

The Collected Letters of Wilkie Collins: Addenda and Corrigenda (14)

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Wilkie Collins Society
April 2023



90, GLOUCESTER PLACE,
PORTMAN SQUARE. W.

12th January 1881

My dear Jane,

Friday, nice to
hear to have thanked
me for that charming
token of remembrance
and kindness. My
only regret is that
I am smothered in
the folds of "The
Black Robe". In

Introduction

This pamphlet is the fourteenth 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 (up to *Addenda and Corrigenda* (11), 2017) was published online by Intelex (*The Collected Letters of Wilkie Collins*, Charlottesville, Virginia, USA: InteLex 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 Corrigenda* 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]
A&C (1) 2005	Chronological	WCSJ VIII 48-54	[2988]-[2998]
A&C (2) 2006	Chronological	WCSJ IX 59-68	[2999]-[3016]
A&C (3) 2007	Chronological	WCSJ X 34-61	[3017]-[3076]
A&C (4) 2008	Chronological	2-29	[3077]-[3116]
A&C (5) 2009	Chronological	3-18	[3117]-[3146]
A&C (6) 2010	Chronological	3-16	[3147]-[3171]
A&C (7) 2011	Chronological in 2 sequences	5-36 37-45	[3172]-[3199] [X012]
A&C (8) 2013	Chronological	3-22	[3200]-[3232]
‘A&C (9) 2014	MacKaye Anderson Others	3-16 17-28 29-33	[3233]-[3248] [3255]-[3270] [3249]-[3271]

<i>A&C (10)</i> 2016	Chronological	3-21	[3272]-[3310]
<i>A&C (11)</i> 2017	Chronological Extracted letters	3-15 16-18	[3311]-[3339] [3325]-[3330]
<i>A&C (12)</i> 2018	Chronological Last Things	3-10	[3340]-[3350] [X013]
<i>A&C (13)</i> 2020	Chronological	3-13	[3351]-[3373]
<i>A&C (14)</i> 2023	Chronological	3-28	[3374]-[3409]

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&C(3)*, pp. 68-69, numbered [0229], [2975], [2977], [2979], the letter [3097] deleted by *A&C(8)*, p. 25, the letter [3294] deleted by *A&C(11)*, p. 21, and three further letters [0100], [2184], [3198], deleted as part of the digital project, remain as blanks in the series. Two further deletions have been made in this update – see p. 33.

Apart from deletions some letters have been divided into two or more separate items. They were listed in *A&C(11)*, pp. 16-18.

This fourteenth *Addenda & Corrigenda* has been updated to April 2023 and includes 36 new letters. They have come on the market with dealers and at auction or have been identified in books, libraries, albums, or other collections.

The 36 new letters by WC take the numbers [3374] to [3409] in chronological order. Deducting the now eleven deleted letters, there are thus 3398 letters in the sequence to date. A total of 411 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. 29-33 corrects a total of eight entries, following newly obtained copies of original MSS including three associated envelopes. It also deletes two entries.

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 2025.

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

(A) Addenda

[3374]* TO SAMPSON LOW, 13 JULY 1860¹

MS: Lewis Collection (L2968).

12. Harley Street²
July 13th 1860

The Woman in White

³The Duplicate will be sent with the remainder of the number, on Tuesday next.

+Single Proof. Portion of Double Number

Weekly Part 39}⁴

A.Y.R. No 69} — Pages. Pub^d Augt 15th

1. Sampson Low was publishing the three-volume version of *The Woman in White* novel and needed WC's marked up proofs to set it. See to Sampson Low [0327] 11 January 1860.

2. The letter is written entirely on the inside of the envelope flap which was secured with a red seal. The front of the envelope is addressed:

Sampson Low Esqr | 47. Ludgate Hill | E. C. | Wilkie Collins

with the signature contained in a curved line. Postmarked 'LONDON | 8M9 | JY13 | 60' with two penny red stamps which at the time indicated it weighed between ½ and 1 oz (14-28g). For other examples of envelopes containing proofs, see to him [0339] 13 April 1860, [0341] 20 April 1860, [0359] 30 July 1860.

3. Inserted diagonally and referred to this place by a +.

4. The enclosure – not present – was apparently proofs of the penultimate part of *The Woman in White* which was to be published in *All the Year Round*, vol. 3 no. 69, dated 18 August but as always on sale from the previous Wednesday, i.e. 15th, pp. 433-440. It is not clear what the 'double number' refers to though the last number was nearly 23 columns long compared with typically 10 or 11. However, the previous two numbers were also longer at 18.5 and 16 columns.

[3375] TO SAMPSON LOW, 10 NOVEMBER 1860

MS: The Open University Archive (SL_31). Published:
www.open.ac.uk/library/digital-archive.

12 Harley Street, W.
November 10th 1860

My dear Sir,

After carefully considering your proposal, I have come to the conclusion that I shall do best if I abstain from availing myself of it.¹ In the

first place, I am unwilling to part Hide And Seek, and The Queen of Hearts from the other books. In the second place, although £300 may be enough for five years' interest in The Woman in White, and The Queen of H The Dead Secret, if I die tomorrow, or fail with my next book – it is not more than half enough, if I live for the next five years and write ~~two-mø~~ (in that time) two, or three, more successful stories. I do not presume to say that it is your interest to speculate on the future – but I feel sure that it is mine. I am not more than seven and thirty next birthday – I don't want money – I have got the public ear, [del] plenty of time, and the stimulant of a great success to give me confidence in my work to come – barring accidents, there is no earthly reason why I should not be worth double what I am worth now, between this and 1865 – and I will run the risk. We will wait – as “Mr Micawber” says – and “see what turns up.”

Very truly yours
Wilkie Collins

Sampson Low Esq

P.S. I enclose the proof of The Preface corrected, and Ward & Lock's title-page and preface, also corrected – in case you reprint them²

1. Although WC turned down Sampson Low here, in less than two weeks he was making an agreement with the firm – see [0384] to Low, 21 November 1860 where he accepts a related offer ahead of an equal one from Hurst & Blackett. The note to that letter gives details of the seven titles Low published. He had already made an arrangement for *Antonina* and *The Dead Secret* – see [0380] to F. M. Evans, 13 October 1860.

2. Presumably of *Antonina* which Ward & Lock advertised for publication in one volume but never actually issued. For details see note to [0374] to Charles Ward, 2 October 1860.

[3376]* TO JOSEPH CUNDALL,¹ 28 FEBRUARY 1863

MS: Lewis Collection (L2948).

12. Harley Street | W.
Feb'y 28th 1863

Dear Sir,

I am sorry to say that I am not at present in a condition to sit for my portrait – except a highly-flattered one. I have been suffering from a severe attack of rheumatic gout – and I am as yet only well enough to move with the help of two sticks, and to get out for a drive in the middle of the day with my feet propped up on the front cushion of the carriage.² But I will not forget

your letter, and as soon as I am more advanced towards recovery, I will call and speak to you on the subject of [del] my portrait.³

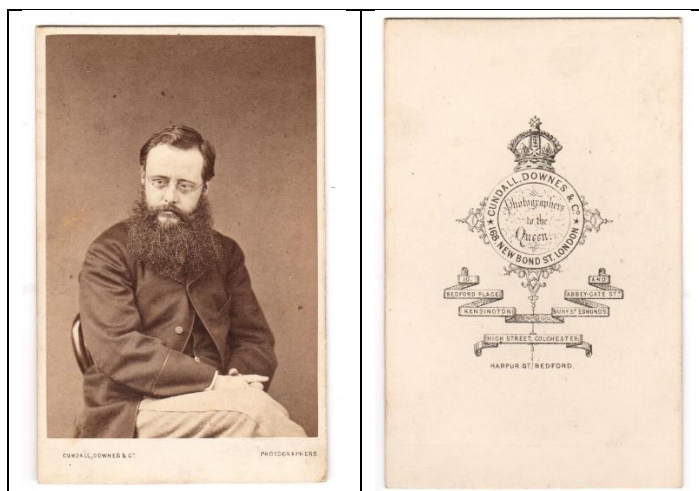
Faithfully yours | Wilkie Collins

Joseph Cundall Eqre

1. Joseph Cundall (1818–1895: *ODNB*), photographer, of Cundall, Downes & Co. of 168 New Bond Street. Cundall took the images which were pasted opposite the vignette frontispiece of the one volume edition of *The Woman in White* (Sampson Low, 1861). See [3078] to Joseph Cundall, 15 February 1861, for a letter referring to his first sitting for them.

2. Compare WC's letter three days later ([0527] to W. P. Frith, 3 March 1863) 'I can manage a ride in a carriage, with my miserable feet propped up on the front seat'.

3. Although WC sat several times for the photographic portraits for the one-volume *The Woman in White*, this letter may refer to a separate portrait for a CDV which Cundall took of WC sitting in a chair published around 1864. Collins was 'too ill' to do much at this time before he went to France and Germany looking for a cure for his gout in the thermal springs. It is possible the appointment was kept in August or September when he was back in London. If not, then it would have been in March 1864 (or later after further trips). Shortly before that he had told his mother 'I must sit again to Cundall & Downes. All the "negatives" of the photographic portraits in *The Woman In White* are exhausted by the large sale – and, this time, I will take care that some really good likenesses are produced' ([0565] to Harriet Collins, 8 January 1864).



Photograph of Wilkie Collins by Joseph Cundall, c. 1864

[3377]* TO UNIDENTIFIED RECIPIENT,¹ 28 NOVEMBER 1865

MS: Unknown. On sale: Heritage Auctions (9-10 June 2021, lot 45666).

Ever yours | Wilkie Collins | Novr 28th 1865 /

1. In the format of an autograph for a collector. Affixed to the first of the new front blanks in *The Woman in White*, New York: Harper & Brothers, 1860. Not otherwise associated with the book. Sold with [3381] below.

[3378]* TO ELIZABETH BENZON, 22 MARCH 1866¹

MS: Lewis Collection (L2940).

9. Melcombe Place | N.W.
Thursday. March 22nd

Dear Mrs Benzon,

I am a little worn out by work that must be finished – and I am living the life of a hermit till the work is done.² But I can't resist your kind letter – and I most gladly accept the Sunday dinner ~~on~~ at 7 o'clock.

Vry truly yours| Wilkie Collins

1. That year is the only one at Melcombe Place in which 22 March was a Thursday.

2. WC was finishing the last monthly part of *Armada* for *Cornhill Magazine*, where it appeared in the June number, and correcting proofs for volume I of the two volume edition. See [0666] to Harriet Collins, 17 March 1866, and [0669] to Frederick Enoch, 23 March 1866.

[3379]* TO THE HOUSE OF COMMONS, 26 FEBRUARY 1867¹

MS: Lewis Collection (L2815). Extract: in *The Bookseller*, CXI (30 March 1867), p. 203.²

To the honourable the Commons of Great Britain in Parliament assembled:

THE HUMBLE PETITION of an Association of Certain Men of Letters, Dramatic Authors, and Composers of Music, represented duly by the undersigned, being French citizens,

Sheweth—

That in the year 1852 a Convention was exchanged and ratified between France and Great Britain relating to Copyright in Works of Literature and the Fine Arts, and to the right of representing dramatic

works and musical compositions, wherein it is agreed that the authors and composers of the one country may have, under certain conditions, all the rights and privileges which authors and composers of the other country possess and enjoy therein.³

That the said Convention expired (Article XIV.) in 1862, but has remained and remains in vigour from year to year until either of the contracting powers notify to the other its termination. That independently of the right of publishing dramatic works in the book form, there is attached to them and to musical compositions a separate and distinct right of public performance, in which resides their chief value. That Article IV of the Convention provides for an interchange of the said rights of public performance in the following words, amongst others, "It is understood that the protection stipulated by the present article is not intended to prohibit fair imitations or adaptations of dramatic works to the stage in England and France respectively, *but is only meant to prevent piratical translations.* The question whether a work is an *imitation or a piracy shall in all cases be decided by the Courts of Justice of the respective countries, according to the laws in force in each.*"

That the managers of English theatres have caused to be *made translations of dramatic works*, the property of some of your Petitioners, and said works have been *performed and continue to be performed in England*, but called "fair Imitations" or "adaptations;" *nevertheless it is of notoriety in Great Britain that said translations are piratical translations.*

That some of your Petitioners, having detected a particular and *flagrant case of piratical translation*, founded thereon an action-at-law, and the matter was tried before *an English jury. But because of the ambiguity of the above-mentioned words in the Convention, the action at law failed and the Petitioners were defeated of justice.* And your Petitioners verily believe *that the said words do virtually abrogate the true spirit and intention of the convention and render it a dead letter.*

That the works of English dramatic authors have been performed *in France, but the rights of the English dramatic author have been and are fully recognised to his profit and credit, the French tribunals accepting the spirit and intention rather than the letter of the law.*

Your Petitioners, therefore, humbly solicit that steps may be taken, either to modify the above ambiguous clause (for which

modifications there is a special provision in the Convention, Article XIV.), or to erase the same, or in any other wise to help your Petitioners as in your wisdom and justice you may deem proper and right.⁴

And your Petitioners will every pray, &c., &c., &c.

LOCKROY, President; ALPHONSE ROYER, Vice-President; FERDINAND LANGLE, Vice-President; EMILE DE NAJAC, Secretary; EDOUARD PLOUVIER, Secretary; VICTORIEN SARDOU, ALEXANDRE DUMAS, Fils, T. ADENIS, PAUL SIRAUDIN, E. BOULANGER, VARIN, F. A. GEVAERT, CH. GOUNOD, LAMBERT THIBOUST,⁵

Signing for and representing AUBER, ROSSINI, VERDI, E. AUGIER, E. ABOUT, PONSARD, ARAGO, A. DUMAS, VICTOR HUGO, THEOPHILE GAUTIER, ALPHONSE KARR, A. MAQUET, MEYERBEER, OFFENBACH, SAINTINE, GEORGE SAND, UCHARD, and one thousand and eighty literary men forming the Society.

Your most obedient servants⁶

[Copy 1]

	Geo W Lovell	Jules Benedict
	Ruth Herbert	Edmund Yates
	<u>Royal St James's</u>	John Hollingshead
<i>[rectangular excision]</i>	<u>Theatre</u>	Charles Lamb Kenney
	Tom Taylor X	F. B. Chatterton
	Dion Boucicault	<u>Theatre Royal</u>
	Charles Reade	<u>Drury Lane</u>
George J. Vining	Wilkie Collins ⁷	Th P Chappell
<u>Royal Princesses</u>	Arthur S. Sullivan	G. J. Hepler
<u>Theatre</u>	Sefton Parry	Robt. Cocks & Co.
Martha Oliver	<u>Royal Holborn</u>	Cramer [& Co.]
<u>Royalty Theatre</u>	<u>Theatre</u>	
	Frederick Gye	
	<u>Royal Italian Opera</u>	

[Copy 2]
M. W. Bayley
Mr D Davison
[illegible]
T. W. Robertson
Howard Glover

[Copy 3]
Marie Wilton
Henry J. Byron

1. The printed document is in the standard form of a public petition presented to the House of Commons. It is available in three cropped copies found loose in an album of autographs of political and theatrical figures where the remainder of the collection dates from 1918 to 1926. The cropping has in general been made in such a way as to leave intact the hand-written signatures on the verso of each copy.

2. The following paragraph, referring to the Liberal MP for Southwark, John Locke (1805-1880: *ODNB*), appeared in the columns devoted to 'Parliamentary Intelligence: House of Commons. Tuesday, Feb. 26.' in *The Times* (27 February 1867), p. 6c:

PETITIONS. Mr. LOCKE presented a petition from members of an association of men of letters, dramatic authors, and composers of music in France, complaining that under the Convention of 1852, relating to copyright in works of literature and the fine arts, and to the right of representing dramatic works and musical compositions, entered into between this country and France, French dramatic authors and composers do not enjoy the same rights and privileges in England as are enjoyed by English dramatic authors and composers in France, and praying that the House will grant them relief. The petition was read at the table.

Towards the end of March 1867, the petition was published in large part in *The Bookseller*, introduced by these words:

INTERNATIONAL COPYRIGHT LAW.—Some French dramatic authors, feeling themselves aggrieved by the liberties English playwrights take with their productions, have petitioned the House of Commons for protection. The document, presented by Mr Locke, professes to be—

Fragments of text missing from the printed petition due to cropping have been restored from the version appearing in the *Bookseller*; here they appear in italics.

3. The Convention was signed by both parties on 3 November 1851 and legally ratified the following year; in Britain this was effected by Act of Parliament (15 & 16 Victoria, cap. 12); see 'Correspondence between the Foreign Office and Her Majesty's Representative Abroad, and Foreign Representatives in England, on the Subject of Copyright, 1872-75', House of Commons Parliamentary Papers, Commercial. No. 14 (1875). Copyright. (C1285), pp. 1 & 25.

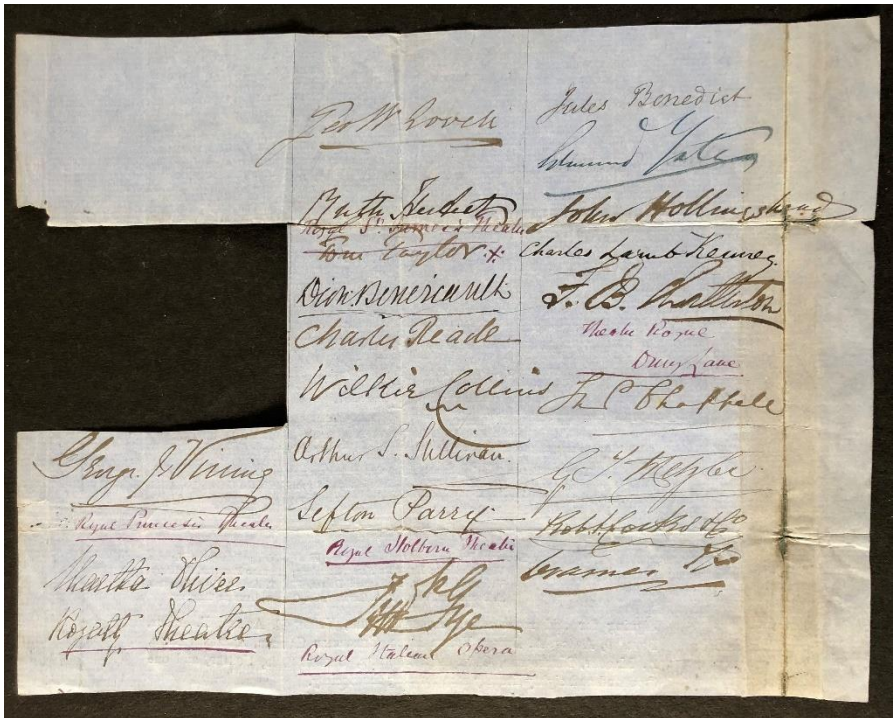
4. Though a Bill to effect the requested amendment to 15 & 16 Vict. c. 12 was drafted as early as February 1868, the required legislation was not in fact enacted until August 1875 (see HCCP: C1285, pp. 4 & 25-26). These Parliamentary Papers mention that the initiative of February 1868 was in response to 'the representations of the French Government, supported by the Society of British Dramatic Authors themselves', though there is no specific reference

to the petition in question here (see ‘Memorandum respecting the Literary Convention of 1851, Communicated to, May 9, 1873 Mr. Kennedy by the French Commissioner, May 9, 1873.’, HCCP: C1285, pp. 4-7).

5. The above fourteen signatories were all then officers of the French *Société des Auteurs et Compositeurs Dramatiques* (1829-); see *Annuaire de la Société des Auteurs et Compositeurs Dramatiques* I (1867), p. 1. Joseph-Philippe Simon (1803-91, known as Lockroy) was President from late 1866 to 1867, following the death in September 1866 of the previous president, Léon Gozlan. The same volume of the *Annuaire* includes a French translation of the 1867 petition by Locke to the House of Commons, together with a paragraph of explanation (pp. 174-175); there, it is stated that the petition was drafted and submitted at the suggestion of Dion Boucicault, who had promised to garner support through the publication of critical articles in British journals. We have not, however, been able to locate any such articles.

6. This single line of printed text is found on the verso of only one of the cropped copies of the petition, though the nature of the cropping suggests that it may originally have appeared on all; indeed, it is quite possible that there may have been one or two additional lines of text above it. Be that as it may, the signatures appended must be taken to indicate approval by representatives of the British theatrical world for the petition. Indeed, the signatures on the verso of the printed petition were by no means the first public expressions of support for revision of the clause in the 1852 act concerning ‘fair imitations or adaptations’; for example, at the beginning of the decade Charles Reade had written an irate book appealing to Parliament to ‘cleans the country of ... [this] unwise iniquity’ (*The Eighth Commandment*, London: Trubner, 1860, p. 1). Ironically, WC himself had recently been in Paris adapting *Armada* for a French production by François Regnier; then he had been ‘presented to some of the great French authors, and honoured with some very pretty compliments’ – see [0731] to Harriet Collins, 11 March 1867.

7. Although the signatories on the printed Petition are all French citizens, the hand-written signatures of WC and twenty-six other English dramatic authors, theatrical managers, and actors are found on the reverse of the three copies of the petition in the autograph album. In turn, these different copies bear twenty (including WC), five (headed by the printed text ‘Your most obedient servants’), and two signatures; on the copy with the largest number of signatures, six are followed by the name of a London theatre in another hand and underlined. This copy also features a rectangular excision which might have carried two or three more signatures. The extant signatures include those of several individuals who WC knew well, including George Vining, Dion Boucicault, Charles Reade, Edmund Yates, John Hollingshead, Charles Kenney, and Marie Wilton who, in December that year, was to marry Squire Bancroft. Tom Taylor’s signature also appears but is flagged with a dotted saltire, although the accompanying note is missing.



[3379] English theatrical signatures in support of a Petition on copyright by French writers and composers

[3380]* TO MRS BRINLEY RICHARDS, 13 FEBRUARY 1869

MS: Unknown. On sale (with the Dickens piece mentioned): Gerard A. J. Stodolski Autographs (inventory #221929, abebooks.com, 1 December 2022).

90. Gloucester Place | Portman Square | W.¹
Feb'y 13th 1869

Dear Mrs Richards,

Here is a line from The Christmas Carol copied, dated, and signed by Dickens.² I shall be “sorting” some old letters before long – and if I find any autographs of “celebrities” you shall have them.³

Vy truly yours | Wilkie Collins.

1. Handwritten but on half-mourning paper for his mother’s death on 19 March 1868.

2. Accompanied by a small sheet of Gad’s Hill headed paper written and signed by Dickens

Saturday Thirteenth February | 1869

“And so, as Tiny Tim observed, God bless us every one!”

Charles Dickens

Described by the American dealer as “The Holy Grail for all Charles Dickens collectors!” and on sale, with WC’s ‘letter of transmittal’, for \$75,000.

3. Possibly something she had requested a few days earlier when WC visited her, probably for dinner – see [0867] to Mrs Brinley Richards, 27 January 1869.

90. Sloane Street
Portman Square
Feb 13th 1869
Dear Mrs Richards
Here is a love
from the Christmas Carol
copies, notes, and
revised by Dickens.
I shall be sorting
some old letters before long
— and if I find any
autographs of celebrities
you shall have them.
By the way
Wilkie Collins

Cade Hill Place.
Wigham by Rochester, Kent.
Saturday Thirteenth February
1869
“and so, as tiny Tim observed,
God bless us every one!”
Charles Dickens

[3380] To Mrs Brinley Richards from Wilkie Collins and Charles Dickens

[3381]* TO UNIDENTIFIED,¹ 4 FEBRUARY 1871

MS: Unknown. On sale: Heritage Auctions (9-10 June 2021, lot 45666).

Vy truly yours | Wilkie Collins | February 4th 1871 /

1. In the format of an autograph for a collector. Affixed to the dedication page of *The Moonstone*, New York: Harper & Brothers, 1868. Not otherwise associated with the book. Sold with [3377] above.

[3382]* TO UNIDENTIFIED RECIPIENT, 1860S TO 1871

MS: Cadbury Research Library, University of Birmingham (KWH/A/126, p. 21).

...say that it is impossible for me to grant your requests. All the places [have been] taken...

Believe me | very faithfully yours | Wilkie Collins¹

1. Valediction cut from a letter and glued to an album page. The few words on the reverse are legible under a strong light. They appear to refer to a request for tickets to a play. The hand and the use of ‘very faithfully yours’ probably date it to the 1860s or early 1870s. So it perhaps relates to the production of *The Woman in White* at the Olympic Theatre from October 1871 to February 1872. Soon after the opening WC wrote that the ‘theatre is now filled every night – chairs obliged to be put in the stall-gangways’ ([1137] to Charles Ward, 15 October 1871).

[3383]* TO MAURICE,¹ 19 MARCH 1872

MS: Friends Historical Library, Swarthmore College, Pennsylvania (Charles Francis Jenkins autograph collection).

90, Gloucester Place, | Portman Square. W.

19me Mars 1872

Mon Cher Maurice,²

Voici trois stalles pour le concert de ce soir – Royal Albert Hall. On commence a huit heures.

J’ai aussi demandé une loge a notre ami Beard, qui a des relations avec Albert Hall. Si Beard réussit, je vous enverrai la loge – et vous pouvez choisir vos [del] places. Je vais un peu [del] mieux – mais je suis toujours enrhumé, et je vous prie d’excuser mon absence. [del] Donnez moi encore quelques jours, et je serai guéri.

J’ai une grace a vous demander. Venez diner avec [del] moi – en garçon, a mon club – Vendredi prochain a six heures.³ Beard ~~vais~~ dinera avec nous, et j’aurai des places au “Prince of Wales’s Theatre” pour la soirée. Une ligne, je vous prie, pour me dire Yes – et j’écirai au directeur du theatre. Je vous attendrai ici /Vendredi/ a cinq heures et demi – et nous virons ensemble au Club.⁴ C’est convenu [del] hein?

Mes respects a Madame – et bien de choses a Charles.

A vous de cœur. Zut! Brandy and water!

WC

Pas de costume de soir Vendredi! Je propose le diner au club, pour vous faire voir un Club Anglais. C’est très chic!

1. No other Maurice appears in the correspondence, but this could be the French actor Maurice Desrieux (Wikidata: 1829-76), whom WC later described as ‘the most lovable and most affectionate of men, the wise, patient, and devoted friend of Fechter’ (in Kate Field, *Charles Albert Fechter* (1882), p. 171). Desrieux was married to the actress Marie Laurent who had a son named Charles (b. 1849) by her first union.

2. The letter is transcribed as written. Translation:

My dear Maurice

Here are three stalls for the concert this evening – Royal Albert Hall. It starts at 8 o'clock.

I have also asked for a box from our friend Beard who has connections with the Albert Hall. If Beard succeeds I will send you the box – and you can choose your seats. I am a little better but I still have a cold so please accept my excuses for not being there. Give me a few more days and I will be cured.³

I have a favour to ask. Come and have dinner with me – like a bachelor at my Club – next Friday at 6 o'clock. Beard will dine with us and I will get seats at the "Prince of Wales's Theatre" for the evening. One line, if you please, to tell me 'Yes' – and I will write to the manager of the theatre. I will expect you here /Friday/ at five thirty – and we will go together to the Club. It's agreed, yes?

My respects to Madame and best wishes to Charles.

Your heart – Damn! Brandy and water!

WC

No evening dress Friday evening! I propose dinner at the club to show you an English Club! It is very fashionable!

3. No other letter around this time mentions his illness.

4. 19 March was a Tuesday so WC invites him in three days' time.

[3384]* To MESSRS ASHER & Co,¹ 20 JULY 1872

MS: Lewis Collection (L2881).

90 Gloucester Place | Portman Square
20th July 1872

Dear Sirs,

I regret that I was suffering from gout and unable to see you, when you were so good as to call on me.²

The /forthcoming/ work to which you refer is a short serial story, which was secured by Baron Tauchnitz at the time when he also purchased from me the right of republishing "Miss or Mrs?"³ The two stories – the completed one, and the story now to be published – were sold together.⁴

Under these circumstances, I can only beg you to accept my best thanks for the proposal which you have been so kind as to make to me.

Faithfully yours | Wilkie Collins

Messrs Asher & Co

1. Given the salutation and addressee, a representative rather than Adolph Asher himself. The Berlin publisher and bookseller launched his series of 'Asher's Collection of English Authors – British and American' in 1872 and tried to tempt well-established authors away from Tauchnitz for the Continental publication of their works. See: paperbackrevolution.wordpress.com/2016/02/25/middlemarching-away-the-story-of-ashers-

collection. Here WC makes it clear he remains loyal to Tauchnitz. But ten years later there is a hint that for the right money he may have been willing to move – see [2074] to A. P. Watt, 30 October 1882.

2. This attack of gout is first mentioned in [3098] to W. H. Wills, 8 July 1872.

3. Asher is presumably trying to persuade WC to let him publish *The New Magdalen* on the Continent. The story was about to commence serialization in *Temple Bar* (October 1872–July 1873). In 1877, Asher did, however, include Collins’s stories including ‘No Thoroughfare’ in *Christmas Stories from “Household Words and “All the Year Round”* by Charles Dickens, a Berlin reprint of the Chapman & Hall edition.

4. Tauchnitz published *Miss or Mrs.?* in July 1872 and *The New Magdalen* in June 1873 (Todd & Bowden, p. 225 and p. 236). WC received payments from ‘Baron Tauchnitz’ of £50 on 3 June 1872 and £100 on 16 May 1873, presumably for these two works (Coumts: WC).

[3385]* TO CLARENCE H. WHITE, 11 FEBRUARY 1873

MS: Private, envelope front only.¹

With Mr Wilkie Collins’s compliments²

Clarence H. White, Esq | Albion | New York | United States | America

1. Postmarked ‘LONDON-W | C2 | FE11 | 73’; and ‘NEW YORK | FEB | 26’.

2. Written on the inside of the envelope flap.

[3386]* TO ELIZABETH GRAVES,¹ 1873

MS: Lewis Collection (L2148).

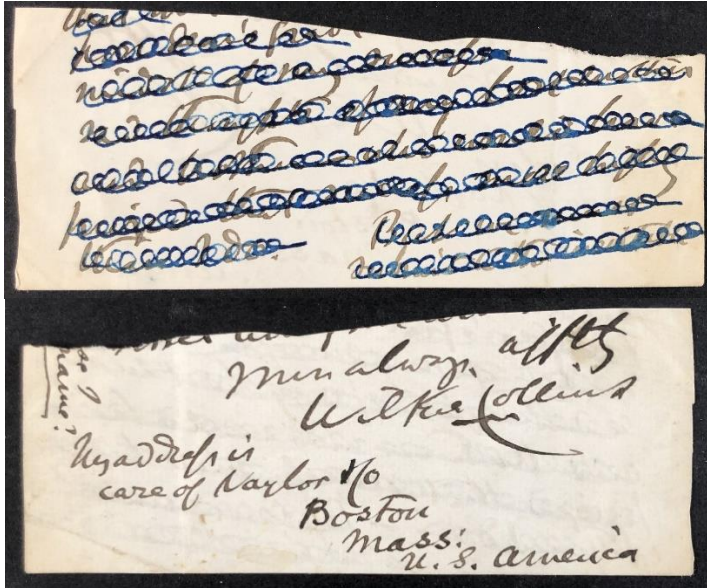
E. Graves | from | Wilkie Collins²

1. Elizabeth Harriet Graves (1851–1905), daughter of WC’s companion Caroline Graves who was in effect WC’s adopted daughter, usually known as ‘Carrie’ and after her marriage ‘Carrie Bartley’ – see [2181] to Carrie Bartley, 11 July [1883], note 1.

2. Written on the front free endpaper of the one-volume edition of *Poor Miss Finch*, London: Richard Bentley, 1873. This edition was published at the end of 1872 (*Publishers’ Circular* 31 December 1872, p. 1042) and it is assumed WC gave her the copy in 1873. Ten years later Elizabeth gave it away, writing on the title page, above and below the book’s title:

To my dear Miss Shrive | with the love of | “The Amanuensis” of | The Great Master.
| October 1883.

Catherine Shrive was the landlady at 14 Nelson Crescent, Ramsgate where WC, Caroline, and Carrie spent several holidays. Wilkie made eight payments to ‘Miss Shrive’ at the end of such trips (Coumts: WC). She is at that address as ‘Lodging House Keeper’ with her elder widowed sister Elizabeth Smith in the 1891 Census, who is also there at the 1881 Census. Some time later an unidentified owner has written her name below ‘Frances E. Hulme’.



Both sides of the scrap [3387] before digital enhancement.

[3387]* TO UNIDENTIFIED RECIPIENT,¹ OCTOBER 1873 TO FEBRUARY 1874²

MS: Lewis Collection (L2945).

and we[re]
 poor dear's grave
 midst of my success
 sad thoughts of my lost mother
 and brother³ – who would have
 prized that success more highly
 than I do. But we must
 substitute the unsuitable⁴

...

yours always afftly | Wilkie Collins

My address is
 care of Naylor & Co | Boston | Mass: | U.S. America

...se I
name?⁵

-
1. The item is a scrap cut from the end of a letter, presumably by an autograph collector.
 2. Dating from the time WC was in America and could be corresponded with at Naylor's.
 3. WC's mother Harriet had died 19 March 1868 and his brother Charles on 9 April 1873.
 4. These words on the other side of the scrap have been heavily erased by overwriting with scrolls of blue ink, but are legible using image analysis software.
 5. End of a postscript written vertically down the left-hand side of the scrap.

[3388]* TO EDWIN DE LEON,¹ 19 MAY 1874

MS: Private.

90 Gloucester Place | Portman Square
19th May 1874

Dear Mr De [*sic*] Leon,

I have been suffering a little from a night attack of my old enemy, the gout – or I should sooner have acknowledged your letter. Pray excuse my delay.

I enclose a letter of introduction to my friend at The Daily News – Mr Edward Pigott.

Vy truly yours | Wilkie Collins

1. Edwin de Leon (1818–91), American diplomat and journalist – see also [1681] to him of 1 June 1877; also [1443] to George Bentley, and [1444] to George Smith, both of 7 May 1874, providing letters of recommendation.

[3389]* TO CHARLES THOMAS, 25 NOVEMBER 1878

MS: Lewis Collection (L2907), envelope only.¹

Mr C. Thomas | Messrs Robson & Sons | Printers | 20. Pancras Road | N.W.²
Wilkie Collins³

1. With one penny and ½d stamps indicating then a weight of between 1oz and 2oz and presumably enclosing proofs for *The Fallen Leaves*. Sealed with three red seals. On the verso two circular postmarks 'LONDON.W | A I | NO25 | 78' and 'LONDON.N.W | E N | NO25 | 78'.

2. See several other such examples of envelopes to Thomas around this time; for details see [1786] to Charles Thomas, 24 October 1878.

3. Signature lower left marked off by a curved line.

[3390] TO THE EDITOR OF THE *BOLTON WEEKLY JOURNAL*, 23
JANUARY 1879

MS: Unknown. Published: *Bolton Evening News*, Saturday, 25 January 1879, p. 3c, our copy text; and *Sheffield Daily Telegraph*, multiple occasions from 25 January 1879, p. 7b.¹

London, 23rd Jan., 1879.

To the Editor of the *Bolton Weekly Journal*.

Sir, – I have only this moment seen an advertisement in *The Scottish Reformer*, announcing the publication of a “new story” by me, called “Percy and the Prophet”.² I cannot permit any work of mine to be advertised in terms which mislead the public. “Percy and the Prophet” is not a new story. It was first published in the extra Midsummer number of *All the Year Round* for 1877.³ The right of reprinting the story periodically was purchased from me by the proprietors of an English country newspaper,⁴ on the distinct understanding that “Percy and the Prophet” had already been published in another periodical. In justice to my friend Mr. Charles Dickens,⁵ as well as to myself, I request you to publish this plain statement of facts.—

Faithfully yours, Wilkie Collins.

1. The newspaper article featuring the letter was headed, ‘LETTER FROM MR. WILKIE COLLINS.’ and prefaced, ‘The following letter is from Mr. Wilkie Collins, author of “The Woman in White,” &c., &c.:—’. The letter was followed by this explanation:

Whilst readily complying with the request of Mr. Wilkie Collins, and thus doing an act of justice to that talented author, as well as to his friend Mr. Charles Dickens, we must add that we also do so in justice to ourselves, Mr. Wilkie Collins having arranged to supply in MSS. an Original Story written expressly for publication in our columns.

This New Story, upon which the author is now engaged, is to be ready for publication in the autumn of this year. —*Bolton Journal*.

The ‘New Story’ referred to was in fact *Jezebel’s Daughter*, which was to be serialized in the *Bolton Weekly Journal* in 21 parts from 13 September 1879 to 31 January 1880, the first full-length novel by WC to be syndicated by W.F. Tillotson of the Bolton Fiction Bureau. This perhaps explains why WC’s complaint was sent to the Bolton newspaper, which bore no responsibility for the reissue of ‘Percy and the Prophet’: it seems likely that WC may have been encouraged to pen this letter by Tillotson in order to garner advance publicity for their new venture. WC himself would be far less likely to become aware of the advertisement for ‘Percy and the Prophet’ in the Scottish paper than Tillotson, while the newspaper syndicators of this second-hand story (at the *Sheffield and Rotherham Independent*) were the latter’s upstart business rivals. The *Sheffield Daily Telegraph*, on the other hand, which reprinted the letter on multiple occasions in its advertisement columns, was both a local rival of the *Independent* and a client of Tillotson for *Jezebel’s Daughter*. Such local rivalries concerning the syndication of fiction were quite common in the last quarter of the nineteenth century.

2. We have not been able to view the *Scottish Reformer and Weekly Review*, but the companion (Scottish) *Daily Review* carried notices of the publication of this ‘new story’ from Monday, 20 January 1879, p. 4a; however, from Friday, 31 January 1879, p. 4a, the phrase in question was removed and replaced by ‘(Republished by Arrangement.)’
3. In fact published on 2 July 1877; see [1663] WC to Charles Dickens Jr, 29 January 1877.
4. Referring to J.D. and R.E. Leader of the *Sheffield Independent*; see [1755] to Charles Dickens Jr, 19 June 1878, and [1756] to Leader & Sons, 20 June 1878.
5. That is, Charles Dickens Jr.

[3391]* TO CHARLES THOMAS, 18 JUNE 1879

MS: Lewis Collection (2970), envelope only.¹

Mr C. Thomas | Messrs Robson & Sons | Printers | 20. Pancras Road |
N.W.²

Wilkie Collins³

-
1. With one penny and ½d stamps indicating then a weight of between 1oz and 2oz and presumably enclosing proofs for *The Fallen Leaves*. Sealed with one red seal. On the verso two circular postmarks ‘LONDON.W | | JU18 | 79’ and ‘LONDON.N.W | A N | JU18 | 79’.
 2. See several other such examples of envelopes to Thomas around this time; for details see [1786] to Charles Thomas, 24 October 1878.
 3. Signature lower left marked off by a curved line.

[3392] TO E. A. BUCK,¹ 12 DECEMBER 1879

MS: Unknown. Published: in *Boston Sunday Globe*, 1 March 1896, p. 16f.

Original MS of the ‘Devil’s Spectacles’ complete (excepting the first page – mislaid).²

-
1. The recipient is deduced because of the timing – Buck was the editor of the *Spirit of the Times* where the story was published on 20 December 1879 – see also [1880] to E. A. Buck, 6 November 1879. Collins requested that this story, along with ‘Love’s Random Shot’ and ‘Fie! Fie! or, the Fair Physician’, should not be republished after his death.
 2. Taken from the *Boston Sunday Globe*, 1 March 1896:

Wilkie Collins’ Manuscript.

In the January catalog of Mr Downing of Birmingham [England] occurs this not uninteresting item:

An Original Manuscript of Wilkie Collins – A short story by Wilkie Collins, entitled “The Devil’s Spectacles,” in the author’s autograph and original envelope with his endorsement; 22 closely written quarto pages, with the author’s erasures, corrections and additions, complete with envelope, dated Dec 12, 1819 [sic for 1879], unique, £2 2s.

Unfortunately, Wilkie Collins mislaid the first page of the manuscript, which omission is noted on the envelope, as under: “Original MS of the ‘Devil’s Spectacles’ complete (excepting the first page – mislaid).” We have however, supplied the first page from the printed story.

The MS, with the first two pages in another hand, had been included in the William Randolph Hearst Collection and is now in private hands in the UK.

[3393]* TO JANE WARD, 12 JANUARY 1881

MS: Unknown. Sold: Potter & Potter (26 February 2022, lot 304, auction #111, Chicago).

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

12th January 1881

My dear Jane,

Four days since I ought to have thanked you for that charming token of remembrance and kindness.¹ My only excuse is that I am smothered in the folds of “The Black Robe”. In plain English, I am so hard at work on the concluding chapters of a new story, that I am not even fit to write a letter when the day’s task is done.² This is only an apology for a letter – but I delight in the lovely flowers – and I most sincerely thank you.

My love to all at home.³

Yours affectly | Wilkie Collins

Mrs Charles Ward

1. See [1589] to Jane Ward of 10 January 1876, for a similar letter of thanks for a birthday gift.

2. The story was being serialized in *The Sheffield and Rotherham Independent* and other provincial newspapers and would conclude on 26 March, so WC was indeed writing the final chapters at this time to keep ahead of the press. See [1943] to Andrew Chatto, 3 March 1881, for more on WC’s work on this story which by then was almost concluding. The story was published in three volumes by Chatto & Windus in April 1881.

3. Charles and Jane Ward had eleven children and the 1881 Census taken on 3 April shows that four of them aged 21 to 32 were unmarried and living with them at 11 John Street, Westminster together with a butler, a cook, and three other servants (RG11-332-17-7).

[3394]* TO UNIDENTIFIED RECIPIENT,¹ LATE NOVEMBER, EARLY DECEMBER 1881²

MS: Private.

...there it is. Are you satisfied with his efforts as agent?³

Yours ever | Wilkie Collins

1. Fragment torn from the end of a letter for the autograph with eleven words of text. Traces of glue on verso.
2. Conjectural dating, shortly before WC first met A. P. Watt and then engaged him – see to Watt [1995] and [1996] 5 and 10 December 1881.
3. Probably a letter to a fellow author asking about A. P. Watt as an agent before WC met him on 7 December.

[3395]* TO A. P. WATT, 21 DECEMBER 1881

MS: Lewis Collection (L2928).

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

21st Decr 1881

My dear Sir,

I shall be very glad to see you tomorrow, about two o'clock as you kindly suggest.²

Vy truly yours | Wilkie Collins

A. P. Watt Esqr

1. Grey centred type.

2 An early meeting between them after WC had appointed Watt as his agent a week or so earlier – see [1996] to A. P. Watt, 10 December 1881.

[3396]* TO UNIDENTIFIED RECIPIENT, 19 JANUARY 1885

MS: Unknown. On sale: Brought to Book, London NW2 1JG (April 2023, #007229).

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

London | 19 January 1885

Vy truly yours | Wilkie Collins²

1. The top part of a sheet of headed paper with monogram to the left.

2. Apparently a signature for a collector. Loosely tipped into vol. I of a first edition of *The Moonstone*. At the front of that volume the bookplate of Frank J. Hogan (1877–1944) with a scrap pasted in below reading, ‘With Mr Wilkie Collins’s | Compliments./’, not associated with this letter.

[3397]* TO FREDERICK JOHN FARGUS,¹ 24 JANUARY 1885

MS: Lewis Collection (2954), with envelope.²

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

24th January 1885

Dear Mr Fargus,

I shall be delighted to see you on Monday afternoon next at half past three o’Clock.

Pray don’t trouble to write again if this appointment will suit you. If you have some other engagement, you have only to choose any day and hour, after Monday, which may be convenient to yourself.⁴

Vy truly yours | Wilkie Collins.

1. This is the only known letter to Fargus (pseudonym of Hugh Conway (1847-1885: *ODNB*)) who died just a few months later – see [2433] to A. P. Watt, 14 June 1885, note 3.

2. Addressed: ‘F. J. Fargus, Esq | Grand Hotel | Trafalgar Square | W.C.’ with ‘Wilkie Collins’ signed beneath a diagonal line bottom left. The envelope bears a prepaid one penny oval pink stamp and is postmarked ‘LONDON W | 12 | JA 24 | 85’, while the stamp is cancelled ‘W | 48’. On the verso is a postmark, ‘LONDON W.C. | DM | JA 24 | 8 [5] | S.M.P.’ The Grand Hotel had opened in Trafalgar Square a few years earlier on 29 May 1880 – see *The Times*, 31 May 1880, p. 12f, and *The Graphic*, 5 June 1880, pp. 559, 561.

3. Embossed letter heading ranged right with monogram ranged left. Watermark ‘Light Preserving paper | E & J’.

4. Presumably WC did meet him as he clearly knew a lot about how Fargus protected his copyright in the title of a story (again see [2433] to A. P. Watt).

[3398]* TO E. J. JOHNSON,¹ 30 JANUARY 1885

MS: Lewis Collection (L2946), with envelope front.²

90 GLOUCESTER PLACE, | PORTLAND SQUARE. W.³

30th January 1885

Dear Sir,

I answer your kind letter with pleasure.

“Major Namby” is, as you rightly suppose, one of my fugitive pieces.⁴ These have been collected, and republished in book-form, under the title of “My Miscellanies”.

This book is sold by Messrs Chatto & Windus of Piccadilly, in two editions. One (illustrated) at 3/6, and another at 2/-. The first, a library edition, is “out of print.”⁵

Faithfully yours | Wilkie Collins

E. J. Johnson Esqr

1. Johnson has not been traced. He was not present at the address on the envelope in the 1891 Census and that address is not found in the 1881 Census.
2. Addressed in another hand to ‘Mr. E. J. Johnson. | 10 Ethelden Road. | Shepherds Bush | – W. –’ and postmarked ‘LONDON W. | 2 | JA 30 | 85 | 11’ with a mauve Inland Revenue one penny stamp franked ‘W | 31’.
3. Written on a single leaf of the green-blue paper WC used from 1881. This is a late example of its use. The engraved address is ranged right and WC’s engraved monogram is to the left.
4. ‘Pray Employ Major Namby!’ was first published in *All The Year Round*, 4 June 1859, vol. I, pp. 136-141, and collected in *My Miscellanies*, first published in 1863.
5. The Piccadilly edition of *My Miscellanies* was first published dated 1875 and a copy is known with a September 1883 booklist at the end. The book was also published dated 1885 and 1893. When WC wrote it may have been between printings. The two-shilling version was issued in pictorial boards, without illustrations, first published in 1877; there was a further edition in limp cloth priced at 2s 6d.

[3399]* TO MAXIMILIANE VON WEISSENTHURN,¹ 23 APRIL 1885

MS: Lewis Collection (L2901).

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

London | 23rd April 1885

Sir,²

I am much obliged to you for your kind letter.

In authorising translations of my works, it is my custom to wait until the work is complete in the form of printers’ proofs – and then to make my arrangements.

By these arrangements, I receive a Bill of Exchange on a London Banker, payable at sight, for the purchase money agreed on. I send back, by return of post, a complete set of proofs – an “authority” to translate – and a statement of the date at which the first periodical publication may begin.

When the serial publication begins in England, I also send copies of the newspaper in which the work appears, for registration in Berlin.

The only new work of mine which is now in course of completion is a short story, which will occupy not more than three weekly parts, when it is first published in English newspapers.³ I have not yet arranged for foreign translations [del], as I am not yet able to fix the date of first publication here.

If you think it desirable to treat for the German translation of this little work, will you kindly write and let me know it?

My next story of the customary length – to which I understand your letter to refer – will not be first published serially, until the latter part of the present year. When it will be completed, I am not yet able to say.⁴

Believe me, Sir, | Faithfully yours, | Wilkie Collins

Herrn M de Weissenthurn

&c &c &c

1. Maximiliane Franul von Weißenthurn (Wikidata: 1851-1931), also known as Hugo Falkner or Falconer. She had published a translation of George Gaskell's *Algeria as it is* (*Algerien wie es ist*, 1877) and various works from French but no title of WC's has been found. She was also a novelist in her own right (for example *Frauenliebe*, 1882).

2. WC wrongly assumes his correspondent is male and refers to the addressee at the end as 'Herrn'.

3. 'The Ghost's Touch' which WC had recently completed (see [2412] and [2416] both to Watt, 9 and 24 April 1885), and which was syndicated by Tillotson to appear in several newspapers in three parts from September – for details, see [2456] to Robert du Pontavice de Heussey, 14 August 1885, note. 4.

4. *The Evil Genius* which appeared serially from December 1885 and was published in three volumes by Chatto & Windus in September 1886.

[3400] * TO MR COLEMAN,¹ 5 MAY 1887

MS: Lewis Collection (L2866).

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.

5th May 1887

My dear Mr Coleman,

Human happiness and I have parted company, for the present. Smell gone, taste gone, all the teeth left in my head aching, – and, if there is a Jubilee exhibition of Secretions-of-Mucus-among-the-bronchial-tubes, soon to be opened, the Gold Medal of that “excellent institution” will be mine.² To this condition the weather has reduced me.³ That I should be turned out of the theatre on Saturday next for disturbing the performances by blasts from the nose, yells from the chest, and profane language in the intervals, does not admit of a moment's doubt.⁴

But I am too grateful for your kindness to resign the hope of seeing Mrs John Wood⁵ in the new play.⁶ If I may write again next week, I shall hope to report myself in a fitter state to enjoy the hospitality of the Court Theatre, on any future Matinée which you may appoint.

In the meantime, with Mrs Graves's kind regards and with my most sincere congratulations on your recovery,

Ever yours | Wilkie Collins

I am very glad to hear that you like “The Guilty River”.⁷ The foreign translators report that the title is untranslatable – I accept this as a compliment to The English Language.⁸

1. See [2591] to him, 21 July 1886.

2. Queen Victoria’s Golden Jubilee of 50 years on the throne was celebrated on 20 June 1887. See [2729] to A. P. Watt, 16 June 1887.

3. The weather at this time was cold – around 50F (10C) with southeast winds and rain, and heavy mist the day before this letter was written (weather reports in the *The Times* 2, 3, 4, May).

4. No extant letters around this time mention this illness.

5. WC clearly rated Mrs. John Wood as an actress – see [0903] to W. P. Frith, 16 August 1869. Born Matilda Charlotte Vining (6 November 1831) she married John William Wood in early 1848 and was known as Mrs. John Wood for the rest of her career. She and John went to the USA in 1854 where she was renowned as a burlesque and comic actress and managed two theatres in New York and San Francisco before returning to England in July 1866 (*Era*, 29 July 1866, p. 10b). She had been separated from her husband for some time when he died in Canada in 1863. Her London debut was on 12 November 1866 (*Era* 18 November 1866, p. 10). She went on to manage several theatres and act comic parts until 1905. She died on 11 January 1915 in Birchington-on-Sea leaving £19,700. She had borne three children but only one, Florence, survived, dying in 1943. See ‘The Late Mrs. John Wood’, *Era*, 20 January 1915, p. 9 and public records. Matilda was a cousin to George J. Vining who played Fosco in the drama *The Woman in White* from October 1871 to January 1872 when he fell ill. He subsequently fell out with WC when he took the play on tour and wanted to shorten and amend it (see [1225] to George Vining, 17 April 1872).

6. The reference to the ‘new’ play is slightly puzzling but presumably refers to *Dandy Dick* by Arthur Wing Pinero which had opened at the Court Theatre more than three months earlier on 27 January 1887; Mrs. John Wood was performing in it as Georgina Tidman. It ran for 171 performances until the 22 July when the theatre was demolished. It then ran for a further seventy-five nights at Toole’s Theatre (www.gutenberg.org/files/40700/40700-h/40700-h.htm#Intro and *Wikipedia*). The short accompanying play, *The Nettle* by Ernest Warren, was by no means new – it was first played at the Court on 13 October 1886 and accompanied all the performances there of *Dandy Dick* (Allardyce II, p. 614).

7. Published in the second half of November 1886 as *Arrowsmith’s Christmas Annual* and reissued in March 1887. See Gasson, p. 72, and *Publishers’ Circular* 1886, pp. 1466, 1480, and 1887, p. 255.

8. Although the English editions all have ‘The Right of Translation is Reserved’ on the front wrapper or title page, no foreign editions in book form are known. There were, however, Dutch and Swedish serializations in 1887 where the title was translated as ‘At the River’ and ‘The Secret of the River’ respectively (bibliographic information from Andrew Gasson).

[3401]* TO EMILY WYNNE, 1885-1887¹

MS: Private, envelope only.²

Mrs Wynne | 4. Delamere Street | Westbourne Square
Wilkie Collins

1. Dating from the long correspondence between WC and Emily Wynne and her daughter Anne, before they moved to Carlisle Mansions in November 1887 – see to her [2764] of 17 October 1887, directed to the old address and [2782] of 28 November 1887, to the new.
2. Just the cut front survives. Only five of the 42 known letters are unaccompanied by an envelope. This envelope front does not appear associated with any of them. The address is slightly different from others and so may have been written early in the series if not before the first known, which was [2431] to Emily Wynne, 12 June 1885.

[3402]* TO UNIDENTIFIED RECIPIENT,¹ 16 APRIL 1888

MS: Unknown. On sale: eBay, 2 February 2021, #293975848947.

Vy truly yours | Wilkie Collins | 16th April | 1888

1. In the format of a signature for an autograph hunter.

[3403]* TO EDGAR F. GLADWIN,¹ 7 SEPTEMBER 1888

MS: Lewis Collection (L2962).

Ramsgate,² England.
7th September 1888

My dear Sir,

Let me first ask you to excuse this late reply to your kind letter. I have been away from my correspondents – in happy idleness – breathing the pure sea-air. This is my first opportunity of writing to you.

In the matter of International Copyright with America, the first thing to do is (what I am sure you do) to look the question honestly in the face.

The law of the United States recognises a right of property in the work of the literary man, so far as the interests of its own citizens are concerned – and deliberately denies that right, in the case of the literary men of all other countries. This (to speak with all due respect) is not worthy of a great nation – and the blame now rests with the national Congress. International Copyright is not a question of the commercial interests of

publishers, printers, and paper-makers – or of the high or low prices of books – it is a question of national honour, and the national honour is in the hands of your Legislature. There are no readers who have such a true interest in literature, and such a sincere respect for literature as [del] American readers. These excellent friends of ours are not fairly represented when they are compelled by their legislature to buy books which owe their existence to a fraud on the author.

With sincere regard, | believe me, | vy truly yours | Wilkie Collins
P.S | My address has lately changed | to 82 Wimpole Street, London | W.
To | Mr Edgar F. Gladwin

1. Edgar Franklin Gladwin (16 August 1863 to 13 April 1915) was a bank clerk first in New York then in Reno, where he died aged 51 of ‘severe indigestion’. What his interest was in international copyright remains a mystery, but there are no other candidates of that name in US census and other records. WC’s article ‘Considerations on the Copyright Question’ had been published in June 1880 in *The International Review*, New York, so the letter is not a direct response to that. However, in 1888 there was a very active debate in the US on an international copyright Bill – the Chace Bill – which the senate approved but the House of Representatives rejected, and WC is clearly referring to that in the letter. It shows that WC kept up with that debate and was willing to engage on it with correspondents who were otherwise unknown to him.

2. The last known letter sent from Ramsgate.

[3404]* TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE

MS: Unknown. Sold: darvickautographs (eBay, 14 August 2021, #124829723563).

Vy truly yours | Wilkie Collins¹

1. A cut signature possibly for a collector. In another hand an elaborate small ‘H’ top left and between the two lines the number ‘I-101’.

[3405]* TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE

MS: Private.

Wilkie Collins | 90. Gloucester | Place | Portman Square | London¹

1. Written on a small piece of ribbed paper with no other marks or context. Found with a letter from Robert du Pontavice de Heussey but possibly not associated with it.

[3406]* TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE

MS: Lewis Collection (L2993).

Wilkie Collins¹

1. Signature only cut from the end of a letter with a hint of the tail of a 'y' above the 'k'. In another hand below it the word 'Author' in an oval.

[3407]* TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE

MS: Lewis Collection (L2984).

yourself [over] [others]
– and devote yourself
as much as you can
to your work.¹

Ever yours | Wilkie Collins²

1. Text from the verso of the scrap which has been cut from the end of a letter and is glued to a heavy piece of paper.
2. The cut end of the letter. 'Ever yours' was a valediction WC mainly used to close friends and relatives.

[3408]* TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE

MS: Unknown. Sold: stagememories (eBay, 15 March 2022).

Faithfully yours | Wilkie Collins¹

1. A signature apparently cut from the end of a letter stuck to an album page with five others.

[3409]* TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE

MS: Unknown. On sale: Paul Fraser Collectibles (SKU: PT1273, November 2021).

Wilkie Collins¹

1. Signature cut from the lower left of a blue envelope, with the trace of possibly an 'M' upper right, typical of the style WC used when sending copy to publishers. Vendor says it was purchased in the early 1990s from the collection of Bristol autograph collector Stanley Waits.

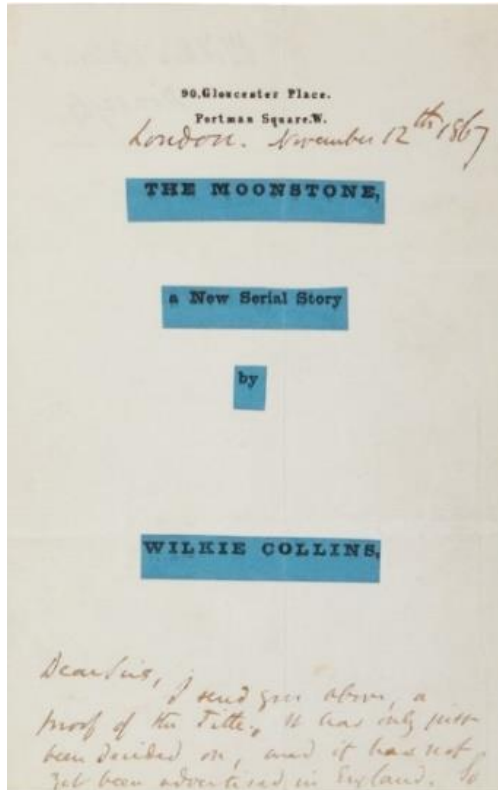
(B) Corrigenda

[0786] TO HARPER & BROTHERS, 12 NOVEMBER 1867

II, p. 91. The MS has now been examined and the head note should read as follows:

MS: Unknown. On sale: Sotheby's (New York, 9 December 2022, lot 1028).

Published: Coleman, pp. 107–108; Farmer 1999, pp. 597–598; B&C, II, pp. 297–298 as Parrish, and in BGLL, II, p. 91 as Parrish (Box 5/2), which is in fact a photocopy.



[0786] to Harper & Brothers, 12 November 1867, p. 1

The letter should begin:

THE MOONSTONE, | a New Serial Story | by | WILKIE COLLINS¹

With a new note 1

1. Printed on four strips of blue paper, apparently cut from *All The Year Round*, pasted between the date line and the salutation and taking up most of the first page.

[1541] TO GEORGE W. CHILDS, 17 MAY 1875

The MS is now in the Lewis Collection (L2799). The four notes should be replaced as follows:

1. Envelope postmarked 'MY 18 | 75', directed to 'Mr George W. Childs | Office of the Public Ledger | Philadelphia | Pa | U.S. America', and signed lower left beneath a curved line 'Wilkie Collins'. On the verso in another hand 'W. Collins' [*sic*] and dealer's pencil numbers. The envelope flap has a fine monogram.
2. WC met Childs and his wife Emma when he visited Philadelphia during his American tour; see [1382] to him of 21 October 1873.
3. Probably the Delaware, though there are several much less easily pronounceable rivers in Philadelphia such as the Schuylkill which passes near Bryn Mawr where the Childs lived.
4. Childs published the *Public Ledger Almanac* from 1864 until his death in 1894. See also [3357] to George W. Childs, 17 July 1868.

[1705] TO CARLOTTA LECLERCQ, 26 SEPTEMBER 1877

The envelope associated with this letter has come to light (Lewis Collection L2863). Insert a new note 1 as follows and renumber accordingly.

1. Directed to 'Mrs John Nelson | 160. Hampstead Road | London | N.W.' It is signed 'Wilkie Collins' lower left and has 'Angleterre' in his hand diagonally and underlined top left. This envelope is held separately from the letter but is almost certainly associated with it. It is the only known letter to Carlotta Leclercq written from anywhere outside England and the use of 'Angleterre' on the envelope indicates a French speaking country, in this case Belgium.

[1756] TO LEADER & SONS, 20 JUNE 1878

III, pp. 198–199: Note 3 should read as follows:

3. See [1755] to Charles Dickens Jr of the previous day concerning the sale of 'Percy and the Prophet' to the Sheffield firm. The story appeared in the *Sheffield and Rotherham Weekly Independent* in five weekly parts from 1 February to 1 March 1879, while other venues so far traced are: the *Liverpool Weekly Courier*, (Dublin) *Weekly Freeman and Irish Agriculturalist*, (Edinburgh) *Scottish Reformer and Weekly Review*, *Newcastle Courant*, and *Bradford Observer Budget*. Leader & Sons was also to syndicate the novel *The Black Robe* as a newspaper serial from autumn 1880.

[1853] TO ANDREW CHATTO, 5 JUNE 1879

The envelope for this letter has now come to light (Lewis Collection L2770). Insert a new note 1 as follows, renumbering the existing one:

1. Directed to: ‘Andrew Chatto Esqre | Messrs Chatto & Windus | 74. Piccadilly | W. | Wilkie Collins’. Above the address WC writes ‘Favoured by Mr Charles Gregory’ and he marks off his signature with a curved line.

[2591] TO MR COLEMAN,¹ 21 JULY 1886

Now identified. Replace note 1 as follows:

1. Almost certainly George Coleman, Secretary of the Court Theatre around this time – see playbills at arthurlloyd.co.uk/RoyalCourtTheatreLondon.htm. See also [3400] to him, 5 May 1887.

[3111] TO THE MANAGER OF THE NEW ENGLAND LIFE INSURANCE COMPANY, 10 JANUARY 1884

The envelope for this letter has now come to light (Lewis Collection L1627). Add a new note 2 and renumber accordingly.

2. With an envelope directed to: ‘The Manager | New England Mutual Life | Insurance Company | Boston | Mass: | U.S.A. | Wilkie Collins’. The signature is marked off with a curved line. The envelope has a two pence halfpenny blue stamp and two postmarks: ‘LONDON.W. | Z6 | JA9 | 84’ and ‘BOSTON | JAN | 21 | PAID’, indicating the time the postal delivery took.

[3136] TO UNIDENTIFIED RECIPIENT,¹ 17 FEBRUARY 1883

The original MS has now been obtained and the whole letter should be replaced as follows, acknowledging that it accompanies a known letter to a known addressee of the same date.

[3136] TO WILLIAM J. BOK,¹ 17 FEBRUARY 1883

MS: Lewis Collection (L3056). Published: as to Unidentified Recipient, A&C5, p. 12.

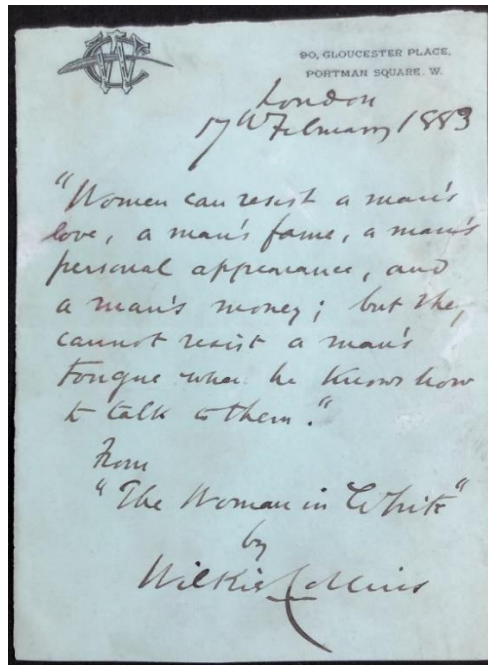
90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.²

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. This letter is clearly one of three enclosed with [2111] To William J. Bok of the same date in which WC writes “This reply takes with it three quotations signed”. The location of the other two is not known. Although Bok presumably wanted these, and perhaps an enclosed photograph, for other people they were clearly all originally sent to him.
2. On blue/green tinted headed paper with WC’s monogram to the left with the top margin lacking 2cm above the printed address.
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.



[3136] To William J. Bok, 17 February 1883

DELETIONS

Two letters published in previous addenda have been identified as duplicates of already published letters and are duly deleted.

[3223] TO UNIDENTIFIED RECIPIENT, 1 JUNE 1882

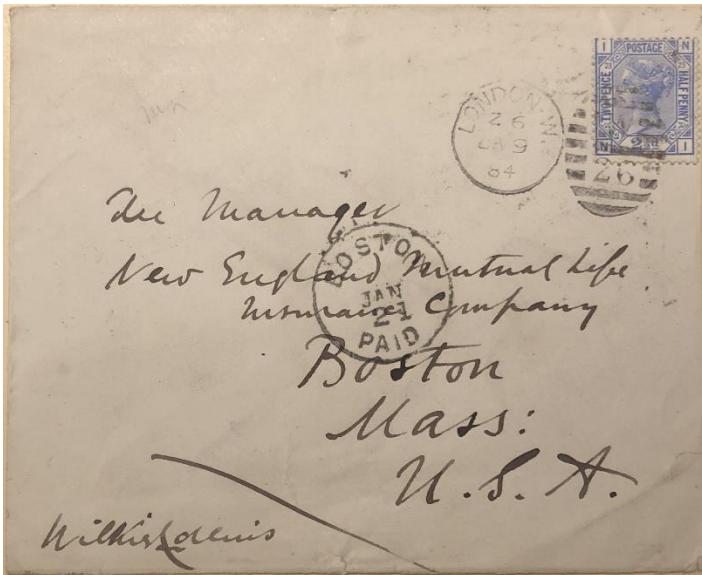
Originally published: A&C8, p. 17.

This entry has now been identified as a duplicate entry for [3186] to Unidentified Recipient, 1 June 1882, published in A&C7, p. 43 (wrongly numbered there [3187]).

[3306] TO CARRIE BARTLEY, 1878–1889

Originally published: A&C10, p. 21 (as of Unknown Date).

This entry has now been identified as a duplicate entry for [3197] to Carrie Bartley, published in A&C7, p. 45.



[3111] To Manager of the New England Life Insurance Company, 10 January 1884

Ramsgate, Eng (am).
7 September 1888

My dear Sir,
Let me first ask you
to excuse this late reply to
your kind letter. I have
been away from my correspondence
— in happy idleness — breathing
the pure sea-air. This is
my first opportunity of writing
to you.

In the matter of International
Copyright with America, the
first thing to do is (what I am
sure you do) to look the question
honestly in the face.

The law of the United
States recognises a right of
property in the work of the
literary man, so far as the
interests of its own citizens
are concerned — and deliberately

[3402] To Edgar F. Gladwin, 7 September 1888, p. 1

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