

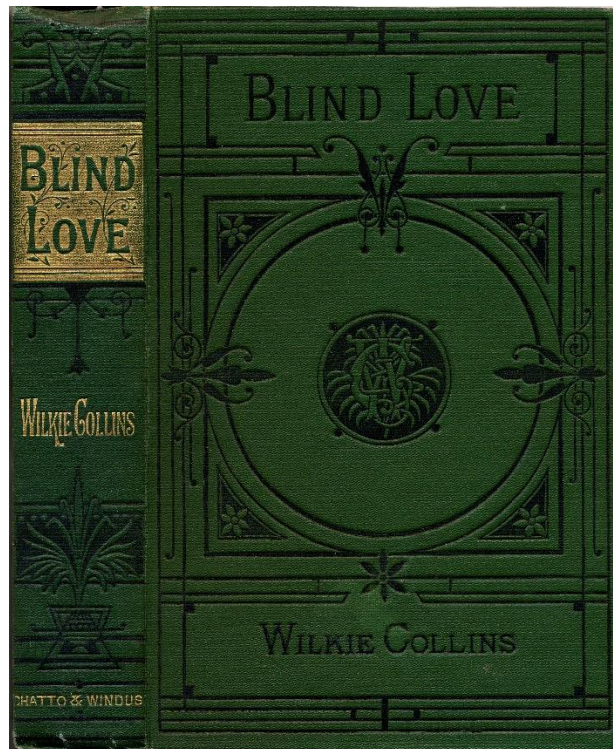


THE WILKIE COLLINS SOCIETY

**WILKIE COLLINS PUBLICATIONS BY
CHATTO & WINDUS**

by

ANDREW GASSON



This edition of
Wilkie Collins Publications by Chatto & Windus
is limited to 200 copies

The Wilkie Collins Society
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CHATTO & WINDUS

Chatto published twelve first English editions (‡). By November 1890 they had issued 29 titles, including three (†) which had been retained until then by Smith, Elder, and *A Rogue's Life*, previously published by Bentley. Those marked (*) were originally issued in the uniform *New Illustrated Library Edition* from 1875.

* <i>Antonina</i>	* <i>The Frozen Deep: and Other Stories</i>
* <i>Basil</i>	‡* <i>The Law and the lady</i> (1875)
* <i>Hide and Seek</i>	‡ <i>The Two Destinies</i> (1876)
† <i>After Dark</i>	‡ <i>The Haunted Hotel</i> (1879)
* <i>The Dead Secret</i>	‡ <i>The Fallen Leaves</i> (1879)
* <i>The Queen of Hearts</i>	<i>A Rogue's Life</i>
* <i>The Woman in White</i>	‡ <i>Jezebel's Daughter</i> (1880)
† <i>No Name</i>	‡ <i>The Black Robe</i> (1881)
* <i>My Miscellanies</i>	‡ <i>Heart and Science</i> (1883)
† <i>Armada</i>	‡ <i>"I Say No"</i> (1884)
* <i>The Moonstone</i>	‡ <i>The Evil Genius</i> (1886)
* <i>Man and Wife</i>	‡ <i>Little Novels</i> (1887)
* <i>Poor Miss Finch</i>	‡ <i>The Legacy of Cain</i> (1889)
* <i>The New Magdalen</i>	‡ <i>Blind Love</i> (1890)
* <i>Miss or Mrs?: and Other Stories in Outline</i>	

Chatto was a London publisher noted for its fiction, general literature and quality of book design. The firm was founded during 1855 by John Camden Hotten (1832-1873), on the present site of the Ritz Hotel. It later occupied various other addresses in Piccadilly. When Hotten died, his successor was Andrew Chatto (d. 1913 aged 73) who had been with the firm since he was fifteen and bought the business from Hotten's widow for £25,000. He was joined in partnership, initially by William Edward Windus who was relatively inactive in the firm, and subsequently by Percy Spalding in 1876. Chatto & Windus issued its first catalogue in July 1874 and bought the *Belgravia* periodical in 1876. Chatto was an aggressive publisher particularly in the area of cheap or popular editions where he came to issue nearly 600 titles.¹ Nevertheless, he always maintained a

reputation for fairness. He acted as his own reader and always negotiated himself with Mudie's and W. H. Smith's. He retired in 1911.

The firm's authors included, amongst many other nineteenth century names, Wilkie Collins, Walter Besant, Ouida, Charles Reade, R. L. Stevenson and Anthony Trollope. Chatto & Windus became Collins's main publishers, commencing in 1875 with *The Law and the Lady*. *The Haunted Hotel* (1879) and *Heart and Science* (1883) first appeared in *Belgravia*. Altogether Chatto published twelve first English editions, each book being separately negotiated.

Collins had always been keen to see his books in cheap editions to appeal to the widest possible range of readers. He had previously suggested the idea to George Smith, who felt it would not be in their joint interests, and to Bentley who was prepared to proceed. Ultimately, however, Collins reached agreement in November 1874 with Andrew Chatto for an inclusive payment of £2,000 for a seven-year lease of the thirteen available copyrights for his earlier works.²

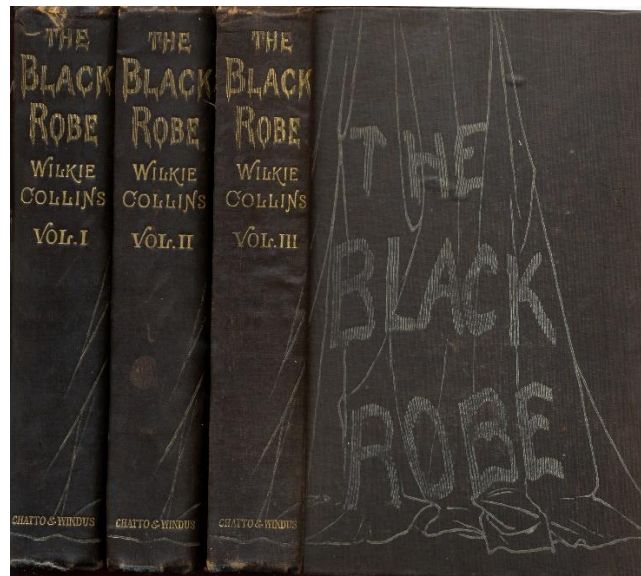
The first new work to be published by Chatto was *The Law and the Lady*. The contract was signed on 9 September 1874 for a lease on the copyright for which Collins was to receive £1,500. Chatto & Windus issued thirteen titles (*) from 1875 in 6s and 2s editions. Three copyrights retained by Smith, Elder were excluded. *After Dark*, *No Name* and *Armadale* (†) together with Bentley's *A Rogue's Life*, did not appear in Chatto's advertisements until November 1890, a little while after Collins's death. They then listed twenty-nine titles which were published in various formats well into the twentieth century.

In March 1883 Collins considered the sale of the copyrights of nineteen titles – the original thirteen plus the first six published by Chatto between 1875 and 1881 – but in the event he declined the sum of £2,500. In April 1889, however, he was obliged to accept £1,800 for the then available twenty-four works, excluding *Blind Love* which was subject to a separate agreement.

FIRST EDITIONS

Of the twelve first editions (§) published by Chatto & Windus, three, *The New Magdalen* (1873), *The Two Destinies* (1876) and *The Haunted Hotel* (1878) were published in two volumes: the other nine were issued in the more usual three

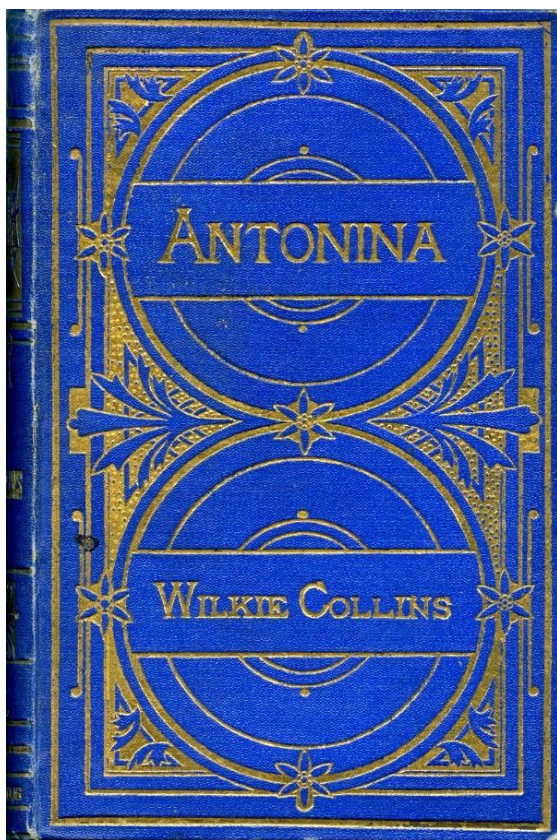
volume format. *The Law and the Lady*, issued in 1875, was bound in plain green cloth without decoration except for a publisher's device blocked in blind on the front cover of each volume and used plain end-papers. Subsequent titles such as *The Fallen Leaves* (1879) and *The Legacy of Cain* (1889) became more elaborately and more stylishly decorated and used fancy end-papers. *The Black Robe* in 1881 was issued with a binding in black cloth decorated with a robe outlined in silver and is quite possibly the first use of a reliable 'silver' pigment in the form of aluminium. Collins, himself, wrote to Chatto on 7 April 1881 "I congratulate you on the discovery (which I had hitherto supposed to be impossible) of an entirely new design in binding – delightfully quaint and original." On the other hand, Collins's final, posthumously published novel, *Blind Love* (1890) was issued in a rather sombre dark blue cloth decorated in black.



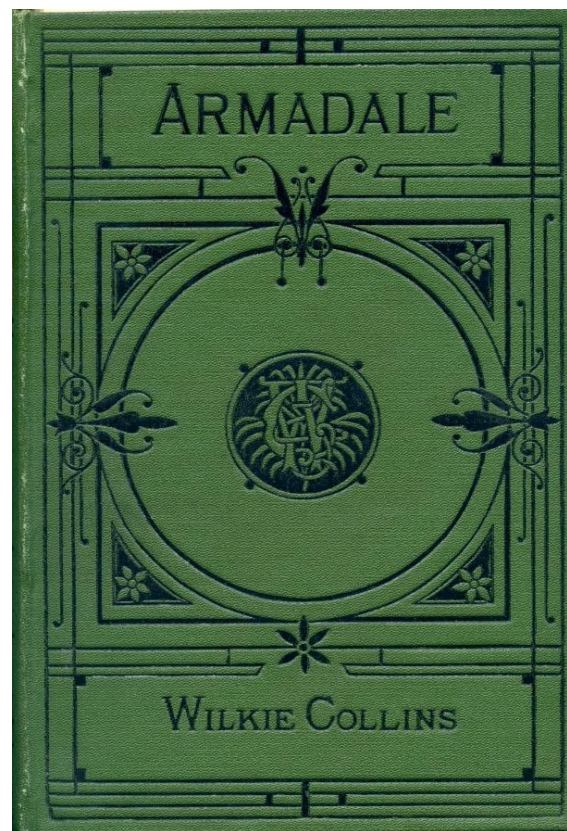
NEW ILLUSTRATED LIBRARY EDITION

The first cheap editions from Chatto were issued in the *New Illustrated Library Edition* priced at 6s. Collins was one of the few exceptions to the series design which was uniform for the majority of authors where each was assigned a different coloured cloth. For example, Walter Besant had light blue, James Payn dark blue, Hall Caine olive green and Charles Reade red. Chatto seemed to have experimented with various trial bindings for Collins so that early examples from 1875 and 1876 are occasionally found in green, blue and red although his final colour became green – which Collins observed to Chatto was his favourite colour.³ He also had a different and more elegant cover design when compared

with his contemporaries. The page size was approximately 18 x 12.5 cm with various shades of plain yellow end-papers and frequently without a rear publisher's catalogue. There were fourteen titles (*), the thirteen previously issued by Sampson Low, Smith, Elder and Bentley, plus the recently published *The Law and the Lady*. They used the same stereo plates and frontispiece engravings with further illustrations added by artists such as Alfred Concanen, Gerald du Maurier, F. A. Fraser, A. B. Houghton and M. F. Mahoney. The *New Illustrated Library Edition* continued until mid-1876; Chatto gradually dropped the 'New' and the series became the *Piccadilly Novels*.



Trial Binding for the *New Illustrated Library*



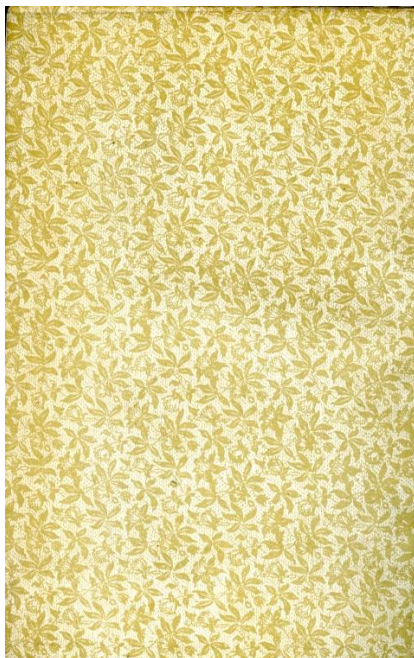
Standard Binding for Collins *Piccadilly Novels*

THE PICCADILLY NOVELS

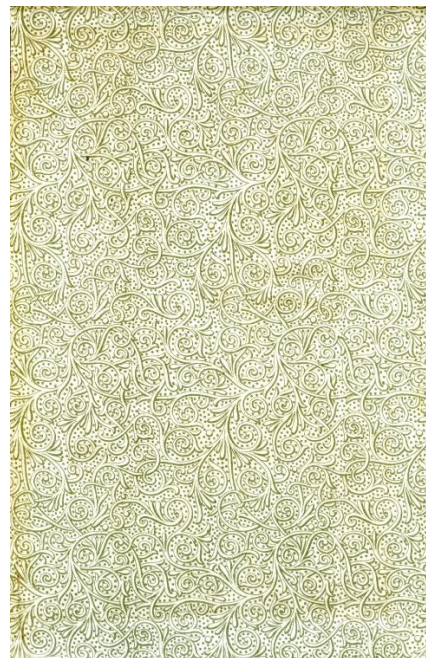
The *Piccadilly Novels* evolved from the *New Illustrated Library Edition* from about mid-1876. It became Chatto's superior collected edition for several authors. Titles were originally priced at the same 6s until around May 1880. After this they were advertised at the lower price of 3s 6d, the change noted in an advertisement in the *Publishers' Circular*.⁴ Most issues can be dated from the title-page and usually carried a publisher's catalogue bound in at the end but the

date of this may not accurately reflect the date of publication. The page size was approximately 19 x 12.5 cm in crown 8vo format, always in green cloth with the same, consistent cover design for all titles.

The end-papers were gradually changed over time. Analysis of nearly 200 examples of the *Piccadilly Novels* has identified, in addition to plain black or cream, ten different end-paper designs. They were mainly plain black or cream between 1875 and 1880; a variety of designs between 1880 and 1884, the most common ‘floral ferns’ between 1884 and 1891; ‘poppies’ between 1891 and 1892, and the most common late design, ‘floral ferns’, between 1889 and 1896. These were all different from the end-papers found in Chatto’s three and two-volume first editions.



‘Floral Fern’ end-papers



‘Floral Scroll’ end-papers

Ultimately 29 of Collins’s titles were published in the *Piccadilly Novels* until about 1895. From the early 1890s, however, Chatto advertisements began to refer to *Piccadilly Novels* as a ‘Library Edition’. A few of the early titles were reset for the subsequent *Library Edition* and badly worn plates were sold on to cheap publishers such as R. E. King.

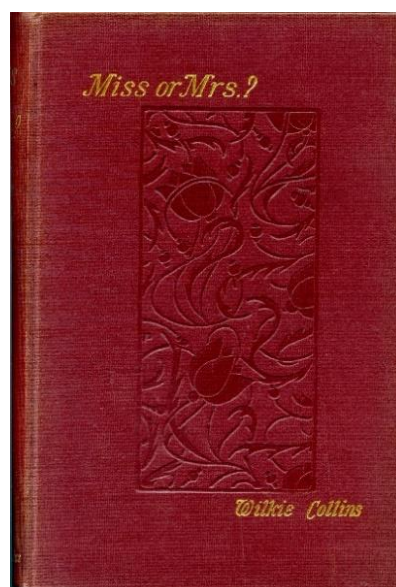
The *New Illustrated Library Edition* and *Piccadilly Novels* were illustrated up until the issue of *The Two Destinies* (1876). This and later titles were unillustrated except for *The Haunted Hotel* and *Blind Love* where illustrations

were taken from their previous serialisation. With *Antonina*, *The Dead Secret* and *My Miscellanies*, the illustrations from their 1875 publication were dropped by 1889, 1890 and 1895 respectively although frontispieces were retained.

LIBRARY EDITION

The *Piccadilly Novels* were superseded by the *Library Edition*, designated thus on the title-page, and published in dark maroon vertical fine-ribbed cloth in Crown 8vo at 3s 6d. The first titles appeared about 1890 and continued to be issued well into the twentieth century, eventually including all 29 Chatto titles. There were hybrid editions such as *The Legacy of Cain* in 1891 and *A Rogue's Life* in 1894 with the title-page and format of the *Piccadilly Novels* but using the maroon binding of the *Library Edition*. Some titles are seen as late 1925 by which time the cloth had become plainer and less consistent in colour. The paper quality varied throughout this period and tended to be a heavier weight in copies from around the turn of the century. Several titles dropped the illustrations but continued to use the same stereo plates throughout. *Antonina*, *Basil*, *Hide and Seek*, *The Dead Secret*, *The Woman in White*, *The Moonstone* and *Man and Wife* were advertised as “reset in new type, in uniform style.”

From the 1920s some titles were issued in dust wrappers which advertised the following seven in *The New Piccadilly Library* while retaining ‘Library Edition’ on the title-page: *The Dead Secret*, *The Woman in White*, *The Moonstone*, *Man and Wife*, *No Name*, *Armada* and *The Legacy of Cain*.

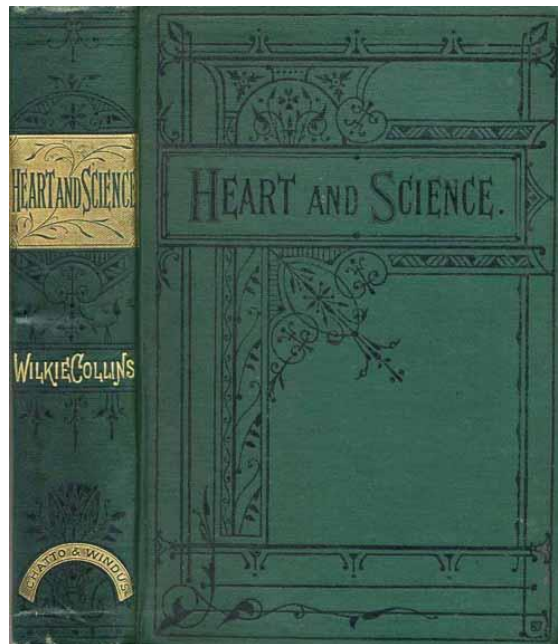


Library Edition at 3s 6d

POPULAR EDITION

After publication in the *Piccadilly Novels*, titles were issued from 1877 in Chatto's small format *Popular Edition* in limp green cloth at 2s 6d. Ultimately all 29 titles appeared in this format with several issued into the early twentieth century. They used the same plates as the *Piccadilly Novels* but generally did not include illustrations. The page size varied from approximately 17.0 x 11.5 cm to 18.5 x 12.5 cm with front covers lettered and decorated in black.

The earlier issues had undated title pages with rear advertisements dated between 1877 and 1885 and the rear covers blocked in blind with a publisher's medallion device. Later issues mostly had dated title pages. Between about 1885 and 1895 rear covers were blocked in blind with a floral decoration; copies seen with dates between 1893 and 1911 had plain rear covers.

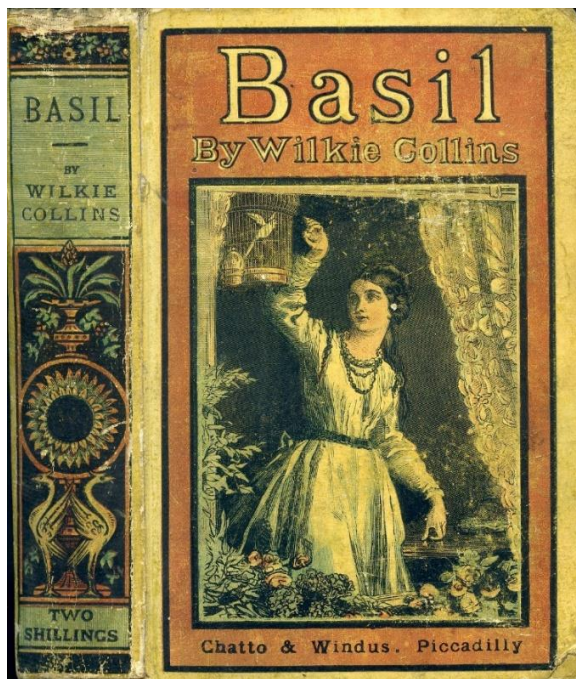


Popular Edition limp green cloth, 2s 6d.

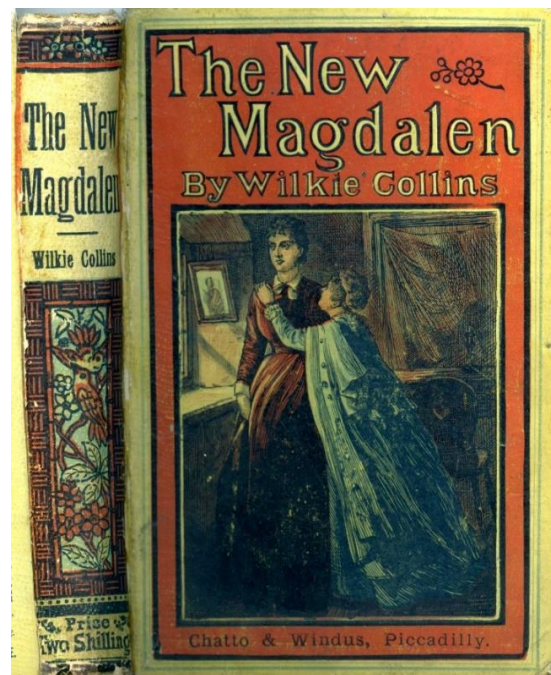
PICTORIAL BOARDS (YELLOWBACKS)

Copies in pictorial boards were advertised as 'Cheap editions of popular novels post 8vo, illustrated boards, 2s. each'. Ultimately, all 29 Chatto titles were issued in this format into the early twentieth century. They carried a front cover illustration generally taken from the *New Illustrated Library* or *Piccadilly Novels*, mainly with typical yellow boards. Some variants of *The Woman in White*, "I Say No!" and *Blind Love* had, unusually, white boards. Yellowbacks were first issued

from 1877 and up to about 1881 had undated title-pages with spine titles printed on a pale blue background above a design incorporating a circle. Chatto also used this design for other authors. In some cases, the spine background colour was closer to light green but from about 1882 onwards most issues had dated title-pages and spine titles printed on a yellow background above a purely rectangular design which has been referred to as a ‘special Collins spine’⁵. The approximate page size of yellowback volumes was 17 x 11 cm.



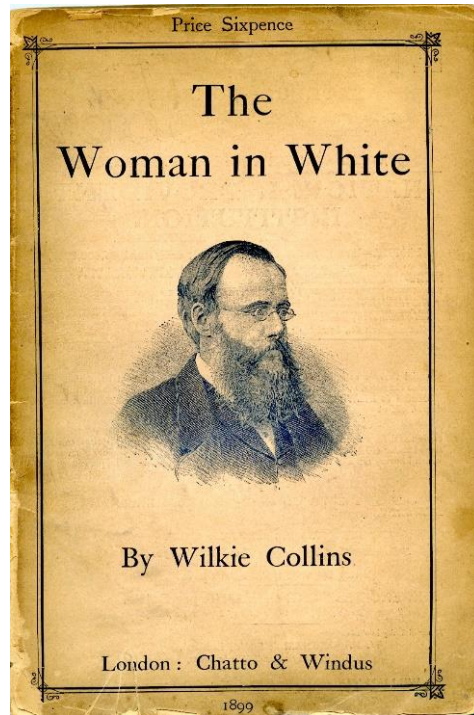
Two shilling yellowback from 1877



1889 Yellowback with the ‘Collins spine’

SIXPENNY AND SHILLING EDITIONS

The Woman in White, *The Moonstone*, *The Dead Secret*, *Antonina*, *The New Magdalen* and *Man and Wife* were advertised as ‘Popular Sixpenny Editions in medium 8vo’. They were issued in tan or buff paper wrappers printed in black or dark blue with an approximate size of 22 x 15 cm. They were routinely advertised between 1900 and 1902 but published between about 1894 and 1907, dated on the front cover and with the text printed in double columns. Of the six titles, the first three, and possibly others, were also issued in boards at one shilling with the wrappers bound in. There was also a combined edition of *The Woman in White* and *The Moonstone* in red boards in 1895.



Sixpenny Popular Edition

There are also references in advertisements around 1910 to *The Haunted Hotel* and *Poor Miss Finch* in this format. All of these titles, together with *Armada*, *No Name*, *Poor Miss Finch*, *The Legacy of Cain*, and *The Law and the Lady*, were possibly issued undated with bright pictorial wrappers, priced on the cover at 6d.⁶ With the exception of *Antonina* and a copy of *Blind Love* (priced at one shilling) no physical example or other reference to these the titles has been seen.

OTHER EDITIONS

The Woman in White was issued in 1902 as part of the *St. Martin's Library* in a large type, fine-paper edition, post 8vo, either in cloth at 2s or leather at 3s. This was subsequently reissued by Albert and Charles Boni from 1925.

The Frozen Deep was issued in a large type Fcap. 8vo edition in cloth at 1s; and in a small format *Popular Edition* in both red boards and leather dated 1905 and reprinted in 1917.

The Legacy of Cain was issued 1915 in brown cloth as part of Chatto's *Khaki Library* "For Soldiers and Sweethearts" priced at 1s 6d.

Heart and Science was issued in purple cloth with yellow lettering in 1917.

Chatto also published in 1875 Collins's short story 'A Fatal Fortune' in *Lotos Leaves: Stories, Essays, and Poems by Members of the Lotos Club*. This collection had originally been published by William Gill of Boston earlier the same year.

PERIODICAL PUBLICATION

BELGRAVIA: A LONDON MAGAZINE (1866-1899)

Belgravia was founded in 1866 and sold to Chatto & Windus in 1876. Its companion was the *Belgravia Annual*, published at Christmas. Authors included Besant, Harte, Hardy, Ouida, and Collins who contributed the following novels and short stories:

Belgravia

'The Captains Last Love', January 1877.

The Haunted Hotel, June to November 1878.

'How I Married Him', January 1882.

Heart and Science, August 1882 to June 1883.

'An Old Maid's Husband', January 1887.

Belgravia Annual

'A Shocking Story', 1878.

'Your Money or Your life', 1881.

¹ (*Railway Reading and Late-Victorian Literary Series*, P. R. Rooney, Routledge: London, 2018, p. 71).

² For details of Collins's publishing contracts with Chatto, see *The Public Face*, Vol. IV, pp. 397-399.

³ PF (2 February 1880 [1897]).

⁴ *The Publishers' Circular*, 15 July 1880, p. 540.

⁵ *Victorian Yellowbacks & Paperbacks, 1849-1905*, Chester W. Topp, Denver: Hermitage, 1997, (Vol. III, p. 92).

⁶ *Sixpenny Wonderfals: 6d gems from the past* (London: Chatto & Windus - The Hogarth Press, 1985).