

The Collected Letters of Wilkie Collins: Addenda and Corrigenda (5)

William Baker, Andrew Gasson, Graham Law, & Paul Lewis



Wilkie Collins Society
December 2009

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Introduction

This pamphlet is the fifth in the series of updates to *The Public Face of Wilkie Collins: The Collected Letters*, published in four volumes by Pickering & Chatto in 2005. In the continuing absence of the *Wilkie Collins Society Journal* this update is published separately by the Wilkie Collins Society.

The editorial principles, transcription conventions, and abbreviations employed here remain consistent with those described in pp. ix-lxii of Volume I of *The Public Face*.

The editors are working towards publishing the entire sequence of the known letters in digital form. As part of that process each letter is being given a permanent unique number. The numbers run consecutively in order as the letters have been published. So the 2987 letters listed in *The Public Face* are numbered as published in sequence in those volumes. The numbers then continue sequentially for the new letters in subsequent *Addenda and Corrigenda*. The table below summarises the numbering.

Publication	Sequence	Pages	Numbers
<i>Public Face</i> I	Chronological	3-335	[1]-[614]
<i>Public Face</i> II	Chronological	3-430	[615]-[1400]
<i>Public Face</i> III	Chronological	3-455	[1401]-[2245]
<i>Public Face</i> IV	Chronological	3-382	[2246]-[2972]
<i>Public Face</i> IV	Letter fragments	383-385	[2973]-[2981]
<i>Public Face</i> IV	Addenda	401-404	[2982]-[2987]
'Addenda' (1) 2005	Chronological	WCSJ VIII 48-54	[2988]-[2998]
'Addenda' (2) 2006	Chronological	WCSJ IX 59-68	[2999]-[3016]
'Addenda' (3) 2007	Chronological	WCSJ X 34-61	[3017]-[3076]
'Addenda' (4) 2008	Chronological	2-29	[3077]-[3116]
'Addenda' (5) 2009	Chronological	3-18	[3117]-[3146]

Any subsequent deletions or revisions to dating will not change the assigned number. Hence the four letters identified in *The Public Face* which were deleted by Addenda & Corrigenda (3) (2007), pp. 68-9, numbered ([229], [2975], [2977], [2979]), remain as blanks in the series.

This fifth *Addenda & Corrigenda* has been updated to the end of 2009 and includes twenty nine new letters, twenty four of which have not been published before. They represent items from auction or dealers' catalogues, libraries and collections which had previously been overlooked, published works that had been missed and some letters which have come to light from various other sources. One envelope has been promoted from a footnote in *The Public Face* to a full letter. These new letters take the numbers [3117] to [3146]. Deducting the four letters deleted by A&C (3), there are 3142 letters in the sequence to date.

Letters marked * have not been published before. Full or partial publication in catalogues of auction houses and dealers is ignored. The editors are grateful to those owners who have provided texts and given permission for their inclusion.

The Corrigenda (pp. 19-21) note substantive corrections to the date, recipient, source, text or footnotes. Minor changes are being held over for the digital edition. Letters are arranged chronologically.

The editors welcome all comments and corrections by e-mail to paul@paullewis.co.uk.

(A) Addenda

[3117] TO HERBERT WATKINS,¹ 14 JULY 1857

MS: Unknown. Published: <www.charlesdickensonline.com/Gallery/g257.htm>.

2 Harley Place | New Road | July 14th 1857

My dear Sir,

Pray accept my best thanks for the Photographs. I am quite ashamed that you should think it necessary to make any apology for the little delay that has occurred before I received your kind present.

The Photographs are really superb specimens of the art – especially the profile and the smaller front face portrait.² While I am writing of my likenesses, I must offer you my sincere condolences on the incredibly bad copy made by the engraver of “The Train” from your fine original.³ Speaking for myself, I was obviously amazed when I first saw the astounding caricature in the magazine which assumed to represent what you had done from me. But I may add with perfect sincerity that I was really distressed on your account when I remembered the pains you had taken to produce an excellent likeness, and when I saw the result that appeared in the “Train”

I hope I shall be able to call on you some day this week and see the portrait of Frank Stone of which you are kind enough to propose to give me a copy.⁴

(In great haste) | believe me | very truly yours | Wilkie Collins

To / | Herbert Watkins Esqr

1. Herbert Watkins was the first photographer known to have taken images of WC. At this time he was proprietor of the Institute of Photography at 179 Regent Street, and later he moved his business to 215 Regent Street. WC remained in contact with him until the 1870s. Watkins also took a full length image of WC in 1861.

2. The image shows WC in right profile sitting in a chair with his left arm on the back and his right hand holding his waistband.

3. Illustrating the piece by Edmund Yates (1831-1894) about WC in the ‘Men of Mark’ series in his short-lived periodical *The Train*. The engraving is found in *The Train* of June 1857, p. 353.

4. Frank Stone (1800-1859), artist and friend of Dickens and WC. He was a fellow actor in Dickens’s amateur theatricals and appeared with WC in *Not So Bad as We Seem* and *Mr Nightingale’s Diary*.

[3118] * **TO CHARLES LAHURE, 5 OCTOBER 1857**

MS: Columbia (MS Coll. 493 (Samuels)-9/6/90).¹

2. Harley Place | New Road | London | October 5th 1857

My dear Sir,

I send you, with this letter, (through Mr Jeffs) duplicate copies of Basil, After Dark, and The Dead Secret – with copies of my other two novels, Antonina and Hide And Seek, for you to judge whether it will be desirable to translate them also into French.

I beg you to accept my apologies for not having sent this second parcel sooner.² The delay has been principally occasioned by the difficulty in finding a copy of Antonina which was published some years ago, and which is now out of print.

Whenever you give me notice that it is time to do so, I will write, and transmit to you the Preface which is to accompany the translations,

Believe me | my dear Sir, | Faithfully yours | Wilkie Collins
Monsieur Ch: Lahure | &c &c &c

1. With an envelope addressed: 'Monsieur | Charles Lahure | &c &c—'.

2. See [0264] to Lahure, 4 September 1857, when these books were promised.

[3119] **TO HARRIET COLLINS, JUNE 1856 TO AUGUST 1858¹**

MS: Lewis Collection. Published: Lewis website.

Harley Place | Thursday evening

My dear Mother,

I have looked in on my way to the Procters² to ask you to order dinner tomorrow here, for me, and of course for Charley too. My plans are changed – and unless Charley settles to go out somewhere I will dine ~~at~~ here³ tomorrow.

Yours afftly | WC

If it is inconvenient to get dinner let me know through Charley, and I can dine at the Club.

1. Dating from the time HC lived at Harley Place.

2. Brian Waller Procter, Anne Benson Procter and Adelaide Anne Procter. See [0306] to HC, 14 July 1859, note 1.

3. WC overwrites the word 'at'.

[3120] * **TO GEORGE BENTLEY, 2 APRIL 1861**

MS: Beccles and District Museum, Suffolk.¹

12. Harley Street, W. | April 2nd 1861

My dear Sir,

I am very glad to hear that we have sold another hundred – it looks well for our future prospects.²

The Revises reached me, an hour after I saw you. The printers have been very careful – and I have no alterations to propose. For the future, the book may fairly stand as it is.

Many thanks for your offer in relation to the copies. If you will kindly put aside one copy of the 10/6 edition (which I should like to keep for the sake of the illustrations), and if you will add to it six copies of the new edition, you will have obliged me with everything I can desire.³

Very faithfully yours | Wilkie Collins

George Bentley Esqre

1. This letter was in a collection of papers in the archives of the printer William Clowes. Clowes did not print the books referred to but had recently printed the three volume edition of *The Woman in White*, and at this time was printing the one volume edition of that work for the publisher Sampson Low. The new edition of *Rambles* was advertised in that edition – see [0415] to Bentley, 8 May 1861 – but there seems no reason for Bentley to have passed this letter to Clowes. In 1873 Clowes printed WC's *Miss or Mrs?* for Bentley.

2. WC refers to *Rambles Beyond Railways*, originally published in 1851. Bentley published a new edition of the book in 1861. The original edition had 12 lithographs by WC's friend Henry Brandling, but the plates were lost and the new edition – with two of the original chapters deleted and 'the Cruise of the Tomtit' added – was published with an engraved frontispiece and an engraved cartouche on the title page. The new edition of *Rambles* was printed by Savill and Edwards, Chandos Street, Covent Garden.

3. WC refers to the original 10/6 large octavo volume (1st edition 1851, 2nd edition 1852) with 12 lithographs and the smaller revised new edition (1861) without the lithographs.

[3121] * **TO MESSRS. EDWARD MOXON & Co.,¹ 8 MARCH 1865**

MS: Heritage Collection, Dunedin Public Libraries, Otago, New Zealand.

9. Melcombe Place | Dorset Square. N.W. | March 8th 1865

Gentlemen,

I must beg you to excuse this late acknowledgment of your letter, which reached me some days since in Paris. Circumstances have prevented me from writing to you before today.²

In the present state of my literary engagements, it is not in my power to receive the proposal to which your letter refers. The work of fiction which I am now writing (“*Armada*”) will, if all goes well with me, continue to appear in the pages of “*The Cornhill Magazine*”, for more than a year to come, from the present time – and it is understood between the publishers and myself that while “*Armada*” is in process of periodical issue, no other new novel of mine shall be offered to the public.³

Under these circumstances, I can only thank you – which I do very sincerely – for the gratifying confidence which you have been willing to place in my abilities and my reputation.

I remain, Gentlemen, | Faithfully yours | Wilkie Collins
Messrs | Edw^d Moxon & Co

1. Edward Moxon (1801-1858) was a poet and publisher of poetry whose business continued under his name after his death. The nature of the proposal is unknown, but seems to concern the publication of a new novel.

2. WC was just back from a week in Paris.

3. *Armada* was published in *The Cornhill Magazine* from November 1864 to June 1866.

[3122] * **TO THE REV. CHAUNCY TOWNSHEND,¹ 2 JUNE 1865**

MS: Heritage Collection, Dunedin Public Libraries, Otago, New Zealand.

9. Melcombe Place. | Dorset Square N.W. | 2nd June 1865

My dear Mr Townshend,

I should have been delighted to avail myself of your kind invitation, if I had not unluckily already accepted an engagement for Monday the 5th. As it is, I can only thank you and beg you to accept my apologies.²

Very truly yours | Wilkie Collins

1. The last known letter from WC to Chauncy Hare Townshend who died in 1868. See [0239] to Townshend, 5 June 1856, note 1.

2. WC’s engagement on 5th June is unclear but appears to have been out of London. See [0641] to Reade, 11 June 1865.

[3123] * **TO JAMES BIRTLES, ¹ 5 DECEMBER 1867²**

MS: Richard Garnett.

Thursday eveng Dec 5 | **THE ATHENAEUM³**

Dear Sir,

I find that the last page of act 4, and the first page of act 5 are together.⁴ To make the Revise of act 4 complete I enclose you the revised first page of act 5. There is no need (if it is inconvenient) to make the corrections on this first page – till you get all act 5 for Revise. I only want a completely corrected act 4 when you send to Gloucester Place tomorrow.

Faithfully yrs | Wilkie Collins

1. See [0791] to Birtles, 10 December 1867, note 1. Although no name appears on the letter it can only be to him in the context of the surrounding letters.

2. Although the year is not on the letter it is certain. The only years when WC was at Gloucester Place in which 5 December fell on a Thursday were 1867, 1872, and 1878. Of these three the only year when he was involved in writing a five act play was 1867. In addition, the device of The Athenaeum is identical to that on [0789] to HC, 26 November 1867. At this time WC had just moved to Gloucester Place and seems to have spent considerable time at the Athenaeum Club to avoid the hammering of the workmen at his new home. See [0789] to HC, 6 December 1867.

3. Oval device of the Athenaeum Club; WC joined the club 16 April 1861 and remained a member all his life.

4. Of *No Thoroughfare*, about to be performed at the Adelphi Theatre from 26 December. WC had to read the whole play to the actors on 11 December. See [0791] to Birtles, 10 December 1867.

[3124] **TO JOHN BIGELOW, [13-17] MAY 1868¹**

MS: Unknown. Extract: Bigelow IV, p. 182.²

You have sent Dickens back to us looking younger than he did before he went away.³ Remembering the *American Notes* and *Martin Chuzzlewit*, I think it hardly possible to overrate the sense, moderation, and generosity which the American people have exhibited in their reception of him. I know of no other country in the world in which the national appreciation of literary genius would have been so simply, so heartily, and so nobly shown.

1. Based on a delivery period to the USA of 10-14 days.

2. Introduced with the following words: ‘*Wednesday, May 27th*. Received a note from Wilkie Collins, in which he said:’.

3. Referring to Dickens’s tour of the USA from 2 December 1867 to 20 April 1868. Dickens arrived back in the UK at Liverpool on 1 May.

[3125] * **TO UNIDENTIFIED RECIPIENT,**¹ **17 NOVEMBER 1868**

MS: Lewis Collection.²

Very truly yours³ | Wilkie Collins | November 17th 1868

1. Taken from an album apparently owned by Mrs [Elizabeth?] Collinge, dated 1866. A few of the autograph letters were written to Miss Ashby and Miss Facy.
2. The bottom portion of a standard letterhead with mourning border, which Wilkie has completed at the top with a thin black line.
3. A signature for an autograph hunter. Pasted onto a sheet with a contemporary note apparently taken from a biography ‘Wilkie Collins born in London 1824 | Author of “Antonina, or The Fall of Rome” “After Dark” “The Dead Secret” “The Woman in White” &c &c.’

[3126] * **TO UNIDENTIFIED RECIPIENT, [1860S]**

MS: Private.

... me five minutes ... talk, on either ... afternoon?

Ever yours | Wilkie Collins

1. Fragment cut from the end of a letter for the autograph with seven words of text on verso. Originally tipped into a first US edition of *Man and Wife* dated 1870. The partial watermark ‘JOYN’ (for JOYNSON) suggests it probably dates from the 1860s.

[3127] * **TO EDWARD SOTHERN,**¹ **24 FEBRUARY 1874**²

MS: Unknown. On sale: Heritage Auction Galleries, Dallas, Texas (20 November 2008, auction 5002, lot 63120, with several other items).

Hotel Vendome | Tuesday

Dear Sothern

A thousand thanks for your kind note. I should enjoy going with you – if I could. But I am tied to my desk by work which must be done. All this week, I ~~am at~~ must be at work till dinner-time.³

Pray present my thanks and my excuses⁴

...let me know where you settle after Boston.

[Yrs ever] | WC

1. Edward Askew Sothern (1826-1881: *ODNB*), a comic actor who performed in New York and Boston as well as London. Born on 1 April, he was an unrepentant practical joker and

part of a 'lively theatrical circle' in the 1850s and 1860s. In the mid-1870s he was touring in the USA. He was best known for the role of Dundreary in *Our American Cousin* by Tom Taylor.

2. WC stayed at the Vendome in Boston from 8 to 28 February 1874 (Hanes 2008, p. 77, p. 132 n. 18, p. 84, pp. 108-9). That includes three Tuesdays. But it is likely that this was written on the last of them – see note 3 below.

3. On 27 February WC read his newly reworked version of *The Frozen Deep* (Hanes, p. 83), which he was presumably working on that week. Before that his days in Boston seemed relaxed and free of work; see [1420] to Schlesinger, 17 February 1874.

4. The visible part of the letter ends here, with the verso partially transcribed by the auctioneer. The letter is stuck to a page from an album with a handwritten heading: 'Wilkie Collins. British Novelist. 1824-1889'. At the bottom is part of a note in mauve ink on cream paper: 'But I fancy I shall move to the "Parker" tomorrow or the "Vendome" where Wilkie Collins is in', with a separate associated signature 'E A Sothern'. Handwritten to the side is an additional note: 'This shows that the above note was from Wilkie Collins'.

[3128] * **TO UNIDENTIFIED RECIPIENT, 28 FEBRUARY 1874**

MS: Unknown. On sale: Jeff Coopman, Ontario L2T 3Z8 (February 2009).

Wilkie Collins | Boston | February 28th 1874

1. In a plastic envelope attached to a 1903 edition of *The Moonstone*.

[3129] * **TO MISS ALYER,¹ 10 JULY 1874**

MS: Unknown. On sale: Freeman Fine Arts, Philadelphia (18 June 1998, lot 585/587, details unclear).²

Summary: *Thanking her for a letter and the gift of a book.*

1. Otherwise unidentified

2. Information only on a file card with research papers for Baker & Clarke, 1999.

[3130] **TO UNIDENTIFIED RECIPIENT,¹ 10 JULY 1874**

MS: Lewis Collection. Published: Lewis website.

Very truly yours | Wilkie Collins | 10th July 1874

1. Apparently an autograph for a collector. On a rectangular piece of laid paper with the corners all clipped.

[3131] * **TO MADAME EDAL,¹ 19 DECEMBER 1874**

MS: Heritage Collection, Dunedin Public Libraries, Otago, New Zealand.

90 Gloucester Place | London. W. | 19th Dec^r 1874

Dear Madam,

“The Law and the Lady” was purchased for translation into German, some months since, and the translators are now at work. The story will first appear (in German) in a Berlin newspaper (periodically), and will then be published in book-form.²

Under these circumstances, I can only beg that you will accept my best thanks for your kind letter.

I remain, Dear Madam, | Faithfully yours | Wilkie Collins
To | Madame Edal

1. Unidentified translator.

2. Neither the newspaper nor the German publisher has been identified.

[3132] * **TO UNIDENTIFIED RECIPIENT, 18 MARCH 1875**

MS: Unknown. On sale: Bloomsbury Auctions (15 October 2009, lot 379).¹

Wilkie Collins | March 18th 1875²

1. In a small blue bound Autographs book with no indication of the collector. The album contains other autographs of similar date together with others rather more modern, and includes many theatrical autographs such as that of Ada Cavendish.

2. A dated signature for an autograph hunter on a small piece of cut paper.

[3133] * **TO GEORGE STEWART, 24 DECEMBER 1878**

MS: Private, envelope only.¹

Via United States | Decr 24th | George Stewart Esqre Junr | Office of Rose-Belford | Canadian Monthly | Toronto | Prov: of Ont: | Canada | Wilkie Collins

1. Postmarked 'LONDON | XA | DE 24 | 78', with 'Collins' in another hand written vertically in the left margin. The verso is stamped 'MONTREAL | 8 | JAN 8 | 79 QUE', thus indicating a delivery period of around 14 days. Another fainter mark seems to bear the same date and the city 'Toronto'.

[3134] * **TO UNIDENTIFIED RECIPIENT,¹ 1 NOVEMBER 1881**

MS: Unknown. On sale: James D. Julia Auctions (7 February 2009 lot 1155, PO Box 830, Fairfield, Maine 04937, <www.jamesdjulia.com>;² and also in November 2009 by Profiles in History #10023.

Vy truly yours | Wilkie Collins | London | 1st November 1881

1. Probably American because of 'London' in the valediction and the location of the sale; possibly addressed to M.L. or Grace L. Boyd. See note 2 below.

2. Described in the catalogue thus:

ANTIQUÉ AUTOGRAPH ALBUM. The blue autograph album having 33 pages, each page having from one to four autograph cards glued on. Approximately 105 signature cards. Mostly actors, actresses, authors and notable figures from the late 1870's to the early 1880's. Autographs include Henry W. Longfellow; William Cullen Bryant; Oliver Wendell Holmes; John G. Whittier; Wilkie Collins; Jules Verne; Horatio Alger; Thomas Wentworth Higginson; Samuel L. Clemens (Mark Twain); Harriet Beecher Stowe; Susan B. Anthony; W F. Cody (Buffalo Bill) and many more. We believe this album was accumulated by the Boyd family as some autographs refer to M.L. Boyd and Mrs. Grace L. Boyd. Accompanying the book is a large signed engraving of Henry W. Longfellow by William Edgar Marshall (American, 1837-1906). Pencil signed. Full list of signatures available upon request. SIZE: Album is 11" x 9". Engraving is 44-1/2" x 33" w. CONDITION: Generally very good. The engraving is presently rolled with damage to edges with rips. 9-94986 (\$1,000-\$2,000).

[3135] * **TO UNIDENTIFIED RECIPIENT,¹ 20 DECEMBER 1882**

MS: Unknown. On sale: Sotheby's (14 July 2009, LO9773, lot 66)²

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.³

London | 20th December 1882

Dear sir,

My literary engagements will not allow me to consider the proposal with which you have honoured me.

Let me beg you to accept my excuses for this late acknowledgement of your kind letter. I have been so hard at work that I have found it impossible to keep up with the demands of a large correspondence.

Faithfully yrs⁴ | Wilkie Collins

1. Presumably a publisher, outside London and probably outside the UK. The top few millimetres of the letter have been neatly cut off to excise the name of the recipient written top left, with WC's familiar '&c &c &c' marks also partly excised beneath. Only the final descender of the final part of the name – possibly 'g' – remains above the marks.

2. In a collection of more than 300 letters, MSs, drawings and ephemera mainly addressed to Eric Alden 'traveller, civil servant, art and theatre lover' (Sotheby's catalogue p. 20).

3. On the standard paper of the era with the monogram to the left and the address ranged right. The watermark is rendered illegible as the letter is stuck to the page of the album.

4. The valediction may have been rethought by WC. 'Faith' is written in slightly smaller characters as if squeezed in to the left. Without it the valediction could almost have read 'truly yrs'.

[3136] * **TO UNIDENTIFIED RECIPIENT, 17 FEBRUARY 1883**

MS: Unknown. On sale: Kenneth W. Rendell Inc., New York (January 2009).

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.²

London | 17th February 1883

"Women can resist a man's love, a man's fame, a man's personal appearance, and a man's money; but they cannot resist a man's tongue when he knows how to talk to them."³

From | "The Woman in White" | by | Wilkie Collins

1. Presumably an American admirer given the insertion of 'London' in the address and the provenance of the MS.

2. On blue/green tinted headed paper with WC's monogram to the left.

3. The quotation is from *The Woman in White*, Second Epoch, V. See, for example, *The Woman in White*, New Edition, Sampson Low, Son, & Co, 1861, p. 198.

[3137] **TO HENRY HIGGINS, 9 MAY 1883**

MS: Parrish, envelope only.¹ Published: BGLL, III, p. 406 (as footnote to [2153] to Higgins, 8 May 1883).

By Book Post. Registered 9th May 1883 | Manuscript²

Henry Higgins Egre | 22. Oakden Street | Kennington Road | S.E.

Wilkie Collins. 90 Gloucester Place. W.³

1. Postmarked: ‘REGISTERED | G 3 | 9 MY 83 | W.12. O’.

2. Presumably containing the third act of *Rank and Riches*, referred to in the previous letter [2153] to Henry Higgins, 8 May 1883.

3. Contained within a box at the foot of the envelope.

[3138] * **TO ROBERT DU PONTAVICE DE HEUSSEY,¹ 24 MAY 1883**

MS: Morgan (MA 7606).

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 24 May 1883

My dear Collaborateur,

There can be no such thing as a misunderstanding between us. When I ought to write – and don’t write – I feel sure you will excuse me for one or other of two reasons – either I am ill, or I am so busily occupied that my correspondence (even my correspondence with my friends) has fallen into arrears.

This last is the reason which now obliges me to trust to your indulgence. All my mornings are given to the rehearsals of my new play.² All my afternoons are employed in “reading” the characters in the play with the artists who are to represent them. The work this time is written in total disregard of the theatrical conventionalities – and the actors ask me to help them to embody characters which are new to them. They are so eager to do their very best for my sake that I cannot say No. The result is that my evenings are not given to my correspondence – but are passed prostrate in an armchair with a cigar and a volume of Scribe’s plays (what a master of his art!) – and my writing table is covered with unanswered letters.³ In two words – when I ought to be sailing in a friend’s yacht, I am hard at work again.

It is needless to say how heartily I wish you success in Paris – and how ~~regret~~ sorry I am to be tied to London, and unable to help you. Do you know any friend of the “Great Sarah”?³ and is there any chance of a change of feeling in that illustrious woman which may tell her that she has died in the

agonies of poison often enough? and that a complete change in her “repertoire” might help her with the public? These are wild questions indeed!⁴

My kind remembrances to your brother when you next write. If I can send him any more introductions, he has only to let me know it.

Always truly yours | Wilkie Collins

1. Collins routinely addressed and referred to Robert du Pontavice de Heussey as his ‘collaborateur’, an appellation he used for no-one else.
2. *Rank and Riches* which was to open at the Adelphi on 9 June 1883.
3. The French playwright Augustin Eugène Scribe (1791-1861). In 1856 Collins was told by the editor of the *Revue Britannique* in Paris that Scribe had spoken of one of his stories ‘with enthusiasm’; see [0232] to Harriet Collins, 11 March 1856. WC refers to this encouragement in the later letter [2535] to Heussey, 15 March 1886. For WC’s copy of Scribe’s plays in 24 volumes see Baker (2002), pp. 148-9.
4. The famous French actress, Sarah Bernhardt (1844-1923).
5. In 1880 Bernhardt played the title role in Scribe’s play – written with Ernest Legouvé – *Adrienne Lecouvreur*, about the celebrated actress of that name (1692-1730), whose early death may have been due to poison and is depicted as a painful and lingering end in the play.

[3139] * **TO JANE BIGELOW, 8 DECEMBER 1883**

MS: Bigelow.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Saturday 8th Decr 1883

Dear Mrs Bigelow,

Need I say how truly sorry I am to have been away from home when you so kindly called. Partly for health – partly for undisturbed work – I have been backwards and forwards between town and country for some months – and I only left London again a few days before the day of your visit.

Here I am again this morning – to report myself, and my neuralgias, to my doctor, and (I am afraid) to visit my dentist as well. First and foremost, however, I am entirely at your service on any afternoon which you may so kind [*sic*] as to appoint.¹

Yours always truly | Wilkie Collins

(I write in great haste – smothered in unanswered letters.)²

1. WC clearly means to write ‘which you may be so kind as’.

2. WC writes this postscript diagonally on the blank facing page, enclosed by two oversize parentheses.

[3140] **TO ADA CAVENDISH, 2 AUGUST 1884**

MS: Lewis Collection. Published: Lewis website.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 2nd August 1884

Dear Miss Cavendish,

I have the pleasure of hereby granting to you – on the same pecuniary terms as those already arranged between us – the sole authority to perform my play, called The New Magdalen,¹ during the period occupied by your autumn tour of the present year – such authority to ~~extend~~² be only exercised by yourself personally and to extend over Gt Britain and Ireland, but not to include London.

I remain | yours | WC

1. Ada Cavendish toured *The New Magdalen* in several provincial towns during 1883 and 1884. See [2164] and [2986] to Cavendish, 9 June and 23 June 1883, for earlier terms.

2. A line following this word is deleted and the next six words inserted above.

[3141] * **TO CHARLES KENT, 24 JULY 1885**

MS: Unknown. On sale: Sotheby's (17 December 2008, LO8411, Lot 40).¹

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

Friday. 24th July 1885

My dear Kent,

The workmen are out of the house – and the smell of varnish is following the workmen.²

Choose your own afternoon at, or after 5, next week (the sooner the better) – and come and fumigate “the Study”.

Yrs afftly | WC

Let me have a word to say when I may expect you – so that I may be at home.

1. Bound into extra-illustrated edition of John Forster, *The Life of Charles Dickens*, 1872-1874, Vol. III, Pt.1, p. 38. It is followed by an engraving of WC by E. Halpin based on a photograph by Elliott & Fry of 1871. The engraving was first published as a frontispiece to *My Miscellanies*, Harper, New York, 1874, and Chatto & Windus, London, 1875.

2. See [2444] to Kent, 17 July 1885, for more on the refurbishing of his rooms and the plans to ‘fumigate’ them by smoking a cigar.

[3142] * **TO CHARLES KENT, 6 OCTOBER 1885**

MS: Unknown. On sale: Sotheby's (17 December 2008, LO8411, Lot 40).¹

90. G. Pl. | 6 Oct: 1885

My dear Kent,

Here is a late Thank You for your kind letter. I have been drifting back a little bit in the matter of health – and a return to Ramsgate looms in the future of next week.² Add that I am still hard, hard, hard at work – and there is my excuse.³

I sent back the Trials, with the sort of letter you suggested – and when my servant got to the house he found it a solitude, not even a servant to answer the bell. Inquiring at the next house, he was told they were “all out of town”. So the Trials have returned to me – and I bide my time as the old motto says.⁴

How are you? Better, I hope. But you have not seen B.⁵ We had a drink on the 4th of this month to celebrate his birthday – and wanted you. His age is fixed for the present at 59.⁶

Ever yrs affcly | WC

1. Bound into extra-illustrated edition of John Forster, *The Life of Charles Dickens*, 1872-1874, Vol. II, pt.,2, p. 372. With an envelope addressed to ‘Charles Kent Esqr. | 1. Campden Grove | Kensington | W.’ and postmarked ‘OC 7 85’.

2. WC writes on a Tuesday, arriving in Ramsgate on Thursday 15th October. See [2478] to Watt, 16 October 1885.

3. WC was writing both *The Evil Genius*, which was about to be serialised, and a short story ‘The Poetry Did It’ for *The Spirit of the Times*.

4. ‘The Trials’ probably refers to the accounts of cases which he borrowed from William F. Finlason – see [2437] to Kent, 26 June 1885 – for use in his stories, including the series of ‘Victims of Circumstances’ published in *The Youth's Companion* in Boston and *Boys Own Paper* in London. See also [2430] to Kent, 12 June 1885, and note 4.

5. Probably Francis Carr Beard, WC’s doctor and presumably Kent’s too. See WC’s reference to him as ‘B’ in [2530] to Kent, 9 March 1886.

6. Beard was born in 1814 and so would have been 71 on his birthday.

[3143] **TO A.P. WATT, 9/10 OCTOBER 1885¹**

MS: Lewis Collection, envelope only.² Published: Lewis website.

A.P. Watt Esqre | 117. Alexandra Road | St. John’s Wood | N.W.³
Wilkie Collins

1. Stamped with mauve ‘postage and inland revenue one penny’ stamp. Postmarked recto and verso 10 October 1885. The letter could have been written late on 9th or early on 10th.

2. The content of the letter is not known, but on 8 October Watt replied thus to WC's letter of 7 October :

I am in receipt of yours of the 7th inst. and I am very glad to hear you are going of [*sic*] on Monday. Tomorrow I intend doing myself the pleasure of running up to see you about the short story idea if this will be convenient for you. Don't trouble yourself to write if it is.

"Royal Love" [must have been] published in America in some of their cheap reprints. No one in England would dare to do so. But I will see you about this also tomorrow.

The letter in the envelope is not early enough to cancel the meeting so we can assume it took place and the letter confirmed or developed the discussion of Friday the 9th, possibly also informing Watt of his change of departure date which was put back to Wednesday and then Thursday. No reply from Watt is recorded in his Letter-books in the Berg Collection, New York Public Library.

3. Where Watt lived with his wife, four children and his wife's mother and sister (Census 1881, RG11/170/87).

[3144] * **TO ANNE WYNNE, 31 DECEMBER 1885**

MS: Private, envelope only.¹

Miss Nannie Wynne | 4. Delamere Street | W.

1. Postmarked: 'LONDON . W | R | DE 31 | 85. This envelope does not match any of the known letters to Anne Wynne or her mother.

[3145] * **TO CHARLES KENT, 24 DECEMBER 1886**

MS: Unknown. On sale: Sotheby's (17 December 2008, LO8411, Lot 40).¹

24th Nov 1886

My dear Kent,

Literally a word to say that I shall be delighted to see you on Tuesday next.² You have just hit the day when I hope to have shaken off all arrears of work.³ Vv glad you like The Guilty River.⁴

Ever yrs affly WC⁵

1. Bound into an extra-illustrated edition of John Forster, *The Life of Charles Dickens*, 1872-1874, Vol.III, Pt. 2, p. 318. With an envelope addressed to 'Charles Kent Esqr. | 1. Campden Grove | Kensington | W.' and postmarked 'NOV 24 86'.

2. WC writes on a Wednesday, so the following Tuesday is 30 November.

3. In fact WC was still exhausted in that week also – see [2648] to Chatto, 4 December 1886.

4. *The Guilty River* had just been published by Arrowsmith as a Christmas story, probably on 15 November.

5. The valediction is written up the left-hand side of the paper. The whole letter shows signs of great haste.

[3146] * **TO UNIDENTIFIED RECIPIENT,¹ 2 JULY 1888**

MS: Unknown. On sale: eBay (ended 3 February 2009, #370151307046).

Vy truly yours | Wilkie Collins | 2nd July 1888

1. Apparently to an autograph hunter.

(B) Corrigenda

[0211] TO MRS SPIERS, 7 JUNE 1855

I p. 124: In the first sentence require should read oblige.

[0324] TO CHARLES WARD, [2 JANUARY 1860]

I pp. 186-7: This letter has been redated to [6 January 1860]. The heading and footnote should be amended to read:

[0324] TO CHARLES WARD, [6 JANUARY 1860]

1. Subscriptions to the Garrick Club were due on 1 January. The only January when WC was using 2a New Cavendish St as his address is 1860. It is likely this letter was written on the 6th, the first Friday of the month.

[0430] TO HARRIET COLLINS, 7 AUGUST 1861

I pp. 198-9: In the third sentence in the last paragraph other should read better.

[0523] TO F. C. BEARD, 7 FEBRUARY 1863

I p. 292: In line 1 of the text proposed should read proffered.

[0804] TO NINA LEHMANN, 4 JANUARY 1868

II p. 101: This letter has been redated to 1869, since WC writes on Gothic headed paper with a half-mourning border which was only used following HC's death on 19 March 1868. He has clearly mistaken the date at the New Year. The heading should be changed to read:

[0804] TO NINA LEHMANN, 4 JANUARY 1869¹

[0805] TO T. FULLER MAITLAND,¹ 4 JANUARY 1868

I p. 102: This letter has been redated to 1869. The heading should be replaced and footnote 2 added as follows:

[0805] TO T. FULLER MAITLAND,¹ 4 JANUARY 1869²

2. Although he has dated the letter 4 January 1868, WC clearly forgets the New Year. The letter is on Gothic headed paper with a half-mourning border used following HC's death on 19 March 1868. WC's rent for the quarter to Christmas 1868 was due in January 1869 not 1868, and his bank records a payment of £43-17s-6d to T.F. Maitland on 6 January 1869.

[2991] TO MARY MOTLEY,¹ 22 MARCH 1870

A&C I p. 39: Note 2 should be added as follows, flagged at the end of the letter:

2. The invitation was to a dinner with Sophie, Queen of the Netherlands. According to the *Times*: 'In the evening the Queen honoured his Excellency the Minister of the United States and Mrs. Motley with her company at dinner at the American legation in Arlington-street'. It records those present as: The Austro-Hungarian Ambassador, the Netherlands Minister and Baroness Gevers, Lord Houghton, Rt Hon. Charles Villiers M.P., Hon. Mrs. Norton, Sir William and Lady Anne Stirling Maxwell, Mr and Mrs Froude, Mr Grote, Charles Dickens, Robert Browning, Mr T. Hughes M.P., Wilkie Collins, Mr Hayward, Mr B. Moranand, Mr Karnebeck (*Times*, 29 March 1870, p. 12c).

[1122] TO F. C. BEARD, 9 SEPTEMBER 1871

II pp. 272-3: In paragraph 1 first sentence, decidedly should read decidedly.

[1174] TO LAUNCE BEARD,¹ 8 DECEMBER 1871

II p. 307: The heading and footnote should be amended as follows:

[1174] TO FRANCIS LAUNCELOT BEARD,¹ 8 DECEMBER 1871

1. Francis Launcelot Beard was the eldest son of WC's physician and friend Frank Beard. He and his younger brother Nathaniel collected autographs.

[1368] TO F. C. BEARD, 1869–AUGUST 1873

II p. 414: In paragraph 2 thinking of opera buffa should read thinking of the opera buffa.

[1958] TO JANE BIGELOW, 8 JUNE 1881

III p. 298: The first paragraph and the first sentence of the second should be replaced with the following:

Don't think I can forget you, while I have such a thing as a memory.

I am an object for your sympathy – I write these few lines in bed, after a month's torment with rheumatic gout.

[3114] **TO GEORGE S. J. OLIVER,¹ 6 JANUARY 1887**

A&C4 p. 28: Address and date lines should be added as follows:

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. |

London | 6 January 1887

[2775] **TO [EDWARD W.] BOK, 2 NOVEMBER 1887**

IV p. 280: Source line should read:

MS: Princeton AM89-31.

[2926] **TO W.F. TILLOTSON, 7 FEBRUARY 1889**

IV p. 359: Delete entire entry and replace with full transcript:

[2926] **TO W.F. TILLOTSON,¹ 7 FEBRUARY 1889**

MS: Unknown. On sale: 2009 Maggs catalogue 1427 no. 36.

82, WIMPOLE STREET. | W. | [7th Feby 1889]

Dear Mr Tillotson

Let me thank you for your kind letter, and assure you that I am sensible of the compliment which is offered to me by your renewed proposal.

Illness confines me to my room, and leaves me no alternative but to repeat my excuses. While I am behind hand with work that must be done I must not venture to undertake work that may be done.²

[Vy truly yours] Wilkie Collins

1. This is WC's last letter to Tillotson, who died suddenly at home on 19 February at the age of only forty-four, shortly after contracting pneumonia following his return from a trip to New York – see [2936] to A.P. Watt, 20 February 1889.

2. Perhaps Tillotson had asked WC for a story for Christmas 1889.

PUBLISHED BY WILKIE COLLINS SOCIETY DECEMBER 2009

3 MERTON HOUSE, 36 BELSIZE PARK, LONDON NW3 4BA

4 ERNEST GARDENS, CHISWICK, LONDON W4 3QU