Mark Lemon, and they shall have the piece directly – and what is more those two “leading men” ~~they~~ shall be offered Fifty pounds a week, each (supposing them to be amateurs of moderate income) to appear on the public stage, in two new parts of my writing.

Forgive a late reply to your kind letter. The printers are close behind me

Yours always truly | WC

Many thanks for the information about the British Museum. The piece shall be sent there, of course.³

1. Directed to ‘Charles Kent Esqre | 1 Campden Grove | W.’, postmarked as dated.

2. See, for example, to J. [Dennis] Powell of 18 January and 13 March 1875.

3. Reference unidentified.

TO CHARLES H. WILLIS, 8 AUGUST 1881

III p. 302: The family name should be corrected to Willes in both the recipient and addressee lines, with note 2 revised to read:

2. Postmarked as dated; originally directed to ‘Charles H. Willes Esqre | Camden Fort | Crosshaven | Co Cork | Ireland’, though the second two lines of the address have been struck through and the letter redirected twice, in different hands, first to ‘Clonakilty’ and then to ‘Carlisle Fort | Whitegate’.

TO J. E. SMITH, 3 MAY 1882

III p. 338: The middle initial should be corrected from E. to C. The following recipient line should be added at the foot of the letter:

To | J.C. Smith

This is probably the provincial actor J.C. Smith.

TO UNIDENTIFIED RECIPIENT, [1861-83]

III p. 453.

TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE

IV p. 383 (fragment beginning ‘and believe me’).

These two texts are in fact found on recto and verso of one and the same manuscript fragment. The later entry should therefore be removed, with the text incorporated into the earlier one.

TO JANE WARD, 22 JULY 1884

IV p. 51: The following postscript should be added at the foot of the letter, before the addressee line:

P.S. | Will you kindly let me know what William’s address is – so that I can send to my co-trustee a copy of this letter.

TO CHARLES J. DAVIS, 11 JUNE 1885

IV p. 98: The family name should be corrected to Davies in both the recipient and addressee lines.

TO WILLIAM WINTER, 11 FEBRUARY 1886

IV p. 145: Source line should read:

MS: Parrish (5/9/AM79-25).

TO THE REV. GEORGE BAINTON, 23 SEPTEMBER 1887

IV p. 266: Source line should read:

MS: Parrish (4/13/AM82-73). Extract: George Bainton, *The Art of Authorship* (London: J. Clarke & Co., 1890), pp. 89-91.

TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE

IV p. 384 (fragment beginning ‘at all satisfy me.’).

TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE

IV p. 384 (fragment beginning ‘Pray forgive a very hasty letter,’).

These two texts are in fact found on recto and verso of one and the same manuscript fragment. The later entry should therefore be removed, with the text incorporated into the earlier one. Together the two suggest that the letter might be to a member of staff at Harper and Brothers, New York, perhaps William Seaver; if so, the letter might date from around 1880.

INDEX

IV. p. 407: Coyne, J. Sterling should read Coyne, J. Stirling

IV. p. 414: Willis, Charles H. should read Willes, Charles H.