

The Collected Letters of Wilkie Collins: Addenda and Corrigenda (8)

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



Wilkie Collins Society
December 2013

© 2013 William Baker, Andrew Gasson, Graham Law, Paul Lewis

Introduction

This pamphlet is the eighth in the series of updates to *The Public Face of Wilkie Collins: The Collected Letters*, published in four volumes by Pickering & Chatto in 2005. This update is published by the Wilkie Collins Society.

The editorial principles, transcription conventions, and abbreviations employed here remain consistent with those described in pp. ix-ixlii 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 letters in ‘Last Things’ in *Public Face* vol. IV between WC’s relatives and friends during his final illness and after have also been numbered as X001 to X011. One more was added in A&C7. 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	Last Things	387-393	[X001]-[X011]
<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]
‘Addenda’ (6) 2010	Chronological	3-16	[3147]-[3171]
‘Addenda’ (7) 2011	Chronological in 2 sequences	5-36 37-45	[3172]-[3199], [X012]
‘Addenda’ (8) 2013	Chronological	3-22	[3200]-[3232]

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 A&C3, pp. 68-9, numbered [0229], [2975], [2977], [2979],

remain as blanks in the series. A further entry [3097] has been deleted in the present A&C8, p. 25.

This eighth *Addenda & Corrigenda* has been updated to December 2013 and includes 33 new letters, of which only seven have been published before.

New letters have been found in auction or book trade catalogues, newspapers and periodicals, collections which had previously been overlooked, and in albums or pasted into books. An important group of six new letters turned up in a collection of autograph letters to Wilkie's friend Sir George Russell. Previously only one other letter to him had been identified. Other interesting finds letters include the only known letter to Hans Christian Andersen.

The 33 new letters take the numbers [3200] to [3232]. Deducting the four letters deleted by A&C3 and one letter deleted here, there are 3227 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 or given permission for their inclusion.

The Corrigenda (pp. 23-25) note substantive corrections to the date, recipient, source, text, or footnotes.

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

(A) Addenda

[3200] *TO JOSEPH HOGARTH,¹ 18 NOVEMBER 1844

MS: Unknown. On sale: Myers & Co., 59 High Holborn, London (Auction catalogue, No. 219, 1918), lot 85.²

...you have fallen into a very strange mistake regarding the description of Rustic Hospitality.... The MS. In question was MY composition and not my father's (W. Collins, R.A.) and he never even SAW it until it had been fairly copied and submitted to my mother's criticism in the first instance.³

1. Joseph Hogarth (1801-1879; National Portrait Gallery Directory of British Picture Framemakers), printseller and print moulder of 60 Portland Street, *Memoirs*, II, p. 42 and [0019] to Harriet Collins, 30 July 1844.

2. In addition to the 1½ pp. manuscript letter, the lot also included an engraved portrait of WC.

3. See also [0024] to Unidentified [now amended to Joseph Hogarth], 13 November 1844.

[3201] TO HANS CHRISTIAN ANDERSEN,¹ 1 JULY 1858

MS: Det Kongelige Bibliotek (Royal Library) NKS 1299 g 2°, Copenhagen. Published: Elias Bredsdorff, *Hans Andersen and Charles Dickens* (Cambridge: Heffer, 1956), p. 124, our main copy text.

11 Harley Place, | Marylebone Road | London
July 1st 1858

My dear Andersen,

Thank you for your friendly greeting. I return it most cordially, and my mother joins me.

I have had a sad accident to my ankle – a severe sprain which has quite crippled me, and which still keeps me an invalid in the doctor's hands.² In consequence of this misfortune, I shall miss the pleasure of making Mr Grimur Thomsen's acquaintance.³ I have written to him to apologise for myself and to tell him how unfit I am now, even for the pleasantest society.

Although I am gratefully sensible of your kind intentions towards The Frozen Deep, it is at present, not in my power to accept your offer, as the play is not yet published, and there is but one copy of it in manuscript. I have not published it, because I am afraid it might get on the public stage, and do me harm with the public by being badly acted there. In the present deplorable state of our stage, there is neither actor nor actress for the two principal parts in The Frozen Deep.

This is the frank explanation of how I am situated. I know you will accept it in a kind and friendly spirit.

Cordially yours | Wilkie Collins

To Herr Hans Christian Andersen | Copenhagen | Nyhavn | Hotel Christiania
Forwarded by | Herr Grimur Thomsen⁴

1. Hans Christian Andersen (1804-1875), the Danish writer. He stayed with Dickens at Gad's Hill in June 1857 where WC met him. WC later parodied his visit in 'The Bachelor Bedroom' *Household Words* (6 August 1859), pp. 355-360.

2. WC may have still been suffering from the ankle sprain incurred while visiting Cumberland in September 1857. His last known mention of it prior to this was four months earlier, in [0275] to Watkins, 20 March 1858. So it is not clear if it really was too bad to prevent the visit or if this was an excuse. WC consistently spelt the word 'anle'.

3. Grimur Thomsen (1820-1896) was an Icelandic poet and editor. WC was replying to the following letter from Andersen:

My Dear Collins

The bearer is one of our most important young critics, a man with both heart and soul, Mr Grimur Thomsen, working in the Ministry in Copenhagen. He brings you my warmest greetings, which I beg you will convey also to your mother, if she should still remember me. It was my wish to render *The Frozen Deep* in Danish, and you were kind enough to promise to send me the same. I would like to put it on the stage. Now that is presumably in print, let me have it very soon, please, either by my friend G.T. or by Bentley. Thank you for all your kindness towards me, and remember me, please, to Albert Schmidt and Mark Lemon.

Cordially yours | Hans Christian Andersen

(translation in Bredsdorff, p. 124)

Andersen met Harriet Collins on 4 July 1857 after the performance of *The Frozen Deep* at the Gallery of Illustration (see Bredsdorff, p.80).

4. This postscript is taken from the Hans Christian Andersen website <http://www.andersen.sdu.dk/brevbase/brev.html?bid=18024>. It is not clear how much of it is in WC's hand.

[3202] TO THE EDITOR OF THE *CRITIC*,¹ 14 DECEMBER 1859

MS: Unknown. Published: the *Critic* (17 December 1859), p. 35.

Dec. 14, 1859

Sir,

My attention has just been called to a paragraph in your Bookseller's Record for the 3rd of this month, which refers to me, and which I beg to correct in one particular.

The paragraph in question, after stating that I have begun my new serial story – “The Woman in White” – in the columns of *All the Year Round*, adds to that announcement the following sentence: “Some expressions in the brief preface have occasioned the surmise that he (Mr Wilkie Collins) is, in certain portions of it, to be assisted by the pen of Mr. Charles Dickens.”²

I beg to assure you that any surmise of this sort is founded on misapprehension of the facts.³ The idea of “The Woman in White,” and of the peculiar narrative form under which the story is to be presented, is wholly and entirely my own. All the characters are of my painting, and all the incidents of my inventing. Not a line or word of “The Woman in White” will be written, from beginning to end, by any other hand than mine.

Trusting that you will publish this letter in your next number, in justice to Mr Dickens, as well as in justice to myself

I am, Sir, yours, &c., | Wilkie Collins⁴

1. From its beginnings in 1843 until its demise in 1863, the *Critic* (1843-63) was a review owned by Edward William Cox (1809-1879; *ODNB*), and edited by James Lowe (d. 1865; *ODNB*). In the late 1850s, it sold at a relatively expensive fourpence and was characterized on its masthead as, ‘A Weekly Journal of Literature, Art, Science, and the Drama’.

2. In full the original comment read: ‘In *All the Year Round* Mr. Wilkie Collins has commenced a new tale, “The White Lady”. Some expressions in the brief preface have occasioned the surmise that he is, in certain portions of it, to be assisted by the pen of Mr. Charles Dickens. This is not the first time that Mr. Collins and Mr. Dickens have combined their efforts, as the readers of the chronicle of the “Two Idle Apprentices”, in *Household Words*, may remember.’, the *Critic* (3 December 1859), p. 19.

3. The comment in the *Critic* clearly rests on a confusion between the roles of author and narrator in *The Woman in White*, which opens with Walter Hartright’s ‘Preamble’, where it is noted that ‘the story here presented will be told by more than one pen, as the story of an offence against the laws is told in Court by more than one witness’ (*All the Year Round*, 26 November 1859), p. 95.

4. Immediately after the letter appeared the following editorial comment: ‘We willingly insert Mr. Collins’s communication, but we do not find in our original statement anything to correct. The wording of Mr. Collins’s introduction to “The Woman in White” did occasion the “surmise” referred to: on its accuracy, however, we expressed no opinion.’

[3203] *TO GEORGE RUSSELL,¹ 28 APRIL 1862

MS: Unknown. On sale: Woolley & Wallis, Salisbury, UK (12 December 2012), lot 54, in an album of correspondence to Sir George Russell, p. 41.

12. Harley Street, W
April 28th 1862

My dear Russell,

I only returned to town from the country this afternoon at 5 o'clock, and found your letter waiting for me. In half an hour more I was at the Club – too late for the meeting, but in time to hear what a large minority (large enough to suggest a majority next time) had supported your proposal. If I had got to London earlier, I need hardly say that I should have voted with you. I see no other way of keeping the Club to its old character in the new house – or in other words, of keeping the Club together – than the way you have proposed. You will tell me, when I next see you, if you think of trying again next year?²

I am very glad to hear that No Name has fastened a strong hold on you already.

Ever yours | Wilkie Collins

1. George Russell, third son of Sir Henry Russell, Baronet of Swallowfield. He inherited the title after the death of his brother Charles in 1883 and in 1885 was elected as a Conservative MP. George and WC were childhood friends, as the Russell family had been with the Collins family in Italy during January 1838 in Italy, and WC was later invited to his wedding (see [0730] to HC, 26 February 1867, Baker & Clarke, II, pp. 283-4).

2. The reference is to the Garrick Club of which WC and Russell were members. Russell's proposal was presumably along the lines of the motion he and WC signed a year later to preserve its character (see [0533] to Millais, 6 April 1863, footnote 1).

[3204] *TO GEORGE RUSSELL, 12 JULY 1862

MS: Unknown. On sale: Woolley & Wallis, Salisbury, UK (12 December 2012), lot 54, in an album of correspondence to Sir George Russell, p. 43.

The Fort House | Broadstairs | Kent
July 12th 1862

My dear Russell,

Your kind letter has just been forwarded to this place. Many thanks for it. I left town ten days since – so all attendance at the performance on my part was out of the question. I am not the less obliged by your remembrance of me.

When Cole informed me, some time since, that each of the three plays produced was under the authority of a separate manager, I privately suspected

that confusion would be the result.¹ The only sort of government in theatrical matters is an absolute despotism. However, I [hope] the stage-performance at night succeeded, and that the results both dramatic and pecuniary were satisfactory.

I am hard at work here, making up for time lost through London interruptions. If you are in these parts, this summer or autumn, don't forget my address. I am a free man in the afternoon (though chained to my desk all the morning).

Ever yours | Wilkie Collins
George Russell Egre

1. The plays have not been unidentified.

[3205] TO MICHAEL T. BASS,¹ MID MAY–EARLY JUNE 1864²

MS: Unknown. Published: Michael T. Bass, *Street Music in the Metropolis: Correspondence and Observations on the Existing Law, and Proposed Amendments* (London: Murray, 1864), pp. 41-2, our copy text. Reprinted: the *Musical World* (16 July 1864) p. 451; Pilgrim, X, pp. 38-39.

Sir,

Your undersigned correspondents are desirous to offer you their hearty thanks for your introduction into the House of Commons of a Bill for the Suppression of Street Music;³ and they beg to assure you that, in the various ways open to them, they will, out of Parliament, do their utmost to support you in your endeavour to abolish that intolerable nuisance.⁴

Your correspondents are, all, professors and practitioners of one or other of the arts or sciences. In their devotion to their pursuits—tending to the peace and comfort of mankind—they are daily interrupted, harassed, worried, wearied, driven nearly mad, by street musicians. They are even made especial objects of persecution by brazen performers on brazen instruments, beaters of drums, grinders of organs, bangers of banjos, clasher of cymbals, worriers of fiddles, and bellowers of ballads; for, no sooner does it become known to those producers of horrible sounds that any of your correspondents have particular need of quiet in their own houses, than the said houses are beleaguered by discordant hosts seeking to be bought off.

Your correspondents represent to you that these pecuniary speculations in the misery they endure are far more destructive to their spirits than their pockets; and that some of them, not absolutely tied to London by their avocations, have actually fled into the country for refuge from this unmerited

persecution – which is none the less grievous or hard to bear, because it is absurd.

Your grateful correspondents take the liberty to suggest to you that, although a Parliamentary debate undoubtedly requires great delicacy in the handling, their avocations require at least as much, and that it would highly conduce towards the success of your proposed enactments, if you prevail on its opponents to consent to state their objections to it, assailed on all sides by the frightful noises in despite of which your correspondents have to gain their bread.

(Signed): — Charles Dickens. | Alfred Tennyson. | John Everett Millais. | Francis Grant. | John Forster. | J.R. Herbert. | John Leech. | W. Holman Hunt. | Wilkie Collins. | J.E. Horsley. | W.P. Firth [*sic* for Frith]. | F. Seymour Haden. | R. Doyle. | T. Carlyle. | Alfred Wigan. | W. Boxall. | George Jones. | Alfred Elmore. | Thomas Faed. | John Phillips. | Thomas Creswick. | James Sant. | E.M. Barry. | J.H. Robinson. | S. Cousins. | L. Stocks. | W.C. Dobson. | Thomas Woolner.⁵

1. Michael Thomas Bass (1799-1884; *ODNB*), wealthy brewer, grandson of William Bass, founder of the brewing firm in Burton, Derbyshire. Michael T. Bass was a philanthropist, and served as Liberal MP for Derby, 1848-83. On his campaign to suppress street musicians as public nuisances, see John M. Picker, *Victorian Soundscapes* (Oxford: Oxford UP, 2003), ch. 2.

2. As reprinted in *Street Music in the Metropolis*, the letter carries no date; most of the thirty or so other letters of support included in Bass's book (in Chapter II. Sufferers from Street Music, pp. 6-43) are dated and range from 4 May to 14 July. Pilgrim dates the letter 'Early May', but this seems to us rather early given the time necessary to organize a letter with more than two dozen signatories. When Dickens wrote to John Leech on 16 May (Pilgrim, X, p. 396) it seems likely that the letter had not yet been sent to Bass, yet when he wrote to J.E. Horsley on 10 June (Pilgrim, X, pp. 403-4) it seems clear that the letter had already been received by Bass.

3. Bass's Street Music (Metropolis) Bill, 27 & 28 Victoria c. 55, was introduced on 3 May 1864, had its third reading on 18 July, and received Royal Assent on 25 July.

4. One notable gesture of support by Dickens was the inclusion of the satirical piece, 'The Battle of the Barrels' by Andrew Halliday in *All the Year Round* (11 June 1864), pp. 421-4. Bass, p. 40, himself refers to the letter headed by the signature of Dickens as one 'which cannot fail to have the greatest weight and authority', and adds, 'I only hope that I may have an opportunity of reading it to the House of Commons'.

5. Though the letter seems to have been drafted by Dickens himself, it was presumably signed by each of the other twenty-seven correspondents, since, in the version appearing in Bass's book, only twelve of the names are accompanied by an address. WC's personal animosity towards the nuisance of street music was perhaps first articulated in 'Sea Breezes with the London Smack', *Household Words* (4 September 1858), pp. 244-7, where it was

referred to as ‘those hateful London tunes’ performed by the ‘musical foreign invader’. See also [0437] to Charles Ward, 26 August 1861: “The noises, indoors and out, of this otherwise delightful place (comprising children by hundreds under the windows, and a brass band hired by the proprietor to play regularly four hours a day for the benefit of his visitors) are keeping me back so seriously with my work, that I must either leave Whitby or lose time”

[3206] *TO GEORGE RUSSELL, 6 JUNE 1864

MS: Unknown. On sale: Woolley & Wallis, Salisbury, UK (12 December 2012), lot 54, in an album of correspondence to Sir George Russell, p. 47.

12. Harley Street. W.
June 6th 1864

My dear George,

Many thanks for your note. I am surprised at nothing which is done by these two gentlemen – or by a good many others of a like way of thinking. When you see your way to a certain means of smashing the Club to atoms, let me know and I will help you. In the meantime, I leave the little puddle in King Street to stink without any further stirring on my part.¹

Ever yours | Wilkie Collins

1. The two gentlemen are unidentified but WC was in a long dispute over the Garrick Club constitution. The club was due to move from 35 King Street to new premises at 15 Garrick Street but the move was delayed, finally happening on 4 July. See [0572] to Russell, 4 April 1864.

[3207] *TO GEORGE RUSSELL, 12 MARCH 1865

MS: Unknown. On sale: Woolley & Wallis, Salisbury, UK (12 December 2012), lot 54, in an album of correspondence to Sir George Russell, p. 39.

9. Melcombe Place | Dorset Square | N.W.
March 12th

My dear George,

You are always heartily welcome (as you know) to any little service which it may be in my power to render you. As it is, no service has been wanted – and you have had the will without the deed.

I think the matter could have ended in no better way. May your future [seat] in the Committee be an easier one – and may that wretched Club prove more capable of reforming itself than I believe it to be!¹

I am here in a street running out of Dorset Square, until I can find Chambers to suit me – no easy matter as it turns out, in my case.² If you ever lose yourself north of the New Road, give me a look-in.³

Ever yours | Wilkie Collins
Geroge Russell Esqr

1. The Garrick Club. See previous letters to Russell.
2. WC had moved to 9 Melcombe Place on 21 December 1864 and stayed there for nearly four years, until late in August 1867.
3. New Road had been renamed Marylebone Road late in 1857.

[3208] *TO UNIDENTIFIED, 27 NOVEMBER 1866

MS: Unknown. On sale: eBay (2011).¹

very truly yours | Wilkie Collins | November 27th 1866

1. Apparently cut from a letter, on blue paper. Mounted with a modern copy of Millais's portrait and with [3232] to Unidentified, unknown date.

[3209] *TO GEORGE RUSSELL, 19 FEBRUARY 1867

MS: Unknown. On sale: Woolley & Wallis, Salisbury, UK (12 December 2012), lot 54, in an album of correspondence to Sir George Russell, p. 45.

9. Melcombe Place | N.W.
Feby 19th

My dear George,

I heartily congratulate you on your new honours and your coming marriage.

As very ill-luck will have it, all my arrangements are made for going to Paris on Saturday the 23rd. If it was only pleasure I could put it off. But I am “dramatising” my last book for the French stage – and my “collaborateur” is waiting to see me at the earliest moment, and time is of some importance to us in the present state of the business.¹ I can only ask you to accept my thanks – and my excuses. You know I should be only too glad to dine if I could.

Another reason for my not delaying is – that the sooner I go the better chance I shall have of getting back in time to see my old friend married. I will leave no stone unturned to leave Paris in time for Tuesday 5th March. Send me a line to Melcombe Place to say where we rejoice, and what the hour is.²

Yours ever | Wilkie Collins

1. The French dramatisation of *Armada* created with his 'collaborateur' François Régnier.
2. In fact WC did not make it. See [0730] to HC, 26 February 1867: "I doubt whether I shall get back in time for George Russell's marriage"; and [0731] to HC, 11 March 1867: "I am back again in London".

[3210] *TO GEORGE RUSSELL, 26 MARCH 1868

MS: Unknown. On sale: Woolley & Wallis, Salisbury, UK (12 December 2012), lot 54, in an album of correspondence to Sir George Russell, p. 49.

90, Gloucester Place. | Portland Square. W.
March 26th 1868

My dear George,

I am still very ill – so completely crippled by the rheumatic gout that I can only get from my bed to my chair. But I am sufficiently myself to feel the kindness of a dear old friend like you very tenderly and very gratefully. My mother's death is the bitterest affliction of my life – and a pang has been added to that affliction by my miserable inability to follow her to the grave.¹ I have only my few old friends left now – and I think, when I do get well, we shall be closer friends than ever.

Pray thank Mrs George Russell for her kind remembrance of me in my trouble, and Believe me

yours affly | Wilkie Collins

What I say for myself, I say also for my mother, in these lines.

1. HC died 19 March 1868. See [0829] and [0830] to William Holman Hunt, 19 & 21 March 1868, who attended with CAC and – judging from this letter – perhaps Russell as well.

[3211] *TO AXEL DAMKIER,¹ 22 DECEMBER 1871

MS: Det Kongelige Bibliotek (Royal Library) NBU, Copenhagen K, Denmark.

90, Gloucester Place, | Portman Square. W.

22nd Decr 1871

Dear Sir,

Pray accept my thanks for your letter.

I have transferred the business of treating for translations of “Miss or Mrs?” into the hands of the Secretary of the Graphic newspaper – to whom I have sent your letter by this post.

Faithfully yours | Wilkie Collins

1. Axel Damkier (1848-1910) was a Danish author and translator. He seems not to have translated any works by Collins.

[3212] *TO UNIDENTIFIED, 2 MARCH 1872

MS: Private.¹

Vy truly yours | Wilkie Collins | March 2nd 1872

1. Excised from a folded letter, mounted on thick card.

[3213] *TO JAMES T. FIELDS,¹ [25 OCTOBER 1873]²

MS: Lewis collection.

My dear Mr Fields,

Incessant interruptions leave me only one moment before post time to say that I hope to be in Boston early next week.³

Thank you heartily for your kind letter. Tomorrow or Monday I will write again in greater detail

Yours ever truly | Wilkie Collins

1. James Thomas Fields (1817-81), partner in the Boston publishing firm of Ticknor & Fields – see [0499] to Frederick Lehmann, 13 November 1862.

2. WC returned to New York from Philadelphia on 21 October, and stayed at the Westminster Hotel until he left New York for Boston on Tuesday 28th. This letter is written on a Saturday and thus dated 25 October. There is a hint of an engraving – presumably of the Hotel – on the cut top of the sheet.

3. WC arrived on 28 October and stayed at Tremont House. He dined with Fields and his wife on the 29th – see Hanes (2008), pp. 40-41 and p. 104.

[3214] *TO [WILLIAM BRADFORD],¹ 18 DECEMBER 1873

MS: New Bradford Whaling Museum.

Very truly yours | Wilkie Collins | December 18th 1873

1. William Bradford (1832-1892) American romanticist painter, photographer and explorer (Wikipedia, retrieved 17 September 2012). He was famous for his Arctic subjects – see Potter *Arctic Spectacles*. WC visited him during his visit to Boston as reported in the *New Bedford Republican Standard* (25 December 1873), p.6.

Mr. Collins, while here, was the guest of William Bradford, the artist, and expressed himself delighted with his audience and the numerous attentions paid him.

See also Hanes (2008), p. 57. And [1455] to Frith, 2 June 1874, where Bradford's visit to WC for dinner is mentioned. Although there is no direct evidence that this inscription is to Bradford, the inference seems reasonable.

[3215] *TO UNIDENTIFIED, 28 FEBRUARY 1874

MS: Unknown. On sale: eBay (2012).¹

Wilkie Collins | Boston | February 28th 1874

1. Probably a signature for a collector. This is a different item from the very similar [3128] of the same date. It seems probable WC signed a batch for different people.

[3216] *TO W. F. TILLOTSON,¹ 17 APRIL 1874

MS: Bergen MS. nr. 790 L.

90, Gloucester Place, | Portman Square. W.
17th April 1874

Dear sir,

I beg to thank you for your letter of the 13th April.

I shall be happy to give my best attention to any proposal with which you may favour me, on behalf of the Newspapers to which your letter alludes.

Faithfully yours | Wilkie Collins

W. F. Tillotson Esq

1. William Frederic Tillotson (1844–89), head of Tillotson & Son, proprietors of a chain of Lancashire newspapers, including the *Bolton Evening News* (1867–) and *Bolton Weekly Journal* (1871–), which had expanded its business into the field of fiction syndication from 1873 – see Law, pp. 64–91. It would be another four years before WC signed a contract to produce work for Tillotson’s publications. See [1747] to Tillotson, 4 May 1878.

**[3217] TO THE EDITORS OF THE *DAILY NEWS*, THE *STANDARD*,
ETC.,¹ 1 JUNE 1874**

MS: Unknown. Published: the *Daily News* (2 June 1874), p. 5, our copy text; and the *Standard* (2 June 1874), p. 6.

90 Gloucester-place, June 1

Sir,

A few weeks since the friends of Mr. J. M. Bellew announced, by public advertisement that he was suffering from serious illness, which rendered it impossible for him to pursue his vocation as a reader from the works of the poets and prose writers of England, and which made it necessary to request for him such pecuniary assistance as the sympathy of the public might be disposed to offer.² The appeal thus made—and already most kindly received—has produced in certain quarters a feeling of surprise as well as of regret. Permit me to alleviate that surprise by stating publicly that if Mr Bellew had thought more of himself and less of others there might have been no need of appealing to the public in his case. Throughout his career he has largely devoted the proceeds of his readings to charitable purposes. In the first four years of his residence in London he contributed (by preaching and reading) five thousand pounds to the charitable institutions of the metropolis. The St. Anne’s Orphan Asylum, the Hospital for Incurables, the Cambridge Asylum, the Friends of the Clergy Corporation, the Commercial Travellers’ Schools, and the Philanthropic Society of London are some among the benevolent institutions which have profited by his disinterested exertions in the days of his health and his prosperity. Is it claiming too much to ask that he may not be forgotten in the days of his adversity—when he needs the help which he has hitherto unreservedly given to others?

I remain, Sir, your obedient servant, | Wilkie Collins

P.S. Subscriptions can be paid to the account of the Bellew Fund, London and Westminster Branch Bank, Stratford-place, London, W.

1. The letter was clearly circulated to a number of London papers, with the appearances in

the *Daily News* and the *Standard* the earliest thus far traced. Other appearances have been located in: the *Morning Post* (4 June 1874), p. 3; the *Orchestra* (5 June 1874), p. 155; and the *Musical World* (6 June 1874), p. 372.

2. Concerning Bellew and WC's acquaintance with him, see [1368] to F. C. Beard, 1869-August 1873, and [1449] to Thomas Dixon Spain, 16 May 1874.

[3218] *TO CHARLES DICKENS JR., 10 NOVEMBER 1874

MS: Bergen MS. nr.790 L.

90, Gloucester Place, | Portman Square. W.

10th Novr 1874

My dear Charley,

I saw my name accidentally on the A.Y.R Poster today, and it occurred to me to ask what “the Treasurer”¹ has done with the money for those eighteen columns which “Fatal Fortune” filled, some little time since?² I fancy – as I am not on the regular staff – that the matter has been forgotten.³ Am I right?

Yours ever | Wilkie Collins

1. George Holsworth, business manager of *All The Year Round*. WC's first reference to him is found in [0310] to Charles Ward, 7 August 1859.

2. ‘Fatal Fortune’, *All The Year Round* (17 October 1874), pp. 13-17, and (24 October 1874), pp. 37-42.

3. WC received a cheque the next day. See [1492] to Holsworth, 11 November 1874. WC's Coutts account does not record a credit that can be identified with it. In 1877 WC was paid £100 for ‘Percy and the Prophet’ published in the *All The Year Round* summer number of 2 July 1877 (Coutts account, 30 August 1877). It occupied 58 columns so a payment of around £36 would be expected for ‘Fatal Fortune’. It is possible the cheque was made out to ‘Bearer’ who would be paid cash. See [0310] to Charles Ward, 7 August 1859.

[3219] *TO [MARIE SAKER], DECEMBER 1875

MS: Liverpool Record Office 920 MD 411, p. 35.¹

“A man walks on the grass, listens to the birds, looks at the sky – and fastens down a hatch on his brother man! Who can fathom the abysses of the human heart!”

From “Miss Gwilt” | (The dramatised “Armada”) | by | Wilkie Collins²

1. In Album Amicorum of Marie Saker, née O'Beirne, who married the theatre manager Edward Saker in 1874. Saker was the manager at the Alexandra Theatre when *Miss Gwilt* played there from 9 December 1875. It appears to have been a short run and was certainly over by the end of December. WC arrived in Liverpool on the 6th and left on the 11th. The extract is likely to date from that time.

2. Followed in another hand "This is I, Hamlet the Same!" and signed (illegibly), 1876.

[3220] TO R. C. CARTON, LATE 1875-EARLY 1876

MS: Unknown. Referred to in Wilbur Dwight Dunkel, *Sir Arthur Pinero* (Chicago: U. of Chicago P., [1941]), p. 16.¹

Topic: *Recommending Arthur Wing Pinero to Carton for the part of Darch in Armadale when it transferred to the Globe theatre, London in April 1876.*¹

1. Dunkel writes:

Pinero moved to Liverpool, with good recommendations from the Wyndhams. Again he was lucky and got a part as a "walking gentleman" in a play written by the well-known novelist, Wilkie Collins. The part was unimportant. What counted was that the popular Mr. Collins had written the play and consequently came to see its production. And he saw Pinero and liked him immediately! This of course was sheer luck, but the ability to meet people and win their friendship was becoming for Pinero a highly developed talent.

Just at this time Collins was excited about the dramatization of his popular novel, *Armadale*, and thought Pinero was the type to play the character of Mr. Darch in the forthcoming production.

Collins wrote about Pinero to R. C. Carton, who was dramatizing the novel. Carton was not only a popular playwright of the day but the influential actor-manager of the Globe Theatre in London. Pinero, thus introduced to Carton, agreed to terms and returned home at twenty-one, a full-fledged actor.

[3221] *TO UNIDENTIFIED, 25 MAY 1876

MS: Lewis collection, pasted into a first edition of *Miss or Mrs?*

Very truly yours | Wilkie Collins | May 25th 1876¹

1. The format suggests a signature for a collector.

[3222] *TO EMILY CHARLOTTE TWEED,¹ 9 JANUARY 1877

MS: Professor Robert Häusser, Mannheim.

90. Gloucester Place, | Portman Street. W.

9th January 1877

Dear Mrs Tweed,

You are quite right. There was no address on your first letter – and I unluckily threw aside the envelope, or the post-mark might have helped me.

If you will send me one of your daughter's stories as a specimen I will read it with pleasure – and I will tell you frankly what my impression is.² The number of ladies who are plunging head foremost into Literature is alarmingly large – and the competition is formidable as a necessary consequence.

But there is always a welcome ready for a writer who has a real vocation for the Art.

Faithfully yours | Wilkie Collins

Absence from London has delayed my answer. Pray excuse me.

1. Emily Charlotte Tweed née Joseph (1830-1904) was the fifth child of Sir Samuel Joseph (1791-1850), the sculptor known to WC's father William. There are two letters from WmC to Joseph in WC's biography of his father and in the preface he lists him as one of WmC's friends who gave him "valuable assistance". (see *Memoirs*, I, pp. vi, 186, 262, 277-279, 287).

2. The daughter referred to is probably Beatrice M. Tweed (born 1855), second child (of twelve) of Emily and George Tweed who were married in 1852 (information from the wife of Beatrice's great grandson who owns this letter). No stories by Beatrice have been traced.

[3223] *TO UNIDENTIFIED, 1 JUNE 1882

MS: Unknown. On sale: (July 2013).¹

Vy truly yours | Wilkie Collins | London 1st June | 1882

1. Although the details of the sale have been lost, the editors have an image of the item which is the typical format of a signature for a collector.

[3224] *To W. H. Cross,¹ 1881-1882²

MS: Lewis collection.³

I remain, Sir, faithfully yours | Wilkie Collins
The gentleman to whom I refer is Count de Heussey, of the 10th Regiment of
Artillery.⁴
To W. H. Cross Esqre

1. Otherwise unidentified.

2. Dating from the greenish tint of the paper – only found in 1881 and 1882 – and the reference to de Heussey.

3. Cut from the end of a letter.

4. Almost certainly the brother of Robert du Pontavice de Heussey. See [1988] to de Heussey, 8 November 1881, and [2456] 14 August 1885.

[3225] *To A. P. Watt, 15 APRIL 1883

MS: Unknown. On sale: eBay (May 2013).

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.
15th April 1883

Dear Mr Watt,

Do you, by any lucky chance, know of an expert who can translate a German letter for me?¹ It relates to some law-business of mine at Berlin. I want to speak with you also on the subject of registering “Heart and Science” for the French translation. Are you not too busy to come and see me by the midday train? Choose your own day, pray.

Ever yours | Wilkie Collins

A. P. Watt Esq

1. Watt clearly did as it was translated almost at once. See [2140] to Watt, 18 April 1883.

[3226] TO ARTHUR WING PINERO,¹ 28 MAY 1883

MS: Unknown. Published: Wilbur Dwight Dunkel, *Sir Arthur Pinero* (Chicago: U. of Chicago P., [1941]), p. 25.

90, GLOUCESTER PLACE | PORTMAN SQUARE, W. | 28th May 1883

DEAR MR. PINERO,

I have myself suffered so much from illness that I can sincerely sympathise with Mrs. Pinero.² If I can only feel as sure of her ability to encounter the fatigue of rehearsing as I feel of the interest which she is good enough to take in her part – I shall be perfectly satisfied.

I well remember the funny actor who interested us in those past days – and I heartily congratulate him on the position to which he has risen as a dramatic author.³

The first half of the play is beginning to “look alive.” I hope to rehearse the second half tomorrow.⁴

Believe me, Dear Mr. Pinero

Faithfully yours, | WILKIE COLLINS

1. Sir Arthur Wing Pinero (1855-1934), actor and later eminent playwright whose first part on the London stage was as Darch in *Miss Gwilt*, which opened at the Globe Theatre on 25 April 1876.

2. The actress Myra Holme who had acted in the Liverpool production of *Miss Gwilt* and whom Pinero married on 19 April 1883. WC refers to the small role of Rycroft in his ill-fated play *Rank and Riches*. After her illness and this experience Myra Holme did not act again.

3. Referring to Pinero himself, whose performance in the role of Darch in the London production of *Miss Gwilt* had first impressed WC, but who was by then best known as a playwright.

4. *Rank & Riches* opened at the Adelphi on 9 June 1883 but, despite WC’s confidence ran, for only six performances after a hostile reaction from the audience. Pinero recalled later

My next meeting with Collins was in connection with...an ill-fated drama of his which was done at the Adelphi Theatre. I forget the name of it...At the first performance I found myself standing beside the author at the back of the dress-circle. We exchanged greetings, and I noticed that, expecting a call at the fall of the curtain, he wore a large camellia in his button-hole. Everything went wrong. The audience, amused by some awkwardly phrased expressions, tittered; then, as the play advanced, broke into unrestrained laughter; and finally, enraged by an indignant protest from one of the actors, hooted the thing unmercifully...I never saw him again...His goodness to me, so flattering from an eminent man to a mere youth, was ever in my mind, and to this day I feel grateful to him.

This recollection is found in a letter from Pinero cited by Walter de la Mare in ‘The Early Novels of Wilkie Collins’, *The Eighteen-Sixties* ed. John Drinkwater (Cambridge: Cambridge UP, 1932), p. 69 note.

[3227] *TO E. A. BUCK,¹ EARLY NOVEMBER 1885²

MS: Unknown. Extract: MS letter from Buck to Augustin Daly, 8 November 1885, Folger Y.c.2777(1), Augustin Daly Collection.³

I am writing a new serial story which is highly dramatic – to protect myself I have had a piece on the subject formally produced in London on the 30th Octo.⁴ The first weekly part of the story was published next day thus protecting my copyright here.

Now about America, I send you three acts of the piece finished – the 4th and last act must be re-written. Three acts out of four is a good sample for managers – Will you for the 59th time be my good friend and see what can be done. Mr Daly paid me for “Man and Wife” and he should perhaps see the new piece first....

The 4th Act shall follow as soon as I can manage it

-
1. Dating from the play production and Buck’s response.
 2. Buck writes on 8 November 1885 to Augustin Daly and WC writes after 30 October, most likely on Monday 2 November, giving Buck time to write to Daly on 8 November.
 3. Buck’s message to Daly is written on the headed notepaper of *The Spirit of the Times*. Buck introduces WC’s request as follows: ‘My Dear Sir, | Our friend Wilkie Collins writes me as follows, viz.’. He concludes:

Now, Mr Daly, I want to do the very best thing I can for dear old Wilkie and you can advise me – Shall I send you the three acts and do you think there is a chance of your accepting play. If not, put me on track of someone likely to want it, | Yours, | E. A. Buck

4. At the Vaudeville Theatre. No performance elsewhere, including the USA, is known.

[3228] *TO ARTHUR LOCKER,¹ 18 JANUARY 1887

MS: Lewis collection.

90, GLOUCESTER PLACE, | LONDON. W.
18th January 1887

Dear sir,

I enclose the best recent photographic portrait that I possess.

The full length by Sarony was taken at New York twelve years since.² After that fine specimen of photographic art and photographic printing I have contrived to avoid sitting again for a full length.

Faithfully yours | Wilkie Collins

Arthur Locker Esqre

P.S. Height | 5 feet 6 inches³

-
1. Arthur Locker (1828-1893), Editor of *The Graphic* 1870-1891 (ODNB). WC had not corresponded with him since his argument over the censorship of *The Law and The Lady* in 1875 (see [1507] to Tindell, 28 January 1875).
 2. In fact WC was in the USA from September 1873 to March 1874. This error may at least argue for the image being taken in 1874 rather than in 1873.
 3. The postscript is written on the otherwise blank third sheet. This is the only known reference by WC to his exact height.

[3229] TO ‘ANTONIO’,¹ LATE 1887-EARLY 1888²

MS: Unknown. Extract: ‘Today’s Tittle Tattle’, *Pall Mall Gazette* (4 October 1889), p. 6.

Setting aside the first and foremost difficulty of illness which has obliged me to defer answering your kind letter for a whole month, I see two other difficulties in the way of my recommending books to ‘young men’. In the first place I am not the right person to offer literary advice of this sort. Except when I was forced to do it at school I never remember reading a book because I had reason to suppose it would instruct me. If a book interests me I go on with it. If it fails to interest me (no matter who may have written in, or how many editions it has gone through) I very respectfully shut it up. In the second place, I don’t know how to pick out three books from the vast mass of literature at home and abroad, which presents books equally worthy of being specially chosen. If I had health enough and time enough to do it, I should find it easier to recommend 300 books than three. In asking you, therefore, to excuse this late reply I must also ask you to let my apologies cover a confession of incompetence.

1. The extract is introduced thus:– ‘When I read the mournful news that Wilkie Collins had passed away, writes “Antonio” in the *Christian Commonwealth*, I immediately looked up a bundle of old letters containing some interesting communications from the great novelist. Nearly two years ago I happened to be conducting a discussion on the “Three Best Books for Young Men,” and Mr. Wilkie Collins was invited to give his opinion. This was his genial reply:–’. It has not been possible to trace the publication of the letter extract in the *Christian Commonwealth*, a weekly London paper starting up in 1881.

2. Dating from reference to a discussion conducted ‘nearly two years ago’.

[3230] *TO UNIDENTIFIED, 19 JULY 1888

MS: Unknown. On sale: (2011).¹

Vy truly yours | Wilkie Collins | 19 July 1888

1. Although the details of the sale have been lost, the editors have an image of the item which is the typical format of a signature for a collector.

[3231] *TO MARION HALCOMBE TAYLOR, 11 AUGUST 1888

MS: Unknown, On sale: Owen & Barlow (2013).¹

Marion Halcombe Taylor | 11th August 1888 | Wilkie Collins

1. An inscription inside a small Book of Common Prayer. The facing page is signed 'Elizabeth R Taylor'. No trace of either person has been found.

[3232] *TO UNIDENTIFIED, UNKNOWN DATE

MS: Unknown. On sale: eBay (2011).¹

your obedient servant | Wilkie Collins

1. Apparently cut from a letter. Mounted with [3208] to unidentified, 27 November 1866.

(B) Corrigenda

[0024] TO UNIDENTIFIED RECIPIENT,¹ 13 NOVEMBER 1844

I, p.12: The recipient should be amended to Joseph Hogarth (see [3200] to him, p.3 above) and footnote 1 deleted.

[0054] *TO WILLIAM BUCKLAND,¹ 9 DECEMBER 1848

I, p.30: The MS line and new footnote 2 should read as follows:

MS: Private.

2. On verso in contemporary ink, “Collins - | £1 - 1 - 0”, preceded by a later addition in pencil, “Autograph | Wilkie”.

[0376] *TO CHARLES WARD, 5 OCTOBER 1860

Footnote 1 should be amended to read:

1. The visit is probably connected to Caroline’s daughter Elizabeth Harriet starting at the Ladies Boarding School in Farnham in October 1860. See Paul Lewis, ‘Educating Elizabeth Harriet Graves’, Supplement to the *Wilkie Collins Society Newsletter* Spring 2010.

[0416] *TO CHARLES WARD, [17] MAY 1861¹

Amend footnote 2 to read

2. The visit is probably connected to the fact that Caroline’s daughter Elizabeth Harriet attended the Ladies Boarding School in Farnham from October 1860 until October 1863. See Paul Lewis ‘Educating Elizabeth Harriet Graves’, *Wilkie Collins Society* May 2010.

[0470] TO [CHARLES] RUSSELL, 16 MAY 1862

I, p. 263: In view of the recently located correspondence to him around this period time – see [3203-4, 3206-7, 3209-10] above – the recipient should be amended to George Russell.

[1504] *TO [DENNIS] POWELL,¹ 18 JANUARY 1875

III, pp. 63-4: The manuscript is now accessible, and the source line and transcription should be replaced as follows:

[1504] *TO DENNIS POWELL,¹ 18 JANUARY 1875

MS: Lewis collection.

90, Gloucester Place, | Portman Square. W. | 18th Jan'y 1875

Sir,

I must beg you to excuse this late acknowledgement of the letter which you have been so kind as to address to me. Pressure of occupation and illness have lately made it quite impossible for me to keep up with the demands of a very large correspondence.

I have had many proposals made to me to reproduce *The Frozen Deep* on the stage – with the alterations and additions which are suggested by the story in its narrative form.² My experience in these matters – gained by successfully dramatising “*The Woman in White*” – “*Man and Wife*” – and “*The New Magdalen*” – warns me to wait until I can find an actor who is capable of performing the very difficult and delicate “part” of “*Richard Wardour*.”³

In the meantime perhaps you will kindly enlighten me on two points as to which I am not at present informed (1) Are the “situations” and “scenic effects” which you mention, of your own original invention or are they suggested by the story? (2) Have you had any practical experience as a writer for the stage?

Faithfully yours | Wilkie Collins

Dennis Powell Esqre

[1520] TO [DENNIS] POWELL,¹ 13 MARCH 1875

III, p. 76: The manuscript is now accessible, and the source line and transcription should be replaced as follows:

[1520] TO DENNIS POWELL,¹ 13 MARCH 1875

MS: Lewis collection.

90, Gloucester Place, | Portman Square. W. | London
13th March 1875

Sir,

I have been absent from England during the last week – or I should sooner have acknowledged receipt of the “model” which you have been so good as to send to me.

The objections which I feel to the production of the piece, under present circumstances – objections which I have already stated to you in a former letter – leave me no alternative but to abstain from availing myself of your suggestions, and to request you to accept my thanks and my excuses.

Faithfully yours, | Wilkie Collins

P.S. The model is returned – with this note

Dennis Powell

[3097] TO UNIDENTIFIED, [EARLY APRIL] 1872

A&C4, p. 19: This extract found in the Chicago Tribune in fact comes from [1203] to C.S. Carter, 27 February 1872, already published in Baker & Clarke, II, pp. 351-2, so the entire entry should be deleted.

PUBLISHED BY WILKIE COLLINS SOCIETY DECEMBER 2013

21 HUSON CLOSE, LONDON NW3 3JW
4 ERNEST GARDENS, LONDON W4 3QU