

# The Collected Letters of Wilkie Collins: Addenda and Corrigenda (1)

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

This is the first of a series of planned annual updates to *The Public Face of Wilkie Collins: The Collected Letters*, published in four volumes by Pickering & Chatto. The editorial principles, transcription conventions, and abbreviations employed here remain consistent with those described in the prefatory sections of Volume I. In the course of time, it is hoped that this material will be incorporated into a revised edition available in digital form with the added benefit of searchability. Though *The Public Face* appeared as recently as June 2005, in the meantime eleven more letters have come to light, including three to Georgina Hogarth and one to James Payn. This raises the number of known extant letters to those recipients to eighteen and sixteen respectively, and the total sum of recorded letters to 2998. The opportunity has also been taken to correct one or two substantial editorial slips. We hope readers of the *Wilkie Collins Society Journal* will be able to draw our attention to further sins of omission and commission.

## (A) Addenda

### \* TO UNIDENTIFIED RECIPIENT, 20 AUGUST 1860

MS: Texas (Ms Works, W. Collins, Ellery Queen Collection).<sup>1</sup>

A Square in a Country Town.

“There was a bare little plot of grass in the middle, protected by a cheap wire fence. An elderly nursemaid and two children were standing in a corner of the enclosure, looking at a lean goat tethered to the grass. Two foot-passengers were talking together on one side of the pavement before the houses, and an idle little boy was leading an idle little dog along by a string on the other. I heard the dull tinkling of a piano at a distance, accompanied by the intermittent knocking of a hammer nearer at hand. These were all the sights and sounds of life that encountered me when I entered the square.”

From “The Woman In White”<sup>2</sup> | By | Wilkie Collins | August 20<sup>th</sup> 1860

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1. Accompanied by a photograph of WC, the full-length miniature portrait by Herbert Watkins – see to him of 12 June 1861. The photograph and autograph face each other on opposite sides of a folded sheet of paper to which they have been pasted.
  2. From 5. The Narrative of Walter Hartwright, VIII, where Hartwright seeks out Mrs Catherick in Welmingham, ‘an English country town in the first stage of its existence’. This appears to be the first extant example of WC providing an autograph hunter with a signed passage from one of his novels.

\* **TO UNIDENTIFIED RECIPIENT, [25] DECEMBER 1862**

MS: Unknown. On sale: Catalogue of Myers & Co., Autumn, 1955.

Summary: *Signature, subscription and date cut from a letter, Christmas 1862.*

\* **TO UNIDENTIFIED RECIPIENT, 12 FEBRUARY 1867**

MS: Unknown. On sale: Puttick & Simpson (sold to Woodhouse for 10s., 11 November 1915, according to E. H. Courville in *Autograph Prices Current* I, August 1914-July 1916).

Summary: ‘A.L.s. 3 pp. 8vo. Feb. 12, 1867, mentioning Chas. Reade, Dickens and his reading tour etc, etc.’

\* **TO MARY MOTLEY,<sup>1</sup> 22 MARCH 1870**

MS: Unknown. On sale: Christie’s (Sale 5621, 7 June 2005, South Kensington, Lot 12).

90 Gloucester Place | Portman Square | March 22<sup>nd</sup> 1870  
Mr Wilkie Collins accepts with much pleasure the honour of dining with the Minister of the United States and Mrs Lothrop Motley on Monday 28<sup>th</sup> March at <sup>1</sup>/<sub>4</sub> to 8 ’oclock. /

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1. The reply to the invitation would have been formally addressed to Mary Motley, née Benjamin (d. 1874), the wife of John Lothrop Motley (1814-1877: *ANB*), American ambassador in London from April 1869 to December 1870. Born near Boston, Massachusetts, Motley was a distinguished historian and diplomat who spent much of his life in Europe.

\* **TO LEWELLYN JEWITT,<sup>1</sup> 29 OCTOBER 1875**

MS: Unknown. On sale: Christie’s (Sale 5621, 7 June 2005, South Kensington, Lot 12).

Brussels | 29<sup>th</sup> October 1875

Dear Sir,

I have been travelling – and there has been some occasional delay in forwarding my letters.<sup>2</sup> This circumstance will, I hope, plead my apology for not having written to you sooner.

Having already subscribed to the Testimonial, I must beg you to excuse me if I refrain from availing myself of the proposal which you are so good as to address to me.<sup>3</sup>

I remain, Dear Sir, | Faithfully yours | Wilkie Collins  
Llewellyn Jewitt Esqr

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1. Llewellyn Frederick William Jewitt (1816-1886: *DNB*), engraver, art historian, archaeologist and Fellow of the Society of Antiquaries. Friend of Samuel Carter Hall, editor of the *Art Journal*, with whom he wrote *The Stately Homes of England* (1874-7).
2. WC seems to have left London for the continent on or about 10 October, returning around a month later.
3. The nature of the proposal remains unclear, though the testimonial might be that of £1,600 presented to Samuel Carter Hall and his wife Anna Maria on the occasion of their golden wedding anniversary, 20 September 1874.

**\* TO GEORGINA HOGARTH, 18 JULY 1879**

MS: Unknown. On sale: Christie's (15 July 1999, lot 186/2). Extracts and partial images: Christie's catalogue, pp. 139-40.<sup>1</sup>

18<sup>th</sup> July 1879

My dear Georgina,

The terms seem to me to be simply preposterous.<sup>2</sup> You are quite right in refusing to accept them. Ouvry's calculation is unanswerable.<sup>3</sup> I send you a brief sketch of the terms that I should insist on. The 3<sup>rd</sup> Clause leaves you free, if you are not satisfied with the result of the sale of the first edition, to try another publisher, or to adopt a new method of publication, in regard to the second edition....

Terms

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[10 per] cent commission

[Accoun]ts to be rendered [regul]arly – and profits, [deduction]s stipulated [*cropped*], to be paid [promptly] at the date [when th]e account is rendered. . . .

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1. The lot includes three of the many extant letters to Georgina Hogarth concerning the edition of Dickens's letters planned by her and Mamie Dickens. The three are described thus in the catalogue: '13 pages, 8vo, the first letter incomplete ... London and Ramsgate, 18-29 July 1879.' The accompanying illustration shows five overlapping leaves, exposing seven pages of text, of which five are visible only in part, though we have recorded cropped text wherever this is meaningful. This image suggests that the incomplete letter of 18 July is made up of two small leaves, each torn from a sheet of folding notepaper. Christie's

catalogue states that the letter shows WC ‘expressing his opinion that the terms seem to him “to be simply preposterous” (“...Ouvry’s calculation is manoeverable [*sic*]...), sending fresh proposed terms (including 10% commission) which he thinks Chatto & Windus would accept, and suggesting that another publisher (such as Macmillan) could be approached for a second edition’.

2. As the following letter to Hogarth makes clear, the ‘preposterous’ terms must have been those initially proposed by Chapman & Hall who published the volumes on commission for the authors.

3. The solicitor Frederic Ouvry (1814-81: *DNB*), who had served Dickens for many years. Also in the Christie sale (Lot 186/1) was a two-page memorandum on the costs of printing Dickens’s letters, dated 17 December 1878, suggesting that the profit on an edition of 2000 copies priced at 30 shillings each should be around £1100.

**\* TO GEORGINA HOGARTH, [27] JULY 1879<sup>1</sup>**

MS: Unknown. On sale: Christie’s (15 July 1999, lot 186/2). Extracts and partial images: Christie’s catalogue, pp. 139-140.<sup>2</sup>

. . . [the] alternative lies [between] £2.... and £1..10..., [there] is no harm in [a delay o]f a day or two [to wr]ite confidentially [to Mr] Bentley, and [consult h]is experience. . . .

Notes on the Agreement<sup>3</sup>

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1<sup>st</sup> Clause:- “The first edition of the Work of 2000 copies” – deducting such copies as may be required for presentation, ~~and~~ for the newspapers, and for delivery to the British Museum & [*illegible*]

Query:- Add to the Clause words to this effect (?)

5<sup>th</sup> Clause. I fancy the sale of copies over the counter to ...

2)

[Mr Chap]man has [consented] to the altered [terms – i]t might be [more grac]ious to [consult hi]m on [this as we]ll as [on the point] respecting [the agents’ Com]mission [which is quite] a [new element so far as my experience goes.]

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1. Conjectural dating based on the fact that WC writes on the same day from Ramsgate to George Bentley, consulting his experience on the question of the pricing the Dickens’s letters (Baker & Clarke, II, p. 423).

2. The image suggests that the letter comprises five pages in all, four on a single sheet of folding notepaper, and the fifth on a separate half-sheet headed ‘2)’. The third page is fully visible, the second and fifth partially so.

3. According to Christie’s catalogue, in this letter WC considers ‘the agreement with Chapman & Hall “beyond criticism”, but quibbles about certain clauses including the

proposed price of the volumes (“... I should be inclined to say £1..10...”), cites advertisements in the *Athenaeum* as “a safe guide to follow”, and seeks clarification of some wording (“... Or – seeing that Mr Chapman has consented to the altered terms – it might be more gracious to consult him on this as well as on the point respecting the agents’ Commission which is quite a new element so far as my experience goes ...”).

**\* TO GEORGINA HOGARTH, 29 JULY 1879**

MS: Unknown. On sale: Christie’s (15 July 1999, lot 186/2). Extracts and partial images: Christie’s catalogue, pp. 139-140.<sup>1</sup>

. . . [cou]nse]l caution in the matter of those “people living abroad” – mentioned in Mr Chapman’s letter.

. . . – to [Mr Lippin]incott, and [ask h]im for his [prop]osal by return [of] mail. It may not be amiss, in the mean time, to ask Mr Chapman to name the person . . .<sup>2</sup>

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1. The image suggests that this letter consists of four pages of text on a single sheet of folding notepaper, though only lower portions of the second and third pages are clearly visible.

2. According to Christie’s catalogue, in this letter WC ‘refers to George Bentley’s view of the price, suggests seeing “what Forster did, in the case of the ‘Life’” (“...His account with Chapman would be of some use as a guide...”), notes that Smith & Son and Mudie “are monopolists who have you at their mercy”, mentions arrangements for correcting proofs, and comments on the “anonymous applicant” whose potential offer should be considered.’ Given the apparent mention of the Philadelphia publisher J. B. Lippincott, this last reference probably concerns the question of publication in North America, reverted to in the letters to Hogarth of 11 and 16 October 1879.

**TO A.S. BARNES & CO., [SPRING] 1880**

MS: Unknown. Extract: *International Review* NS 8:6 (June 1880) p. 18.

It [this article] has my name attached to it because I wish to take on myself the entire responsibility of the tone in which this little protest is written. If the article is published, I must ask as a condition that it shall be published without alterations of any kind, excepting palpable errors or slips of the pen, *exactly as it is written*.<sup>1</sup>

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1. WC refers to ‘Considerations on the Copyright Question’, published by A.S. Barnes & Co. of New York in their monthly *International Review* (June 1880) pp. 609-18. Following the signed article appears the following note:

The editors agree with Mr. Collins in thinking that a treaty securing International Copyright is in every way just and proper; but they must disclaim all responsibility for the language adopted by him in his argument. In a letter to the publishers of this Review Mr. Collins says: [*cites extract as above*] The article is printed in exact accordance with this request.

## TO JAMES PAYN, 6 OCTOBER 1884

MS: Lewis Collection. Published: Lewis Website.

Ramsgate | 6<sup>th</sup> Oct: 1884

My dear Payn

Two questions:

1. Has “By Proxy” escaped the clutches of the ordinary Italian translator?<sup>1</sup>

2. If yes – do you care to extend the influence of that interesting story to a new circle of readers in Italian newspapers?

By far the best translator whom I have yet met with is the Italian lady who translates my books.<sup>2</sup> She is not dependent on her pen, and she follows her original conscientiously and gives herself all the time that is required for her difficult task.

On the other side, let me add, that you would be served up in daily teaspoonfuls, in a feuilleton.<sup>3</sup> Also that the translation fees are so contemptible that they are not even to be thought of, either by you or me.

I go back tomorrow to 90. Gloucester Place – after some glorious sailing. On the deck of the yacht, I read with sincere pleasure some friendly words relating to poor dear Charley and to myself, in “Literary Recollections”, which added to the delights of my holiday.<sup>4</sup>

Ever yours | Wilkie Collins

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1. Payn’s most highly regarded novel, with the opening scenes set in the north of China. It was serialised in *Belgravia* from July 1877, before appearing the following year in two volumes from Chatto & Windus.

2. Presumably Lida Cerracchini, who translated both *The Black Robe* (as *La Vesti Nere*; Milan: Fratelli Treves, 1882) and *Heart and Science* (as *Cuore e Scienza*; Milan: Eduardo Souzogno, 1884). The latter volume is recorded on the title page as an authorised translation.

3. That is, serialised in a daily newspaper.

4. Payn’s *Some Literary Recollections* was published by Smith, Elder in 1884. There is in fact very little in the book about the Collins brothers: WC’s reaction to a book of Payn’s occupies ten lines on pp. 242-3, while a couple of anecdotes concerning CAC are found on pp. 255-8.

**\* TO UNIDENTIFIED RECIPIENT, 24 SEPTEMBER 1888**

MS: Unknown.<sup>1</sup> On sale: Swann Galleries, New York, 22 November 2005, sale 2058 lot 321.

Vy truly yours | Wilkie Collins  
82 Wimpole St | London | 24<sup>th</sup> September 1888

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1. On a small rectangular piece of card. Presumably an autograph scrap only.

## **(B) Corrigenda**

### **TO SYDNEY DAVIS, 1 MARCH 1873**

*II, pp. 381-2, Note 2, latter part:*

The paragraph below had appeared . . . unauthorized dramatic version of *Poor Miss Finch*.

*Should read:*

The following paragraph had appeared in the *Hornet*, 7:225 (3 May 1873), p. 13a, in the 'Buzzings at the Wings' column devoted to theatrical gossip:

Mr. Charles Reade is often blamed for plain speaking, but Mr. Collins can put a point quite as bluntly. Take this, for example: 'My Poor Miss Finch has been dramatised (without asking my permission) by some obscure idiot in the country. I have been asked to dramatised it, and I have refused, because my experience tells me that the book is eminently unfit for stage purposes. What I refuse to do with my own work, another man (unknown in literature) is perfectly free to do against my will, and (if he can get his rubbish played) to the prejudice of my novel and my reputation.' 'Obscure idiot' is good!

This brief notice had appeared the following week, in the *Hornet*, 7:226 (10 May 1873), pp. 13c-14a:

BLYTH | At the Octagon Theatre there were performances of the new comedy-drama *Shipmates* and *Poor Miss Finch*, the play recently alluded to by Mr. Wilkie Collins, who mentioned the author in terms the reverse of courteous. The leading performers were Mr. Sydney Davis and Miss Emily Cross.

The original source of WC's complaint was a letter to John Hollingshead of 25 February 1873 (Baker & Clarke, II, pp. 362-3), written in response to a request for support in the fight against the unauthorized dramatic adaptation of published works of fiction. Along with opinions from the likes of George Eliot, M.E. Braddon, and W.S. Gilbert, the paragraph in question was reprinted by Hollingshead in April 1873 in a pamphlet entitled *Copyright Reform, as Affecting the Right of Stage Representation of Novels* – see John Hollingshead *My Lifetime* (2 vols, London: Sampson Low, 1895), II, pp. 50-4. We are unfortunately unable to identify the 'obscure idiot' and his unauthorized dramatic version of *Poor Miss Finch*.

**TO ADA CAVENDISH, 23 JUNE 1883**

*IV, Addenda, pp. 403-4: The following revised transcript of a letter not previously seen by the editors incorporates a number of minor corrections:*

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

23<sup>rd</sup> June 1883

My dear Ada,

The business letter – relating to your tour – is enclosed. The terms – to you – are £3,,-, for each representation. Let us consider them confidential (because I have refused to accept them in the case of proposals not made by my own original Mercy Merrick).

As to the January revival (1884) in London, here are my “sentiments”:-

If the contemplated performances are supported by a capitalist who finds the money, I will at once send you a Draft of agreement, stating the conditions on which I will consent to ~~the~~ a new series of representations in London next year.

But – if the responsibility of the speculation is your’s; I don’t like making you answerable to me (or to my Executors?). To insist on a guaranteed “run” and on stipulated payments – with you – if the venture turned out to be less successful than we had hoped, would (as I am sure you must know, my dear) be simply impossible. And, in that disastrous case, what would my position be? After having refused over and over again to allow the piece to be prematurely revived – I should be left with a worthless dramatic commodity on my hands for years to come. This (after the pecuniary sacrifices I have made in keeping the play in my desk) is a prospect which I cannot afford to contemplate. In one word – I must be paid, and I wont say “must” to you. There it is – roughly ~~as~~ stated as if I was writing to a man. Will you forgive me?

I still hope to hear that the risk is not your risk.

There has been some electric disturbance in the atmosphere, which you are feeling, I suspect. Let me hear that you are better.

Always affectly yours, | WC

I have been away – or I should have written earlier. My illness is – feeling ninety years old, and badly preserved for my age.



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Since the publication of the first of the series in December 2005, eighteen more letters have come to light, raising the total sum of recorded letters over the 3000 mark to 3016. The opportunity has also been taken to correct a few more substantial editorial slips that we have become aware of. We hope readers of the *Wilkie Collins Society Journal* will continue to draw our attention to omissions and errors in the published volumes.

## (A) Addenda

### \* TO A REPRESENTATIVE OF LONGMAN & CO.,<sup>1</sup> 8 MARCH 1845

MS: Unknown. Draft: BL (Ad. Ms. 42575 f.158).<sup>2</sup>

March 8/45

My dear Sir

I am sorry ~~to~~ again /to/ trouble you, but the business between us has suddenly taken so ~~unfortun~~ and ~~un~~ /unexpected and/ to me so unaccountable a turn, that I cannot but express to you my /great/ surprise. When I left the MS with you so long since as the 25 of Jan<sup>y</sup>. you ~~did not~~ gave me ~~every~~ reason to hope that sh<sup>d</sup> the gentleman you were in the habit of consulting approve of the work (although in most cases you did not venture to publish ~~the first work of an author an unknown~~ /at your own risk works of unknown/ authors) that ~~as a favor~~ you might accede to my wishes, and at this and /a/ subsequent ~~interviews~~ meeting, you asked me whether I would object to be responsible for some ~~share~~ part of the expenses, sh<sup>d</sup> the work not ~~have a fav~~ succeed, I did not absolutely decline this proposal ~~but~~ stating that, I /as/ I sh<sup>d</sup> be sorry you sh<sup>d</sup> be a sufferer I had no objection to the your suggestion, to a moderate extent.

Now Sir judge my surprise, when, after the approval of your friend had been obtained and he ~~and all as well as ourselves~~ /all were

agreed/ /and all/ agreed on the necessity of no time being lost in the bringing out the work (from the interest the public felt /feel/ at this moment in the local nature of the subject) <sup>3</sup> you d and at I say you /and/ that after the lapse of more than a month, you decline having taking any risk in the publication, and only express your willingness to publish the work for me, why surely if I had intended to do this at my own expense, not a moment need have been lost, no consultations ~~were~~ /would have been/ required ~~but one in the way of business~~ and the book ~~w~~ could have been in the hands of the public at this moment.

I regret that your pressing occupations will not allow you to favor me with a call visit and /that/ my state of health prevents my again calling upon you – ~~but~~ I have no idea of offering it to any other house to meet with ~~more~~ /fresh/ delays and with this very great disadvantage, that I cannot now offer the MS to any other person as I did to you, with the knowl /assurance/ that not one line of it had been read by any other Bookseller publisher – seeing then that there

And now my dear Sir, if upon ~~the review of the~~ consideration of the above circumstances you ~~we~~ are disposed to agree to the your original ~~plan~~ proposal, of publishing the work upon my taking a making myself becoming responsible for a portion of the loss, sh<sup>d</sup> there be any – I am willing to consider myself liable to the amount of one third of the outlay; ~~and /begging/ you will favor me oblige me by~~ /you will oblige me by as early/ an answer as early may suit your convenience, or will /that you will/ favor me with /of/ /with/ a call you will oblige

I remain yours [truly] | W. Collins

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1. Probably either Thomas Longman (1804-79: *DNB*) or William Longman (1813-77: *DNB*), the brothers then in control of Longman, Brown, Green, and Longmans, the Paternoster Row publishing firm to which the MS of WC's novel 'Ioláni, or Tahíti as it was' was first submitted. The identification of the firm itself derives from an 1887 journal article based on an interview with WC: "'While in the tea-merchant's office, I completed a wild extravagant story, the scene of which, I remember, was laid in Tahiti before its discovery by the English. The manuscript of this tale I induced my good father to submit to Messrs Longman, whose reader presently returned it with an intimation that the story was hopelessly bad, and that in his opinion the writer had not the smallest aptitude for romance-writing, and had no possible prospect of succeeding in a literary career. I met the worthy man years after at a dinner party, when 'The Woman in White' was running through *Household Words*, and I remember that neither of us could forbear from bursting out a-laughing at the *rencontre*.'" ('Our Portrait Gallery: Mr Wilkie Collins', *Men and Women: A Weekly Biographical and Social Journal* 3:36 (5 February 1887) pp. 281-2). Two earlier accounts of the rejection of 'Ioláni', both also based on information from WC, do not specify the publishing house to which the MS of was initially submitted. Compare: 'he wrote a novel of the most wildly impracticable kind, on the subject of savage life in Polynesia, before the discovery of the group of islands composing that country by civilized man. This curious work was offered to all the publishers in London, and, it is needless to say, declined' (Edmund Yates, 'Men of Mark. No. 2 – W. Wilkie Collins', *Train* 3:18 (June 1857) pp. 352-7); and "'The scene of the story,'" says he [WC], "was laid in the Island of Tahiti, before the period of its discovery by European navigation! My youthful imagination ran riot among the noble savages, in scenes which caused the respectable British publisher to declare that it was impossible to put his name on the title-page of such a novel' ([George M. Towle], 'Wilkie Collins', *Appleton's Journal*

4:75 (3 September 1870) pp. 278-81). The letter to HC of 13 September 1845 suggests that the MS was by then in the hands of Chapman and Hall (Baker & Clarke, I, pp. 27-9).

2. Though Peters (pp. 64-5 & 451n25) assumes that WmC both submitted the novel and wrote the letter, we are convinced that the draft is in the hand of WC, though the signature points towards his father. The contents (notably the reference to 'my state of health') suggest that the initial visit to the publishing house was indeed paid by WmC, but the nature of the revisions suggests that the draft itself was written entirely by WC, though formally on his father's behalf. Given that there are no other extant letters concerning this matter, we have concluded that it is appropriate to include this item in the run of WC's correspondence. These special circumstances also explain why here we have given as full as transcription as possible, including all cancellations and evidence of later insertion.

3. In the mid-1840s, there were many reports and discussions in the British press concerning conflicts between the English and French generally in the South Pacific, and specifically on the island of Tahiti, which had been in the British sphere of influence since the Society Islands were named by Captain Cook in 1769. In 1842, the French military persuaded the ruling monarch, Queen Pomare IV, to accept a French protectorate, and in the following year occupied the island, deposed the Queen, and expelled the acting British Consul, the missionary Rev. George Pritchard. News of these events, of course, took several months to reach Europe. Though disclaiming the act of occupation, the French government declared the protectorate valid. Tahitian resistance to the French presence seems to have continued until 1847, while the protectorate remained in force until 1880, when the island formerly became a French colony.

**\* TO LORD JOHN RUSSELL,<sup>1</sup> 23 MAY 1848**

MS: National Archives (PRO30/22/7C 87-88).

1. Devonport Street | Hyde Park Gardens | May 23<sup>rd</sup> 1848

My Lord

I have just completed a Memoir of the life of my late father – Mr Collins R.A. – whose pictures of coast and cottage scenes, your lordship may have remarked among the private collections of this country, and in the former Exhibitions of the Royal Academy.

The work is to be published by private subscription during the ensuing autumn. Having already received for my list of subscribers the names of many noblemen and gentlemen distinguished as connoisseurs and as patrons of Art, I have been induced to hope that it would not be entirely inappropriate to communicate my plan of publication to your lordship, should you be willing to permit me the honour of adding your lordship's name to my subscription list – as patronising a work which has for its object to increase (however humbly) the existing collection of Biographies of English Painters.

The Biography will be published in two volumes – with a portrait; and will be sold for one guinea.

I have the honour to be | My Lord

Your lordship's most obedient servant | W. Wilkie Collins

To | The Rt. Honble | The Lord John Russell, M.P.

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1. John, First Earl Russell (1792-1878: *DNB*), Whig statesman who first served as Prime Minister from 1846-52.

## TO CHARLES DICKENS, [5] OCTOBER 1859

MS: Unknown.<sup>1</sup> Partial transcript: CD to WC, 6 October 1859. Published: Lawrence Hutton, ed., *Letters of Charles Dickens to Wilkie Collins* (1892), pp. 103-5; Pilgrim, IX, pp. 128.

... Could it have been done at all, in the way I suggest, to advantage? . . .<sup>2</sup>

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1. Judging by CD's reply of 6 October 1859, the letter (presumably later destroyed by CD) contained WC's thoughts on reading the ending of *A Tale of Two Cities* in MS or proof. (The serial run in *All the Year Round* finished only on 26 November). CD's letter concluded: 'I am very glad you like it so much. It has greatly moved and excited me in the doing, and Heaven knows I have done my best and have believed in it.' (Pilgrim, IX, pp. 127-8).

2. WC had presumably suggested that, by allowing the reader access to the thoughts of Dr Manette (imprisoned in the Bastille for uncovering the corruption of the Marquis St Evrémonte), CD might have indicated rather earlier in the narrative the connection between him and Charles Darnay (nephew of the Marquis and in love with Manette's daughter). CD writes: 'I do not positively say that the point you put, might not have been done in your manner; but I have a very strong conviction that it would have been overdone in that manner – too elaborately trapped, baited, and prepared – in the main, anticipated and its interest wasted. This is quite apart from the peculiarity of the Doctor's character, as affected by his imprisonment; which of itself would – to my way of thinking – render it quite out of the question to put the reader inside of him before the proper time, in respect of matters that were dim to himself through being, in a diseased way, morbidly shunned by him. . . .' CD later summarizes: "'Could it have been done at all, in the way I suggest, to advantage?" is your question. I don't see the way, and I never have seen the way, is my answer. I cannot imagine it that way, without imagining the reader wearied and the expectation wire-drawn.'

## TO CHARLES DICKENS, [6] DECEMBER 1867

MS: Unknown.<sup>1</sup> Partial transcript: CD to WC, 24 December 1867. Published: Pilgrim, XI, pp. 520.

... at your sole discretion ...<sup>2</sup>

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1. Probably a letter of some length to CD in Boston, accompanying a copy of the completed *No Thoroughfare*. Presumably destroyed subsequently by CD.

2. In his reply, after praising the construction but criticizing its length, CD answers queries about the staging of the play – concerning the mechanism of the clock, whether Vendale and Marguerite should remain on stage, whether Obenreizer should die on stage, and whether the part of Mme D'Or is necessary. CD then continues: 'But my dear boy, what do you mean by the whole thing being left "at my sole discretion"? Is not the play coming out, the day after tomorrow???' Since the London production indeed opened at the Adelphi on 26 December, it seems likely WC might have been referring to the projected production in New York by Lester Wallack.

## TO CHARLES DICKENS, [10] JANUARY 1868

MS: Unknown.<sup>1</sup> Partial transcript: CD to Charles Fechter, 24 February 1868. Published: *The Letters of Charles Dickens*, edited by his Sister-in-law and his Eldest Daughter (London: Chapman & Hall, 1880, 2 vols), II, pp. 361-3; Pilgrim, XII, pp. 56–8.

... Here Fechter is magnificent. . . .

... Here his superb playing brings the house down. . . .

. . . I should call even his exit in the last act one of the subtlest and finest things he does in the piece. . . .

. . . You can hardly imagine what he gets out of the part, or what he makes of his passionate love for Marguerite. . . .<sup>2</sup>

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1. Apparently a letter of some length, presumably destroyed by CD.

2. Referring to *No Thoroughfare* running at the Adelphi, with Charles Fechter playing Obenreizer to Carlotta Leclerg's Marguerite. CD introduces his quotation of WC's comments with: 'Wilkie has uniformly written of you enthusiastically. In a letter I had from him, dated the 10th of January, he described your conception and execution of the part in the most glowing terms.' The paragraph written by CD concludes: 'These expressions, and many others like them, crowded his letter.' CD had earlier written to WC: 'Your letter dated on the eleventh reached me here [Philadelphia] this morning. . . . I am indeed delighted by your account of the Play, and do begin to believe that I shall see it! Every word of your account of your last visit "Behind", I have read – and shall read – again and again.' (31 January 1868, Pilgrim XII, pp. 30-1). Despite the slight uncertainty concerning the date, this is likely to refer to the same letter from WC.

**\* TO HENRY BULLAR, 1 JANUARY 1870**

MS: Unknown. On sale: Christie's Sale 4072, 6 June 2006, lot 200.<sup>1</sup>

**90, Gloucester Place, | Portman Square. W.** | New Years' Day 1870  
My dear Henry,

Thank you for your good wishes. I return them with all my heart.

Come to London when you can. I go for two days to Gloucestershire next week. My next holiday I hope will be celebrated by a visit to Basset Wood.<sup>2</sup>

Yours affectionately | Wilkie Collins

---

1. In an autograph album compiled by Louisa Haigh.

2. Family home of the Bullars.

**\* TO THE AMERICAN COMMITTEE, CHICAGO RELIEF FUND, 31  
OCTOBER 1871**

MS: Hanes.<sup>1</sup>

**90, Gloucester Place, | Portman Square. W.** | 31<sup>st</sup> October 1871  
Gentlemen,

I beg to enclose a cheque for Five pounds, offered to your Fund, as a trifling expression of my sympathy with the sufferers by the Fire of Chicago,<sup>2</sup> and of my sincere admiration of the heroic spirit with which your countrymen have met the disaster that has fallen on them.<sup>3</sup>

I remain, Gentlemen, | Your obedient servant, | Wilkie Collins  
To | The Committee of the American | ~~C~~ Chicago Relief Fund<sup>4</sup>

---

1. A torn half sheet of notepaper tipped on to a piece of card.

2. The Great Fire burned from the evening of Sunday 8 October to the early hours of Tuesday 10 October 1871, devastating much of the city, and leaving 300 dead and 90,000

homeless. News of the fire was first reported in the *Times* in a brief cabled article entitled ‘Awful Fire at Chicago’, sent on the Monday and appearing on Tuesday, October 10, p. 3a. A full report, written on October 10 and sent by ship, appeared on 25 October, p. 10a-c.

3. Compare these sentiments with WC’s rather unsympathetic account of Chicago and its rebuilding during his later visit to the city; see to Jane Bigelow, 17 January 1874.
4. The *Times* report of October 10 was followed by details of the relief fund being raised jointly by the Lord Mayor of London from the Mansion House and ‘The American Committee Chicago Relief Fund’ based at 22, Old Broad Street. WC’s contribution was clearly sent to the latter address; the cheque appears in his bank account at Coutts on 3 November, confirming that it was indeed directed to a local address.

**\* TO UNIDENTIFIED RECIPIENT, 7 MAY 1872**

MS: Unknown. On sale: eBay (February 2006), priced \$180 with nine other autographs.<sup>1</sup>

Very truly yours | Wilkie Collins | May 7<sup>th</sup> 1872

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1. On a rectangular sheet the size of a visiting card; given the position of the date, this is likely to be an autograph for a collector rather than the excised ending of a letter.

**\* TO UNIDENTIFIED RECIPIENT, 23 MAY 1873**

MS: Unknown. On sale: eBay (19-26 February 2006), by Michael A. West of Schoharie, New York, item 6606925349.<sup>1</sup>

Very truly yours | Wilkie Collins | May 23<sup>rd</sup> 1873 /

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1. Written at the top of a small sheet of mourning stationery, this appears to be simply a dated autograph.

**TO GEORGE CLARIDGE,<sup>1</sup> 1 AUGUST 1877**

MS: Lewis Collection, clipped front of envelope only.<sup>2</sup> Published: Lewis Website.

George Claridge Esqre | 23. Harp Lane | E. C.  
Wilkie Collins

---

1. City of London wine merchant with premises just behind the Custom House, who appears as payee in WC’s bank account at Coutts & Co. on a number of occasions around this time.  
2. Post-paid, postmarked as dated.

**\* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 13 MARCH 1878**

MS: Yale (Tinker 720), accompanied by signed photograph.<sup>2</sup>

**90, GLOUCESTER PLACE, PORTMAN SQUARE. W.** | London | 13<sup>th</sup>  
March 1878

Dear Sir,

Two famous Indian Diamonds – the “Sancy Diamond”, and the “Koh-i-Noor” (now in the possession of the Queen of England)<sup>3</sup> – were originally ornaments in Idols worshipped by the Hindoos. Being “sacred

gems”, they were watched night and day by the priests attached to the Temples – and certain disaster was predicted to any sacrilegious person who might attempt to steal them.

These were the only facts known to me when I wrote “The Moonstone”.<sup>4</sup> The journey of the three Priests to England in search of ~~the~~ their diamond (and every other incident in the book), took its rise in the imagination of

Yours vly truly | Wilkie Collins

I write in great haste to catch the mail

- 
1. Judging from the enclosure and the postscript, perhaps an American fan of *The Moonstone* requesting an autograph.
  2. An oval portrait taken during winter 1874 by Napoleon Sarony of New York, one of the series of the author in a fur coat; signed ‘Vy truly yours | Wilkie Collins’.
  3. Famous jewels apparently of Indian origin, each with a chequered history. After being purchased in 1570 by the French Ambassador to Constantinople, the Seigneur de Sancy, the first is now held in the Louvre. The second may have belonged to the early Mughal emperors. Under the Treaty of Lahore following the British conquest of the Punjab, it was controversially presented by Duleep Singh to Queen Victoria in 1851. It was first put on display at the Great Exhibition and is now held in the Tower of London among the Crown Jewels. See Lawrence L. Copeland, *Diamonds: Famous, Notable, and Unique* (Los Angeles: Gemological Institute of America, 1974).
  4. See the Prologue to *The Moonstone*, ‘The Storming of Seringpatam (1799)’.

\* **TO MARIAN J. SNOOK,<sup>1</sup> 21 MAY 1879**

MS: Unknown, with envelope.<sup>2</sup> On sale: Jeffrey Thomas, Fine & Rare Books, San Francisco 94147-1205, December 2005, priced \$950.

**90, GLOUCESTER PLACE, PORTMAN SQUARE. W.** | London  
21<sup>st</sup> May 1879

Dear Miss Marian,

I am quite incapable of disappointing a young lady who is one of my kind readers. Your first letter never reached me – so far as I can remember. I contribute with the greatest pleasure to your collection of autographs, and I hope you will excuse me for keeping you waiting – quite unintentionally.

Faithfully yours | Wilkie Collins

To | Miss Marian J. Snook

- 
1. An autograph hunter writing from San Francisco; from the census data, probably Marian J. Snook (b. 1855), daughter of George A. Snook, a plumber and gas fitter.
  2. Directed to ‘Miss Marian J. Snook | N<sup>th</sup> cor: Franklin & Fell Streets | San Francisco | California | U. S. A.’, with legible postmarks ‘LONDON W | ZX | MY 21 | 79’ and ‘SAN FRANCISCO | CAL | JUN | 10 | 1 PM’. The stamp has been roughly torn away and the letters is redirected in pencil to ‘San Diego | Cal’. The envelope is pasted on the inside of the blank leaf of the folding notepaper.

**TO UNIDENTIFIED RECIPIENT, 26 FEBRUARY 1884**

MS: Lewis Collection.<sup>1</sup> Published: Lewis Website.

With Mr Wilkie Collins's compliments

Vy truly yours | Wilkie Collins | 26<sup>th</sup> February 1884

1. Comprising a rectangle of heavy wove paper of visiting card size (bearing the dated autograph itself), which is glued to a slightly larger rectangle of lighter laid paper (on which the accompanying compliments appear in WC's very small hand).

**\* TO D.W. HOWLAND,<sup>1</sup> 24 DECEMBER 1885**

MS: Private.<sup>2</sup>

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. | London**  
28<sup>th</sup> Decr 1885

Sir,

I beg to thank you for your kind letter, and to express my regret at not being able to contribute to the work which you are contemplating. It is, I fear, one of the perversities in my nature, to dislike making speeches myself, and to feel no pleasure (excepting the cases of one or two great orators) in listening to speeches made by other persons. On the few occasions when I have spoken in public, because I felt it a duty to others to do so, I have said as little as possible, and of that little I have not preserved the newspaper reports.<sup>3</sup> Pray accept my excuses, and believe me

Faithfully yours | Wilkie Collins

D.W. Howland Esqre

1. Presumably the overseas or provincial editor of a projected collection of speeches by authors or notable persons of the day, though we can find no evidence that this was published. It might well be D.W. Howland, an educator formerly resident in Calcutta, the author of "Baboo Lore" in the "Bric-à-Brac" column of the New York quarterly *The Century* 26:2 (June 1883) pp. 319-20.

2. On lightweight monogrammed paper with faint horizontal rules.

3. One lengthy speech by WC reported in the press was that as Chairman at the Twentieth Anniversary Festival of the Royal General Theatrical Fund, held on the evening of 12 April 1865. See WC's letter to HC of the following day.

**TO NAYLOR & CO.,<sup>1</sup> 10 JANUARY 1887**

MS: Lewis Collection, tipped into a copy of Thomas F. Madigan's *Word Shadows of the Great: The Lure of Autograph Collecting* (New York: Frederick A. Stokes, 1930).<sup>2</sup>

Published: Lewis Website.

90. Gloucester Place | London. W | 10<sup>th</sup> January 1887

Dear Sirs,

In case of accidents by mail, I write to say that my signed receipt to the Manhattan Insurance Company was sent to you by registered letter



post on Saturday last.

Faithfully yours | Wilkie Collins

---

1. The letter must be to Messrs Naylor, who held WC's life insurance policies first in Boston and then (from early 1884) in New York – see to Sebastian Schlesinger, 28 January 1884. For details of the policies with both the Manhattan Insurance Company and the New England Mutual Insurance Company, see to William Tindell, 3 March 1874 (Baker and Clarke, II p. 381).

2. The letter has been trimmed and has an impressed stamp bottom left, that of Harold E. Harris, Notary Public of New York County. Facing the letter is a 'Certification of Genuineness', notarized by Harris and signed by Madigan. In the book, Madigan notes that '[c]ollectors for years to come will probably never suffer for want of' the letters of prolific Victorian correspondents such as Browning, Ainsworth, Reade, and Collins (p. 217).

**\* TO B. E. JOSEPH,<sup>1</sup> 13 MARCH 1887**

MS: Yale (Tinker 717).<sup>2</sup>

**90, GLOUCESTER PLACE, PORTMAN SQUARE. W.** | London | 21<sup>st</sup>  
March 1887

Dear Sir,

I am indeed greatly obliged to you for your kindness in copying, and sending to me, the interesting letter by Sir Walter Scott which it is your good fortune to possess. It will be kept by me, among the letters that I most highly value.<sup>2</sup> As a writer, and as a man, Scott is (to my mind) one of the most admirable and perfect characters that has ever conferred honour on Literature. More than thirty years' study of the art of writing fiction have convinced me that he is, beyond question, the greatest novelist that this country – or any other country – has produced.<sup>3</sup>

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

B. E. Joseph Esqre

---

1. Unidentified.

2. The letter in question also remains unidentified.

3. Compare the similar phrasing in the letter to J. A. Stewart of 8 January 1888.

**TO [COUTTS & Co.],<sup>1</sup> 1874-1889<sup>2</sup>**

MS: Lewis Collection.<sup>3</sup> Published: Lewis website.

Pay to the order of | Naylor & Co | Wilkie Collins

---

1. The order to pay is most likely to have been made through WC's London bankers.

2. From early 1874 in Boston and then in New York City from early 1884, WC's American life insurance policies were held by the firm of Naylor & Co., to which Sebastian Schlesinger long belonged. See the letters to Charles Ward of 27 February 1874 and to Schlesinger of 28 January 1884.

3. On a torn scrap of tissue-paper; this may be a carbon copy from a company letter-book rather than the original manuscript.

\* **TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

MS: Unknown. On sale: eBay (March 2006), by Voyager Press Books of Seattle, Washington, item 6613997427, an album containing 53 autographs.<sup>1</sup>

. . . interest,

and believe me | Faithfully yours | Wilkie Collins

---

1. Apparently cut unevenly from the end of a letter for the autograph. Judging by the hand and signature, this is likely to date from WC's later decades.

## **(B) Corrigenda**

\* **TO UNIDENTIFIED RECIPIENT, [6-7] SEPTEMBER 1857**

*IV, Addenda, p. 401: The MS has been located, and the fragment of text on the verso deciphered, necessitating revisions alike to recipient, date, source line, transcription, and annotations. The entire entry should now read:*

\* **TO [W.S. EMDEN],<sup>1</sup> [5-7] SEPTEMBER 1857<sup>2</sup>**

MS: Private.<sup>3</sup>

. . . – is anxious to be personally introduced to you, for the purpose of submitting a dramatic proposal to your notice . . .

. . .

I am just away for the moors of Cumberland  
Very truly yours | Wilkie Collins

---

1. The recipient must be a theatre manager, and is likely to be to Emden, then lessee of the Royal Olympic where *The Lighthouse* was running, and to whom WC sent a receipt for the payment for performance rights on 5 September. It is possible that this personal letter accompanied the formal receipt.

2. Conjectural dating based primarily on the reference to the trip to Cumberland. Following the Manchester performances of *The Frozen Deep* and in a state of 'grim despair and restlessness', CD proposed on 29 August 1857 that he and WC should 'cast about . . . go anywhere – take any tour – see any thing – whereon we could write something together.' (Pilgrim, VIII, p. 423). By early September, CD had announced to Forster that the decision was for a 'foray upon the fells of Cumberland' (Pilgrim, VIII, p. 428). CD and WC left London on 7 September and the collaboration became *The Lazy Tour of Two Idle Apprentices*, appearing in *Household Words* 3-31 October 1857.

3. Fragment roughly torn away for the autograph, formerly inserted in an album. Judging by the folds, the portions of surviving text may be from around the middle of the third and fourth pages of a sheet of folded notepaper. Beneath and to the left of the signature is still visible a stroke of the pen that may well be a remnant of the excised addressee line.

**\* TO GEORGE M. TOWLE, 21 MAY 1870**

*II, p. 186: Fragments of the text of the memoir which accompanied the letter have been restored from the phrases quoted in Towle's unsigned article appearing in Appleton's Journal, and should follow the transcript of the letter.*

[*Memoir*]<sup>2</sup>

[*the rudiments of Latin and Greek learned at school*]. . . which have not been of the slightest use to me in after-life . . .

[*regarding his literary activities while working in commerce*] . . . to descend from epic poems and blank-verse tragedies . . .

[*regarding his studies at Lincoln's Inn*] . . . I am now a barrister of some fifteen years' standing, without ever having had a brief, or ever having even so much as donned a wig and gown. . . .

[*regarding 'Iolani'*] . . . The scene of the story was laid in the island of Tahiti, before the period of its discovery by European navigation! My youthful imagination ran riot among the noble savages, in scenes which caused the respectable British publisher to declare that it was impossible to put his name on the title-page of such a novel. For the moment I was a little discouraged. But I got over it, and began another novel. . . .

[*to the favourable reviews of Antonina*] . . . many of my literary elders and betters kindly adding their special tribute of encouragement and approval . . .

---

2. Fragments of the lost memoir can be restored from the quotations in Towle's article.

**\* TO FLORENCE MARRYAT, 15 JUNE 1872**

*II, p. 350: The MS has now been located, and the defective text confirmed. The source line, transcription, and associated notes should now read:*

MS: Yale (Marryat Papers: Uncat. MSS. 104/GENM).<sup>2</sup>

**90. Gloucester Place, | Portman Square. W. | 15<sup>th</sup> June 1872**

Dear Madam,

Pray accept my thanks for your kind letter.

I have engagements – not yet fulfilled – to write two stories for serial publication,<sup>3</sup> I have a play coming out in the autumn,<sup>4</sup> and I possess an inveterate enemy who constantly gets in the way of my work, and whose name is – Rheumatic Gout. Under this combination of obstacles, I have been obliged, this year, to refrain from accepting any proposals for Christmas work. I do not abandon the hope of being able to contribute to “London Society”, if I may trust to your kindness to ~~wa~~ let me wait for my opportunity. In the meantime, I sincerely regret that it is not possible for me to appear in the Christmas Number.<sup>5</sup>

With my best wishes for your success,  
Believe me | Dear Madam  
Faithfully yours | Wilkie Collins

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2. Pasted into an album of autograph letters and photographs; an L-shaped cut has been made in the lower half of the folding notepaper to facilitate attachment, but without loss of text. With grateful thanks to Beth Palmer, of Trinity College, Oxford, who located the letter at the Beinecke.
3. Apart from *The New Magdalen*, no other serial published at this time has been identified.
4. Possibly referring to *The New Magdalen*, although this did not open until 19 May 1873.
5. See to Florence Marryat of 17 July 1873.

**\* TO FREDERIC LEIGHTON, 12 MAY 1873**

*II, p. 400: The MS has been located. The summary and note 2 should be deleted, with the source line and transcription now reading:*

MS: Leighton Archive, Kensington Central Library, London (Folder 1 LH/1/5/31).

**90, Gloucester Place, | Portman Square. W. | 12<sup>th</sup> May 1873**

Dear Leighton,

Mr Edward Pigott – a very old friend of mine – is among the Candidates for the Secretaryship to the Royal Academy. If you are still free to give him your support at the election, I can answer for him as a fit man, in every respect, for the position. I speak from a knowledge of him which extends over more than twenty years.

Vy truly yours | Wilkie Collins

**TO NATHANIEL J. BEARD, 13 AUGUST 1877**

*III, p. 166: The initial should be corrected from 'J.' to 'T.' in both recipient and addressee lines, with note 1 revised to read:*

1. The younger son of Francis Carr Beard, Nathaniel Thomas Beard became chief clerk at Bentley's in the later years of the publishing house.

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

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

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

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

## (A) Addenda

\* **TO JOHN MURRAY,<sup>1</sup> 22 MAY 1847**

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

1. Devonport Street | Hyde Park Gardens | May 22<sup>nd</sup> 1847

Dear Sir

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

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

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

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

Faithfully yours | W. Wilkie Collins  
To / John Murray Esqre<sup>3</sup>

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

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

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

1 Devonport Street | Feby 25<sup>th</sup> 1848<sup>1</sup>

Dear Sir

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

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

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

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

**\* TO ELHANAN BICKNELL,<sup>1</sup> 9 DECEMBER 1848**

MS: Parrish (5/11).

London 9<sup>th</sup> December 1848

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

£1 .. 1.. –

W. Wilkie Collins

---

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

**\* TO LEWIS M. BECKER,<sup>1</sup> 2 DECEMBER 1856**

MS: Massachusetts Historical Society.<sup>2</sup>

2 Harley Place | New Road | Decr 2<sup>nd</sup> 1856

Sir,

I have received from Mr Dickens your letter requesting permission to adapt for stage purposes a story of my writing called, "Sister Rose".<sup>3</sup>

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

Your obedient servant | Wilkie Collins

Lewis M. Becker Esqre

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

**\* TO F. H. UNDERWOOD,<sup>1</sup> DECEMBER 1857<sup>2</sup>**

MS: Maine Historical Society (Fogg Collection 420).

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

My dear Sir,

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

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

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

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

Believe me, My dear Sir, | Very truly yours, | Wilkie Collins  
F.H. Underwood Esqre<sup>5</sup>

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

**\* TO FREDERICK LEHMANN,<sup>1</sup> 25 MARCH 1861**

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

**12. Harley Street, W. | 25<sup>th</sup> March 1861**

My dear Lehmann,

Dickens and Forster are coming to dine here on Saturday the 30<sup>th</sup> at 1/2 past 6.<sup>2</sup> Will you make another in a free and easy way (No dress)? I write at once instead of waiting till Wednesday – so as to make the surer of your being disengaged.

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

Ever yours | Wilkie Collins

---

1. See to Wills of the same date.

**TO FANNY MITCHELL, 30 MARCH 1861**

MS: Lewis Collection. Published: Lewis website.

**12. Harley Street, W. | March 30<sup>th</sup> 1861**

Dear Mrs Mitchell,

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



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

With compliments to Mr Mitchell

Believe me | Vy truly yours | Wilkie Collins

---

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

**\* TO ALFRED-AUGUSTE ERNOUF,<sup>1</sup> 7 MAY 1862**

MS: Massachusetts Historical Society.<sup>2</sup>

12, Harley Street | Cavendish Square | London. | 7<sup>th</sup> May 1862.

Dear Sir,

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

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

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

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

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

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

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

MS: Parrish (5/11/AM18709).

May 26<sup>th</sup> 1862 /

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

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

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

**\* TO A. VOGUE,<sup>1</sup> 2 FEBRUARY 1863**

MS: Historical Society of Pennsylvania (Society Collection).

12. Harley Street, W. | 2<sup>nd</sup> February 1863

Dear Sir,

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

Faithfully yours | Wilkie Collins  
To | A Vogue Egre

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

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

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

12. Harley Street. W. | 11<sup>th</sup> May 1864

My dear Smith,

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

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

Ever yours | Wilkie Collins

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

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

**\* TO FREDERICK ENOCH,<sup>1</sup> 15 SEPTEMBER 1864**

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

12. Harley Street, W. | September 15<sup>th</sup> 1864

Dear Sir,

Will you be kind enough to send a messenger tomorrow – or the next day, if it is more convenient – any time between 11 and 3 o'clock to take some copy to the printers? It is part only of the new number<sup>2</sup> – but I am anxious, as I may be leaving town shortly, to save time this month in the “setting up”. There will be no need to send me any proof until the copy for the whole number has been received complete.

Faithfully yours | Wilkie Collins  
Frederick Enoch Esqr /

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

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1. See to him of 21 February 1865.

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

### **TO UNKNOWN RECIPIENT, 22 AUGUST 1865**

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

August 22<sup>nd</sup> 1865 /

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

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

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

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

MS: Massachusetts Historical Society.

9, Melcombe Place | N.W. | Decr 7<sup>th</sup> 1865

Dear sir,

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

Many thanks.

Faithfully yours | Wilkie Collins  
Frederick Enoch Esqr

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

2. To Tunbridge Wells to see his mother.

### **\* TO FREDERICK ENOCH, 14 MARCH 1866<sup>1</sup>**

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

9. Melcombe Place | March 14<sup>th</sup>

My dear Sir,

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

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

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

Faithfully yours | Wilkie Collins

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

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

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

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

### **TO UNKNOWN RECIPIENT,<sup>1</sup> 18 NOVEMBER 1869**

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

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

Dear Sir,

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

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

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

Faithfully yours, | Wilkie Collins

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

**\* TO HENRY BLACKETT,<sup>1</sup> 1860s**

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

to a periodical publication.

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

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

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

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

**\* TO BENJAMIN WEBSTER,<sup>1</sup> 2 SEPTEMBER 1870**

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

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

Friday, September 2<sup>nd</sup> 1870

My dear Webster,

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

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

Yours ever | Wilkie Collins

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

**\* TO HUGH MCCULLOCH,<sup>1</sup> 1 APRIL 1871**

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

**90, Gloucester Place, | Portman Square. W. | April 1<sup>st</sup> 1871**

My dear Sir,

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

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

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

Vy truly yours | Wilkie Collins

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

**TO JOHN BONNER,<sup>1</sup> 10 JUNE 1871**

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

**90, Gloucester Place, Portman Square. W.** | London | 10<sup>th</sup> June 1871  
My dear Sir,

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

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

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

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

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

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

Faithfully yours | Wilkie Collins

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

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

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

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

MS: Parrish (5/11/AM14749).

London | December 15<sup>th</sup> 1871 /

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

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

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

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

Private

**90, Gloucester Place, | Portman Square. W.** | London  
Saturday 13<sup>th</sup> January 1872

Dear Sirs,

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

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



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

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

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

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

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

vy truly yours, | Wilkie Collins  
Messrs Harper & Brothers

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

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

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

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

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

**\* TO CHARLES A. KING,<sup>1</sup> 2 MARCH 1872**

MS: Folger (Yc2885/4).

**90, Gloucester Place, | Portman Square. W.** | London | March 2<sup>nd</sup> 1872  
Dear Sir,

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

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

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

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

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

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

Believe me | yours faithfully | Wilkie Collins

Charles A. King Esqre

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1. Unidentified American correspondent.

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

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

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

Wilkie Collins

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

**TO WYBERT REEVE, [FEBRUARY] 1873<sup>1</sup>**

MS: Unknown. Extract: Wybert Reeve, *From Life* (London: George Robertson, 1891) p. 113.<sup>2</sup>

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

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

### **TO WYBERT REEVE, JUNE 1873**

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

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

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

### **\* TO JOSEPH J. CASEY,<sup>1</sup> 12 JULY 1873**

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

**90, Gloucester Place, | Portman Square.W. | London | 12<sup>th</sup> July 1873**  
Dear Sir,

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

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

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

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

With the renewed expression of my thanks,

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

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

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

MS: University of Rochester, USA.

Eastbourne | Tuesday 15<sup>th</sup> July

My dear Sir,

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

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

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

Vy truly yours | Wilkie Collins

(In great haste | to catch the post)

John Watkins Esqr

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

**TO WYBERT REEVE, JUNE TO OCTOBER 1873**

MS: Unknown. Extract: Wybert Reeve, *From Life* (London: George Robertson, 1891) p. 108.<sup>1</sup>

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

---

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

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

**\* TO JERE ABBOTT,<sup>1</sup> 17 DECEMBER 1873**

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

St James's Hotel | Wednesday December 17<sup>th</sup> 1873

My dear Sir,

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

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

Faithfully yours | Wilkie Collins

To | Jere Abbott Esqr

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

2. Close to Boston Common.

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

MS: Parrish (5/11/AM16824).<sup>1</sup>

Very truly yours | Wilkie Collins  
July 13th 1875

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

**\* TO J. TILFOR,<sup>1</sup> 2 JULY 1875**

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

**90, Gloucester Place, | Portman Square. W. | 2<sup>nd</sup> July 1875**

Dear Sir,

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

Faithfully yours | Wilkie Collins

To | Mr J. Tilfor

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

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

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

MS: Berg.

**90, Gloucester Place, | Portman Square. W. | 27<sup>th</sup> Aug<sup>t</sup> 1877**

My dear Jane,

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

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

Yours affly | W.C.

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

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

MS: Folger (Yc2885/1).

Brussels | Sept 28<sup>th</sup> 1877

Dear Mr Daly,

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

I have written to Mr French Junior<sup>3</sup> – always, of course, supposing the report to be true – requesting him to relieve you of the trouble of taking care of the copy of “The Moonstone” piece which I have innocently sent to you at so unpropitious a time.<sup>4</sup>

Believe me | Vy truly yours | Wilkie Collins

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

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

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

4. See to Daly of 22 September 1877.

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

MS: Lewis Collection.<sup>1</sup> Published: Lewis website.

90. Gloucester Place | Portman Square | W. | 19<sup>th</sup> Dec 1877

Dear Sirs

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

I will return the form to you, signed – taking a copy previously, so that I need not trouble you on the next occasion<sup>3</sup>

Faithfully yours | Wilkie Collins

Messrs Williams & Norgate

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

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

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

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

MS: Folger (Yc2885/2)

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

Friday 11<sup>th</sup> Oct: 1878

My dear Mr Daly

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

Faithfully yours | Wilkie Collins

Augustin Daly Esqre

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

MS: University of Chicago.<sup>1</sup>

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

London. 7<sup>th</sup> Feby 1879

My dear Sir,

I beg to acknowledge the receipt of your letter of yesterday's date.<sup>2</sup>

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

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

Faithfully yours | Wilkie Collins

H. Herman Esqre

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

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

**\* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 23 APRIL 1879**

MS: Lewis.

Vy truly yours | Wilkie Collins

23<sup>rd</sup> April 1879

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

**TO RUDOLF LEHMANN,<sup>1</sup> 10 DECEMBER 1879**

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

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

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

---

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

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

**\* TO CHARLES E. FERGUSON,<sup>1</sup> 6 APRIL 1880**

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

Ramsgate | England | 6<sup>th</sup> April 1880

Dear Sir,

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

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

Regretting that you should be disappointed.

I remain | Faithfully yours | Wilkie Collins

To | Charles E Ferguson Esqr

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

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

MS: Parrish (5/8/AM16030).

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

London | 20<sup>th</sup> April 1880

My dear Seaver

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

Ever yours | Wilkie Collins

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



**TO RUDOLF LEHMANN, [APRIL-JUNE] 1880**

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

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

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

**\* TO HENRY PHILLIPS JR,<sup>1</sup> 7 JUNE 1881**

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

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

7<sup>th</sup> June 1881

Dear Sir,

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

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

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

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

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

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

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

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

6<sup>th</sup> May 1882

Dear Miss Kenney,

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

Vy truly yours | Wilkie Collins  
Miss Rosa Kenney

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1. See to her of 17 May.

**\* TO JAMES RUSSELL LOWELL,<sup>1</sup> 27 JUNE 1882**

MS: Boston Athenaeum.

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

27 June 1882

My dear Sir,

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

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

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

Vy truly yours | Wilkie Collins

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

Mr J. R. Lowell

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

**\* TO CHATTO & WINDUS,<sup>1</sup> 18 DECEMBER 1882**

MS: Folger (Yc2885/3).

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

Decr 18<sup>th</sup> 1882

Heart and Science

Weekly Part 28. (Forwarded by mail of December 16<sup>th</sup>).

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

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

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

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

MS: University of Chicago.<sup>1</sup>

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

5<sup>th</sup> March 1883

Dear Mr Herman,

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

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

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

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

Vy truly yours | Wilkie Collins

H. Herman Esqre

P.S. I have, of course, written to Mr Flaxman.<sup>4</sup>

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

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

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

4. The letter remains unidentified.

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

MS: Parrish (5/4), envelope only.<sup>1</sup>

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

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

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

MS: Unknown. On sale: eBay (December 2006), by Signature House, Bridgeport, West Virginia, item 230052489359.<sup>1</sup>

Vy truly yours | Wilkie Collins  
8<sup>th</sup> December 1884

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

**\* TO THE REV. CHARLES TOWNSEND,<sup>1</sup> 5 JANUARY 1886**

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

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

Dear Sir,

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

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

Count Fosco on John Bull.

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

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

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

**\* TO PERCY WILLIAM BUNTING,<sup>1</sup> 4 JULY 1887**

MS: University of Chicago.

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

Monday 4 July 1887

Dear Sir,

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

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

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

Faithfully yours | Wilkie Collins  
Percy William Bunting Esqre

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

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

MS: University of Chicago.

Margate 4 Sept 1887

Dear Mr Bunting,

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

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

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

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

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

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

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

MS: University of Chicago.

**90, GLOUCESTER PLACE. | PORTMAN SQUARE. W.**  
6<sup>th</sup> Decr 1887

My dear Mr Bunting,

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

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

Vy truly yours | Wilkie Collins

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

MS: Parrish (5/4).<sup>1</sup>

**Mr WILKIE COLLINS | 90, Gloucester Place, Portman Square. W.**  
17 Dec<sup>r</sup>

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

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

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

MS: Parrish (5/11/AM18505).<sup>1</sup>

Vy truly yours | Wilkie Collins  
8th June 1888

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

**\* TO THE REV. GEORGE BAINTON,<sup>1</sup> 13 JUNE 1888**

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

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

Dear Mr Bainton,

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

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

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

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

There is the situation in the serial story.

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

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

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

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

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

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

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

Yours very truly | Wilkie Collins  
The Revd George Bainton

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1. See to him of 15 June 1888.

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

3. Reverend Abel Gracedieu.

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

**\* TO JAMES STANLEY LITTLE,<sup>1</sup> 18 JULY 1888**

MS: Lewis Collection.<sup>2</sup> Published: Lewis website.

82. Wimpole Street. W. | 19<sup>th</sup> July 1888

Dear Sir,

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

Faithfully yours | Wilkie Collins  
Jas Stanley Little Esq Secy

---

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

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

**\* TO WILLIAM F. GILL,<sup>1</sup> UNKNOWN DATE**

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

Wilkie Collins<sup>2</sup>

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

**\* TO HENRY GRAY,<sup>1</sup> UNKNOWN DATE<sup>2</sup>**

MS: Buffalo and Erie County Historical Society.

technically speaking, in a false position.

Affcly yours | Wilkie Collins

Henry Gray Esq

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

**\* TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

MS: Unknown. On sale: Christie's, 5 June 2007.<sup>1</sup>

and believe me | very truly yours | Wilkie Collins

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



## **(B) Corrigenda**

### **INTRODUCTION**

*I. p.xxvi*

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

### **TO NEWTON CROSLAND, [LATE 1851]**

*I p. 56.*

### **TO UNIDENTIFIED RECIPIENT, -1855**

*I p. 133.*

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

### **TO J. STERLING COYNE, 8 MAY 1859**

*I. p.177.*

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

### **TO J. STERLING COYNE, 18 FEBRUARY 1860**

*I. p.190.*

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

### **TO J. STERLING COYNE, 23 MAY 1862**

*I. p.263.*

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

### **TO ANNE THACKERAY,<sup>1</sup> 22 NOVEMBER 1864**

*I p. 300: The entire entry should read:*

MS: Lewis Collection. Published: Lewis website.

12. Harley Street. W | Nov<sup>r</sup> 22<sup>nd</sup> 1864

Dear Miss Thackeray,

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

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

Vy truly yours | Wilkie Collins

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1. See to her of 3 November 1864.

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

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

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

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

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

### **TO UNIDENTIFIED RECIPIENT, 1861-5**

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

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

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

*II. p. 117.*

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

### **TO EMIL LEHMANN, 7 AUGUST 1870**

*II p. 204. Source line should read:*

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

### **TO GEORGE AUGUSTUS SALA, 23 FEBRUARY 1871**

*II p. 238. Source line should read:*

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

### **TO UNIDENTIFIED RECIPIENT, [7] AUGUST 1871**

*II p. 267-8.*

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

### **TO JOHN BONNER, 5-7 AUGUST 1871**

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

**90, Gloucester Place, Portman Square. W. | 3<sup>rd</sup> 5<sup>th</sup> August 1871**

My dear Sir,

A line to thank you for your kind letter of July 14th.<sup>1</sup>

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

I have not yet seen Mr Palmer.<sup>2</sup>

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

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

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

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

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

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

Yours truly Wilkie Collins

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

Faithfully yours | Wilkie Collins

Tuesday 7<sup>th</sup> August | **90. Gloucester Place, | Portman Square. W.**

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

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

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

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

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

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

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

WC

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

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

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

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

5. The letter to Booth has not been traced.

**TO UNIDENTIFIED RECIPIENT, [JANUARY 1872]**

*II p. 319.*

**TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

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

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

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

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

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

**TO WILLIAMS & NORGATE, 23 MAY 1873**

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

to pass the book through the Custom House.

Faithfully yours | Wilkie Collins

**TO FREDERICK LEHMANN, 2 JANUARY 1874**

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

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

Buffalo. N.Y. | 2nd January 1874

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

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

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

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

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

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

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

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

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

**TO CHARLES KENT, 3 FEBRUARY 1881**

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

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

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

3rd February 1881

My dear Mr Kent,

It is not easy to resist the temptation to say Yes, to any request of yours – but, for consistency’s sake, I must refrain from accepting the proposal of the amateur company. I can certainly not “count on my two fingers” the number of applications to perform “The Frozen Deep” which have reached me<sup>2</sup> – and which have been refused for one sufficient reason. No amateur company that I ever saw or heard of can perform the piece. I shall be reminded of the amateur company which did perform it. Let me see a new amateur company with two such born actors in it as Charles Dickens and Mark Lemon, and they shall have the piece directly – and what is more those two “leading men” ~~they~~ shall be offered Fifty pounds a week, each (supposing them to be amateurs of moderate income) to appear on the public stage, in two new parts of my writing.

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

Yours always truly | WC

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

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

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

3. Reference unidentified.

**TO CHARLES H. WILLIS, 8 AUGUST 1881**

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

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

**TO J. E. SMITH, 3 MAY 1882**

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

To | J.C. Smith

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

**TO UNIDENTIFIED RECIPIENT, [1861-83]**

*III p. 453.*

**TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

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

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

**TO JANE WARD, 22 JULY 1884**

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

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

**TO CHARLES J. DAVIS, 11 JUNE 1885**

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

**TO WILLIAM WINTER, 11 FEBRUARY 1886**

*IV p. 145: Source line should read:*

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

**TO THE REV. GEORGE BAINTON, 23 SEPTEMBER 1887**

*IV p. 266: Source line should read:*

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

**TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

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

**TO UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

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

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

**INDEX**

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

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



# The Collected Letters of Wilkie Collins Addenda and Corrigenda (4)

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



**Wilkie Collins Society**

**December 2008**

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## Introduction

This pamphlet is the fourth in the series of annual updates to *The Public Face of Wilkie Collins: The Collected Letters*, published in four volumes by Pickering & Chatto in 2005. The editorial principles, transcription conventions, and abbreviations employed here remain consistent with those described in pp. ix-lxii of Volume I.

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

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

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

This edition of Addenda & Corrigenda includes forty new letters. They represent items from auction or dealers' catalogues, libraries and collections which had previously been overlooked, some which have recently come to light from various other sources, plus a small number held over from A&C (3) for more detailed research.

These letters take the numbers [3077] to [3116]. Deducting the four letters deleted in A&C (3), there are currently 3112 letters in the sequence.

In the Corrigenda are noted a few substantive corrections and omissions. Minor corrections are being held over for the digital edition. The editors welcome corrections and comments – e-mail [paul@paullewis.co.uk](mailto:paul@paullewis.co.uk).

## (A) Addenda

### [3077] \* TO SIR JAMES EMERSON TENNENT, 12 NOVEMBER 1860

MS: Unknown. Extract: Maggs Bros catalogue,<sup>1</sup> vol. 1243 (date unknown) no. 25.

... I have been away in Cornwall with Dickens since my return from Paris – and this is the first opportunity of writing to you.<sup>2</sup> On what day and at what hour may I see you at the Board of Trade? I only wait to hear what time I shall least inconvenience you with my copyright grievance ...<sup>3</sup>

Vy truly yours | Wilkie Collins

- 
1. Extract including facsimile valediction and signature from the Maggs Bros catalogue.
  2. WC went to Paris on 14 October and returned on the 30<sup>th</sup>. He and CD went to Devon and Cornwall on 1 November. They visited Bideford and Liskeard researching ‘A Message from the Sea’, the Christmas number of *All The Year Round*. They – or at least CD – returned on the 5<sup>th</sup> (Pilgrim IX pp.334-336). It is possible that WC travelled back from Cornwall later than CD. Otherwise it is not clear why he would wait a week to write to Tennent to make an appointment he was keen to have.
  3. Concerning the copyright of *The Woman in White* in the Colonies (Canada, Australia, New Zealand etc.), see to Tennent of 8 October 1860.

### [3078] \* TO JOSEPH CUNDALL,<sup>1</sup> 15 FEBRUARY 1861

MS: Unknown. Extract: Jarndyce Catalogue, vol. 93 (Summer 1993), no. 1.<sup>2</sup>

Mr Wilkie Collins presents his compliments to Mr. Cundall, and begs to say that he will be happy to call in Bond Street at eleven o'clock on Wednesday next for the purpose of having his portrait taken.<sup>3</sup>

- 
1. Joseph Cundall (1818-1895), photographer, then of Cundall, Downes & Co. of 168 New Bond Street. See: David Simkin, ‘Professional Photographers in East Grinstead (A-D)’, <<http://www.photohistory-sussex.co.uk/EGrinsteadPhotgsAD.htm>>. Visited: 16 September 2007.
  2. The Jarndyce catalogue states: ‘10 lines on 1p. 8vo. Section of mount along edge of verso.’
  3. WC writes on a Friday so the appointment is for Wednesday 20 February. The portrait was used for the one volume edition of *The Woman in White*. For a copy of this image see <[www.wilkiecollins.com](http://www.wilkiecollins.com)>.

[3079] \* **To C. D. COLLET,<sup>1</sup> 16 FEBRUARY 1861**

MS: Unknown. On sale: Christie's (4 June 2008, LO7590, lot 140).<sup>2</sup>

12 Harley Street, W. | February 16<sup>th</sup> 1861

Sir,

I regret that I was not able to receive you personally when you did me the favour of calling this morning.

Will you oblige me by thanking the Committee of your Association,<sup>3</sup> in my name, for the honour which their invitation confers on me?

If I could agree with the conclusions which your report sets forth, I should gladly have done my best to assist the objects of the Association. It is a matter of regret to me to differ with many gentlemen whose convictions on the subject of the tax upon paper are entitled to every respect. But, for reasons which I need not trouble you by mentioning in this letter, I cannot honestly say that I think the repeal of the Paper Duty is, in any sense, one of the urgent public wants of the present time.<sup>4</sup>

Under these circumstances, I can only again thank the Committee for distinguishing me by their proposal, and request them to accept my apologies in the same frank spirit in which I offer them.

I have the honour to be | Sir, | your obedient servant | Wilkie Collins  
To/ | C.D. Collet Esqre

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1. Collet Dobson Collet (1812-1898) a radical and tax reformer who campaigned against the duties which affected newspapers. The tax on advertisements had been repealed in 1853 and Stamp Duty in 1855.

2. In an album containing approximately 140 letters from various people mainly relating to his campaign to repeal indirect taxation on newspapers.

3. The Association for the Repeal of the Taxes on Knowledge of which Collet was secretary from 1851 to 1870. He was probably asking Collins to speak at the Association's tenth annual public meeting on 13 March 1861. In the event George Augustus Sala spoke. See C. D. Collet, *History of the Taxes on Knowledge* (2 vols; London: T. Fisher Unwin, 1899), II, p. 109.

4. At this time Collet was campaigning hard for the repeal of the final 'tax on knowledge', the Duty on Paper – an import tax which he believed put up the price of newspapers and books. The repeal of this duty was proposed by Gladstone in the 1861 Budget and came into effect on 1 October 1861. As the duty had raised nearly £1.5 million a year and was replaced by income tax it was not a universally popular move. See Collet, *op. cit.*, II, ch. 20.

[3080] \* **TO MISS COOKE,<sup>1</sup> 5 SEPTEMBER 1861**

MS: Unknown. Extract: Sotheby's Catalogue N08012, NY (16 November 2005, lot 502).<sup>2</sup>

The poor weak words which have failed to describe Miss Fairlie, have succeeded in betraying the sensations she awakened in me. It is so with us all. Our words are giants when they do us an injury, and dwarfs when they do us a service.<sup>3</sup>

From *The Woman in White*

By Wilkie Collins, September 5<sup>th</sup> 1861

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1. Unidentified.

2. With envelope directed, 'Miss Cooke With Mr. Wilkie Collins's Compts'.

3. From 'The Story Begun by Walter Hartright', IX.

[3081] \* **TO W. H. WILLS, 27 JANUARY 1862**

MS: UCLA, Wills Papers 720/1. Extract: Virginia Blain 'The Naming of *No Name*' *WCSJ* 4 (1984) pp. 25-30.<sup>1</sup>

**12. Harley Street, W.** | Jan'y 27<sup>th</sup> 1862

My dear Wills,

Many thanks for your kind note, and for the returned book. I am inhumanly rejoiced to hear of that midnight sitting.<sup>2</sup> Dickens too writes me word that he likes the story and feels certain of its success.<sup>3</sup> It is a great relief to find that my work has not been thrown away.

The Title! "Under a Cloud"<sup>4</sup> (which would have been a very good one) has been used by some miscreant or other who has "said our good things before us".<sup>5</sup> Dickens sends several titles – some very good – but I hardly think the title has been found yet.<sup>6</sup> I am going to Forster tomorrow to see if he is in town and can help us. Anyhow, the question must be decided ~~on~~, as soon as Dickens gets back. We will only consider it now deferred, until we three can get together and finally settle it at our next sitting. You and Dickens shall appoint the day. On Saturday, Sunday, and Monday next, I am disengaged.<sup>7</sup>

Ever yrs | W.C.<sup>8</sup>

Charley ought to make something good of that terrible colliery subject.<sup>9</sup>

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1. Blain shows that after the title 'No Name' had been decided on, WC went through the manuscript adding references to the fact that Magdalen Vanstone had 'no name'.

2. Presumably to read the manuscript of the opening of *No Name*, which Dickens had passed on to Wills – see to WC, 24 January 1862 (Pilgrim, X, p. 20).

3. See CD to WC, 24 January 1862 (Pilgrim, X, pp. 20-1) in which he praises the book highly and lists twenty-six possible titles.

4. Blain argues this was Wills's suggestion but points out that Frederick Greenwood published a three volume novel under the title *Under a Cloud: a Novel* in 1860. Dickens lays claim to the title in a letter to Wills of 28 January 1862 (Pilgrim, X, p. 33) but says that he rejected it because it was "semi-slang".

5. From the Latin tag, 'Pereant qui ante nos nostra dixerunt' ('Perish those who said our good things before us'), attributed by St Jerome to Ælius Donatus (c. 360 A.D.).

6. WC annotates the list in CD's letter of 24 January. See Pilgrim, X, p.21, n.aa.

7. WC writes on a Monday so is suggesting February 1, 2, or 3. The matter was urgent as *No Name* was to start publication on 15 March 1862 as the lead story for the first issue of vol. VII. If the meeting took place it did not find the title. Although the whole of the first volume was set in type by 4 February the title had still not been decided and WC writes on that day "it must be settled tomorrow." See WC to Harriet Collins, 4 February 1862.

8. A filing note in another hand upside down on the blank fourth sheet reads: 'Wilkie Collins | [W] 27 Jan. 1862 | With thanks for letter & satisfaction of M<sup>r</sup> Dickens' approval of what he had written &c &c'.

9. CAC was by this time writing for *All The Year Round* quite frequently. WC must refer to 'The Cost of Coal' published in *All The Year Round*, 15 February 1862, VI, pp. 492-6. It is probably the piece referred to by Dickens when he writes, "The longer Charley Collins paper ... would be quite thrown away and lost, if delayed." (To Wills, 29 January 1862, Pilgrim, X, pp. 26-7) which implies that it is a news story. 'The Cost of Coal' is a report of the New Hartley colliery disaster of 16 January 1862, when 220 men and boys lost their lives after the steam engine broke and plunged down the pit, hitting the cage containing miners returning to the surface, and cutting off the air to the miners below who suffocated to death. Pilgrim identifies the piece Dickens refers to as 'The Trial at Toulouse', but perhaps only because it is the longest piece in the issue. This retells an historical event of 1847 and could happily be held over for a week. In fact CD must refer to the longer of two pieces by Charles Collins. The shorter – presumably published in a subsequent number – remains unidentified.

## [3082] TO UNIDENTIFIED RECIPIENT, 25 MARCH 1862<sup>1</sup>

MS: Lewis Collection. Published: Lewis website.

**12. Harley Street, W.** | 25<sup>th</sup> March 1862

Mr Wilkie Collins will be obliged if the Manager will send him the same quantity of Ice as usual, either tomorrow or next day.<sup>2</sup>

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1. This letter appears to have been kept on a spike and later cut to remove the signature.

2. From January 1863 WC's bank account shows annual payments to the Wenham Lake Ice Company, the first being for £6-11s- 6d.

[3083] TO ANNABEL MILNES, 17 MAY 1862

MS: Unknown. Published: Thomas Wemyss Reid,<sup>1</sup> *The Life, Letters, and Friendships of Richard Monckton Milnes, first Lord Houghton* (2 vols, London: Cassell, 1890), II, pp. 79-80; and W. Teignmouth Shore, *Charles Dickens and his Friends* (London: Cassell, 1909) pp. 209-10.

12, Harley Street, W., May 17th, 1862.

DEAR MRS MILNES, – I have always had a foreign tendency to believe in *Fate*. That tendency has now settled into a conviction. Fate sits on the doorstep at 16, Upper Brook Street, and allows all your guests the happiness of accepting your hospitality with the one miserable exception of the Doomed Man who writes this letter. When your kindness opened the door to me on the occasion of your “At Home,” Fate closed it again, using as the instrument of exclusion a neuralgic attack in my head. Quinine and patience help me to get the better of this, and Mrs Milnes (with an indulgence which I am penitently conscious of not having deserved) offers me a second chance. Fate, working with a postman for an instrument on this occasion, sends me a dinner invitation for Thursday, the 22nd, one day before I receive Mrs Milnes’s kind note. No guardian angel warns me to pause. I accept the invitation, and find myself engaged to dine on the 22nd, *not* in London, for I might then have asked permission to come to Brook Street in the evening, but at Richmond, where there is no help for me.

I think this “plain statement” really makes out my case. I have not the audacity to ask you to accept my apologies. My aspirations are limited to presenting myself as a fit object for your compassion. The ancients, in any emergency, were accustomed to mollify Fate by a sacrifice. I am quite ready to try the experiment. If I presented myself on the doorstep of your house with a portable altar, a toga, a live sheep, and a sacrificial knife, would it be convenient? I fear not. A crowd might collect; the Animals’ Protection Society might interfere at the moment of divination, and Mr Milnes might be subjected to annoying inquiries in the House of Commons. My only resource left is to ask you to exercise the Christian privilege of forgiveness, and to assure you that I deserve it, by being really, and not as a figure of speech, very sorry.

Believe me, very truly yours, | WILKIE COLLINS

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1. Sir Thomas Wemyss Reid (1842-1905: *DNB*) was a distinguished parliamentary journalist. His book mentions several occasions when Collins was a guest at the Milnes’s house. See also p. 32 below, [0591] To Richard Monckton Milnes, 6 August 1864.



[3084] \* **TO JOHN EVERETT MILLAIS, EARLY JULY 1863**<sup>1</sup>

MS: Unknown.<sup>2</sup> On sale: Christies (12 November 2007, LO5141, lot 139).

(under the name of Magdalen) who is to appear in your illustration<sup>3</sup> – and read the chapter towards the end of Vol II which describes the scene at the window.<sup>4</sup> There ...

... before you put her on paper.

Yours ever | Wilkie Collins

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1. Dating and recipient from content. This letter is almost certainly that to Millais referred to in WC's letter to Sampson Low Jr of 11 July 1863.

2. Fragment only, approx. 7x9cm, cut from a letter on pale blue laid paper.

3. Millais drew the frontispiece to the 1864 one-volume edition of *No Name*, which shows Magdalen at the window at the pivotal moment when she contemplates suicide.

4. In fact the scene is described at pp. 37-9 in Vol. III of *No Name* as published by Sampson Low in late 1862.

[3085] \* **TO CHARLES READE, 13 FEBRUARY 1867**

MS: Parrish (II, 21/15, Reade vs. Seaman).<sup>1</sup>

9. Melcombe Place | N.W. | Feby 13<sup>th</sup>

My dear Reade,

Dickens's own work has hitherto got in the way of his reading yours. He is going to take "Griffith Gaunt" with him, on his present trip, and to write to me as soon as he has read it. In the meantime, he begs me to "say everything that is brotherly in Art" from him to you.

He will be reading in Scotland during the present sitting of the Court. But I hear from Mr Keen that the action is not likely to be tried this month. So there is nothing lost any way.

Dickens also writes that he "doubts such evidence (as his or mine) being allowed – on the ground that the onus probandi<sup>2</sup> lies with the reviewer and that it is not disproof that is required". I am not lawyer enough to know whether there is, or is not, force in this point. I only mention it for consideration.<sup>3</sup>

On Friday (15<sup>th</sup>) I go to stay for a few days with my mother.<sup>4</sup> All letters forwarded from 9. Melcombe Place, if you want to write to me. On Saturday 23<sup>rd</sup>, I go to Paris.<sup>5</sup>

Ever yours | Wilkie Collins

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1. Four-page cream folded notepaper with embossed Athenæum Club seal. Superscript to right of seal reads: '13 Feby 1867 | Reade | Seaman | Reade'.

2. *Onus probandi* – burden of proof (Latin).

3. As recounted in Malcolm Elwin's *Charles Reade: A Biography* (1931), pp. 185-7, Reade's *Griffith Gaunt*, which ran as a serial in the *Argosy* in Britain and the *Atlantic Monthly* in the United States from January 1866, had been described in the New York weekly *The Round Table* as 'vicious and immoral', whereon Reade undertook a libel action through the Wall Street lawyer William D. Booth (see WC's letter to him of 15 April 1867) and won nominal damages. The *Round Table* comments were also reprinted in the 'Literary Gossip' column of the *London Review* on 11 August 1866, and Reade commenced a similar action against the manager, Isaac Seaman, through his legal representatives, Laurie and Keen, of 3, Deans Court, Doctors Commons. Both CD and WC were asked to attest in court to the novel's virtues, though the action was eventually withdrawn on the journal's publishing a favourable review of *Griffith Gaunt*. For CD's letter to WC of 12 February 1867, see Pilgrim XI, pp. 312-3; after reading *Griffith Gaunt*, Dickens confessed to WC that he found some of the scenes 'extremely coarse and disagreeable' and would find it difficult to speak for the novel in court (20 February 1867, Pilgrim, XI, pp. 317-8).
4. WC seems to have returned to town around 20 February; see to Felix Moscheles of that date.
5. WC writes to HC from Paris on 26 February.

[3086] \* **TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 9 SEPTEMBER 1868**

MS: Unknown. On Sale: Heritage Auction Galleries, 3500 Maple Avenue, 17th Floor, Dallas, Texas 75219-3941 (Books & Manuscripts no. 683, 4 June 2008, lot 57412).

[*Dated this*] 9<sup>th</sup> [*day of*] September [186]8  
 [*Signed*] Wilkie Collins<sup>2</sup>

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1. Tipped into a presumably unrelated copy of the 1868 Harper & Bros edition of *The Moonstone* between the frontispiece and the title page.
  2. WC has filled in a printed form the purpose of which is unclear.

[3087] \* **TO WILLIAM D. BOOTH,<sup>1</sup> 3 APRIL 1869**

MS: Parrish (I/91, Reade vs. Roundtable).<sup>2</sup> In an extra-illustrated copy of Charles Reade, *Griffith Gaunt* (Boston: 1869), along with other letters, clippings, etc., collected by Booth.<sup>3</sup>

**90, Gloucester Place, | Portman Square. W.**  
 London. | Saturday April 3<sup>rd</sup> 1869

Dear Sir,

I send you, as I promised, in my letter of March 30<sup>th</sup> last,<sup>4</sup> a second copy of "Black and White", embodying all the latest corrections. This should be the acting copy, if the play is represented in America – the alterations not having been all made in the copy previously sent.

In case of accidents by post, I will briefly recapitulate the points contained in my letter of March 30<sup>th</sup>.

“Black and White” is offered to any American manager who will undertake to provide for its representation, not only in New York or in any other town in which that manager may have a theatre, but also all over the United States.

A third share of the profits is offered to any manager who accepts the play – on these terms the other two thirds to be taken by the two authors.

This proposal has been made by me to Mr Lester Wallack.<sup>5</sup> I have received no answer. I authorise you to apply for the answer – to arrange the necessary agreements if Mr Wallack accepts – to close the negotiation, to withdraw the piece, and to offer it to any other manager at your own discretion, if Mr Wallack refuses.

To these points, I have only now to add, that since I wrote to you, I have heard from Mr Fechter that he is in treaty for making a professional appearance in New York, in the ensuing autumn, with Mr Tayleure of Pike’s Opera House.<sup>6</sup> It is for you to consider – if the negotiation with Mr Lester Wallack be broken off – whether it is desirable, under the circumstances I have just mentioned, to offer the piece, on the conditions already stated, to Mr Tayleure; informing him, of course, that “Black and White” must be immediately produced, and must not wait the event of Mr Fechter’s possible appearance in the United States. For it seems to be perfectly clear that the authors can only hope to gain anything in America, by acquiring the priority of representation, before pirated versions of “Black and White” may find their way to that country.

You will understand, I hope, that in mentioning Mr Tayleure, I am merely offering a suggestion for you to act on, or not, exactly as you think most desirable. The question of disposing of the play – if Mr Wallack does not accept the terms – remains unreserved at your discretion.

Believe me dear sir | Faithfully yours | Wilkie Collins  
W.D. Booth Esqre

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1. Wall Street lawyer specializing in intellectual property matters – see to him of 15 April 1867.

2. On full mourning paper.

3. These documents include nine autograph letters addressed to Booth from Charles Reade, plus the following one from Charles Dickens:

Gad's Hill Place, | Higham by Rochester, Kent  
Thursday Twenty Fifth March 1869

My Dear Sir

I beg to acknowledge the safe receipt of your enclosures N<sup>os</sup> 1 and 2; that is to say:

N<sup>o</sup> 1. The papers originally procured while I was in America, since then forwarded to you, and now duly returned to me.

N<sup>o</sup> 2. The final papers disposing of the claim upon me for Income Tax in the States.

I beg you to accept my cordial thanks for your valuable professional and personal services in this matter. I entreat you to believe that I consider the charges very moderate indeed, and that I am in all respects more than satisfied.

Before you receive this, I trust the amount in which I am indebted to you (in point of money) will have been forwarded to you on my account of Mess<sup>rs</sup> Field Osgood and C<sup>o</sup>. I wrote to them a few mails ago begging them to discharge my liability before I knew its amount, because I had the highest confidence in you and wished to avoid a mere dry business spirit.

I notice that you are exactly right in your prediction as to Charles Reade's case, and that you did get a nominal verdict.

Believe me, Dear Sir | Very faithfully yours | Charles Dickens  
William D. Booth Esquire

This letter is not found in the Pilgrim edition, which mistakes references to Booth, the Wall Street lawyer, in letters to Fields, Osgood & Co. of 2 March and 9 April 1869 (Pilgrim, XII, pp. 301 & 330) for references to the American actor Edwin Thomas Booth (1833-93: *DAB*).

4. This letter has not been traced.

5. On Wallack, see WC's letter to Booth of 15 April 1867.

6. Samuel N. Pike's Opera House had started up on Broadway in October 1868. However, it reopened as the Grand Opera House on 31 March 1869 under the management of Clifton W. Tayleure (1831-87), dramatist and former actor.

### [3088] \* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 5 APRIL 1869

MS: Unknown. On sale: <[www.profilesinhistory.com](http://www.profilesinhistory.com)> (September 2007, no. 23097).<sup>2</sup>

“– Then I saw the raging sea, and the rollers tumbling in on the sand-bank, and the driven rain sweeping over the waters like a flying garment, and the yellow wilderness of the beach, with one solitary black figure standing on it – the figure of Sergeant Cuff.”<sup>3</sup>

(Copied) From “The Moonstone” | By | Wilkie Collins | April 5th 1869

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1. Apparently done for an autograph hunter or friend.

2. Subsequently removed from the website and apparently sold.

3. From *The Moonstone*, ch. 19.

[3089] \* **TO WILLIAM D. BOOTH, 15 JUNE 1869**

MS: Parrish (I/91, Reade vs. Roundtable). In extra-illustrated copy of Charles Reade, *Griffith Gaunt* (Boston: 1869).

90. Gloucester Place | Portman Square | London | June 15<sup>th</sup> 1869

My dear Sir,

I duly received your last letter, and communicated it at once to Mr Fechter.<sup>1</sup> You have no doubt heard by this time from Mr Fechter's agent in London.

Mr Lewis Baker has also written to me on the subject of "Black and White".<sup>2</sup> I am quite sure the interests of the piece could not have been placed in better hands.

These matters being, so far, disposed of, I have now to ask you certain questions, relating to copyright in America. I may preface these questions by telling you that I am now engaged in drawing the first outlines of a new story – and that this story lends itself equally to development in dramatic form, as a play – and in narrative form, as a novel. I may ultimately write it in both forms – or in either form – and if it comes out as a novel, I may possibly publish it in America, on a plan not hitherto attempted by any English author.<sup>3</sup>

These being the circumstances, here are my questions: –

1. Can an English citizen confer copyright in his book on any American publishers, by any means whatever? – or, to put it still more strongly, by any sacrifice whatever of his interests as an English writer?

2. Can an English citizen confer copyright in America – consistently with taking the following precaution to preserve, at the same time, his copyright in England: –

Precaution (1)

An edition of the Englishman's book – not exceeding twenty copies, such twenty copies to include the copies which the English law requires the author to deposit at the British Museum and at the universities – is published, and sold, in London, simultaneously with the first publication of the same book in America. Assuming that the Englishman can (under any circumstances) confer copyright on the American publishers, would this formal protective edition in London, vitiate the American publisher's copyright in the book?

3. Suppose the precautionary measure attached to question 2 to be abandoned, and suppose the English author protects his copyright in England in the following manner: –

Precaution (2)

The author simultaneously with the writing of the novel, writes a dramatic version of the story. The titles of the novel and of the play are the same, the names of the characters are same, the succession of the principal

scenes is the same, and the language used in the dialogue is the same. A few days previously to the publication of the novel in the United States, he either produces the play at a London Theatre, or prints and registers it as his copyright at Stationers' Hall. In either of these cases, if an English publisher re-prints in England the novel published in America only, the author can proceed against him, by English law, for a piracy of the play. Assume such a precautionary measure as this to be taken here, would the taking of it in any way interfere with the interests of the American publisher, or in way [*sic*] vitiate the copyright conferred on him – if copyright can be conferred on him, by the English writer.

=

These questions will show you what I am driving at. They all amount to this: –

1. Can I confer copyright in my next book, on an American publishers – by consenting to delay the publication of that book in England for a sufficient time to allow of a large American sale?

2. Can I protect my copyright here – in either of the two ways proposed – without sacrificing the American publisher?

3. Can I – if I only take Precaution Number 2 – protect myself by any process known to American law, against importation of American copies of the book into England. By the English law, it is doubtful whether I could protect myself from this, except by taking Precaution number 1.

Please let me hear by return of mail that you have received this letter. I do not of course expect an answer to my questions until you have had due time to consider them – or to suggest some other plan which, in my ignorance of the subject, may not have not [*sic*] occurred to me.

Very truly yours | Wilkie Collins

W.D. Booth Esqre

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1. No letter to Fechter has been traced, and the content of the communication remains uncertain.

2. The distinguished New York actor-manager Lewis Baker (1823-73); no New York production of *Black and White* has been traced.

3. Referring to *Man and Wife*, published in volume form in both England and the US in mid-1870.

[3090] \* **TO WILLIAM D. BOOTH, 14 JULY 1869**

MS: Parrish (I/91, Reade vs. Roundtable). In extra-illustrated copy of Charles Reade, *Griffith Gaunt* (Boston: 1869).

Private

**90, Gloucester Place, | Portman Square. W.** | London | July 14<sup>th</sup> 1869  
My dear Sir,

I am much obliged to you for your prompt answer to my questions relating to copyright in America.

If your ingenuity and experience should succeed in finding some equivalent for the American copyright, it may not be amiss for me to tell you, in the meantime, how I stand towards American publishers – whose cooperation in this matter may be of some importance to us, if we can get it.

I have hitherto (like other English writers) only secured from America the sums paid me for advance-sheets of my novels during their first periodical publication. My dealings have hitherto been exclusively with Messrs Harper – who have treated me with great kindness and liberality.

Some months since, personal application was made to me by Messrs Appleton, and again by Messrs Putnam for the advance-sheets of my next work. I informed them 1<sup>st</sup> – that I had no work then ready and could only undertake to bear in mind, in the future, that they had applied to me. 2<sup>ndly</sup> that, in the event of any future dealings, I should feel it due to Messrs Harper to tell them of the application made to me, and to accept Messrs Harper's proposal, in the event of its reaching the same amount as the amount that might be offered by their rival Firms. On the other hand, if either of the rival Firms happened to offer more than Messrs Harper, I should, in justice to myself, accept that offer. There, the matter ended – and thus I stand towards the principal publishing houses of New York.<sup>1</sup>

In this position – with a large American circulation of my works, and a “brisk demand” for them among American publishers – I want to do two things, if I can: – In the interests of my art, to help (so far as one man may) in pressing the question of international copyright with England, on the notice of the American government. And, again, in my own interests, to receive a far larger share than I have ever received yet – or than I could possibly receive for advance-sheets only – of the sum which a new book of mine may gain, on its publication in America. To achieve this object, I am willing to address my next novel exclusively to American readers, (in the first instance) – and to publish it exclusively in America (in the first instance) – preserving my copyright here by one or other of the means which I have already stated to you; and preventing the publication of my book in England, during a sufficiently long

period to allow of a remunerative sale to both author and publisher, in America.

I must apologise for inflicting this long letter on you. But, in the aspect which the matter now assumes, it seems desirable that you should know my views and motives as well as I know them myself.

I may add that the new story which I am now putting together, will lend itself to development in the dramatic form quite as well as in the novel-form. And unless I have the prospect of a far larger return than I have ever received yet from my popularity with American readers, it is quite possible that I may present the story, this time, in the dramatic form only. There is less labour to writing in that form – (and this is, of itself, a consideration with me, in the present circumstances of my health) – and there is in England, under existing circumstances, a larger pecuniary return for a successful play than for a successful novel. This latter fact will help you to understand the apparently-exaggerated importance which I attach, on the present occasion, to my American market.

You have now, my dear sir, all the help that I can give you towards considering this question of an equivalent for the American copyright – so far as I am concerned in it. I shall await your next letter, during the summer vacation with great interest.

Believe me | Truly yours | Wilkie Collins  
To | Wm. D. Booth Esqre

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1. See the letters to Harper & Brothers and G.P. Putnam of 10 August 1869.

[3091] \* **TO WILLIAM D. BOOTH, 25 SEPTEMBER 1869**

MS: Parrish (I/91, Reade vs. Roundtable). In extra-illustrated copy of Charles Reade, *Griffith Gaunt* (Boston: 1869).

**90, Gloucester Place, | Portman Square. W.**  
Saturday. London. Sept 25<sup>th</sup> 1869

My dear Sir,

I received your kind letter by the last mail. And I have received the “opinion” by the American mail delivered here tonight.<sup>1</sup>

I say, at once, after twice reading it, that the Opinion is, to my thinking, singularly acute and ingenious, – and I have only to add for myself, that if I can try the experiment, I will.<sup>2</sup> Your idea is entirely new to me. It is excellently expressed, as to clearness – and most thoroughly and logically thought out. I shall take an early opportunity of showing this Opinion to Mr Charles Reade – and, after I have talked the matter over with him, I will write to you again.



In the meantime, the work of fiction which I contemplated when I last wrote to you, has been purchased here for periodical publication in Cassell's Magazine – beginning in November next – and the advance-sheets have been sold to Messrs Harper. It was impossible to decline the proposals made to me – at a time when the question of my securing copyright in America was doubtful. I had the story “in my head” – I had written part of it – and I could not keep it from finding its way into publishers’ and printers’ hands, while the question of publishing exclusively in America was a question involved in doubt, and while I had your authority to satisfy me that I could not sell the MS. on its own merits as a protected literary commodity in the United States.

In the spring of 1870 this story will come to a conclusion – and I shall be free to consider, in the meanwhile, the question of trying the entirely new plan which you suggest, in the United States. We shall be none the worse for having time before us to communicate in, and time also (if you approve) to feel the pulses of certain American publishers, and to discover whether they will make assist in making it worth my while to try the experiment. It also strikes me, that the book ought to have more direct appeal to popular interest in America than is contained in the book which I am now writing. On all these grounds, I don't think it is to be regretted that we must wait a little, and consider, before we take the first decisive step in a matter which appears to me (after reading your Opinion) to be of no common importance.

So much for the future.

As to the present, there are three points which strike me in the legal bearings of this case.

1. I believe there is no doubt that “Precaution No 2” would secure the copyright in England. But, I will obtain reliable opinions on this point, in due course of time.

2. As to the question of the American translation from – what I will call – the author's French original.

Have you, in the United States, an international copyright with France? If you have, there is not more to be said. If not, it seems to me that there is nothing to prevent a bone fide French translation being made in Paris from the American translation (into English) – and this French translation might (as I suppose) be translated back into English in America, and so compete with the authorized translation. This would (granting the premises) certainly happen in my case. For all my books are translated and sold in Paris. I know (from the “Opinion”) that the authorized American translation would be protected. But I am not sure, whether a second translation, made under the circumstances here supposed, might not also legally claim protection, as a second book – differing throughout in matters of style and expression, and which might also be made to differ in other ways, by having a new title, and giving to the characters other

names. This sounds, and is perhaps, absurdly hypercritical. But it is a doubt on my mind – and, right or wrong, I express it.<sup>3</sup>

3. Is it necessary that the author himself should transfer his English into another language? or may he get it done for him?

If the latter, I have no hesitation in saying that it would be infinitely preferable to translate from the English into German, instead of into French. The French could never be made to follow the English literally – but the German might.

Neither Reade nor I understand German. Hence my questions.

It would also be an immense saving of time as well as pains to get the translation made by another person. He might work with the original writer, and the two versions might be almost completed together.<sup>4</sup>

Lastly, your own proposal for securing the copyright in England, by taking advantage of the decision in “Low v. Routledge”, seems to me to be excellent.<sup>5</sup> I will obtain the opinion of my own lawyer, here, on this point – and will communicate it to you, when I write again, after talking over the whole matter with Reade.

For the present then I will once more thank you for the Opinion – and leave the few remarks which it has suggested to me to be considered by you for what they are worth – if they are worth anything.

Very truly yours | Wilkie Collins

P.S. – I shall, of course, for the present, keep your discovery a secret between Reade and myself – and my legal adviser here.

To | Wm. D. Booth Esqre

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1. A sixteen-page manuscript copy of Booth’s ‘Opinion’, dated 14 September 1869, is also found in the extra-illustrated copy of *Griffith Gaunt* at Parrish.

2. Booth’s novel idea was that if the author created a literal translation of his own work into, say, French, and that that version were re-translated into English by a publishing house in the United States, a form of American copyright could be acquired in the work.

3. In an eight-page manuscript copy of his response, dated 12 April 1870, and also found at Parrish, Booth stated that there was no need to worry about such a possibility, as it would infringe the established American right.

4. In his response of 12 April, Booth stated that there would be no problem with the scheme even if the translation were by a hand other than that of the author.

5. Decided at the House of Lords in 1868, the case appeared to confirm that English copyright could be acquired by a foreign author regardless of his or her place of residence, as long as the publication itself took place on English soil.

[3092] \* **TO WILLIAM D. BOOTH, 28 APRIL 1870**

MS: Parrish (I/91, Reade vs. Roundtable). In extra-illustrated copy of Charles Reade, *Griffith Gaunt* (Boston: 1869).

**90, Gloucester Place, | Portman Square. W. | London | April 28<sup>th</sup> 1870**  
My dear Sir,

Since I last wrote to you, I have been laid up by a serious illness – rheumatic gout. Now that I am better, I have my serial story (“Man and Wife”, appearing in New York in Harpers Weekly) to work at until it is done. All the little spare time I have, is occupied in taking care of my health. Until this story is done, it is impossible for me to give my mind to anything else. And, after it is done, I am told by the doctors that I shall have serious reason to regret it, if I fail to take a rest.

Under these circumstances, I can only thank you for the answers to my questions. I have not yet had time to read them with the attention which they deserve. But they shall be duly placed in Mr Reade’s hands, and in the hands of my legal adviser here. I will also send your letter on to Mr Reade. I have some time since placed your Scheme for a Quasi-International-Copyright in his possession – and he has it still.<sup>1</sup>

Upon the whole, it appears to me that there is but one weak point in the position. We are attempting to create a right of property in the United States which the law of the United States refuses to recognize. Query – on trying the experiment – whether we should, or should not, be made the subjects of a special enactment declaring your ingenious discovery to be a breach of the law?

There is, as I have already said in my former letter, plenty of time to get opinions, and to learn what the United States’ publishers would do towards helping us to try the experiment. I must finish “Man and Wife”, and get some rest, before I can do anything in the matter – for the very simple reason that I am too weary to invent a new story yet a while. I will remind Mr Reade that you are waiting to hear what his view is – and, as soon as I have finished my present work, I will send you the opinion of my legal adviser here.

Very truly yours | Wilkie Collins

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1. In his letter of 12 April 1870, Booth had claimed: ‘I feel confident that the result will demonstrate that we have solved the great difficulty of foreign authors and domestic publishers and found a quasi International Copyright.’ In fact, nothing further seems to have come of the lawyer’s ingenious scheme.

[3093] **TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 26 JULY 1871**

MS: Lewis Collection. Published: Lewis website

Vy truly yours | Wilkie Collins | 26<sup>th</sup> July 1871

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1. A small piece of paper torn straight on three sides, glued lightly by the edges to a larger card with nothing on the reverse; possibly the end of a letter or a compliment slip for an autograph hunter.

[3094] \* **TO CHARLES A. CALVERT,<sup>1</sup> 3 NOVEMBER 1871**

MS: Rylands (Acc. 1999/014, Box 8, p. 13).

**90, Gloucester Place | Portman Square. W.** | London | 3<sup>rd</sup> November 1871  
Dear sir,

I am not, at present, free to negotiate for the production of the Dramatic “Woman In White” at the Prince’s Theatre.<sup>2</sup>

I can only beg you to accept my thanks for the proposal your letter contains.

Faithfully yours | Wilkie Collins  
C. A. Calvert Esqre

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1. See to him of 17 December 1862, refusing to allow him to produce *The Red Vial* or *No Name*.

2. *The Woman in White* had opened at the Olympic Theatre on 9 October 1871.

[3095] \* **TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 25 JANUARY 1872**

MS: Unknown. On sale: Heritage Auctions (29 August 2007, lot 90632), in a collection of thirty documents, mainly American Mss. Listed on eBay: no. 170138323375.

Vy truly yours | Wilkie Collins | Jany 25<sup>th</sup> 1872<sup>2</sup>

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1. Written on a small oblong of paper, probably simply a signature for an autograph hunter.  
2. The text is followed by some pencil notes in another hand.

**[3096] TO UNIDENTIFIED RECIPIENT, [FEBRUARY] 1872**

MS: Unknown. Extract: 'Foreign Intelligence', *Boston Daily Globe* (18 March 1872) p. 3.<sup>1</sup>

My visit to the United States depends entirely on the decision of my medical adviser. My health has been a little shaken of late years by some severe attacks of rheumatic gout. I am slowly getting over the liability to this malady. But I am not yet considered to be equal to the strain of continuous public appearances. There is every reason to hope that I may be able to pay a visit to my good American readers and friends, but the time cannot yet be definitely appointed. This is really all that I know myself in relation to my contemplated trip to America. I am sincerely anxious to find myself among you. I feel a deep interest in your country, and I owe a large debt of gratitude to your people for the hearty reception which they have accorded to my works.

---

1. The extract appears under the subheading 'Wilkie Collins' and is prefaced: 'An American gentleman has recently received a letter from Mr. Wilkie Collins, who refers to his projected visit to the United States as follows:.'

**[3097] TO UNIDENTIFIED RECIPIENT, [EARLY APRIL] 1872**

MS: Unknown. Extract: 'Visits from English Authors', *Chicago Tribune* (22 April 1872) p. 4.<sup>1</sup>

I am refusing all the proposals made to me for writing a new novel, and am determined, during the whole of the present year, to undertake only such literary work as will not fatigue me. All that rest and freedom from literary responsibility can do to fit me physically for a visit to America they shall do. \* \* \* I am seriously bent on doing all that I can to train myself successfully for a visit to the United States. \* \* \* I must be stronger than I am now before I take the serious responsibility of meeting my American readers in public.

---

1. The extract is preceded by details of the projected visits of Edmund Yates and J.A. Froude, and is prefaced: 'Wilkie Collins has been appealed to also, but finds that the rheumatic gout stands in the way of his coming at present, and that "Poor Miss Finch," "Miss or Mrs.?" and the dramatic version of "The Woman in White," having all been produced in the compass of one year, he must have rest. He adds a hopeful side to his letter, however:'. The two asterisk sequences presumably indicate omitted passages.

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

MS: UCLA (Wills Papers 720/1).

**90, Gloucester Place, | Portman Square. W.** | 8<sup>th</sup> July 1872

Mr 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.<sup>1</sup> The worst is over – but the nerves of the foot are still so tender that I cannot keep it on the ground for 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 Sherrards' after a little delay.<sup>2</sup> 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 your | 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.

[3099] \* **TO THOMAS HYDE HILLS,<sup>1</sup> 1867-1872<sup>2</sup>**

MS: Princeton (Oversize 2005-0044F).<sup>3</sup>

My dear Hills,

Are you disengaged? If Yes, I will reserve you a Stall.  
Yours ever | Wilkie Collins

---

1. The only known correspondent whom WC addressed in this way

2. Dating tentative. From the handwriting it is unlikely to be contemporary with the associated playbill (see note 3). The first known letter to Hills which begins in this way is dated 15 January 1868. Prior to that he addressed him as 'Mr Hills'. Though Hills died much later in 1891, the last known letter to him is dated 17 December 1872.

3. Pasted to the reverse of a broadside playbill for *The Frozen Deep*, 4 July 1857.

[3100] **TO THOMAS FAED,<sup>1</sup> 12 MAY 1873<sup>2</sup>**

MS: Lewis Collection. Published: Lewis website.

... the subject of an old friend of mine – Mr Edward Pigott – who is a candida[te] for the Secretaryship to the Royal Academy<sup>3</sup>...[If] you can give him your support, you will personally oblige,

Yours vry truly | Wilkie Collins

Thomas Faed Esqre RA

---

1. Thomas Faed (1826-1900), RA HRSA, Scottish painter of domestic genre and Highland scenes. Faed moved to London in 1852 and exhibited nearly 100 works at the RA between then and 1893, mainly sentimental scenes of Scottish peasant life (Wood).

2. See similar letters of this date to Millais and Leighton. This partial letter has been cut for the signature leaving a piece approx 80x110mm pasted to a card, but with text on the reverse legible.

3. See also to the Royal Academy, 20 May 1873. WC's lobbying was unsuccessful.

[3101] **\* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 27 NOVEMBER 1873**

MS: Unknown. On sale: eBay (16 June 1999) price \$20.50.

Wilkie Collins

27<sup>th</sup> November 1873

---

1. Presumably to an autograph hunter as the signature is dated beneath.

[3102] **\* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 12 AUGUST 1875**

MS: Unknown. On sale: International Autograph Auctions (9 February 2008, lot 599) together with many other clipped signatures.

Very truly yours | Wilkie Collins

August 12<sup>th</sup> 1875

---

1. Presumably an autograph hunter.

[3103] **TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 27 JANUARY 1876**

MS: Lewis Collection. Published: Lewis website.

Very truly yours | Wilkie Collins  
27<sup>th</sup> January 1876

---

1. Presumably an autograph hunter.

[3104] **TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 15 MAY 1876**

MS: Unknown. Extract: Sotheby's Catalogue N08012, NY (16 November 2005, lot 502).

We both wanted money. Immense necessity! Universal want! Universal want! Is there a civilised human being who does not feel for us? How insensible must that man be! Or how rich!

From Count Fosco's Confession in *The Woman in White* by Wilkie Collins,<sup>2</sup> 15<sup>th</sup> May 1876

---

1. Presumably an autograph hunter.
2. From 'The Count's Narrative'.

[3105] \* **TO UNIDENTIFIED RECIPIENT, [5 SEPTEMBER-19 OCTOBER 1876]<sup>1</sup>**

MS: Private.

Welcome ... | arrival at home.  
Vy truly yours | Wilkie Collins

---

1. Undated fragment, cut roughly from the foot of a letter, with no text on the verso. The thin paper appears the same as that used in Collins's letter of 17 October 1876 from the Hotel Westminster, Paris and the tentative dates mark his time there.
2. Removed from an album together with a photographic reproduction of the 1850 J.E. Millais portrait of Collins.

[3106] \* **TO WILLIAM WINTER,<sup>1</sup> 26 JUNE 1877**

MS: Unknown. On sale: Barry Cassidy Rare Books (June 2008).

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.** | 26<sup>th</sup> June 1877  
Dear Mr Winter,

I return the articles with my best thanks – and with sincere admiration of



the keen critical insight which they exhibit, and of the admirably calm unprejudiced tone in which they are written. Your review of that unhappy woman's first attempt at acting might have excited her gratitude – it is so generous as well as so just.<sup>3</sup> But I have seen her and heard her – and nothing she says or does on the stage or off it, will ever surprise me!

I am getting on slowly, but I hope surely, with the help of my baths.<sup>2</sup> I am really vexed that my illness prevents me from giving you the welcome to England which, under happier circumstances, I should so gladly have offered.

Vy truly yours | Wilkie Collins  
William Winter<sup>4</sup>

---

1. Drama critic of the *New York Tribune* from 1865-1909.

2. A reference to the 'electric baths' mentioned in WC's first letter to Winter of 18 June 1877.

3. Anna E. Dickinson (1842-1932), actress, authoress and social reformer. According to the bookseller's description, the letter was accompanied by newspaper cuttings. These included Winter's Boston review of Dickinson's play *Crown of Thorns*, to which she had taken exception.

4. Winter writes in black ink at the top of the page above the address: 'One of the precious letters of my dear old friend Wilkie Collins. – | William Winter'; and in the margin in purple ink: 'Received June 26 | Wilkie Collins | Articles on Miss A. Dickinson are [illegible]'.

[3107] \* **TO CHARLES S. JOSLYN,<sup>1</sup> 3 APRIL 1879**

MS: Syracuse University Library (Oneida Community Collection, Manuscripts and Personal Papers, V-Z).

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

London | 3<sup>rd</sup> April 1879

My dear Sir,

I have been away from London – and I hope you will excuse, on that account, my delay in thanking you for your kind letter.

The hospitable reception which I owed to your kindness at Wallingford is still fresh in my memory. Those traces of my appreciation of a very pleasant and interesting visit to your Community which you perceive in 'The Fallen Leaves', have been purposely made vague traces. As your guest (though only the guest of a day!) I felt that it was part of my duty to you not to associate your Community too plainly with a work of fiction.

I live in the hope of visiting the United States again – though I cannot as yet see my way to a future day of departure from England. But, when I do find myself once more in New York, you may depend on it, I shall not fail to report myself. I am interested in the serious social experiment which has attained so

large a measure of success among your Communistic Societies in America—and I should especially like to see you all at Oneida.

Believe me | Vy truly yours | Wilkie Collins  
To C. S. Joslyn Esqre Secy. O. C.

---

1. Charles S. Joslyn (1832-1906) acted as guide for WC's visit to the Oneida community on 4 March 1874. See Susan R. Hanes, *Wilkie Collins's American Reading Tour* (London: Pickering & Chatto, 2008) pp. 84-8. As WC implies he made use of that visit in *The Fallen Leaves*.

[3108] **TO THOMAS A. JANVIER,<sup>1</sup> 26 SEPTEMBER 1879**

MS: Lewis Collection. Published: Lewis website.

Thomas A. Janvier Esqre<sup>2</sup> | The Times Building  
cor: Chesnut and Eighth Streets | Philadelphia | PA | U.S.A  
Wilkie Collins<sup>3</sup>

---

1. Thomas Allibone Janvier (1849-1913: Wikipedia), storyteller and historian born in Philadelphia.
2. Envelope only 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'.
3. Signed bottom left and marked off by a curved line. There are some dealer's pencil notes on the obverse.

[3109] **TO E. A. BUCK,<sup>1</sup> 8 NOVEMBER 1881**

MS: Lewis Collection. Published: Lewis website.

Registered 8<sup>th</sup> November 1881<sup>2</sup>  
Mr E. A. Buck<sup>3</sup> | Office of "The Spirit of the Times"  
102. Chambers Street | New York (City) | U.S.A.  
Wilkie Collins<sup>4</sup>

---

1. Envelope front only with two stamps 4d and ½d both cancelled 'W | 25'. The number 57002 in blue stamp lower down and the number 8 handwritten in green to the left. The envelope is crossed by blue lines indicating it is Registered.
2. Enclosed by a line at the top centre of the envelope.
3. Presumably containing copy for 'How I Married Him', published in *The Spirit of the Times*, 24 December 1881.
4. Enclosed by a line at the bottom left of the envelope.

[3110] **TO NATHANIEL MOAK,<sup>1</sup> 21 AUGUST 1883<sup>2</sup>**

MS: Cornell University Library, Law Library (Trials, KF223.B59).<sup>3</sup> Published: Bernadette A. Meyler, 'Wilkie Collins' Law Books: Law, Literature, and Factual Precedent', in *Secrets of Law*, ed. Austin Sarat (Stanford, Cal.: Stanford UP, 2007).

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

London | 21<sup>st</sup> August 1883

My dear Sir,

I can only trust to the kindness which has presented me with an interesting addition to my little library to excuse this late expression of my thanks.<sup>4</sup> When the "argument" reached me, I waited to write, in the hope of finding a fit opportunity to become one of your readers without much delay. But my literary labours proved to be obstacles in the way – and these at an end, my doctor prescribed a long holiday. I accepted an invitation to cruise in a friend's yacht – and here I am on shore again, reading your pages with the greatest interest, to say nothing of the "agreeable surprise" of finding "The Moonstone" honoured by a favourable allusion, in a Court of Justice.<sup>5</sup> The mental capacity which can make itself acquainted with an immense accumulation of facts – present them one after another in their proper order, and draw from them the logical inferences, all steadily pointing in one and the same direction – is simply a matter of wonder to me. I ask myself all sorts of simple questions relating to you personally. Were you assailed by nervous misgivings – especially on the first day? Did you never feel some little mental confusion here and there? Did the appearance of the jury – their looks and ways – now and then discourage you? And in the intervals of the "argument" could you sleep when you went to bed – and eat and drink and digest, before going to bed? These queer inquiries occur to a novelist – and they are followed by a novelist's complaint. You seize on my interest – and you don't tell me how the terrible tale of guilt ended. I look on to the last pages and see a judge's charge, and a medical writers' "Views" when I want to know whether he was found guilty and hanged. The case was mentioned in our newspapers – but the end has slipped from my memory.<sup>6</sup>

With renewed thanks – and in the hope that I may be excused –

Vy truly yours Wilkie Collins

To Mr Nathaniel C. Moak<sup>7</sup>

---

1. Nathaniel Cleveland Moak (1833-1892), a New York lawyer who left his law papers to Cornell University.

2. Mayler gives '1882'; there are several other minor errors in her transcription.

3. Tipped into *Billings' Trial 1878-1881*, with an envelope directed to: 'Mr Nathaniel C. Moak | &c &c &c | Albany | N. Y. | U. S. America'.

4. A presentation copy of *Closing Argument of Nathaniel C. Moak: At Ballston Spa, October 7, 8, 9, 10, and 11 1878, on Behalf of the People in the Case of the People against Jesse Billings, Jr.: With the Charge of Hon. Judson S. Landon, Presiding Justice* (Albany, New York: 1879) was in WC's library (Baker 2002, p. 134, no.356).

5. As quoted in Meyler's article, Moak used *The Moonstone* as part of his unsuccessful closing argument for the prosecution: "We may safely study fiction provided we discreetly apply it, for when properly applied it is intended to faithfully represent humanity. In the story of the Moonstone, a jewel had been stolen; detectives had been sent for to ascertain who was the guilty party; a door of the room from which the moonstone had been taken had been newly painted; upon the jamb of the door was discovered a small spot from which the paint had been brushed by a passing garment; the local detectives – or in the language of my learned friend, the 'wolves and hyenas' of the locality – had all passed it as of no importance; the city detective, with the experience of a life-time, regarded it as an important circumstance. I cannot better give you his idea of it than by reading it, for it is an illustration by one skilled in human character, of the importance of a trifling circumstance. ... [quotation from *The Moonstone*] That is a circumstance related in a work of fiction, but said to have been founded on fact – on the experience of an eminent detective. ... It is these small circumstances which lead as unerringly to the guilty party, as if the finger of Providence had pointed directly to him."

6. In fact Jesse Billings, a wealthy man from Saratoga, was found not guilty of the murder of his wife Eliza who was discovered shot in their home. His trial was called at the time the longest and most expensive criminal trial in the history of the United States. See Hollis A. Palmer, *To Spend Eternity Alone: The Trail of Jesse Billings, Jr* (Saratoga Springs, NY: Deep Root Publications, 1999).

7. The name is written above the printed address. There is no room for it on the last sheet which is completely full. The last 45 words are written vertically in both margins.

[3111] \* **TO THE MANAGER OF THE NEW ENGLAND LIFE INSURANCE COMPANY,<sup>1</sup> 10 JANUARY 1884**

MS: Unknown. On sale: Heritage Auctions (29 October 2007, lot 61388).

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

London | 10<sup>th</sup> January 1884

Dear sir,

Be so good as to send the customary notification, relating to the payment of my Premium of Insurance,<sup>2</sup> due 12<sup>th</sup> February next, to my agents Messrs Naylor & Co, 6. Oliver Street, as before, and believe me,<sup>3</sup>

Faithfully yrs | Wilkie Collins

To | The Manager, New England Life Insurance Company | Boston

---

1. Presumably the same company that he wrote to as the 'New England Mutual Insurance Company' on 5 January 1885 and 6 January 1887.

2. For details of the insurance policy that WC took out with the Boston firm before leaving the United States in 1874, see to William Tindell, 3 March 1874 (Baker & Clarke, II, p. 381).
3. In the two known subsequent letters Naylor & Co is located in New York City rather than Boston. See to Sebastian Schlesinger, 28 January 1884.

[3112] **TO WILKIE COLLINS BARR,<sup>1</sup> 27 MAY 1885**

MS: Unknown. Extract: ‘Literary Notes’, *New York Times* (29 June 1885) p. 3.

London, May 27, 1885.

Dear Sir:

Two of your names give you a claim to my autograph, which I ought to be the last person living to dispute. But there is another reason for my writing to you. I am especially pleased to hear that you like “Armadale” – for, if I may venture to pronounce an opinion. I think “Armadale” the best book that I have written.

---

1. In the *New York Times* (which presumably takes the story from an unidentified British journal), the extract is prefaced: ‘Wilkie Collins has written to a Lancaster boy, who rejoices in the name of Wilkie Collins Barr:’. WC’s inclusion of ‘London’ in the address line probably indicates this letter is sent abroad, so the reference to Lancaster is presumably to one of the places with that name in the USA, the largest being in Pennsylvania. No person of this precise name has been traced in US (or indeed UK) public records. However, there are some people called ‘Collins Barr’ with different first names, and in Reading, Pennsylvania the 1870 Census records a Wilkie Barr born c.1869.

[3113] **TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 18 SEPTEMBER 1886**

MS: Lewis Collection. Published: Lewis website.

Very truly yours | Wilkie Collins  
18<sup>th</sup> September 1886

---

1. Presumably an autograph hunter.

[3114] \* TO GEORGE S. J. OLIVER,<sup>1</sup> 6 JANUARY 1887

MS: UCLA (Bound Mss Coll 170/70), tipped into a copy of *The Guilty River*.<sup>2</sup>

Dear Mr Oliver,

My gratitude is yours for the very interesting photographs which you have so kindly sent to me – and for the period of the year at which you have been happily inspired to favour me with your gift. Snow and sleet on one day – a raw thaw on another – and a fine hard “black” frost on ~~the a another~~ third occasion, which promises to cure the neuralgia troubles produced by the first two varieties of weather, and then fails to keep its promise by developing again into thaw – which is the modern winter climate of England.<sup>3</sup> Thanks to you, I now turn my back on the miserable view out of window [*sic*], and live at Santa Barbara, and waltz with my juvenile grace and alacrity in that primitive and picturesque ball-room. Dana has now (as you will not be surprised to hear) become a precious fragment of antiquity to me.<sup>4</sup> I shall not be surprised to hear of “baffling calms” experienced by sailing vessels off Cape Horn. May I beg you to present my compliments to that interesting old lady? I envied Dana his opportunities when he first told me about her.

The last photographic portrait of me accompanies these lines.<sup>5</sup> Better portraits were taken by the admirable Sarony when I was in New York city – but that was twelve years since,<sup>6</sup> and I am bound in honour (as the saying is) to offer you my likeness as I am now – in my 63<sup>rd</sup> year!<sup>7</sup>

In the intervals of illness, I have been writing a little Christmas book, called “The Guilty River”. This also goes to you (despatched by registered book post) with my kindest wishes for a happy new year.

Vy truly yours | Wilkie Collins

George S. J. Oliver Esqre

---

1. Unidentified. UCLA has no record of who he might be and no census or other records can be traced.

2. Presumably the one mentioned in the letter.

3. *The Times* reported sleet, snow, mist and darkness in London on that day (Friday, 7 January 1887, p. 6e).

4. Presumably Richard Henry Dana (1787-1879), though both he and his son Richard Henry Dana Jr (1815-1882) were dead by this time. WC had corresponded with Dana about his father’s *Memoirs* in 1848-1850. The purport of this and the following three sentences remains obscure.

5. No longer present. Photographs by Lock & Whitfield and Bassano are known from the 1880s.

6. In fact it was 13 years since WC was in New York.

7. WC was to become 63 in two days time on 8 January.

[3115] \* **TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 25 APRIL 1887**

MS: Unknown. On sale: Dominic Winter (22 July 2008, lot 426).<sup>2</sup>

Vy truly yours | Wilkie Collins  
25<sup>th</sup> April 1887

---

1. Presumably an autograph collector.
2. Part of an album of autographs.

[3116] \* **TO HENRY GRAY,<sup>1</sup> UNKNOWN DATE<sup>2</sup>**

MS: Unknown. Extract: Jarndyce Catalogue, vol. 93 (Summer 1993), no. 8.

[*four lines of text*]

Ever yours | Wilkie Collins  
[Henry Gray Esqre]

---

1. Probably Henry Gray (1823-1898), the sixth child of WC's maternal aunt Catherine Esther Geddes (1796-1882). See Donald Whitton, *The Grays of Salisbury* (San Francisco: 1976) p. 15.
2. A scrap torn from a letter for the signature. The Jarndyce catalogue states: 'removed from an A.L.S. to Henry Gray Esqre: "Ever Yours Wilkie Collins", with 4 lines of the letter on verso. Traces of mounting.'

## **(B) Corrigenda**

### **[0287] TO HARRIET COLLINS, [MAY 1857-JULY 1858]**

*I p. 165: The date should read [14 APRIL-21 JULY 1858], with note 1 amended to read:*

1. The letter is clearly written between 19 May 1857 when CD took over Gad's Hill Place to the end of WC's use of Harley Place as a lodging at the end of July 1858. But the reference to the reading makes it more likely the date falls between 14 April 1858 and 21 July 1858 – the days before the first and last readings in London by Dickens (*Pilgrim*, VIII, p. xxiv).

### **[0323] TO EDMUND YATES, 1858-9**

*I p. 186: Third line of transcript should read:*

house – I [*words excised*], or even the remembrance, of serious matters.

### **[0370] TO NUGENT ROBINSON, 28 AUGUST 1860**

*I p. 210: To the source line should be added Extract: Charles Robinson, 'The Confessions of an Autograph-Hunter', *Cosmopolitan* (January 1893), with note 1 revised to read:*

1. Nugent Robinson (b. 1838), hailed from Ireland but seems to have emigrated with his family to the USA in the 1870s. The 1880 Census records him working as an editor and living in Kings (Brooklyn) with his wife Jennette, sons St John (13), Charles (10), and Eugene (6), plus his own father and mother, Charles and Julia. In 1892 his son Charles Robinson, then aged 22, wrote an eight-page piece for the *Cosmopolitan* claiming it was an account of his own autograph hunting. It quotes WC's letter as if he had obtained it in the last couple of years – by which period WC of course was dead. It seems likely that he was in fact describing his father's techniques of obtaining signatures. His father would himself have been 22 when this letter was written to him. The absence of a 'London' dateline also indicates it is more likely to have been written to someone in the UK than in the USA. Charles Robinson writes: 'instead of emitting the usual stereotyped batch of formal requests for their signatures, I wrote ... "for information" on some topic of supposed interest... My first victim was Wilkie Collins, whom I ventured to address on the subject of his *Woman in White*, dwelling at some length on Marian Halcombe, the brave woman of the story. The reader may imagine my delight at receiving from the great novelist the following reply:'. He then quotes the entire letter apart from the address, salutation, and valediction.



[0591] \* **TO RICHARD MONCKTON MILNES, 6 AUGUST 1864**

*The MS has now been checked and the footnotes corrected. The entire entry should now read:*

MS: Houghton.<sup>1</sup> Extract: Peters, p. 294.

Victoria Hotel | Great Yarmouth | Sunday August 6<sup>th</sup> 1864<sup>2</sup>

Dear Lord Houghton,

I have been cruising about this coast for the last week — and I propose starting from Yarmouth, to pay my visit to Fryston on Wednesday next. If the train is punctual (a very serious “if” on the Great Eastern Railway) I shall get to Peterborough in time for the two oClock train, which reaches Knottingley at 4.44. If there is delay, I must get on from Peterborough by the 4.30 train, which reaches Knottingley at 7. Long and painful study of Bradshaw has convinced me that these are my two alternatives. By one or other of the trains therefore — by the earlier of the two, I hope — I shall have the pleasure of presenting myself at Fryston on Wednesday next.<sup>3</sup>

Very truly yours | Wilkie Collins

The Rt Honble | Lord Houghton | &c &c &c

---

1. A note pasted above the letter reads ‘Wilkie Collins | Author of The Woman in White &c &c’.

2. In fact 6 August 1864 was a Saturday not a Sunday. WC says he plans to arrive at Fryston on ‘Wednesday next’ which was therefore 10 August. That chronology contradicts information published towards the end of the century by Thomas Wemyss Reid: ‘On the 8th of August Mr Bunsen visited Fryston, where he found, among other guests Dr. Smith (of the dictionaries), Mr. Venables, Mr. Spedding, Mr. W. B. Donne, and Mr. Wilkie Collins.’ (*The Life, Letters, and Friendships of Richard Monckton Milnes, First Lord Houghton*, 2 vols; London: Cassell, 1890, II, p. 127). It is not clear where this specific date comes from. George von Bunsen was invited ‘from the 6<sup>th</sup> to the 20<sup>th</sup> August’ (Houghton to Bunsen 13 July 1864 *op. cit.* II p. 126). Reid claims to have had access to ‘some thirty thousand letters addressed to Milnes’ (*op. cit.*, I, p. xv). Perhaps it is an example of what Reid calls in his introduction ‘the deficiencies and imperfections of this narrative.’ (*op. cit.* I p. xvi).

3. Citing this letter, Peters suggests this was the moment he met Martha Rudd, who was to become his lover and the mother of his children. She writes: ‘Perhaps the train was late, and Wilkie filled in the time at the Inn next door. As he had charmed the kitchenmaid Virginia in Paris twenty years before, so, with the advantages of fame and maturity, he now made a lasting impression on a girl [Martha Rudd] not much older than his adopted daughter’ (p. 294).

[1839] **TO OLIVE LOGAN SIKES, 10 APRIL 1879**

*III p. 238: Note 1 should be replaced with the following:*

1. Olive Logan (1839-1909: *ANB*) was born to an acting family and was herself an actress and writer. She married William W. Sikes in 1871. She acted in Augustin Daly's company until 1868 and is credited with writing a dramatisation of *Armadale* in 1866. It is possible that WC met her during his American trip but the formal salutation ('Dear Madam') to this first known letter – changed to 'Mrs Sikes' in his next of 28 May 1879 – argues against that. William W. Sikes was appointed to run the American consulate in Cardiff and it is possible he was based in London as a diplomat at this time. Olive Sikes makes no mention of WC in her autobiography, *Before the Footlights and Behind the Scenes* (San Francisco, Cal.: Bancroft, 1870).



PUBLISHED BY WILKIE COLLINS SOCIETY DECEMBER 2008

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

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4 ERNEST GARDENS, CHISWICK, LONDON W4 3QU

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

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



**Wilkie Collins Society**  
**December 2009**

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## Introduction

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

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

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

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

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

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

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

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

The editors welcome all comments and corrections by e-mail to [paul@paullewis.co.uk](mailto:paul@paullewis.co.uk).



## (A) Addenda

[3117] TO HERBERT WATKINS,<sup>1</sup> 14 JULY 1857

MS: Unknown. Published: <[www.charlesdickensonline.com/Gallery/g257.htm](http://www.charlesdickensonline.com/Gallery/g257.htm)>.

2 Harley Place | New Road | July 14<sup>th</sup> 1857

My dear Sir,

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

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

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

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

To / | Herbert Watkins Esqr

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

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

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

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

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

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

2. Harley Place | New Road | London | October 5<sup>th</sup> 1857

My dear Sir,

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

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

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

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

---

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

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

[3119] **TO HARRIET COLLINS, JUNE 1856 TO AUGUST 1858<sup>1</sup>**

MS: Lewis Collection. Published: Lewis website.

Harley Place | Thursday evening

My dear Mother,

I have looked in on my way to the Procters<sup>2</sup> to ask you to order dinner tomorrow here, for me, and of course for Charley too. My plans are changed – and unless Charley settles to go out somewhere I will dine ~~at~~ here<sup>3</sup> tomorrow.

Yours afftly | WC

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

---

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

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

3. WC overwrites the word 'at'.

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

MS: Beccles and District Museum, Suffolk.<sup>1</sup>

12. Harley Street, W. | April 2<sup>nd</sup> 1861

My dear Sir,

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

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

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

Very faithfully yours | Wilkie Collins

George Bentley Esqre

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

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

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

[3121] \* **TO MESSRS. EDWARD MOXON & Co.,<sup>1</sup> 8 MARCH 1865**

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

9. Melcombe Place | Dorset Square. N.W. | March 8<sup>th</sup> 1865

Gentlemen,

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

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

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

I remain, Gentlemen, | Faithfully yours | Wilkie Collins  
Messrs | Edw<sup>d</sup> Moxon & Co

---

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

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

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

[3122] \* **TO THE REV. CHAUNCY TOWNSHEND,<sup>1</sup> 2 JUNE 1865**

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

9. Melcombe Place. | Dorset Square N.W. | 2<sup>nd</sup> June 1865

My dear Mr Townshend,

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

Very truly yours | Wilkie Collins

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

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

[3123] \* **TO JAMES BIRTLES,<sup>1</sup> 5 DECEMBER 1867<sup>2</sup>**

MS: Richard Garnett.

Thursday eveng Dec 5 | **THE ATHENAEUM<sup>3</sup>**

Dear Sir,

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

Faithfully yrs | Wilkie Collins

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

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

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

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

[3124] **TO JOHN BIGELOW, [13-17] MAY 1868<sup>1</sup>**

MS: Unknown. Extract: Bigelow IV, p. 182.<sup>2</sup>

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

---

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

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

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

[3125] \* **TO UNIDENTIFIED RECIPIENT,**<sup>1</sup> **17 NOVEMBER 1868**

MS: Lewis Collection.<sup>2</sup>

Very truly yours<sup>3</sup> | Wilkie Collins | November 17<sup>th</sup> 1868

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

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

MS: Private.

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

Ever yours | Wilkie Collins

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

[3127] \* **TO EDWARD SOTHERN,**<sup>1</sup> **24 FEBRUARY 1874**<sup>2</sup>

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

Hotel Vendome | Tuesday

Dear Sothern

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

Pray present my thanks and my excuses<sup>4</sup>

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

[Yrs ever] | WC

---

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

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

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

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

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

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

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

Wilkie Collins | Boston | February 28<sup>th</sup> 1874

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

### [3129] \* **TO MISS ALYER,<sup>1</sup> 10 JULY 1874**

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

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

---

1. Otherwise unidentified

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

[3130] **TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 10 JULY 1874**

MS: Lewis Collection. Published: Lewis website.

Very truly yours | Wilkie Collins | 10<sup>th</sup> July 1874

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

[3131] \* **TO MADAME EDAL,<sup>1</sup> 19 DECEMBER 1874**

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

90 Gloucester Place | London. W. | 19<sup>th</sup> Dec<sup>r</sup> 1874

Dear Madam,

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

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

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

---

1. Unidentified translator.

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

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

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

Wilkie Collins | March 18<sup>th</sup> 1875<sup>2</sup>

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

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



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

MS: Private, envelope only.<sup>1</sup>

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

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

[3134] \* **TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 1 NOVEMBER 1881**

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

Vy truly yours | Wilkie Collins | London | 1<sup>st</sup> November 1881

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

2. Described in the catalogue thus:

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

[3135] \* **TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 20 DECEMBER 1882**

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

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>3</sup>**

London | 20<sup>th</sup> December 1882

Dear sir,

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

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

Faithfully yrs<sup>4</sup> | Wilkie Collins

---

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

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

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

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

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

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

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

London | 17<sup>th</sup> 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."<sup>3</sup>

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

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

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

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

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

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

By Book Post. Registered 9<sup>th</sup> May 1883 | Manuscript<sup>2</sup>

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

Wilkie Collins. 90 Gloucester Place. W.<sup>3</sup>

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

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

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

[3138] \* **TO ROBERT DU PONTAVICE DE HEUSSEY,<sup>1</sup> 24 MAY 1883**

MS: Morgan (MA 7606).

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

London | 24 May 1883

My dear Collaborateur,

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

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

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

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

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

Always truly yours | Wilkie Collins

---

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

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

MS: Bigelow.

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

Saturday 8<sup>th</sup> Decr 1883

Dear Mrs Bigelow,

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

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

Yours always truly | Wilkie Collins

(I write in great haste – smothered in unanswered letters.)<sup>2</sup>

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

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

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

MS: Lewis Collection. Published: Lewis website.

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

London | 2<sup>nd</sup> August 1884

Dear Miss Cavendish,

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

I remain | yours | WC

---

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

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

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

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

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

Friday. 24<sup>th</sup> July 1885

My dear Kent,

The workmen are out of the house – and the smell of varnish is following the workmen.<sup>2</sup>

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

Yrs afftly | WC

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

---

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

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

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

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

90. G. Pl. | 6 Oct: 1885

My dear Kent,

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

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

How are you? Better, I hope. But you have not seen B.<sup>5</sup> We had a drink on the 4<sup>th</sup> of this month to celebrate his birthday – and wanted you. His age is fixed for the present at 59.<sup>6</sup>

Ever yrs affcly | WC

---

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

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

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

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

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

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

[3143] **TO A.P. WATT, 9/10 OCTOBER 1885<sup>1</sup>**

MS: Lewis Collection, envelope only.<sup>2</sup> Published: Lewis website.

A.P. Watt Esqre | 117. Alexandra Road | St. John's Wood | N.W.<sup>3</sup>  
Wilkie Collins

---

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

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

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

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

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

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

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

MS: Private, envelope only.<sup>1</sup>

Miss Nannie Wynne | 4. Delamere Street | W.

---

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

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

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

24<sup>th</sup> Nov 1886

My dear Kent,

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

Ever yrs affly WC<sup>5</sup>

---

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

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

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

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

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

[3146] \* **TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 2 JULY 1888**

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

Vy truly yours | Wilkie Collins | 2<sup>nd</sup> July 1888

---

1. Apparently to an autograph hunter.



## **(B) Corrigenda**

### **[0211] TO MRS SPIERS, 7 JUNE 1855**

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

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

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

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

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

### **[0430] TO HARRIET COLLINS, 7 AUGUST 1861**

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

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

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

### **[0804] TO NINA LEHMANN, 4 JANUARY 1868**

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

### **[0804] TO NINA LEHMANN, 4 JANUARY 1869<sup>1</sup>**

### **[0805] TO T. FULLER MAITLAND,<sup>1</sup> 4 JANUARY 1868**

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

### **[0805] TO T. FULLER MAITLAND,<sup>1</sup> 4 JANUARY 1869<sup>2</sup>**

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

**[2991] TO MARY MOTLEY,<sup>1</sup> 22 MARCH 1870**

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

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

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

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

**[1174] TO LAUNCE BEARD,<sup>1</sup> 8 DECEMBER 1871**

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

**[1174] TO FRANCIS LAUNCELOT BEARD,<sup>1</sup> 8 DECEMBER 1871**

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

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

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

**[1958] TO JANE BIGELOW, 8 JUNE 1881**

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

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

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

[3114] **TO GEORGE S. J. OLIVER,<sup>1</sup> 6 JANUARY 1887**

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

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. |**  
London | 6 January 1887

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

*IV p. 280: Source line should read:*

MS: Princeton AM89-31.

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

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

[2926] **TO W.F. TILLOTSON,<sup>1</sup> 7 FEBRUARY 1889**

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

**82, WIMPOLE STREET. | W. | [7<sup>th</sup> Feby 1889]**

Dear Mr Tillotson

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

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

[Vy truly yours ] Wilkie Collins

---

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

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

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

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4 ERNEST GARDENS, CHISWICK, LONDON W4 3QU

# The Collected Letters of Wilkie Collins: Addenda and Corrigenda (6)

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



**Wilkie Collins Society**  
**December 2010**

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## Introduction

This pamphlet is the sixth 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-ixii of Volume I of *The Public Face*.

The editors are working towards publishing the entire sequence of the known letters in digital form. As part of that process each letter 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*. The table below summarises the numbering.

Publication	Sequence	Pages	Numbers
<i>Public Face I</i>	Chronological	3-335	[0001]-[0614]
<i>Public Face II</i>	Chronological	3-430	[0615]-[1400]
<i>Public Face III</i>	Chronological	3-455	[1401]-[2245]
<i>Public Face IV</i>	Chronological	3-382	[2246]-[2972]
<i>Public Face IV</i>	Letter fragments	383-385	[2973]-[2981]
<i>Public Face IV</i>	Addenda	401-404	[2982]-[2987]
'Addenda' (1) 2005	Chronological	<i>WCSJ VIII</i> 48-54	[2988]-[2998]
'Addenda' (2) 2006	Chronological	<i>WCSJ IX</i> 59-68	[2999]-[3016]
'Addenda' (3) 2007	Chronological	<i>WCSJ X</i> 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]

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

This sixth *Addenda & Corrigenda* has been updated to December 2010 and includes 25 new letters, of which only one has been fully published in print before. They represent items from auction or dealers' catalogues, libraries and collections which had previously been overlooked, published works that had been missed and some letters which have come to light from various other sources. These new letters take the numbers [3147] to [3171]. Deducting the four letters deleted by A&C (3), there are 3167 letters in the sequence to date.

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

The Corrigenda (pp. 17-21) note substantive corrections to the date, recipient, source, text or footnotes. Minor changes are being held over for the digital edition. Letters are arranged chronologically.

The editors welcome all comments and corrections by e-mail to [paul@paullewis.co.uk](mailto:paul@paullewis.co.uk).



## (A) Addenda

### [3147] \* **TO UNIDENTIFIED RECIPIENT, [1841-1845]**<sup>1</sup>

MS: Mortlake Collection, Special Collections Library, Pennsylvania State University (Box 1 Folder 179).

Dear fellow

You shall see the “letters” when you come and dine with us next week. The substance of the Tea-monger’s answer to Mr Collins’s communication was, 1<sup>st</sup>:— a denial of the £200~~ a year conversation. 2<sup>nd</sup>:— A vindication of the respectability of his shop, consisting in a declaration that he could have had plenty of young men in his office, my equals in birth and education.<sup>2</sup> The letter began with “Sir” and ended with “yours obediently”, so that you will easily conclude (being an intelligent sort of boy) that there is a mighty feud “henceforth and for ever” between the “houses twain” of Collins & Antrobus.<sup>3</sup>

When you answer this, pray give me an account of what has passed between you and old tea leaves,<sup>4</sup> upon the subject of the governor<sup>5</sup> and

yours very faithfully | W. Wilkie Collins

Whatever you tell me shall be kept “as secret as the grave”,<sup>6</sup> or one of your domestic [epistles].<sup>7</sup>

Burn this immediately

A cheque is enclosed with the Bill.

---

1. Despite this uncertain allocation, this letter is likely to be from 1841 and to Charles James Ward (1814-1883), who was probably already working at Coutts bank the premises of which were close to where WC worked at this time. The date is from the content, the salutation and juvenile style, and the reference to his father as ‘the governor’.

2. The letter seems to refer to WC’s informal apprenticeship at the tea-merchant office of Edmund Antrobus, 446 Strand, at the western end opposite the current site of Charing Cross Station. WmC painted the children of the Antrobus family in 1842 and charged him 200 gns (*Memoirs* II 196, 206, 350). He also secured WC the job at the office. It seems there was some difference about whether WC would be paid.

3. The quotations are a slight puzzle: “henceforth and for ever” has not been identified (Browning’s use of it was decades later); the “houses twain” quotation is possibly from James and Horace Smith, *Rejected Addresses*, 1812 (Loyal Effusion by W.T.F):

Who burnt (confound his soul) the houses twain  
Of Covent Garden and of Drury Lane?

Or the two together could be a much misremembered reference to the houses of Montague and Capulet in *Romeo & Juliet*.

4. Almost certainly WC’s name for Edmund Antrobus.

5. WC refers to his father WmC.

6. Not an uncommon phrase but possible a reference to Henry Boyd (d. 1832) 'The Temple of Vesta' in *Poems, Chiefly Dramatic and Lyric*, 1793, Act IV:

...There is a place  
As secret as the grave, which even the eye  
Of Malice and Revenge's eagle glance  
Might scrutinize in vain.

7. The word has an extra stroke between the initial e and p but cannot be anything but 'epistles'.

### [3148] TO SAMPSON LOW, 26 NOVEMBER 1860

MS: Lewis Collection. Published: Lewis website.

26<sup>th</sup> November 1860 | 12 Harley Street

My dear Sir,

I have just received the enclosed to forward to you, from my brother who is now in Paris.<sup>1</sup>

Very truly yours | Wilkie Collins

Sampson Low Esqre

---

1. Charles Collins travelled round Europe after his marriage to Katie Dickens on 17 July 1860. The couple had returned from Lausanne to Paris by 19 November and stayed at the Hotel Louvois before moving around this time into lodgings at 11 Rue de l'Arcade in the Madeleine district (see CAC to HC, 9 November 1860, 19 November 1860, and 3 December 1860, Morgan MA3153/23-25). No letter from CAC to WC survives from this time. Sampson Low was publishing *The Eye-Witness*, a collection of essays from *All The Year Round* and it is possible the enclosure was a receipt or corrected proofs. CAC's bank account records receipt of a payment from Sampson Low of £50 on 17 October.

[3149] \* **TO JAMES EMERSON TENNENT, 3 DECEMBER 1860**

MS: Beinecke Rare Book and Manuscript Library, Yale University (GEN MSS 601 p. 168).

**12. Harley Street, W.<sup>1</sup> | 3<sup>rd</sup> December 1860**

My dear Sir Emerson,

Ever since that pleasant dinner at your house<sup>2</sup> I have been hard at work, with Dickens, on the forthcoming Christmas Number of “All The Year Round”.<sup>3</sup> We put the finishing touches last Friday night – and, on Saturday, when my pen was my own again, I opened Lady Tennent’s album, and ventured into the good company which those fair pages disclose, with the fittest morsel I could find from “The Woman In White” copied out and signed.<sup>4</sup> If I could have made any better return for the friendly feeling which has enrolled me as a contributor to the album, I would gladly have done so – and I can only hope now that your kindness and Lady Tennent’s will take the will for the deed.

I am going out of town for a short time to get a little rest and change – and cannot therefore have the pleasure (as I had wished I had proposed) of taking the album myself to Warwick Square. It is carefully packed up, and at the disposal of the messenger whom you are good enough to say you will send for it.

I am sure you will be glad to hear that the Canadian Pirates have “acknowledged their transgression” in the matter of this same “Woman In White”. They have sent me my fair share of the profits of their edition – and have promised (like good boys) “never to do so again”.<sup>5</sup>

Believe me, Dear Sir Emerson | ever truly yours | Wilkie Collins  
Sir James Emerson Tennent

---

1. Centred gothic engraved address.

2. Probably on Saturday 17 November – see [0382] to Sir James Emerson Tennent, 14 November 1860.

3. ‘A Message from the Sea’ published 13 December. WC had been in Devon with CD to research the story from 1 to 5 November and wrote all of chapter IV as well as parts of chapters II and V. See *The Nine Christmas Numbers of All the Year Round*, Conducted by Charles Dickens. London: [Published at the Office]; and Messrs. Chapman & Hall, undated but probably in 1868, which is the only extant contemporary listing of authorship. See also Pilgrim vol. IX, p. 336, note 1, for other views, and p. xix for chronology.

4. On Saturday 1 December, WC wrote out 284 words covering more than a page of ms headed “Count Fosco at The Opera” and beginning “Not a note of Donizetti’s delicious music...” and ending “...if ever face spoke, his face spoke then, and that was its language.” | From “The Woman in White”, by | Wilkie Collins | December 1<sup>st</sup> 1860” (*The Woman in White* 1860 vol. III pp. 267-268). The album is with the letter at Yale.

5. Maclear & Co. of 17 & 19 King Street East, Toronto, printed and published an edition dated 1860 (pp. 243). Although the two-column format is similar to the Harper edition and the title page clearly copied from it, this edition is not illustrated and uses the London text. The payment has not been identified in WC's account at Coutts but he received unidentified payments of £25 on 30 November and £113 on 12 December.

[3150] \* **TO MRS WILLIAM SPOTTEN,<sup>1</sup> 26 NOVEMBER 1861**

MS: Unknown. On sale: Alexander Autographs, Stamford, CT USA (10 October 2010, Lot 891, with four other items).

**12. Harley Street, W.<sup>2</sup> | November 26th 1861**

Dear Madam,

I have great pleasure in writing these lines, to comply with the request which you honour me by making.

Faithfully yours | Wilkie Collins

To /| Mrs William Spotten

---

1. The absence of 'London' in the dateline indicates a fan in Britain and possibly in London. Although Spotten is a very unusual name in British records, she has not been identified.
2. Embossed but not inked in gothic type.

[3151] **TO A. W. BOSTWICK,<sup>1</sup> [1861]<sup>2</sup>**

MS: Lewis Collection. Published: Lewis website.

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

A. W. Bostwick Eqr<sup>3</sup>

---

1. Probably Andrew W. Bostwick (1823-1912) from New York, who is recorded in the Census of 7 April 1861 at 2 Percy Street, St Pancras in a lodging house or hotel, and described as an Editor aged 29 from the USA (RG09/100/40/1). Records in the USA confirm his unusual name and burial in Mt. Hope Cemetery, Rochester NY.
2. Dated from the only time when Bostwick is recorded in the UK.
3. The end of a letter cut off for the signature with no writing on the verso.

[3152] \* **To Sampson Low, 29 July 1862**

MS: Canaday Center, University of Toledo (Maher Family Papers MSS-005,  
Locked Cabinet D).

The Fort House | Broadstairs | Kent | July 29<sup>th</sup> 1862

Dear Sir,

Will you be so good, at your convenience, as to pay the second instalment of the purchase-money for American advance-sheets of "No Name", (£125—) into my account, at the banking house of Messrs Coutts & Co Strand.<sup>1</sup>

I am now in a position to be able to consider proposals for the republication of "No Name". These proposals are to be, on the present occasion, for the copyright of the book – and the sum offered, under these circumstances, is not to include the money received for advance-sheets to America, or for foreign translations and reprints – all of which are to be considered as previously reserved to himself by the author. The book will fill three thick volumes, and will be completed in *All The Year Round*, either in November or December next – I cannot yet say which.<sup>2</sup>

My present address for the receipt of letters, is at the head of this note.

Faithfully yours | Wilkie Collins

Sampson Low Esqre

---

1. Credited to his account as from Sampson Low, 31 July. A further payment was credited on 16 October, the fourth and last on 18 February 1863 (see [0525] to Ward, 18 February 1863) and the first was credited 14 April as Recd. This £500 is from Harper & Bros for the serialisation in *Harper's Weekly*.

2. Low offered £3000 – see [0485] to HC, 12 August 1862. In fact the serialisation ended in *All The Year Round* on 17 January 1863, having run for 45 parts from 15 March 1862. WC finished writing the story on 24 December, and Low published 4000 copies a week later on 31 December – see [0509] to Beard, 24 December 1862 and [0510] to Wills, 31 December 1862.

[3153] \* **TO RICHARD MONCKTON MILNES, 4 MAY 1864**

MS: Massachusetts Historical Society (Theodore F. Dwight Papers, Box 2).

12. Harley Street. W | May 4<sup>th</sup> 1864

Dear Lord Houghton,

One line to excuse my absence today – after accepting your kind invitation. My native land has welcomed me back by giving me a bad cold in my throat and chest – and I am forbidden to go out today, except under the penalty of making bad, worse.<sup>1</sup>

Pray present my excuses to Lady Houghton until I can call – I hope in a few days – and offer them for myself.

Very truly yours | Wilkie Collins

The Rt Honble | Lord Houghton

---

1. In fact WC had returned from six months in Italy towards the end of March – see [0569] to W. S. Emden, 28 March 1864.

[3154] \* **TO THEODORE F. DWIGHT,<sup>1</sup> 25 MAY 1868**

MS: Massachusetts Historical Society (Theodore F. Dwight Papers, Box 2).

**90, Gloucester Place. | Portman Square.W.<sup>2</sup>** | London. May 25<sup>th</sup> 1868

Dear Sir,

The pressure of many occupations has allowed me no earlier opportunity than this of acknowledging the receipt of your letter, and of so complying with your wish to possess my autograph.

Very truly yours | Wilkie Collins

To | Theodore F Dwight Esq

---

1. Theodore Frelinghuysen Dwight (1846-1917), librarian and autograph collector, was born in Auburn, New York. At one time he worked for G. P. Putnam in New York as secretary to the historian George Bancroft, and later (1875-1888) became librarian and chief of Bureau of Rolls at the Library, Department of State, Washington, D.C. After that (1888-1892) he was in charge of the Adams family archives and secretary and proof-reader for Henry Adams during his completion of his *History of the United States*. He served a short time (1892-1894) as librarian of the Boston Public Library before moving to Switzerland as American Consul (1904-1914). Fourteen boxes of his archives are now in the Massachusetts Historical Society. See: <[www.masshist.org/findingaids/doc.cfm?fa=fa0230](http://www.masshist.org/findingaids/doc.cfm?fa=fa0230)>.

2. Written on full mourning paper after the death of WC's mother.

[3155] \* **TO UNIDENTIFIED RECIPIENT, 29 SEPTEMBER 1870**

MS: Unknown. Summary: Denholm Collection, 1903.<sup>1</sup>

Summary: *In reference to his novel, Man and Wife.*

---

1. *The Denholm Collection of Autograph Letters and Ancient and Curious Documents*, Privately printed, 1903, p. 57 item 15. The Collection was sold at Sotheby's, 30 January 1918.

[3156] **TO WILLIAM F. TINDELL, 29 JUNE 1871**

MS: Lewis Collection. Published: Lewis website.

**90, Gloucester Place. | Portman Square. W.<sup>1</sup>**

Thursday June 29<sup>th</sup> <sup>2</sup>

My dear Tindell,

I have had another attack of rheumatic gout since poor Benham's death – and now I am right again, I have arrears of work to make up. Hence my silence.

I want to see you about one or two matters. If I call in Essex Street tomorrow (Friday) at 5 p.m. – will that suit you?

If not, what time will?

Yours ever | Wilkie Collins

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1. Black centred embossed gothic typeface.

2. After the date, the year '1872' is inserted in another hand. In fact the letter must be from 1871. Edward Benham died at his home of smallpox and fever on 30 April 1871 at the age of 48 (Death Certificate, Edward Benham, 30 April 1871). It also fits with the calendar – June 29<sup>th</sup> was a Thursday in 1871.

[3157] \* **TO MARY ANNE BENHAM,<sup>1</sup> 19 APRIL 1872**

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

**90, Gloucester Place, | Portman Square. W. | 19<sup>th</sup> April 1872**

My dear Mrs Benham,

With the greatest pleasure, I send to Syon Lodge today (by Parcels' Delivery Company) a copy of "Poor Miss Finch" – presented to you in affectionate remembrance of my old friend.<sup>2</sup>

I am shortly about to leave London for a little while.<sup>3</sup> But I shall hope, on my return, to be able to avail myself of your kind invitation in company with Pigott.<sup>4</sup>

In the meantime, pray give my kind remembrances to your daughters,<sup>5</sup> and believe me

Vy truly yours | Wilkie Collins

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1. Mary Anne Benham neé Shoppee (b. c.1823). See [0718] to Mary Anne Benham, 2 January 1867, revised footnote p. 19 below.

2. Edward and Mary Anne Benham lived at Syon Lodge, Isleworth, west of London. WC had visited them there (see [0718] to Mrs Benham, 2 January 1867, BGLL, II, pp. 57-8). Edward died on 30 April 1871 aged 48 of small pox and fever (death certificate, Edward Benham, 30 April 1871). The first edition is inscribed "To Mrs Benham from Wilkie Collins 1872". This letter is tipped into vol. I between the front pastedown and the front free endpaper (information from Anthony Tedeschi, Rare Book Librarian at Dunedin Public Libraries).

3. If this reference is to a planned trip to Paris, then WC was too unwell with gout to go. See [1230] to William Tindell, 10 May 1872.

4. Edward Pigott, a friend and sailing companion of WC and Benham – see [0368] to Charles Ward, 14 August 1860.

5. The 1871 Census, taken a year earlier on 2 April 1871, records three daughters at Syon Lodge – Florence aged 21, Mabel aged 18, and Edith aged 9, together with two sons Edwin aged 20 and Charles aged 7 (RG10/1313/56/19).



[3158] \* **TO G. MILNER GIBSON,<sup>1</sup> 5 AUGUST 1872**

MS: Unknown. On sale: Michael Silverman, London (June 2010).

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

Dear Sir,

I comply with your request with great pleasure.

Faithfully yours | Wilkie Collins

G. Milner Gibson Esqre

---

1. Possibly George Milner Gibson, son of Thomas Milner Gibson (1806-1884) and his wife Susannah. He was a politician and wealthy landowner. George G. Milner Gibson was born in 1858, and in 1871 was living with his parents at Hyde Park Place, Marylebone, London (Census RG10/165/16/24).

[3159] \* **TO WILLIAM F. GILL, 14 JANUARY 1874**

MS: Private, envelope only.<sup>1</sup>

Wm F. Gill, Esqr | St James's Hotel | Boston | Mass: | Wilkie Collins

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1. With 3c green stamp. Postmarked: DETROIT | JAN | 14 | MICH. WC had read on 13<sup>th</sup> at the Russell House, Detroit (Hanes p. 72).

[3160] \* **TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 6 FEBRUARY 1874**

MS: Unknown. On sale: The Horse Soldier, Gettysburg, PA 17325 (unknown date).

Wilkie Collins | Springfield<sup>2</sup> | February 6<sup>th</sup> 1874

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1. On a small card with traces of mounting at corners, apparently for an autograph collector.  
2. WC read *The Dream Woman* at the Opera House, Springfield, Massachusetts on 5 February, and left the town the following day by the 1.30 train for Worcester (Hanes p. 76).

[3161] \* **TO ANNE BENSON PROCTER, 11 APRIL 1876**

MS: Lewis.

**90, Gloucester Place, | Portman Square. W.** | 11<sup>th</sup> April 1876

My dear Mrs Procter,

I have had the gout again in the eye – and I am only allowed to write you two or three lines, now that I am getting better.

I rejoice to hear that you have found the right place at last – and in such a good situation.<sup>1</sup> When you are settled I shall hope to present myself without a black patch over my eye. The gout stopped “The Two Destinies” at half a number – which will appear next month.<sup>2</sup> I am glad you like it.

yours afftly | W.C.

---

1. Presumably her new home in the recently built Queen Anne’s Mansions in Petty France, Westminster, where she lived with her daughter Edith (1881 Census RG11/118/36/58). Her husband Bryan Waller Procter (1787-1874) had died eighteen months earlier (*ODNB*).

2. *The Two Destinies* was serialised in *Temple Bar* from January to September 1876. The first four parts led each issue and were 23, 23, 25 and 26 pages long. The May part was just 13 pages long and the following parts were 17, 17, 20, and 25 pages long. In effect, WC spread his work over seven months rather than six. From the May issue his story lost its place as the lead, which was taken over by Anthony Trollope’s *The American Senator*.

[3162] \* **TO UNIDENTIFIED RECIPIENT, 17 JULY 1876**

MS: Unknown. On sale: International Autograph Auctions, Nottingham (13 February 2010, Lot 442).

Wilkie Collins | 17<sup>th</sup> July 1876

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1. On a card with four tiny holes to each corner. Possibly once attached to a bookmark.

[3163] \* **TO THE DIRECTORS OF THE NEW ENGLAND MUTUAL  
INSURANCE COMPANY, 2 JANUARY 1877**

MS: Massachusetts Historical Society (Foster Family autograph collection, Box 5 Folder 20).

**90, Gloucester Place, | Portman Square. W.**  
London | 2<sup>nd</sup> January 1877

Gentlemen,

I trouble you with a line to inform you that my friend, Mr Sebastian Schlesinger, of the firm of Naylor & Co 6, Oliver Street, has kindly undertaken to pay the premium on my Policy of Insurance N<sup>o</sup> 53404, due on the 12<sup>th</sup> of February next.

Faithfully yours | Wilkie Collins

To the Directors of | The New England Mutual | Insurance Co | Boston. U.S.A<sup>2</sup>

- 
1. For details of the policy, see [1426] to Tindell, 3 March 1874.
  2. Written at the top of the first page above the printed address.

[3164] **TO LADY LOUISA GOLDSMID,<sup>1</sup> 10 MAY 1878**

MS: Unknown. Published: *Memoir of Sir Francis Henry Goldsmid, Bart., Q.C., M.P.*, by Rev. Prof. Marks and Rev. Albert Löwy, London: 1879 (Appendix VII p.109), our copy text.

90, Gloucester Place, | Portman Square. W. | May 10, 1878  
MY DEAR LADY GOLDSMID,

Pray forgive me if I intrude too soon on your great sorrow.<sup>2</sup> I will not trust myself to speak of the dreadful calamity that has fallen on you. Let me only say that I do indeed feel for you with my whole heart, and that as long as I live I shall gratefully and affectionately remember the friend whom I have lost.<sup>3</sup>

Believe me, | Most truly yours, | Wilkie Collins

- 
1. Lady Louisa Sophia Goldsmid (1819–1908), wife and cousin of the Anglo-Jewish philanthropist and MP, Sir Francis Goldsmid (1808–78).
  2. Referring to the untimely death of Sir Francis in a railway accident at Waterloo Station on 2 May 1878 (see *The Times* 4 May 1878, p. 7e, and 6 May 1878, p. 6d.)
  3. WC was a visitor to the Goldsmids at their London home at St. John's Lodge in Regent's Park and at their country residence; see to Louisa Goldsmid, [0677] 15 May 1865 and [0708] 28 September 1866. WC was also in social touch with other members of the Goldsmid family, see, e.g. [0958] to Miss Goldsmid, 2 March 1870.

[3165] \* **TO THOMAS ATKINSON ESQR JUNR,<sup>1</sup> 28 JUNE 1880**

MS: Beinecke Rare Book and Manuscript Library, Yale University (Gimbel H1297).

90. Gloucester Place | W. | London | 28<sup>th</sup> June 1880<sup>2</sup>

Dear Sir,

I have forwarded your letter to Mr Payn. He is now well advanced – as I hear – towards recovery.<sup>3</sup>

“The Lighthouse” is not published. As long as I keep the play in manuscript, I keep it out of the reach of the theatrical thieves – who set the law at defiance for the excellent reason that they have no money to pay damages.<sup>4</sup>

The notice of my life in the volume called (I think) “Men of the Time” was corrected by myself. It is very short necessarily – the “events” in my life being not of a nature to interest the public. Circumstances have spared me the “picturesque” obstacles which have stood in the way of many literary men.<sup>5</sup> And the best part of my life is in my books.

Vy truly yours | Wilkie Collins

To Thos Atkinson Eqr Junior.

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1. Unidentified but probably an American fan because of the London dateline and the ‘junior’ after the name.

2. Handwritten.

3. WC’s friend, the writer James Payn. On his recent illness, see [1921] to Miss Payn, 15 June 1880.

4. *The Lighthouse* was first written and performed for CD’s amateurs in 1855. WC sold the professional performance rights for two years in 1857 and the play opened at the Olympic Theatre on 10 August. Despite full houses it closed after 9 weeks on 17 October. See [0269] to John Palgrave Simpson, 17 October 1857, for early plans to print the play. WC seems to have decided soon after that not to allow further productions – see [0299] to E. Nelson Hazell, 27 April 1859, and [0349] to John Palgrave Simpson, 2 June 1860. But WC relented and Simpson did perform the play many times, though it remained unprinted in English – see [0502] to John Palgrave Simpson, 17 November 1862. There was, however, a French translation by E. D. Forgues as ‘Le Phare’ in *Une Poignée de Romans, Second Série*, Paris, J. Hetzel & Lacroix, [1864].

5. WC first corrected the entry in *Men of the Time* almost twenty years earlier – see [0411] to Edward Walford, 17 April 1861. Three years later a further correction was sent – see [0578] to Routledge, Warne & Routledge, 21 April 1864. See also [1992] to Henry J. Nicoll, 28 November 1881, for a similar reliance on this biographical account.

[3166] \* **TO W. F. TILLOTSON, 22 MARCH 1883**

MS: Yale (Gimbel H1298).

Summary: “*A.L.s. of 22 March 1883 to W. F. Tillotson.*”<sup>1</sup>

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1. Thus in John B. Podeschi, *Dickens and Dickensiana. A Catalogue of the Richard Gimbel Collection in the Yale University Library*, New Haven, Yale University Library, 1980, p. 484. Yale Library could not locate this item in March 2010.

[3167] \* **TO CHARLES KENT, 9 JULY 1883**

MS: Unknown. On sale: Bernard J. Shapiro, London (2010).

To Charles Kent | from | Wilkie Collins 9<sup>th</sup> July | 1883<sup>1</sup>

---

1. Inscribed on title page of a Tauchnitz edition of *Heart and Science*. Presumably given to Kent on his visit earlier in the day – see [2179] to Kent, 9 July 1883.

[3168] \* **TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 7 APRIL 1885**

MS: Beinecke Rare Book and Manuscript Library, Yale University (Gimbel D75).

Vy truly yours | Wilkie Collins | 7<sup>th</sup> April 1885

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1. A signed slip for an autograph hunter. See Podeschi, p. 268.

[3169] \* **TO JAMES F. GLUCK,<sup>1</sup> 7 DECEMBER 1886**

MS: Private.

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

London | 7<sup>th</sup> December 1886

My dear Sir,

Pray accept my thanks for your kind letter (dated 22<sup>nd</sup> November last) which reached me a few days since. Let me also thank you for paying me the compliment of placing my portrait in front of my work.<sup>2</sup> In making my offering to your library, I add one more to my many pleasant associations with Buffalo at the time of my visit to the United States.

Post office authorities do occasionally commit blunders – very few blunders, all things considered. That I failed to receive your first letter is due, beyond all doubt, to some misadventure of this sort.

Believe me, my dear sir, | Vy truly yours | Wilkie Collins  
Mr James F. Gluck

---

1. James Fraser Gluck (1852–97), curator of the Buffalo and Erie County Public Library, New York.
2. The Ms of *The Two Destinies* which WC had donated to the library. See his letters to Gluck, [2537] 16 March 1886 and [2579] 24 June 1886.

[3170] \* **GUY ROSLYN,<sup>1</sup> UNKNOWN DATE**

MS: Special Collections Library, Pennsylvania State University (Mortlake Collection, Box 1 Folder 179).

Faithfully yours | Wilkie Collins<sup>2</sup>  
Guy Roslyn Esqre

---

1. Guy Roslyn was the pseudonym of George Barnett Smith (1841-1909; *ODNB*), and is also listed as a pseud. of Joshua Halton by the National Library of Australia. See also G.S. Haight, ed., *The George Eliot Letters* V p. 338n6:-

*George Eliot in Derbyshire: A Volume of Gossip about Passages and People in the Novels of George Eliot*, by Guy Roslyn, with intro. by George Barnett Smith, 1876. According to the DNB Guy Roslyn was a pseudonym of George Barnett Smith (1841-1909), under which he also published three volumes of verse.

2. A scrap cut from the end of a letter.

[3171] \* **TO UNIDENTIFIED, UNKNOWN DATE**

MS: Yale (Gimbel H1299).

Summary: “*COLLINS, WILKIE. ... A. Sig. to an unknown correspondent. This signature apparently was cut from a letter.*”<sup>1</sup>

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1. Thus in John B. Podeschi, *Dickens and Dickensiana. A Catalogue of the Richard Gimbel Collection*, New Haven, Yale University Library 1980, p. 484. Yale Library could not locate this item in March 2010.

## **(B) Corrigenda**

### **[0344] TO GEORGINA STEEPLE, 12 MAY 1860**

*I, p. 195: The recipient has been identified. The entire entry should be replaced with the following:*

### **[0344] TO GEORGINA STEEPLE,<sup>1</sup> 12 MAY 1860**

MS: Wolff Collection, envelope only.<sup>2</sup>

Miss Georgina Steeple | 87, Wellington Road, | Edgbaston, | Birmingham

---

1. Georgina M. Steeple (b. 1849), daughter of John Steeple (b. 1824) and Martha Steeple (b. 1823) both landscape painters. Identified at this address, Census 7 April 1861 (RG09 2123/10/16).

2. Postmarked as dated.

### **[0345] TO MISS CHAMBERS,<sup>1</sup> 15 MAY 1860**

*I, p. 196: The recipient has been identified following the discovery of a prior published source. The MS line and footnote 1 should read as follows:*

### **[0345] TO JANET CHAMBERS,<sup>1</sup> 15 MAY 1860**

MS: Texas (Ms Letters, W. Collins). Published: Lady Eliza Priestley, *The Story of a Lifetime*, London: 1908; Coleman, p. 60.

1. Janet Chambers (1836-1863), twin sister of Eliza Chambers (1836-1909) and younger sister of Nina Lehmann née Chambers. Eliza married Sir William Overend Priestley (1829-1900) who was knighted in 1893. In her autobiography she introduces the letter thus: "My twin wrote to Wilkie Collins saying she could not wait any longer, and must know the fate of Laura, etc. The following was the reply she received." (p. 103).

### **[0513] TO CHARLES WARD, [DECEMBER 1860–2]**

*I, p. 286: This letter can now be dated precisely. The heading and footnote should be amended to read:*

### **[0513] TO CHARLES WARD, 14 DECEMBER 1860<sup>1</sup>**

1. WC was at Harley Street for three Christmas periods – 1860, 1861, and 1862. In 1863 he was in Italy and he moved to Melcombe Place just before Christmas 1864. December 1860 is the only one in which his bank account shows a payment of £10 to Charles Ward. The cheque was paid on Monday 17 December, which fits in with the Sunday meeting.

**[0718] TO MRS BENHAM,<sup>1</sup> 2 JANUARY 1867**

*II, pp. 57-8: The recipient has been identified and her background checked. The entire entry should be replaced with the following:*

**[0718] TO MARY ANNE BENHAM,<sup>1</sup> 2 JANUARY 1867**

MS: Private.

9. Melcombe Place | Dorset Square N.W. | ~~Dec~~ Jan 2<sup>nd</sup> 1867

Dear Mrs Benham,

I well remember having the pleasure of meeting Mr and Mrs Speed and Miss Speed at that pleasant dinner at Syon Lodge – and I am much obliged to you for sending me the invitation.<sup>2</sup>

But there is an obstacle in the way of my accepting it – for which I alone am to blame. In plain English, the 8<sup>th</sup> of January is my birthday – and I stand pledged to celebrate the evening by going to a “Pantomime” and eating a supper!<sup>3</sup> I have written to make my apologies to Mrs Speed – and I can only hope for “better luck next time.”

All the best wishes of the season to you and your’s!

Believe me | Dear Mrs Benham | Yours vly truly | Wilkie Collins

---

1. Mary Anne Benham neé Shoppee (b. c.1823), wife of WC’s lawyer and agent, Ebenezer (later Edward) Benham (1823-71) whom she married 17 June 1846. See [0719] to him of 5 January 1867. The dinner was possibly in June the previous year – see [0689] to Miss Speed, 30 June 1866. Ebenezer/Edward and Mary Anne lived at Syon Lodge, Isleworth, west of London (Census 1861 and 1871).

3. With Charles Ward and Edward Pigott. See [0721] to HC, 8 January 1867.

**[0719] TO CHARLES BENHAM,<sup>1</sup> 5 JANUARY 1867**

*II, p. 58: This is the first of eleven letters with the recipient listed incorrectly as CHARLES BENHAM at Benham & Tindell solicitors. No evidence of this first name has been found and further research indicates that no-one called Charles Benham was a solicitor in the firm or connected with it. The recipient and footnote 1 should thus be amended as follows:*

**[0719] TO EDWARD BENHAM,<sup>1</sup> 5 JANUARY 1867**

1. This letter is the first from WC among the more than 150 in the Collins file at Benham & Tindell, now found at the Mitchell Library, bound in two red leather volumes. Ebenezer Benham (c.1823-1871) founded the solicitor’s firm under his name in 1848. He specialised in copyright and patent law (see: <[www.monro-fisher-wasbrough.com/history.html](http://www.monro-fisher-wasbrough.com/history.html)>). Ten years later he was joined as a partner by William Frederick Tindell (dd. 1886) and the firm



changed its name to Benham & Tindell. The office was at 18 Essex Street, off the Strand, and Benham lived there at first (1851 Census HO107/1512/27/5) before moving out to Syon Lodge (1861 Census RG9/772/59/12). He was WC's sailing companion in September 1860. Probably soon after 1861 he changed his name from Ebenezer to Edward (see Census 1871 RG10/1313/56/19 and Probate Calendar, granted 30 June 1871). From the summer of 1869 WC's business was handled largely by William Tindell. Benham died unexpectedly of small-pox and fever on 30 April 1871 (death certificate), perhaps contracted in Spain – see [1033] to Tindell, 25 October 1870.

*In the following ten letters the recipient should also be changed from CHARLES BENHAM to EDWARD BENHAM:*

- II, pp. 114-15:* [0837] 2 June 1868
- II, p. 116:* [0841] 28 June 1868
- II, p. 118:* [0846] 16 July 1868
- II, p. 119:* [0847] 18 July 1868
- II, p. 119:* [0848] 19 July 1868
- II, pp. 120-1:* [0852] 9 September 1868
- II, p. 122:* [0856] 25 September 1868
- II, p. 122:* [0857] 25 September 1868
- II, pp. 128-9:* [0871] 21 February 1869
- II, pp. 134-5:* [0885] 6 May 1869

*In the following seven letters the name in the relevant footnote should also be changed from CHARLES BENHAM to EDWARD BENHAM:*

- Baker & Clark I, pp. 177-8:* [0314] to Harriet Collins, 2 September 1859
- I, pp. 204-5:* [0363] to Frederick Lehmann, 6 August 1860
- II, p. 39:* [0689] to Miss Speed, 30 June 1866
- II, p. 45:* [0703] to Joseph Stringfield, 16 August 1866
- II, pp. 58-9:* [0720] to Harriet Collins, 6 January 1867
- II, pp. 95-6:* [0793] to Harriet Collins, 12 December 1867
- II, p. 217:* [1033] to William F. Tindell, 25 October 1870

[2304] **TO PAUL HAMILTON HAYNE, 3 MAY 1884**

*IV, p. 33: The MS has now been identified and the transcript published in Baker & Clarke, II, pp. 467–8, has now been corrected from that source. Most changes there were of punctuation, but eight words were omitted towards the end of the second paragraph. The entire entry should be replaced with the following:*

[2304] **TO PAUL HAMILTON HAYNE,<sup>1</sup> 3 MAY 1884**

MS: Syracuse University.<sup>2</sup> Typed transcript: Texas (Ms Letters, W. Collins).

Published: Hayne, p. 66; Coleman, pp. 290-91; Baker & Clarke, II, pp. 467-68; all with errors. Extract: Davis, p. 298.

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

London | 3<sup>rd</sup> May 1884

My dear Sir,

I am sure I need not tell you that your kind letter has pleased and encouraged me. You are known to me already by name – and your favourable opinion is one of the rewards of my literary career which I honestly prize.

Your estimate of the value of the last new school of novel-writing is my estimate too. We are living in a period of “decline and fall,” in the art of writing fiction. To allude to your country alone, when I read for the hundredth time “The Deerslayer” or “The Red Rover”<sup>3</sup> – and when I find myself yawning over the last new work of (let us say) Mr Blank,<sup>4</sup> the enormous depth of the literary downfall in which I find myself plunged, does really astonish me. In this country, we have lately lost one of the “last of the Romans” – my dear old friend Charles Reade. I look out for the new writer, among us, who is to fill that vacant place – and I fail to see him. Like the hero of old Dumas’ magnificent story (Monte Cristo), we must say to each other: “Wait, and hope.” Art, as you have no doubt remarked, is above the operation of the ordinary laws of supply and demand. The influences which produce great – and I will even say good – writers, are entirely beyond the reach of human investigation. It may be hundreds of years, or it may be only hundreds of days, before another Fenimore Cooper appears in America, or another Walter Scott in England.<sup>5</sup> I call these two – and Balzac – the three Kings of Fiction.<sup>6</sup>

I am sure I need not say that I shall receive your Poems gratefully, as one more proof of your friendly feeling towards me, and towards my stories.

Believe me with esteem and regard,

Most truly yours, | Wilkie Collins

To | Mr Paul Hamilton Hayne.

My health varies a great deal. Gout and work and age (I was sixty years old in

January last) try to persuade me to lay down my pen, after each new book – but, well or ill, I go on – and I am now publishing (periodically) a new story, with the quaint title of “I Say No” which I hope may interest you when it is finished.

---

1. Paul Hamilton Hayne (1830-1886), South Carolina poet. A presentation copy of his *Poems* (1882) was found in WC’s library at his death (Baker, item 250, p.116). See [2337] to Hayne, 16 July 1884 for WC’s thanks for this volume. An electronic edition of the volume is available at: <[http://docsouth.unc.edu/hayne.html](http://docsouth.unc.edu/hayne/hayne.html)>.

2. With a MS note: “Presented to the Greatest Balzacian H. H. Royce by G A [illegible] | 9/5/44.”

3. James Fenimore Cooper: the 31-volume 1872 New York edition of his novels was found in WC’s library – see Baker (item 133, p. 96).

4. WC refers to the realist school associated with writers such as William Dean Howells.

5. Amelius Goldenheart, hero of *The Fallen Leaves*, has Scott’s works in his library: “The writings of the one supreme genius who soars above all other novelists as Shakespeare soars above all other dramatists – the writings of Walter Scott – had their place of honour in his library” (Book 7<sup>th</sup>, ch. 2)

6. WC first used this phrase in his letter [2182] to Miss R, 12 July 1883, where he also named his favourite book by each author. A year earlier he had admitted reading *The Deerslayer* “for the fifth time” – [2017] to William Winter, 10 February 1882.

**[3014] TO B. E. JOSEPH,<sup>1</sup> 13 MARCH 1887**

*A&C2, p. 6: The date is incorrect and should be amended as follows:*

**[3014] TO B. E. JOSEPH,<sup>1</sup> 21 MARCH 1887**

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PUBLISHED BY WILKIE COLLINS SOCIETY DECEMBER 2010

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21 HUSON CLOSE, LONDON NW3 3JW

4 ERNEST GARDENS, LONDON W4 3QU

# The Collected Letters of Wilkie Collins: Addenda and Corrigenda (7)

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



**Wilkie Collins Society**  
**December 2011**

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## Introduction

This pamphlet is the seventh 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*.

The editors are working towards publishing the entire sequence of the known letters in digital form. As part of that process each letter is being given a permanent unique number. The numbers run consecutively in order as the letters have been published. So the 2987 letters listed in *The Public Face* are numbered as published in sequence in those volumes. The numbers then continue sequentially for the new letters in subsequent *Addenda and Corrigenda*. This year the new letters are numbered in chronological sequence although they are published in two parts. In addition the letters in ‘Last Things’ in *Public Face* vol. IV from by WC’s relatives during his final illness and after his death have also been numbered as X001 to X011. This pamphlet corrects two and adds one to them. 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]
<u>Addenda</u> (1) 2005	Chronological	<i>WCSJ</i> VIII 48-54	[2988]-[2998]
<u>Addenda</u> (2) 2006	Chronological	<i>WCSJ</i> IX 59-68	[2999]-[3016]
<u>Addenda</u> (3) 2007	Chronological	<i>WCSJ</i> X 34-61	[3017]-[3076]
<u>Addenda</u> (4) 2008	Chronological	2-29	[3077]-[3116]
<u>Addenda</u> (5) 2009	Chronological	3-18	[3117]-[3146]
<u>Addenda</u> (6) 2010	Chronological	3-16	[3147]-[3171]
<u>Addenda</u> (7) 2011	Chronological in 2 sequences	5-35 36-44	[3172]-[3199, X012]

Any subsequent deletions or revisions to dating will not change the assigned number. Hence the four letters identified in *The Public Face* which

were deleted by *Addenda & Corrigenda* (3) (2007), pp. 68-9, numbered ([0229], [2975], [2977], [2979]), remain as blanks in the series.

This seventh *Addenda & Corrigenda* has been updated to the end of 2011 and includes 28 letters new to this edition, of which only four have been published before and those only in the nineteenth-century press.

This pamphlet also includes 34 letters from the archive of the actor Frank Archer. Some of these letters were known in whole or in part from printed sources but the discovery and purchase of the archive has enabled them to be correctly and fully transcribed including previously missing content and adding the unknown letters to the database. This almost complete correspondence with Archer is given its own section in chronological order and includes three letters written by Carrie Bartley about WC's final illness and death.

Other letters included after the Archer material in (B) include items from auction or book trade catalogues, newspapers, and letters which have come to light in albums or pasted into books.

The new letters take the numbers [3172] to [3199] in their chronological sequence (even though that is split between Archer and others). Deducting the four letters deleted by A&C (3), there are 3195 letters in the sequence to date plus 12 letters written by close relatives or friends during and after WC's last illness.

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

The *Corrigenda* has been held over to next year's publication but, of course, corrected letters to Archer are found in the Archer section.

The editors welcome all comments and corrections by e-mail to [paul@paullewis.co.uk](mailto:paul@paullewis.co.uk).



## (A) The Archer Archive

The discovery and purchase of the archive of Frank Bishop Arnold is a major event for Wilkie Collins scholarship. Arnold took the stage name of Frank Archer and he kept this name both professionally and among friends to the end of his life. He met Collins with Ada Cavendish at Collins's house on 11 May 1873 when he was rehearsing the lead part of Julian Gray in the first production of *The New Magdalen* which opened at the Olympic Theatre under her management on 19 May 1873. Archer and Collins remained friendly and in 1886 Collins helped Archer write and sell stories. They kept in touch until the end of 1887.

Until recently the archive remained with descendants of Archer, unexamined by scholars. About two years ago it was sold intact and remained in the hands of an antiquarian book dealer until October 2011. The whole archive was originally kept in three large trunks. It includes diaries, letters from theatrical and publishing figures, playbills, press cuttings, reading copies of plays, manuscripts by Archer and much other material. It appears to have been sorted and labelled by Archer and used by him when he wrote his autobiography, *An Actor's Notebooks* (London: [1912]).

Among the items in the archive were 32 letters from Collins and four written by Elizabeth Harriet Graves, the daughter of Wilkie's lifelong companion Caroline Graves. Elizabeth Harriet changed her name around to Harriet Elizabeth but confusingly was known in the family as Carrie. In 1878 she married the solicitor Henry Bartley.

Archer's book contained whole or partial transcripts of 14 Collins letters and lengthy accounts of meetings with Collins. In 1950 Archer's son Frank H. Arnold lent all the letters to Kenneth Robinson for his biography *Wilkie Collins* (London: 1951). In the book's 'Acknowledgements' Robinson thanks 'Frank H. Arnold, who not only entrusted me with the complete correspondence between his father (Frank Archer) and Collins, but went to great pains to send me other useful material' (Robinson, p. [9]). Robinson included twelve of the letters in his book.

Until the discovery of the archive those two published sources gave us 20 letters from Collins to Archer of which 14 appeared to be full transcripts and six were clearly extracts, in some cases very brief. In total there were fewer

than 3000 words by Collins. The new material augments that to almost 5000 words. In addition there are four letters from WC's step-daughter Carrie Bartley, one of which gives a moving and previously unseen account of his death.

The letters were originally stored in their envelopes and put in chronological order before being numbered, tied with string in a bundle and labelled with a paper strip inscribed —Wkie Collins (in order of dates) From Apl 19. 1873 to Dec 5. 1887, 3 from Mrs Bartley (1 in 1877)". Although these letters have long been taken out of their bundle, possibly by or for Robinson but probably more recently, other bundles of letters which were intact until recently show us how they would have looked.

It seems almost certain that Archer did the numbering and filing of the WC letters as the format conforms with the way many other items – such as press cuttings – are stored. There is no reason why anyone later, such as his son Frank H. Arnold, would have taken such care with them. Indeed, we are fortunate that much of the material was not simply dumped.

The numbers on the letters – which include the letters written by Carrie – run from 1 to 36 with four numbers – 2, 21, 23, and 27 – missing from the archive. One of these letters – 21 – was included in Archer and in Robinson. Of the other three, one has been summarised from associated written material and forms part of the sequence below. There are suggestions as to the dates and contents of the other two but without written evidence they are included in footnotes rather than in the sequence. The current location of these four letters remains unknown.

With the Collins letters are also copies in Archer's hand of two letters from him to Collins. These and some other letters from the archive which relate to the letters from Collins are included in the footnotes. The footnotes also contain information drawn from Archer's personal archive of diaries, cuttings and records of his acting and writing careers. Section (B) contains a previously unknown letter from Collins taken from a press cutting in Archer's chronological scrap-book of his acting career.

The sequence below lists all the known letters from Collins to Archer as well as those written by Carrie Graves, later Bartley. Letters which have previously been published should be taken as corrections and replace the printed version

completely. The letters marked with a \* are previously unpublished.

The Archer Archive now forms part of the Lewis collection.

# WILKIE COLLINS LETTERS TO FRANK ARCHER

[3175] \*To Frank Archer,<sup>1</sup> 18 April 1873

MS: Lewis (Archer Archive),<sup>2</sup> with envelope.<sup>3</sup>

90, Gloucester Place, | Portman Square. W.<sup>4</sup>

18<sup>th</sup> April 1873

Dear Mr Archer,

I send to you by todays book-post the story complete – except –The Prologue”, which has gone to the Printers of the book (in two volumes – shortly to appear)<sup>5</sup>. However, this piece follows the Prologue exactly – and –Julian Gray” does not appear in it – so you have got, I hope, what is really necessary<sup>6</sup>

vy truly yours | Wilkie Collins

To | Frank Archer Esqre

Please return the proofs – beginning with the proof of the May number<sup>7</sup>. The preceding numbers may go into your waste-paper basket. It is only the unpublished part of the story – from May to July inclusive – that I want back.

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1. Frank Bishop Arnold (1844-1917) was an actor who used the stage name Frank Archer. He played Julian Gray in the original production of *The New Magdalen* at the Olympic Theatre which opened Monday, 19 May 1873, and ran for 113 performances over 19 weeks (except Friday, 26 September) until Saturday, 27 September. Archer records that he was paid £10 a week for his work, out of which he provided his own costume (*Theatre Salaries and Parts*, bk. 1, p. 78, Archer Archive). Archer had been recommended by the Bancrofts. WC admired his work and they became friends. WC later helped him with his writing and to find a publisher. Archer reprised the role in the play’s revival at the Novelty Theatre in 1884.

2. The archive of Frank Bishop Arnold appears to have been used by Arnold to write his autobiography, *An Actor’s Notebooks* (London: [1912]). In 1950 part of the archive was lent by Arnold’s son, Frank H. Arnold to Kenneth Robinson, who included 12 of the letters in his biography *Wilkie Collins* (London: 1951). This letter appears in neither.

3. Postmarked LONDON | C 6 |AP 19 | 73 with a full mourning black border recto and black edging round the flaps verso. Addressed in Collins’s hand: Frank Archer Esqre | 24 Grove Terrace | Highgate Road | N.W. | Wilkie Collins’ and with a later ms number 1’ on the recto. All WC’s letters in the Archive are numbered, probably by Frank Archer who seems to have sorted out the documents when preparing *An Actor’s Notebooks*.

4. The address in black gothic engraved type is centred and the page is surrounded by a full mourning black border for the recent death of his brother Charles on 9 April.

5. *The New Magdalen* was published in two volumes by Richard Bentley and Son 17 May 1873.

6. The first rehearsal had taken place two days earlier on 16 April. Archer may have felt the

need to read the book for background on the character and plot.

7. The story was being serialised in ten parts in *Temple Bar*, October 1872 to July 1873.

## [1405] TO FRANK ARCHER, 6 JANUARY 1874

MS: Lewis (Archer Archive), with envelope.<sup>1</sup> Published with minor faults: Archer, pp. 156-7. Extract: Robinson, p. 271 (dated 8 January 1874). Published with minor faults: Baker & Clarke, II, pp. 373-4.

Buffalo | New York State | 6<sup>th</sup> January 1874

My dear Archer,

I have got both your kind letters (dated Decr 7<sup>th</sup> and Dec 16).

I entirely agree with you about the Charing Cross Theatre. But a letter from Miss Cavendish – as I understand it – informs me that she has actually taken the theatre, on her own responsibility. Under these circumstances, there is nothing to be done but to —make the best of it”.<sup>2</sup> I have written to Miss Cavendish on the subject.<sup>3</sup> For the rest, I can only thank you for your advice – and say that I sincerely hope you will give the experiment the advantage of your assistance by playing —Julian Gray”. The one thing needful in the interests of the piece is to prevent any possible impression from getting abroad that the revival is a failure. It would be well, with this object in view, to advertise that the theatre cannot possibly be obtained for longer than a limited period.

My —readings” are getting on famously. The one drawback is that I cannot read often enough to make a large sum of money – without the risk of injuring my health. Everywhere there is the same anxiety to see and hear me – but I cannot endure the double fatigue of railway travelling and reading on the same day. Thus three or four days a week are lost days (in the matter of money) – but gained days (in the matter of health). And I have suffered enough to make health my first consideration. As to my personal reception in —the States”, it has really and truly overwhelmed me. Go where I may, I find myself among friends.

From this place I go to Chicago (stopping at certain smaller towns on the way). From Chicago I go —West” – perhaps as far as the Mormons. This will be my last tour. I propose giving farewell readings early in March, in Boston and New York – and sailing for home during the last fortnight in March.

I shall be very glad to hear how this venturesome Charing Cross experiment promises to turn out, if you have time to tell me. My address is care of Naylor & Co | Boston | Mass: | U. S. America | – who will forward all letters.

With all good wishes

Yours truly | Wilkie Collins.

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1. Envelope postmarked: BUFFALO | JAN | 6 | 5PM<sup>c</sup>; NEW YORK | JAN | 8<sup>c</sup> and LONDON NW | C5 | PAID | JA 19<sup>c</sup>. The envelope has black half-mourning edging and the stamp has been neatly cut away. Written in WC's hand: England | via New York | Frank Archer esqre | 24. Grove Terrace | Highgate Road | London | N.W.<sup>c</sup>, with a ms number 3 on the recto. The envelope numbered 2 and its associated letter are missing, but could have been an invitation to lunch with Collins on 4 June 1873. Archer writes: June 4 (Wednesday). At 2 o'clock went to Wilkie Collins's to luncheon. Met there Bancrofts, F.C. Beard, Hare, MacKaye and Charles Reade [Beard and Reade for the first time].<sup>c</sup> (*Diary* 1873, Archer Archive).
2. Referring to a planned revival of *The New Magdalen*, which had originally opened at the Olympic Theatre on 19 May 1873, starring Ada Cavendish in the part of Mercy Merrick. In WC's absence, the project seems to have been initiated by Stefan Poles, though neither he nor Ada Cavenish seems to have had the right to authorise the performances (see [1414] to Tindell, 27 January 1874, and Archer, p.156). In the event, the revival at the tiny Charing Cross Theatre only began in January 1875. Archer felt the theatre was small and unlikely to prove a successful venue. He did not play Julian Gray in either of the 1875 productions, at the Charing Cross and National Standard theatres, but returned to the part for the 1884 revival at the Novelty Theatre. Poles turned his attention to the even more unsuitable venue of the Holborn Amphitheatre, normally used for circus performances – see [1413] to Archer, 27 January 1874.
3. The letter has not been traced.

### **[1413] TO FRANK ARCHER, 27 JANUARY 1874**

MS: Lewis (Archer Archive), with envelope<sup>1</sup>. Extract: Robinson, p. 272; BGLL, III, p. 11.

St James's Hotel | Boston | Mass: | Janry 27<sup>th</sup> 1874

My dear Archer

A thousand thanks for your kind attention to my interests. Nobody has any right to sanction any performance of the —Magdalen” in London but myself. Nobody has any authority to sign an agreement for me. They must be mad – I can account for the selection of the Holborn Amphitheatre and the utter setting-aside of my rights in the matter in no other way.<sup>2</sup>

I write by this mail to caution Miss Cavendish – without mentioning to whom I am indebted for my knowledge of the state of affairs. I also write to my lawyer (this is between ourselves) to tell him to interfere at once if any new absurdity is perpetrated during my absence.<sup>3</sup> You will be adding to the service which I already owe to your friendly kindness, if you will inform him of any new attempt to produce the piece without my authority. You are more likely to hear of such things than he is. His name is W<sup>m</sup> F. Tindell | address | Messrs

Benham and Tindell | 18 Essex Street | Strand.

I hope to sail for England towards the latter part of March. In the meantime, with renewed thanks

Yours ever | Wilkie Collins

Written in haste to catch the mail.

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1. Envelope postmarked recto: BOSTON | JAN | 28<sup>th</sup>; verso: LONDON | L7 | FE 9 | 74<sup>th</sup> and LONDON NW | FE 9 | 74<sup>th</sup>. The stamp has been neatly cut away. Addressed in WC's hand: England | Frank Archer esqre | 24 Grove Terrace | Highgate Road | London<sup>c</sup>, with a ms number 4 on the recto.

2. They' being WC's agent Stefan Poles and the actress Ada Cavendish, who were attempting to arrange a revival of *The New Magdalen* at a venue often used for circus performances. *The New Magdalen* had originally opened at the Olympic Theatre on 19 May 1873, starring Ada Cavendish in the part of Mercy Merrick and Archer as Julian Gray. In WC's absence, the project of a revival seems to have been initiated by Stefan Poles, though neither he nor Ada Cavendish seems to have had the right to authorize the performances (see to William Tindell of the same date, and Archer, p. 156). The idea of a revival at the tiny Charing Cross Theatre (see [1405] to Archer, 6 January 1874) had apparently been dropped and Poles next turned his attention to the even more unsuitable venue of the Holborn Amphitheatre. The play was in fact revived at the Charing Cross in 1875. See [1493] to Archer, 16 November 1874.

3. See [1414] to William Tindell, 27 January 1874.

### **[1493] TO FRANK ARCHER, 16 NOVEMBER 1874<sup>1</sup>**

MS: Lewis (Archer Archive). Extract: Archer, pp. 160-1. Extract: BGLL, III, p. 56.

#### Private

90. Gloucester Place | Portman Square | W | 16<sup>th</sup> Nov/74

My dear Archer,

It is only right, in a friendly sense, to tell you that I have accepted a proposal for reviving —TheNew Magdalen” at the Charing Cross Theatre in January next.<sup>2</sup> I have hesitated – solely on your account, feeling the serious loss to the piece of not including you in the cast – but the proprietor of the Theatre concedes the guarantees that I have always insisted on in such cases, and I have no alternative (having said No so often) but to say Yes, when my wishes are all consulted in the matter – and when Miss Cavendish is willing and ready to try the experiment.

I have only today announced my consent. The serious question of replacing you – I suppose we must do that, so far as we can(!) – has not yet

been discussed between Miss Cavendish and me.

Please keep this little morsel of news a secret for the present (until the cast is settled) from the —outside world”.

I want to be free to get better representatives of some of the subsidiary characters, than the representatives who originally played them – if the thing can be done.=

Yours ever, | WC

The fog was eating my back and shoulders on the first night – and I was obliged to leave —society” to be seen at the earliest future opportunity.<sup>3</sup>

The guaranteed —um” is two months. – with four more at our disposal, if we succeed commercially.<sup>4</sup>

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1. With an envelope postmarked recto: LONDON W | 4 | NO 16 | 74’; verso with WC’s monogram on the flap. Written in WC’s hand: Frank Archer Esqre | Prince of Wales’s Theatre | Tottenham Street | W. | Wilkie Collins.’ The envelope has a ms note on the recto, WC 5’. Archer was just back from Paris and in lodgings so this address was perhaps more secure.

2. Referring to the revival of *The New Magdalen* at the small Charing Cross Theatre from 9 January 1875, with Ada Cavendish as Mercy Merrick and Robert J. Markby as Julian Gray, the part originally performed by Archer when the play opened at the Olympic in May 1873. Archer was already engaged by the Bancrofts to perform the role of Lord Ptarmigan in the revival of Tom Robertson’s *Society* at the Prince of Wales’s Theatre (Archer, pp. 160-2, and Archer, *Theatre Salaries and Parts*, Book 1, Archer Archive). See [1405] to Archer, 6 January 1874.

3. This paragraph appears in Archer p. 161, but separated from the letter. Archer explains the first night’ as that of —Sweethearts,” by Sir W.S. Gilbert’, which preceded *Society* on the bill at the Prince of Wales’s Theatre from 7 November. Presumably WC had left the theatre before the curtain rose on Robertson’s play.

4. The revival seems to have run for just the two months as payments stopped into WC’s bank account in early March. See [1505] to Archer, 24 January 1875 fn 5.

### [3181] \*TO FRANK ARCHER, 30 NOVEMBER 1874

MS: Lewis (Archer Archive), with envelope.<sup>1</sup>

**90, Gloucester Place, | Portman Square. W.**<sup>2</sup> | 30<sup>th</sup> Decr 1874<sup>3</sup>

A thousand thanks, my dear Archer, for your kind note. Miss Cavendish seems to think that our best chance will be to try the present representative of —Jlian”. He knows the business, and has —passed muster” at Liverpool and Edinburgh.<sup>4</sup> And there is nobody else !!! which is a terrible argument.

I will mention Mr Vandenhoff to Miss Cavendish<sup>5</sup>. She collects and pays the company – subject to my approval. I will write to you again, when I



hear from her. Pardon haste, and believe me  
yours ever | WC

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1. Envelope postmarked recto: LONDON W | D5 | DE 1 | 74<sup>4</sup>; verso with WC's monogram on the flap. Written in WC's hand: Frunk Archer Esqre | Prince of Wales's Theatre | Tottenham Street | W. | Wilkie Collins.<sup>4</sup>, with a ms note on the recto WC 6<sup>4</sup>.
2. Black embossed gothic type ranged right.
3. The date has been corrected in pencil, with Dær<sup>4</sup> struck through and Now<sup>4</sup> inserted below, probably by the envelope annotator. The amendment must be correct as the letter clearly predates [3182] to Archer, 27 December 1874.
4. Robert J. Markby, who had played Julian Gray in the provincial tour of the play.
5. Probably Charles Vandenhoff rather than his father H. Vandenhoff, though Charles was probably in America at this time (see *The Dramatic List*, 1880, p. 356).

### [3182] \*TO FRANK ARCHER, 27 DECEMBER 1874<sup>1</sup>

MS: Lewis (Archer Archive), with envelope.<sup>1</sup>

#### Private

**90, Gloucester Place, | Portman Square. W.<sup>2</sup> | 27 Decr 1874**

My dear Archer,

My best thanks for your kind letter. Here is the —~~cat.~~” —<sup>3</sup>

Mercy ————— A. Cavendish

Grace ————— K. Rivers

Lady Janet ——— Miss Le Thière

The women will be all good.WC<sup>4</sup>

Julian ————— Markby (?)

Horace ————— L. Boyne (???)

Physician [Ignatius]<sup>5</sup> ——— D. Evans x

x original representative<sup>6</sup>

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No one but Mr B. was to be got for Horace. The other people applied to were incapable of seeing that the part is a thoroughly good one, and they all wanted to play —Jlian”.

How it will end – God Knows (and perhaps the Devil) – certainly not,  
yours always | WC

The freezing weather – and the last number of —The Law and The Lady” (which I am now writing) are my only consolations under existing dramatic

circumstances. It seems to be simply impossible to find a moderately good actor who is not already engaged at (say) five times the salary he is worth.

1. Envelope postmarked recto: LONDON W | 7 | DE 28 | 74'; and verso: LONDON W | A O | DE 28 | 74', with WC's monogram on the flap. Addressed in WC's hand: Frank Archer Esqre | 10. Charlotte Street | Bloomsbury | W. C.' The envelope has a ms note on the recto WC 7'.
2. Black embossed gothic type ranged right.
3. For *The New Magdalen* at the Charing Cross Theatre. They included: Ada Cavendish who was the impresario and the original Mercy Merrick in the first production in 1873; Roma Guillon Le Thièrè, who played Lady Janet Roy in this and subsequent revivals of *The New Magdalen* (see [2110] to her, 16 February 1883); Robert J. Markby, who had played Julian Gray in the provincial tour of the play; Leonard Boyne, who played Horace Holmcroft in both the 1875 productions, and later played Midwinter in *Miss Gwilt* at the Globe in May 1876; and David Evans.
4. Written by the side of the names which WC marks with a curly bracket.
5. WC writes Physician Ignatius' very carelessly, but he clearly intends Ignatius Wetzel, the German surgeon played by David Evans at the Olympic Theatre in 1873.
6. Beneath WC draws a line right across the page

### [1505] TO FRANK ARCHER, 24 JANUARY 1875<sup>1</sup>

MS: Lewis (Archer Archive), with envelope. Published (with minor faults): Archer, p. 162; BGLL, III, p. 64.

90 Gloucester Place | 24<sup>th</sup> Jany 1875

My dear Archer,

My only excuse for not having —aported progress” to you is — that I have been confined to my bed with ~~an~~ a violent attack of cold. I am only now able to get out again.

Financially, we are playing the piece at a profit.<sup>2</sup> — The first week's returns (which are all I have yet seen) are decidedly encouraging £93 / in the house on the first Saturday.

Excepting your part, the whole piece is far better played than it was at the Olympic. The Lady Janet<sup>3</sup> and the Horace<sup>4</sup> — both really very good, and received with genuine applause by the audience. Miss Cavendish greatly improved — and very successful with the public. Mr Markby plays —Julian” quietly and with discretion[.] I have no complaint to make.<sup>5</sup>

We shall see how we get on. The first week ~~is~~ was far better than I had ventured to expect. My weeks fees were at least ten pounds higher than my calculations anticipated.<sup>6</sup>

Give my love to Bancroft, and tell him the news —so far, is good.”

Yours ever | WC

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1. Envelope postmarked recto: LONDON W | 7 | JA 25 | 75<sup>4</sup>. Addressed in WC's hand: Frank Archer Esqre | Prince of Wales's Theatre | Tottenham Street| W. | Wilkie Collins<sup>4</sup>. The envelope has a ms note on the recto: WC 8<sup>4</sup>.
2. Referring to the current revival of *The New Magdalen* at the small Charing Cross Theatre – see [1493] to Archer, 16 November 1874.
3. Roma Guillon Le Thière, who played Lady Janet Roy in the 1875 and subsequent revivals of *The New Magdalen* (see [211] to her, 16 February 1883). Archer 1912 adds the name of the actress.
4. Leonard Boyne played Horace Holmcroft in both of the 1875 productions, and later played Midwinter in *Miss Gwilt* at the Globe in May 1876. Archer 1912 adds the name of the actor.
5. Robert J. Markby about whom WC had had doubts.
6. WC's account at Coutts records four payments totalling £302-8s-3d from Ada Cavendish: 6 January, £177-16s; 13 February, £76-12s-3d; 26 February, £24; 6 March, £24.

### [1588] TO FRANK ARCHER, 13 APRIL 1875

MS: Lewis (Archer Archive), with envelope.<sup>1</sup> Extract: Robinson, p. 133; BGLL, III, p.111 dated 1875.

**90, Gloucester Place, | Portman Square. W.**<sup>2</sup> |Tuesday

My dear Archer

A line to thank you for your kind note – and to congratulate you (on Mrs. Graves's part as well as on mine) upon your excellent performance of the sleepy old lord.<sup>3</sup>

All good wishes for Saturday!<sup>4</sup>

Yours ever | WC

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1. Envelope postmarked recto: LONDON W | 4 | AP 14 | 75<sup>4</sup>. Addressed in WC's hand: Frank Archer Esqre | Prince of Wales's Theatre | Tottenham Street| W. | Wilkie Collins<sup>4</sup>. The envelope has a ms note on the recto, WC 9<sup>4</sup>, with on the verso WC's monogram on the point of the flap.
2. Black embossed gothic type ranged right. Dated from the reference to the plays and the postmark.
3. Archer was playing Lord Ptermigant in T.W. Robertson's *Society* which the Banrofts revived at The Prince of Wales's Theatre from 7 November 1874. The run ended on 13 April so WC and Caroline Graves had seen the penultimate performance.
4. Archer was opening as Antonio in *The Merchant of Venice* at The Prince of Wales's on Saturday 17 April after three days' rehearsal (*Theatre Salaries and Parts*, Archer Archive).

## [1639] TO FRANK ARCHER, 26 JULY 1876

MS: Lewis (Archer Archive), with envelope.<sup>1</sup> Published with minor faults: Archer, pp. 183-4. Extract: Robinson, p. 280. Published with minor faults: BGLL, III, pp. 135-136.

Worthing | 26<sup>th</sup> July 1876

My dear Archer,

I am wandering about the South Coast – and I have only just picked up my letters here, during a stay of a day or two. This is my excuse for not having thanked you for your letter long since.

My present plans are of the purely idle sort. I have just finished a story called —“The Two Destinies” – and I am feeling too much fagged to do any more work for some little time to come.<sup>2</sup> I wish I had something good to offer you – but I must, for my health’s sake, let my brains rest – and I can only wish you heartily success when you step on a new stage. I hear that your —“Russian Prince” was admirable. But I was too ill with the gout to go and see it.<sup>3</sup>

Yours always truly | Wilkie Collins

P.S. | My plans for | the coming autumn | are to go abroad, | I think, and get new ideas among new scenes.

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1. Envelope postmarked recto: \_WORTHING | D | JY 26 | 76’; verso: \_LONDON | W | J 27 | X’. Addressed in WC’s hand: \_Frank Archer Esqre | 10. Charlotte Street | Bedford Square | London | W.C.’, and initialled \_WC’. With a ms note on the recto \_10’, and WC’s monogram on the point of the flap on the verso.

2. *The Two Destinies* was published by Chatto & Windus in August 1876, and finished serialization in *Temple Bar* in September.

3. Referring to Archer’s performance in the role of Prince Perovsky in T.W. Robertson’s *Ours*, originally written in 1866 and revived by the Bancrofts at the Prince of Wales’s Theatre from 8 May to 4 August 1876. This was to be Archer’s last performance at the Prince of Wales’s Theatre, and he was clearly on the look out for work. He records Eight Weeks Interval Bedford and London. No income. He was then employed by Henry Neville to play The Duke of Gonzagues in *The Duke’s Device* from the end of September. He records that he \_joined Henry Neville at the Olympic Theatre for a time’ (Archer, p. 184). In fact after 11 November he was again without work, this time for 34 weeks (*Theatre Salaries and Parts*, Archer Archive).

## [1674] TO FRANK ARCHER, 22 MARCH 1877

MS: Lewis (Archer Archive), with envelope.<sup>1</sup> Published: Archer, p. 185. Extract: Robinson, p. 283. Published: BGLL, III, p. 157.

### 90, Gloucester Place, | Portman Square. W.<sup>2</sup>

22<sup>nd</sup> March 1877

My dear Archer

Thank you heartily for the Portrait. It is not only an excellent likeness – but, as I think – a finely-executed photograph.<sup>3</sup> You are in luck – it is not everybody who is well treated by photography Richmond (the portrait-painter) described photography, from his point of view, as —Justice without Mercy”!<sup>4</sup>

Your kind letter finds me just recovering from another attack of gout – not so severe as usual this time.

It is needless to say that I shall feel interested in the result of the Hamlet-experiment.<sup>5</sup> Your old friend —Julian Gray” still —trolls” through the country theatres with Miss Cavendish.<sup>6</sup> He has been translated into Italian, and turned into an austere magistrate – the Italian public won’t have a priest of any sort on the stage! The piece has been a great success at Rome, Florence,<sup>7</sup> and Milan.<sup>8</sup>

The ladies join with me in kind remembrances

Yours always truly | WC

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1. Envelope postmarked recto: LONDON W | X | MR 22 | 77’; verso: LONDON N.W | L N | MR 22 | 77’. Addressed in WC’s hand: Frank Archer Esqre | 24 Grove Terrace | Highgate Road | N. W. | Wilkie Collins’. With a ms note on the recto WC 11’, verso a pink embossed device on the point of the flap.

2. Black embossed gothic type ranged right.

3. Perhaps the handsome portrait by Window & Grove, reproduced as the frontispiece in Archer’s *An Actor’s Notebooks*, which must date from around this time.

4. Referring to George Richmond (1809-96), RA, who WC probably met during the family trip to Rome in 1838 (see to him of 20 May 1847; also *Memoirs*, II, pp. 130-2). Richmond’s witty phrase exploits the traditional pairing of justice and mercy found in both classical and biblical sources, and had already been echoed twice by WC in his fiction. In *Armada* he notes that the deadful justice of photography would have had no mercy’ on Neelie Milroy (Book Second, ch. 2), while in *The Moonstone* Betteredge accuses gentlefolk of staining your fingers in the pursuit of photography, and doing justice without mercy on everybody’s face in the house’ (First Period, ch. 8). There is more on WC and photography posted at the Lewis website.

5. Archer had not worked since 11 November, and did not appear in Hamlet until 6 July at the Princesses Theatre, Edinburgh. He records that with expenses of advertising, printing, posting, extra company, fees &c &c made the cost amount to (Loss) – £17-5-11’ (*Theatre Salaries and Parts*, Bk. 2, p. 21, Archer Archive).

6. Gray is the character in *The New Magdalen* which Frank Archer had played in the

London production at the Olympic Theatre, 19 May-27 September 1873.

7. See [3183] to Signora Marini, 21 August 1876.

8. See [1687] to Georgina Hogarth, 12 July 1877. The play was translated into Italian by Professor Paolo Ferrari; it was also performed in Paris, Berlin, the Hague, Moscow and Boston (clipping from *The Daily Telegraph* 26 June 1873, pasted into *Personal Criticism, Bills, etc* vol. 1, Archer Archive).

### **[1707] CARRIE GRAVES TO FRANK ARCHER, 30 OCTOBER 1877**

MS: Lewis (Archer Archive), with envelope<sup>1</sup>. Extract: Robinson, p. 288 ; BGLL, III, p. 174.

**90. Gloucester Place | Portman Square | W. | Tuesday – Oct<sup>r</sup> 30.**

**Dear Mr Archer,**

**Wilkie & my mother are abroad travelling – he is better for the change. When I last heard, they were at Munich.<sup>2</sup>**

**Thank you for your courteous reminder about the letter. As I have charge of his correspondence during his absence, I have written for it.<sup>3</sup>**

**Hoping you are well**

**Truly Yours**

**H.E.C. Graves<sup>4</sup>**

**F. Archer esq<sup>re</sup>**

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1. Envelope postmarked recto: LONDON N.W. | 7 | OC 31 | 77; verso: LONDON N.W. | 7 | OC 31 | S.M.P.. Addressed by CG: Frank Archer esq<sup>re</sup> | The Green Room | 10. Adelphi Terrace | W.C., and in pencil 12 and Miss Graves | (Mrs Bartley afterwards).

2. WC had written to Chatto & Windus from Munich on 23 October 1877.

3. Robinson sheds no light on the letter in question (p. 288).

4. Although registered at birth on 3 February 1851 as Elizabeth Harriet, Caroline Graves's daughter turned her names around and was known as Carrie, hence the C added to her initials. Caroline herself was christened Elizabeth.

### **[3187] \*TO FRANK ARCHER, 2 MARCH 1883**

MS: Lewis (Archer Archive), with envelope.<sup>1</sup>

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

Friday 2<sup>nd</sup> March 1883

My dear Archer,

Will you kindly give me a ~~do~~“in” here – on any afternoon next week (except Tuesday) – at any time after 4.p.m. that may be most convenient

to you? My inveterate enemy the gout has only just left me after another attack. I can get out, in favourable weather – but, if I proposed to call on you, I might not be able to keep my appointment. So I propose talking over the —Magdalen” here.

One line to say when it shall be<sup>3</sup>  
Ever Yours | WC<sup>4</sup>

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1. Envelope postmarked recto: LONDON W | D | MR 2 | 83’; addressed in WC’s hand: Frank Archer Esqre | 21. Baker Street | W.’, with a ms note 13’ on the recto.

2. With address ranged right and WC’s monogram ranged left.

3. Archer looked in on WC on Monday 5<sup>th</sup> at 4.30 (Diary 1883, Archer Archive). Although he was currently appearing as Faulkland in *The Rivals* at the Vaudeville, with matinees at the Theatre Royal on Thursdays which ran until 14 July (*Theatre Salaries and Parts*, bk. 2 pp. 100-11, Archer Archive), Archer was clearly looking ahead. In the event the revival opened at the Novelty Theatre on 5 January 1884.

4. The letter was in reply to one from Archer, a copy of which is found in the Archer Archive:

21 Baker Street | W.

Copy | Feby 28 | 1883

My dear Collins

What do you think of a revival of *The New Magdalen* with Miss Cavendish and myself in our old parts? Supposing of course that we can obtain a suitable management. Thoroughly well acted and presented it ought to be a great success. Miss Cavendish tells me she had been moving in the matter before she heard from me. At any rate it would be worth talking over. What do you think?

With every good wish, believe me my dear Collins | very sincerely yours  
| Frank Archer

Archer had received a letter from Ada Cavendish on 26 February (Archer Archive):

Dear Mr Archer,

Nothing would please me better than to re-appear in London in *The New Magdalen* if it could be arranged. I was about to arrange it with poor Mr Claremont when he met with that unfortunate accident, and wrote to Wilkie Collins on the subject. I feel certain that it would be a grand success. So many people have asked for it. I will see you on the subject any day you like to name.

Always sincerely yours | Ada Cavendish

**[3188] \*TO FRANK ARCHER, 21 MARCH 1883**

MS: Lewis (Archer Archive), with envelope.<sup>1</sup>

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

21<sup>st</sup> March 1883

My dear Archer,

I ought to have thanked you for your kind note days since. The publication day of my book is advanced – and for the present I hardly know what leisure for letter-writing means.<sup>3</sup>

Yes – the waiting policy is the right policy in the matter of –~~Magdalen~~”. My last news of Miss Cavendish – now rather old news – related a domestic misfortune – the serious illness of her maid.

I –~~getalong~~”, thank you, as they say in the U.S.A. This –~~are~~” weather is just what I like – dry.

Yours ever | WC<sup>4</sup>

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1. Envelope postmarked recto: LONDON W | 5 | MR 22 | 83’; addressed in WC’s hand: Frank Archer Eqr | 21. Baker Street | W.’, with a ms note WC 14’ on the recto.

2. With address ranged right and WC’s monogram ranged left.

3. *Heart and Science* was published towards the end of May and the serialisation in *Belgravia* finished with the June issue.

4. Archer wrote again a week later (Archer Archive):

Copy | Mch. 28/83

21 Baker St | W.

My dear Collins

I saw the Gattis this morning who have the Adelphi Theatre and sounded them as to producing the –~~Magdalen~~” there – of course supposing – as I said to them – that you would be willing to let them have it – but they [*illegible*] so sanguinely of their present play and then talk of some new play to follow that no opening seems at present probable. If however everything comes to her (as much as to him) who waits the –~~Magdalen~~” need not despair. I was so glad to get a better account of you. If you can defy our Nor‘Easters (why did the season take its name from the wind?) you are what ~~Shakespeare~~ Pistol would call –~~a~~ lad of life, an imp of fame”

Always, my dear Collins, Sincerely yours | Frank Archer

The quote is from *Henry V* Act IV, Scene 1. Apparently unknown to Archer the new play’ was to be WC’s own *Rank and Riches* (see [2151] to Archer, 25 April 1883). Archer’s letter to WC followed one he had received from Ada Cavendish on 19 March 1883 (Archer Archive):

Dear Mr Archer

The negotiations of which I told you have not ripened into anything up to the present time, & I fear will not flower this season. I do so wish we could get the dear –~~Old Magdalen~~” done somewhere. It would be so very nice, And I do so



hate an idle life. What do you think of the Adelphi – if this piece is not a go! You might see Gatti about it. I have already set an influential private friend of mine on to them about it, but if you could get a personal interview it might carry more weight. We ought not to let the matter drop if possible.

Yours sincerely | Ada Cavendish

## [2151] To FRANK ARCHER, 25 APRIL 1883

MS: Lewis (Archer Archive), with envelope.<sup>1</sup> Extract: Robinson, p. 304, dated April 1883, BGLL, III, pp. 404-405.

### 90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>

25<sup>th</sup> April 1883

My dear Archer,

Thank you heartily for your friendly note. I hope to write again next week and show how gladly I profit by your kind suggestion, by proposing answering for any visit to the Theatre – subject to your convenience and Mr Thorne's.<sup>3</sup>

Miss Lingard is to play the chief part – in that new piece of mine which has been waiting for a true artist – with such special capacities as the part needs.<sup>4</sup> We have had no such actress as this lady on our stage, since – since Helen Faucit at her best.<sup>5</sup>

Ever yours | WC

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1. Envelope postmarked recto: LONDON W | AP 26 | 83'; verso: LONDON W | AP 26 | 83 | S.M.P.'. Addressed in WC's hand: Frank Archer Eqr | Vaudeville Theatre | Strand | W.C.'; and initialled WC'. With a ms note WC 15' on the recto.

2. With address ranged right and WC's monogram ranged left.

3. Archer had clearly invited WC to see his performance as Faulkland in Sheridan's *The Rivals* at the Vaudeville Theatre whose manager was Thomas Thorne.

4. Alice Lingard (29 July 1847-25 June 1897) played the part of Lady Calista in *Rank and Riches*, opening at the Adelphi on 9 June 1883. Robinson describes the opening night fiasco (p. 305).

5. Helen Faucit, Lady Martin (born Helena Faucit Saville, 11 October 1814-31 October 1898) was a renowned stage actress whose career was at its height too early for WC to have seen her then, though after her marriage she did play some Shakespearian roles in London in the 1850s and 1860s (*ODNB*).

**[2152] TO FRANK ARCHER, 5 MAY 1883**

MS: Lewis (Archer Archive), with envelope.<sup>1</sup> Published: Archer, p. 243. Published: BGLL, III, p. 405.

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

5<sup>th</sup> May 1883

My dear Archer,

I and my companions most sincerely thank you for a delightful evening. Pray add my thanks to Mr Thorne for his kindness – and my congratulations on his admirable performance of —Ares”. He and Mrs. Stirling are comedians in the highest and best sense of the word.

And let me not forget —Fkland”. You made the most ideotic character on the British stage (written, I am firmly convinced, in some of Sheridan’s most utterly drunken moments) a gentleman in presence and manner – the victim of his own bad temper. If I had been working with you, as in the days of —Mgdalen”<sup>3</sup> – I should have protested against a little hardness here and there, and a little hurry in elocution (natural enough, having such words to speak!) – and there is the beginning and the end of my criticism.<sup>4</sup>

Ever yours, | Wilkie Collins.

What an excellent audience last night! – and what a delightful contrast to some other audiences at certain theatres of great pretensions which shall be nameless!

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1. Envelope postmarked recto LONDON W | AP 26 | 83 | and verso LONDON W | AP 26 | 83 | S.M.P. Addressed in WC’s hand —Frank Archer Eqr | Vaudeville Theatre | Strand | W.C. | WC” and with a ms note —W 15” on the recto.

2. With address ranged right and WC’s monogram ranged left.

3. Archer had played the part of Julian Gray in the first production of *The New Magdalen* at the Olympic Theatre in 1873, and was to repeat the role in the revival at the Novelty Theatre in 1884.

4. WC had clearly been to see Archer in the revival of Sheridan’s *The Rivals* on 4 May 1883. It was produced by Thomas Thorne at the Vaudeville Theatre from December 1882 and ran for over 200 performances. Thorne played the part of Bob Acres, Archer the obsessively jealous Faulkland, while Fanny Sterling née Clifton (1815-95: *DNB*) was Mrs Malaprop. She had also played Madame Bergman in *The Red Vial* at the Olympic Theatre in October 1858, where her performance was described as the play’s one redeeming feature.

## [2230] TO FRANK ARCHER, 20 DECEMBER 1883

MS: Lewis (Archer Archive), with envelope.<sup>1</sup> Published with minor faults: Archer, p. 251; BGLL, III, pp. 447-448. Extract: Robinson, p. 284.

90. Gloucester Place | W. | 20<sup>th</sup> Decr 1883.

My dear Archer,

When I consented to the —~~av~~ival”, the —~~ca~~s<sup>2</sup> depended on my approval. I expressly stipulated that you should be the first person to whom we applied – if we were lucky enough to find you disengaged. You will now know how glad I am to hear that I am to be helped by my old comrade.<sup>2</sup> Our chance of success depends entirely, in my opinion, on making the public understand that there is such a theatre, and on telling them where to find it.<sup>3</sup>

Ever yours | WC

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1. Envelope postmarked recto: LONDON W | DE 21 | 83<sup>4</sup>. Addressed in WC’s hand: Frank Archer Esq | 12 Baker Street | W.<sup>4</sup>, with a ms note WC 17<sup>4</sup> on the recto. WC mistakes the house number which was in fact 21.

2. *The New Magdalen* was revived from 5 January 1884 to 8 March 1884 with Archer playing his old role of Julian Gray. For WC’s view of his performance, see [2266] to Archer, 8 February 1884. Archer records: Settled engagement Dec.17 1883. First rehearsal Dec 29. Asked £20 week, but accepted £18, 6 weeks guaranteed<sup>4</sup>. In fact it ran for nine weeks and Archer was paid £183 which included some extra pay for matinées (Archer Archive, *Theatre Salaries and Parts* Bk. 2 pp117-121, Bk. 3 p. 3).

3. The production was at the new Novelty Theatre at 3 Great Queen Street, slightly away from the normal theatre area. It had opened on 9 December 1882, closed after two weeks, re-opened as *The Folies Dramatiques* and then as *The Novelty* in 1883.

## [2250] TO FRANK ARCHER, 8 JANUARY 1884

MS: Lewis (Archer Archive), with envelope.<sup>1</sup> Extract: Archer, p. 251; BGLL, IV, p. 5.

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>

8<sup>th</sup> January 1884

My dear Archer,

—The delightfully mild weather” unnerves me – and the form of rheumatism which moderns call —~~neuralgia~~” follows as a matter of course. On Saturday last, I was with you in the spirit – and here in the flesh.

On Sunday, Mr Charles kindly called to tell me the good news.<sup>3</sup> In this way I know that you did noble justice to your part – and that you were never more entirely and admirably the —~~Julian Gray~~” that I long imagined than on that first night of our revival.<sup>4</sup>

The problem we have now to solve is – to tell the public the way to the theatre. Every night’s audience (even if we begin badly so far as numbers are concerned) will help us towards attaining that object.

Ever yours | Wilkie Collins

Frank Archer Eq

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1. Envelope postmarked recto: LONDON W | 2 | JA 8 | 84 | 9’. Addressed in WC’s hand: Frank Archer Eq | 21. Baker Street | W.’, with a ms note 18’ on the recto.

2. With address ranged right and WC’s monogram ranged left.

3. Fred Charles was described in the programme as Acting Manager (for Miss Cavendish)’. See also [2258] and [2259] to Fred Charles, 18 and 20 January 1884.

4. The revival of *The New Magdalen*. See [2230] to Archer, 20 December 1883. See fn. 3 for the location of the theatre. One way the theatre informed the public about its location was to issue a special first class underground railway ticket: RETURN FROM CHARING CROSS TO NOVELTY THEATRE Opposite the Freemasons’ Tavern, Great Queen St., Long Acre, W.C., during the run of The New Magdalen’ (Archer Archive, *Personal criticisms, Bills, etc.*, vol. 2).

## [2266] TO FRANK ARCHER, 8 FEBRUARY 1884

MS: Lewis (Archer Archive), with envelope.<sup>1</sup> Published: Archer, p. 252; BGLL, IV, pp. 14-15.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**<sup>2</sup>

8<sup>th</sup> Feby 1884

My dear Archer,

A word to tell you that no one among your audience on Tuesday night admired your performance of Julian Gray’ more sincerely than I did.<sup>3</sup> Excepting, here and there, a little tendency to hurry in the delivery of the words, your acting was the acting of a true artist throughout – admirable in its quiet dignity and reticence, in its complete freedom from stage-artifices, and in its easy faithful and subtle presentation of the character. I watched the audience narrowly from time to time, and I always saw the same strong impression produced on them – a far more valuable tribute than conventional clapping of hands. That recognition you received at the right time – viz: – when you were called. I had hoped to say this instead of writing it. But I am so busy just now that I can only get away from my desk in the evening.

Always most truly yours | Wilkie Collins

Frank Archer Eq

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1. Envelope postmarked recto: LONDON W | 2 | FE 8 | 84’. Addressed in WC’s hand:

Frank Archer Esq | 21, Baker Street | Portman Square W., with a ms note '19' on the recto. WC had again written the house number as '12' but corrected it to '21'.

2. With address ranged right and WC's monogram ranged left.

3. On Tuesday 5 February WC saw the revival of *The New Magdalen* at the Novelty Theatre, Great Queen Street, which he had not been able to attend on its opening night, 5 January, due to illness (see [2250] to Archer, 8 January 1884). Archer played Julian Gray, with Ada Cavendish in her role as Mercy Merrick. On 14 February the Prince and Princess of Wales attended, with the Prince (later Edward VII) coming on stage to congratulate Ada Cavendish and say 'gracious things' to Archer (Archer 1912, p. 252).

4. On the first page of his diary for January 1884 Archer wrote (Archer Archive):

Notes on "New Magdalen"

Collins takes £25 pr week

Salary list at Novelty £75 pr week

Should do £250 pr week at least – i.e. £35 pr night

Miss Cavendish did not lose[,] Charles told me, but made about £10 (pr week?) for her services.

Charles thought Miss Harris lost between 4 and 500£

Rent of Novelty put down by Miss Harris at £3000

Miss Nelly Harris was the 'Sole Proprietress' of the Novelty theatre. At £25 per week the nine week run would have brought WC £225. No identifiable sums from this play are in WC's bank account. But an amount of £300 was received on 3 April.

## [2280] TO FRANK ARCHER, 6 MARCH 1884

MS: Lewis (Archer Archive), with envelope.<sup>1</sup> Published with minor faults: Archer, p. 253; BGLL, IV, p. 21.

6<sup>th</sup> March 1884

My Dear Archer

Here is a copy of "The Woman In White" play – sent with the greatest pleasure.<sup>2</sup> As a reader, you will get a better idea of the piece if I send to you (as I do) a copy without the stage alterations. I mean to alter further (before the piece is played again) in the way of simplifying the story if possible. The great fault of the work at present is the intricacy of the story.

The one thing to remember, with justifiable pride – in the matter of the "Magdalen" – is that we have set an example in the art of the stage, which has produced a strong impression – and which was very much wanted at this time.

Ever yours | WC

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1. The letter is without an envelope and has a ms pencil number '20' on the verso.

2. Archer (1912) introduces this letter: 'I had never seen the dramatised version of "The Woman in White", and I asked Collins to let me read it.' It had been published by the author in 1871. The play itself is not found in the Archer Archive.

## [2590] TO FRANK ARCHER, 20 JULY 1886

MS: Unknown (formerly with Frank H. Arnold).<sup>1</sup> Published: Archer, p. 279. Extract: Robinson, pp. 300-1. Published: BGLL, IV, p. 181.

NELSON CRESCENT, RAMSGATE, | *July 20*, 1886.

MY DEAR ARCHER,

I have been sailing, and I have just found your letter waiting for me here. Send the story to this address (head-quarters for work after idling at sea), and I will read it with the greatest pleasure.<sup>2</sup> Forgive my Roman brevity in replying. My accumulated letters to answer make me wish I was the famous hermit of Prague, who never saw pen and ink.<sup>3</sup>

Ever yours, | WILKIE COLLINS.

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1. This letter is not found in the Archer Archive. All the Collins letters in the Archive have an old pencil number on the envelope (or in one case on the blank leaf of the letter). Since the preceding letter is numbered 20 and the next 22, this would have been letter 21. The ms numbering suggest there are three other letters to Collins not present the Archive. The other missing numbers are 2, 23, and 27.

2. See [2592] to Archer, 23 July 1886 for details of the story in question.

3. See *Twelfth Night*, IV.ii.12-14: As the old hermit of Prague, that never saw pen and ink, very wittily said to a niece of King Gorboduc, That that is, is<sup>4</sup>.

## [2592] TO FRANK ARCHER, 23 JULY 1886

MS: Lewis (Archer Archive), with envelope.<sup>1</sup> Published with minor faults: Archer, pp. 279-81, BGLL, IV, pp. 182-183.

14. Nelson Crescent | Ramsgate | 23<sup>rd</sup> July 1886

My dear Archer,

I have read the story.<sup>1</sup>

First, I lay down a general principle. Writing fiction successfully is only to be accomplished by taking enormous pains. Now for the application:

You must be very much more careful than you are at present in the matter of Style. Look at your first paragraph – and at the marks which I have made on it – and you will see what I mean. When you have seen, cut out the first paragraph. It is quite useless. The right beginning of the story is at the second paragraph.

Again! The central interest in your story is in the walk across the

heath, and in what came of it. You are too long in getting to this – and the frightful consequence follows – you will be ~~—~~ipped.” Also, you are a little too jaunty and familiar with the reader about your matrimonial prospects. If he once gets the idea that you are not in earnest, goodbye to the effect of your terror in the heath scene.

Once more! When you are rescued, the interest of your story is over. Fewer particulars as to the fortunes of the characters will prevent more ~~—~~ipping”. In a short story – if you were Walter Scott himself – you cannot interest the reader in characters.

Now for a word of encouragement.

The incident of the dog, is excellent. It is so new and so true (as far as I know) that it throws all the other incidents into the shade. If I had been writing the story, I should have dwelt on the dog’s character in the earlier part of it, so as to interest the reader in ~~—~~ap’s” habits and doings on the ordinary occasions of his life. Said reader, puzzled and interested, would feel that something was coming in relation to that dog – would not have the least idea what it was – and when ~~—~~ap” enters on the stage and acts his grand scene, would be so amazed and interested that he would talk of the story to his friends, and ~~—~~he editor” would be your obedient humble servant in the matter of future work. (N.B. – I would not describe Nap as being in his second childhood. No dog – and especially no big dog – in that condition would have rescued you. Make him old – and no more).

The other incident of the lay figure is ingenious – but there is this objection to it: it has been done before, and more than once done. Keep it by all means. I only mention my reason for giving it a secondary place in the composition.<sup>3</sup>

I will wait to offer you an introduction to a periodical, until I see what you can do on a larger canvas. The price paid for short stories by authors not yet in a state of notoriety is so miserably small that I am really ashamed to mention it.<sup>4</sup> If you think you can do something with a one volume novel, pecuniary results might be more satisfactory.

A last word of advice before I say goodbye. Study Walter Scott. He is, beyond all comparison, the greatest novelist that has ever written. Get, for instance, ~~—~~he Antiquary” – and read that masterpiece over and over and over again.

Ever yours | Wilkie Collins

The mss returned to you by this post

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1. Envelope postmarked recto: RAMSGATE F | JY 23 | 86’; verso: LONDON W. | 7 | JY 24 | 86 | J’. Addressed in WC’s hand: Frank Archer Eqr | 21. Baker Street | London | W.’,

and initialled 'WC' with a ms note '22' on the recto. Archer notes in his diary on 24 July: 'Letter from Wilkie Collins about "Perplexed in the Extreme"'. Worked at revision of "Perplexed"'. (Diary 1886, Archer Archive).

2. Archer had sent the story 'Perplexed in the Extreme' to *The Graphic* on 24 June but it was rejected by a letter dated 16 July. He clearly then sent the ms to WC for criticism. After making some revisions Archer sent the story with WC's letter to his friend F.W. Robinson, who in 1884 he had begun to publish the periodical *Home Chimes*. Robinson replied with his own criticisms of the story: 'It will be a difficult tale to sell ... the plot is too dramatic for most editors', adding 'Wilkie Collins is evidently a brick. I wonder if he had my idea about the lay-figure. Comedy sequel jars a little bit with the sensational start. But it is a very fair first tale as it stands and I shall be curious to see what comes of your revisions.' The next day Robinson wrote: 'I return Wilkie Collins's letter – he is very kind ... I shall not reread those changes – I liked it well enough first go off.' Robinson published the story in *Home Chimes*, NS 9, October 1886, pp. 219-234. Archer had followed some but not all of WC's recommendations in what is a rather dull and ordinary story. (See Archer, pp. 279-282, and *Journal* p. 130, 132, and letter from F.W. Robinson to Frank Archer, 25 and 26 July 1886, Archer Archive).

3. At the end of the story the hero mistakes artists moving and repairing a full-size wooden 'lay-figure' for the abuse and murder of a person.

4. Archer was paid £3-4s for the 16 pages on 4 October 1886 (Archer Archive).

## [3190] \*TO FRANK ARCHER, 30 AUGUST 1886

MS: Unknown.

*Enclosing a letter of introduction<sup>1</sup> and recommendation to Andrew Chatto.<sup>2</sup>*

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1. The letter is not found in the Archer Archive. However, its former presence is attested to by the missing number '23' among the numbers written in pencil on the envelopes in the archive. Archer records in his diary on 31 August 1886: 'Letter from Wilkie Collins with Introduction to Chatto'.

2. The letter [2605] to Chatto, 30 August 1886, is found at Parrish. Archer records: '1886 Sep 1 Called and left Monogram & introduction by Wilkie Collins. Declined Sep 6' (*Journal* p. 132, Archer Archive). The firm, rather than Andrew Chatto, replied to Archer on 6 September 1886 (Archer Archive):

We return our best thanks for the favour of the perusal of the MS of your short story entitled "The Monogram" accompanied by Mr Wilkie Collins' [enclosed] letter of introduction and recommendation.

We regret to say however that in consequence of the present depressed state of the book market due to the recent overproduction of works of fiction, especially of stories of this length, which have been published in excessive numbers of late, we find we are reluctantly compelled to withhold from making you a proposal for the publication of it.



We return the MS herewith again thanking you for the sight of it  
Yours faithfully | Chatto & Windus

**[3191] \*TO FRANK ARCHER, 7 SEPTEMBER 1886**

MS: Lewis (Archer Archive), with envelope.<sup>1</sup>

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**<sup>2</sup>

7<sup>th</sup> Sept 1886

My dear Archer,

I am sorry to hear that we have —~~miss~~ed fire”<sup>3</sup>. Shall we try again? Mr Arrowsmith of Bristol (publisher of —Called Back”<sup>4</sup>) is to publish a Christmas story of mine this year.<sup>5</sup> If you will risk sending the Mss. to Bristol, I will give you a letter of introduction. Perhaps you have a rough copy – in case of accidents by post?

Ever yours | WC

Mr Arrowsmith is away from Bristol for a week’s holiday. I shall hear from him when he returns.

My eye is improving – and I am hard, hard, hard at work with the sound eye

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1. Envelope postmarked recto: LONDON W | 3| SP 8 | 86’. Addressed in WC’s hand: Frank Archer Esq | 21. Baker Street | W.’ Initialled WC’, with a ms note 24’ on the recto.

2. With address ranged right and WC’s monogram ranged left.

3. Archer had clearly told him about the letter from Chatto (see [3189] to Archer, 30 August 1886, fn. 1).

4. Frederick Fergus (1847-1885), *pseud.* Hugh Conway, had achieved instant success with *Called Back* which sold 350,000 copies in four years. See Graham Law, —Poor Fergus’: On Wilkie Collins and —Hugh Conway’, *Wilkie Collins Society Journal*, NS 3, pp. 67-72.

5. *The Guilty River*.

**[3192] \*TO FRANK ARCHER, 9 SEPTEMBER 1886**

MS: Lewis (Archer Archive), with envelope.<sup>1</sup>

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**<sup>2</sup>

9<sup>th</sup> Sept 1886

My dear Archer,

I think you had better – after sending the Mss by book post – add a letter from yourself, posted separately, to say that the Mss has been sent to Bristol, and enclosing at the same time my letter of introduction.<sup>3</sup>

J. W. Arrowsmith, 11. Quay Street, Bristol is the address. But we must

wait until Mr Arrowsmith returns from his holiday trip – I think some day in next week. When I know that he is in Bristol again, I will send you the letter of introduction.<sup>4</sup>

Ever yours | WC

My eye is better – but I am feeling the remedies and the regimen. Weak – weak – weak!

- 
1. Envelope postmarked recto: LONDON W | 1| SP 10 | 86‘. Addressed in WC’s hand: Frank Archer Eqr | 21. Baker Street | W.‘, with a ms note 25‘ on the recto.
  2. With address ranged right and WC’s monogram ranged left.
  3. The manuscript of Archer’s story The Monogram‘.
  4. WC was typically cautious of the dangers of losing manuscripts in the post.

### [3193] \*TO FRANK ARCHER, 29 SEPTEMBER 1886

MS: Lewis (Archer Archive), with envelope.<sup>1</sup>

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**<sup>2</sup>

29<sup>th</sup> Sept 1886

My dear Archer,

I have this evening written to Mr Arrowsmith about your story – and in a day or two I hope to be able to write again, and tell you that he is ready to receive the Mss.<sup>3</sup>

Mr A. enlarged the limits of his holiday – and I am as hard at work as a man can well be. On these grounds I know you will excuse a little delay.

Ever yours | WC

Many thanks for —~~H~~me Chimes”<sup>4</sup>. They shall ring in my leisure, when it comes.

- 
1. With an envelope postmarked recto: LONDON W | 10| SP 30 | 86 | 4‘. Addressed in WC’s hand: Frank Archer Eqr | 21. Baker Street | W.‘. Initialled WC‘ and with a ms note 26‘ on the recto.
  2. With address ranged right and WC’s monogram ranged left.
  3. Of The Monogram‘. The letter to Arrowsmith has not been traced. The letter to Archer is presumably the missing letter 27‘ in the Archer Archive.
  4. No doubt issue No. 9, October 1886, in which Archer’s story Perplexed in the Extreme‘ appeared at pp. 219-234. See [2592] To Frank Archer, 23 July 1886, fn. 2.

### [2627] TO FRANK ARCHER, 12 OCTOBER 1886

MS: Lewis (Archer Archive), with envelope.<sup>1</sup> Extract: Robinson, p. 311; BGLL, IV, pp.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**<sup>2</sup>

12<sup>th</sup> Oct: 1886

My dear Archer,

I too am disappointed. But I have had a very kind letter about it from Arrowsmith (an excellent man) which leaves no doubt that he really tried to see his way to publishing the story, and found that it was not to be done. You are I think quite right to propose sending to him a line of thanks. His letter to you merits that acknowledgement.<sup>3</sup>

It is not easy to advise you about the future – except that I am against destroying the story. I suggest putting it away – and looking at it again (with Arrowsmith's letter in your hand) after an interval.<sup>4</sup> Also, my own idea is that the play seems likely to offer the brightest immediate prospect. First, because you have in this case stage experience to help you. Secondly, because there is not the same terrible overflow of production in the drama which there is certainly in fiction – and in that account the field seems to be more at your disposal. As to the obstacles they seem to me to be – for the present – about equal in either case.

If you have any idea for a short story, send me an outline or scenario of it, after this month – and I shall hope to be free to look it over. At present, I am still hard at work on my Christmas book<sup>5</sup> – and, woe is me, working against time. But the shade is off my eye, and, though I am feeling weary, I hope to get through my work in (say) three weeks more

Ever truly yours | WC

---

1. Envelope postmarked recto: LONDON W | 7| OC 13 | 86 | 66. Addressed in WC's hand: Frank Archer Eqr | 21. Baker Street | W., with a ms note 28 on the recto.

2. With address ranged right and WC's monogram ranged left.

3. Arrowsmith wrote to Archer on 5 October asking for more time, and then responded on 11 October (Archer Archive):

I have now read your Ms. and regret I do not see my way to publishing it on my own account. In the first place it is not long enough to issue in book form and yet it is too long for the plot: it reads very well and would no doubt dramatised very well but, if you don't mind my saying so, there are some inconsistencies in it. For instance does it not strike you that the servant Heywood is rather dragged in and then sent about her business just a little bit too much at the right moment? Other things strike me but I don't like to say more.

Believe me you come with such a recommendation (from my friend Wilkie Collins) that I should have been only too glad if I could have seen my way to have undertaken the work. Ms. by this post.

Faithfully yrs | J W Arrowsmith.

Given the strength of Arrowsmith's criticism it is odd that WC recommended Archer so highly. Archer did write a letter of thanks on 13 October, saying 'your judgement in my story is, I fear, too correct' (copy in Archer Archive).

4. The story 'The Monogram' was never published and Archer did not destroy it. He later sent it to other publishers including Routledge (declined 5 December 1887), Dicks (declined 27 March 1888), and Cassell's *Saturday Journal* (declined 12 September 1888). The 177 page manuscript is intact in brown paper wrappers with Cassell's Book Post label and stamps (Archer Archive).

5. *The Guilty River* – see the similar remarks to A.P. Watt [2622] 6 October 1886. Robinson introduces this sentence and the next – as follows: 'It was a rushed job from the start. He did not begin writing until September, and on October 12th he told Archer ...'.

### [2639] TO FRANK ARCHER, 10 NOVEMBER 1886

MS: Lewis (Archer Archive), with envelope.<sup>1</sup> Published with minor faults: Archer, pp. 282-3; BGLL, IV, pp. 206-207. Extract: Robinson, pp. 311-12.

10<sup>th</sup> Nov 1886 | 90. G. Pl.

My dear Archer,

Thank you for your friendly inquiries. I am like the old posting-horses in the old posting days. While I was whipped my pace was wonderful. Now we have got to our destination, my head hangs down, and my fore legs tremble.<sup>2</sup> But, considering that I was twelve hours a day at work, for the last week of my labours, I have no reason to complain of my constitution – though I was sixty two years old last birthday. –'The School for Scandal' and –'The Rivals' are still alive, and –'in the Penman' has been a great success.<sup>3</sup> Moral: Don't be afraid of the 'ideotic' dirision of an audience,<sup>4</sup> – and think of the people who are sick of farces in three acts.

Ever yours | WC

–'After Dark' and –'The Queen of Hearts' contain my shorter and better stories. In the latter book, there is a story called –'Md Monkton' (written ages ago) which had the honour of keeping Scribe in a breathless condition. He prophesied all my later success from that little specimen, when I was presented to him in Paris.<sup>4</sup>

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1. Envelope postmarked recto: 'LONDON W | 3 | NO 10 | 86 | 3'. Addressed in WC's hand: 'Frank Archer Esq | 21. Baker Street | W.' Initialled 'WC', with a ms note 'WC 29' on the recto.

2. WC had completed *The Guilty River* by 6 November 1886 – see [2637] to Harper's of that date.

3. The popular social comedy by Sir Charles L. Young – see [2547] to Edward Pigott, 3

April 1886. The play was prompted by the career of James Townsend Saward, a working barrister who also led a cheque-forging ring in London in the 1850s. Young's version made Jim a member of an international forgery ring.

4. WC's ms. clearly has *'idiotic dirision'* for *'idiotic derision'*, perhaps in reference to the reception of his own play *Rank and Riches* which was booed off the Adelphi stage in 1883; see Robinson (1951) for a description of the opening night fiasco (p. 305). Archer reveals that the specific reference here is to *'Her Face was Her Fortune'*, his own unsuccessful dramatic collaboration with Frederick W. Robinson (Archer pp. 274-5, 282). The manuscript of the three-act play *True to Her Colours* is in the Archer Archive.

5. The French dramatist Eugène Scribe (1791-1861) – see [2535] to de Heussey, 15 March 1886.

### [2645] TO FRANK ARCHER, 21 NOVEMBER 1886

MS: Lewis (Archer Archive), with envelope<sup>1</sup>. Extract: Robinson, p. 312; BGLL IV, p. 210 (with speculative date).

21<sup>st</sup> Nov 1886

My dear Archer,

I have read the letter in the Athenaeum with delight.<sup>2</sup> The good man himself was here on Tuesday last to report what he had done in the way of launching —*The Guilty River*”.<sup>3</sup> He likes the story and believes in it – and he has advertised by posters, shop cards, newspapers – and by a hundred —*Sandwich Men*” promenading London with —*Guilty River*” all over them – and this for a shilling book! A man in ten thousand – who deserves and more than deserves everything the —*Novelist*” has said of him. We had sold 20,000 copies between Monday and Friday last. If we can —*gialong*” at that rate, we shall do.

I have a last arrear of other work to get rid of before the end of this month – and then the pen and the brain shall rest together.<sup>4</sup>

Ever yours | WC

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1. Envelope postmarked recto: *'LONDON W | 7 | NO 22 | 86 | 72'*. Addressed in WC's hand: *'Frank Archer Eqr | 21. Baker Street | W.'*, with a ms note *'WC 30'* on the recto.

2. See the letter headed *'A Latter-Day Miracle'*, dated 3 November 1886, and signed *'A Novelist'*, which appeared in the *Athenaeum* 3081 (13 November 1886) pp. 634-5. The letter praised the Bristol publisher J.W. Arrowsmith for sending the author of a shilling shocker a cheque for £100, though under the terms of the contract he and his collaborator were owed less than £40 in royalties. The anonymous novelist in question must be Grant Allen, who co-authored *Kaleess Shrine* with May Cotes, published as Bristol Library No. 11 in March 1886, the only collaboration that fits the timescale – see Topp, Vol VIII, p. 221.

3. WC writes on a Sunday so Arrowsmith must have called on Tuesday 16 November, by

which time *The Guilty River* had clearly been published.

4. The short story ‘An Old Maid’s Husband’, published in *The Spirit of the Times*, New York, Christmas 1886, and in *Belgravia*, January 1887. See [2648] to Andrew Chatto, 4 December 1886.

### [3194] \*TO FRANK ARCHER, 27 DECEMBER 1886<sup>1</sup>

MS: Lewis (Archer Archive).

90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>

27<sup>th</sup> December 1886

My dear Archer,

I most heartily reciprocate your friendly good wishes.<sup>3</sup>

If I had been well enough, I should have called to say this instead of writing it. But days like yesterday try my weak nerves, and bring back the neuralgia.<sup>4</sup> And when I go out today, the doctor insists on a walk out and a walk in – to be followed by bathings and rubbings and restings. So I must wait a little longer and get better as fast as I can.

I wish you all possible success in the new play, and as good a part as you had (if I may say so) in the —*Mgdalen*”<sup>5</sup>

Ever yours | WC

I am not even thinking yet of another book. What virtue on my part!!!

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1. With an envelope postmarked recto: LONDON W | X| DE 27 | 86 | 6’. Addressed in WC’s hand: Frank Archer Eqr | 21. Baker Street | W.’ Initialled WC’, with a ms note WC 31’ on the recto.

2. With address ranged right and WC’s monogram ranged left.

3. Presumably Archer had written with Christmas greetings.

4. *The Times* reported that the weather in London on 26 December was cold but very humid with a temperature of 40F (4.5C) and humidity of 97% (*Times* 27 December 1886, p5B). WC did not mind cold but liked it dry.

5. For much of 1886 Archer recorded 33 weeks of no income while he was occupied in collaborating with F.W. Robinson.’ But on 14 December he had been engaged by E. Russell and G. F. Bashford to play the lead part of Sir Baldwyn Calvert in Henry Arthur Jones’s comedy *Hard Hit* which opened at the Haymarket Theatre on 17 January and ran until 22 March. He was paid £10 a week (*Theatre Salaries and Parts* book 3, pp. 37-44, Archer Archive).

**[3195] \*TO FRANK ARCHER, 28 FEBRUARY 1887**

MS: Lewis (Archer Archive), with envelope.<sup>1</sup>

90. Gloucester Place. W. | 28<sup>th</sup> Feby 1887

My dear Archer,

I tried today to call on you, on my way home – but I was too tired to manage it. The gout has been threatening, and has been beaten back by the doctor – but the remedies employed have so weakened me that I am contemplating a retreat from London. You shall hear of me again before that time. In the meanwhile, the —~~Man~~ and Wife” revival is only among the possibilities so far. My terms are sent in – and I am waiting to know what comes of it.<sup>2</sup>

I hope you have got a good play this time, as well as a good part.<sup>3</sup>

Ever yours | WC

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1. Envelope postmarked recto: LONDON W | 7 | MR 1 | 87 | 62'. Addressed in WC's hand: Frank Archer Esq | 21. Baker Street | W.', with a ms note Wilkie Collins W.C. 32' on the recto.

2. *Man and Wife* was revived at The Haymarket from 29 March 1887, immediately following Archer's run in *Hard Hit*. See [3193] to Archer, 27 December 1886.

3. Archer was engaged to play the part of Algernon Beltravers in *Christina* by Mark Ambient and Percy Lynwood at the Prince of Wales's Theatre for a single matinée on April 22. He received a fee of £13-13s, out of which he spent £9-10s on his costume. In 1888 the play ran at the Olympic from 8 March to 28 April; this was Archer's last dramatic part earning him a total of £106 (*Theatre Salaries and Parts*, book 3, pp. 44-52, Archer Archive).

**[2786] TO FRANK ARCHER, 5 DECEMBER 1887**

MS: Lewis (Archer Archive), with envelope.<sup>1</sup> Published with some faults: Archer, p. 300; BGLL, IV, p. 284.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

5<sup>th</sup> December 1887

My dear Archer,

Forgive this late reply to your kind letter. I have been away – a fugitive from worries and a victim to work. For the next month to come I must be chained to the desk – (with intervals of exercise) or I would gladly propose a day for accepting your friendly invitation. In the meantime, I have an hour's rest between 4 and 5, when a friend is always welcome. Can you kindly look in on Wednesday afternoon next? and keep me company with a cigar? If Yes,

don't trouble to write. If No, pray choose your own afternoon later, and let me have one line to say which day.<sup>3</sup>

Ever yours | WC

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1. Envelope postmarked recto: LONDON W | 1 | DE 5 | 87 | 48<sup>4</sup>. Addressed in WC's hand: Frank Archer Esq | 21. Baker Street | W.<sup>4</sup>, with a ms note WC 33<sup>4</sup> on the recto.
2. With address ranged right and WC's monogram ranged left.
3. WC writes on the Monday and Archer did indeed visit him on the Wednesday. Archer records in his diary: Spent an hour or so with Wilkie Collins this afternoon at his house<sup>4</sup> (Diary entry, 7 December 1887, Archer Archive.). In his autobiography Archer comments: There is no other reason for giving the letter which follows, except that it was the last communication I ever received from him, and led to a pleasant chat we had together two days afterwards at his own home<sup>4</sup>. There follows a lengthy description of the views expressed by WC during that conversation (pp. 301-4).



**[X002] CARRIE BARTLEY TO FRANK ARCHER, 11 JULY 1889**

MS: Lewis (Archer Archive), with envelope.<sup>1</sup> Extract: Robinson, p. 321; BGLL, IV, p. 388.

**82. Wimpole Street | Cavendish Square | July 11. 1889**

**Dear Mr Archer**

I am truly sorry to have to give a very bad account of dear Wilkie. We are terribly anxious. Dr Fenwick comes to consult with Mr Beard again to-day. On Sunday week he was attacked by paralysis – and his brain is now what we fear for. He knows all of us, but he cannot command his wonderful imagination. We are so miserable! My mother and a Nurse alone let him see them, though I am down here to answer his letters and write to his friends and wait upon the sick room. (I am his adopted daughter and Amanuensis – Mrs Graves’s married daughter.) He had a restless night and is weaker. Mr Beard says the Paralysis left his heart more affected by it than he we thought.

I will send you a line in a day or two. Our dear one has so many kind friends it is a hard task to keep them posted in news.

**Believe me | Yours faithfully | H. E. Bartley**

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1. With an envelope postmarked recto: LONDON W | 7 | JY 12 | 89; verso: GODALMING | B | JY 12 | 89. Addressed in HEB’s hand: Frank Archer Esq<sup>re</sup> | The Lower Farm | Hambledon | Nr. Godalming. | Surrey, with a ms note on the recto: Mrs. Bartley 34.

**[X003] CARRIE BARTLEY TO FRANK ARCHER, 13 JULY 1889**

MS: Lewis (Archer Archive), with envelope.<sup>1</sup> Extract: Robinson, p. 321; BGLL, IV, p. 388.

**July 13. 1889**

**The dear patient is weaker – because he gets no sleep at nights. But he has taken a little nourishment – and so we keep on hoping.**

**H.E.B.**

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1. A post card addressed on the recto: Frank Archer Esq<sup>re</sup> | The Lower Farm | Hambledon | Nr. Godalming. | Surrey; with a ms note Mrs. Bartley 35 on the recto.

**[X012] \*CARRIE BARTLEY TO FRANK ARCHER, 24 SEPTEMBER 1889**

MS: Lewis (Archer Archive), with envelope.<sup>1</sup>

61. Finchley Road | S. John's Wood | Sep: 24. 1889

**Dear Mr Archer**

**My news is so sad. I couldnt write to you before it has all been so miserable. Our dear one left us at 10.35 yesterday morning. We are so sad. He died so peacefully & so quietly – and his face is beautiful with such a calm expression. Poor dear Wilkie. – We bury him on Friday at Kensal Green at noon.<sup>2</sup>**

**Please excuse my short note – and thanking you for your kind letter – (which I read to him – when I received it).**

**I am | Yours faithfully | H. E. Bartley**

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1. With an envelope postmarked recto: LONDON N.W. | 3 | 24 | 89; verso: GODALMING | D | SP 24 | 89. Addressed in HEB's hand: Frank Archer Esq<sup>re</sup> | The Lower Farm | Hambledon | Nr. Godalming. | Surrey, with a ms note on the recto: Mrs. Bartley 36 & last.

2. Archer notes in his diary on 23 September, Hærd this evening of poor Wilkie Collins's death which took place this morning, and on 27 September, Wilkie Collins buried today K. Green.<sup>4</sup> Archer kept a collection of press cuttings relating to WC including two obituaries (*Daily News* and *Daily Telegraph*, 24 September 1889), a paragraph about his death being reported in France (*Daily Telegraph*, 26 September 1889), two accounts of his funeral (*Daily News* and *Daily Telegraph*, 28 September 1889), reports of the attempt to get a memorial at St Paul's Cathedral (*Daily Telegraph*, 4 and 5 October 1889) and on probate of his will (*Daily Telegraph*, 26 October 1889). All these items are found in the Archer Archive.

**END OF WILKIE COLLINS LETTERS IN ARCHER ARCHIVE**

## (B) Addenda – letters not in Archer Archive

### [3172] \*To WILLIAM PARKER HAMMOND<sup>1</sup>, 2 JANUARY 1852

MS: Private.<sup>2</sup>

Weston-Super-Mare<sup>3</sup> | January 2<sup>nd</sup> 1852

Dear sir,

Your letter has been forwarded to me here, from my residence at Hanover Terrace. I have great pleasure in writing these few lines, in compliance with your flattering request which you have honoured me by making.

I remain, Dear Sir, | Faithfully yours | W. Wilkie Collins

To | Wm Parker Hammond Esquire, Junr

1. The only William Parker Hammond in the UK Census records was born in Greenwich in 1823. In 1851 he lived at 74 Camden Road, north London, with his parents, William and Harriet. Both he and his father were described as ‘Merchant Foreign’ (National Archives, HO107, piece 1498, Folio 88, p. 6).
2. Inserted into an extra-illustrated copy of *Memoirs*.
3. WC was staying with Joseph Stringfield at Verandah House. See [0103] to Pigott, 22 December 1851.

### [3173] \*To MISS FRITH<sup>1</sup>, 11 JUNE 1866

MS: Unknown.<sup>2</sup> On sale: Hartley’s Auctions (14 September 2011, lot 736).

9. Melcombe Place | Dorset Square | N.W. | June 11<sup>th</sup> 1866

Dear Miss Frith,

I send with this six autographs. If more are wanted, you have only to say so

You have by this time, I hope, decided on making something for the reverend gentleman’s benefit. I venture to suggest as new and appropriate, a Purple Pulpit Cushion with this inscription worked on it in letters of gold:–

—~~My~~ you soon be  
A Bishop!”

=

Very truly yours | Wilkie Collins

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1. One of the daughters of the artist W.P. Frith, a lifelong friend of WC. At this time Alice would have been 12 and Mary Fanny 11. Several letters to Frith and his wife Isabelle are known, but this is the earliest to one of his daughters. See also [1044] to Miss Frith, 27 December 1870.

2. Tipped into front free endpaper of *Rambles Beyond Railways*, New Edition 1865, with ownership inscription of ‘W. Ward Jackson M.A. | Normanby Hall | 1870’. This must refer to Rev. William Ward Jackson (1805-74), who may be the ‘reverend gentleman’ referred to in the letter; see <<http://www.halhed.com/t4r/getperson.php?personID=I9166&tree=tree1>>.

## [3174] \*TO CHARLES READE, 12 OCTOBER 1866

MS: Private.<sup>1</sup>

Newnham Paddox<sup>2</sup> | Lutterworth | October 12

My dear Reade

I am here visiting some friends until Monday morning next – when I go to town to a rehearsal of *The Frozen Deep*<sup>3</sup> – then to my mother at Tunbridge Wells to say goodbye – then on Wednesday off to Italy. The hurry-scurry of all my proceedings lately has left me only this opportunity of thanking you – and of sending you Mrs Graves’ thanks – for the proofs of ‘Griffith Gaunt’.<sup>4</sup> You know I have a very high opinion of the merit of the book – and I think the close quite worthy of the rest. The interview between Mercy<sup>5</sup> and Mrs Gaunt strikes me as specially excellent – wonderfully observed, and done with that suppression rather than exertion of strength, which only a thorough artist can accomplish. You will be abused and misrepresented. But let the geese gabble as their nature is. Your work is true work – and true work lives.

Now for what I have to write before I go – first about you and then about me.

I have put you down and proposed you (Oct 10<sup>th</sup>) in our Candidates Book at the Athenaeum – and Dickens has with the greatest pleasure seconded you. Nothing now remains but for the Committee to do their duty, and bring you in at the next special election. I hope we shall welcome you as a member before you are many months older.

Sending you back by book-post the proofs of *Griffith Gaunt*, I also send two copies of *The Frozen Deep*. One unmarked and one marked with our stage alterations at *The Olympic*. If you and Mr House can kindly do anything for me in America – the sooner, the better – for the piece will be produced immediately at *The Olympic*. I accept beforehand any terms you can secure for

me in my absence. My bankers are Coutts & Co – and my friend Mr Charles Ward at Coutts’s manages all my business – So much for that matter!

No – a word more. I must send the play to our friend Coleman<sup>6</sup>, and I am afraid I shall be off before it is possible to conclude matters with him. Here again, I must ask you to help me - and here again, if I refer Coleman to you, I have at least the grace to leave you quite unfettered. Any terms you would take are terms I take too. I don’t apologise for giving you this trouble. I know you won’t mind it – and you know I would do as much for you.

So goodbye for six weeks or so. I will report myself when I come back.

Yours ever | Wilkie Collins

If you get this on Monday – a line to 9. Melcombe Place to say you have got it would find me before I go. If you want more copies of *The Frozen Deep*, you have only to let Mrs Graves know it, and you can have them.<sup>7</sup>

If any difficulty arises about making my bargain with Mr Coleman while I am a member of the Dramatic Authors’ Society, I have left a letter of resignation in the hands of Mr Charles Ward, Messrs Coutts & Co 59. Strand. – which letter Mr Ward will send in, whenever it is necessary<sup>8</sup>

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1. Inserted into an extra-illustrated copy of *Memoirs*.

2. Newnham Paddox in Warwickshire; see [0710] to Palgrave Simpson, 12 October 1866.

3. The professional production of *The Frozen Deep* opened at the Olympic Theatre on 27 October 1866.

4. Charles Reade’s *Griffith Gaunt; or Jealousy* was published in 1866.

5. Mercy Vint, an innkeeper’s daughter who is bigamously married to the eponymous hero.

6. Coleman, a Yorkshire Theatre proprietor; see to Reade [0690] 3 July 1866.

7. The PS is squeezed in at the foot of the page and then up the left-hand side.

8. This further PS is squeezed in on the first page above the address which WC surrounds with a curved line. See [0710] to Palgrave Simpson of this date.

### **[3176] \*TO WILLIAM BODHAM DONNE,<sup>1</sup> BEFORE 19 MAY 1873**

MS: Unknown. On sale Peter L. Stern & Co., 1997, Catalogue 29.<sup>2</sup>

Summary: *The letter discusses WC’s soon to be opened play The New Magdalen.*<sup>3</sup>

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1. William Bodham Donne (1807-1882), essayist and drama critic; Examiner of Plays in the Lord Chamberlain’s office 1857-1874.

2. Four page holograph letter signed by WC, laid into a first edition copy of *The Moonstone*.

3. The dramatised version of *The New Magdalen* was written at the same time as the novel and opened at the Olympic Theatre on 19 May 1873.

**[3177] TO HENRY C. BIERS, AUGUST 1873**

MS: Unknown. Extract: *The Argus* (Melbourne), 29 August 1873, p. 4.<sup>1</sup>

My pen is laid down for the present, and I am practising the art of reader. ‘I have had proposals made to me to read’ from my works in the United States during the coming autumn and winter I have accepted the proposal, and if all goes well shall sail for New York in September or October next.

---

1. The item is introduced: ‘The following is an extract from a letter from Mr Wilkie Collins to Mr H Biers, received by this mail, from which it appears that he has decided to follow the example of his relative the late Charles Dickens –’.

**[3178] \*TO UNIDENTIFIED RECIPIENT, 31 JANUARY 1874**

MS: Benjamin.<sup>1</sup>

Wilkie Collins | Boston. January 31<sup>st</sup> 1874

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1. A card for a collector on Wilkie’s American tour, with traces of mounting on reverse.

**[3179] \*TO MADAME FECHTER,<sup>1</sup> 21 APRIL 1874**

MS: Private.

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

21<sup>st</sup> April 1874

Chère Madame,

J’étais desolé de vous trouver sortie, Samedi dernier, quand j’avais l’honneur d’aller vous presenter mes respects. J’espère être plus heureux la prochaine fois.

En attendant, si je pouvais vous être aucunement utile a Londres, commandez chère madame – je suis a vos ordres.

Recevez je vous prie mes meilleurs compliments

Wilkie Collins

---

1. Although not identified by name the only woman with whom WC corresponded in French at this time was Charles Fechter's wife. See [1469] to her 1 July 1874. The many faults in the French are WC's.

2. Translation:

I was sorry to find you out, last Saturday, when I had the honour to pay a visit to present my respects to you. I hope to be more fortunate next time.

Meanwhile, if I can be of any service to you in London, instruct me, dear madam – I am at your command.

I beg you to accept my best regards

Wilkie Collins

### [3180] TO HENRY C. BIERS, MAY TO JUNE 1874

MS: Unknown. Extract: *The Argus* (Melbourne), 3 June 1874, p. 6.

I have promised, if all goes well with me, to return to my good friends in the United States. In that case I will do my best to arrange for returning by way of Australia.<sup>1</sup>

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1. The extract is introduced thus: 'Judging by the following extract from a letter received by Mr. H. Biers by the last mail, we may at no remote date expect a visit from Mr. Wilkie Collins, for the purpose of giving a series of the readings which have proved so successful in America.' WC, of course, neither returned to America nor visited Australia.

### [3183] TO SIGNORA MARINI,<sup>1</sup> 21 AUGUST 1876

MS: Unknown. Extract: *Era* (Paris), 24 September 1876<sup>2</sup>

London, 90, Gloucester-place, W. 21st August, 1876

Madame, – My friend Signor Caccia<sup>3</sup> has informed me of the dramatic representation of my work, called *The New Magdalen*, at Florence, and has greatly interested me by his account of your admirable impersonation of the chief character in the story. In congratulating you on having added one more to the list of your triumphs, permit me also to congratulate myself on the honour which you have conferred upon me in introducing my Magdalen to the Italian public. Believe me, Madame, with sincere esteem, your faithful servant.

Wilkie Collins

---

1. Italian actress, otherwise unidentified.

2. The cutting is pasted into Archer's own scrapbook with material from the 1873 production of *The New Magdalen*. The letter comes at the end of a critique of the play.

—The New Magdalen” in Florence.  
(From an Occasional Correspondent.)

A few days since *The New Magdalen*, a comedy, taken by Signor Albert Caccia from Mr Wilkie Collins’s novel of that name, was represented at the Arena Nazionale of Florence. I cannot say that the success was complete, but on the whole the comedy pleased, because the adaptor had known how to make good use of the dramatic situations of the romance. The *dénouement*, however, was not at all satisfactory; but Signor Caccia intends modifying it, in compliance with advice received from Mr Collins himself. The interpretation of the work was perfect, more particularly on the part of Signora Marini, one of the best Italian actresses of her day. Her creation of Mercy Merrick was sublime, and such as to leave an ineffaceable impression on the spectators. I happen to know that, after the first representation of *The New Magdalen*, Signor Caccia wrote to Mr Wilkie Collins, informing him how it had been received by the public, and of the superior manner in which it had been interpreted. Mr Collins, with his usual courtesy, wrote Signora Marini the following letter:—

(*Personal Criticism, Bills, etc* vol. 1, Archer Archive)

3. WC’s Italian agent; see [1583] and [1584] to Tindell, 16 and 21 December 1875

### [3184] TO WYBERT REEVE, OCTOBER 1878

MS: Unknown. Extract *The Argus* (Melbourne), 22 October 1878, p. 8.<sup>1</sup>

I sincerely congratulate you on your success as Fosco. A more complete or more honourable recognition of the impression you have produced everywhere it is impossible to imagine. I and my play are deeply indebted for your fine performance and your artistic sympathy.

---

1. The extract is part of an advertisement for the play headed —Wilkie Collins’s marvellous drama of the WOMAN IN WHITE. Extract from a letter from Mr. Wilkie Collins to Wybert Reeve:—”

### [3185] \*TO GEORGE BARNETT SMITH<sup>1</sup>, 4 DECEMBER 1878

MS: Private.<sup>2</sup>

90, Gloucester Place, | Portman Square. W. | 4<sup>th</sup> Dec 1878

My dear Sir,

I can only suppose that another false report of my having finished —*Edwin Drood*” has been set afloat in America. I was asked to finish the story, soon after Dickens’ death – and positively refused. Any assertion or newspaper



report which associates me in any way with any attempted completion of the story is absolutely false. I shall be obliged if you will at once communicate this reply of mine to Mr Barnes, with my authority to positively contradict the rumour which has deceived him, and which may deceive others.

I hope myself to write to Mr Barnes, in a few days, in answer to a letter lately received from him, touching on this subject – which completely puzzled me until I read the letter which you kindly left here today. But I am very busy just now – and you will do me a kindness if you will forward this necessary contradiction immediately.

Vy truly yours | Wilkie Collins  
To | George Barnett Smith Esq

---

1. George Barnett Smith, London representative of A.S. Barnes of New York; see [1794] to Trübner & Co., 18 November 1878.

2. Inserted into an extra-illustrated copy of *Memoirs*.

3. Dickens died when about half way through *Edwin Drood*. In 1879 the American writer Henry Morford published *John Jasper's Secret*, which claimed to be WC's completed version of *Edwin Drood*. It was still being published with this attribution after WC's death. It was translated into French, perhaps innocently, by Bernard Derosne who had also translated some of WC's works. See [1807] to *Harper's Bazar*, 18 December 1878, [1836] to Chapman 28 March 1879, and [1864] to Sala, 25 June 1879.

### **[3187] \*TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 1 JUNE 1882**

MS: Lewis collection.

Vy truly yours | Wilkie Collins | London 1<sup>st</sup> June | 1882

---

1. Clearly a signature for an autograph collector.

### **[3189] \*TO CHARLES KENT, 15 MARCH 1886**

MS: Lewis collection .

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>1</sup>**

15<sup>th</sup> March 1886

My dear Kent

My state of mind after reading —Doctor Jekyll and Mr Hyde<sup>2</sup> may be described in two words:

Profound Depression.

The working-up of the mystery is, I don't doubt or deny, very well done—with the one drawback to me of want of tenderness and absence of poetical feeling—still it is very strongly and dramatically written. But that the audacious absurdity of the explanations of the mystery, has passed muster with a large number of readers is the most deadly symptom of degradation in the public taste that I have met with. Don't suppose that I object to the marvellous in fiction—I like it. But when I am asked to set the laws of Nature at defiance, I must have some poetical feeling to help me. The medicine-measure-glass—the powders, adulterated and otherwise—the chemist's bill—good God, what are you made of that you can read that, and believe it? And if you don't believe it, where is the hold of the story on you?<sup>3</sup>

I cannot tell you how obliged I am to you, for making me read the story, before I began to think of my own shilling book.<sup>4</sup> As a warning to me, it is worth its weight in gold, and more

Ever affly yours | WC

---

1. Address ranged right, monogram ranged left.

2. Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* (London: Longman, 1886). Despite WC's views the novella went on to be one of Stevenson's biggest successes. It was adapted for the stage the following year and is still popular today. There is no record of any book by Stevenson in WC's library – see Baker 2002.

3. See [2741] to Watt, 29 July 1887, for WC's view of Stevenson's *Kidnapped*.

4. WC did write a shilling book later that year, *The Guilty River* published by Arrowsmith for the Christmas market. See [2580] to Anne Wynne, 24 June 1886 for his 'struggle' and [2645] to Archer, 22 November 1886, where he refers to it as 'a shilling book'.

### [3196] \*TO S. S. MCCLURE,<sup>1</sup> 12 FEBRUARY 1889

MS: Unknown. Sold: eBay, 20 February 2011, #130486573341, located Peterborough, New Hampshire, USA.

### 82. WIMPOLE STREET | LONDON. W.

12<sup>th</sup> Feby 1889

Dear Sir,

I am confined to my room by illness – and I have forwarded your kind letter to my friend Mr A.P. Watt (of 2. Paternoster Square) who represents me in literary affairs, and to whom I beg to refer you on this occasion.<sup>2</sup>

Vy truly yours | Wilkie Collins

S. S. McClure Esq

1. S. S. McClure, American publisher; see [2869] to him, 7 July 1888
2. See [2931] to Watt, 12 February 1889.

**[3197] \*To CARRIE GRAVES, 1878-1889<sup>1</sup>**

MS: Lewis collection .

To | H. E. Bartley | from | Wilkie Collins

---

1. Clearly written after Carrie Graves married Henry Bartley on 12 March 1878.

**[3198] \*To UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

MS: Lewis collection

interest,

and believe me | Faithfully yours | Wilkie Collins

---

1. Undated fragment cut from the foot of a letter.

**[3199] \*To UNIDENTIFIED RECIPIENT, UNKNOWN DATE**

MS: Unknown. On sale: eBay (280584787306), November 2010.<sup>1</sup>

Believe me faithfully yours | Wilkie Collins

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1. Undated fragment from the foot of a letter for the signature. Set beneath WC's monogram, both stuck independently to a pictorial card for display purposes.

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21 HUSON CLOSE, LONDON NW3 3JW

4 ERNEST GARDENS, LONDON W4 3QU

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

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



**Wilkie Collins Society**  
**December 2013**

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## Introduction

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

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

The editors are working towards publishing the entire sequence of the known letters in digital form. As part of that process each letter is being given a permanent unique number. The numbers run consecutively in order as the letters have been published. So the 2987 letters listed in *The Public Face* are numbered as published in sequence in those volumes. The numbers then continue sequentially for the new letters in subsequent *Addenda and Corrigenda*. The letters in ‘Last Things’ in *Public Face* vol. IV between WC’s relatives and friends during his final illness and after have also been numbered as X001 to X011. One more was added in A&C7. The table below summarises the numbering.

<b>Publication</b>	<b>Sequence</b>	<b>Pages</b>	<b>Numbers</b>
<i>Public Face</i> I	Chronological	3-335	[1]-[614]
<i>Public Face</i> II	Chronological	3-430	[615]-[1400]
<i>Public Face</i> III	Chronological	3-455	[1401]-[2245]
<i>Public Face</i> IV	Chronological	3-382	[2246]-[2972]
<i>Public Face</i> IV	Letter fragments	383-385	[2973]-[2981]
<i>Public Face</i> IV	Last Things	387-393	[X001]-[X011]
<i>Public Face</i> IV	Addenda	401-404	[2982]-[2987]
‘Addenda’ (1) 2005	Chronological	WCSJ VIII 48-54	[2988]-[2998]
‘Addenda’ (2) 2006	Chronological	WCSJ IX 59-68	[2999]-[3016]
‘Addenda’ (3) 2007	Chronological	WCSJ X 34-61	[3017]-[3076]
‘Addenda’ (4) 2008	Chronological	2-29	[3077]-[3116]
‘Addenda’ (5) 2009	Chronological	3-18	[3117]-[3146]
‘Addenda’ (6) 2010	Chronological	3-16	[3147]-[3171]
‘Addenda’ (7) 2011	Chronological in 2 sequences	5-36 37-45	[3172]-[3199], [X012]
‘Addenda’ (8) 2013	Chronological	3-22	[3200]-[3232]

Any subsequent deletions or revisions to dating will not change the assigned number. Hence the four letters identified in *The Public Face* which were deleted by A&C3, pp. 68-9, numbered [0229], [2975], [2977], [2979],

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

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

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

The 33 new letters take the numbers [3200] to [3232]. Deducting the four letters deleted by A&C3 and one letter deleted here, there are 3227 letters in the sequence to date.

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

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

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



## (A) Addenda

### [3200] \*TO JOSEPH HOGARTH,<sup>1</sup> 18 NOVEMBER 1844

MS: Unknown. On sale: Myers & Co., 59 High Holborn, London (Auction catalogue, No. 219, 1918), lot 85.<sup>2</sup>

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

---

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

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

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

### [3201] TO HANS CHRISTIAN ANDERSEN,<sup>1</sup> 1 JULY 1858

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

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

My dear Andersen,

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

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

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

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

Cordially yours | Wilkie Collins

To Herr Hans Christian Andersen | Copenhagen | Nyhavn | Hotel Christiania  
Forwarded by | Herr Grimur Thomsen<sup>4</sup>

---

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

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

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

My Dear Collins

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

Cordially yours | Hans Christian Andersen

(translation in Bredsdorff, p. 124)

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

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

## [3202] TO THE EDITOR OF THE *CRITIC*,<sup>1</sup> 14 DECEMBER 1859

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

Dec. 14, 1859

Sir,

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

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

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

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

I am, Sir, yours, &c., | Wilkie Collins<sup>4</sup>

---

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

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

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

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

**[3203] \*TO GEORGE RUSSELL,<sup>1</sup> 28 APRIL 1862**

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

**12. Harley Street, W**  
April 28<sup>th</sup> 1862

My dear Russell,

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

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

Ever yours | Wilkie Collins

---

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

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

**[3204] \*TO GEORGE RUSSELL, 12 JULY 1862**

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

The Fort House | Broadstairs | Kent  
July 12<sup>th</sup> 1862

My dear Russell,

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

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

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

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

Ever yours | Wilkie Collins  
George Russell Egre

---

1. The plays have not been unidentified.

### [3205] TO MICHAEL T. BASS,<sup>1</sup> MID MAY–EARLY JUNE 1864<sup>2</sup>

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

Sir,

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

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

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

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

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

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

---

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

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

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

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

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

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

### **[3206] \*TO GEORGE RUSSELL, 6 JUNE 1864**

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

12. Harley Street. W.  
June 6<sup>th</sup> 1864

My dear George,

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

Ever yours | Wilkie Collins

---

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

### **[3207] \*TO GEORGE RUSSELL, 12 MARCH 1865**

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

9. Melcombe Place | Dorset Square | N.W.  
March 12<sup>th</sup>

My dear George,

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

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

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

Ever yours | Wilkie Collins  
Geroge Russell Esqr

---

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

### [3208] \*TO UNIDENTIFIED, 27 NOVEMBER 1866

MS: Unknown. On sale: eBay (2011).<sup>1</sup>

very truly yours | Wilkie Collins | November 27<sup>th</sup> 1866

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

### [3209] \*TO GEORGE RUSSELL, 19 FEBRUARY 1867

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

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

My dear George,

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

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

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



Yours ever | Wilkie Collins

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

**[3210] \*TO GEORGE RUSSELL, 26 MARCH 1868**

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

**90, Gloucester Place. | Portland Square. W.**  
March 26<sup>th</sup> 1868

My dear George,

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

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

yours affly | Wilkie Collins

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

---

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

**[3211] \*TO AXEL DAMKIER,<sup>1</sup> 22 DECEMBER 1871**

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

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

22<sup>nd</sup> Decr 1871

Dear Sir,

Pray accept my thanks for your letter.

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

Faithfully yours | Wilkie Collins

---

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

**[3212] \*TO UNIDENTIFIED, 2 MARCH 1872**

MS: Private.<sup>1</sup>

Vy truly yours | Wilkie Collins | March 2<sup>nd</sup> 1872

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

**[3213] \*TO JAMES T. FIELDS,<sup>1</sup> [25 OCTOBER 1873]<sup>2</sup>**

MS: Lewis collection.

My dear Mr Fields,

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

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

Yours ever truly | Wilkie Collins

---

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

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

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

**[3214] \*TO [WILLIAM BRADFORD],<sup>1</sup> 18 DECEMBER 1873**

MS: New Bradford Whaling Museum.

Very truly yours | Wilkie Collins | December 18<sup>th</sup> 1873

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

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

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

**[3215] \*TO UNIDENTIFIED, 28 FEBRUARY 1874**

MS: Unknown. On sale: eBay (2012).<sup>1</sup>

Wilkie Collins | Boston | February 28<sup>th</sup> 1874

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

**[3216] \*TO W. F. TILLOTSON,<sup>1</sup> 17 APRIL 1874**

MS: Bergen MS. nr. 790 L.

**90, Gloucester Place, | Portman Square. W.**  
17<sup>th</sup> April 1874

Dear sir,

I beg to thank you for your letter of the 13<sup>th</sup> April.

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

Faithfully yours | Wilkie Collins

W. F. Tillotson Esq

---

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

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

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

90 Gloucester-place, June 1

Sir,

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

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

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

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

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

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

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

MS: Bergen MS. nr.790 L.

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

10<sup>th</sup> Novr 1874

My dear Charley,

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

Yours ever | Wilkie Collins

---

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

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

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

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

MS: Liverpool Record Office 920 MD 411, p. 35.<sup>1</sup>

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

From "Miss Gwilt" | (The dramatised "Armada") | by | Wilkie Collins<sup>2</sup>

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

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

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

MS: Unknown. Referred to in Wilbur Dwight Dunkel, *Sir Arthur Pinero* (Chicago: U. of Chicago P., [1941]), p. 16.<sup>1</sup>

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

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1. Dunkel writes:

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

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

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

### [3221] \*TO UNIDENTIFIED, 25 MAY 1876

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

Very truly yours | Wilkie Collins | May 25<sup>th</sup> 1876<sup>1</sup>

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1. The format suggests a signature for a collector.

**[3222] \*TO EMILY CHARLOTTE TWEED,<sup>1</sup> 9 JANUARY 1877**

MS: Professor Robert Häusser, Mannheim.

**90. Gloucester Place, | Portman Street. W.**

9<sup>th</sup> January 1877

Dear Mrs Tweed,

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

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

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

Faithfully yours | Wilkie Collins

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

---

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

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

**[3223] \*TO UNIDENTIFIED, 1 JUNE 1882**

MS: Unknown. On sale: (July 2013).<sup>1</sup>

Vy truly yours | Wilkie Collins | London 1<sup>st</sup> June | 1882

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

**[3224] \*To W. H. Cross,<sup>1</sup> 1881-1882<sup>2</sup>**

MS: Lewis collection.<sup>3</sup>

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

---

1. Otherwise unidentified.

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

3. Cut from the end of a letter.

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

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

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

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**  
15<sup>th</sup> April 1883

Dear Mr Watt,

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

Ever yours | Wilkie Collins

A. P. Watt Esq

---

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



[3226] TO ARTHUR WING PINERO,<sup>1</sup> 28 MAY 1883

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

90, GLOUCESTER PLACE | PORTMAN SQUARE, W. | 28<sup>th</sup> May 1883

DEAR MR. PINERO,

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

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

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

Believe me, Dear Mr. Pinero

Faithfully yours, | WILKIE COLLINS

---

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

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

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

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

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

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

**[3227] \*TO E. A. BUCK,<sup>1</sup> EARLY NOVEMBER 1885<sup>2</sup>**

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

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

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

The 4<sup>th</sup> Act shall follow as soon as I can manage it

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

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

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

**[3228] \*TO ARTHUR LOCKER,<sup>1</sup> 18 JANUARY 1887**

MS: Lewis collection.

**90, GLOUCESTER PLACE, | LONDON. W.**  
18<sup>th</sup> January 1887

Dear sir,

I enclose the best recent photographic portrait that I possess.

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

Faithfully yours | Wilkie Collins

Arthur Locker Esqre

P.S. Height | 5 feet 6 inches<sup>3</sup>

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

## **[3229] TO ‘ANTONIO’,<sup>1</sup> LATE 1887-EARLY 1888<sup>2</sup>**

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

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

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

**[3230] \*TO UNIDENTIFIED, 19 JULY 1888**

MS: Unknown. On sale: (2011).<sup>1</sup>

Vy truly yours | Wilkie Collins | 19 July 1888

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

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

MS: Unknown, On sale: Owen & Barlow (2013).<sup>1</sup>

Marion Halcombe Taylor | 11<sup>th</sup> August 1888 | Wilkie Collins

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

**[3232] \*TO UNIDENTIFIED, UNKNOWN DATE**

MS: Unknown. On sale: eBay (2011).<sup>1</sup>

your obedient servant | Wilkie Collins

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

## **(B) Corrigenda**

### **[0024] TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 13 NOVEMBER 1844**

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

### **[0054] \*TO WILLIAM BUCKLAND,<sup>1</sup> 9 DECEMBER 1848**

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

MS: Private.

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

### **[0376] \*TO CHARLES WARD, 5 OCTOBER 1860**

*Footnote 1 should be amended to read:*

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

### **[0416] \*TO CHARLES WARD, [17] MAY 1861<sup>1</sup>**

*Amend footnote 2 to read*

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

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

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

**[1504] \*TO [DENNIS] POWELL,<sup>1</sup> 18 JANUARY 1875**

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

**[1504] \*TO DENNIS POWELL,<sup>1</sup> 18 JANUARY 1875**

MS: Lewis collection.

**90, Gloucester Place, | Portman Square. W. | 18<sup>th</sup> Jan'y 1875**

Sir,

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

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

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

Faithfully yours | Wilkie Collins

Dennis Powell Esqre

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**[1520] TO [DENNIS] POWELL,<sup>1</sup> 13 MARCH 1875**

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

**[1520] TO DENNIS POWELL,<sup>1</sup> 13 MARCH 1875**

MS: Lewis collection.

**90, Gloucester Place, | Portman Square. W.** | London  
13<sup>th</sup> March 1875

Sir,

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

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

Faithfully yours, | Wilkie Collins

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

Dennis Powell

---

**[3097] TO UNIDENTIFIED, [EARLY APRIL] 1872**

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

PUBLISHED BY WILKIE COLLINS SOCIETY DECEMBER 2013

21 HUSON CLOSE, LONDON NW3 3JW

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4 ERNEST GARDENS, LONDON W4 3QU



# The Collected Letters of Wilkie Collins: Addenda and Corrigenda (9)

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



**Wilkie Collins Society**  
**December 2014**

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Introduction to Letters from Wilkie Collins to Steele MacKaye

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## Introduction

This pamphlet is the ninth 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*.

The editors are working towards publishing the entire sequence of the known letters in digital form. As part of that process each letter is being given a permanent unique number. The numbers run consecutively in order as the letters have been published. So the 2987 letters listed in *The Public Face* are numbered as published in sequence in those volumes. The numbers then continue sequentially for the new letters in subsequent *Addenda and 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 X011. One more was added in A&C7. The table below summarises the numbering.

<b>Publication</b>	<b>Sequence</b>	<b>Pages</b>	<b>Numbers</b>
<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	<i>WCSJ</i> VIII 48-54	[2988]-[2998]
‘Addenda’ (2) 2006	Chronological	<i>WCSJ</i> IX 59-68	[2999]-[3016]
‘Addenda’ (3) 2007	Chronological	<i>WCSJ</i> 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]

Any subsequent deletions or revisions to dating will not change the assigned number. Hence the four letters identified in *The Public Face* which

were deleted by A&C3, pp. 68-9, numbered [0229], [2975], [2977], [2979], and the letter [3097] deleted by A&C8, p. 25, remain as blanks in the series.

This ninth *Addenda & Corrigenda* has been updated to December 2014 and includes 39 new letters. The first is a group of 16 letters held at Dartmouth College, New Hampshire, of which 15 are to J. Steele MacKaye and the other is to Tom Taylor. *Public Face* included only one letter to MacKaye, dated 14 May 1874, and now numbered [1447], and none to Taylor. This sequence has an introduction by Carolyn Radcliffe of the University of Birmingham who located the collection.

The second is a group of 15 letters to the actress Mary Anderson which is held by one of her descendants. That collection contains a further four letters which were only known from published extracts and are now completed, substantially corrected, and in some cases re-dated. On this account these four items are also included in our Addenda section, though with their original numbers. There thus remain only three letters to Anderson found in *Public Face* that are not revisited here: 24 October 1885, 20 December 1887, and 20 January 1888 (BGLL IV, pp. 125-26, 289-90, and 293-94). We are grateful to the current owner of the new letters for the use of images of the series of 19 manuscripts, and also to Wilkie's recent biographer, Andrew Lycett, for tracking it down.

The remaining 8 miscellaneous new letters have been found at auctions, in book trade catalogues, in libraries, or pasted into books.

The 39 new letters take the numbers [3233] to [3271] in chronological order. Deducting the four letters deleted by A&C3 and the single letter deleted by A&C8, there are 3266 letters in the sequence to date.

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

The Corrigendum (p. 33) notes just one substantive correction to the recipient of a letter. Other corrected letters are contained in the Anderson sequence.

The editors welcome all comments and corrections by e-mail to [paul@paullewis.co.uk](mailto:paul@paullewis.co.uk).

## **(A) Addenda**

### **(i) Letters from Wilkie Collins to Steele MacKaye**

Fifteen previously unpublished letters from Wilkie Collins to Steele MacKaye are contained in the MacKaye Family papers, 1751–1998, in the Rauner Special Collections Library, Dartmouth College, Hanover, New Hampshire, USA. Also contained within the same batch of correspondence is a single unpublished letter from Collins to Tom Taylor, included here in the same sequence. All but one of these sixteen letters are found in manuscript form in Collins's own hand. There is also a typed transcript, by MacKaye's son, Percy, of ten letters, including the first of the sequence dated 5<sup>th</sup> February 1873, the only one which cannot be located in its original form within the collection.

James Steele MacKaye, actor, dramatist and theatrical innovator, was born in 1842 in Buffalo, New York. From an early age MacKaye started to develop and practise his own acting system. During a period of army service he took part in amateur theatricals, and this influenced his decision to move to Paris in 1869 with the intention of studying under the distinguished actor and teacher, François J. Régnier, at the Conservatoire of the Comédie Française. After meeting the acting theoretician Delsarte, however, MacKaye immediately transferred his studies from Régnier to Delsarte, commencing an intensive training (between October 1869 and July 1870) in methods that accorded more with the system of personal actor training that MacKaye had been individually developing. MacKaye returned to the USA and in 1871 gave a series of public and university lectures on oratory and acting technique based on Delsartean methodology. This eventually led him to establish the first professional acting schools in the US, including the Lyceum Theatre School, and culminated in the foundation of the American Academy of Dramatic Arts.

In 1872 MacKaye returned to Régnier for acting lessons; Régnier was impressed with MacKaye's acting, arranging his debut as *Hamlet* in Paris in 1872. It was at this point that MacKaye's connection with Collins was established. Keen to promote MacKaye's talent, Régnier wrote to Collins in London asking for introductions within the dramatic profession. Régnier was a close friend of both Charles Dickens and Wilkie Collins; Dickens had died in 1870 but Régnier must surely have chosen Collins as an eminently suitable contact for his pupil. Both Collins and MacKaye were predominantly interested in French drama, both had attended numerous productions at the Comédie Française and both had an interest in developing technically grounded naturalistic acting styles. But further to their interest in acting both Collins and MacKaye had trained initially in fine art, sharing a knowledge and interest not

only in the theatre but in the plastic arts such as painting and sculpture – influences that undoubtedly affected their perception of the stage.

In a short interview in *The Times* of Philadelphia, MacKaye described his introduction to Collins's dramatic circle:

In the winter of 1873 I left Paris for England en route for America, Régnier had sent letters of introduction on my behalf to Dickens, Charles Reade, Wilkie Collins and Tom Taylor, all good friends of his. On my arrival in England I found a letter from Wilkie Collins, inviting me to dinner with him at the Athenaeum Club. When I arrived at the club I found Charles Reade, Collins and Taylor all there, and as the other guests arrived I was formally presented to them by Mr. Collins. This was the beginning of my friendship with these men, which is one of the pleasantest memories of my life. Shortly after my arrival in England Tom Taylor asked me to read 'Hamlet' to him. I did so, and was straightway engaged to take the part in a splendid production of the piece at the Crystal Palace. Mr. Taylor and I were warm personal friends, and one of our many conversations led to our association as playwrights. 'Clancarty' and 'Arkwright's Wife' are two plays in which our names are associated and which have been produced in London.

'MacKaye in England', (Philadelphia, Pennsylvania) *The Times*, Friday, 14 November 1879, p. 4

The correspondence between Collins and MacKaye traces the moment in which MacKaye became the first American actor to play the role of *Hamlet* in London's Crystal Palace. Built to house the Great Exhibition of 1851, the Crystal Palace was certainly not designed for performance and was soon renowned for its appalling acoustics. Collins's comments regarding MacKaye's struggle to project his voice attest to this. The performance had been arranged by Tom Taylor; MacKaye went on to study playwriting with Taylor and Reade, collaborating with them on a number of dramatic texts.

Collins must also have found MacKaye's views on theatre technology stimulating, and MacKaye eventually patented over one hundred theatrical inventions. However, he clearly overstretched himself with his final project, the 'Spectatorium', designed to incorporate twenty-five moving stages and 12,000 audience members at the 1893 World's Fair in Chicago. Financial difficulties prevented its completion, possibly hastening his death in 1894. Although Collins did not live to witness MacKaye's most ambitious theatrical plan, he had previously commended many of the American's earlier theatre innovations in the article, 'The Air and the Audience: Considerations on the Atmospheric

Conditions of Theatres' (written around 1881, and first published in 1885). This indicates that Collins remained actively interested in MacKaye's work throughout his life.

The letters from Collins to MacKaye further emphasize Collins's own dramatic connections in the USA, highlighting the important network of dramatists and actors working in both Paris and New York. They shed more light on intellectual property issues relevant to the performances and foreign publications of Collins's dramas and novels, *Man and Wife* and *The New Magdalen*, and provide a brief but moving testimony to Collins's grief for the loss of his brother Charles. There is also an interesting reference by Collins to the earliest practical, QWERTY system 'Type-Writer', patented in the USA by Sholes and Glidden in 1873. Whether MacKaye had brought the newly invented 'specimen' for Collins's use is unclear, but Collins placed the machine 'at once in the hands of a friend' and did not appear to take to it personally, continuing to handwrite his manuscripts. Collins's letters to MacKaye progress rapidly from a formal politeness at the beginning of his correspondence in February 1873 to a declaration of true friendship in his letter dated 16<sup>th</sup> April 1873.

Ironically, the acquaintance of Collins and MacKaye was cut short by Collins's departure for a reading tour of the USA in September 1873 from which he returned in March 1874, just as MacKaye was preparing his own departure from England. Collins had been preparing for the tour as early as March 1873. In the final letter of the series, dated 14 May 1874 and previously published, Collins assures MacKaye, 'We will not say goodbye – we will look forward to the time when I may take your hand in America.'

Collins never returned to America nor MacKaye to England but the letters below provide a glimpse of the brief and stimulating meeting of two similarly unconventional theatrical creators from opposite sides of the Atlantic.

Caroline Radcliffe  
University of Birmingham

**[3233] TO J. STEELE MACKAYE,<sup>1</sup> 5 FEBRUARY 1873**

MS: Unknown. Transcript: Papers of the MacKaye Family, Rauner Special Collections Library, Dartmouth College.<sup>2</sup> Published: Percy MacKaye, *Epoch: The Life of Steele MacKaye, Genius of the Theatre* (New York: Boni & Liveright, 1927; 2 vols), I, p. 190.

90 Gloucester Place | Poximan [*sic* for “Portman”] Square, W.  
5<sup>th</sup> February 1873.

Dear Mr. MacKaye,

I shall be very glad to hear how your interests are thriving in London, and whether I can do anything to forward them. If you have no engagement on Monday evening next (the 10<sup>th</sup>) will you dine with me at the Junior Athenaeum Club (corner of Down Street and Piccadilly) at seven o'clock punctually?<sup>3</sup> You will meet Charles Reade (the novelist) and, I hope, Pigott.<sup>4</sup>

No evening dress!

Vy truly yours | Wilkie Collins.

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1. James Morrison Steele MacKaye (1842–94: *ANB*), American actor, playwright and theatre manager from Buffalo, NY. MacKaye studied at the Comédie Française in 1872 and the following year was the first American actor to undertake the role of Hamlet in London. In the spring of 1874 he was engaged in collaborations with Charles Reade and Tom Taylor before returning to the United States. See: Percy MacKaye, *Epoch*, I pp. 168-227); and also [3240] 19 March 1873 to Tom Taylor. WC had first met MacKaye a few weeks earlier, shortly after his arrival in London. MacKaye wrote to his mother in a letter dated Wednesday 16 January 1873 (that date was in fact a Thursday), ‘I have an appointment to meet Wilkie Collins tomorrow at 3. P.M.’, and on Sunday 19<sup>th</sup> he informed her, ‘I had a very pleasant interview with Wilkie Collins and also with Tom Taylor’ (*Epoch* I, p. 186).

2. Our source text is this transcript, typed from the original manuscript (now missing) by Percy MacKaye (1875-1956), second son and biographer of the recipient, and dated 12 December 1923. Ten numbered letters are transcribed in chronological sequence on three pages of typing paper, this being the first; in all the other nine cases the manuscript is still found among the Papers of the MacKaye Family. A pencil note on the next letter in the sequence, [3234] 7 February 1873, reads, ‘Letter #1 is framed’.

3. Gentlemen’s club founded in 1864. WC’s accounts show he joined in May 1869 and paid the annual subscription of eight guineas for the last time in January 1879.

4. Edward Pigott, who became the Examiner of Plays in the Lord Chamberlain’s office in 1874.



**[3234] \* TO J. STEELE MACKAYE, 7 FEBRUARY 1873**

MS: Papers of the MacKaye Family, Rauner Special Collections Library, Dartmouth College.

90 Gloucester Place | Portman Square | 7<sup>th</sup> Feby 1873

Dear Mr MacKaye,

Have you received a letter from me, posted about three days since – asking you to dine with me at the Junior Athenæum Club (corner of Down Street and Piccadilly) at 7 o'clock on Monday next? Having received no answer from you, I fear my letter may have miscarried. Please answer by return of post.

Very truly yours | Wilkie Collins

J. S. MacKaye Esq

**[3235] \* TO J. STEELE MACKAYE, 9 FEBRUARY 1873**

MS: Papers of the MacKaye Family, Rauner Special Collections Library, Dartmouth College.

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

Sunday Feby 9<sup>th</sup>

My dear Mr MacKaye

My best thanks for your note.<sup>1</sup> I had, unfortunately, given you up as an absentee from London for the time being, and had told Mr Charles Reade that the little dinner was put off until a more convenient time. I shall see Mr Reade tomorrow, and as soon as I know what day (after Monday) this week he can give us, I will write again to you, and propose another evening at the Club – at the earliest date possible.

Vy truly yours | WC

(Excuse haste)

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1. Clearly in response to WC's reminder [3234] of 7 February.

**[3236] \* To J. STEELE MACKAYE, 10 FEBRUARY 1873**

MS: Papers of the MacKaye Family, Rauner Special Collections Library, Dartmouth College.

90 Gloucester Place | Portman Square  
Monday | Feby 10<sup>th</sup>

My dear Mr MacKaye,

Will Wednesday next (the 12th) suit you for our adjourned Dinner?<sup>1</sup>

Hour 7 punctually.

Place Junior Athenæum Club – corner of Down Street and Piccadilly.

No evening dress.

One line by return of post (to 90 Gloucester Place) to say yes

Vy truly yours | Wilkie Collins

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1. It seems likely this dinner did take finally take place on 12<sup>th</sup> and is the one referred to in MacKaye's 1879 interview reported in the (Philadelphia) *Times* (see p. 4 above) and *Epoch*, p. 190. WC's accounts record a payment of £5 to the club on 14 February which may have been for the event.

**[3237] \* To J. STEELE MACKAYE, 15 FEBRUARY 1873**

MS: Papers of the MacKaye Family, Rauner Special Collections Library, Dartmouth College.

**90, Gloucester Place, | Portman Square. W.**  
Saturday Feby 15<sup>th</sup>

My dear Mr MacKaye

A line to say that my first night (at the Prince of Wales's Theatre)<sup>1</sup> is fixed for Saturday next the 22<sup>nd</sup>. I will send you two Dress Circle places – if you are disengaged on that evening?

Yours truly | Wilkie Collins

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1. The dramatic version of *Man and Wife* which opened on 22 February 1873. It proved a great success and ran for 136 performances until August of that year, earning WC £40 a week for most of that period.

**[3238] \* To J. STEELE MACKAYE, 19 FEBRUARY 1873**

MS: Papers of the MacKaye Family, Rauner Special Collections Library, Dartmouth College.

90 Gloucester Place | Portman Square  
19<sup>th</sup> February 1873

My dear Mr MacKaye

I enclose a ticket for two dress circle chairs. Saturday 22<sup>nd</sup> Eight o'clock punctually (Prince of Wales's Theatre).<sup>1</sup>

One line please (in case of accidents by post) to tell me that you have got the ticket safely.

(In great haste) | Yours truly | Wilkie Collins

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1. WC's accounts record a payment on 25 February to 'Box Office' for £10 14s, which may have been for this and other tickets.

**[3239] \* To J. STEELE MACKAYE, 27 FEBRUARY 1873**

MS: Papers of the MacKaye Family, Rauner Special Collections Library, Dartmouth College.

**90, Gloucester Place, | Portman Square. W.**  
27<sup>th</sup> Feby | (Thursday)

Dear Mr MacKaye,

I have hardly had a moment to myself since the "first night"

Are you likely to be anywhere near me, tomorrow (Friday) between 2 and 3? Don't trouble to write. If you can call tomorrow, I shall be delighted to see you.

Saturday and Sunday, I am not sure of being at home. But on Monday (if tomorrow will not suit you) you will be welcome at the same hour.

Yours truly | Wilkie Collins

**[3240] \* TO TOM TAYLOR,<sup>1</sup> 19 MARCH 1873**

MS: Papers of the MacKaye Family, Rauner Special Collections Library, Dartmouth College. Extracts: Percy MacKaye, *Epoch*, I, p. 193.

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

19<sup>th</sup> March 1873

Dear Mr Taylor,

I was sorry not to be able to see you and Mr MacKaye this morning – but I am chained to my desk until my work is done. The closing numbers of “The New Magdalen” claim all my time.<sup>2</sup>

I am most unwilling to stand in the way of your plans and Mr MacKaye’s. The matter stands thus. Monday, May 19<sup>th</sup>, is the day fixed for the republication of my story in book-form. Both Miss Cavendish and I think it important to bring out the dramatic version before this – more especially as the piece will be played in America (by arrangement with me) in the course of next month. It is certainly a risk under these circumstances to delay the production in London, by a week.<sup>3</sup> But I do not feel justified in taking the sole responsibility of decision on myself, as other interests are at stake in this matter besides mine – and I will ask your permission to communicate with Miss Cavendish before I definitely reply. I will write to her at once, and you shall hear from me again – at the Garrick – tomorrow<sup>4</sup>

Vy truly yours | Wilkie Collins

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1. Tom Taylor (1817-1880; *ODNB*), dramatist and critic. He was looking for a venue to stage his productions of Shakespeare and hoped WC’s production could be delayed so the Olympic might accommodate him.

2. *The New Magdalen* was serialised in *Temple Bar* from October 1872 - July 1873 and in *Harper’s New Monthly Magazine* from October 1872 - June 1873.

3. The play was first produced on 19 May 1873 at the Olympic Theatre, London, with Ada Cavendish in the lead role of Mercy Merrick. In America, Collins was present for the opening night of Augustin Daly’s production at the Broadway Theatre, New York.

4. In the event Ada Cavendish refused to make the change and Taylor’s productions of Shakespeare plays ran later at the Crystal Palace. See *Epoch*, pp. 192-193. The first of the series, *Hamlet*, opened on Saturday 3 May (see *The Times*, 5 May 1873, p. 10).

### [3241] \* To J. STEELE MACKAYE, 16 APRIL 1873

MS: Papers of the MacKaye Family, Rauner Special Collections Library, Dartmouth College,<sup>1</sup> with envelope.<sup>2</sup>

90 Gloucester Place | 16<sup>th</sup> April 1873

My dear Mr MacKaye

One line to thank you most cordially for your friendly and consoling words. I have lost the man of all men whom I loved most dearly – nothing is left to me now but the kindness of my friends.<sup>3</sup> I say it sincerely – I am glad to count you among them.

Before this calamity fell upon me, I was shut up in my study finishing the last difficult chapters of *The New Magdalen* – or I should have gladly welcomed you. As it is, I hope to be present at your first appearance.<sup>4</sup> Let me hear what the date is – and accept my best wishes for your success.

Vy truly yours | Wilkie Collins

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1. On black-edged paper which WC continues to use throughout his 1873 correspondence with MacKaye.

2. Black-edged, postmarked ‘LONDON-W | 4 | AP 16 | 73’, directed to ‘J. S. MacKaye Esq | The Salisbury Hotel | Salisbury Square | E. C.’ and signed ‘Wilkie Collins’ in lower left corner.

3. Referring to the death of his brother, Charles Allston Collins, on 9 April 1873.

4. MacKaye was to appear as Hamlet at the Crystal Palace, under the management of Tom Taylor. See [3242] of 8 May 1873, and [3243] of 10 May 1873.

### [3242] \* To J. STEELE MACKAYE, 8 MAY 1873

MS: Papers of the MacKaye Family, Rauner Special Collections Library, Dartmouth College.

90, Gloucester Place, | Portman Square. W.

Thursday May 8<sup>th</sup>

My dear Mr MacKaye

Tomorrow (Friday) I hope to be able to get to the Crystal Palace to see you.<sup>1</sup> If you have places to spare, then I will trespass on your kindness for two tickets. If not, leave me by all means to “my own devices”.

Yours ever | WC

(In great haste)

P.S. – A line – to say yes – before I write to Pigott<sup>2</sup>

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1. In the title role in Tom Taylor’s production of *Hamlet* at the Crystal Palace, which opened on 3 May.

2. The postscript is written on a separate slip of paper, probably torn from the foot of the second leaf of WC's folding notepaper, with little apart from the general sense and the tone of the ink to associate it with this letter. Indeed, Percy MacKaye instead associated it with WC's second letter [3247] to his father of 27 May 1873. At the end of his typed transcript he noted, 'I am not sure this "P.S." belongs with this letter, but it does not seem to fit into any other. It is written on a separate, small piece of white paper – without black edging.' We judge that there is a rather better fit, both physical and discursive, with the letter here which clearly requires a response. If we are correct, this suggests that it was Edward Pigott who accompanied WC to the Crystal Palace to watch Steele MacKaye's performance as Hamlet.

### [3243] \* To J. STEELE MACKAYE, 10 MAY 1873

MS: Papers of the MacKaye Family, Rauner Special Collections Library, Dartmouth College. Extract: Percy MacKaye, *Epoch*, I, p. 199.

90 Gloucester Place | Portman Square | W.  
10<sup>th</sup> May 1873

My dear Mr MacKaye

One line to thank you, and to sincerely congratulate you.

I was – unhappily for myself – obliged to keep an appointment in London at 6 o'clock. But I saw the first three acts<sup>1</sup> – and I thought your greatest successes were just where the part makes the greatest demands on the actor – viz:– in the scene with Ophelia, in the scene with the Queen, and in the "To be or not to be" soliloquy.

When my little venture is launched I shall ask you to appoint an evening for my dining with you and being presented to Mrs MacKaye.<sup>2</sup> I can then talk to you about your Hamlet in detail.

Meanwhile, our first night at the Olympic<sup>3</sup> is fixed for Monday week – the 19<sup>th</sup>. If you do not act on that afternoon, shall I reserve two places for you and Mrs MacKaye?

Most truly yours | Wilkie Collins

I took a great dislike to your theatre – and I was sorry to observe now and then that it had tried your voice. Nevertheless, you were always heard<sup>4</sup>

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1. Tom Taylor's production of *Hamlet* at the Crystal Palace was performed from 2.30pm; a review in the *Times* stated that the performance 'lasted for about four hours (5 May 1873, p. 10), while the *Spectator* reviewer noted the drawbacks of afternoon performances, 'from which the audience melts away for train-catching and engagement-keeping purposes before the play is over' (10 May 1873, pp. 9-10).

2. MacKaye's second marriage in 1865 was to Mary Keith Medbery.

3. The dramatic version of *The New Magdalen*.

4. The *Spectator* reviewer records, 'Again, the theatre at the Crystal Palace is in an acoustic

point of view an exceedingly imperfect structure, and that deficiency also tends to make the audience feel less indisposed to leave before the play is over.' However, the reviewer also adds, 'Mr. MacKaye's Hamlet is, in the great soliloquies, much the finest which the present writer has ever seen.'

**[3244] \* To J. STEELE MACKAYE, 15 MAY 1873**

MS: Papers of the MacKaye Family, Rauner Special Collections Library, Dartmouth College.

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

15<sup>th</sup> May 1873

My dear Mr MacKaye,

All the Stalls were taken a week ago – for the first night at The Olympic.<sup>1</sup> The best places for seeing and hearing are in my possession – the front row in the Dress-Circle. I have the greatest pleasure in enclosing you four places.

(In utmost haste)

Yours always truly | Wilkie Collins

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1. *The New Magdalen* which opened on 19 May 1873 and ran for four months.

**[3245] \* To J. STEELE MACKAYE, 26 MAY 1873**

MS: Papers of the MacKaye Family, Rauner Special Collections Library, Dartmouth College.

**90 Gloucester Place | Portman Square | W.**

26<sup>th</sup> May 1873

My dear Mr MacKaye,

I have been suffering a little from rheumatism – or I should have written to you before this.

If Friday next (the 30<sup>th</sup>) will suit you, I shall be delighted to avail myself of your kind invitation on that evening, at any hour which may be agreeable to you. If you are engaged on Friday, any other evening, early in next week, which you may propose will find me at your disposal.

Always truly yours | Wilkie Collins

**[3246] \* To J. STEELE MACKAYE, 27 MAY 1873**

MS: Papers of the MacKaye Family, Rauner Special Collections Library, Dartmouth College. Extract: Percy MacKaye, *Epoch*, I, p. 207.

**90 Gloucester Place | Portman Square | W.**  
27<sup>th</sup> May

My dear Mr MacKaye

Another word to say that I only heard last night that you were ill. Pray let us consider Friday as deferred – and pray accept my heartiest good wishes for your recovery. I hope to be able to call and inquire about you in a few days. If you require any special medical advice (which I earnestly hope may not be the case) my doctor – once poor Charles Dickens’s doctor also – is the man.<sup>1</sup> If you can write a line or dictate a line, let me hear how you are.

Yours ever | Wilkie Collins

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1. Francis Carr Beard.

**[3247] \* To J. STEELE MACKAYE, 27 MAY 1873**

MS: Papers of the MacKaye Family, Rauner Special Collections Library, Dartmouth College.

**90 Gloucester Place | Portman Square | W.**  
27<sup>th</sup> May

Our letters have crossed! Delighted to hear that you are well enough to keep me to my engagement. On Friday at seven – with the greatest pleasure  
WC<sup>1</sup>

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1. In his typed transcript of this letter also found among the Papers of the MacKaye Family, Percy MacKaye includes the footnote, ‘P.S. – A line – to say yes – before I write to Pigott’, adding, ‘I am not sure this “P.S.” belongs with this letter, but it does not seem to fit into any other.’ Since WC’s message here does not seem to require any reply, we have concluded that the postscript fits rather better with [3242] to J. Steele MacKaye of 8 May 1873.



[3248] TO J. STEELE MACKAYE, 17 JUNE 1873

MS: Papers of the MacKaye Family, Rauner Special Collections Library, Dartmouth College. Published: Percy MacKaye, *Epoch*, I, p. 209.

90, Gloucester Place, | Portman Square |W.  
17<sup>th</sup> June 1873

Dear MacKaye,

Forgive me for not having sooner thanked you for your kind letters.

I placed the specimen of the “Type-Writer” at once in the hands of a friend. You have no doubt heard that this very clever invention is now to be brought before the public notice – with “capital” to back it. It will, I hope, be a great success.<sup>1</sup>

I am going to Paris tomorrow or next day – if a bad cold will let me – to settle about the French translation of the (dramatic) *New Magdalen* with our excellent friend Regnier.<sup>2</sup> If you have any message to him – or anything to send – let me hear from you before 12 o’clock (noon) tomorrow. In a week I shall, though, be back again – and then we must meet.

With kindest regards to Mrs MacKaye

Yours ever | W.C

over <sup>3</sup>

P.S. Many thanks for the account of that curious Trial.<sup>4</sup> My lawyer in the U.S. (W. D. Booth of New York)<sup>5</sup> also sent me the newspaper. Needless to say that I was very much gratified by the “judgment” in my favour – and by the sympathy expressed for me in this matter.

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1. In early March 1873 at Ilion, New York, the Remington Company started production of the Sholes and Glidden Type-Writer, the first such device with a QWERTY keyboard. According to an article in the *Times* (‘The Type Writer’, 25 April 1876, p. 6), the machine only became generally available in London from early in that year.

2. A dramatic version of *The New Magdalen* was translated by R. Du Pontavice de Heussey and published in Paris in 1887 by Paul Ollendorff as *Madeleine: pièce en quatre actes*.

3. Written in the bottom right-hand corner of the third page of the folding notepaper to draw attention to the postscript on the fourth.

4. Referring to the injunction (brought before Judge George F. Shepley of the US Circuit Court, Boston) by the Baltimore dramatic agent Walter Benn against Carlotta Leclerq, for infringing his right to the use of the title ‘The New Magdalen’ in her recent production at the Globe Theatre, Boston, which was authorized by WC. Benn claimed that his own registration of the dramatic title with Congress in late February 1873, while WC’s novel of that name was running as a monthly serial, gave him exclusive rights to its use. The injunction was denied by Judge Shepley, who noted that Benn had not followed up his registration of the title with deposit of a playscript. The newspaper report referred to here is likely to be that in the *New York Times* (23 May 1873, p. 4), which described the decision as one of ‘some international importance, and of interest generally to literary men’, while applauding the ruling as likely to

discourage a speculative practice which would 'preclude the real author, or those whom he might lawfully convey, from playing, or profiting by, his own work in this country at all'.

5. William D. Booth of 62 Wall Street, New York, who acted for WC in copyright matters in the USA (see [0738] to Booth, 15 April 1867).

## (ii) Letters to Mary Anderson

This sequence of letters to the American actress Mary Anderson contains a total of 19 items: 14 entirely new letters, plus the complete transcriptions of the manuscripts of 4 letters previously known only from the extracted versions in Anderson's autobiography, *A Few Memories*, published in London in 1896. One further letter (that of 20 February 1885) is substantially new but a few lines from it were incorporated into another letter in Anderson.

### [3255] \* TO MARY ANDERSON,<sup>1</sup> 13 MARCH 1884

MS: Private (Michael de Navarro).

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

13th March 1884

Dear Miss Anderson,

I believe devoutly in Fairy Tales. You are evidently the “Good Genius” of whom I have so often read. If you refer to Fairy Literature, you will find that nothing is too great and nothing is too little for the Good Genius. She has all London, for instance, at her feet, she has conquered the men (which is comparatively easy), and conquered the women, and received the expression of their admiration for hundreds of nights together – and yet she can kindly remember one old person who sits at an old desk telling stories. She reserves a delightful evening for him in her palace (called the Lyceum) – and, having thus fed him with hope, she completes the sum of his obligations to her by feeding him with Cake. How is he to thank her? He does'nt know how – and he trusts to her indulgence to take the will for the deed.

But on the mere mortal subject of Cake, I can speak. Years of profound study – ranging from the indigestibly elaborate and rich pudding-cake, eaten by the German Jews at religious festivals,<sup>2</sup> to the detestable English compound (price sixpence) called “Seed Cake” – have qualified me to offer a positive opinion. I describe the “Angel” variety as representing the poetry of cakes – a delicate and subtle work of art, which I hope to speak of further when I have the pleasure of calling again at Cromwell Houses.

In the meantime, believe me, dear Miss Anderson,  
Always truly yours | Wilkie Collins

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1. The American actress Mary Anderson (1859–1940), born Marie Antoinette Henry, famed for her beauty. She appeared at the Lyceum for three seasons in the mid-1880s, becoming as popular in Britain as in the USA. Mary Anderson met WC during her first London season and remained a close friend for the rest of his life. She retired early from the stage following her

marriage to Antonio de Navarro in 1890, becoming a renowned hostess at their home in Broadway, Worcestershire.

2. The German Jewish cake could be Kugel, similar to a casserole or pudding and having its origins in the south of Germany, or perhaps Götterspeise served at festive occasions.

**[3256] \* TO MARY ANDERSON, 15 MARCH 1884**

MS: Private (Michael de Navarro).

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

Saturday March 15<sup>th</sup>

Dear Miss Anderson,

I gratefully accept the card of admission to your box – for Wednesday next.

I wish I could say the same for Monday. Excepting Wednesday, every night next week must be devoted to protecting my literary property. Information reaches me that the wretches who live by stealing other peoples' ideas are only waiting to see how the story of a novel which I am now publishing serially, will end, to turn it into a play.<sup>1</sup> I must turn it into a play first, and have the play acted – or be robbed.<sup>2</sup> Since I have received your kind note, my rage is terrible and my expressions correspond. I am not fit for Angel cake. I am only worthy of D—l's Cake. Oh forgive me!

Always truly yours | Wilkie Collins

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1. Referring to '*I Say No*' being serialised in several provincial newspapers, including *The Glasgow Herald* from 15 December 1883 to 12 July 1884.

2. No dramatic version of '*I Say No*' has been identified.

**[2292] TO MARY ANDERSON, 20 MARCH 1884**

MS: Private (Michael de Navarro). Published: Anderson, pp. 151-152 (undated); BGLL, IV, pp. 27-28 (wrongly dated 6 April 1884).

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

20<sup>th</sup> March 1884

Dear Miss Anderson,

I resist the temptation to call to-day – because I dare not interfere with the hours of rest, which must be especially precious to you, I am sure, after the strain laid on you by the exertions of last night.<sup>1</sup> Let me try to express my gratitude, and the gratitude of the ladies who were with me, on a later afternoon. Only let me have (literally) two lines. One line to say – I hope and trust – that

you have had a good night, and are feeling better to-day; and one line to choose your own afternoon at 4 o'clock (or later, if it will be more convenient) for letting me call and make the attempt to tell you of the strong impression that your acting produced on me. I will only say now that the subtlety and delicacy, the perfect grace and feeling, of the Galatea did not in the least prepare me for the magnificent bursts of passion and power in the second character.<sup>2</sup> If I had been dropped suddenly into the box at the moment when you hear the cry in the garden, and had been taken out of it again a minute afterwards, I should have said to myself, I have seen a born artist. Perhaps the best criticism I can offer will be to report that (during the last half of the piece) my hands were as cold as ice, and my heart thumped as if it would fly out of me. With more thanks than I can express,

Always truly yours, | Wilkie Collins

The 5<sup>th</sup> of April is registered as a “Festival” in my calendar<sup>3</sup>

---

1. Anderson played the female title role of W. S. Gilbert's *Pygmalion and Galatea* (written especially for her) and also Clarisse in his one-act piece *Comedy and Tragedy*. WC writes on Thursday after seeing the performance from her box the night before.

2. WC refers to Clarisse.

3. The double bill opened at the Lyceum Theatre on 26 January 1884 and closed on Saturday 5 April 1884. As the Lyceum announcements in the *Times* make clear (5 April 1884, p. 10e), the final performance took place although most theatres were dark as a mark of respect for the Duke of Albany, whose funeral took place on that day. WC's postscript is taken to mean that it is her last performance with perhaps an ironic reference to the funeral of the Duke.

## **[3257] \* TO MARY ANDERSON, 3 APRIL 1884**

MS: Private (Michael de Navarro).

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

3<sup>rd</sup> April 1884

Only a word, dear Miss Anderson, to say that the pretty little box came to tell me of your kindness yesterday, at the best of all possible times – when I was dull and depressed after a long day's work. I thought of that good fellow and his beautiful nosegay when I sent you my book yesterday – and I say, in his words, “Will you please, Miss, to accept my story?”

Always truly yours | Wilkie Collins

**[3259] \* TO MARY ANDERSON, 9 APRIL 1884**

MS: Private (Michael de Navarro).

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

Wednesday 9<sup>th</sup> April 1884

Dear Miss Anderson,

I called at Cromwell Houses yesterday (having been kept in the house by neuralgia in the face on Sunday and Monday) anxious to hear news of you, and I was rewarded by the best possible discovery – that you had got away to fresh air and to scenes not set up at the theatre. Never was a holiday better deserved than your holiday. If I can only hear – when the holiday is over – that you have decided on not risking again the terrible strain of acting in those two plays on the same night I shall be quite happy. If I had the claim to advise, I should ask you (if you are not acquainted with it already) to read Scribe’s charming little play called “Valérie”, – the first and best of all the plays in which the chief part is a blind girl. The famous Mademoiselle Mars created the character, more than fifty years since at the Theatre Francais in Paris.<sup>1</sup> If you liked the part I cannot help thinking that there is a new triumph waiting you in “Valérie” – one of these days, when you might feel inclined to surprise as well as to delight your admirers.

Here I am at the last page of my letter – it is high time to make my exit.

Most truly yours, dear Miss Anderson. | Wilkie Collins

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1. “Mlle Mars” was the stage name of the French actress Anne-Françoise-Hippolyte Boutet (1779-1847), who played the title role in Eugène Scribe’s 1822 comedy *Valérie* at the Théâtre Français, best known as the home of the Comédie-Française.

**[3260] \* TO MARY ANDERSON, 20 FEBRUARY 1885**

MS: Private (Michael de Navarro). Extract: Anderson, p. 146; BGLL, IV, pp. 86 (both incorporated in letter to Anderson of 11 March 1885).

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

20 Feby 1885

My dear Mary Anderson,

I am the most unlucky of men, and worthier of your compassion than your kindness. My heart has been running down like a clock that is out of repair – and for the last fortnight the doctor has been winding me up again. He is getting on well enough with his repairs, but<sup>1</sup> – to my bitter disappointment – I am not able to see you tomorrow night. I can only think of you, and hear in imagination

the rounds of applause, and look forward to paying you a visit on the earliest afternoon that I can find next week – after the first night of *The Hunchback*.<sup>2</sup> I am eager to hear how the audience receive you in the old play, and to see for myself that the work and excitement are not trying your strength beyond what it will endure.

With kindest remembrances and most sincere thanks,  
Ever yours | Wilkie Collins

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1. The passage, ‘My heart has been ... with his repairs, but’, is inserted by Anderson (p. 146) into WC’s letter of 11 March 1885.

2. Referring to Anderson’s role as Julia in the revival of James Sheridan Knowles’s *The Hunchback* (1832) at the Lyceum Theatre from 24 February (see the brief review in the *Times*, 25 February 1885, p. 5).

### **[2407] TO MARY ANDERSON, 11 MARCH 1885**

MS: Private (Michael de Navarro). Published: Anderson, p. 146; BGLL, IV, p. 86 (both incorporating a passage from [3260] to Anderson, 20 February 1885).

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W**  
Wednesday 11<sup>th</sup> March 1885

Dear Mary Anderson,

May I call tomorrow (Thursday) afternoon at 3.30? If I shall not be in the way, pray don’t trouble to write. If any other afternoon at the same hour will do better – only write the day. Your time is my time. Illness – nothing but illness – has kept me away. For the last fortnight I have been (medically) intoxicated with Sal Volatile and Spirits of Chloroform; the result has been a new idea for a ghost story.<sup>1</sup> I am hard at work, frightening myself, and trying to frighten the British reader.<sup>2</sup>

Ever yours | Wilkie Collins

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1. ‘The Ghost’s Touch’, published in the autumn of 1885; see [2412] to A. P. Watt, 9 April 1885, and [2432] to Anne Wynne, 12 June 1885, Baker & Clarke, II, pp. 495–6.

2. Anderson’s published version of the body of the letter reads as follows:

May I call to-morrow (Thursday) afternoon at 3.30, if I shall not be in the way? Illness, nothing but illness, has kept me away. My heart has been running down like a clock that is out of repair. For the last fortnight the doctor has been winding me up again. He is getting on well enough with his repairs, but I have been (medically) intoxicated with sal volatile and spirits of chloroform; the result has been a new idea of a ghost story. I am hard at work frightening myself, and trying to frighten the British reader.

**[3261] \* TO MARY ANDERSON, 14 MARCH 1885**

MS: Private (Michael de Navarro).

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

Saturday 14<sup>th</sup> March

Dear Mary Anderson,

My copyist is only now recovering, after an operation – and some of the papers of my Scenario are missing. It is all “in my head” as the children say – and I only write now to excuse myself if the Mss does not reach you quite so speedily, as I had hoped, and to trust your indulgence to forgive the delay.<sup>1</sup>

Did my cup of tea intoxicate me on Thursday? After forgetting my wretched old hat, I committed another act of stupidity in the hall. The servant who brings this, has also in charge a walking stick, belonging to one of the gentlemen at 55, which I took away instead of my own stick! If you find the Scenario “mere drivel”, when it does reach you, you will now be able to account for that circumstance.

Ever truly yours | WC

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1. The first of several references to a projected (but eventually abandoned) historical drama by WC which was to serve as a vehicle for Anderson’s acting talents (see Anderson, pp. 142-147).

**[3262] \* TO MARY ANDERSON, 30 MARCH 1885**

MS: Private (Michael de Navarro).

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

30 March 1885

Illness again, dear Mary Anderson, – nothing but illness. Horrid neuralgic pains in the chest – produced by some nervous derangement which the doctor understands – have forbidden me the happiness of seeing you, and bringing the Scenario with me. But I have made “notes” of new situations which have occurred to me after looking over the old MS.s – and I hope soon to get to work for you in earnest, and to be able to give you some idea of the sort of play which I contemplate. Depend on my doing my best – and doing it as soon as possible.

With kindest regards to all at home.

Ever yours | WC



**[3263] \* TO MARY ANDERSON, 7 APRIL 1885**

MS: Private (Michael de Navarro).

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

7<sup>th</sup> April 1885

Dear Mary Anderson,

Under another cover (by registered letter post) I send you the First Act of the piece in Scenario – because it will show what the subject is, and whether it is likely to be the sort of work in which you can feel some interest. The idea of the situation at the end of the act – three good people placed in the false position so often produced by human frailty, and eager to do what conscience and duty demand – is the idea which will be kept in view throughout the complications of the story.

Ever yours | WC

I am getting slowly better – and I am going to ask the doctor tomorrow if there is any hope for me while “The Lady of Lyons” is in the bill<sup>1</sup>

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1. Referring to Anderson’s role as Pauline in the revival of Edward Bulwer-Lytton’s *Lady of Lyons* (1838) at the Lyceum Theatre from 6 April.

**[2413] TO MARY ANDERSON, 14 APRIL 1885**

MS: Private (Michael de Navarro). Published: Anderson, pp. 144–5 BGLL, IV, pp. 89–90.

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

14<sup>th</sup> April 1885

Thank you, dear Mary Anderson, for your letter. You confirm the doubt that I felt when I sent you the sketch of the first act only – as a specimen of the contemplated play – and you express so clearly your ideas of what the dramatic work should be which will attract your sympathies and enable you to do yourself justice, that I already understand what is wanted – and I am eager to consult with you on the details – to ask hundreds of questions and to try if we can together meet the one serious difficulty that I see – finding a good subject. If something could be found in American history – not connected with wars – I should like it best, because the dramatic writers of the United States have left that field free – and I could let my imagination go at a full gallop without the fear of unintentionally trespassing on the literary ground which the dramatists of Europe have so largely occupied. Some suggestive book to consult must be our first discovery, and we must look back nearly 100 years or we shall be defeated by

the hideous costume of the beginning of this century.<sup>1</sup>

If I can get to the theatre, it is needless to say that I will seize the opportunity. But the weather is terribly against me. I may tell you (between ourselves) that the mischief this time is in some deranged condition of the nerves near the heart – and a very slight cause sets in action a terrific pain in the chest and the arms. But I am getting stronger, and the doctor seems to have no fear of the result – with one terrible “if” – that is to say, “if I am careful.”

Ever yours,

WC

Let me also thank you for kindly returning the Scenario – which reached me safely yesterday.

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1. Anderson comments: ‘The play mentioned by Mr. Collins was never finished, though in one of his later letters he still expressed his usual interest in the subject’ (p. 146). See also [2481] to her of 24 October 1885, BGLL, IV, pp. 125-26.

### **[3264] \* TO MARY ANDERSON, 28 APRIL 1885**

MS: Private (Michael de Navarro).

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

Tuesday 28<sup>th</sup> April | 1885

Dear Mary Anderson,

Now that you have taken leave (for the time only) of your faithful public, your faithful friend approaches and asks on what afternoon he may hope to find you at home and not engaged. After tomorrow (Wednesday), any day that you choose shall be my day, and any hour after three o’clock that will suit you will suit me.

Ever yours | WC

After some trouble, I begin to hope that I am turning the corner which leads to better health, at last.

**[3265] \* TO MARY ANDERSON, 4 MAY 1885**

MS: Private (Michael de Navarro).

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

Monday 4 May 1885

Dear Mary Anderson,

On Saturday next, at one o'clock, I will be at Boltons<sup>1</sup> with the greatest pleasure. I am so glad you have chosen this week. The doctor condemns me to leave London next week.

Ever yours | WC

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1. Unidentified, though possibly referring to The Boltons, the prestigious neighbourhood near Kensington Palace, and site of the parish church of St Mary the Boltons.

**[3266] \* TO MARY ANDERSON, 5 APRIL 1887<sup>1</sup>**

MS: Private (Michael de Navarro).

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

Tuesday evening 5<sup>th</sup> April

Dear Mary Anderson,

I have just got back to London again – something the better for change of air – and hoping that you may not have left town yet. I am told that you are on your way to the country to produce a play at Easter! Am I right in disregarding this tremendous piece of news? And, if I am, will you tell me on what afternoon I may hope to see you if I call at the hotel? Any hour that will not be inconvenient to you will be a delightful hour to me.

Yours affly | Wilkie Collins

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1. Year from the calendar and the reference to Easter which was the following weekend.

**[3267] \* TO MARY ANDERSON, 13 OCTOBER 1887**

MS: Private (Michael de Navarro).

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

Thursday Oct: 13<sup>th</sup> 1887

Dear Mary Anderson,

I have only now returned, and have read your kind letter with but one regret. – I wish I had received it before I left London. I have promised to spend

the afternoon of Sunday next with some friends – and they live too far away from your place of residence, in this overgrown wilderness of houses, to give me a chance of making my apologies at Kentucky tea time.

Before I make my exit in the character of a penitent, I will venture on “a broad hint”. Perhaps you may be at home on some other Sunday?

No more at present from  
yours affly | Wilkie Collins

**[3268] \* TO MARY ANDERSON, 17 OCTOBER 1887**

MS: Private (Michael de Navarro).

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

October 17<sup>th</sup> 1887

Dear Mary Anderson,

I am in the doctor’s hands again. Nerves shattered, and neuralgia at regular intervals. A prisoner in the house all day yesterday, instead of going out to lunch. This is only to thank you for your kind letter and to ask leave to write again before Sunday next. I still hope to be at your luncheon table – if Destiny, Determination, and Doctor will help me.

Yours affly | Wilkie Collins

**[3269] \* TO MARY ANDERSON, 21 OCTOBER 1887**

MS: Private (Michael de Navarro).

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

21<sup>st</sup> Oct: 1887

Dear Mary Anderson,

There is luck for some people – but there is none for me. I must be ungrateful for your kindness – and trust to you to pity and forgive me. The neuralgic pains still try me, and they are connected in some way with a weak state of my heart. The doctor is not alarmed about it – but he insists on complete rest and quiet. I am too much depressed to say any more. My love at home.

Yours affly | WC

**[2855] TO MARY ANDERSON, 31 MAY 1888**

MS: Private (Michael de Navarro). Extract: Anderson, p. 147;1 BGLL, IV, p. 321 (wrongly dated 12 June 1888).

82. Wimpole Street. W.

31<sup>st</sup> May 1888

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

Dear Mary Anderson,

I am so completely “out of the world” that I only knew you were still at South Hampstead when Willie Winter told me the good news.<sup>2</sup> My weak heart has taken a turn in the right direction – I am much better, and I shall be delighted to dine with you as you kindly propose on Sunday next at 7.30.<sup>3</sup>

Since I last wrote, my lease at Gloucester Place has expired – and my landlord, the enormously rich Lord Portman, asked such exorbitant terms for allowing me to continue to be his tenant that I confronted the horrors of moving in my old age – and here I am in another house (82. Wimpole Street) and in a much quieter place of abode.

Ever yours | Wilkie Collins

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1. Anderson introduces her short extract from this letter with, ‘Not long before his death he was compelled to leave his house in Portman Square, where he had lived for years. On this event he says:’

2. Anderson’s London postal address from the mid-1880s was ‘Mount Waltham, Netherhall Gardens, South Hampstead, N.W.’

3. WC writes on a Thursday, so Sunday 3 June.

**[3270] \* TO MARY ANDERSON, 9 JUNE 1888**

MS: Private (Michael de Navarro).

82, Wimpole Street. W.

9 June 1888

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

Dear Mary Anderson,

If your letter was not so entirely kind, I might have been almost sorry to receive it. A more delightful evening I never remember than my evening at Mount Waltham.<sup>1</sup> Your friends are charming (as all your friends ought to be) – and my one regret was that I was obliged to go away at too early an hour.

For the last three days the heavy London air has reminded me that I have nerves – and the doctor insists on my going away at once to the sea. There is nothing the matter with me but “fidgets” – do you know what they are? I hope not! – and starting at chance noises. A week or two of sailing will set that right, and I shall not fail to report myself when I come back. I want to see you and your delightful house on a fine summer’s day.

Ever yours | Wilkie Collins

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1. Anderson was a long-term resident of Mount Waltham, Netherhall Gardens, in South Hampstead. Her marriage to Antonio Fernando de Navarro on 17 June 1890 took place at a Roman Catholic chapel nearby.

### (iii) Other letters

#### [3249] \* TO CHARLES H. HIGBEE,<sup>1</sup> 31 JANUARY 1874

MS: Lewis Collection.

St James's Hotel | Boston  
January 31<sup>st</sup> 1874

Dear Sir,

I beg to thank you for a cheque for \$243<sup>25</sup>/<sub>100</sub> being the fee for my reading at Salem on Friday evening last<sup>2</sup> – less the expenses for work which I requested you to do, and for which receipted vouchers are enclosed in your letter.<sup>3</sup>

With best wishes | always truly yours | Wilkie Collins

Mr Charles H. Higbee

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1. Charles H. Higbee, born in Salem, Mass., 24 March 1845 (Mass. Town and Vital records, 1620-1988), who was one of three curators in the Department of the Arts at the Essex Institute (*Essex Institute Bulletin*, vol. V, 1873, p. 99). He is recorded living with his parents and sister in Salem in the 1870 census, and working as a clerk in his father Charles's Leather Store.

2. At the Essex Institute as part of the Institute Course (Hanes, pp. 75 and 107). The event was advertised with an entrance fee of 50c in the *Salem Register* of 29 January, over the signatures of the three curators, including Chas. H. Higbee. A short review on 2 February was not flattering: 'the reading, though agreeable, was not particularly striking. Mr Collins's manner on the platform was gentlemanly and unpretending, and his popularity as a novelist is unquestioned.' See also [1415] to Schlesinger, 28 January 1874.

3. Measuringworth.com records the dollar pound conversion rate averaging \$5.42 to the pound in 1874 making \$243.25 equivalent to £44.88 in 1874. Given WC's problems with his manager at this time it is perhaps significant he was being paid directly. At 50c a seat – and with some having paid for the Institute's series of entertainments – it is a very large sum and implies a large audience. It was significantly more than the \$12.81 he received for a reading in December in Boston – see [1419] to Redpath, 10 February 1874.

#### [3250] \* TO [ANNE BENSON PROCTER],<sup>1</sup> 13 MAY 1875

MS: Unknown. On sale: Blackwells, August 2014, No. 54162, tipped into first edition of *The Woman in White*.

90. Gloucester Place | May 13<sup>th</sup> 1875

Dear Madam,

Your kind invitation finds me – I regret to say – suffering from illness, and not able to take my place at your hospitable table. I can only trust to your indulgence to accept my thanks and my apologies.

Believe me | vy truly yours | Wilkie Collins

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1. We are inclined to accept the bookseller's identification of the recipient as the widow of the dedicatee of *The Woman in White*, Bryan Waller Procter, taking into account the fact the book bears the MS inscription, 'From Wilkie Collins | August 15<sup>th</sup> 1860', the date of initial publication in volume form.

**[3251] \* TO HENRY HERMAN, 9 NOVEMBER 1875<sup>1</sup>**

MS: Illinois.<sup>2</sup>

My dear sir,

Many thanks for your suggestion. The end of the act was originally written as you propose – and altered for reasons too many to be mentioned here. I think it likely you are right. At any rate we will try the experiment. On the preceding leaf is the end as it was originally written.<sup>3</sup> The one change wanted is to give Dr Downward the line “That is the man” – and to drop the curtain.

Vy truly yours | W.C.

I returned you the first act by yesterdays post to care of Miss Cavendish Imperial Hotel.

- 
1. Dating from [1571] to Henry Herman, 8 November 1875, enclosing Act I.
  2. In a prompt book for *Miss Gwilt* as performed at the Adelphi Theatre, Liverpool, 9 December 1875.
  3. Written in WC's hand on the first sheet before the letter begins is the alternative ending:  
Miss Gwilt | Act 2. Page 42  
Manuel (looking) | Is that the man?  
Dr. D. (Dropping the curtain) | That is the man.  
The End of The | Second Act  
==

**[3252] \* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> [MARCH 1876]<sup>2</sup>**

MS: Lewis Collection.

suffered. Pray accept my excuses, and

Believe me | Very truly yours | Wilkie Collins

---

1. Cut from the end of a letter in the hand of Carrie Graves, who acted as WC's amanuensis, but signed by WC. Pasted into vol. I of a copy of the third edition of *Man and Wife*.



2. In all probability, the letter dates from the second half of March 1876, when Wilkie was laid up with gout in the eye and Carrie Graves wrote several letters for him explaining his inability to fulfil literary and other duties.

**[3253] \* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 18 AUGUST 1877**

MS: Unknown. On sale: Freeman's, 1808 Chestnut St, Philadelphia, Pennsylvania, 19103 (16 October 2014, lot 399).

Very truly yours | Wilkie Collins | London | August 18<sup>th</sup> 1877

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1. Probably to an American autograph collector.

**[3254] \* TO EDWARD LEAR, 25 AUGUST 1883**

MS: Lewis Collection.<sup>1</sup>

By Book Post. Registered. 25<sup>th</sup> Aug<sup>t</sup> 1883.

M. Edward Lear | Villa Tennyson | San Remo | Italy  
Wilkie Collins | 90. Gloucester Place | London. W.<sup>2</sup>

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1. Envelope cover only, with fourpenny stamp franked, 'REGISTERED | A 3 | 25 AU 83 | B.D.O.', and 'R' within an oval.
2. A box has been drawn enclosing the return address.

**[3258] \* TO MRS ROBINSON,<sup>1</sup> 8 APRIL 1884**

MS: Private.

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

8th April 1884

Dear Madam,

I will vote again for Mrs Emma Baxter with pleasure<sup>2</sup> – if you will kindly remind me of my engagement as the time of the next election approaches.

Pray excuse this late acknowledgement of your letter. My literary occupations are occupying my whole time, just at present.<sup>3</sup>

Believe me | Faithfully yours | Wilkie Collins

Mrs Robinson

---

1. Unidentified correspondent.

2. Both candidate and election remain unidentified, though the latter perhaps related to one of the societies concerned with anti-vivisection, the subject of WC's last published novel, *Heart and Science*.
3. WC was still occupied with the serial instalments of 'I Say No'.

**[3271] \* TO THE REV. GEORGE BAINTON, 15 JANUARY 1889**

MS: University of Georgia Libraries Special Collections, Hargrett Rare Books, PR5485.A1 1886.<sup>1</sup>

**82, Wimpole Street.** | London W. | 15 January 1889

Dear Mr Bainton,

It is not easy to tell you with what pleasure and what encouragement I have read your most welcome letter. Oh, if I had more readers like you! describes my frame of mind when I had folded up your letter.

For you know as well as I do what are the two least important things in the book – the character of Eunice, and the writing of her dream.<sup>2</sup> This last is – so far as I know – entirely the product of my own imagination. I may tell you why I write doubtfully when I am alluding to the product of my invention. It has been one of my strange experiences to receive letters from readers of my works who ask if I have not founded my story – or sometimes part of my story – on events which have actually happened. Those events are next related by way of courteous excuse for writing to me – and I have found to my amazement that my imagination has been, unconsciously, following the course of incidents which have actually happened in the knowledge of persons absolutely strangers to me. As “The Legacy of Cain” becomes more widely read, I may possibly hear that the truth has been prompting me in ways too mysterious for human discovery. If this does happen you shall be the first friend who hears of it.

I confess to having thought the success of “Jekyll and Hyde” a discouraging sign of deterioration in the public taste.<sup>3</sup> The earlier part of the book is ingeniously and powerfully written. As the end approaches the literary treatment begins (to my mind) to fail. And when we are told that a powder purchased of a chemist is an agent in a supernatural transformation of body and soul, the author's audacity seemed to me to go the length of insulting his readers. Of the many persons who asked me what I thought of the story, and to whom I said what I have said here, not one understood me.

Believe me, dear Mr Bainton,

Always truly yours | Wilkie Collins

---

1. Letter inserted into a copy of the first English edition (1886) of *Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson; details courtesy of Patrick Scott and the late Dr G.

Ross Roy.

2. Eunice Gracedieu, spiteful daughter in *The Legacy of Cain*. See the following letters to Bainton: [3072] of 13 June 1888, and [2858] of 15 June 1888, in which WC asks for and acknowledges Bainton's advice; and [2910] of 29 December 1888, where WC sends him a copy of the book published in November 1888.

3. See [3189] to Charles Kent, 15 March 1886, in which WC expresses similar views on *Strange Case of Doctor Jekyll and Mr Hyde*.

## **(B) Corrigendum**

### **[1580] TO EDWARD SAKER,<sup>1</sup> 4 DECEMBER 1875**

*III, pp.105-106. The recipient should be amended to HENRY HERMAN, as this letter is found with others to him in the Miss Gwilt prompt book. See [3251] to Herman above.*

PUBLISHED BY WILKIE COLLINS SOCIETY DECEMBER 2014  
21 HUSON CLOSE, LONDON NW3 3JW  
4 ERNEST GARDENS, LONDON W4 3QU

# The Collected Letters of Wilkie Collins: Addenda and Corrigenda (10)

William Baker, Andrew Gasson, Graham Law & Paul Lewis



**Wilkie Collins Society**  
**December 2016**

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## Introduction

This pamphlet is the tenth 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*.

The editors are working towards publishing the entire sequence of the known letters in digital form. As part of that process each letter is being given a permanent, unique number. The numbers run consecutively in order as the letters have been published. So the 2987 letters listed in *The Public Face* are numbered as published in sequence in those volumes. The numbers then continue sequentially for the new letters in subsequent *Addenda and Corrigenda* 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 X011. One more was added in A&C7. The table below summarises the numbering.

<b>Publication</b>	<b>Sequence</b>	<b>Pages</b>	<b>Numbers</b>
<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	<i>WCSJ</i> VIII 48-54	[2988]-[2998]
‘Addenda’ (2) 2006	Chronological	<i>WCSJ</i> IX 59-68	[2999]-[3016]
‘Addenda’ (3) 2007	Chronological	<i>WCSJ</i> 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	3-16	[3233]-[3248]
	Anderson	17-28	[3255]-[3270]
	Others	29-33	[3249]-[3271]
‘Addenda’ (10) 2016	Chronological	3-21	[3272]-[3310]

Any subsequent deletions or revisions to dating will not change the assigned number. Hence the four letters identified in *The Public Face* which were deleted by A&C3, pp. 68-9, numbered [0229], [2975], [2977], [2979], and the letter [3097] deleted by A&C8, p. 25, and a further letter [0100] deleted as part of the digital project, remain as blanks in the series.

This tenth *Addenda & Corrigenda* has been updated to December 2016 and includes 39 new letters. They have been found at auctions, in book trade catalogues, in libraries, in collections of signatures, in contemporary publications, and pasted into books. We have also taken the opportunity to add a small number of previously ignored undated scraps to unidentified recipients.

The 39 new letters take the numbers [3272] to [3310] in chronological order. Deducting the four letters deleted by A&C3 and the single letters deleted by A&C8 and the digital project, there are 3304 letters in the sequence to date. A total of 323 newly identified letters have now been published in the *Addenda* series since the original four volume publication.

Letters marked \* have not been published before. Full or partial publication in auction house and dealer catalogues has been ignored. The editors are grateful to owners who have provided texts or given permission for their inclusion.

The *Corrigenda* (pp. 22-25) comprises three letters where complete texts from original manuscripts have become available and two others – one with a significant change of date, the other with a significant identification of the recipient. Numerous minor changes are being held over for the digital project.

The editors welcome all comments and corrections by e-mail to [paul@paullewis.co.uk](mailto:paul@paullewis.co.uk).



## (A) Addenda

### [3272]\* To WILLIAM CULLENFORD,<sup>1</sup> 31 MARCH 1852

MS: Morrab Library, Penzance (Cornish Special Collection, C914.2370481 SP), pasted into a copy of the second edition (1852) of *Rambles Beyond Railways*.

17. Hanover Terrace | Regents Park  
March 31st 1852

Sir,

I shall be happy to take a Ticket for the Dinner of the General Theatrical Fund, on the 5th of April.<sup>2</sup>

I remain, Sir, | Your obt servt | W. Wilkie Collins  
To Wm Cullenford Esq

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1. William Cullenford (d. 1874), co-founder in 1839 of the Royal General Theatrical Fund and Secretary from 1845 to 1873 (Wendy Trewin, *The Royal General Theatrical Fund*, London: The Society for Historical Research, 1989).

2. The Fund recorded a donation of £1-1s by WC on the evening of 5 April 1852. He donated £5-5s on 4 April 1863. On 12 April 1865 he took the chair and donated £10-10s. His bank account at Coutts – which was opened in 1860 – shows two payments to the Fund. £5-5s on 1 April 1863 and £15-9s on 15 April 1865.

### [3273]\* To RICHARD JAMES SPIERS, ESQ.,<sup>1</sup> 21 JULY 1854

MS: Lewis Collection.

The Garrick Club.<sup>2</sup> | July 21<sup>st</sup> 1854

My dear sir,

Many thanks for your kind invitation. I should be delighted to avail myself of it – if I had not already accepted an invitation to visit some friends at Boulogne.<sup>3</sup> I leave London on the 24<sup>th</sup>, and do not return for a month.

I am very happy to have this opportunity of thanking you for the pleasant evening you afforded us on the night of the “Reception” – and I hope to have a future opportunity of improving the acquaintance which began under your hospitable auspices.<sup>4</sup>

If I were writing from home, I am sure I should be charged to present my mother’s kind regards to The Mayoress.<sup>5</sup>

Believe me | My dear sir | very sincerely yours | W. Wilkie Collins  
To | Richard James Spiers Esqre

---

1. Richard James Spiers (1806-1877) was Mayor of Oxford, 1853-54.

2. WC uses the note paper of the Garrick Club, with the simple heading “Garrick Club” embossed within an oval. He joined the Garrick in the early to mid 1850s; other members included Dickens, Fechter and Reade. WC resigned in 1858 over the “Garrick Club Affair” concerning Edmund Yates, subsequently rejoined, but resigned again with Dickens when their candidate, W. H. Wills, was blackballed. to the Secretary of the Garrick Club, [0624] 25 February 1865, [0626] 5 March 1865, and [0630] 10 March 1865.
3. Referring to an invitation by Dickens to join him in the Villa du Camp de Droite, Boulogne (CD to WC 12 July 1854, *Pilgrim* VII pp. 367-368).
4. For an illustration of the Reception and a description of the event, see the *Illustrated London News*, 1 July 1854.
5. See [0211] to Mrs Spiers of 7 June 1855, where WC declines a further invitation. See Corrigenda, p. 24, below.

### [3274]\* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 14 MAY 1858

MS: Unknown. On sale: Jarndyce (Catalogue CCXXI, Winter Spring 2016-2017, item 88).

Friday, May 14<sup>th</sup> 1858

From “The Dead Secret”, by  
Wilkie Collins<sup>2</sup>

---

1. The 443 word extract describing Miss Sturch was probably written for Mary Ann Maria Teresa Garment. At this time WC was staying with his friend Joseph Stringfield, a doctor who lived in Weston-super-Mare, prior to a sailing trip to Wales – see [0282] to Harriet Collins, 3 June 1858. Nearly six months after this extract was written, Mary Ann became Stringfield’s second wife on 4 November 1858 just three days after her 21<sup>st</sup> birthday. WC was a witness. We conjecture that she was living with Stringfield in Weston-super-Mare at this time. His first wife had died and this second marriage ended in judicial separation ordered on 27 June 1867 on grounds of cruelty. Mary Ann subsequently married Michael Daly in 1882 and died 29 August 1908.

2. Wilkie wrote many extracts from his books for fans and friends but this is the earliest example known, one of the longest, and one of only two known from *The Dead Secret*. The extract differs from the published work only in the first line – ‘the Vicar’s governess’ rather than as published ‘the governess’.

‘Miss Sturch, the Vicar’s governess, may be briefly and accurately described as a young lady who had never been troubled with an idea or a sensation since the day when she was born. She was a little, plump, quiet, white-skinned, smiling, neatly dressed girl, wound up accurately to the performance of certain duties at certain times; and possessed of an inexhaustible vocabulary of commonplace talk, which dribbled placidly out of her lips whenever it was called for, always in the same quantity, and always of the same quality, at every hour in the day, and through every change in the seasons. Miss Sturch never laughed and never cried, but took the safe middle course of smiling perpetually. She smiled when she came down on a morning in January, and said it was very cold. She smiled when she came down on a morning in July, and said it was very hot. She smiled when the bishop came once

a year to see the Vicar; she smiled when the butcher's boy came every morning for orders. She smiled when Miss Louisa wept on her bosom, and implored indulgence towards errors in geography; she smiled when Master Robert jumped into her lap and ordered her to brush his hair. Let what might happen at the vicarage, nothing ever jerked Miss Sturch out of the one smooth groove in which she ran perpetually, always at the same pace. If she had lived in a royalist family, during the civil wars in England, she would have rung for the cook, to order dinner, on the morning of the execution of Charles the First. If Shakespeare had come back to life again, and had called at the Vicarage at six o'clock on Saturday evening, to explain to Miss Sturch exactly what his views were in composing the tragedy of Hamlet, she would have smiled and said it was extremely interesting, until the striking of seven o'clock; at which time she would have begged the Bard of Avon to excuse her, and would have left him in the middle of a sentence, to superintend the housemaid in the verification of the washing book. A very estimable young person, Miss Sturch (as the ladies of Long Beckley were accustomed to say); so judicious with the children and so attached to her household duties; such a well-regulated mind, and such a crisp touch on the piano; just nice-looking enough, just well-dressed enough, just talkative enough; not quite old enough perhaps, and a little too much inclined to be embraceably plump about the region of the waist – but, on the whole, a most estimable young person – very much so, indeed.'

### [3275]\* To RICHARD MONCKTON MILNES, AUGUST 1860

MS: Trinity College Library, Crewe Bequest.

R. Monckton Milnes | from Wilkie Collins | August 1860<sup>1</sup>

---

1. At the top of the title page of a first edition of *The Woman in White*, possibly written in the week of publication. The book was advertised as published on 15 August 1860, but the day before that Wilkie wrote: 'The book ... is done to the last fragment of correction and will certainly be finished this week.' ([0368] to Charles Ward, 14 August 1860). So it is possible that WC was sent copies late that week and took this copy to Milnes's house on the visit for which he set off on Friday, 17 August (mentioned in the same letter).

**[3276]\* To RICHARD MONCKTON MILNES, 16 APRIL [1861]**

MS: Trinity College Library, Crewe Bequest.

12. Harley Street

April 16<sup>th</sup>

A photograph for your copy of the book – if it is worth the trouble of sticking it in. – <sup>1</sup>

W.C.

---

1. Pasted in facing the title page of a first edition of *The Woman in White* dedicated to Milnes – see [3275] to him. The photograph by Cundall, Downes & Co. of 168 New Bond Street is a square print of the usually oval photograph pasted in to the first one volume edition which was published in April 1861, which determines the year of the letter.

**[3277]\* To HARRIET COLLINS, 22 JULY 1861**

MS: Morgan (MA 3150), envelope only.<sup>1</sup>

Mrs Collins | at Mrs Taylor's | Canewood Farm | near Tunbridge Wells<sup>2</sup>

---

1. Postmarked 'LONDON-W | 6 | JY 22 | 61' and endorsed in Tunbridge Wells the following day. At Morgan the document is found, among other unattached envelopes without a unique MS number, between items MA 3150/88 and 3150/89.

2. On Reynolds Lane, St John's, Tunbridge Wells.

**[3278]\* To JOHN PALGRAVE SIMPSON, 14 JULY 1862**

MS: Lewis Collection.

The Fort House | Broadstairs | Kent

July 14<sup>th</sup> 1862

My dear Palgrave Simpson,

One line to thank you for your kind letter, and to say how glad I am to hear that your "part" justified your belief in it, and that the play altogether went off well. I was sincerely sorry to miss it – but the dire necessity of getting on a little faster with "No Name" drove me from London – and here I am, with the sea on three sides of me and a garden on the fourth, working in blessed seclusion from all London interruptions. I make a holiday of every Sunday (as a concession to the principles of a brother-writer – Moses, author of "The Ten Commandments" &c &c) – and if you feel inclined this summer or autumn to try the Kentish Coast from Saturday to Monday, let me know a day or two

beforehand – and you will find a bed here very much at your disposal – I only mention from Saturday to Monday because my Sunday holiday leaves me at the disposal of my friends.<sup>1</sup> If you don't mind my being shut up till 3 P.M. the rest of the week is as much yours as Sunday.<sup>2</sup> There are some pretty walks hereabouts, and fine sailing in a lugger I can answer for, if you like the sea.

Ever yrs | Wilkie Collins

---

1. WC writes on a Monday.
2. WC clearly sets out his work pattern: he sits at his desk until 3pm every day from Monday to Saturday.

### **[3279] \* TO HARRIET COLLINS, 22 JULY 1861**

MS: Morgan (MA 3150), envelope only.<sup>1</sup>

Mrs Collins | care of John Bullar Esqre | Basset Wood | near Southampton

---

1. Postmarked 'LONDON-W | [?] | AU 24 | 63' and endorsed illegibly. At Morgan the document is found, with another unattached envelope without a unique MS number, at the end of the series of letters to his mother, after item MA 3150/117.

### **[3280] \* WILLIS & SOTHERAN,<sup>1</sup> 19 JULY 1864**

MS: eBay, January 2016 (#141882441709 keithhartwell@blueyonder.co.uk).

12 Harley Street. W  
July 19<sup>th</sup> 1864

Dear Sirs,

I enclose a cheque for the amount of my account.<sup>2</sup> Please return me the bill receipted.

Faithfully yours | Wilkie Collins

Messrs Willis & Sotheran

---

1. Bookdealers of Covent Garden and Charing Cross.
2. A cheque to Willis & Co for £10-3s was debited to WC's account at Coutts on 21 July 1864.

**[3281]\* TO MRS M. UNDERHILL,<sup>1</sup> 30 JUNE 1865**

MS: eBay, August 2015 (#400985046161, in large lot).

9. Melcombe Place | Dorset Square | London  
June 30<sup>th</sup> 1865

Dear Madam,

Pray excuse an unavoidable delay on my part in acknowledging the receipt of your note, and in then complying with your wish to possess my Autograph.

Faithfully yours | Wilkie Collins  
Mrs M. Underhill

---

1. Otherwise unidentified, but from the form of the return address an autograph hunter living outside London.

**[3282]\* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 23 JUNE 1867**

MS: Lewis Collection.

9. Melcombe Place | Dorset Square | N.W  
June 23<sup>rd</sup> 1867

Mr Wilkie Collins presents his compts to...<sup>2</sup>  
prevent him from being present at the dinner on Saturday next.<sup>3</sup>

---

1. From the dateline a correspondent in London. The fragment is a small cut piece, 74x113mm. Across the top is written in pencil:

Wilkie Collins – Author of Woman in White &c &c

2. The small cut slip ends at this point. The missing portion presumably reads along the lines of “[name] but [regrettably] [reasons]”.

3. This line is on the verso which has been glued to an album sheet but is legible through the recto. WC writes on a Sunday so the invitation relates to Saturday 29 June.

**[3283]\* TO W. P. FRITH, 27 JULY 1868**

MS: Lewis Collection.

**90, Gloucester Place, | Portman Square. W.<sup>1</sup>**  
Monday Jul 27<sup>th</sup> 1868

My dear Frith,

One line to say that I have not forgotten your kind invitation. But I have returned to town today, with my foot once more useless to me. Whether it is

gout, or whether I have been using the foot too much, I cannot say till the doctor sees me. The fact is that I cannot cross the room without help and that the pleasure of dining with you, this month, is another pleasure sacrificed to the demon who tortures me.

I must get away from England, if I am carried away, as soon as this new disaster is set right. And I hope you will give me another chance, when we all return to London.

Yours ever | Wilkie Collins

---

1. On black-edged mourning paper, following the death of his mother on 19 March.

### **[3284]\* TO ISABELLE FRITH, 27 DECEMBER 1869**

MS: Lewis Collection.

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

Decr 27<sup>th</sup> 1869

Dear Mrs Frith,

Thank you for your kind invitation.<sup>1</sup> I accept it with the greatest pleasure.

Vy truly yours | Wilkie Collins

---

1. Probably for Monday, 10 January. If so, WC did not in fact attend, see [0947] to Isabelle Frith.

### **[3285]\* TO THOMAS D. GALPIN, 11 OCTOBER 1871**

MS: Lewis Collection.

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

11<sup>th</sup> October 1871

My dear sir,

I shall be very happy to see you here on Friday morning next – at 10, or at any later hour which may be more convenient to you.<sup>1</sup>

Believe me

Faithfully yours | Wilkie Collins

Thos. D Galpin Esq

---

1. WC writes on a Wednesday, so the appointment is for Friday 13<sup>th</sup>. Thomas D. Galpin, of the publishers Cassell, Petter & Galpin, wanted to negotiate for the publication of WC's

novels in penny parts. The meeting is referred to in [1138] 17 October 1871 to George Smith. The answer was ‘no’. See [1149] to Galpin, 30 October 1871.

**[3286]\* TO UNIDENTIFIED RECIPIENT, LATE 1871-EARLY 1872<sup>1</sup>**

MS: Lewis Collection.

The play begins punctually at a quarter to eight.  
With best regards | yours always truly | Wilkie Collins

---

1. Cut from the end of a letter. The dating comes from the only other example of the phrase ‘punctually at a quarter to Eight’ – see [1155] to Allston Brown, 6 November 1871. We thus conjecture that it is for the dramatic performance of *The Woman in White* which ran at the Olympic Theatre from 9 October 1871 to 24 February 1872. The paper is appropriate to that era.

**[3287]\* TO CHARLES DICKENS JNR<sup>1</sup>, 16 JANUARY 1872**

MS: Lewis Collection.

**90, Gloucester Place, | Portman Square. W.**  
16<sup>th</sup> January 1872

Dear Charley,

My doctor forbids me to go to dinner-parties, and orders me out of town as soon as I can get away. The truth is that I have been working too hard. My nerves want quiet and my digestion has struck work.<sup>2</sup>

I am sincerely sorry not to be able to accept your kind invitation for the 28<sup>th</sup> of this month. But, as things are, I can only trust to your kindness to forgive my absence and to accept the expression of my regret.

Vy truly yours | Wilkie Collins

---

1. WC addressed only two correspondents ‘Charley’. His brother was always ‘My dear Charley’ and signed off ‘Yours affly’. The other was Charles Dickens Jr – see for example [3218] 10 November 1874 and [1663] 29 January 1877.

2. For another example of this odd phrase ‘struck work’ see [2106] to Chatto & Windus, 31 January 1883: ‘my brains struck work, some days since’.



**[3288]\* TO GEORGE BENTLEY, 3 JUNE 1873**

MS: Lewis Collection.

**90, Gloucester Place, | Portman Square. W.<sup>1</sup>**

3rd June 1873

Dear Mr Bentley

A line to thank you for your kindness. Mr Beard's son is unfortunately suffering from illness – and he has no choice but to ask you to defer the interview until he is well enough to wait on you.<sup>2</sup> He will write to you himself.

(In great haste)

Yours always truly | Wilkie Collins

- 
1. Centred Gothic type with full mourning border, following the death of CAC on 9 April.
  2. Nathaniel Beard, younger son of WC's doctor, Francis Carr Beard, who became George Bentley's chief clerk. Presumably the letter refers to the postponed interview which secured him the post and indicates WC had a part in his appointment. For Nathaniel Beard's reminiscences of WC see 'Some Recollections of Yesterday' *Temple Bar*, vol. 102, July 1894, pp. 315-339.

**[3289]\* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> OCTOBER 1873**

MS: Lewis Collection

New York  
October 1873

Wilkie Collins

- 
1. For an autograph hunter. WC was in New York more than once in October, finally leaving on 28<sup>th</sup> for Boston (Susan R Hanes, *Wilkie Collins's American Tour, 1873-4*, 2008, p.104).

**[3290]\* TO MME FECHTER,<sup>1</sup> 23 APRIL 1874**

MS: Lewis Collection.

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

23<sup>me</sup> avril

Chère Madame

Merci milles fois de votre aimable lettre.

J'attendrais l'honneur de vous recevoir ici Lundi [*sic*] avec le plus vif plaisir.<sup>2</sup>

Wilkie Collins<sup>3</sup>

---

1. The year and recipient are inferred from WC to Mme Fechter [3179] 21 April 1874. This is a reply to her reply to that letter.
2. WC writes on a Tuesday.
3. Translation

Dear Madam

Thank you a thousand times for your kind letter. I shall await the honour of receiving you here on Monday with the greatest pleasure.

### [3291]\* TO REVD DOCTOR LEARY<sup>1</sup>, 11 APRIL 1876

MS: Lewis Collection.

**90, Gloucester Place, | Portman Square. W.<sup>2</sup>**

11<sup>th</sup> April 1876

My dear sir,

Pray accept my thanks for your kind letter. The Memoir in “Men of The Time” is I think correctly written as to facts and dates.<sup>3</sup> I can add nothing to it which would be in the least likely to interest the public.<sup>4</sup> The last “event” in my life was my time in America in 1873-4. I read in public two of my shorter stories (“The Dream-Woman” and “The Frozen Deep”) – and I met with a reception from the people of the United States which I shall remember gratefully to the end of my life.

This is really all that I can say to any purpose about myself. My only claim to the honour of a memoir is represented by my books. I am glad to hear that I may count you among my indulgent readers.

Believe me | vy truly yours | Wilkie Collins

The Revd Doctor Leary

---

1. Thomas Humphrys Lindsay Leary (c1827-1906). He is the only possible candidate in *Crockford's Clerical Directory* of 1878 (p.428 [21]). In 1876 he was curate at St George's, Camberwell (1874-1881). His census entries indicate he was born in Ballybay, Co. Monaghan, Ireland c.1827 and apart from his clerical work he describes himself in the 1871 Census as ‘journalist and reviewer’ (R.G.10 1333). He married Marian Marston 11 January 1855 in Derby (GRO and *Armagh Guardian*, 19 January 1855, p. 8b). From 1858-1865 he was Headmaster at Derby Grammar School but left after he was summonsed to support the child of a former servant, Maria Gee. Despite witness accounts from other servants the summons was dismissed (*The Nottinghamshire Guardian*, Friday 7 April 1865, supplement, p.1f).

2. Written at the top of the letter in another hand, ‘Wilkie Collins’.

3. *Men of the Time* was first published by David Bogue in 1856 with a short entry on WC which contained several errors, including giving his birth year as 1825 and stating his mother was the daughter of a painter. He sent corrections to the new editor Edward Walford [0411] 17 April 1861 and it is presumably the revised 1862 edition to which he refers.

4. It is not clear why he wanted the information. It was not used in his known publications around that time (*Wellesley Index*, vol. V, p. 455).

### [3292]\* TO ALFRED CAPPER<sup>1</sup>, 20 APRIL 1876

MS: Unknown. On sale: Dreweatts Bloomsbury Auctions, Maddox Street, London (4 September 2015, lot 13).

April 20<sup>th</sup> 1876

Very truly yours | Wilkie Collins<sup>2</sup>

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1. Although WC does not give an addressee, the item is on a small piece of cut paper in an album of more than 100 signatures, letters, and envelopes. Where there is an addressee it is A. Capper or Alfred Capper or Alfred O. Capper, and one preserved envelope gives his address as Beechwood, Hill Lane, Southampton. The 1871 and 1881 Censuses record Alfred O. Capper at this address as a scholar aged 12 (RG10/1199) and Merchant's Clerk aged 22 (RG11/1221). He was born Alfred Octavius Capper in Q3 1858 (Southampton 2c40). His autobiography *A Rambler's Recollections and Reflections* (London 1915) records 'When at school I also collected autographs. I wrote to nearly every celebrity, enclosing a stamped addressed envelope, and I have in consequence, a very valuable collection, including Tennyson, Gladstone, Ruskin, Anthony Trollope, Millais, Wilkie Collins, Sothorn, Phelps, Buckstone, and hundreds of others.' (p. 21). See <https://archive.org/details/ramblersrecollec00capp>

2. The date is added after the signature as is usual when WC responds to an autograph request from a stranger.

### [3293]\* TO UNIDENTIFIED TRANSLATOR<sup>1</sup>, 12 JANUARY 1877

MS: Lewis Collection.

Londres | 12 Janvier 1877

Mon cher monsieur,<sup>2</sup>

Je vous prie d'accepter mes remerciements sincères pour l'intéressante [*sic*] addition que votre bonté vient de faire à ma bibliothèque. Votre traduction du chef d'oeuvre [*sic*] de l'un des plus grands écrivains de toutes les époques ou de toutes les nations est, autant que je puis en juger, admirablement réussie. Je suis surtout frappé de la manière dont vous avez rendu les saveurs (si je puis m'exprimer ainsi) de la

délicatesse exquise du style de [Herne]<sup>3</sup>. La réussite en pareille matière devait être excessivement difficile à obtenir et vous y êtes parvenu.

Je peux déjà prévoir le plaisir que j'éprouverai à voir mon petit roman traduit [*sic*] dans votre langue.

Croyez moi votre bien dévoué

Wilkie Collins.

Je ne veux pas fermer ma lettre sans féliciter l'artiste de les [*sic*] charmantes illustrations. Leur exécution [*sic*] est magistrale. Ce sont des tableaux dans le meilleur sens du mot.

---

1. Apparently to someone who was to translate one of WC's shorter works.

2. Translated with some errors possibly by a friend fluent in French and written in another hand with what seems to be WC's own signature.

London | 12 January 1877

My dear sir,

Please accept my sincere thanks for the interesting addition your kindness has just made to my library. Your translation of the masterpiece of one of the greatest writers of all ages or nations is, as far as I can judge, admirably successful. I am particularly struck by the manner in which you have rendered the flavours (if I may so express myself) of the exquisite delicacy of the style of [Herne]. Success in such matters must be exceedingly difficult to obtain, and you have succeeded.

I can already foresee the pleasure I will experience seeing my little novel translated into your language.

Believe me your devoted | Wilkie Collins.

I do not want to close my letter without congratulating the artist on the charming illustrations. Their execution is masterly. These are paintings in the best sense of the word.

3. Reference unidentified.

## [3294]\* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 18 AUGUST 1877

MS: Lewis Collection.

London  
August 18<sup>th</sup> 1877

Very truly yours | Wilkie Collins

---

1. Probably to an autograph collector, as the place and date are written at the foot of the page.

**[3295]\* TO SIDNEY FRANCES BATEMAN<sup>1</sup>, 24 AUGUST 1877**

MS: Unknown. On sale Hansons Auctioneers (2 April 2016, Lot 730) with many letters and effects relating to the Bateman sisters.

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

24<sup>th</sup> Augt 1877

Dear Mrs Bateman

Pray accept my thanks for your very kind letter, and my heartiest good wishes for the success of the piece.

I should be only too glad to profit by the opportunity which you are so good as to offer me – if my health would permit it. But with “The Moonstone” rehearsals to look after in the day time, I am obliged to give my evenings up to the rest which I sorely need by that time. The day after the piece is produced, I go to try the mountain air in the Tyrol.<sup>2</sup>

If you will kindly let me have three seats for the first night – or two if three should be too many – I shall have a full report of the public reception of The Dead Secret, and, it is needless to say, of the acting as well.

Once more – May you succeed! and may I see the piece when I return from the Continent!

Always truly yours |Wilkie Collins

---

1. American born actress (1823-1881), who played Sarah Leeson in a dramatization by E. J. Bramwell of *The Dead Secret* which opened at the Lyceum on 29 August 1877. It received poor reviews in *The Times* (3 September 1877 p. 10e) and *The World* (5 September 1877). Both praised Collins but did not like the adaptation or Miss Bateman’s acting. Its last performance was 10 November (*The Times* of that date p. 8e). Despite the programme’s claim to the contrary, the play was adapted without WC’s permission. See [3049] to Jane Ward, 27 August 1877.

2. It is not clear if WC was making up an excuse or if he did go for a week in the Tyrol. In [3049] to Jane Ward, 27 August 1877 he wrote ‘I will try hard to call and say goodbye.’ But he was certainly back in London on 8 September (see [1698] to Fanny Devonport of that date).

**[3296]\* TO EUPHEMIA MILLAIS,<sup>1</sup> 11 JUNE 1879**

MS: Lewis Collection.

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

11<sup>th</sup> June 1879

Mr Wilkie Collins accepts with great pleasure the honour of Mr and Mrs Everett Millais’ invitation for July 25<sup>th</sup> at 8 o’Clock

1. Euphemia Chalmers Millais née Gray (1828-1897) known as Effie married John Everett Millais 3 July 1855. Invitations were normally sent by the woman of the house to whom WC replies.

**[3297]\* TO CHARLES THOMAS, OCTOBER 1878 - JUNE 1879<sup>1</sup>**

MS: Unknown. Envelope only with Robert Temple Books.

90. Gloucester Place. W.<sup>2</sup>

Mr C. Thomas | Messrs Robson & Sons | 20 Pancras Road  
Wilkie Collins

---

1. Dated from the time when WC was sending proofs by post to Thomas, the printer of *The Fallen Leaves* in *The World*. See to him, [1786] 24 October 1878 and [1861] 23 June 1879.

2. The address and signature are written at the left foot of the envelope surrounded by a wavy line. The reverse of the envelope has WC's wax seal with his initials. The empty envelope is apparently unopened.

**[3298] TO THE EDITOR OF THE *SPIRIT OF THE TIMES*,<sup>1</sup> 29 JANUARY 1880**

MS: Unknown. Published: (New York) *Spirit of the Times*, 14 February 1880. p. 36c.<sup>2</sup>

LONDON, Jan. 29, 1880.

TO THE EDITOR OF THE SPIRIT OF THE TIMES:

DEAR SIR: In your weekly number, dated Jan. 17, you quote a paragraph from a newspaper called the *Detroit Free Press*, asserting that "The Devil's Spectacles" is a plagiarism from a work written by Mr. George William Curtis.<sup>3</sup>

The curious form of human stupidity which exhibits itself in charges of this sort, is so common and so contemptible that I only propose to reply by stating a plain fact, in justice to the proprietor of the Christmas Number of THE SPIRIT, who arranged with me for the publication of my story in the United States.

I not only never read Mr. Curtis' story of "Tidbottom's Spectacles," I never even heard of the work, until your journal reached me in due course of post this morning. Believe me, dear sir, faithfully yours,

WILKIE COLLINS.

---

1. WC's friend Edward Buck, who arranged for a copy of the popular New York weekly to be sent regularly to the author in London.

2. WC's published letter is both preceded and followed by extensive editorial comments, concluding, 'we are sure that the *Detroit Free Press* will give the full denial of Mr. Wilkie Collins as prominent a publicity as that which it bestowed upon the letter charging him with

plagiarism.’

3. Signed only ‘G.P.G.’, the original letter began: ‘Plagiarism is perhaps no more common now, proportionately, than it was centuries ago, but the discoveries of it are of more frequent occurrence now than heretofore. I have recently made what seem to me two rather interesting discoveries.’ (‘Literary Larcenies’, *Detroit Free Press*, 4 January 1880, p. 10). The first involved the French sage Michel de Montaigne back in the sixteenth century, while the second was WC’s story in the special Christmas issue of the *Spirit of the Times* for 1879. The paragraph cited in the *Spirit of the Times* (17 January 1880, p. 589a) read:

There is another most glaring and audacious case of literary priggish that came under my eye on glancing over the Christmas number of THE SPIRIT OF THE TIMES, in which was printed, after much flourishing of advertising trumpets, a Christmas story by Wilkie Collins, entitled ‘The Devil’s Spectacles.’ In that story Mr. Collins disposes of two Arctic explorers who are lost from their shipmates in an effort to get a glimpse of the open Polar sea. One freezes to death and the other eats his remains. The Devil comes along and gives the survivor a pair of spectacles, on looking through which the wearer reads the most secret thoughts of those persons on whom they are focused. I had a vivid recollection that those identical spectacles were inherited by a certain ancient assistant book-keeper, and that the brilliant George William Curtis told their curious story in one of his charming ‘Prue and I’ sketches, entitled ‘Tidbottom’s Spectacles,’ many years ago. I wrote to Mr. Curtis regarding it. In reply he says: ‘My “Tidbottom’s Spectacles” was an old fancy of mine, obvious enough, yet I do not recall it elsewhere. I used it first in a fairy story, which I wrote thirty-five years ago for my younger brothers which is not published. I have not seen Wilkie Collins’ paper.’

Both here and in subsequent issues (14 February 1880, p. 36c, and 21 February 1880, p. 61b), the *Spirit of the Times* expressed outrage, demanding either evidence to back up the accusation or an apology from all responsible parties. *Prue and I*, by the distinguished American author George William Curtis (1824-92: *DAB*), had in fact been published by Dix, Edwards & Co. of Broadway, New York, back in 1856, including the whimsical tale ‘Titbottom’s Spectacles’ (*sic*) pp. 99-138). In the end, the *Detroit Free Press* seems to have reprinted WC’s letter and withdrawn the accusation, though it exonerated Curtis of any responsibility and laid the entire blame on the anonymous correspondent, at the same time criticising the *Spirit of the Times* for its ‘ill-tempered’ approach to the issue (*Spirit of the Times*, 28 February 1880, p. 85b).

### [3299]\* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 18 AUGUST 1877

MS: Lewis Collection.<sup>2</sup>

6<sup>th</sup> October 1880

“Why are we to stop her, sir? What has she done?”

“Done! She has escaped from my Asylum. Don’t forget: a woman in white. Drive on.”

Wilkie Collins

1. Presumably a member of the London theatrical community.
2. In an album of theatrical signatures and notes dated 1878-1888.
3. The quote is from *The Woman in White*. It is the conclusion of the first part in *All The Year Round*, 26 November 1859, vol. II, p. 104.

**[3300]\* TO MRS CAMPBELL<sup>1</sup>, 26 OCTOBER 1880**

MS: Lewis Collection.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

26<sup>th</sup> Oct: 1880

My dear Mrs Campbell

Thank you most sincerely for the photograph of your charming little child. I may perhaps claim a sort of Godfatherly interest in her, after the compliment which you have so kindly paid to the other “Magdalen” in the book.<sup>3</sup>

The production of the play is deferred – for many reasons too numerous to mention – and I am still pledged to certain engagements made long since.<sup>4</sup> All that I can now say is, that I will not forget your letter. In the mean time, I congratulate you on the success announced in the newspaper slips – and I hope for another opportunity of seeing you on the London stage.<sup>5</sup> Latterly, I have not been able to see anything of the “modern drama”. The damp weather has found its way to the rheumatic side of me, and I cannot leave the house at night.

Vy truly yours | Wilkie Collins

- 
1. An unidentified actress. Probably not the Mrs Campbell he wrote to sixteen years earlier in [0586] 1 July 1864.
  2. On green headed paper with logo ranged left and address ranged right.
  3. Presumably the child was a girl named Magdalen, after Magdalen Vanstone in *No Name* published in 1862.
  4. Perhaps Mrs Campbell was enquiring if WC intended to stage *No Name* (which he never did in England).
  5. We have found no mention of Mrs Campbell in a play in London in *The Times* or *The Era* around this time.

**[3301] TO E.A. BUCK, 6 NOVEMBER 1880**

MS: Unknown. Facsimile: (New York) *Spirit of the Times*, 27 November 1880, p. 425.<sup>1</sup>

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

London | 6<sup>th</sup> November 1880

Dear Mr Buck,

Here is the title of the new story: –



=  
Who Killed Zebedee?<sup>3</sup>  
=

yours ever | Wilkie Collins

To Mr E.A. Buck

---

1. The facsimile appears on the front cover under the heading ‘A New Christmas Story, By Wilkie Collins’. On the leader page appears the following explanation: ‘Wilkie Collins, with characteristic kindness, sends us the title of the story he is writing expressly for THE CHRISTMAS SPIRIT in such a form that we are able to present it to our readers in fac-simile. “Who killed Zebedee?” will be the literary question of the holidays.’ (*Spirit of the Times*, 27 November 1880, p. 434b). A couple of weeks earlier, readers had been promised ‘a letter, which we shall publish next week, from the greatest living novelist, Wilkie Collins, in which he declares that, like Maud S. and St. Julien [famous race horses], he intends “to beat the record” with his new story’ (13 November 1880, p. 388b). Presumably the promise was made before the letter was received.
2. WC uses printed stationery with his monogram ranged left. He writes in portrait format to complete the address and date lines, then turns the paper round to landscape format to write the rest of the letter. The facsimile itself is printed in landscape format.
3. There is in fact quadruple underlining in the middle of each of the three words.

**[3302] TO THE EDITOR OF THE *SPIRIT OF THE TIMES*, 15 NOVEMBER 1882**

MS: Unknown. Facsimile: ‘Wilkie Collins’ System and Story’, (New York) *Spirit of the Times*, 9 December 1882, p. 525.<sup>1</sup>

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

London | 15<sup>th</sup> Nov 1882

9.A.M. – Dear Editor, Bed at night is a capital place to sleep in. Bed in the morning is a capital place to think in. The title has just come to me, and the story shall follow.

Fie! Fie! | or | The Fair Physician.

=

Yours ever | Wilkie Collins

---

1. After the facsimile comes this editorial comment:

The above facsimile of a note which we have just received from the greatest of living English novelists explains itself, so far as the title of the new story, written by Wilkie Collins especially for THE CHRISTMAS SPIRIT, is concerned. But it is also interesting and valuable as affording a clue to the system upon which the great novelist works. He is as punctual as a clock and as exact as a railway time-table. His stories are mapped out

months, and even years, ahead. So many pages a day of “copy” are produced; the novel will be finished in so many days – these are his precise calculations. Two months ago, talking with the Editor of THE SPIRIT in London, Wilkie Collins said: “I shall finish my present serial on the 15th of November, and will then begin my Christmas story for my favorite SPIRIT.” The date of the above note shows that, on the very day named in this conversation, Wilkie Collins commenced his annual contribution to our columns by selecting his title. “The Fair Physician” indicates the direction which the story will take and the character of its heroine. Wilkie Collins has observed the remarkable increase in numbers, usefulness, and popularity of the lady-doctors, and he has chosen one of them, this year, as the central figure of the latest creation of his genius, and thus, as usual, leads the way to a new field for romance. It is characteristic of Wilkie Collins that, while his style has not varied for years, his characters, plots, and incidents are always as novel as the day’s news, abreast with the progress of the age, and perfect reproductions of the most recent issues of the inexhaustible mint of Nature. Of all writers in the world, therefore, Wilkie Collins best embodies in fiction, and finds his most appropriate place in, THE SPIRIT OF THE TIMES.

2. WC uses printed stationery with his monogram.

**[3303]\* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 24 AUGUST 1867 TO 24 FEBRUARY 1888**

MS: Lewis Collection.

90 Gloucester Place | Portman Square | London

Wilkie Collins

---

1. On a small square of yellowed paper glued to an album sheet presumably for a collector. Dated from WC’s time at Gloucester Place, probably from the earlier part.

**[3304]\* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> UNKNOWN DATE**

MS: Lewis Collection.

accept my best thanks, and believe me,  
vy truly yours | Wilkie Collins

---

1. Apparently cut from the end of a letter.

**[3305]\* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> UNKNOWN DATE**

MS: Lewis Collection.

of being ...you in the exercise of your art. Let me...  
always truly yours | Wilkie Collins

---

1. On two sides of a fragment cut from the end of a letter

**[3306]\* TO CARRIE BARTLEY<sup>1</sup>, UNKNOWN DATE**

MS: Lewis Collection.

To H.E. Bartley<sup>2</sup> | from | Wilkie Collins

---

1. On a small piece of white paper pasted to a black card.
2. Harriet Elizabeth, the daughter of Caroline Graves, married William Powell Bartley 12 March 1878. WC was a witness.

**[3307]\* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> UNKNOWN DATE**

MS: Lewis Collection.

...months past. But, even in the face of illness, I am an obstinate man – and I don't yet give up the hope of improving an acquaintance which I remember with sincere pleasure.

Believe me | Vy truly yours | Wilkie Collins

---

1. The final leaf torn from a three-page letter.

**[3308]\* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> UNKNOWN DATE**

MS: Lewis Collection.

Very truly yours | Wilkie Collins

---

1. Possibly the end of a letter, though it is very neat and could be simply a signature for an autograph hunter.

**[3309]\* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> UNKNOWN DATE**

MS: Lewis Collection.

With Mr Wilkie Collins's Compliments

---

1. On a small piece of white paper. Distinct from [3310].

**[3310]\* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> UNKNOWN DATE**

MS: Unknown. eBay 4 April 2015 #261827255053.

With Mr Wilkie Collins's Compliments

---

1. On a small piece of yellow paper. Distinct from [3309].

## **(B) Corrigenda**

**[0017] TO HARRIET COLLINS, SUMMER [1841/1843]**

*I p. 8: This letter should be redated to [SUMMER 1848] for the following reasons*

- *the salutation is Dear Mother rather than Dear Mama which pointed to an earlier date;*
- *it mentions the married Charles Ward which places it from early 1845 onwards;*
- *it does not mention WmC at all, which, while he was alive, is unusual in the letters written to HC;*
- *it mentions the enclosure of some Prospectuses which must surely have been for the Memoirs.*

**[0211] TO MRS SPIERS,<sup>1</sup> 7 JUNE 1855**

I, p. 124. And A&C5, p. 19.

*New footnote identifying her.*

---

1. Wife of the former Mayor of Oxford, Richard James Spiers. See [3273] to him, 21 July 1854. Victorian etiquette suggests that a reply to a domestic invitation would be directed to the woman of the house – see [0457] to Mrs Jacure, 13 February 1862, or [0603] to Henrietta

**[3083] TO ANNABEL MILNES<sup>1</sup>, 17 MAY 1862**

*The MS has been located and the whole text should be replaced.*

MS: Trinity College Library, Crewe Bequest (pasted into first edition of *No Name* 1863).  
Published (all with some errors): Thomas Wemyss Reid, *The Life, Letters, and Friendships of Richard Monckton Milnes, first Lord Houghton* (2 vols, London: Cassell, 1890), II, pp. 79-80;<sup>2</sup> W. Teignmouth Shore, *Charles Dickens and his Friends* (London: Cassell, 1909), pp. 209-10; A&C4, p. 6.

**12. Harley Street, W.**

May 17<sup>th</sup> 1862

Dear Mrs Milnes,

I have always had a pagan tendency to believe in Fate. That tendency has now settled into a conviction. Fate sits on the doorstep at 16 Upper Brook Street, and allows all your guests the happiness of accepting your hospitality – with the one miserable exception of the Doomed Man who writes this letter. When your kindness opened the door to me, on the occasion of your “At Home”, Fate closed it again – using as the instrument of exclusion a neuralgic attack in my head. Quinine and patience help me to get the better of this, and Mrs Milnes (with an indulgence which I am penitently conscious of not having deserved) offers me a second chance. Fate, working with a Postman for an instrument on this occasion, sends me a dinner invitation for Thursday, the 22<sup>nd</sup>, one day before I receive Mrs Milnes’s kind note. No guardian angel warns me to pause. I accept the invitation, and find myself engaged to dine on the 22<sup>nd</sup> – not in London, for I might then have asked permission to come to Brook Street in the evening – but at Richmond, where there is no hope for me!

I think this “plain statement” really makes out my case. I have not the audacity to ask you to accept my apologies – my aspirations are limited to presenting myself as a fit object for your compassion. The ancients, in any emergency, were accustomed to mollify Fate by a sacrifice. I am quite ready to try the experiment. If I presented myself on the door-step of your house with a portable altar, a toga, a live sheep, and a sacrificial knife – would it be convenient? I fear not! A crowd might collect, the Animals’ Protection Society might interfere at the moment of divination, and Mr Milnes might be subjected to annoying inquiries in the House of Commons. My only resource left is to ask you to exercise the Christian privilege of forgiveness, and to assure you that I deserve it by being – really, and not as a figure of speech – very sorry.

Believe me | very truly yours, | Wilkie Collins

- 
1. Wife of Richard Monckton Milnes (married 1851). At this time he was a Member of Parliament before being made Lord Houghton in 1863. She died in 1874.
  2. Sir Thomas Wemyss Reid (1842-1905: *ODNB*) was a distinguished parliamentary journalist. The biography mentions several occasions when Collins was a guest at the Milnes's house. See also [0591] to Richard Monckton Milnes, 6 August 1864.

### **[1457] TO UNIDENTIFIED RECIPIENT, 5 JUNE 1874**

*III, p. 36: The MS has now been identified and copied so the whole text should now read:.*

MS: Unknown. On sale: antiquariat.de 31 March 2016 with a photograph by Sarony.  
Published: BGLL, III, p. 36 (summary only)

90, Gloucester Place | W.  
5<sup>th</sup> June 1874

My dear sir,

Many thanks for your kind invitation.

I have two engagements for the 16<sup>th</sup>, already – and, under these circumstances, I fear I have no alternative but to ask you to accept my apologies, and the expression of my regret.<sup>1</sup>

Vy truly yours | Wilkie Collins

---

1. No other engagements at this time are mentioned in his letters.

### **[2609] TO J. MARQUAND SAUNDERS,<sup>1</sup> 7 SEPTEMBER 1886**

*IV, p. 190: The MS has now been located so that, with the recipient corrected, the source changed, the text completed, and the notes amended, the whole text should now read:.*

**[2609] To J. MAYNARD SAUNDERS,<sup>1</sup> 7 SEPTEMBER 1886**

MS: Lewis Collection, with envelope.<sup>2</sup> Published: BGLL, IV, p. 190 (partial text and as to ‘J. Marquand Saunders’).

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>3</sup>**

7<sup>th</sup> September 1886

Dear sir,

When I take up my pen, after breakfast, I take up my cigar with it. When I return to my pen, after lunch, I return to my cigar. When I do my best, in the evening, to digest my dinner (N. B. I am sixty two years old) my cigar helps me. I have only to add that I feel the most unfeigned pity for those unfortunate persons who do not smoke.

Faithfully yours | Wilkie Collins

J. Maynard Saunders, Eqr.

---

1. The only candidate in the records is John Maynard Saunders (8 August 1863-1949), listed in the parish register as born in Marylebone (father John Saunders, mother Georgiana Wiggington), and in censuses as a ‘journalist’ in 1891 and 1901, and a ‘Journalist foreign editor’ in 1911.

2. Directed to ‘J. Maynard Saunders, Esqr. | 48. Francis Road | Edgbaston’, initialled W.C in bottom left corner, and postmarked recto and verso ‘London’ and ‘Birmingham | 8 September 1886’.

3. Ranged right with monogram on left, watermarked ‘Hieratica | J. S & Co.’

PUBLISHED BY WILKIE COLLINS SOCIETY DECEMBER 2016  
21 HUSON CLOSE, LONDON NW3 3JW  
4 ERNEST GARDENS, LONDON W4 3QU



# The Collected Letters of Wilkie Collins: Addenda and Corrigenda (11)

William Baker, Andrew Gasson, Graham Law & Paul Lewis



**Wilkie Collins Society**  
**December 2017**

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## Introduction

This pamphlet is the eleventh 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 2018 the editors hope to publish the entire sequence of the known letters online. As part of that process each letter is 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 X011. One more was added as X012 in A&C7. The table below summarises the numbering.

<b>Publication</b>	<b>Sequence</b>	<b>Pages</b>	<b>Numbers</b>
<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	<i>WCSJ</i> VIII 48-54	[2988]-[2998]
‘Addenda’ (2) 2006	Chronological	<i>WCSJ</i> IX 59-68	[2999]-[3016]
‘Addenda’ (3) 2007	Chronological	<i>WCSJ</i> 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	3-15	[3311]-[3339]
	Extracted letters	16-18	[3325]-[3330]

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. 68-9, numbered [0229], [2975], [2977], [2979], the letter [3097] deleted by A&C8, p. 25, [3294] deleted in this publication (p. 20), 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 unpacked into two or more separate items. This has happened following the review of the material for the digital project. The five new letters created are listed below, pp. 16-18.

This eleventh *Addenda & Corrigenda* has been updated to December 2017 and includes 29 new letters. They have been found at auctions, in book trade catalogues, in libraries, in collections of signatures, in nineteenth century publications, pasted into books, and separated out from other known letters.

The 29 new letters take the numbers [3311] to [3339] in chronological order. Deducting the nine deleted letters, there are thus 3330 letters in the sequence to date. A total of 352 newly identified letters have now been published in the Addenda series since the original four volume publication.

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 or given permission for their inclusion.

The Corrigenda section is divided into two parts. On pp. 17-19, part (i) comprises letters which have been unpacked from existing letters to form separate items. There are five of these. On pp. 19-21, part (ii) consists of two letters where the full manuscript has now been identified as well as one consequent redating and one deletion. Numerous minor corrections and changes are being silently incorporated in the digital edition.

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

## (A) Addenda

[3311]\* To S. C. HALL,<sup>1</sup> 18 MARCH 1847

MS: Lewis Collection.

1. Devonport Street | Hyde Park Gardens  
March 18<sup>th</sup> 1847

Dear Sir,

Accept my best thanks for your kind letter of condolence.<sup>2</sup> I loose [*sic*] no time in answering it as satisfactorily as I can.

The enclosed page of the Literary Gazette of Feby 27<sup>th</sup> contains a notice of my father's life written by me,<sup>3</sup> which is in substance and almost in form, identical with the M.S. I transmitted to you some time since.

Such additions to that short Memoir as I can readily furnish you with, I now enclose.<sup>4</sup> They are written as notes and illustrations to the facts contained in the Literary Gazette, in order that you may experience every facility in making use of both together. This mode of transmitting you your materials is, I know, confused; but I have borne in mind your recommendation to me to be speedy in my communications, and have sacrificed order to promptitude accordingly.

You may find what information I have given you, deficient in quantity and little available in quality; but it is all that I can immediately provide with the certainty that it is correct.

I have begun the examination of my father's papers with the ultimate view, if I can find materials enough, of writing a Memoir of him – to comprise possibly anecdotes of his contemporaries and some investigation into the state of Art in his time. But my leisure has not hitherto – and will not immediately – allow me to pursue my investigations so far and so uninterruptedly, as to render them usefully available either for your information or for mine. Fragments of letters and journals I have found – but the links to connect them and render them comprehensible – even to me – are still scattered among his voluminous collections of papers; and are only to be discovered by long and systematic examination.

What I have told you, then, is derived from what I have heard from my father's own lips – from my mother's recollections – and from the communications of old friends. It may consequently be depended upon.

I hope (and think) that you will gain from the Athenæum,<sup>5</sup> the Literary Gazette, and the enclosed M.S. information enough to aid you

sufficiently in the Biographical part of your Memoir.<sup>6</sup> For the Critical part, your knowledge of Art and your just and generous appreciation of my father's genius, leave me no anxiety or doubt whatever.<sup>7</sup>

Whatever further additions or explanations on the subject of my enclosed packet you may require, I will make it my duty to supply to you – as completely as possible – immediately. Any communication I may receive from you shall have my prompt and careful attention.<sup>8</sup>

With our united kind regards to Mrs Hall and yourself

believe me, Dear sir, | very faithfully yours | W. Wilkie Collins

To/ S. C. Hall Esqr

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1. Samuel Carter Hall (1800–1889: *ODNB*), Irishman who edited the *Art Union Monthly*, later known as the *Art Journal* (1839–1880), ‘a publication which made high-quality pictures available to the general population’ (Sutherland, p. 271). See also Hazel Morris, *Hand, Head and Heart: Samuel Carter Hall and the Art Journal* (Norwich: Michael Russell, 2002).

2. On the death of WmC a month earlier: WC writes on full mourning paper.

3. See *Literary Gazette*, no. 1571, 27 February 1847, pp. 177-178. A footnote on p. 177 reads, ‘Received from his son; who is thanked for the communication. – Ed. L. G.’. WC’s short biography also includes a list of some of WmC’s major works roughly sorted by date.

4. The enclosure is no longer with the letter.

5. Referring to the obituary of WmC in the *Athenæum*, no. 1008, 20 February 1847, p. 200. The author remains unknown but the many accurate details strongly suggest WC’s involvement.

6. Hall’s memoir has not been traced. But many years later he did write *A Book of Memories of Great Men and Women of the Age* (London, 1871), which has a short paragraph on WmC at p. 482: ‘He was a scholar as well as a gentleman, graceful and gracious in manners, considerate and kind to all who approached him.’

7. Hall also edited the *Amulet: A Christian and Literary Remembrancer*, an annual which contained improving poems and works of art. The editions of 1829, 1830, 1834, and 1835 had all contained an engraving of a WmC painting. Hall’s wife Anna Maria [*née* Fielding] (1800-1881: *ODNB*), also a writer, edited the *Juvenile Forget Me Not*, a similar annual aimed at children and young people. It had published an engraving of a WmC painting in 1831, and possibly two others, which are untraced but are mentioned in *Memoirs*, II, p. 354. In the year following WmC’s death the *Art-Union Monthly Journal* published engravings of two of his paintings (1848, vol. X, pp. 144 and 250).

8. No other letters in this exchange are known; the next extant letter to Hall is [0165], 3 May 1854.

**[3312]\* To [THOMAS L.] ALDRIDGE, JUNE 1856 TO AUGUST 1858<sup>1</sup>**

MS: Lewis Collection.

Harley Place

Sir,

I shall be very happy to become a Subscriber for Three Copies of the new work.<sup>2</sup>

With my best wishes for the speedy filling of the Subscription List, and for the success of the Poems.

I remain, | Faithfully yours | Wilkie Collins

To | Mr Aldridge

---

1. Dating from the address only.

2. The only available collection of poems seems to be G.L. Curtis and T.L. Aldridge (of 3 Cardigan Street), *Fear-Nac-Flu, a Combat; and other poems* (London: Alfred W. Bennett; Oxford: Slatter & Rose, 1857), which bears the dedication, 'To the Working Men of England, this little volume is fraternally inscribed By Two of Their Order'. Aldridge would thus be Thomas L. Aldridge, recorded in the 1861 Census as a compositor born in 1835 and living at 5 Cardigan Street, Oxford, with his father, Michael, his wife, Elizabeth, and their son, Thomas (RG 9; Piece: 896; Folio: 90; Page: 24). However, unlike that of CD who signed up for five copies, WC's name is not found in the list of subscribers to the book (pp. 139-143), while no copy is recorded in Baker (2002).

**[3313]\* To F. [G.] WHITELOCKE,<sup>1</sup> 21 APRIL 1859**

MS: Lewis Collection, with attached copy of unrelated extract. On sale: Waverly Rare Books, Falls Church, Virginia (auction, 8 June 1987), in a lot of three letters, again with unrelated extract attached.

2.a.New Cavendish Street | Portland Place  
April 21<sup>st</sup> 1859

Dear Sir,

I have much pleasure in complying with the request which you honour me by making. On the other leaf, you will find a passage which I have extracted from "The Dead Secret"<sup>2</sup>

Faithfully yours | Wilkie Collins

F. [G]. Whitelocke Esqre

---

1. The only possible candidate found in the 1861 Census is Geo. F. Whitelocke, a 53-year-old army officer lodging at 34 St James's Place, London.

2. No longer attached. However, a copy of an unrelated extract, taken from *The Black Robe* (1881), is now attached to the letter with stamp edging – see [3339] to Unidentified recipient of 8 January [1882-1889].

**[3314]\* To G. W. HEYWOOD,<sup>1</sup> 28 JULY 1860**

MS: Lewis Collection.

**12. Harley Street, W.** | London  
July 28<sup>th</sup> 1860

Sir,

I hope you will excuse the long delay of this reply. Your kind letter, addressed to me at the Garrick Club, (which I have not lately attended so often as usual) was only placed in my hands today. I hasten to comply with the request which you honour me by making, and very gladly add my autograph to my apology.

Faithfully yours | Wilkie Collins

To/ | G. W. Heywood Esqre

---

1. George Washington Heywood (1842-1896) was a papermaker, the son of Abel Heywood (1810-1893: *ODNB*), publisher, bookseller, radical politician and Mayor of Manchester from 1862 to 1863 and 1876 to 1877. At this time George was nineteen and living at home. See also [3330] of 8 January 1881 to his brother Abel Heywood Jr.

**[3315]\* To ALFRED E. GALLOWAY, 9 AUGUST 1862**

MS: Lewis Collection.<sup>1</sup>

The Fort House | Broadstairs  
August 9<sup>th</sup> 1862

Dear Sir,

Your kind note has been forwarded to me at this house.

I regret to hear that your connection with *The Spectator* has come to an end. The marked ability with which the paper was written would have made the success of a new speculation. But a newspaper which has once sunk, is of all the weighty literary objects I know of the heaviest to lift up again. I am on every account sorry for the failing fortunes of a paper which set an excellent example of honest, as well as able, journalism.<sup>2</sup>



Pray accept my thanks for the courtesy which placed me on your Free List,

And believe me | vy truly yours | Wilkie Collins  
Alfred E. Galloway Esqre

---

1. Tipped into an extra-illustrated copy of Frank Archer, *An Actor's Notebooks* (London: Stanley Paul, [1912]), fp. 280, together with 22 further letters and cards from writers and others, generally those mentioned in the volume.

2. In January 1861, the liberal weekly *Spectator* had been taken over by the journalists Meredith White Townsend (1831-1911: *ODNB*) and Richard Holt Hutton (1826-1897: *ODNB*), and their strong support for the North in the American Civil War led to a downturn in the paper's circulation; however, this proved short-lived, and the Townsend-Hutton editorship continued successfully for over a quarter of a century. Moreover, the weekly still thrives today, though now as a conservative organ. Galloway's departure from the journal may then have been due to other factors. He appears in the 1861 Census living in Finsbury with his wife Ellen, with his occupation given as Newspaper Manager (RG 9; Piece: 148; Folio: 105; Page: 55), while in the 1871 and 1881 Censuses he appears as a Journalist. Despite the formal salutation, WC had known Galloway from his days with the *Leader* in the mid-1850s; see, for example, [0190] to Pigott, [1854].

### [3316] \* To DOCTOR [RICHARD] DEAKIN,<sup>1</sup> FEBRUARY 1864

MS: Unknown. On sale: Houle Rare Books & Autographs, California (September 2017, inventory #224949, <https://www.abaa.org/book/257274449>).<sup>2</sup>

Rome  
February, 1864

To Doctor Deakin  
from Wilkie Collins

---

1. Given the name and location presumed to be Richard Deakin M.D. (1818-1873), physician and botanist, whose best-known work was *Flora of the Colosseum of Rome* (London: Groombridge, 1855).

2. Inscription on the half-title page of the first one-volume edition of *The Woman in White* (London: Sampson Low, 1861). The transcription is that of the bookseller who has confirmed it is 'Deakin'.

**[3317]\* TO UNIDENTIFIED RECIPIENT, 14 MAY 1864**

MS: Unknown. On sale: eBay (25 September 2017, #33238974937, George Houle).

May 14<sup>th</sup> 1864

Very sincerely yours | Wilkie Collins

---

1. From the format, a note for an autograph hunter. The date is written below the valediction with a diagonal line drawn across the bottom right-hand corner.

**[3318]\* TO MISS BECK,<sup>1</sup> 21 OCTOBER 1864**

MS: Unknown. On sale: Sotheby's (22 February 1972, lot 615).

Catalogue entry: *'1 page, 8vo, 21 October 1964, to Miss Beck, as his contribution to her collection of autographs, stained, traces of former mount.'*

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1. The identity of this autograph hunter is otherwise unknown.

**[3319]\* TO FREDERICK ENOCH, 11 APRIL 1865**

MS: Lewis Collection.

9. Melcombe Place | N.W.  
11<sup>th</sup> April 1865

Dear sir,

Many thanks for the proofs of No 9.<sup>1</sup>

Faithfully yours | Wilkie Collins

F. Enoch Esqre

Excuse this half sheet, it is the nearest morsel at hand.<sup>2</sup>

---

1. One of the series of letters about the proofs of *Armadale* (see [3028] to Enoch, 15 September 1864). The ninth monthly instalment appeared in the *Cornhill* in July 1865.

2. On half a sheet of paper, torn neatly on the fold down the left hand side.

**[3320]\* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> OCTOBER 1857 TO  
OCTOBER 1869<sup>2</sup>**

MS: Lewis Collection.

... me what you have done. I am only just back from Gadshill,  
Ever yours | Wilkie Collins

---

1. A scrap cut from the end of a letter, presumably for the signature.
2. Dating from the Gadshill reference. WC's first visit is recorded in [0267] to HC, 5 October 1857, and his last known visit was in October 1869 (see [0918] to Frederick Lehmann, 25 October 1869).

**[3321]\* TO FREDERICK FOLLETT,<sup>1</sup> 9 DECEMBER 1871**

MS: Unknown. On sale: Sotheby's (16 May 1972, lot 478).

Catalogue entry: '*... to Frederick Follett, agreeing that the "portrait absurdly described as mine is really the portrait of my old friend Holman Hunt..."*'

---

1. Almost certainly Frederick Charles Follett, a widower of 55 recorded in the 1871 Census as a 'Barrister not in practice' living in East Molesley, Surrey (RG10; Piece: 864; Folio: 31; Page: 7); Follett had married Sarah Roope on 21 February 1841 (*Times*, 27 February 1841, p. 7d). Also present on the 1871 Census night was Follett's niece Anne M. Bullar, identified as the daughter of barrister John Bullar Jr (see HO107; Piece: 1579; Folio: 17; Page: 27), who was executor of WmC's will (see [0711] to Bullar, 13 October 1866).

**[3322]\* CARRIE GRAVES TO JAMES REDPATH,<sup>1</sup> 13 APRIL 1873**

MS: Lewis Collection.<sup>2</sup>

**90 Gloucester Place | Portman Square W.  
13. April 1873.**

Sir,

**I am requested by Mr Wilkie Collins to thank you for the proposal which you have been so kind as to address to him. He is not at present at liberty to enter into negotiations with you for a visit to the United States.**

**I have to add that Mr Collins is suffering from severe domestic affliction which will prevent him from having the pleasure of seeing you.<sup>3</sup>**

**I remain, sir | Yours faithfully | H. E. Graves –  
James Redpath esqr**

---

1. James Redpath (1833–91), Scottish-born journalist active in the abolitionist cause. In 1868 he had founded the Boston Lyceum Bureau, a booking agency used by many of the period's best-known public speakers. Despite the rebuff recorded in this letter, WC was to turn to him in America after falling out with his original agent, Charles Brelsford (see [1397] to Redpath of 9 December 1873).
2. On full mourning paper, in the hand of Carrie Graves.
3. The death of WC's brother on 9 April 1873 (see [1317] to W.P. Frith, 10 April 1873).

**[3324]\* TO UNIDENTIFIED RECIPIENT, 16 JANUARY 1874**

MS: Lewis Collection.<sup>1</sup>

16<sup>th</sup> January 1874

Very truly yours | Wilkie Collins | Chicago<sup>2</sup>

---

1. An album page for an autograph collector. The date is written below the valediction. On the reverse side is written in another hand, 'I am | Yours very truly | L.G. Holland', though there is no indication that Holland was the recipient of the autograph.
2. WC arrived in Chicago that day from Detroit after a 'gruelling overnight railroad journey' (Hanes, p. 72). He stayed at the new Sherman Hotel.

**[3327] TO GEORGE STEWART JR, 13 MARCH 1879**

MS: Unknown. Published: *Pall Mall Gazette*, 16 October 1889, p. 7, our copy text.<sup>1</sup>

London, Thursday, March 13, 1879.

My dear Stewart, – A line to thank you for the *Canadian Monthly* – which reaches me regularly – and to say that I enclose three more revises of 'The Fallen Leaves,' in advance of the publication here on the 2nd, 9th and 16th April next. On February 13th I wrote to answer your letter – sending revise to the end of March, and asking for a line in reply to assure me that the business part of my communication was clearly understood between us.<sup>2</sup>

You will find that the 16th weekly part introduces a new character, belonging to a class which some of my brethren are afraid to touch with the tips of their pens. She is, nevertheless, the chief character in the story – and will probably lead me into another novel in continuation of 'The Fallen Leaves.'<sup>3</sup> You will see (especially when you receive the revise of part 17, for April 23rd) that the character is so handled as to give no offence to any

sensible persons, and that every line is of importance to the coming development of the girl, placed amid new surroundings. But, perhaps, some of the ‘nice people with nasty ideas’ on your side off the ocean may raise objection. In this case, you are entirely at liberty to state as publicly as you please (if you think it necessary) that my arrangement with you stipulates for the absolute literal reprinting of ‘The Fallen Leaves’ from my revises, and that the gentle reader will have the story exactly as I have written it, or will not have the latter portions of the story at all. I don’t anticipate any serious objections. On the contrary, I believe ‘Simple Sally’ will be the most lovable personage in the story. But we have (as Mr. Carlyle reckons it) 30 million of fools in Great Britain and Ireland – and (who knows?) some of them *may* have emigrated.

I intended to write a short letter. ‘Hell is paved—,’ you know the rest.— Yours very truly, WILKIE COLLINS.

George Stewart, Jun., Esq.

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1. The letter is introduced thus:

WILKIE COLLINS ON “FALLEN LEAVES.”

An American journalist, while editing the *Canadian Monthly* ten or eleven years since, had the personal friendship of Wilkie Collins. He has just published a letter which he received from the novelist which refers to the story of “The Fallen Leaves,” published in 1879. It has never been published before: –

We have been unable to find where Stewart initially published the letter.

2. Presumably referring to [1823] to Stewart of 15 February 1879.

3. On WC’s plans for a second or even third book, see [1720] to Andrew Chatto of 7 January 1878. In fact the rather hostile reaction to the book (Page, pp. 2, 205-206) meant WC never wrote a sequel to the story, though it seems he harboured the desire to for many years. See [1968] to Charles Willes, 8 August 1881, [2168] to Ezra Bower, 19 June 1883, [2496] to Eleanor Selfe, 16 November 1885, [2505] to J. Saunders, 3 December 1885, and [2559] to S. Weeks, 7 May 1886.

**[3329]\* TO HOWITT FAMILY MEMBER,<sup>1</sup> [1870s]<sup>2</sup>**

MS: Unknown. On sale: Dominic Winter (8 November 2017, lot 332, item 21), an album of 72 pages, containing signatures from a variety of literary and political figures.

Every yours | Wilkie Collins

---

1. Judging from other items in the same album, which relate to the family of authors William and Mary Howitt.

2. Speculative dating based on other items in the album.

**[3330] \* TO ABEL HEYWOOD JR,<sup>1</sup> 8 JANUARY 1881**

MS: Lewis Collection.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W. London**  
8<sup>th</sup> January 1881

Dear sir,

The article called “The Unknown Public” was first published in “Household Words” twenty years since<sup>2</sup> – and is now included in a republished collection of my Essays and Sketches called “My Miscellanies”.

Three editions, in different forms, have been published of “My Miscellanies”. The first is out of print.<sup>3</sup> The two other editions are published in one volume, as part of my collected works, by Chatto and Windus, Piccadilly London. The volume is sold, in the cheap form, at two shillings<sup>4</sup> – and in another one volume form at a rather higher price.<sup>5</sup>

After the time that has elapsed, some of the estimates of the number of readers of “penny-novel-journals” will now be found far below the mark.<sup>5</sup> In all other respects, my facts may be depended on.

I have not yet read my friend’s article<sup>7</sup> – being very busily occupied [just now].

Faithfully yours | Wilkie Collins  
Abel Heywood Jnr Esqre

---

1. Abel Heywood Jr (1840-1931) was a publisher and bookseller in Manchester. He was the son of Abel Heywood (1810-1893: *ODNB*), publisher, bookseller, radical politician and twice Mayor of Manchester. See [3314] of 28 July 1860 to Abel Jr’s brother, G. W. Heywood.

2. *Household Words*, 21 August 1858, vol. XVIII, pp. 217-240.

3. The two-volume edition from Sampson Low, first issued in 1863.

4. The ‘yellowback’ edition in pictorial boards from Chatto & Windus, first issued in 1877.

5. The Illustrated Library Edition from Chatto & Windus, at six shillings with illustrations by Alfred Concanen, issued from 1875.

6. WC uses the term ‘penny-novel-journals’ throughout ‘The Unknown Public’ to refer to penny entertainment papers like the *London Journal* and *Family Herald*, whose circulations had increased markedly in the intervening decades.

7. Not identified.

**[3331]\* To C. L. KENNEY, 9 JULY 1881**

MS: Lewis Collection.

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

9<sup>th</sup> July 1881

My dear Kenney,

For weeks past, one of my eyes has been disabled by rheumatic gout. In the day-time I am able to get out for a little while with a “patch” on – when the weather is in my favour. But the doctor won’t hear of my confronting gaslight and night air.

I can only thank you for giving me the chance of seeing Miss Kenney act – and regret that I have lost another opportunity. Let me have “another trial”, and believe me

Yours truly | Wilkie Collins

You will, I am sure, make my apologies to Miss Kenney

---

1. WC did finally see her act on 15 May 1882 (see [2027] to Rosa Kenney, 17 May 1882).

**[3332] TO ANDREW CHATTO, 26 SEPTEMBER 1882<sup>1</sup>**

MS: Unknown. Extract: *Pall Mall Gazette*, 24 September 1889, pp. 1-2, our copy text.<sup>2</sup>

Rather more than two-thirds of ‘Heart and Science’ are completed – and I feel the want of a week’s rest. I go away to-day to the seaside.<sup>2</sup> If it is desirable to let the printers know that there will be no copy sent on this day week, will you kindly give instructions to have it done when you send the present supply? The terrible part of the story is now very near – and I want to write it with a brain refreshed.

---

1. WC writes on a Tuesday and stayed in Ramsgate more than two weeks, returning on 12 October. Our dating is based on [2069] to A.P. Watt, 26 September 1882.

2. The extract is one of twelve to Chatto published in the *Pall Mall Gazette* the day after WC died. They are contained in the report of an interview with Andrew Chatto by a reporter for the paper as the news of WC’s death emerged, headed ‘Wilkie Collins. Some unpublished letters and memoranda’. The other eleven letters extracted are previously recorded. This extract is introduced:

FRESH BRAIN WANTED FOR THE DÉNOUEMENT.

When it came to the dénouement Collins took a fillip of fresh air, as will be seen by the following. “Science and Heart,” the novel he refers to, turns on vivisection, of

which the novelist was a vehement opponent. The doctor villain is a vivisectionist, and is suspected of cutting up his own child. If you want to know more read the book. Here is the letter: –

**[3334]\* TO UNIDENTIFIED RECIPIENT, 20 FEBRUARY 1888**

MS: Unknown. On sale: International Autograph Auctions (16 August 2017, lot 171).

20<sup>th</sup> February 1888

Vy truly yours | Wilkie Collins<sup>1</sup>

---

1. On a small piece of paper for an autograph collector, with the date written after the valediction.

**[3335]\* TO UNIDENTIFIED RECIPIENT, 24 AUGUST 1867 TO 24 FEBRUARY 1888<sup>1</sup>**

MS: Private. On sale: Michael Treloar Antiquarian Booksellers, Adelaide (auction, 10 December 2017, lot 6).<sup>2</sup>

90, Gloucester | Place | Portman Square | London

Wilkie Collins

---

1. Dating from WC's residence at Gloucester Place, probably from the later part.
2. On a small piece of card, the handwritten name is in fact on a line above the handwritten address. Sold with a card dated 29 December 1884 from Robert du Pontavice de Heussey, which is probably not associated with it.

**[3336]\* TO CARRIE BARTLEY, 6 DECEMBER 1888**

MS: Unknown. On sale: Michael Treloar Antiquarian Booksellers, Adelaide (auction, 10 December 2017, lot 5).<sup>1</sup>

6<sup>th</sup> December 1888

From | Wilkie Collins

---

1. Written in ink at the head of the dedication page of a first edition of *The Legacy of Cain*. The book was dedicated to Carrie Bartley under her married name of Mrs Henry Powell Bartley, in acknowledgement of what the author owed 'to the pen which has skilfully and patiently helped me, by copying my manuscripts for the printer'. Her calling card has remained with the volumes as they passed down through her family.



**[3337]\* TO HON. SECRETARY, COUNCIL OF WELCOME FOR THE AMERICAN EXHIBITION, 1884-1888**

MS: Private.

***FORM TO BE FILLED UP BY MEMBERS OF THE COUNCIL OF WELCOME,<sup>1</sup> AND RETURNED AS PER ADDRESS ON BACK HEREOF.***

*Do you approve of the Establishment of the suggested Club?\**

Yes

*Are you prepared to become a Member, if the Club is formed?\**

No

*Name* Wilkie Collins

*Address* 90 Gloucester Place | W.

*\*Please fill in "Yes" or "No."*

***HON. SECRETARY,  
COUNCIL OF WELCOME FOR THE AMERICAN EXHIBITION,  
VICTORIA MANSIONS, | LONDON, S.W.<sup>2</sup>***

---

1. WC had accepted the offer to be on the Council of Welcome for the American Exhibition which took place after a year's delay at Earl's Court in 1887 (see [2361] to John R. Whitley, 30 October 1884). It is not known if the Club whose establishment is referred to here was ever formed.

2. Return address on the verso, with cancelled postage stamp.

**[3338]\* TO [CARRIE BARTLEY], 1888**

MS: Lewis Collection. On sale: Michael Treloar Antiquarian Booksellers, Adelaide (auction, 10 December 2017, lot 4).<sup>1</sup>

Wilkie Collins 1888

---

1. Written in ink as the entry for 8 January in *The Charles Dickens Birthday Book*, sold by Timothy Iredale, the great grandson of Elizabeth Harriet Graves. Other entries concern the Bartley family and their relatives. The date and the context imply that this was also to Carrie Bartley, perhaps when he presented her with *The Legacy of Cain* (see [3336] to her, 6 December 1888).

**[3339]\* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 8 JANUARY 1882-1889**

MS: Unknown. Copy in another hand: Lewis Collection.<sup>2</sup> On sale: Waverly Rare Books, Falls Church, Virginia (auction, 8 June 1987), with attached letter in a lot of three.

8<sup>th</sup> January<sup>3</sup>

A man of high intelligence – however he may misuse it, however unworthy he may be of it – has a gift from Heaven. When you want to see unredeemed wickedness look for it in a fool.<sup>4</sup>

(signed) Wilkie Collins

Extract selected by the author.

---

1. Attached with stamp edging to [3313] to F. G. Whitelocke, 21 April 1859.

2. The date and the signature are in red ink, the rest in black, but none of the document is in WC's hand.

3. Assuming this date – WC's birthday – is accurate, the document cannot date from earlier than 1882 and could be any year from then to that of WC's death.

4. Referring to Father Benwell, *The Black Robe*, Book the Fifth, Chapter IV. This chapter was first published on 26 February 1881 (Law, 'Wilkie in the Weeklies: the Serialization of Collins's Late Novels', *Victorian Periodicals Review*, Fall 1997, 30:3, p. 247).

## **(B) Corrigenda**

### **(i) Separated letters**

**[1349] TO WYBERT REEVE, [LATE MAY] 1873**

*II, p. 406.*

*New letter extracted from the second half*

**[3323] TO WYBERT REEVE, JUNE-AUGUST 1873<sup>1</sup>**

MS: Unknown. Extract: Reeve 1889, p. 4e, our copy text;<sup>2</sup> Reeve 1891, pp. 113-114; Reeve 1906, p. 460. Published: BGLL, II, p. 406 (incorporated in [1349] to Reeve of [Late May] 1873).

We have really hit the mark. Ferrari<sup>3</sup> translates it for Italy, Reginer<sup>4</sup> has two theatres ready for me in Paris, and Lambe<sup>5</sup> of Vienna has accepted it for his theatre. Here the enthusiasm continues.

- 
1. WC's *The New Magdalen* ran at the Olympic Theatre in London from 19 May until 27 September 1873, before beginning a provincial tour in Leeds on 6 October. We assume, though, that WC must have been writing rather before his departure for North America in mid-September.
  2. In Reeve 1889, the extract follows immediately after [1349] to Reeve of [Late May] 1873, with 'later on he writes me:–' interpolated between the two sentences.
  3. Presumably Paolo Ferrari (1822–89), the most popular Italian playwright of the second half of the nineteenth century.
  4. Thus for 'Regnier' in Reeve 1889/1891; Reeve 1906 corrects the error.
  5. Mistranscribed by Reeve in all three versions of 'Recollections'. The reference is to Heinrich Rudolf Constanz Laube (1806–84), German novelist, playwright and theatre director. From 1872 he was the director of the state theatre in Vienna. See the references to him in [1250] to Simpson of 5 August 1872 and [1251] to Lehmann of 15 August 1872.

**[1696] TO [HENRY C. BIERS], [SUMMER 1877]**

*III, p. 167*

*New letter extracted from footnote 3.*

**[3325] TO [HUGH BIERS], [LATE SUMMER] 1877**

MS: Melbourne (Box 502/3), note on slip 17 at head of galley proofs of final portion of *My Lady's Money*.<sup>1</sup> Published: BGLL, III, p. 167 (in note 3 to [1696] to [Biers] of [Summer 1877]).

Isabel Miller. | Continued from slip sixteen | (Christmas Story by Wilkie Collins)

To be Published in December 1877. | Exact date in December not yet settled

---

1. In WC's hand, this was perhaps sent from London by the Victoria Mail following that carrying [1696] to Biers of [Summer] 1877, and certainly before WC left for the Continent around the last week of September.

**[2149] TO HENRY HIGGINS, 29 APRIL 1883**

*III, pp. 403-404*

*New letter extracted from footnote 2.*

**[3333] TO HENRY HIGGINS, 30 APRIL 1883**

MS: Texas (Ms Letters, W. Collins), envelope only.<sup>1</sup> Published: BGLL, III, pp. 403-404 (in note 2 to [2149] to Higgins of 29 April 1883).

By Book Post. Registered 30<sup>th</sup> April 1883 | Manuscript.

Henry Higgins Esqre | 22. Oakden Street | Kennington Road | S.E.  
Wilkie Collins | 90. Gloucester Place. W.

---

1. Postmarked: 'REGISTERED | E. 12 | 30 AP 83 | W. D. O.'

2. Presumably containing the second act of *Rank and Riches*, referred to in [2149] to Higgins of the previous day.

**[2663] TO WYBERT REEVE, 1871-1886**

*IV, pp. 219-220*

*New letter extracted from second paragraph.*

**[3326] TO WYBERT REEVE, [EARLY DECEMBER 1877]<sup>1</sup>**

MS: Unknown. Extract: Reeve 1889, p. 4f, our copy text; Reeve 1891, p. 118; Reeve 1906, p. 461.<sup>2</sup> Published: BGLL, IV, pp. 219-220 (as one of three extracts in [2663] to Reeve on WC's health problems, compositely dated 1871-86).

I am away in France, so as to get the completest possible change of air and scene. God knows I want it.

---

1. Conjectural dating within the range of dated letters to Reeve, based on WC's last recorded visit to France, on his return from 'a three months tour in the Tyrol and in north Italy' with Caroline Graves (see [1714] to George Maclean Rose of 10 December 1877, where he comments, 'The change of air and scene has greatly improved my health.')

2. In Reeve 1889, the extract follows on directly from [2663] to Reeve, early 1885.

**[2633] TO WYBERT REEVE, 1871-1886**

*IV, pp. 219-220*

*New letter extracted from third paragraph.*

**[3328] TO WYBERT REEVE, [LATE JULY 1879]<sup>1</sup>**

MS: Unknown. Extract: Reeve 1889, p. 4f, our copy text; Reeve 1891, p. 118; Reeve 1906, p. 461.<sup>2</sup> Published: BGLL, IV, pp. 219-220 (as one of three extracts in [2663] to Reeve on WC's health problems, compositely dated 1871-86).

I am cruising in the Channel, and getting back my strength after a long attack.

---

1. Conjectural dating within the range of dated letters to Reeve, based on the remarkably similar phrases 'cruising about the English Channel' and 'cruising about the Channel' found respectively in [1871] to George Bentley, 27 July 1879, and [1872] to George Maclean Rose, 29 July 1879.

2. Reeve 1889 introduces the extract, 'Another time he is in Venice, trying to shake off this continuous suffering; or', afterwards mentioning WC's 'habit of taking opium in considerable doses.' The visit to Venice referred to must be that of November 1877. This extract is the last of three concerning WC's health, which together follow [2663] to Reeve of early 1885.

**(ii) Other**

**[0512] TO UNIDENTIFIED AMERICAN RECIPIENT, 1862**

*I, p. 286. The MS has now been located and the entry should now read:*

**[0512] TO CHARLES EDWARD BENNETT,<sup>1</sup> 12 SEPTEMBER 1862**

MS: Lewis Collection.

12. Harley Street  
September 12<sup>th</sup> 1862

Dear Sir,

I very gladly write these lines to comply with the request which you honour me by making, and to thank you for your kind letter. I owe a heavy debt of obligation to the sympathy and kindness of my American readers – and I should be miserable indeed, if I were not gratified by their friendly remembrance of me, at a time when their country is distracted by the most terrible war that has happened in my time.

I have read with great interest the news which you kindly give me of the state of this hideous struggle as it now stands. My horror of all war, my firm conviction that the remedy of fighting is the most devilish and the most useless of all remedies, may be misleading me – but it seems to my mind the interest of America, the interest of Liberty, and the interest of Humanity, that this strife should end – no matter how it ends. Better your one Republic should be two than that the cause of Freedom should suffer in American hands.

Believe me | dear sir | Faithfully yours | Wilkie Collins  
To/ Charles Edward Bennett Esqre

---

1. Unidentified, but clearly an American fan asking for a response.
2. For an earlier comment on the American Civil War, see [0484] to Frederick Lehmann, 28 July 1862. There is an analysis of WC’s general attitude towards the American Civil War in Graham Law & Andrew Maunder, *Wilkie Collins: A Literary Life* (London: Palgrave Macmillan, 2008), pp. 151-153.

**[1621] TO NINA LEHMANN, 15 MAY 1876**

*III, p. 127. The MS has been located and the entry should now read:*

**[1621] TO NINA LEHMANN, 15 MAY 1876**

MS: Lewis Collection. Published: BGLL, III, p. 127 (brief summary only).

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

15<sup>th</sup> May 1876

Dearest Padrona,

Here is a line of introduction for the Abishag of the American King David.<sup>1</sup> And if you tear off the next leaf, you can send the other lady her “bit” from “The Woman in White”<sup>2</sup>

always yours aftly | WC

N.B. Mrs Houston must write her address on her mss – and if it is “not suitable” must either send for it – or send postage-stamps. I return her address.<sup>3</sup>

---

1. On the relationship between the aged King David and the ‘fair damsel’ Abishag, see I Kings 1:1–4 (AV). Here, the ‘American King David’ must be the blind American author William Henry Milburn – see [1624] to Seaver of 20 May 1876. As WC’s postscript makes clear, ‘Abishag’ must be Mrs Houston, a writer acquainted with Nina Lehmann, who we are unable to identify any further. If the name is written incorrectly, however, this might be Mrs

Matilda Charlotte Houstoun, née Jesse (1811-1892), English author of the travel books *Texas and the Gulf of Mexico: or, Yachting in the New World* (1844) and *Hesperos: or, Travels in the West* (1850), as well as a long series of novels beginning with the anonymous *Recommended to Mercy* (1862) – see <[http://orlando.cambridge.org/public/svPeople?person\\_id=housma](http://orlando.cambridge.org/public/svPeople?person_id=housma)>. If so, the biblical metaphor is rather misleading regarding the authoress, who was twice married and more than ten years older than both Milburn and WC.

2. The leaf has been torn off and is not found with the letter, but it must be [3104] to Unidentified recipient, 15 May 1876, which consists of a short dated quote from *The Woman in White*. Unfortunately, this ‘other lady’ – clearly also an acquaintance of Nina Lehmann – cannot be further identified.

3. WC writes the N.B. sideways up the inner margin of the letter, with a dotted saltire after ‘David’ and another at the start of the N.B.

### **[2663] TO WYBERT REEVE, 1871-1886**

*IV, pp. 219-220*

*Only the first paragraph remains after the extraction of new letters [3328] and [3330]; this is redated as follows*

### **[2663] TO WYBERT REEVE, LATE JANUARY/EARLY FEBRUARY 1885**

### **[3294] TO UNIDENTIFIED RECIPIENT, 18 AUGUST 1877**

*Originally published: A&C10, p. 14.*

*Delete entire entry as it has now been identified as a duplicate for [3253] to Unidentified Recipient, 18 August 1877, published A&C9, p. 31.*

PUBLISHED BY WILKIE COLLINS SOCIETY DECEMBER 2017  
21 HUSON CLOSE, LONDON NW3 3JW  
4 ERNEST GARDENS, LONDON W4 3QU



# The Collected Letters of Wilkie Collins: Addenda and Corrigenda (12)

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



**Wilkie Collins Society**  
**December 2018**

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## Introduction

This pamphlet is the twelfth 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 editors intend to publish the entire sequence of the known letters online. As part of that process 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 X011. One more was added as X012 in A&C7 and another in this update. The table below summarises the numbering.

<b>Publication</b>	<b>Sequence</b>	<b>Pages</b>	<b>Numbers</b>
<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	<i>WCSJ</i> VIII 48-54	[2988]-[2998]
‘Addenda’ (2) 2006	Chronological	<i>WCSJ</i> IX 59-68	[2999]-[3016]
‘Addenda’ (3) 2007	Chronological	<i>WCSJ</i> 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	3-15	[3311]-[3339]
	Extracted letters	16-18	[3325]-[3330]
'Addenda' (12) 2018	Chronological	3-10	[3340]-[3350],
	Last Things		[X013]

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. 68-6, numbered [0229], [2975], [2977], [2979], the letter [3097] deleted by A&C8, p. 25, [3294] deleted in this publication (p. 20), 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 twelfth *Addenda & Corrigenda* has been updated to December 2018 and includes 12 new letters. They have come on the market with dealers and at auction or have been identified in libraries or collections.

The 11 new letters by WC take the numbers [3340] to [3350] in chronological order. Deducting the nine deleted letters, there are thus 3341 letters in the sequence to date. With the addition of the new 'Last Things' letter [X013], a total of 365 newly identified letters have now been published in the *Addenda* series since the original four volume publication.

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/or given permission for their inclusion.

The *Corrigenda* section pp. 11-17 includes two major revisions and one minor after original manuscripts were obtained.

Numerous minor corrections and changes are being silently incorporated into the digital edition.

The editors welcome all comments and corrections by e-mail to [paul@paullewis.co.uk](mailto:paul@paullewis.co.uk).

## (A) Addenda

### [3340]\* TO THE BURSAR OF WORCESTER COLLEGE, 14 OCTOBER 1843

MS: Worcester (WOR/BUR1/22/2/33).

446, Strand<sup>1</sup> 14<sup>th</sup> Oct: 1843

RECEIVED of The Bursar of Worcester College  
The sum of Nine Pounds - - | as p<sup>r</sup> Bill delivered –

FOR Edm<sup>d</sup> Antrobus<sup>2</sup>  
W. Wilkie Collins

£9.--.--<sup>3</sup>

---

1. On the printed receipt of Edmund Antrobus. With this document in the Worcester archives are the two bills which this receipt acknowledges payment for. They are dated 25 February and 26 May 1843 and both are for 15 lbs of Suchong Tea at 6/= a pound which is £4-10s-0d, hence the final total here of £9. They are on the headed notepaper of ‘Edmund Antrobus | TeaMan to Her Majesty | and to | Queen Adelaide | No. 446 Strand West’. These bills could also be in the hand of WC but are not signed. Two other bills to Worcester College of 1841 and 1842 are also in the archive. They do not seem to be in WC’s hand.

2. Edmund Edward Antrobus (1806–86) was a prominent tea-merchant, whose children had been painted by WmC. As a friend of the family he gave Wilkie his first job at his office, close to Coutts & Co. at the western end of the Strand. There is more on his business at [www.antrobuspages.co.uk](http://www.antrobuspages.co.uk) where similar documents in other hands can be seen. WC worked as a clerk for the tea merchant from 1841 to 1845 but little evidence of his work there has hitherto emerged in his letters. This receipt and the documents associated with it show that WC did at least attend to some of his duties as a clerk. See also [3147] to [Charles Ward] of [1841–1845] and [0022] and [0026] to Harriet Collins of 4, 5 September and of 13 September 1844.

3. The total is written in a box beneath an engraved drawing of the shop.

### [3341] TO EDWARD LEAR, 9 JUNE 1855

MS: Unknown. Extract: Cited in letter held at Lincolnshire (TRC/LETTERS/5415), our copy text.<sup>1</sup>

... do come & see the last (for us) of John Millais ...<sup>2</sup>

---

1. These words are contained in a letter of the same date from Edward Lear to Alfred Tennyson. The paragraph reads:

Collins has just now written to say I will dine there at 6 to meet Millais, who sets out tomorrow for Perth. He says “do come & see the last (for us) of John Millais”. So I throw over a lesserer engagement and shall go. I feel woundily like a spectator – all through my life – at what goes on amongst those I know – very little an actor.

2. Millais was leaving for Perthshire to marry Euphemia Gray – see [0215] to Pigott of 2 July 1855 which invites friends to an eve-of-wedding party.

**[3342]\* To JAMES BIRTLES, [EARLY TO MID–DECEMBER 1867]**

MS: Lewis Collection.<sup>1</sup>

Mr James Birtles  
Beaufort House  
Strand

Wilkie Collins<sup>2</sup>

- 
1. Envelope front only on blue paper probably enclosing revises. See [0791] to Birtles 10 December 1867 and [3123] and [0792] to Birtles of 5 and [12] December 1867.
  2. The signature is at the bottom left of the page, partly enclosed in a curved line.

**[3343]\* To COUTTS & Co.,<sup>1</sup> 9 JULY 1873<sup>2</sup>**

MS: Lewis Collection.

*[recto]*

Exch<sup>e</sup> for £88 stg. NEW-YO[RK]<sup>3</sup>  
Sixty days after sight after this FIRS[T]  
unpaid) Pay to the Order of Harper  
Eighty eight pounds sterling  
Value received, and charge the same to accou[nt]  
To | Messrs *[illegible]*  
48 *[illegible]* London  
P36921  
Accepted 7 May 1873  
At Mess<sup>rs</sup> Martin & C<sup>o4</sup>

[illegible]

[verso]

Pay to the order of  
Wilkie Collins  
Harper & Brothers  
Wilkie Collins<sup>5</sup>

[illegible]

---

1. A payable order from Harper & Brothers in New York, in the sum of £88 at sixty days notice, credited to WC's account 9 July 1873.
2. The date is the date of crediting to WC's account and the last possible date he could have signed it. It is likely he signed it shortly after receipt.
3. The order is torn in half here. Orders sent by transatlantic post could be torn in half and posted in two separate envelopes.
4. These two lines are stamped vertically in red ink.
5. The signature only is in WC's hand. The rest is a mixture of other hands and stamped and printed text.

### **[3344]\* TO JAMES REDPATH, 2 FEBRUARY 1874**

MS: Unknown. On sale AbeBooks, February 2018 by Mark Stolle, Manchester, by the Book, MA. Inscription on the title page of *The Dead Secret*, Harper & Brothers, 1874.

Boston. February 2<sup>nd</sup> 1874

To James Redpath<sup>1</sup> from  
Wilkie Collins<sup>2</sup>

---

1. WC's agent for most of his tour of America. See [3322] to Redpath, 13 April 1873.
2. The dateline is written below the signature and below the words on the title page 'A Novel'. Beneath further lines in another hand 'and now the property of' with a heavily crossed out name and another more lightly crossed through but both illegible.

### **[3345]\* TO UNIDENTIFIED RECIPIENT, 8 FEBRUARY 1875**

MS: Lewis Collection.

I have mislaid the Editor's letter. Will this do?<sup>1</sup>  
Wilkie Collins | Feby 8<sup>th</sup> 1875

---

1. Placing the date at the bottom of the cut sheet indicates this is written for an autograph

collector who perhaps had also asked for another signature.

**[3346] \* TO THE PRINTER OF *THE SPIRIT OF THE TIMES*, 23  
NOVEMBER 1878**

MS: Private.<sup>1</sup>

Novr 23/78

Note to Printer

Follow the copy exactly, in punctuation, and for new paragraphs.

WC

---

1. A note in pencil on the first page of the manuscript of 'The Mystery of Marmaduke' for the 1878 Christmas number of *The Spirit of the Times* in New York dated 28 December 1878. The story was also published in London in *Temple Bar*, January 1879. WC's note perhaps indicates that there will be no time for him to receive and correct proofs before publication.

**[3347] \* M. D. MACLEOD,<sup>1</sup> 23 MARCH 1882**

MS: Lewis Collection.<sup>2</sup>

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>3</sup>**

London | 23<sup>rd</sup> March 1882

My dear sir,

Your welcome letter has, I can sincerely assure you, pleased and interested me in no ordinary degree. If I am late in saying this, and if my reply is shorter than I could wish it to be, you will, I know, make allowances for me when I tell you that I am hard at work – and that [*del*] my health, sorely tried, by repeated attacks of gout in the eyes, makes it no easy task for me to keep up with the demands of a large correspondence, in my intervals of leisure.

My list of the books that I consulted in writing "Poor Miss Finch" is unfortunately destroyed. My most useful information came, I remember, from conversations with a blind man whom I mercilessly [*del*] examined and cross-examined, and from my doctor. The first has left England, I believe – and the last is himself, I am sorry to say, seriously ill.<sup>4</sup> Many passages in the book – among others the passage which your sympathetic and intelligent criticism has specially remarked – came from my own instinctive sense of what the character portrayed would think and feel. To me, my characters are



living beings, and my mind becomes (in some way quite incomprehensible to me) their mind, in the process of creating them. I make no apology for speaking of myself in this way to you. Such experience as your's [*sic*] of the inner mental mysteries may even be interested in the mental process which produces works of fiction. When I am walking up and down my study, completely [*del*] absorbed in the joys and sorrows of a non-existent person, I am inclined (when the "fit" is over) to ask myself if the line may not be a fine one which divides this sort of excitement from the approaches perhaps of certain forms of insanity? Or, to put it more correctly, from the metaphysical point of view – if the imaginative faculty which works in this way, be not counterbalanced /and controlled/ [*del*] by an equally developed faculty of judgment or reason, or whatever the opposite of imagination may be.

To return to "sound sense", I have to thank you for the pamphlet you have sent to me.<sup>5</sup> I wait to read it for one of my days of rest, when I hope to do it justice. In the meantime, believe me

Vy truly yours | Wilkie Collins

When "Poor Miss Finch" was first published, a newspaper paragraph was sent to me anonymously, describing a successful operation on a man who had been blind [*del*] for years.<sup>6</sup> In his blind state, he was a harmless person. Restored to sight, he ended in committing some of the lighter crimes and became an irreclaimably bad character. I had no means of [*del*] ascertaining the truth of this.<sup>7</sup>

To MD. Macleod Esqre | &c &c &c<sup>8</sup>

---

1. Murdoch Donald Macleod (1851–1908), who qualified as a doctor from Edinburgh University in 1873. Later that year he took up a post as Assistant Medical Superintendent at the Cumberland and Westmoreland Asylum at Garlands, near Carlisle. In 1882 he was appointed to the post of Medical Superintendent at the East Riding of Yorkshire Asylum at Beverley taking over an asylum with more than 250 patients and around 40 staff. He remained in charge until his own illness, which began in 1904, led to his retirement in 1906. He died in Beverley in 1908, aged 56. Macleod was a keen golfer and active in the British Medical Association and the Medico-Psychological Society. He wrote occasional articles for the *Journal of Mental Science*.

2. The letter was sold by Forum Auctions, 29 November 2018, lot 25, with a number of other items from the collection of James Stevens Cox F.S.A. (1910-1997). It was accompanied by the page from the catalogue of the auction on 10 February 1948, where Cox purchased it for £2 along with five other items.

3. WC uses engraved headed paper of a green-blue colour with the monogram ranged left which he employed from autumn 1880 to summer 1882. The letter has at some point before its purchase in 1948 been torn across the horizontal centre fold with no loss of text.

4. Possibly Frank Beard, though there is no evidence that he was ill at this time.
5. The pamphlet has not been identified but in April 1877 Macleod wrote a short article in the 'Clinical Notes and Cases' section of the *Journal of Mental Science*: 'Cases of insanity in which Impairment or Loss of one or more of the Special Senses seemed the exciting Cause of the Disease' (Vol. XXIII, April 1877, pp. 95-97). It gave examples of people who had become blind and then exhibited signs of mental illness. A cutting or offprint of this piece could have been the item Murdoch had enclosed.
6. The newspaper clipping has not been identified.
7. The postscript is squeezed under the valediction and the last sentence is written vertically up the right hand side of the page.
8. The name is written at the top of the first page above WC's monogram.

**[3348]\* WATSON BROTHERS,<sup>1</sup> 9 NOVEMBER 1882**

MS: Lewis Collection.

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>**

9<sup>th</sup> Nov 1882

Gentlemen,

I have repeatedly expressed my surprise at the delay which has occurred in the rendering of your account – and the first and only communication on the subject which I have received is your letter of today's date. After inquiry here, I cannot discover that any one in my house is responsible for this state of things. In defence of my own time, I am obliged to close my door on strangers who call without a previous appointment. But why your letters should be the only letters addressed to me which I have not received is a mystery which I should be glad to have cleared up. If your "Commercial Diary" or your "Letter-book" contains entries relating to the writing and posting of letters and accounts, previously addressed to me, I shall /be/ obliged if you will favour me with copies of the same.

In the meantime I enclose my cheque, with the account – which please return received.<sup>3</sup>

Faithfully yours | Wilkie Collins  
Messrs Watson Brothers<sup>4</sup>

---

1. Probably 'Watson Bros, mine agents and sharedealers' of 1 St Michael's Alley (Kelly, 1880). However, no specific buying or selling of shares is recorded in WC's bank account around this time (Coutts: WC). There were two other firms of the same name in London: a bookseller and stationers at 31 Minories, and builders at 5-6 Charlotte Street. The sum paid (of £90-18s, see below) seems high for either of them.

2. WC uses printed stationery with his monogram.

3. The cheque for £90-18s was debited to WC's account on 11 November. WC had in fact

made two previous payments under the same name: £34-11s on 24 November 1879 and £7-10s-6d on 6 August 1881 (Coutts: WC).

4. In another hand 'Cheque on drawer' is written above the WC monogram and 'Wilkie Collins | Nov 9<sup>th</sup> 82' on the otherwise blank fourth page. A number in pencil '84246' above the printed address is clearly modern.

### **[3349] \* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 7 MARCH 1884**

MS: Lewis Collection.

Vy truly yours | Wilkie Collins | 7<sup>th</sup> March 1884

---

1. Autograph for a collector. Stuck to another card on which has been written in another hand: 'Wilkie Collins d.1889 | Author of "The woman in white" &c'.

### **[3350] \* TO UNIDENTIFIED RECIPIENT,<sup>1</sup> 19 MAY 1885**

MS: Lewis Collection.

Vy truly yours | Wilkie Collins | London | 19<sup>th</sup> May 1885

---

1. An autograph for a collector.

### **[X013] \* CARRIE BARTLEY TO HALL CAINE, 1 JULY 1889**

MS: Berg (Z-10342).<sup>1</sup>

Private

**82, WIMPOLE STREET. | W.**

July 1st 1889

Dear sir

I grieve to tell you that dear Mr Wilkie Collins is suffering from severe illness. Yesterday – about 10. o'clock a.m. he had a bad attack of pain in the heart, and paralysis of the left side. Mr Beard remained with him all night – and his condition is very sad – but we hope he is not in pain. He is conscious at intervals – but the oppression on his chest seems suffocating.

I take upon myself, with the doctor's permission, as dear Wilkie's adopted daughter and amanuensis to open his letters. I thought it best not to telegraph under the circumstances.<sup>2</sup>

I am, | Yours faithfully | H. E. Bartley | (Mrs H.B)

- 
1. With an envelope marked 'Immediate' directed to 'W. Hall Caine Esq<sup>re</sup> | The London Library | S. James's Square | S.W.' postmarked 1 July 89 and with the signature of WC surrounded by two lines squaring off a box at the bottom left of the envelope.
  2. Presumably to prevent news of his illness from leaking out via the telegraph office.

## (B) Corrigenda

### [3201] TO HANS CHRISTIAN ANDERSEN,<sup>1</sup> 1 JULY 1858

*A&C8*, pp. 3-4, *The MS has now been located and the letter consequently redated with minor amendments to the text, source, and notes. The entire entry should be replaced with*

### [3201] TO HANS CHRISTIAN ANDERSEN,<sup>1</sup> 1 FEBRUARY 1858

MS: Copenhagen (NKS 1299 2°, g I, s. 54 nr. 2).<sup>2</sup> Published: Bredsdorff, p. 124, dated July 1<sup>st</sup> 1858; H. C. Andersen album I-V, Lademann, 1980, pp. 182–183; *A&C8*, pp. 3–4, both also misdated 1 July.

11 Harley Place | Marylebone Road | London  
Feb'y 1st 1858

My dear Andersen,

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

I have had a sad accident to my ankle – a severe sprain which has quite crippled me, and which still keeps me an invalid in the doctor's hands.<sup>3</sup> In consequence of this misfortune, I shall miss the pleasure of making Mr Grimur Thomsen's acquaintance.<sup>4</sup> I have written to him to apologise for myself and to tell him how unfit I am now, even for the pleasantest society.

Although I am gratefully sensible of your kind intentions towards The Frozen Deep, it is, at present, not in my power to accept your offer, as the play is not yet published, and there is but one copy of it in manuscript. I have not published it, because I am afraid it might get on the public stage, and do me harm with the public by being badly acted there. In the present deplorable state of our stage, there is neither actor or [*sic*] actress for the two principal parts in The Frozen Deep.

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

Cordially yours | Wilkie Collins

---

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

2. With an envelope directed To/ Herr Hans Christian Andersen | Copenhagen. At the bottom left of the envelope WC writes inside a curved line 'Forwarded by | Herr Grimur Thomsen'. Beneath Copenhagen another hand has added 'Nyhavn | Hotel Christiania'. A green oval

postmark reads F: P: with the numbers 12, 22, 3, 58 between the bold large capital letters. FP signifies FootPost and the numbers represent the time and date of the stamp ie 1200 on 23 March 1858. This letter must have been enclosed with WC's untraced apology to Thomsen who then posted it to Andersen in Denmark when he returned.

3. WC was apparently still suffering from the ankle sprain incurred while visiting Cumberland in September 1857. He mentioned it nearly two months later in [0275] to Watkins, 20 March 1858. At this time WC consistently spelt the word as 'angle'.

4. Grímur Thomsen (1820–1896) was an Icelandic poet and editor. WC was replying to the following letter from Andersen:

My Dear Collins

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

Cordially yours | Hans Christian Andersen

(translation in Bredsdorff, p. 124. The original and an alternative translation is at <http://andersen.sdu.dk/brevbase/brev.html?bid=8957> wrongly dated June 1858)

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

4. A photograph of the letter was exhibited among several others to and from Andersen as item 283 at 'Hans Christian Andersen, Jubilee Exhibition' at the National Book League in London organised by Bredsdorff on 2 April 1955 to celebrate the 150<sup>th</sup> anniversary of Andersen's birth (see the Catalogue of the Exhibition).

## **[0978] TO GEORGE M. TOWLE, 21 MAY 1870**

*II pp. 185-186: The Memoir has now been located and the entire entry should be replaced.*

## **[0978] TO GEORGE M. TOWLE, 21 MAY 1870**

MS: Parrish (Box 4/12), letter only; memoir at Yale (Gimbel-Dickens H1239). Published: BGLL, II, p. 186, amended A&C2, p. 69, both without the full memoir though the latter reconstructed parts of it; memoir transcribed (with errors) in Emily Bell, *Changing Representations of Charles Dickens, 1857–1939*, PhD thesis, University of York, August 2017, Appendix.

**90, Gloucester Place, | Portman Square. W. | London Saturday May 21<sup>st</sup>**

1870

Dear Sir,

Your request has unluckily reached me at a time when I am absorbed in finishing “Man and Wife” – and in also writing a dramatic version of the story – both “against Time”. I had not forgotten your note. I had no time to answer it.

To day, I have dictated a Memoir for you, at the breakfast table – which I enclose, and which I hope you will find useful.<sup>1</sup>

(In great haste) | Faithfully yours | Wilkie Collins

To George Makepeace Towle Esq

(Page 1)

Wilkie Collins<sup>2</sup>

I was born on the 8<sup>th</sup> /January,/ 1824, at No 11, New Cavendish Street, Portland Place, London. I am the eldest of two sons (and two only children) of the late William Collins (Royal Academician), the celebrated painter of the coast scenery and cottage life of England.

For the first twelve years of my life, I was taught in the usual way at a well reputed private school. I learnt as little as possible; and that little (consisting mainly of the rudiments of Latin and Greek) has not been of the slightest use to me in my after-life.

In the year 1837, my father decided to go to Italy to find fresh subjects for his brush among the people and the scenery of that country. My mother was to accompany him, and the question was, whether his two boys were to go too.

With two exceptions, all my fathers’ friends declared that it would be madness on his part to interrupt the education of two boys, one 13 years old and one 9, by taking them to a foreign country and exposing them to foreign influences, at a time when they ought to be subjected to the wholesome discipline and restraint of an English school. The two exceptions already mentioned happened, however, to be two very remarkable people, capable of seeing possibilities of education in other systems than the ~~conventional~~ system / [del] conventionally recognized / [del] about them. They were, my Godfather, / Sir David Wilkie, (the great Scotch painter[]); and the famous Mrs Somerville, /the/ authoress of Physical Geography.<sup>3</sup> These two reminded my father that what his boys might lose in Latin and Greek, they might gain in knowledge of modern languages, and in acquiring

habits of observation among people and scenes entirely [del] new to them. [del] Wilkie was my father's dearest friend; and, for Mrs Somerville's powers, he felt the highest respect. He took us to Italy with him. We remained ~~there~~ abroad for two years; and there, and in that way, I picked up the only education which I /can/ sincerely ~~believe~~ say has been of some real use to me.

Returning from Italy, I went back to school /(a private school),/ and the classics. In due time, it became a question next of Oxford and the classics, or of Cambridge and the Mathematics. My good father left me free to ~~chose~~ /choose/ my own profession; only telling me that, if I liked it too, he would like to see me in the Church. I hardly know which prospect I most disliked – going to a University or going into the Church. To escape both, I declared for Commerce, and at seventeen or eighteen years old, I was placed in a merchant's office.

(2)

Here I remained – I think for four years. [del] I should probably not have remained four days, if I had not had a pursuit of my own to follow which really engaged my interest. In plain English, I was already an author in secret. There is hardly any form of ~~literary absurdity~~ /of audacious literary enterprise proper to my age/, which I did not perpetrate in secret, while I was supposed to be in a fair way of becoming one of the solid commercial props of my native country. Towards the end of the four years, I had ~~become~~ /grown/ wise enough to descend from epic poems and tragedies in blank verse, to unassuming little articles and stories, /some of/ which found their way modestly into the small periodicals of the time. Thus self-betrayed as unfit for /mercantile pursuits,/ ~~commerce~~, I abandoned commerce, and tried reading for the Bar. My reading lasted, as well as I can remember, six weeks – and then I began a novel by way of importing a little variety into my legal /studies/ ~~pursuits~~. I continued/,/ however, to be a member of the Inn of Court (Lincoln's Inn) [del] at which I had been entered as a student; and (no examination being obligatory, in my time) [del] I was five years afterwards called to the [del] Bar. I am now a Barrister of some fifteen years standing, without having ever put on a wig and gown.

To return for a moment to the novel mentioned above, and to the time when I was a student at Lincoln's Inn. I have to report that this work of fiction was actually offered for sale among the London publishers. They all declined it; and, they were quite right. The ~~subje~~ scene was laid in the Island



of Tahiti, before the period of its discovery by European navigators (!). My youthful imagination ran riot among the noble savages, in scenes which caused the respectable British publisher to declare that it was impossible [to put] his name on the title page of such a novel as this. For the momen[t, I was] a little discouraged. [del] /I got over it, and/ began another novel. This time the scene was Rome; the period the fifth century; and the central historical event, the siege of the Eternal City by the Goths. All day, I read ~~at~~ my authorities at the British Museum. In the eveni[ngs] I wrote my book in the quiet and seclusion of my father's painting room. The first volume and part of the second had been completed, when my employment was suspended by my father's death. I put the novel aside, and addressed myself to the writing of another story, which lay far nearer to my heart – the story of my father's life. In the "Memoirs of William Collins, R.A." I saw my name on the title-page of a printed and published book, for the first time.

(3)

After the publication of the biography (in the year 1848) I returned to my romance. The third volume was finished in Paris; and after a preliminary refusal of the manuscript by the late Mr Colburn, the book was published in 1850 by Mr Bentley, under the title of [del] /"Antonina, or The Fall of Rome." I instantly stepped into a certain place as a novelist. Such a chorus of praise was sung over me by the critics, as has never been sung over me since. The favourable verdict of the reviews (whether merited or not) was endorsed in time by the readers, many of my literary elders and betters kindly adding their special tribute of [del] encouragement and approval. In short "Antonina" opened to me the career as a novelist which I have continued to follow [del] to the present time.

The rest of the story of my life is simply the story of the books /which/ I have written. Here is a list of them in chronological order.

1. The life of William Collins, R. A. (1848.)
2. Antonina or The Fall of Rome. (1850).
3. Basil. (1852).
4. Rambles beyond Railways. [del] (1852.)\*<sup>4</sup>  
\*(The narrative of a walking tour in Cornwall.)
5. Hide and Seek. (1854).
6. After Dark. (1856.)\*  
\*(collection of short stories.)

7. The Dead Secret. (~~1867~~) (1857)
8. The Queen of Hearts. (1858.)\*  
\*(collection of short stories.)
9. /The/ Woman in White. (1860.)
10. No Name. (1862.)
11. My Miscellanies (1863)\*  
\*(collected sketches and essays.)
12. Armadale (1866)
13. The Moonstone. (1868)
14. Man and Wife (1870.)

=====

Dramatic Works.

1. The Lighthouse. } Both acted in private at the house of Charles Dickens
  2. The Frozen Deep. } And in public at the Olympic Theatre, London
  3. The Red Vial. At the Olympic Theatre.
  4. No Thoroughfare. (Dramatic version of the Christmas Story.  
written in collaboration with Dickens and  
Fechter. (Adelphi Theatre. London.)
  5. Black and White. In collaboration with Fechter. Adelphi The[atre].
- =====

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1. Towle's article on WC in (New York) *Appleton's Journal of Popular Literature, Science, and Art*, 4:75 (3 September 1870), pp. 278–281, was based on this memoir. Towle had met WC on 30 June 1868 – see [0840] to him of 26 June 1868.

2. The memoir is held in the Gimbel Collection at Yale University; see John B. Podeschi, *Dickens and Dickensiana: A Catalogue of the Richard Gimbel Collection* (New Haven: Yale University Library, 1980), p. 478. Both the body of the text and the amendments appear to be in the hand of Caroline Graves; presumably his amanuensis also read the memoir back to WC at the breakfast table so that additions and corrections could be made. See Emily Bell, 'A Lost Autobiographical Sketch', *Wilkie Collins Journal*, 14 (2017), online only [www.wilkiecollinsociety.org](http://www.wilkiecollinsociety.org).

3. Mary Somerville's *Physical Geography* went through numerous editions both in the UK and the USA. She is not mentioned in *Memoirs*.

4. The asterisks used here and below represent the dotted saltires which WC inserts (rather redundantly) to indicate the relation with the next line.

5. To the right of the list of novels, aligned with 'The Queen of Hearts' and 'No Name', appears a long multiplication sum (44 x 14 = 616) in another, unknown hand. Its purpose remains obscure.

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

MS: Unknown. Referred to in Wilbur Dwight Dunkel, *Sir Arthur Pinero* (Chicago: U. of Chicago P., [1941]), p. 16.

*A&C8, p. 16. The recipient has been changed. Detailed notes explaining the change will appear in the digital edition.*

**[3220] TO HENRY HERMAN,<sup>1</sup> LATE 1875–EARLY 1876**

MS: Unknown. Cited: Dunkel, p. 16.<sup>2</sup> Summary: A&C8, p. 16 (as to R. C. Carton).

**[3116] TO HENRY GRAY,<sup>1</sup> UNKNOWN DATE<sup>2</sup>**

*A&C4, p. 29: An image of the extant MS has now been obtained and the whole entry should be replaced.*

**[3116] TO HENRY GRAY,<sup>1</sup> UNKNOWN DATE<sup>2</sup>**

MS: Graham Heath.<sup>2</sup> Extract: A&C4, p. 29.

... wisest plan that could have been adopted under the circumstances. If the little assistance I ...<sup>3</sup>

Ever yours | Wilkie Collins

Henry Gray Esqre

---

1. Probably Henry Gray (1823–1898), the sixth child of WC’s maternal aunt Catherine Esther Geddes (1796–1882). See Whitton, p. 15, and [0696] to Harriet Collins, 8 July 1866.

2. A scrap torn from a letter for the signature. Beneath the four lines in another hand is written ‘B. 1825 author’ and separately ‘Entered (Williams)’.

3. The assistance remains unknown but it is probably related to [3075] to Henry Gray of unknown date. Both may date from the one known meeting of WC and Gray referred to in [0696] to Harriet Collins, 8 July 1866.

PUBLISHED BY WILKIE COLLINS SOCIETY DECEMBER 2018  
21 HUSON CLOSE, LONDON NW3 3JW  
4 ERNEST GARDENS, LONDON W4 3QU

# 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  
Londn. W.  
22 May 1888

Dear Sir,

Copy ~~of~~ for the  
last week's part of  
The Legacy of Cain & Sons  
sent you by yesterday's  
post.

Yours truly

Walter 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.

<b>Publication</b>	<b>Sequence</b>	<b>Pages</b>	<b>Numbers</b>
<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	<i>WCSJ</i> VIII 48-54	[2988]-[2998]
‘Addenda’ (2) 2006	Chronological	<i>WCSJ</i> IX 59-68	[2999]-[3016]
‘Addenda’ (3) 2007	Chronological	<i>WCSJ</i> 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,<sup>1</sup> FEBRUARY 1856

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

February 1856<sup>2</sup>

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 1862<sup>1</sup>

MS: Lewis Collection. Envelope only.<sup>2</sup>

Wednesday

The enclosed came this morning.<sup>3</sup> 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,<sup>1</sup> 5 JANUARY 1863**

MS: Lewis Collection.

**12 Harley Street. W.**

5<sup>th</sup> 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.<sup>1</sup>

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.<sup>1</sup>

April 10<sup>th</sup> 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]<sup>1</sup>**

MS: Lewis Collection.

...out [you] [illegible] ... the “Postscript” can be printed (if necessary) in<sup>2</sup>  
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,<sup>1</sup> 7 JULY 1868**

MS: Lewis Collection.

**90, Gloucester Place. | Portman Square. W.<sup>2</sup>**  
London. July 7<sup>th</sup> 1868

Sir,

I beg to return you my thanks for a presentation copy of “The Public Ledger Building” which has reached me today,<sup>3</sup> thanks to Messrs Trubner of London.<sup>4</sup> 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 6<sup>th</sup> 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],<sup>1</sup> 13 MAY 1872<sup>2</sup>**

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 16<sup>th</sup> 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.<sup>1</sup>

31<sup>st</sup> October 1873<sup>2</sup>

Wilkie Collins

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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 31<sup>st</sup> 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 1873<sup>1</sup>**

MS: Lewis Collection.<sup>1</sup>

With Mr Wilkie Collins’s | Compliments<sup>2</sup>

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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 10<sup>th</sup> 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.<sup>1</sup>

December 16<sup>th</sup> 1873<sup>2</sup>

Very truly yours | Wilkie Collins

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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,<sup>1</sup> 10 JULY 1874**

MS: Lewis collection.

**90, Gloucester Place, | Portman Square. W.<sup>2</sup>**

10<sup>th</sup> 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.<sup>3</sup> 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.<sup>4</sup> 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

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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.  
2<sup>nd</sup> 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.<sup>1</sup> 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.<sup>2</sup> 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 10<sup>th</sup> 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.<sup>3</sup>

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

yours always truly | Wilkie Collins

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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 11<sup>th</sup>.
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,<sup>1</sup> 26 DECEMBER 1878**

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

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

26<sup>th</sup> December 1878

My dear Sir,

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

Believe me | vy truly yours | Wilkie Collins

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

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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.<sup>1</sup> | London**

3<sup>rd</sup> February 1880

Dear Sir,

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

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.**

23<sup>rd</sup> March 1880

My dear Thompson,

Many thanks for your kind note. It will give me the greatest pleasure to dine with you on the 15<sup>th</sup> 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.**

16<sup>th</sup> April 1881

My dear Ward,

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

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

Yours ever | Wilkie Collins

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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.<sup>1</sup>

With Mr Wilkie Collins's | compliments

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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.

30<sup>th</sup> April 1883

To

Miss Hogarth | from her old friend  
Wilkie Collins<sup>1</sup>

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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.<sup>1</sup>

7<sup>th</sup> March 1887

Vy truly yours | Wilkie Collins

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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.<sup>1</sup>  
22<sup>nd</sup> May 1888

Dear sirs,

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

Faithfully yours | Wilkie Collins

Messrs Tillotson & Son

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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 20<sup>th</sup> part to say that the story "will run to a 21<sup>st</sup> 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.<sup>1</sup>

Wilkie Collins

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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.<sup>1</sup>

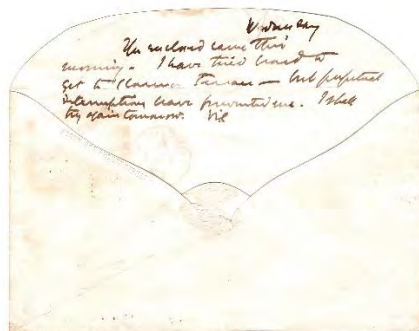
Vy truly yours | Wilkie Collins

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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.

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[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,<sup>1</sup> 2 JUNE 1868<sup>2</sup>**

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

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

My dear Webster

Our profits on the three weeks performances of *No Thoroughfare* at Manchester,<sup>3</sup> after deducting Mr Leclercq's salary,<sup>4</sup> 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.<sup>5</sup>

My bankers will pay the £40.1. to your bankers tomorrow.<sup>6</sup> Mr Calvert's illness appears to have been fatal to /our receipts/, for the 2<sup>nd</sup> and 3<sup>rd</sup> week at Manchester.<sup>7</sup> The piece began at Birmingham last night.<sup>8</sup> 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?<sup>9</sup> If the piece is still doing badly,<sup>10</sup> I suggest introducing a Swiss ballet into the fourth act. Twelve nice girls, with short, transparent petticoats, endeavouring to seduce Joey Ladle<sup>11</sup> — there is the subject for the ballet!

Ever yours

Wilkie Collins

Can you tell me the names of Fechter's bankers in London?<sup>12</sup>

---

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).<sup>1</sup> Published with errors: BGLL, II, pp. 175–176.

90 Gloucester Place | Portman Square. W  
April 1<sup>st</sup> 1870

### Private

My dear Mark Lemon,

You will probably receive – in your editorial capacity<sup>2</sup> – certain volunteer contributions to Punch written by a gentleman named Maurice Drummond who is anxious to try his hand as an occasional contributor.<sup>3</sup>

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.<sup>4</sup> 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

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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,<sup>1</sup> 26 APRIL 1870**

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

**90, Gloucester Place, | Portman Square. W. | London**  
April 26<sup>th</sup> 1870

Dear Sir

Pray accept my thanks for your letter.

I can easily understand that “Bishopriggs” grates on a Scotchman’s ear.<sup>2</sup> 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”.<sup>3</sup> 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



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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.**

8<sup>th</sup> 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.<sup>1</sup> 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.<sup>2</sup> 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

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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**  
9<sup>th</sup> 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.<sup>1</sup>

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.<sup>2</sup> 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.<sup>3</sup>

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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.*

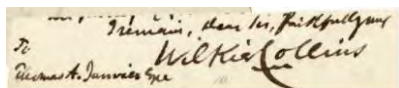
**[3108] TO THOMAS A. JANVIER,<sup>1</sup> 26 SEPTEMBER 1879**

MS: Lewis Collection. Part published: Lewis website; A&C4, p. 24.

I remain, dear Sir, faithfully yours<sup>2</sup> | Wilkie Collins  
 To | Thomas A. Janvier Esqre<sup>3</sup>

Thomas A. Janvier Esqre<sup>3</sup> | The Times Building  
 cor: Chesnut [*sic*] and Eighth Streets | Philadelphia | Pa | U.S.A.  
 Wilkie Collins<sup>4</sup>

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

# The Collected Letters of Wilkie Collins: Addenda and Corrigenda (14)

William Baker, Andrew Gasson, Graham Law, & Paul Lewis



**Wilkie Collins Society**  
**April 2023**



90, GLOUCESTER PLACE,  
PORTMAN SQUARE. W.

12<sup>th</sup> January 1881

My dear Jane,

Friday, nice I  
ought to have thanked  
you for that charming  
token of remembrance  
and kindness. My  
only excuse 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.

<b>Publication</b>	<b>Sequence</b>	<b>Pages</b>	<b>Numbers</b>
<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]
<i>A&amp;C</i> (1) 2005	Chronological	<i>WCSJ</i> VIII 48-54	[2988]-[2998]
<i>A&amp;C</i> (2) 2006	Chronological	<i>WCSJ</i> IX 59-68	[2999]-[3016]
<i>A&amp;C</i> (3) 2007	Chronological	<i>WCSJ</i> X 34-61	[3017]-[3076]
<i>A&amp;C</i> (4) 2008	Chronological	2-29	[3077]-[3116]
<i>A&amp;C</i> (5) 2009	Chronological	3-18	[3117]-[3146]
<i>A&amp;C</i> (6) 2010	Chronological	3-16	[3147]-[3171]
<i>A&amp;C</i> (7) 2011	Chronological in 2 sequences	5-36 37-45	[3172]-[3199] [X012]
<i>A&amp;C</i> (8) 2013	Chronological	3-22	[3200]-[3232]
<i>A&amp;C</i> (9) 2014	MacKaye Anderson Others	3-16 17-28 29-33	[3233]-[3248] [3255]-[3270] [3249]-[3271]

<i>A&amp;C (10)</i> 2016	Chronological	3-21	[3272]-[3310]
<i>A&amp;C (11)</i> 2017	Chronological Extracted letters	3-15 16-18	[3311]-[3339] [3325]-[3330]
<i>A&amp;C (12)</i> 2018	Chronological Last Things	3-10	[3340]-[3350] [X013]
<i>A&amp;C (13)</i> 2020	Chronological	3-13	[3351]-[3373]
<i>A&amp;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](mailto:paul@paullewis.co.uk).



## (A) Addenda

### [3374]\* TO SAMPSON LOW, 13 JULY 1860<sup>1</sup>

MS: Lewis Collection (L2968).

12. Harley Street<sup>2</sup>  
July 13<sup>th</sup> 1860

The Woman in White

<sup>3</sup>The Duplicate will be sent with the remainder of the number, on Tuesday next.

+Single Proof. Portion of Double Number

Weekly Part 39}<sup>4</sup>

A.Y.R. No 69} — Pages. Pub<sup>d</sup> Augt 15<sup>th</sup>

---

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. 15<sup>th</sup>, 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](http://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.<sup>1</sup> 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-mo~~ (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 them<sup>2</sup>

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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,<sup>1</sup> 28 FEBRUARY 1863**

MS: Lewis Collection (L2948).

12. Harley Street | W.  
Feby 28<sup>th</sup> 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.<sup>2</sup> 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.<sup>3</sup>

Faithfully yours | Wilkie Collins

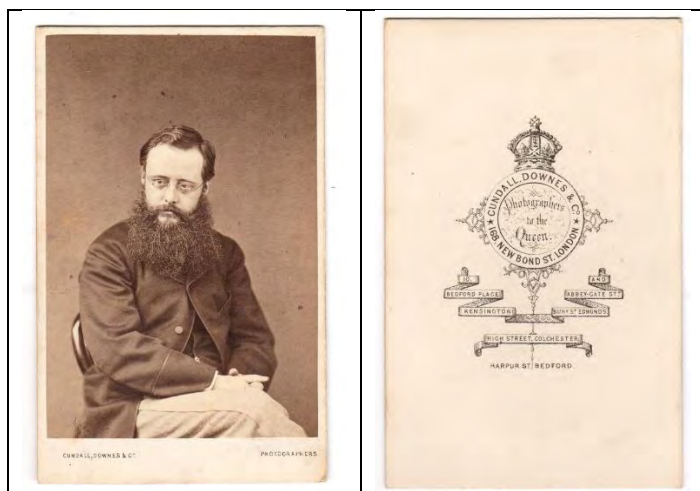
Joseph Cundall Eqre

---

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,<sup>1</sup> 28 NOVEMBER 1865**

MS: Unknown. On sale: Heritage Auctions (9-10 June 2021, lot 45666).

Ever yours | Wilkie Collins | Novr 28<sup>th</sup> 1865 /

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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 1866<sup>1</sup>**

MS: Lewis Collection (L2940).

9. Melcombe Place | N.W.  
Thursday. March 22<sup>nd</sup>

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.<sup>2</sup> 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 1867<sup>1</sup>**

MS: Lewis Collection (L2815). Extract: in *The Bookseller*, CXI (30 March 1867), p. 203.<sup>2</sup>

*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.<sup>3</sup>

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.<sup>4</sup>

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,<sup>5</sup>

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 servants<sup>6</sup>

[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 <sup>7</sup>	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

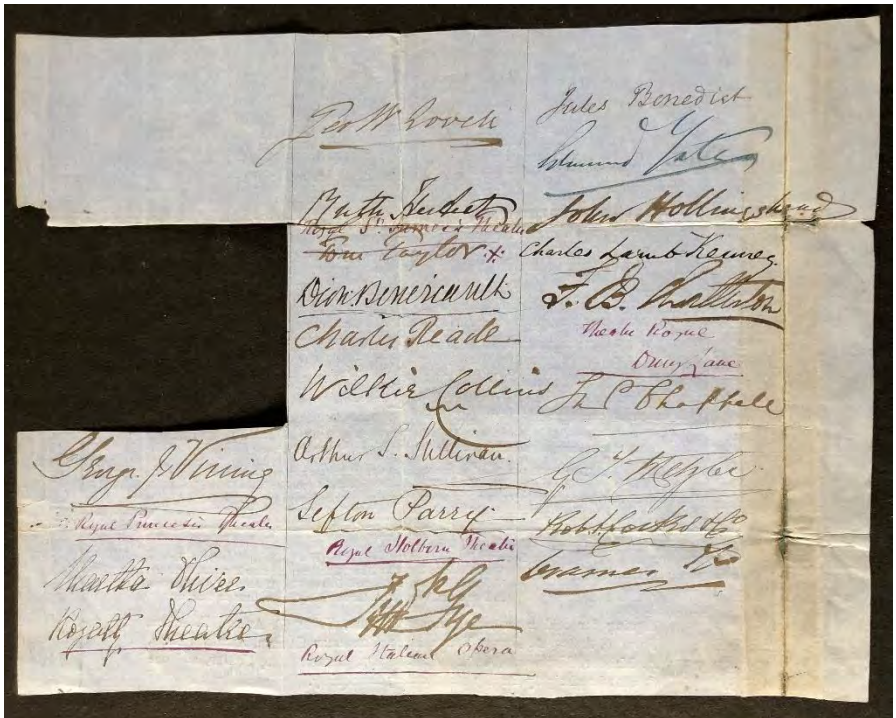
to the petition in question here (see ‘Memorandum respecting the Literary Convention of 1851, Communicated to, May 9, 1873 Mr. Kennedy by the French Commissioner, May 9, 1873.’, HCCP: C1285, pp. 4-7).

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](http://abebooks.com), 1 December 2022).

90. Gloucester Place | Portman Square | W.<sup>1</sup>  
Feb'y 13<sup>th</sup> 1869

Dear Mrs Richards,

Here is a line from The Christmas Carol copied, dated, and signed by Dickens.<sup>2</sup> I shall be “sorting” some old letters before long – and if I find any autographs of “celebrities” you shall have them.<sup>3</sup>

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 Place  
Portman Square  
Feb 13<sup>th</sup> 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's 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,<sup>1</sup> 4 FEBRUARY 1871

MS: Unknown. On sale: Heritage Auctions (9-10 June 2021, lot 45666).

Vy truly yours | Wilkie Collins | February 4<sup>th</sup> 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 Collins<sup>1</sup>

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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,<sup>1</sup> 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,<sup>2</sup>

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.<sup>3</sup> 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.<sup>4</sup> 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.<sup>3</sup>

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,<sup>1</sup> 20 JULY 1872

MS: Lewis Collection (L2881).

90 Gloucester Place | Portman Square  
20<sup>th</sup> 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.<sup>2</sup>

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?"<sup>3</sup> The two stories – the completed one, and the story now to be published – were sold together.<sup>4</sup>

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

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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-](http://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 (Coutts: WC).

### [3385]\* TO CLARENCE H. WHITE, 11 FEBRUARY 1873

MS: Private, envelope front only.<sup>1</sup>

With Mr Wilkie Collins’s compliments<sup>2</sup>

Clarence H. White, Esq | Albion | New York | United States | America

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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,<sup>1</sup> 1873

MS: Lewis Collection (L2148).

E. Graves | from | Wilkie Collins<sup>2</sup>

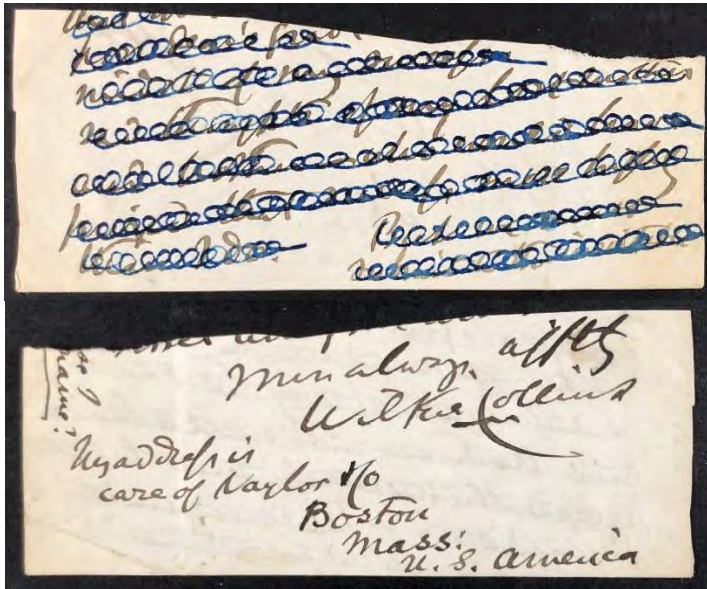
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1. Elizabeth Harriet Graves (1851–1905), daughter of WC’s companion Caroline Graves who was in effect WC’s adopted daughter, usually known as ‘Carrie’ and after her marriage ‘Carrie Bartley’ – see [2181] to Carrie Bartley, 11 July [1883], note 1.

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 (Coutts: 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,<sup>1</sup> OCTOBER 1873 TO FEBRUARY 1874<sup>2</sup>**

MS: Lewis Collection (L2945).

and we[re]  
 poor dear's grave  
 midst of my success  
 sad thoughts of my lost mother  
 and brother<sup>3</sup> – who would have  
 prized that success more highly  
 than I do. But we must  
 substitute the unsuitable<sup>4</sup>

...

yours always afftly | Wilkie Collins

My address is  
 care of Naylor & Co | Boston | Mass: | U.S. America

...se I  
name?<sup>5</sup>

- 
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,<sup>1</sup> 19 MAY 1874**

MS: Private.

90 Gloucester Place | Portman Square  
19<sup>th</sup> 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.<sup>1</sup>

Mr C. Thomas | Messrs Robson & Sons | Printers | 20. Pancras Road | N.W.<sup>2</sup>  
Wilkie Collins<sup>3</sup>

- 
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.<sup>1</sup>

London, 23<sup>rd</sup> 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”.<sup>2</sup> 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.<sup>3</sup> The right of reprinting the story periodically was purchased from me by the proprietors of an English country newspaper,<sup>4</sup> on the distinct understanding that “Percy and the Prophet” had already been published in another periodical. In justice to my friend Mr. Charles Dickens,<sup>5</sup> as well as to myself, I request you to publish this plain statement of facts.—

Faithfully yours, Wilkie Collins.

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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.<sup>1</sup>

Mr C. Thomas | Messrs Robson & Sons | Printers | 20. Pancras Road |  
N.W.<sup>2</sup>

Wilkie Collins<sup>3</sup>

- 
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,<sup>1</sup> 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).<sup>2</sup>

- 
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.**

12<sup>th</sup> January 1881

My dear Jane,

Four days since I ought to have thanked you for that charming token of remembrance and kindness.<sup>1</sup> 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.<sup>2</sup> 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.<sup>3</sup>

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,<sup>1</sup> LATE NOVEMBER, EARLY DECEMBER 1881<sup>2</sup>**

MS: Private.

...there it is. Are you satisfied with his efforts as agent?<sup>3</sup>

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.<sup>1</sup>**

21<sup>st</sup> Decr 1881

My dear Sir,

I shall be very glad to see you tomorrow, about two o'clock as you kindly suggest.<sup>2</sup>

Vy truly yours | Wilkie Collins

A. P. Watt Esqr

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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.<sup>1</sup>**

London | 19 January 1885

Vy truly yours | Wilkie Collins<sup>2</sup>

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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,<sup>1</sup> 24 JANUARY 1885**

MS: Lewis Collection (2954), with envelope.<sup>2</sup>

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>3</sup>**

24<sup>th</sup> 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.<sup>4</sup>

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,<sup>1</sup> 30 JANUARY 1885**

MS: Lewis Collection (L2946), with envelope front.<sup>2</sup>

**90 GLOUCESTER PLACE, | PORTLAND SQUARE. W.<sup>3</sup>**

30<sup>th</sup> January 1885

Dear Sir,

I answer your kind letter with pleasure.

"Major Namby" is, as you rightly suppose, one of my fugitive pieces.<sup>4</sup> 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."<sup>5</sup>

Faithfully yours | Wilkie Collins

E. J. Johnson Esqr

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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,<sup>1</sup> 23 APRIL 1885**

MS: Lewis Collection (L2901).

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**

London | 23<sup>rd</sup> April 1885

Sir,<sup>2</sup>

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.<sup>3</sup> 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.<sup>4</sup>

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,<sup>1</sup> 5 MAY 1887**

MS: Lewis Collection (L2866).

**90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.**

5<sup>th</sup> 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.<sup>2</sup> To this condition the weather has reduced me.<sup>3</sup> 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.<sup>4</sup>

But I am too grateful for your kindness to resign the hope of seeing Mrs John Wood<sup>5</sup> in the new play.<sup>6</sup> 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”.<sup>7</sup> The foreign translators report that the title is untranslatable – I accept this as a compliment to The English Language.<sup>8</sup>

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](http://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, 1885-1887<sup>1</sup>**

MS: Private, envelope only.<sup>2</sup>

Mrs Wynne | 4. Delamere Street | Westbourne Square  
Wilkie Collins

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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,<sup>1</sup> 16 APRIL 1888**

MS: Unknown. On sale: eBay, 2 February 2021, #293975848947.

Vy truly yours | Wilkie Collins | 16th April | 1888

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1. In the format of a signature for an autograph hunter.

### **[3403]\* TO EDGAR F. GLADWIN,<sup>1</sup> 7 SEPTEMBER 1888**

MS: Lewis Collection (L2962).

Ramsgate,<sup>2</sup> England.  
7<sup>th</sup> 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

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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 Collins<sup>1</sup>

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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 | London<sup>1</sup>

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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 Collins<sup>1</sup>

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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.<sup>1</sup>

Ever yours | Wilkie Collins<sup>2</sup>

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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 Collins<sup>1</sup>

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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 Collins<sup>1</sup>

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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.

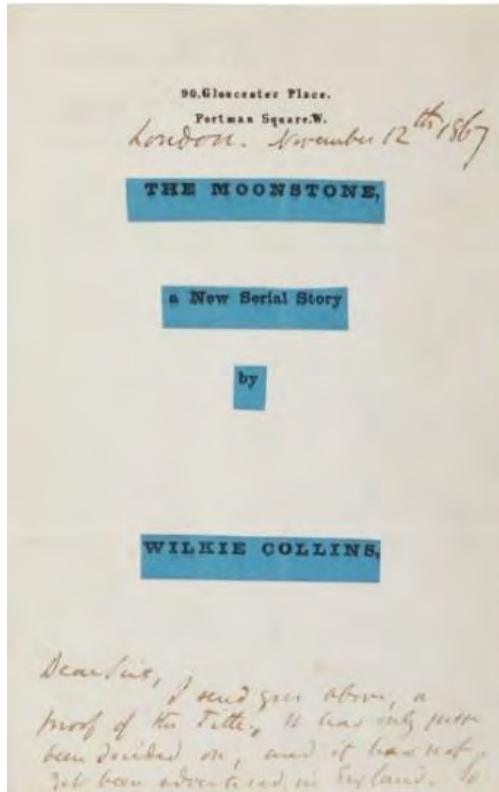
## (B) Corrigenda

### [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 COLLINS<sup>1</sup>**

*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,<sup>1</sup> 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](http://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,<sup>1</sup> 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,<sup>1</sup> 17 FEBRUARY 1883**

MS: Lewis Collection (L3056). Published: as to Unidentified Recipient, A&C5, p. 12.

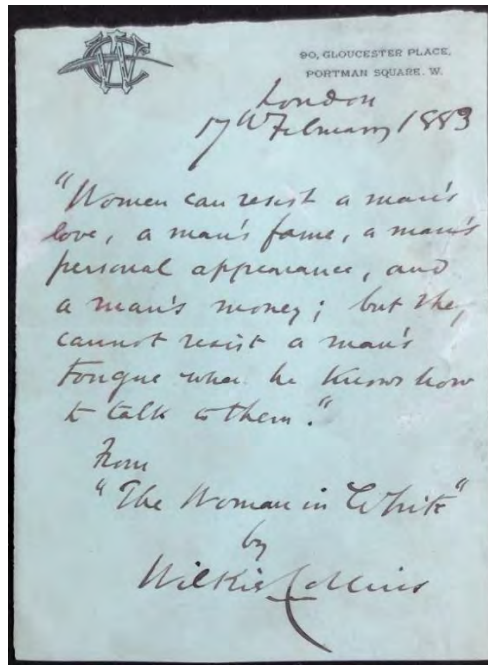
90, GLOUCESTER PLACE, | PORTMAN SQUARE. W.<sup>2</sup>

London | 17<sup>th</sup> 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.”<sup>3</sup>

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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