

The Collected Letters of Wilkie Collins: Addenda and Corrigenda (13)

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



Wilkie Collins Society
December 2020

82. Vinepole Street
Lond. W.
22 May 1888

Dear Sir,

Copy ~~of~~ for the
last week's part of
The Legacy of Cain (2nd issue)
sent you by yesterday's
post.

Yours truly

Wilks Lewis

Messrs Tillotson & Son

[3371] To Messrs Tillotson & Son, 22 May 1888

Introduction

This pamphlet is the thirteenth 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-lxii of Volume I of *The Public Face*.

During 2019 the entire sequence of the known letters was published online by Intellex (*The Collected Letters of Wilkie Collins*, Charlottesville, Virginia, USA: IntelLex Corporation 2018, ISBN 978-1-57085-269-5). Each letter has been 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 Corrigena* in chronological order. 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 X013. 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]
‘Addenda’ (9) 2014	MacKaye Anderson Others	3-16 17-28 29-33	[3233]-[3248] [3255]-[3270] [3249]-[3271]
‘Addenda’ (10) 2016	Chronological	3-21	[3272]-[3310]

'Addenda' (11) 2017	Chronological Extracted letters	3-15 16-18	[3311]-[3339] [3325]-[3330]
'Addenda' (12) 2018	Chronological Last Things	3-10	[3340]-[3350], [X013]
'Addenda' (13) 2020	Chronological	3-13	[3351]-[3373]

Any subsequent deletions or revisions to dating do not change the assigned number. Hence the four letters identified in *The Public Face* which were deleted by A&C3, pp. 68-69, numbered [0229], [2975], [2977], [2979], the letter [3097] deleted by A&C8, p. 25, the letter [3294] deleted by A&C11, p. 21, and three further letters [0100], [2184], [3198], deleted as part of the digital project, remain as blanks in the series.

Apart from deletions some letters have been divided into two or more separate items. They were listed in A&C11, pp. 16-18.

This thirteenth *Addenda & Corrigenda* has been updated to December 2020 and includes 23 new letters. They have come on the market with dealers and at auction or have been identified in books, libraries, or other collections.

The 23 new letters by WC take the numbers [3351] to [3373] in chronological order. Deducting the nine deleted letters, there are thus 3364 letters in the sequence to date. A total of 388 newly identified letters have now been published in the *Addenda* series since the original four volume publication of 2987 letters.

Letters marked * have not been published before. (Publication in auction house and dealer catalogues is overlooked). The editors are grateful to owners who have provided access to letters and given permission for their inclusion.

The Corrigenda section pp. 14-21 contains seven significant revisions. Five use newly obtained access to the original MSs, one adds a small additional piece of text which was recently discovered, another corrects the recipient.

Numerous minor corrections and changes have been silently incorporated into the digital edition. The editors hope to publish a second online edition incorporating many other amendments in 2021.

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

(A) Addenda

[3351]* TO W. SALTER HERRICK,¹ FEBRUARY 1856

MS: Unknown. On sale: Heritage Auctions (12 September 2019, sale 6212, lot 42180).

February 1856²

To W. S. Herrick
From | Wilkie Collins

1. William Salter Herrick (c. 1806–91) was a historical and portrait painter. He exhibited at the Royal Academy from 1852 to 1880 and is perhaps best known for the oil painting ‘Hamlet in the Queen’s Chamber’, (exhibited RA 1857 under the title *The Chamber Scene from “Hamlet”*). In 1856 he lived at 21 Edwards Street, Portman Square (*The Exhibition of the Royal Academy of Arts*. MDCCCLVI [1856] p. 56) with his unmarried sister Marianne (see Census 1861, RG09/75/66/17).

2. Handwritten by WC on the half title of a first edition of vol. I of *After Dark*. In the preface to *After Dark*, Collins acknowledges W. S. Herrick as his source for the facts on which ‘A Terribly Strange Bed’ is based.

[3352]* TO HARRIET COLLINS, 11 JUNE 1862¹

MS: Lewis Collection. Envelope only.²

Wednesday

The enclosed came this morning.³ I have tried hard to get to Clarence Terrace – but perpetual interruptions have prevented me. I shall try again tomorrow.

WC

1. The postmark is a little unclear but the year is clear and the only day that could fit with the Wednesday date is 11 June. This is the last known dated letter addressed to HC at Clarence Terrace. Although CAC and Katherine lived at Clarence Terrace and HC spent a lot of time with friends she did spend occasional times there. The landlord was a Mr Wilson (CAC to HC, 17 October 1860, Morgan 3153.20) and HC’s bank account records 14 approximately quarterly payments of £21 to W. or J. Wilson from 31 March 1859 to 6 August 1862 (Coutts: WmC).

2. Message written on the inside flap of an envelope directed to ‘Mrs Collins | 2. Clarence Terrace | Regents Park | N.W.’ with postmark ‘LONDON W | 6 | JU 11 | 62’ and a cancelled penny stamp.

3. Unidentified, but possibly tickets that WC had obtained for her.

[3353]* To JOHN COUBROUGH,¹ 5 JANUARY 1863

MS: Lewis Collection.

12 Harley Street. W.

5th January 1863

Sir,

I have great pleasure in acknowledging the receipt of your letter, and in so complying with the request which you honour me by making.

Faithfully yours | Wilkie Collins

To/ John Coubrough Esqre

&c —

1. John Coubrough (c.1842-1921) of Blanefield House, Strathblane, Stirlingshire, was the son of the owner of Blanefield Printworks, which printed calico. He later took over management of the firm with his younger brother Anthony. He was an avid collector of autographs and was 20 or 21 when this letter to WC was written. It comes from a 98-page album. Inside the front cover is pasted the Blanefield heraldic device on a bookplate at the top of which is handwritten 'John Coubrough 1863'. It contains around 200 autographs and letters, some addressed to him at Blanefield House. Also pasted inside the front cover is a newspaper clipping – undated but presumably from much later – which states his collection of autographs and letters was “as important as any in the West of Scotland.” He went on to become a pillar of Strathblane society, serving as a county councillor and magistrate. He never married and remained in the family home, which he enlarged and developed, and where he died on 6 November 1921 leaving £4,270-17s-5d. The album was sold at Bonhams, Knightsbridge (sale 25354, 27 March 2019, lot 191) for £7,562.

[3354]* To UNIDENTIFIED CORRESPONDENT, MARCH 1863

MS: Lewis Collection.¹

March 1863

Wilkie Collins

1. Written on a small cut piece of card pasted onto the front free endpaper of Vol. II of a first edition of *No Name*. There is a line above the signature and the date is below it. See also [3355] and [3372] below.

[3355]* TO UNIDENTIFIED CORRESPONDENT, 10 APRIL 1863

MS: Lewis Collection.¹

April 10th 1863 /

Wilkie Collins

1. Written on a small cut piece of paper, with the date below the signature, pasted onto the front free endpaper of Vol. I of a first edition of *No Name*. See also [3354] above and [3372] below.

[3356]* TO [FREDERICK ENOCH], [1864-APRIL 1866]¹

MS: Lewis Collection.

...out [you] [illegible] ... the “Postscript” can be printed (if necessary) in²
Yours ever | Wilkie Collins

1. Addressee (Smith, Elder’s printer – see [3028] to him of 15 September 1864) and date are informed speculations. *Armadale* contains many postscripts and was published in *Cornhill* November 1864 to June 1866. The paper appears to be of this period, but the scrap is too small to be completely certain.

2. The bottom lines of a letter on this small scrap which has been cut for the signature on the reverse.

[3357]* TO GEORGE W. CHILDS,¹ 7 JULY 1868

MS: Lewis Collection.

90, Gloucester Place. | Portman Square. W.²
London. July 7th 1868

Sir,

I beg to return you my thanks for a presentation copy of “The Public Ledger Building” which has reached me today,³ thanks to Messrs Trubner of London.⁴ Pray accept my congratulations and, Believe me,

Faithfully yours | Wilkie Collins

To | George W. Childs Esq

1. George William Childs (1829–94: *ANB*), bookseller, author, biographer, then newspaper proprietor and editor. In 1864 with the help of his friend Anthony J. Drexel, Childs bought the (Philadelphia) *Public Ledger*. On 19 October 1873 WC was entertained by Childs and his wife Emma at their home ‘Wootton’, in the then brand-new suburb of Bryn Mawr, Philadelphia – see [1382] to George W. Childs, 21 October 1873, Hanes pp. 39 and 104, and *ANB*.

2. Written on headed paper with full mourning border for the death of WC's mother on 19 March 1868.

3. On 20 June 1867 Childs opened a new building for the *Ledger* on the corner of 6th and Chestnut Street and described the event in his book *The Public Ledger Building*, which he published in 1868. It is not clear why he sent a copy to WC. Childs recalls that 'It was through Dickens that I became acquainted with Willkie Collins, one of the most agreeable men I ever met' (George W. Childs, *Recollections*, Philadelphia 1890, p. 36). They may have met at Gad's Hill which Childs visited in early November 1868 (*Recollections*, pp. 33-34, and Pilgrim XII, p. 214) though that is four months after this letter. The volume was in WC's library at his death (Baker 2002, p.140).

4. Trübner & Co., 60 Paternoster Row, were booksellers with connections to the USA. See [0559] to Charles Ward, 4 November 1863 and [1796] to Trübner & Co., 19 November 1878. Trübner published 'Considerations on the Copyright Question Addressed to an American Friend' in 1880.

[3358]* TO [EVERETT MILLAIS],¹ 13 MAY 1872²

MS: Lewis Collection.

90, Gloucester Place, | Portman Square. W.

Monday May 13

My blessed boy,

Accepted for Wednesday next at 1/2 past 7 with the greatest pleasure.

Ever yours | WC

1. Probably one of the sons of John Everett Millais. No other 'blessed boy' salutation or reference is found in WC's letters or works. This letter bears the same date as the envelope [1231] to the father of 13 May 1872. The sheet is roughly torn from the bifold and could have been on the blank leaf of a letter to Millais sent in the envelope. Of Millais's four sons the likely candidate is Everett as he was the only one born in May (30 May 1856) so the invitation could be for an early 16th birthday party.

2. The dating is certain from the calendar and the headed paper – address centred in gothic type – and the watermark of 'Turkey Mill | Kent'.

[3359]* TO UNIDENTIFIED RECIPIENT, 31 OCTOBER 1873

MS: Lewis Collection.¹

31st October 1873²

Wilkie Collins

1. On a small cut piece of faintly lined paper showing signs of having been pasted in an album. Probably a signature for a fan.

2. The day before WC had read 'The Dream Woman' at the Music Hall in Boston to a capacity audience but to mixed reviews. On the 31st he paid a visit to nearby Cambridge, possibly to see the well-known photographer George Kendall Warren (1834-1884) with whom he would later arrange a photographic sitting. He returned in the evening to Boston for dinner with Sebastian Schlesinger and his wife at their home (Hanes, pp. 41-42, 104). This plain signature was probably for a stranger.

[3360]* TO UNIDENTIFIED RECIPIENT, 10 NOVEMBER 1873¹

MS: Lewis Collection.¹

With Mr Wilkie Collins's | Compliments²

1. Date from postmark on envelope 'NEW YORK | NOV | 10 | 7PM | N. Y.' The only November WC was in New York was in 1873 and on the 10th he attended the opening of *The New Magdalen* at Broadway Theatre (Hanes, p. 105).

2. Written on the inside flap and top part of an envelope cut off above the name and possible address.

[3361]* TO UNIDENTIFIED, 16 DECEMBER 1873

MS: Lewis Collection.¹

December 16th 1873²

Very truly yours | Wilkie Collins

1. On a small piece of stiff paper showing signs of having been pasted in an album. Probably for a fan.

2. This was the day after the opening of *The Woman in White* in Daly's Broadway Theater. On this date WC was probably in New York partly preparing for his trip to Boston the next day (Hanes, pp. 56, 106).

[3362]* TO MARY CUNLIFFE,¹ 10 JULY 1874

MS: Lewis collection.

90, Gloucester Place, | Portman Square. W.²

10th July 1874

My dear Mrs Cunliffe

Pray forgive this late acknowledgment of your very kind letter. I have not been very well – and I have been out of town for the last three or four days.

Tomorrow – if I can manage it – I go to Formosa, to stay till Monday.³ Tuesday and Wednesday I have appointments. But if Thursday next at 5 oClock in the afternoon /will be convenient/ I shall be delighted to call on you – and if you will give me the mildest of iced drinks, you will gratify my utmost ambition in the matter of refreshment. I suggest the afternoon because I am (most unfortunately for myself) obliged to occupy my mornings at my desk – beginning a new novel in this frightfully hot weather.⁴ If you are engaged on Thursday afternoon next, choose any later day at 5 that you like. I am entirely at your service. Your will is law,
to yours truly | Wilkie Collins

1. Mary Cunliffe née Herschell (1836–1899), was the daughter of Ridley Haim Herschell (1807-1864: *ODNB*), a Jewish man from Prussian Poland who converted to Christianity, and Helen Skirving Mowbray (1798-1853) from Leith in Scotland. Mary married the wealthy banker John Cunliffe (1825–1894) on 15 July 1857. She became a well-known London socialite and wrote two sets of reminiscences, known only in typescript, which included anecdotes about WC. See Paul Lewis, *Mary Cunliffe's Recollections of Wilkie Collins* (April 2020: Wilkie Collins Society).

2. WC's printed paper with address ranged right.

3. Formosa is unidentified.

4. *The Law and the Lady*.

[3363]* TO KATE FIELD, 2 DECEMBER 1875

MS: Lewis Collection.

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

Dear Miss Field,

I have been away from London – and the opportunity of yesterday was my first opportunity of calling in Sloane Street.¹ It was a great disappointment not to find you at home.

I am in daily expectation of being obliged to go out of town again for a week or so.² May I hope that the day of your departure is deferred – and that I shall have a chance of finding you still in London, if I call on my return – about the 10th of this month?

In the meantime, I left the play with the servant [*del*] yesterday afternoon. The serious obstacle to its success, in its present form, lies (in my opinion) in the despicable character of the very unheroic hero. The first change to make is to make a man of him.³

Pray forgive a very hurriedly-written letter, and believe me

yours always truly | Wilkie Collins

1. WC had been away to Brussels and Antwerp – see [1575] to Tindell, 12 November 1875 – but was back by around 7 November.
2. To Liverpool to supervise the production of *Miss Gwilt* at the Alhambra Theatre. He arrived on 6 December and left on the 11th.
3. The third and last in a series of letters to Field about a dramatization she was writing of an unidentified modern novel (see [1550] of 28 July 1875 and [1557] of 10 September 1875, both to her).

[3364]* SIR HENRY THOMPSON,¹ 26 DECEMBER 1878

MS: On sale: Bonhams, Knightsbridge (sale 26015, 17 December 2020, lot 18, an album).

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

26th December 1878

My dear Sir,

I accept with great pleasure your kind invitation for Friday, January 3rd at 7.30. precisely.²

Believe me | vy truly yours | Wilkie Collins

To | Sir Henry Thompson | &c &c &c

1. Sir Henry Thompson (1820–1904: *ODNB*), surgeon and painter who exhibited at the Royal Academy 1865–85. He was a specialist in the genito-urinary tract – see [2891] to Jim Pigott, 14 September 1888.

2. From 1872 Thompson gave ‘Octaves’ – ‘dinner of 8 courses for 8 guests at 8 o’clock’ (see Haight, VII, p. 32 n.3), hence the very precise time of arrival. WC enthusiastically accepted another such invitation in 1880 (see [3366] to Thompson, 23 March 1880) but refused one in 1886 ([2636] to Thompson, 3 November 1886).

[3365]* TO UNIDENTIFIED RECIPIENT, 3 FEBRUARY 1880

MS: Private.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.¹ | London

3rd February 1880

Dear Sir,

I contribute with great pleasure to the autograph album in aid of your Church.²

Vy truly yours | Wilkie Collins

1. WC's printed paper with address centred. Written on a single page mounted on card, trimmed top and bottom removing the name and address of the recipient.
2. WC was in the habit of sending letters to people who asked him by letter for his autograph. The dateline indicates a church outside London and possibly outside the UK.

[3366]* SIR HENRY THOMPSON, 23 MARCH 1880

MS: On sale: Bonhams, Knightsbridge (sale 26015, 17 December 2020, lot 38).

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

23rd March 1880

My dear Thompson,

Many thanks for your kind note. It will give me the greatest pleasure to dine with you on the 15th April at 7.30 precisely.

Vy truly yours | Wilkie Collins

Sir Henry Thompson

&c &c &c

-
1. For one of his 'Octaves' – see [3365] to him of 26 December 1878.

[3367]* TO CHARLES WARD, 16 APRIL 1881

MS: Lewis Collection.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

16th April 1881

My dear Ward,

The enclosed Dft /for £60-“-“¹ arrived this morning.² It is for a French translation of “The Black Robe”.³ I suppose “M. Jouin”...⁴

...authority to translate by return of post – this is why I bother you with my little inquiry.⁵

Yours ever | Wilkie Collins

1. Inserted over a caret.

2. On 22 April 1881, 'Bill on Crédit Lyonnais' for £60 was credited to WC's bank account (Coutts: WC). This payment is the only one recorded from Crédit Lyonnais in the account.

3. The novel had just been published in three volumes in London by Chatto & Windus at the end of its serialization in various local newspapers in England from October 1880 to 26 March 1881 (Law, pp. 238-239). No French translation of the book has been traced, but WC refers to one six weeks earlier in [1943] to Andrew Chatto, 3 March 1881. He had also offered the rights to Robert du Pontavice de Heussey for £70 a fortnight earlier – see [1951] to him, 2 April 1881. A much later letter makes it clear that de Heussey was indeed his appointed

translator but the French version had not yet appeared (see [2078] to Robert du Pontavice de Heussey, 3 November 1882).

4. Unidentified. The letter has been neatly torn across the page at this point so the remainder of the first side is missing.

5. Ward was WC's banker at Coutts as well as his friend, so the enquiry may have concerned the time taken to clear the payment before WC could give the permission which had been requested by return of post. Wilkie writes to Ward on a Saturday so the matter is clearly urgent to him. It could be that M. Jouin had written on behalf of de Heussey with a lower offer of £60 which WC had presumably accepted.

[3368]* TO UNIDENTIFIED RECIPIENT, 31 MARCH 1882

MS: Lewis Collection.¹

With Mr Wilkie Collins's | compliments

1. The cut front panel of an envelope 71x130mm. It is addressed to 'C. L. Greene | Waltham | Massachusetts | U.S.A' with a postmark 'LONDON W | 3 | MR 31 | 82'. The postage stamp has been removed. The address is not in WC's hand and his message is written on the inside of the envelope. A handwritten pencil note above the address in yet another hand reads 'See inside'. Originally glued to a page of an album numbered 39, along with a newspaper clipping of the text of [1694] to Nathaniel Beard, 13 August 1877. The clipping cites *Temple Bar*, where Beard's transcription of the letter appeared in the 1894 article 'Some Recollections of Yesterday' (Beard, p. 326). The MS was sold with a cabinet photograph of WC by Sarony.

[3369] TO GEORGINA HOGARTH, 30 APRIL 1883

MS: Private. Published: Gasson, p. 77.

30th April 1883

To

Miss Hogarth | from her old friend
Wilkie Collins¹

1. Written on the half title of a three-volume edition of *Heart and Science*, 1883.

[3370]* TO UNIDENTIFIED RECIPIENT, 7 MARCH 1887

MS: Lewis Collection.¹

7th March 1887

Vy truly yours | Wilkie Collins

1. Written on the front and top third of a bifold letter folded into three. Possibly enclosed in an envelope for a correspondent who wanted his autograph. The date is written under the valediction.

[3371]* TO MESSRS TILLOTSON & SON, 22 MAY 1888

MS: Lewis Collection.

82. Wimpole Street | London. W.¹
22nd May 1888

Dear sirs,

Copy [deletion] for the last weekly part of *The Legacy of Cain* / (21st)² was sent to you by yesterday's post.³

Faithfully yours | Wilkie Collins

Messrs Tillotson & Son

1. Handwritten address.

2. Squeezed between the two surrounding words.

3. The story was initially intended to be over 20 parts but WC had written to Watt when he was half way through the 20th part to say that the story "will run to a 21st weekly part" ([2839] of 9 May 1888). This letter confirms that was how it was written. However, its first publication in the *Leigh Journal & Times* covered only 20 issues, 18 February to 30 June 1888 although it then ran in 21 parts in several other Tillotson periodicals (Law 2000, p. 239).

[3372]* TO UNIDENTIFIED CORRESPONDENT, UNKNOWN DATE

MS: Lewis Collection.¹

Wilkie Collins

1. A small piece of paper apparently cut from a note or a letter. There is a curved line above the signature, while three letters above it form part of a word the middle letter of which seems to be 'a'. Pasted onto the front free endpaper of Vol. III of a first edition of *No Name*. See also [3354] and [3355] above.

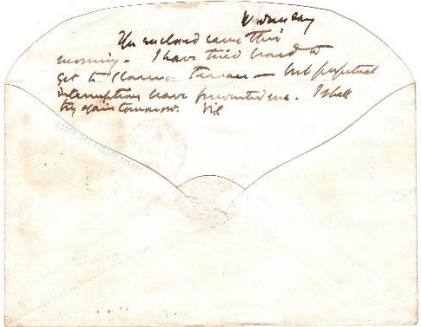
[3373]* TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE

MS: Lewis Collection.¹

Vy truly yours | Wilkie Collins

1. Apparently cut from a letter. Pasted onto an album page which also contains a signature of

Edmund Yates cut from a letter and a signed note from Walter Besant addressed to 'My dear young lady' which is dated 14 October 1884.



[3352] To Harriet Collins, 11 June 1862

(B) Corrigenda

90 Gloucester Place
Portman Square
W.
2nd June 1848

My dear Webster,

Our profits on the
three weeks performances
of *Mr. Kean's* before at
Manchester, after
deducting his manager's
salary, are:—

20 per cent on first weeks receipts	£63.13.6
second do do	£34.19.-
third do do	£21.10.6
	<hr/>
Divide into 3	£120.3.-
Three shares	£40.1.7
	<hr/>
To yourself, to Fichter, and	

[0838] To Benjamin Webster, 2 June 1868

This letter was acquired by the Charles Dickens Museum in 2020 from an American collector along with a considerable amount of Dickens material. The Museum has kindly let us transcribe the text and use the image of the first page here.

[0838] TO BENJAMIN WEBSTER, 2 JUNE 1868

II p. 115: The manuscript has now been located and the existing summary should be replaced as follows.

[0838]* TO BENJAMIN WEBSTER,¹ 2 JUNE 1868²

MS: CDM (B406). Summary: BGLL, II, p. 115.

90 Gloucester Place | Portman Square | W. | 2nd June 1848 [*sic*]

My dear Webster

Our profits on the three weeks performances of *No Thoroughfare* at Manchester,³ after deducting Mr Leclercq's salary,⁴ are:—

20 per cent on	
first weeks receipts	£63.13.6
second Do Do	£34.19. -
third Do Do	<u>£21.10.6</u>
Divide into	<u>£120. 3. -</u>
three shares	£40. 1. -

to yourself, to Fechter, and to Dickens and Collins sharing together.⁵

My bankers will pay the £40.1. to your bankers tomorrow.⁶ Mr Calvert's illness appears to have been fatal to /our receipts/, for the 2nd and 3rd week at Manchester.⁷ The piece began at Birmingham last night.⁸ I have got the official returns from Manchester (since Fechter left) if you would like to see them.

How are you going on at the Adelphi?⁹ If the piece is still doing badly,¹⁰ I suggest introducing a Swiss ballet into the fourth act. Twelve nice girls, with short, transparent petticoats, endeavouring to seduce Joey Ladle¹¹ — there is the subject for the ballet!

Ever yours

Wilkie Collins

Can you tell me the names of Fechter's bankers in London?¹²

1. See [0787] to him of 16 November 1867.

2. WC clearly writes '1848' but the reference to *No Thoroughfare*, the full mourning paper (for his mother) on which it is written, and WC's bank account (Coutts: WC) all secure the year as 1868. It is not clear why WC would make such an error.

3. The play opened at the Prince's Theatre, Manchester on Monday 11 May and ran for three weeks, closing on Saturday 30 May. The provincial tour continued to Birmingham, Newcastle, and Glasgow, with the proceeds divided similarly.

4. Arthur Leclercq, was the acting-manager for WC and CD on the provincial tour and lived at 5 Park-cottages, Park-village East, London NW (*Era* 9 August 1868, p. 1e). Another

Leclercq, Charles, played Joey Ladle (*Newcastle Guardian and Tyne Mercury* 1 August 1868, p. 1e), with one review noting that his ‘quaint humour is in admirable keeping with the part’ (*Manchester Times*, 16 May 1868, p. 4f). They were brothers and were linked in one notice: ‘Arthur and Charles Leclercq are specially engaged’ (*Cardiff and Merthyr Guardian, Glamorgan, Monmouth, and Brecon Gazette*, 31 October 1868, p. 5a). Their sister, Carlotta Leclercq, was an actress and known to WC. They were the children of Margaret Burnet and Charles Clark (1797-1861) a pantomime and ballet artist, and all adopted his stage surname (*ODNB*). Carlotta played Marguerite in the original Adelphi production of *No Thoroughfare* – see [0787] to Benjamin Webster, 16 November 1867.

5. There is curved line drawn from the end of the sum to the words ‘to yourself’ on the next line. In other words, the theatre kept 80% of the receipts. The remaining 20% was shared between Webster and Fechter who got a third each while CD and WC shared the final third, getting get one sixth each. WC’s accounts show that he indeed received three payments on 1 June of the amounts as listed, marked ‘Of Princes Theatre, Manchester’.

6. WC paid £40-1s to Webster’s bank Ransom & Co. on 4 June having paid half that – £20-0s-6d – to CD on 3 June. CD also banked at Coutts hence the speed of transfer. Fechter’s share of £40-1s was paid to him on 25 June (Coutts: WC), presumably after Webster gave WC the bank details – see also note 12 below.

7. Referring to the Manchester actor-manager Charles A. Calvert – see [0508] to him of 17 December 1862. He played the play’s villain, Obenreizer, to great acclaim when the play opened (*Manchester Times*, 16 May 1868, p. 4f) but was clearly indisposed for the final two weeks of the run. The figures show that receipts fell by 45% in week two and by another 38% in week three, a 66% fall in total.

8. It opened at the Theatre Royal, Birmingham on Monday 1 June and ran until Saturday 20 June. It then ran in six other theatres. WC made about £50 from the whole provincial run. See Paul Lewis, *The Dramatic No Thoroughfare – Performances and Pay* (Wilkie Collins Society, 2021).

9. *No Thoroughfare* had opened at the Adelphi in London on 26 December 1867 closing after 151 performances on 20 June 1868.

10. Webster’s payments to WC for *No Thoroughfare* at the Adelphi declined from around £60 a week at the start of the year to little more than £12 at the end. WC received around £935 from Webster in connection with that production (Coutts: WC).

11. WC’s jokey comment refers to the fact that Webster played the part of Joey Ladle at the Adelphi.

12. A later payment (3 March 1869) to Fechter was made to ‘Lond. Sc Wm B&C a/c C Fechter Esq’ (Coutts: WC).

[0963] TO MARK LEMON, 1 APRIL 1870

II pp. 175-176: The manuscript has now been seen and the new transcript below makes a few small changes to the original entry and the last of its footnotes.

[0963] TO MARK LEMON, 1 APRIL 1870

MS: Unknown. On sale: Bonhams, Knightsbridge (sale 26015, 17 December 2020, lot 38). Transcript (by Buckston Browne, 1935): Kansas (MS P557:A8).¹ Published with errors: BGLL, II, pp. 175–176.

90 Gloucester Place | Portman Square. W
April 1st 1870

Private

My dear Mark Lemon,

You will probably receive – in your editorial capacity² – certain volunteer contributions to Punch written by a gentleman named Maurice Drummond who is anxious to try his hand as an occasional contributor.³

I know how much you must be worried with applications of this sort. All I ask is – will you kindly make a note of the name – look at the contribution sent – and let me have one line to tell me the result.

I am writing at the request of an old friend of mine, who is a friend of Mr Drummond's – and who answers for his having already had experience as a journalist in writing original articles for a (London) morning newspaper – which justifies him in trying what he can do.⁴ Five minutes will tell you whether he possesses the special capacities required for your work – and two minutes at your desk will tell me whether the answer is Yes or No. Forgive me for troubling you in the matter, and believe me

Ever truly yours | Wilkie Collins

1. As is made clear in Buckston Browne's letter (dated 17 October 1935 from 80 Wimpole Street, Cavendish Square, W.) to Clyde K. Hyder at Kansas (where that letter is now also held), Browne was a near neighbour of WC for just over a year before his death. There he also states that he has borrowed WC's letter to Lemon from a friend (unidentified but probably Sir Henry Thompson) in order to copy it for Hyder. He may have kept it as it formed part of his collection of autographs when sold at Bonhams – see the Catalogue, 17 December 2020.

2. That is, as editor of *Punch*, a post Lemon held from 1841 to his death later in 1870.

3. Maurice Drummond (1825-1891: [thepeerage.com #259955](https://www.thepeerage.com/#259955)), Receiver of the Metropolitan Police from 1860 to 1883. His is the only entry in the 1871 Census which fits (RG12/114/30/3). He lived with his wife Adelaide, the daughter of Lord Ribblesdale, five children, a Governess and five servants at Lower Terrace in Hampstead.

4. Probably the *Pall Mall Gazette* – See Lady St. Helier (Mary Jeune), *Memories of Fifty Years* (London: Edward Arnold, 1909, pp. 160-161).

[0967] TO DAVID PAE, 26 APRIL 1870

II pp. 177-178: The manuscript has now been located and the original entry, which contained some minor errors, should be replaced as follows.

[0967] TO DAVID PAE,¹ 26 APRIL 1870

MS: Lewis collection. Published: BGLL, II, pp. 177–178, with errors.

90, Gloucester Place, | Portman Square. W. | London
April 26th 1870

Dear Sir

Pray accept my thanks for your letter.

I can easily understand that “Bishopriggs” grates on a Scotchman’s ear.² His /talk/ represents /(as well as distortion of spelling will do it)/ the effect of the Scotch pronunciation on an Englishman’s ear – and no men understand the peculiarities of their own accent. More than this, as to my experience, no two Scotchmen agree about the “Doric”.³ I have ~~seriously~~ been seriously told that Walter Scott himself wrote bad Scotch – on excellent Scotch authority!

There is, besides, this difficulty in the way of making Bishopriggs correctly “Doric”. I have five hundred or a thousand English readers (counting in America) where I have one Scotch reader – and I have, again, a large public on the continent, whom I address through the medium of foreign translations. What would my English and American readers, and my foreign translators make of “The Doric”? This was the consideration present to my mind when I got the idea of Bishopriggs – and I resigned myself to the compromise which has been adopted in the story. A compromise, I am afraid, it must remain – or B. must be unintelligible out of Scotland. However, I will do what I can to profit by the hints which you have kindly given to me. I have many Scotch friends /in London/ who will help me – and I can at least try the experiment of reforming my waiter’s talk. I believe myself that it will end in the total evaporation of whatever humour there may be in the character. But it is easy to try. I am sincerely obliged to you for offering to undertake the task yourself. Having Scotch friends here within easy reach, it is, however, needless for you to trespass in this particular on your time – especially as I could not feel sure of being able to accept the emendations when they were made.

Believe me Dear Sir | Faithfully yours | Wilkie Collins

1. David Pae (1824–84), popular Scottish serial novelist and founding editor of the Dundee *People's Friend* – see William Donaldson, *Popular Literature in Victorian Scotland* (Aberdeen: Aberdeen University Press, 1986), pp. 72–100. The MS was formerly owned by a descendant of Pae.

2. Referring to the comic Scottish head-waiter in *Man and Wife*. Pae must have been reading the novel in instalments in *Cassell's Magazine* and have written to the author to suggest revisions in the representation of Scottish dialect before the work appeared in volume form.

3. Doric is the popular name for Mid Northern Scots or Northeast Scots and refers here to the Scots language as spoken in the northeast of Scotland. This language is not Gaelic but a dialect of English.

[3098] TO W. H. WILLS, 8 JULY 1872

A&C4, p. 20. *The MS has now been checked and this revised version corrects three minor errors in the body of the text.*

[3098] TO W. H. WILLS, 8 JULY 1872

MS: UCLA (Wills Papers 720/1).

90, Gloucester Place, | Portman Square. W.

8th July 1872

My dear Wills

My best thanks for your kind letter. I heartily wish I could write Yes. But, since we met, my foot has been crippled by an attack of gout.¹ The worst is over – but the nerves of the foot are still so tender that I cannot keep it on the ground for more than half an hour at a time – and your hospitable dinner-table represents a forbidden luxury. I manage to get some fresh air by driving out and I think I shall soon be all right. If you will let me write again, and report myself, I hope to pay my visit to Sherrard's after a little delay.² I am refusing all engagements – and I can suit myself to your convenience in the matter of times.

In the meanwhile, pray give my best remembrances to Mrs Wills,
And believe me | always truly yours | Wilkie Collins

1. WC was accepting invitations as recently as 3 July so the attack must have happened shortly after that.

2. The house in Welwyn, Hertfordshire to which Wills retired in 1869. See CD to W.C. Macready, 18 October 1869, Pilgrim, XII, p. 424 n.5, and XII p. 725.

[1308] TO MRS CUNLIFFE, 13 MARCH 1873

II p. 385. It is now clear that the recipient is Mary Cunliffe – see [3362] on pp. 7-8 above. The recipient and footnote 1 should be changed accordingly.

[1665] TO UNIDENTIFIED RECIPIENT, 9 FEBRUARY 1877

III pp. 152-153: The manuscript has now been located and the whole entry should be replaced as follows.

[1665] TO UNIDENTIFIED RECIPIENT, 9 FEBRUARY 1877

MS: Lewis Collection. Published: BGLL, III, pp. 152–153 (incomplete).

90, Gloucester Place, | Portman Square. W. | London

9th February 1877

Dear Madam

Your kind letter reached me yesterday evening.

I regret to /inform you/ say that it is now too late to translate my story into French. The right of French translation has been purchased from me – and the book is on the point of being published in Paris.¹

In this case, the writer who translated “**The Two Destinies**” when it first appeared, periodically, in a Paris magazine, is the person who has bought the right of now publishing the story in book-form.² The same translation serves, of course, in both cases.

Believe me | Madam | Faithfully yours | Wilkie Collins

I write in great haste – on the point of leaving London.³

1. The French edition was published as *Les Deux Destinées* by Librairie Hachette et Cie. in Paris in 1877, though no payment from Hachette is recorded in WC’s bank account between £40 on 8 February 1875 and £70 on 1 September 1879. It was translated by Alfred Hédouin (BnF: 1819–1898), with a note that it was an authorized translation: ‘Roman Anglais traduit avec l’authorisation de l’auteur’. WC was first introduced to Hédouin by Louis Blanc (1811–1882) a French politician and historian. In 1864 he wrote to WC from a London address:

A friend of mine, Mr Alfred Hédouin would be happy to obtain your assent to his translating into French your last novel *Armada*. Mr. Hédouin is a man of great attainments and a perfect master both of the French and the English language. His is a beautiful style; nor do I think you could possibly find a person more competent to the task.

(Louis Blanc to Wilkie Collins, 2 December 1864 (Private collection)).

In fact *Armada* was translated by Emma Allouard and published by J. Hetzel and A. Lacroix (Paris, 1867) – see [0599] to George Smith, 26 October 1864.

2. Alfred Hédouin's translation was serialised in *La Mode Illustrée* in 26 parts from 7 May 1876 to 29 October 1876.
3. Bound for Paris 'for a week or ten days' – see [1664] to Kate Field of the same date.

[3108] TO THOMAS A. JANVIER, 26 SEPTEMBER 1879

A&C4 p. 24: In addition to the previously published envelope the ending of the letter which was enclosed in it has been identified.

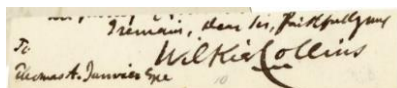
[3108] TO THOMAS A. JANVIER,¹ 26 SEPTEMBER 1879

MS: Lewis Collection. Part published: Lewis website; A&C4, p. 24.

I remain, dear Sir, faithfully yours² | Wilkie Collins
 To | Thomas A. Janvier Esqre³

Thomas A. Janvier Esqre³ | The Times Building
 cor: Chesnut [*sic*] and Eighth Streets | Philadelphia | Pa | U.S.A.
 Wilkie Collins⁴

1. Thomas Allibone Janvier (1849–1913: Wikipedia), storyteller and historian born in Philadelphia.
2. The 'y' of faithfully and the 'y' of yours are elided into one.
3. Although the ending of the letter and the envelope were purchased separately and some years apart, the ink, pen, and hand are identical and we are confident they belong together – see illustration below. No other letters to Janvier are known.
3. Envelope postmarked 'LONDON.W. | D 5 | SE 26 | 79', with postage stamp franked 'W | 19', and countermarked on the reverse 'PHILADELPHIA.PA. | OCT | 7 | 4PM | REC'D'.
4. Signed bottom left and marked off by a curved line. There are some dealer's pencil notes on the obverse.



PUBLISHED BY WILKIE COLLINS SOCIETY DECEMBER 2020
21 HUSON CLOSE, LONDON NW3 3JW
4 ERNEST GARDENS, LONDON W4 3QU