

All The Year Round:
Newly identified contributions by
Wilkie Collins

by
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Wilkie Collins Society
January 2017

INTRODUCTION

Book dealer and academic Dr Jeremy Parrott revealed at a conference in Ghent on 10 July 2015 that he had bought a 20 volume set of Dickens's periodical *All The Year Round* which was fully marked up to show the author of every piece in it. It was a discovery of great importance and received considerable coverage in the media.¹

Almost all contributions to *All The Year Round* were published without any indication of who had written them. Scholars have had to rely on the patchy and often uncertain attributions by Ella Ann Oppenlander in her *Descriptive Index and Contributor List* published in 1984.² She tracked down the author of about a quarter of the 2500 titles, relying on external evidence such as pieces subsequently reprinted under the author's name or references in contemporary letters. Further work by researchers at Dickens Journals Online at the University of Buckingham has identified a few more but two thirds remained without a named author.³

The comprehensive annotations on the Parrott set give the writer of all but a handful of the pieces over the ten years of volumes I to XX from 1859 to 1868. Parrott is compiling a revised index and list of the pieces which are by 312 named contributors together with short biographies of the 258 he has identified. It will be published by Yale late in 2017.

Before Parrott

Until the Parrott set was discovered it was uncertain exactly what Wilkie Collins had – and had not – contributed to *All The Year Round*. Some items were known.

- His major serialised novels – *The Woman in White*, *No Name*, and *The Moonstone*
- Contributors to the *All The Year Round* Christmas numbers were named in contemporary anthologies of them. Collins wrote a piece in each of the first three Christmas numbers in 1859, 1860, and 1861 and jointly wrote a further two items in the 1860 number with Dickens.⁴
- *No Thoroughfare* – the final Christmas publication in 1867 – was co-authored with Dickens and published as such at the time.
- Five contributions (one spread over two weeks) were republished in Collins's *My Miscellanies* (1863).⁵

- Three more pieces could be identified through clear references to them in Dickens's letters.

The rest though remained subject to controversy. In 2011 I analysed the available evidence for the non-fiction pieces.⁶ I concluded that Wilkie Collins had written just four of the 17 pieces ascribed to him at various times by sources including Oppenlander and the Cambridge Bibliography of English Literature.

The Parrott set

Information from the Parrott set confirms the certain attributions above. Of the four pieces I ascribed to Wilkie Collins in 2011 the annotations confirm three of the four to be by him. The other – ‘Suggestions from a Maniac’, 13 February 1864 – is by his brother Charles Allston Collins. A further five of the seventeen are attributed to Charles Allston Collins, two to George Walter Thornbury and one each to Robert Barnabus Brough, Charles Dickens, Edmund Saul Dixon, Andrew Halliday, Bloomfield Jackson, and Edmund Yates.⁷

A further eight pieces in the Parrott set are annotated with Wilkie Collins's name.

1. The Crusoe of the Snowy Desert, 7 May 1859, vol. I pp. 44-48
2. Occasional Register, 14 May 1859, vol. I pp. 64-66 (jointly with Henry Morley)
3. Appalling Disclosure for the Lord Chamberlain, 9 July 1859, vol. I pp. 261-264
4. The Last Leaves of a Sorrowful Book, 30 July 1859, vol. I pp. 318-323
5. Managers and Music Halls, 23 March 1861, vol. IV pp. 558-561
6. Hear the Postman, 13 July 1861, vol. V pp. 366-368
7. The Sentiments of Martha Jones, 26 July 1862, VII pp. 472-476
8. A Florentine Procession, 14 December 1867, vol. XIX pp. 5-6

These eight pieces have never been attributed to Wilkie Collins elsewhere.

The annotations

The 20 volume set obtained by Parrott is one of the few known examples of an edition of *All The Year Round* in a luxurious red leather binding. It was first

issued in this form in 1864 with volumes I to X and continued up to volume XX in 1868. Parrott believes it was Dickens's own set.⁸ Another marked up set – called the office set – did exist and was used by F.G.Kitton in 1900 to establish Dickens's contributions.⁹ But he made no note of who wrote any other pieces and all trace of that set disappeared early in the 20th century. Parrott believes that Dickens instructed two employees of *All The Year Round* to annotate this set for him with the names of the authors. He has identified them as George Holsworth and Henry Walker who were the witnesses to Dickens's will in 1869 and a codicil in 1870; both gave the *All The Year Round* office as their address. Parrott's theory is that Walker read aloud the names from the office set and Holsworth, who held quite a senior position on *All The Year Round*, wrote them neatly in pencil in the margins of the bound set.¹⁰

If that was the procedure it clearly gives room for error. The office set itself was not the definitive list of contributors. That is presumed to be the office book or ledger which sub-editor Wills is believed to have kept with the details of each contribution, its author, and what they were paid, just as he did for *Household Words*.¹¹ If he did, this *All The Year Round* office book has disappeared.¹² So the office set was itself probably a secondary source and the Parrott set a copy of that.

Parrott confirms there are inconsistencies in the transcriptions with names being variously spelt and abbreviated and in some cases the name is demonstrably wrong.¹³ So we should treat the Parrott set as very strong evidence of authorship but not as proof.

The eight pieces newly attributed to Wilkie Collins by the annotations would add more than 20,000 words to the Collins corpus. All the pieces have Wilkie Collins written clearly by them. But how secure are the attributions?

TESTING THE ANNOTATIONS

One piece marked 'Wilkie Collins' is almost certainly not by him. 'The Sentiments of Martha Jones' was published at the end of July 1862 and would probably have been written in May or June. At that time Wilkie was extremely busy writing *No Name* which commenced serialisation in *All The Year Round* from 15 March and in *Harper's Weekly* in New York. Wilkie found the pressures very onerous. He had to complete each part well in advance of the press and approve two sets of proofs one of which had to go to New York in time for simultaneous publication. He was also subject to constant demands on

his time by friends and colleagues and found London noisy and damaging to his concentration. Eventually, on 1 July 1862, he moved temporarily to Broadstairs in Kent to complete his book.

London interruptions made me so backward with my story – that I had no choice but to get away into some quiet place, and work in peace.¹⁴

So for the whole period during which *Martha Jones* was written Wilkie Collins was simply too busy to be writing it. Collins was typically absent from the pages of *All The Year Round* when he was writing a major work of fiction.

The author of *Martha Jones* seems to be Wilkie's brother Charles Allston Collins. It is clearly a companion piece to 'Seaside Lodgers',¹⁵ published almost a year earlier and attributed in Parrott to Charles. Both are notionally written by a landlady called Martha Bee-Flat assisted by a literary gentleman John Broadhead. Both are about lodgers in Martha's bed and breakfast accommodation and this piece refers directly to the earlier one.

The conclusion must be that 'The Sentiments of Martha Jones' was written by Charles Collins, not Wilkie, despite the clear annotation Wilkie Collins in the margin by it. Jeremy Parrott agrees.¹⁶

If Parrott's theory that the annotations were read aloud by one person and written by the other there is correct it leaves the possibility that the two brothers were confused. Either the wrong name was read and the transcription was faithful, or the right name was read and the transcription unfaithful, or the name 'Collins' was read and the wrong brother written down.

This error raises the question of how secure the other annotations are. Parrott believes all the others which have Wilkie Collins written clearly in the margin by them are by him.

There are two ways to assess if Collins was the author – his availability and the content of the piece.

Collins's availability

When *All The Year Round* began on 30 April 1859 Collins was on the staff earnings 6 guineas a week. From 31 July 1860 he was contracted for a further two years at 7 guineas a week plus a profit share.¹⁷ During its first few

numbers Dickens clearly relied on Wilkie for several pieces and the items up to ‘A New View of Society’ (20 August 1859) identified in the Parrott set can safely be attributed to him.

Charles Collins is not a contender for these early pieces. He was busy writing for *All The Year Round* but with two serials – *A New Sentimental Journey* and *Our Eye-Witness* which ran in parts up to January 1860.

Wilkie Collins began writing *The Woman in White* in August 1859¹⁸ and he finished it on 26 July 1860.¹⁹ After that his letters show he dealt with proofs and translations, visited friends, and went for a sailing trip. We know Wilkie was writing again for *All The Year Round* in 1861 – two of his pieces collected in *My Miscellanies* appeared on 20 April and 11 May.²⁰ ‘Managers and Music Halls’, published 23 March, was clearly possible in the weeks before that. At that time his letters show he was having his photograph taken, seeing friends, looking at watercolours, dealing with proofs, all in a very relaxed manner. He did not begin to devise *No Name* until the late spring. He wrote to his mother on 24 May 1861

I am slowly – very slowly – building up the scaffolding of the new book.²¹

He did not start actually writing it until August when he went to Whitby for some peace and quiet. He wrote from the Royal Hotel on 7 August 1861 referring to

the story I am now going to begin for All The Year Round²²

So there is no reason he could not have written ‘Hear the Postman’ which was published on 13 July. It was based on a public meeting on 20 June 1861 which was reported in *The Times* the next day.²³ The piece must have been written shortly after that to meet the deadlines of *All The Year Round*.

At the start of 1862, having had an offer of £5000 for his next novel after *No Name* from another publisher, Smith & Elder,²⁴ Wilkie formally told Dickens he was leaving the staff of *All The Year Round*.²⁵

Only two further items are annotated as his in the Parrott set. ‘The Dead Lock in Italy’ (8 December 1866) is confirmed by this letter from Dickens

there is an article by Mr. Wilkie Collins, called the Dead Lock in Italy. Since I went over it, I remember a passage that I wish to take out. I purpose being at the office tomorrow (Monday) at a quarter before one. If you will bring me, or send me, the proof, I will strike out the passage while the proof is waited for²⁶

It has Wilkie's name by it in the Parrott set.

His final piece, new from Parrott, was 'A Florentine Procession' (14 December 1867). It comes at a time when he was standing in for Dickens as 'Conductor' of *All The Year Round* when he was on a trip to America from 9 November 1867 to 2 May 1868.²⁷

I am finishing the 3rd act of the play – conducting All The Year Round – and correcting The Moonstone for its first appearance in London and New York – all together. My very minutes are counted. I have never been so busy in my life. And I keep quite well.²⁸

Although Collins was very busy with many things 'A Florentine Procession' is a slight piece of 1262 words such as the 'Conductor' might write to fill a gap.

So if he could have written those seven pieces is there anything in the style or content to indicate he did – or did not?

The content

It is worth saying at the outset that these newly identified pieces cannot be expected to be Wilkie's best work. He picked five other pieces to be collected in *My Miscellanies* so we can expect the ones he did not pick to be of poorer quality.

Until 1862 Collins was a paid member of the *All The Year Round* staff and would have to produce items as and when Dickens asked him to. In his letter of acceptance to Dickens he wrote

I am also, when not engaged on the serial story, to write articles (the copyright of which is conceded to me) for "All The Year Round", as I can, and to suggest, as I can, and to assist you in any joint periodical production of which I may feel myself able to undertake a share.²⁹

So outside the times when he was writing *The Woman in White* and *No Name* he had to produce some routine journalistic pieces which interested him or Dickens or which were needed to fill space. Several of these new contributions fit into those slots.

1. The Crusoe of the Snowy Desert, 7 May 1859

There is evidence that he did write a piece for the second number. Dickens writes to his sub-editor Wills

Wilkie has a notion that if he could see what matter we have at the Printer's, he might find out for himself what kind of article would be most useful for No. 2. He will join us at the Office at about 2 tomorrow. Will you have your slips there.³⁰

This piece is an account of courage and determination in the snows of North America. It is faithfully taken from a published account of this true event.³¹ Wilkie uses it to counter some of the racist assumptions about native Americans and points out that some of them were more humane and kinder than a Christian missionary group. Collins adopted this technique of writing about factual events from a published source almost as a work of fiction several times in *Household Words*. See for example 'A Queen's Revenge', 'The Little Huguenot', and 'The Poisoned Meal'.³²

The piece comes to a slightly abrupt end after the traveller's rescue by Ottoo Indians, perhaps indicating it was designed to fill a space. The style and these other factors leave me in no doubt it is by Wilkie Collins.

2. Occasional Register, 14 May 1859 (jointly with Henry Morley)

We know that Wilkie wrote paragraphs in this satirical Register for its first two numbers and clearly could have written for a third. We do not know which paragraphs were written by Collins and which by Morley. This piece was rather different in structure from the first two and a column in the fourth number (21 May 1859) by Dickens and Morley was the last outing for the 'Occasional Register'.

3. Appalling Disclosure for the Lord Chamberlain, 9 July 1859

Starting with the conceit that the Lord Chamberlain alone survived the recent General Election and a Government resignation³³ the piece – written in the person of a country gentleman – suggests he should close all the theatres. That

opening leads on to a familiar Collins satire of a guide to acting which he says shows how actors are tortured by the exaggerated way they have to express emotions.³⁴ It is reminiscent of Collins's earlier 'Deep Design on Society' (*Household Words* 2 January 1858) which was also a social satire in the guise of a review of a book.³⁵ His support for good actors is found in his campaign for ending discrimination against them in 'Highly Proper!' (*Household Words* 2 October 1858). I believe this is undoubtedly by Wilkie Collins.

4. The Last Leaves of a Sorrowful Book, 30 July 1859

Of all the newly attributed pieces, this one reads the least like Wilkie Collins. Two heavy and maudlin opening paragraphs introduce the newly published diary of Captain James FitzJames who captained one of the ships on the lost Franklin expedition to the North Pole in 1845.

It is not typical Collins

When the grave has claimed its own; when the darkened rooms are open again to the light of heaven; when grief rests more gently on the weary heart, and the tears, restrained through the day, fall quietly in the lonely night hours, there comes a time at which we track the farewell journey of the dead over the familiar ways of home by the simple household relics that the lost and loved companion has left to guide us.

The expedition and the debate in the press about whether the lost men had resorted to cannibalism was an abiding interest of Dickens³⁶ and it is quite possible these opening paragraphs were heavily influenced by him. The diary itself had been privately published in 1859 by William Coningham (1815-1884), the Liberal MP for Brighton, who was in effect the adopted father of the illegitimate FitzJames. Presumably knowing Dickens's interest in the expedition he had "voluntarily accorded to us the permission to make what literary use we may think fit". Much of the rest of piece consists of quotes from the diary linked by short paragraphs. The longer ones read like Collins.

Every page of it assures us that Captain Fitzjames added to his high professional qualifications the two rare gifts of a quick and true observation of character and a happy facility in conveying the results of that observation plainly, unaffectedly, and graphically to others. Narrow as its limits are, this interesting journal effects its avowed

object of placing us on board ship by the writer's side.

Certainly not one of Collins's best works. But as a staff writer very much one that Dickens could have asked him to write.

Work done for Dickens Journals Online, a year before Parrott announced his discovery, used computer analysis to assess the authorship of this piece among three others that DJO thought were certainly written by someone in the inner circle of *All The Year Round*. The analysis said this article was more likely to be written by Wilkie Collins than five other authors including Charles Collins and Dickens himself.³⁷

5. Managers and Music Halls, 23 March 1861

This piece is a polemic on the state of the stage. It attacks the narrow-mindedness of theatre managers who wanted to forbid music halls to open on Sundays and in Easter week, times when theatres were forcibly closed. Collins does not hold back

the practical result being, that musical and dramatic performances, with smoking and drinking, are officially permitted, at exactly that period of the year [Easter] when musical and dramatic performances without smoking and drinking, are officially prohibited. The absurdity and injustice of this proceeding are too manifest for comment. If it is wrong to allow any public amusements in Passion Week, shut the music-halls—if it is right, open the theatres.

The legal point turned on whether there was dialogue in the Music Hall performance. If there was then it fell under theatre rules. Music halls were also more relaxed than theatres

the audience have the privilege of ordering what they please to eat or drink, and of smoking as well, at any period of the evening's amusements, from their beginning about seven o'clock to their end a little before twelve.

He was also particularly annoyed that Benjamin Webster, whom he had praised in an earlier piece, for the uncharacteristic comfort of his New Adelphi theatre ('A Breach of British Privilege', *Household Words*, 19 March 1859) was behind court action against the Canterbury Hall music hall whose "ultimate

object [was] an interference with the public amusement.”

The piece also supports competition between music-halls and theatres, drawing an analogy with the good that cheap books had done in publishing

the library circulation of good novels has rather increased than diminished, since the time when opposition novels have stirred the waters in the world of fiction, by pouring regularly from the press in cheap instalments at a penny a week.

This passage is reminiscent of Collins’s earlier piece ‘The Unknown Public’ (Household Words 21 August 1858) where he analyses and supports the new working class audience for literature.

Collins had also made the case some years earlier for art galleries to be opened on Sundays in ‘A Plea for Sunday Reform’.³⁸

So this piece is classic Collins style and classic Collins views.

6. Hear the Postman, 13 July 1861

This article is a commentary on a current news story – a public meeting of postmen to air their grievances for better pay. The dispute had rumbled on for two years and although the postmen were not allowed by the Post Office to convey their message to the public a campaign of frequent petitions to Parliament had kept the public informed of it. The article puts the Post Office view thus

If you venture to say one word about your grievances in the hearing of the public who employ you; ...and if you call a meeting after business hours—look out! Censure or other proportionate punishment awaits you, at the hands of your impartial Authorities.

It explains that the postmen want a decent wage of 23 shillings (£1.15) a week rising to forty shillings (£2) after fifteen years compared with the eighteen shillings (90p) currently paid to new recruits and the thirty shillings (£1.50) paid to a few of the oldest workers. His support perhaps reflects his own absolute reliance on the post to do his work.

Considering the serious responsibilities which you commit to his pair

of hands every day of your life, is forty shillings a week too much for him, after he has served you honestly for fifteen years?

As someone who was paid ten or twelve times the current postman's wage for working on a periodical Collins may well have been sympathetic.

Just three years earlier he had called for consumer boycotts to get safer trains, less crowded omnibuses, more comfortable theatres, and lower school fees ('Strike!' *Household Words*, 6 February 1858).

So although Collins was no socialist this call for fair remuneration for an important job on a story that was in the news is very much a Collins piece.

7. The Sentiments of Martha Jones, 26 July 1862

I explained earlier why I am convinced this piece is by Wilkie's brother Charles. If it were not for the timing issues it is conceivable on other grounds that it might be by Wilkie. The praise for the way the French remunerate playwrights is reminiscent of his 'Dramatic Grub Street' (*Household Words* 6 March 1858). The humour and writing as another character is reminiscent of many other Wilkie Collins pieces. See for example 'Give Us Room' or 'Mrs Bullwinkle'.³⁹

So on style grounds it is conceivable that the annotation error was the other way around and Wilkie wrote both this and 'Seaside Lodgers'. Or that one brother continued in the same vein with a parallel piece. However, the problem of Wilkie writing this piece at this time is, to me, insurmountable.

The DJO computer analysis gave the most likely author of this piece and 'Seaside Lodgers' as Charles Dickens. Second was Wilkie and third Charles Collins. None of the other pieces mentioned here were subject to this analysis.⁴⁰

8. A Florentine Procession, 14 December 1867

The last new piece from the Parrott annotations is a short article criticising, though rather warmly, a work by the female artist Jane Benham Hay (1829-1904). The Florentine Procession also called The Burning of the Vanities was exhibited in November 1867 at the French Gallery, Pall Mall in London. The large work occupied "almost one whole side of the gallery" and its catalogue description ran to three pages.⁴¹ It was her best-known painting and is now at

Homerton College, Cambridge University.

The tone and the style of the piece is reminiscent of many earlier pieces by Collins criticising art. See for example ‘The Royal Academy in Bed’ (*All The Year Round*, 28 May 1859, pp. 105-109) and ‘The Exhibition of the Royal Academy’ (*Bentley’s Miscellany*, XXIX, June 1851). Also ‘To Think or be Thought for?’ an attack on works of art by Michelangelo and Raphael which were loved by the art establishment (*Household Words*, 13 September 1856, XIV, pp. 337-348).

Conclusion

On the evidence presented here I conclude that seven of the eight pieces newly ascribed to Wilkie Collins by the annotations in the Parrott set are by Wilkie Collins and one is by his brother Charles Allston Collins. They can all be read online at www.djo.org.uk which gives free access to the full text and images of all issues of *Household Words* and *All They Year Round*.

The Parrott set has annotations indicating more than 50 titles newly attributed to Wilkie’s brother Charles. The apparent error in the annotation of ‘The Sentiments of Martha Jones’ means that some of those could also be by Wilkie Collins.

When the full data is published later this year it will be the start, not the end, of a reassessment of many Victorian authors.

References

All Wilkie Collins letters are taken from *The Public Face of Wilkie Collins* (London 2005) and the subsequent updates published by the Wilkie Collins Society. The four digit reference number in brackets is allocated on the letters database and will be published online in due course.

Dickens letters are taken from the Pilgrim Edition of *The Letters of Charles Dickens*, Oxford.

Acknowledgements

I am grateful to Dr Jeremy Parrott for the information and help he has freely given me about his annotated set of *All The Year Round*, and to John Drew of Dickens Journals Online.

¹ See for example *The Independent* 12 July 2015 www.independent.co.uk/news/uk/home-news/charles-dickens-notes-solve-the-mystery-of-unidentified-victorian-authors-10384128.html and University of Buckingham 13 July 2015 www.buckingham.ac.uk/latest-news/university-of-buckingham-professor-helps-to-solve-mystery-of-unidentified-victorian-authors

² Ella Ann Oppenlander *Dickens' All The Year Round: Descriptive Index and Contributor List*, New York 1984

³ See www.djo.org.uk/indexes/authors.html .

⁴ *The Nine Christmas Numbers of All The Year Round*, London, 26 Wellington Street n.d. [1867]. But also Deborah A Thomas, 'Contributors to the Christmas Numbers of...*All The Year Round*...Part II', *The Dickensian* No.372, January 1974 pp.21-28.

⁵ Wilkie Collins *My Miscellanies* Sampson Low, Son & Co. London 1863. See Appendix A below.

⁶ Paul Lewis *All The Year Round – Non-fiction by Wilkie Collins (I)*, Wilkie Collins Society April 2011.

⁷ See Appendix A and Appendix B. Information from Jeremy Parrott and personal examination of some of the volumes.

⁸ Jeremy Parrott 'The Annotated Set of *All The Year Round*: Questions, Answers and Conjectures', *The Dickensian*, No.498, Spring 2016, pp. 10-21.

⁹ Frederic G. Kitton *The Minor Writings of Charles Dickens* London, 1900 p.vii.

¹⁰ Jeremy Parrott 'George Holsworth and Henry Walker: the Backroom Boys at *All The Year Round*' *The Dickensian*, No.500 Winter 2016 pp. 247-259 – see.p.256.

¹¹ See Anne Lohrli *Household Words...Table of Contents, List of Contributors and their Contributions*, Toronto 1973.

¹² Oppenlander, *op.cit.* p.60.

¹³ Jeremy Parrott *op.cit.* *The Dickensian*, No.498, Spring 2016, p.18 and Winter 2016 pp. 256-257.

¹⁴ [0478] to John Russell Buckler, 3 July 1862.

¹⁵ 'Seaside Lodgers', *All The Year Round* 17 August 1861, V pp. 496-500.

¹⁶ Personal communication.

¹⁷ Paul Lewis *What Wilkie Earned from All The Year Round*, Wilkie Collins Society, August 2015.

¹⁸ [0309] WC to Harriet Collins, 26 July 1859.

¹⁹ [0357] to Harriet Collins, 26 July 1860.

²⁰ *Memoirs of an Adopted Son and The Caldron of Oil*. See Appendix A.

²¹ [0419] to Harriet Collins, 24 May 1861.

²² [0430] to Harriet Collins, 7 August 1861.

²³ *The Times*, 21 June 1861, p.12 col.2.

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- ²⁴ [0429] to Harriet Collins, 31 July 1861.
- ²⁵ See CD to Wilkie Collins, 5 January 1862, Pilgrim X p.6.
- ²⁶ CD to James Birtles, 25 November 1866. Pilgrim XI p.277.
- ²⁷ Pilgrim, Biographical Tables, XI p.xx and XII p.xxiv.
- ²⁸ [0789] to Harriet Collins, 26 November 1867.
- ²⁹ [0364] WC to Charles Dickens, 7 August 1860.
- ³⁰ To Wills 11 April 1859, Pilgrim IX, p. 50.
- ³¹ Baldwin Möllhausen, *Diary of a Journey from the Mississippi to the Coasts of the Pacific* trans.Mrs. Percy Sinnett, Longman [Nov] 1858 vol. I, pp119-130, 142-152, 171ff.
- ³² *Household Words* 15 August 1857, vol. XVI, pp. 156-162; 9 January 1858, vol. XVII, pp. 80-84; 18, 25 September and 2 October 1858, vol. XVIII, p 313, 347, 380.
- ³³ On 11 June 1859.
- ³⁴ Probably *The Amateur, or Guide to the Stage...by a retired performer*, New York, Fisher & Brothers [1851].
- ³⁵ John Timbs *Things Not Generally Known Familiarly Explained*, Bogue, London 1856.
- ³⁶ See his "The Lost Arctic Voyagers." *Household Words*. (2 and 9 December 1854). See also Ken McGoogan *Lady Franklin's Revenge*.
- ³⁷ Professor John Drew, inaugural Lecture, November 2013 and Centre for Literary and Linguistic Computing, University of Newcastle, Australia.
- ³⁸ *The Leader*, 27 September 1851, vol. II, pp. 925-926.
- ³⁹ *Household Words*, 13 February 1858, vol. XVII, pp. 193-196; 17 April 1858, vol. XVII, pp. 409-411.
- ⁴⁰ Professor John Drew, inaugural Lecture, November 2013 and Centre for Literary and Linguistic Computing, University of Newcastle, Australia.
- ⁴¹ *The Times*, 8 November 1867, p. 5.

APPENDIX A

WILKIE COLLINS - SINGLE CONTRIBUTIONS TO ALL THE YEAR ROUND EXCLUDING XMAS NUMBERS AND THREE NOVELS

TITLE	Vol	No.	Pages	Date	Non Parrott Evidence	Parrott annotation	Earlier attributions to WC				
							NCBEL 1969	Oppenlander	NCBEL 1999	Lewis 2011	Others
1 Sure to be Healthy, Wealthy and Wise	I	1	5-10	30 Apr 1859	CD 9/4/59 Pilgrim IX 48-49	Wilkie Collins	p926	p258 NCBEL	p44	p2 (4)	
2 Occasional Register	I	1	10-11	30 Apr 1859	CD 9/4/59 Pilgrim IX 48-49; Kitton 142: CD wrote paras 1-6, 9, 10, 15.	Chas Dickens, Wilkie Collins, H. Morley		p257 NCBEL; Nonesuch III pp98-99	p44	p2 (6)	Davis p213; Kittonp142.
3 Occasional Register	I	2	35-36	7 May 1859	CD 11/4/59 Pilgrim IX 50; Kitton 142: CD wrote paras 2,5,7,8,12.	C Dickens, E Yates, W Collins		p257 NCBEL; Nonesuch III pp98-99	p44	p2 (7)	Lehmann p264; Kitton p142.
4 The Crusoe of the Snowy Desert	I	2	44-48	7 May 1859	CD 11/4/59 Pilgrim IX 50	Wilkie Collins					
5 Occasional Register	I	3	64-66	14 May 1859		W. Collins, H. Morley					
6 Royal Academy in Bed	I	5	105-109	28 May 1859	WC not ill but views and personal details such as visiting RA since 1835 fit.	Wilkie Collins	p926 "...in red'	p258 NCBEL	p44	p4 (21)	
7 Pray Employ Major Namby!	I	6	136-141	4 Jun 1859	My Miscellanies 1863 (17)	Wilkie Collins		p258	p41	p2 (1)	Parrish p53
8 Portrait of an author, painted by his publisher First Sitting	I	8	184-189	18 Jun 1859	My Miscellanies 1863 (10)	Wilkie Collins			257 p41	p2 (2)	Peters p217 p458 n37; Parrish p53;
8a The Second Sitting	I	9	205-210	25 Jun 1859	My Miscellanies 1863 (10)	Wilkie Collins			258 p44	p2 (2)	
9 Appalling Disclosure for the Lord Chamberlain	I	11	261-264	9 Jul 1859		Wilkie Collins					
10 The Last Leaves of a Sorrowful Book	I	14	318-323	30 Jul 1859		Wilkie Collins					
11 The Bachelor Bedroom	I	15	355-360	6 Aug 1859	My Miscellanies 1863 (14)	Wilkie Collins		p256	p41	p2 (3)	Peters p175 p455 n28; Parrish p53
12 New View of Society	I	17	396-399	20 Aug 1859	Parrott; Style, subject, and view of 'dress'.	Wilkie Collins	p926	p257 NCBEL	p44	p4 (22)	Peters p196, p456 n20
13 Managers and Music Halls	IV	100	558-561	23 Mar 1861		Wilkie Collins					
14 Memoirs of an Adopted Son	V	104	90-96	20 Apr 1861	My Miscellanies 1863 (11)	Wilkie Collins					
15 The Caldron of Oil	V	107	162-168	11 May 1861	My Miscellanies 1863 (4)	Wilkie Collins					
16 Hear the Postman	V	116	366-368	13 Jul 1861		Wilkie Collins					
17 The Dead Lock in Italy	XVI	398	510-514	8 Dec 1866	CD 25/11/1866 Pilgrim XI 276	Wilkie Collins		p256 Nonesuch III p492	p44	p2 (5)	
18 A Florentine Procession	XIX	451	5-6	14 Dec 1867		Wilkie Collins					

Sources

Davis: Nuel Pharr Davis, The Life of Wilkie Collins, 1956
 Kitton: The Minor Writings of Charles Dickens, 1900
 Lehmann: Charles Dickens as Editor, 1912
 Lewis: All The Year Round - Non-fiction by Wilkie Collins (I), WCS 2011
 My Miscellanies: Wilkie Collins, My Miscellanies, 1863
 NCBEL: New Cambridge Bibliography of English Literature
 Nonesuch (cited in Oppenlander): The Letters of Charles Dickens, 1938
 Oppenlander: Dickens' All The Year Round: Descriptive Index and Contributor List, 1984
 Parrish: Wilkie Collins and Charles Reade, 1940

PC (cited in Oppenlander): Philip Collins (unpublished)
 Peters: The King of Inventors, 1991
 Pilgrim: The Letters of Charles Dickens
 ? Indicates a question mark by the attribution

APPENDIX B
CONTRIBUTIONS TO ALL THE YEAR ROUND WRONGLY ATTRIBUTED TO WC

TITLE	Vol	No.	Pages	Date	Non Parrott Evidence	Parrott annotation	Earlier attributions to WC or others			
							NCBEL 1969	Oppenlander	NCBEL 1999	Lewis 2011
1 My Advisers	I	8	181-183	18 Jun 1859		Robert Barnabas Brough	p926 ?	p257 "or Robert Barnabus Brough" PC	44 ?	3 (13)
2 Small Shot - Cooks at College	II	27	6-7	29 Oct 1859		George Walter Thornbury	p926 ?	p258 NCBEL	44 ?	3 (15)
3 The Tattlesnivele Bleater	II	36	226-229	31 Dec 1859	Kitton 1900 p139	Charles Dickens	p926 ?	CD: 263 Works		3 (8)
4 My Boys	II	40	326-329	28 Jan 1860		Charles Allston Collins	p926 ?	p257 NCBEL	44 ?	3 (16)
5 My Girls	II	42	370-374	11 Feb 1860		Charles Allston Collins	p926 ?	p257 NCBEL	44 ?	3 (17)
6 Vidocq, French Detective - Portion the First	III	64	331-336	14 Jul 1860		Edmund Saul Dixon		p258 PC	44	3 (18)
Portion the Second			65 355-360							
7 Boxing-Day	IV	87	258-260	22 Dec 1860		Charles Allston Collins	p926	p256 NCBEL	44	3 (11)
8 A Night in the Jungle	V	119	444-449	3 Aug 1861		Charles Allston Collins	p926 "Certainly" by WC	p257 NCBEL	44	3 (12)
9 An Unreported Speech	VI	134	179-181	16 Nov 1861	CD to Leech, 4/12/1861	Charles Allston Collins	p926	CAC: 256 PC		3 (9)
10 A Trial at Toulouse	VI	147	500-504	15 Feb 1862	Pilgrim IX 533	Bloomfield Jackson	p926 ?	p258 ? NCBEL	44 ?	4 (19)
					Pilgrim X 26 fn 9 says Charles Allston Collins					
11 Notes of Interrogation	VII	159	210-212	10 May 1862		George Walter Thornbury	p926 ?	p257 NCBEL	44 ?	4 (20)
12 The Sentiments of Martha Jones	VII	170	472-476	26 Jul 1862	WC's busy and pair with Seaside Lodgers 17/8/1861 496-500 by Charles Allston Collins	Wilkie Collins				
13 Suggestions from a Maniac	XI	251	9-13	13 Feb 1864		Charles Allston Collins	p926	p258 NCBEL	44	4 (23) WC
14 To Let	XI	269	444-447	18 Jun 1864		Edmund Yates	p926	p258 NCBEL	44	3 (14)
15 Going into Housekeeping	XIII	324	564-567	8 Jul 1865	Andrew Halliday <i>Town and Country Sketches</i> 1866 p. 271	Andrew Halliday	p926			3 (10)

Sources

Kitton: The Minor Writings of Charles Dickens, 1900
 Lewis: All The Year Round - Non-fiction by Wilkie Collins, WCS 2011
 NCBEL: New Cambridge Bibliography of English Literature
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